



INDUSTRY DAYS
CREATIVE EUROPE FORUM:
CREATIVE EUROPE PROGRAMME
AND EAP-EU CO-OPERATION MODEL

14TH YEREVAN
INTERNATIONAL
FILM FESTIVAL

GOLDEN
APRICOT

9-16.07.2017

ORGANIZERS



PARTNERS



DONORS

The CREATIVE EUROPE FORUM is realized with the support of the EaP CSF RE-GRANTING 2017 scheme (www.eap-csf.eu).



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**Dear Colleagues, Participants, and Friends,
Welcome to the 14th Golden Apricot International Film Festival!
Welcome to the GAIFF Industry Days and Creative Europe Forum 2017!**

It is almost 14 years that **Golden Apricot** has established synergies at different levels between state and audiovisual actors to promote global partnership and sustainable development. **Golden Apricot** is dedicated to building further co-operation bridges with Europe and enhancing CSOs-CCIs capacity building platform. Based on the vital need for a wide professional network and cultural exchange **Golden Apricot** has initiated the **GAIFF Industry Days 2017**. The main aim of GAIFF's new industry program in 2017 is to develop the film industry in Armenia and to serve as a unique platform for film professionals from Armenia and beyond.

GAIFF Industry Days 2017 will consist of professional workshops, trainings, roundtables, panel discussions, project pitchings, master classes conducted by **Golden Apricot** guests – film experts, directors, and producers from around the world.

GAIFF Industry Days 2017 include:

- ✓ **2-day Armenia-Turkey Cinema Platform Workshop** for short and documentary film projects by Armenian and Turkish filmmakers (10-11 July) – in partnership with Anadolu Kultur, Turkey;
- ✓ **Eurasiadoc Workshop** (10-12 July) – 3-day training program for documentary projects from Armenia, Georgia, and Turkey with participation of more than 15 French producers and broadcasters – in partnership with Docmonde, France;
- ✓ **Round Table** “Armenia in the Structure of Film Production in the USSR and in the Post-Soviet Period” (12 July) – in partnership with New Institute for Cultural Research, Russia;
- ✓ **Pitch Workshop** for pre-selected projects – in partnership with British Council (12-13 July);
- ✓ 3-day **Creative Europe Forum** (12-14 July);
- ✓ **GAIFF Master Classes** (10-15 July) in partnership with AGBU and TUMO Center for Creative Technologies.

(The detailed calendar of **GAIFF Industry Days 2017** will be provided.)

GAIFF Industry Team appreciates very much the enduring and increasing interest in our Industry Projects, we are very grateful for the support we have received from our colleagues, partners, and friends.

Welcome and thank you all!

Susanna Harutyunyan
Artistic Director of GAIFF,
Industry Days Project Manager

Stephanie Gyokchyan
GAIFF Regional Projects and Industry Days Coordinator



CREATIVE EUROPE PROGRAMME



Creative Europe is the new EU programme to support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a budget of €1.46 billion for 2014-2020, it supports tens of thousands of artists, cultural and audiovisual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry, by allowing them to operate across Europe, to reach new audiences and to develop the skills needed in the digital age.

Creative Europe builds on the experience and success of the Culture and MEDIA programmes, which have supported the cultural and audiovisual sectors for more than 20 years. The new programme includes a Culture sub-programme, supporting performing and visual arts, heritage and other areas, and a MEDIA sub-programme, which provides funding for the cinema and audiovisual sector. A new cross-sectoral strand supports policy cooperation, transversal measures and the new financial guarantee facility, which have been operational since 2016.

The programme will allocate at least 56% of its budget for the MEDIA sub-programme and at least 31% for the Culture sub-programme. This broadly reflects the share of funding that the two areas currently receive. A maximum of 13% of the budget will be allocated to the cross-sectoral strand, which includes support for “Creative Europe Desks” in each participating country, providing advice to potential beneficiaries. Around €60 million is earmarked for policy cooperation and for fostering innovative approaches to audience building and new business models.

Culture plays a major role in the EU economy. Studies show that the cultural and creative sectors account for up to 4.5% of EU GDP and nearly 4% of employment (8.5 million jobs and many more if account is taken of their impact on other sectors). Europe is the world leader in exports of creative industry products. To retain this position, it needs to invest in the sectors capacity to operate across borders. Creative Europe responds to this need by target investment where the impact can be greatest.

The new programme takes account of the challenges created by globalisation and digital technologies, which are changing the ways cultural works are made, distributed and accessed, as well as transforming business models and revenue streams. These developments also create opportunities for the cultural and creative sectors. The programme seeks to help them seize these opportunities, so that they benefit from the digital shift and create more jobs and international careers.

Creative Europe is open to the 28 Member States, and, so long as they fulfil specific conditions, to the European Free Trade Association countries (Iceland, Liechtenstein, Norway and Switzerland), to EU candidate and potential candidate countries (Montenegro, Serbia, the former Yugoslav Republic of Macedonia, Turkey, Albania, Bosnia and Herzegovina, Kosovo) and to neighbourhood countries (Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine, Algeria, Egypt, Morocco, Tunisia, Jordan, Lebanon, Libya, Palestine, Syria and Israel). Non-EU countries have to pay an “entry ticket” to participate in the programme. The cost is based on the size of their GDP (Gross Domestic Product) in relation to the budget of the programme

Even though Creative Europe is not open to applications from individuals, but around 250 000 individual artists and cultural and audiovisual professionals can receive funding through projects submitted by cultural organisations. This is a much more cost-effective way to achieve results and a lasting impact. The Commission estimates that millions of people can be reached directly or indirectly through the projects supported by Creative Europe.

Eventually the Creative Europe programme is aimed to support

- 250 000 artists and cultural professionals and their work, allowing them to reach new audiences beyond their home countries;
- More than 800 European films will receive distribution support so that they can be seen by audiences throughout Europe and the world;
- At least 2 000 European cinemas will benefit from funding, provided that at least 50% of the films they screen are European;
- More than 4 500 books and other literary works will receive translation support, allowing authors to break into new markets and readers to enjoy them in their mother tongue;
- Thousands of cultural and audiovisual organisations and professionals will benefit from funding for training to gain new skills and to strengthen their capacity to work internationally.

The European Capitals of Culture, European Heritage Label, European Heritage Days and the five European prizes (EU Prize for Cultural Heritage/Europa Nostra Awards, EU Prize for Contemporary Architecture, EU Prize for Literature, European Border Breakers Awards, and EU Prix MEDIA) will also receive support from Creative Europe.

GOLDEN APRICOT FUND FOR CINEMA DEVELOPMENT

Golden Apricot Fund for Cinema Development (GAFCD) is a non-profit cultural organization established in 2004 in Armenia. The objectives of **GAFCD** are strengthening and consolidating the audiovisual sector, encouraging professional networking and cultural exchange across borders and preserving the cultural diversity of the region. Since its establishment **GAFCD** has been at the forefront of regional cooperation in the sphere of culture, using cinema as a powerful tool to transcend borders and build trust.

It is almost 14 years that **GAFCD** has established synergies at different levels between state and audiovisual actors to promote global partnership and sustainable development. **GAFCD** is dedicated to building co-operation bridges with Europe and enhancing the professional capacity building of the audio-visual sector in Armenia and the EaP region. Among the recent successfully implemented projects are the **Golden Apricot MasterSchool of Cinema**, **Directors Across Borders (DAB)** supported by EU's Eastern Partnership Cultural Programme, **Armenia-Turkey Cinema Platform (ATCP)** and many others.

In 2011-2014 **GAFCD** launched a three-year collaboration with EU's *Eastern Partnership Culture Programme* within the frames of **Directors Across Borders (DAB)** Project. The Project was aimed to develop cross-border multilateral cooperation and realize different components of seven interconnected networking, capacity development, and cultural exchange activities between the **EaP** countries and beyond. The DAB Project was a real success and resulted in the establishment of a productive cooperation platform for the project's beneficiaries in EaP countries. 60 emerging script-writers, producers, film directors from EaP countries were trained in frames of the Project. 10 film projects, among the presented 40, were awarded development grants, including the Ukrainian film *The Tribe* by Myroslav Slaboshpytskiy – the winner of Cannes Critics' Week 2014 (Semaine de la Critique) and Golden Apricot Yerevan International Film Festival in 2014.

Among its recent strategic achievements has been Armenia's accession to the Council of Europe fund for the co-production, distribution, exhibition and digitization of European cinematographic works "Eurimages" – that took place in January 2016, and was initiated by the National Film Centre of Armenia and **GAFCD** back in 2007. **GAFCD** is dedicated to building further the co-operation bridges with Europe and enhancing CSOs-CCIs capacity building platform.

Since 2014 **GAFCD** has been lobbying Armenia's joining the Creative Europe Programme through different initiatives and activities.

The main fields of activities are:

- ✓ Organization of *GOLDEN APRICOT Yerevan International Film Festival (GAIFF)* which is an annual celebration of world cinema, held in Yerevan, the capital of the Republic of Armenia. The main theme of the festival is *Crossroads of Cultures and Civilizations*. The title may well serve as our impassioned mantra for building cultural bridges and fostering dialogue. Founded in 2004, *GAIFF* has fast become a premier destination in the region for filmmakers of all genres, particularly those advancing universal values of peace, cross-pollination, and mutual understanding;
- ✓ Implementation of regional activities aimed to promote intercultural dialogue and tolerance between the neighbourhood countries – workshops, trainings, seminars, forums;
- ✓ Co-production;
- ✓ Publication, Education.

Creative Europe Forum: Creative Europe Programme and EaP-EU Co-operation Model

The main event of **GAIFF Industry Days 2017** is the 3-day **Creative Europe FORUM** (12-14 July) which aims to develop the cultural and creative cooperation of Eastern Partnership (EaP) region with Europe.

The goal of the **CE FORUM** is **to advocate the full accession of the EaP countries to the Creative Europe Programme and enhance EaP-EU transnational CCIs co-operation and production.**

Georgia, Ukraine, and Moldova from EaP region have already joined the Programme. The situation in Armenia, Azerbaijan, and Belarus, to some extent, remains similar. To achieve positive results with full accession in Creative Europe Programme the EaP civil society should join their efforts and make their voice heard. Creative Europe Programme can become a unique platform for EaP-Europe co-operation.

CE FORUM specific objectives are:

- ✓ to contribute to advancing reforms of the EaP countries;
- ✓ to strengthen the regional perspective and bridge the emerging gaps among the EaP countries while acknowledging the different paths and contractual relations with the EU;
- ✓ to increase the role of the national and EaP civil society effort and participation in cultural policy-making;
- ✓ to provide EaP Cultural and Creative Industries (CCIs) capacity building platform;
- ✓ to enhance CCIs co-operation principles and practices;
- ✓ to contribute to the effective policy-making and advocacy of the objectives of the EaP Civil Society Forum;
- ✓ to promote transnational co-operation and production.
- ✓ to advocate cultural heritage protection;
- ✓ to prepare and adopt the Forum Statement on the full accession of the EaP countries to the Creative Europe Programme.

During the **CE FORUM** official-level conferences, series of panel discussions, case studies, workshops, networking events and project presentations will take place. The guests of the Forum include representatives of officials from European institutions, Ministry of Culture of Armenia, Creative Europe Programme as well as industry professionals from Armenia, Belarus, Georgia, Moldova, Ukraine, and Europe.

Day 1 (12 July) will focus on key topics of Creative Europe Programme, development of EaP-EU creative industries platform, institutional connections (authorities-civil society) at the regional and inter-regional level.

Day 2 (13 July) will focus on EaP-Europe transnational cooperation, networking, co-production and audience development. The series of panel discussions will be presented.

Day 3 (14 July) will focus on practical networking activities, knowledge transfer, project pitchings and one-to-one meetings. It is an opportunity for CCIs representatives to discuss the EaP-EU co-operation projects and get an expert advice.

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CE FORUM PITCHING SESSIONS

Feature Projects

Alpha Quest – producer Astghik Manukyan, director Hayk Kbeyan
Europe, Europe – producer Sona Grigoryan, director Gagik Harutyunyan
Five Minutes to Success – producer/director Aram Shahbazyan
Frigid Women Deserve the Heaven – producer/writer Sara Nalbandyan, director Gagik Madoyan
Irene's World – director/writer Mery Aghakhanyan, producer Manvel Saribekyan
Kafka – producer/director Vahan Khachatryan
Little Glass Doll – director/writer Ovsanna Gevorgyan, producer Samuel Rimland
Pas de trois – producer Ani Vorskanyan, director Diana Kardumyan
Poloz Mukuch – director/writer Sona Tonakanyan
Prodigal Son – director/writer Nver Hovhannisyan
Reflection – producer/director/writer Garik Mashkaryan
Summer Nights With You – producer/director/writer Evelina Barsegian
The 13th Image – producer Sargis Smbatyan, director Yervand Kochar
The Driver – writer Nairi Hakhverdi
The Exchange – director/writer Sergo Ustyan, producer Katerina Mikhaylova
The Punishment – writer Lilit Hakobyan, director David Matevosyan
The Stranger – director Tatev Hakobyan, producer Ofelya Tovmasyan

Documentary Projects

Artak, the State Which Doesn't Exist on the Map, and the Blind World – director/producer Seg Kirakossian
Aurora's Sunrise – director Inna Sahakyan, producer Vardan Hovhannisyan
Birthright – director/co – producer Alina Gotcherian, co – producer Anzhela Frangyan
Bro – producer Sona Margaryan, director Helena Melkonyan
Davtyan's Element – director/writer/producer Nikol Davtyan
Diana Apcar – director/writer/producer Mariam Ohanyan, co – producer Yelizaveta Petrosyan
Displaced – director Anzhela Frangyan
My Grandfather's Music – director/writer/producer Eric Nazarian
Voldemar – director Aren Malakyan, producers Edgar Baghdasaryan, Varvara Hovhannisyan
Why Do I Exist – director Benjamin Gevorgyan

MODERATORS



Ludmila Cvikova

Ludmila Cvikova holds an MA from the University of Amsterdam and Comenius University in Bratislava, as well as the European Diploma in Cultural Project Management. From 1997 until 2011, she was a programmer for the IFF Rotterdam. She has served as an advisor for international festivals including Karlovy Vary, Locarno, Sarajevo, Yerevan, and Bratislava. In 2007-2008, she was the artistic director of Artfilm Festival in her native Slovakia. From 2011 until 2014, she worked at the Doha Film Institute in Qatar as Head of Film Programming, and in the function of Deputy Director of Qumra festival. She had been a reader for the Doha Film Institute's Film Grants, Hubert Bals Fund and Cinemart (both IFFR). Current activities within her own independent company Consultancy & Production Ludmila Cvikova include associate producer, a guest-programmer (EYE Filmmuseum Amsterdam, IFF Rotterdam), a reader for Biennale College Cinema, a selector for Anonimul IFF.

As an independent curator, Ludmila has organized and curated diverse cultural events in the Netherlands and internationally (collaborated with MoMA in New York). She is a member of the European Film Academy. www.ludmilacvikova.nl



Cigdem Mater Utku

Cigdem Mater was born in Ankara in 1978. After studying film in Anadolu University of Eskisehir, she received her MA degree on communication sciences from Marmara University. Between 1997 and 2005 she worked as translator, correspondent and producer to foreign media such as ABC News, Boston Globe, Sky News, Radio France International, ARTE, Le Nouvel Observateur, Los Angeles Times.

From 2005 to 2009, she was program coordinator for Anadolu Kultur and run Caucasus Program. In 2009 and 2010, she was the coordinator for Mithat Alam Film Center of Bogazici University.

Since 2010 she produces documentaries and feature films. She was the associate producer of *Çoğunluk/ Majority* (dir: Seren Yuce, Venice 2010, Lion of the Future, Mumbai 2010 Best Film, Best Actor, Antalya 2010 Best Film, Best Director, Best Actor), co-producer for *Sivas* (dir: Kaan Mujdeci, Venice 2015, Competition) and producer for *Dust Cloth* (dir: Ahu Öztürk, 2016 Berlinale Forum, Istanbul 2016 Best Film, Best Script, Best Actress, Nürnberg 2016 Best Film, Best Actress). She is the producer of *The Last Step* (Dir: Uğur Aydedim, in development), *Crooked House* (Dir: Sinem Sakaoğlu), *Layer* (Dir: Melek Ulagay Taylan, in post-production). Mater also works as line producer for the international projects which have been shot in Turkey like Ai Weiwei's Human Flow and Eric Baudlaire's AKA Jihadi.

She is still working as an advisor for Anadolu Kultur on Armenia Turkey relations. She is the founding coordinator for Armenia Turkey Cinema Platform.

She is a volunteer for Hrant Dink Foundation and member of the International Hrant Dink Award Committee. www.hrantdink.org

MODERATORS



Melikset Karapetyan

Melikset Karapetyan graduated from the Yerevan State University, Department of Applied Mathematics. He worked as a programmer until the collapse of the USSR, and then worked at managerial positions in Armenia and in the US for ten years and initiated a campaign for preservation and restoration of Armenian silent films. In 2002, he established the Art-Film LLC and since then has been actively involved in film programming in Yerevan, including the organization of public screenings of art-house films in the Nairi and Moscow cinemas and the Children's library. In 2006, via Art-Film LLC he produced the TV talk-show MEKH (24 episodes) for teenagers. He was the Head of the Film Department at the National Gallery of Armenia from 2004 till 2010, head of Film Department at the TUMO Center for Creative Technologies from 2012 till 2015. Actively involved in the Golden Apricot Yerevan IFF from beginning till present, organizing and moderating Master Classes with invited guests of the festival, and since 2010 – the Midnight Wrap-Ups. He founded the AFG Film Club in 2006. In 2009, 2013 and 2017, in collaboration with the US Embassy in Armenia Melikset organized the American Film Showcase program, screenings of independent documentaries and feature films, workshops and master classes with invited experts from the USA. He has also organized several film programs in Armenia with Alliance Française d'Arménie (France), Goethe-Institut (Germany) and many other international organizations. He is one of two Armenian producers of the Armenian–Dutch–German–Swiss co-production feature length film Chnchik.



Raffi Movsisyan

Raffi Movsisyan did BA in Film Studies at the Yerevan State Institute of Theatre and Cinematography from 2005-2010. In 2012, did his MA in Films Studies; Master thesis “Linguistic changes of documentary film in the context of contemporary screen culture”. Also, he worked as a film curator, organized film screenings and discussions in the Naregatsi Art Institute for about five years. In 2010, he took part in course for film critics from CIS countries and he was mentioned as “the most promising film critic”. Raffi has had master classes in Locarno and Sarajevo IFFs. Since 2012, he has been working as a film curator in the Golden Apricot IFF. He has designed and represented various programs about Armenian cinema in many film festivals and forms including Istanbul, Tbilisi, Berlin, Minsk, Batumi, Sofia international film festivals. He was a jury member in One Shot, One Minute (Armenia) IFF, in Reanimation animation FF (Armenia), in Batumi IFF (Georgia). Istanbul IFF (Turkey), Ankara IFF (Turkey) and in many others. His articles have been published not only in local magazines and web pages but also in international ones. In 2014, he conducted a research “Contemporary documentary cinema and its prospective” ordered by Media-initiatives center with the support of CAUCADOC. Since 2016, he has been the general secretary of National Film Academy of Armenia.



Susanna Harutyunyan

Susanna Harutyunyan is the co-founder and Artistic Director of the Golden Apricot Yerevan International Film Festival. After graduating film criticism from the Moscow Film Institute, she worked as an editor and reviewer at several periodicals; her articles have been translated into several languages and published both in her own country and abroad. She is the president of the Armenian branch of the International Federation of the Film Critics (FIPRESCI). She was the chief editor of the trilingual publication *Armenian Cinema: 1924 -1999* as well as the first *Armenian Production Guide* (2002) and *South Caucasus Film Professional Guide* (2005). Since 2016, Mrs. Harutyunyan is one of the two official representatives of Armenia at EURIMAGES. She is also the co-founder and manager of *Directors Across Borders* (DAB) program and *Armenia-Turkey Cinema Platform* (ATCP).

TRAINERS



Marilyn Milgrom

Marilyn Milgrom is a freelance script consultant. In a long career in storytelling, she has worked as an actor, casting director, TV director and producer (of both drama and documentaries) and short film producer. Since 2012, she has been a Script Consultant to the BFI Film Fund, a post she took up when she returned to the UK after four years as Head of Development for the New Zealand Film Commission. Before going to New Zealand, Marilyn was Senior Tutor at The Script Factory, with whom she devised and taught many courses for writers and developers, both in the UK and around the world. Marilyn is a regular consultant for both ACE (the European Producers' Network) and ECRAN (development workshop for directors based in Warsaw). She contributed the chapter on Scriptwriting to the book *Get Your Short Film Funded, Made & Screened* and is currently developing feature film projects as a producer in both the UK and New Zealand.



Roger Koza

Roger Koza, born in 1968, is a film critic and member of FIPRESCI. He publishes regularly at *La voz del interior*, *Ñ*, *Quid* and *Con los ojos abiertos*. He is also the host of the TV program *El cinematógrafo* in Argentina and permanent guest in *Filmoteca*. He is the programmer of the *Vitrina* Section of the Hamburg International Film Festival since 2006, and part of the *FICUNAM* programming team since 2011. Since 2014, he is the Artistic Director of the *Cosquín International Film Festival*. He has also curated a tribute to Raúl Perrone, entitled *The Man from Ituzaingó* at the *Viennale* in Austria (2015). He has participated as a jury member in several international film festivals (*Rotterdam*, *Locarno*, *FICValdivia*) and has taken part in conversations and master classes together with figures such as Peleshyan, Reygadas, Akerman, Omirbayev, Guiraudie, Loznitsa, Khamraev, Schanelec, Moreira Salles, Rosemberg Fihlo, Agüero.

INDUSTRY PROFESSIONALS



Brigid O'Shea

Brigid O'Shea is an Australian native who has worked for European film festivals and documentary organizations since 2008. Holding a Bachelor of Fine Arts obtained in Melbourne and Berlin, she started as an intern at the Berlinale Talent Campus. She worked for various Berlinale departments as a freelancer until 2014, including the EFM and also Co-Production Market, until taking a more focused approach to creative documentary. This came from coordinating the DOK Industry Programme from 2009-2015, which allowed her to also freelance for the Institute of Documentary Film in Prague, for Documentary Campus Master school, and Berlin-based production companies. She has collected many professional experiences across diverse audio-visual fields as a freelancer before being appointed Head of DOK Industry Programme in January 2015. She regularly tutors on topics like European co-financing, cultural management and festival strategies in places like North America and East Europe.



Dorina Oarga

Dorina Oarga runs the Industry Department in the Transilvania International Film Festival. She's been part of the festival team ever since 2008, in charge with the industry guests in the hospitality department, until this spring when she took the challenge of the new position. Already very familiar with the industry guests and the programs launched by the festival earlier on, she is focused on the development of the program in the near future. She also runs Aristoteles Workshop, a training and development center dedicated to foster a new generation of creative documentary filmmakers around the world.

Among her other collaborations: Eventival, "Kino Pavasaris" Film Festival in Vilnius, Doha Tribeca Film Festival and many others.

INDUSTRY PROFESSIONALS



Dumitru Marian

Dumitru Marian works in film since 2004. After various jobs in the production of festivals and trainings, he founded ALTFilm in 2008. The main objective was to develop skills and facilitate access for the filmmakers to European resources: workshops, festivals, markets, etc. In 2009, together with several renowned filmmakers of Moldova, Dumitru initiated a reform, which was aimed to create a new legislation and build a (new) Moldovan film industry. The Moldovan Parliament eventually approved the law in 2014. In 2015, based on the new law, the first Moldovan Film Center was established. Dumitru and ALTFilm distribute films in Moldova, (co)organize the International Animation Film Festival – ANIMEST and Transylvania International Film Festival (TIFF) in Chisinau. Dumitru Marian, helped dozens of filmmakers to finance, produce and promote their films. In 2016, he initiated the first Online Platform for Moldovan Filmmakers – www.cinehub.md – a project that is planned to be launched by the end of 2017.



Frédéric Violeau

Frédéric Violeau, after his film studies at University, worked in film production, film festivals, and in European organizations for cinema as project manager. From 2006 to 2014, he directed 4 documentaries and several commissioned films. He then moved to Ouagadougou (Burkina Faso), where he collaborated with Semfilms and worked for the Fespaco film market. He has been working for Lumière du monde since April 2015. Created in 2011, the Lumière du Monde Association is an international producers' network with around 100 members in Europe, Africa, Eurasia, Caribbean Amazonia and the Indian Ocean. It aims at coordinating the collections of creative documentary films, which emanate from various training programs set up by its partners Docmonde and Ardèche Images.

INDUSTRY PROFESSIONALS



Irena Strzałkowska

Irena Strzałkowska graduated from the Warsaw School of Economics /SGH/ and started her professional career in 1972 in the Cinematography Committee Office as a vice-director of the Organizational and Legal Department, responsible for the promotion of the Polish film worldwide. In 1974-81 she was an attaché at the Polish Permanent Representation to the UNESCO (Paris) and then became the head of the International Relations Department. Between 1988 and 1990 she took part in the International Short Film Conference as Head of Entrance & Producers Sub-Committee, responsible for festivals.

In July 1990 she has moved to Tor Film Production (Studio Filmowe TOR) where she has been appointed the Deputy Director for marketing, distribution and public relations. Since 1991 she is also a representative of the Polish cinematography at EURIMAGES, a member of the Promotions + Festivals Group's top management, a chairwoman of the Distribution Group. For 10 years she was a member of the expert committee at EUROMED, EUROPACINEMA and EAVE programs; also an expert of Ministry of Culture and National Heritage in CREATIVE EUROPE committee (MEDIA section), representing Poland. On many occasions, she took part in International Film Festivals as a jury member.

She is a member of KIPA /Polish Audiovisual Producers Chamber of Commerce/, Polish Filmmakers Association, Polish Film Academy, European Film Academy (since 2001). She is an expert of the Polish Film Institute, Regional Funds, Mazovia, Silesia and Krakow Film Commission.

She has worked with the finest filmmakers such as Agnieszka Holland, Krzysztof Kieslowski, Krzysztof Zanussi and others. She is a university professor, currently lectures at Warsaw Film School, Lodz Film School; she is also a member of the Artistic Council of AMA Film School in Krakow. She was honored with a Chevalier de l'Ordre des Arts et des Lettres.



Julia Babko

Julia Babko received a diploma as a specialist in journalism and social communications at the National Technical University of Ukraine "Kyiv Polytechnic Institute". She started her professional career in July 2007 as a journalist and the chief designer at the "Zamolod" magazine. In 2008, she became the project editor of the web – site "MyMoney.org.ua" in the "Amplua Personal" Recruitment Agency. The responsibilities were to write news articles for the web – site and to edit PR – texts. After this job, in July 2008, she completed an internship as a journalist at the "Telety" magazine. In August 2010, she was given an opportunity to become a project assistant at the International NGO "Internews – Ukraine". Her main work included negotiating with and ensuring national celebrities' involvement and support of EU project campaigns; development and generation of more than 50 press announcements, press releases, media reports and monitoring on campaigns on gender equality, women's and children's rights; support in establishment of over 35 media partnerships with leading national TV, radio, print and online media ensuring smooth coverage of EU project campaigns; provision of media support to more than 50 Project's events; drafting of applications for various PR Awards competitions, leading to campaign's short – listing in Effie Award 2011. Since October 2011 she is the new media project coordinator at the International NGO "Internews – Ukraine". She is responsible for supervising and coordinating the new media activities such as trainings, seminars, bar camps, implemented by Internews for Delegation of EU in Ukraine, USAID, the International Renaissance Foundation, EJC, Internews Network, IFES, monitoring and reporting on the project results; creating and preparing the trainings agenda; negotiating with trainers and speakers; building and coordinating a professional network of young journalists, bloggers, media – activists of MediaNext initiative.

INDUSTRY PROFESSIONALS



Ketevan Shengelia

Ketevan Shengelia graduated with a Degree in Economics from the National Research University Higher School of Economics (Moscow, Russia) in 2011. For her Master's Degree in European and International Affairs and Crisis Management, she studied at La Sapienza University of Rome, Italy. While working on her research thesis on European Identity Construction she served as an intern at UNESCO Venice Office, where she was working on background analysis of SEE countries and promotional materials of the work UNESCO has been doing in the region. In 2014, she started working at the Department of International Relations at the Ministry of Culture and Monument Protection of Georgia.

She was involved in the preparation and signature of the Agreement between the European Commission and Georgia on Georgia's participation in the Creative Europe Programme in 2015. As soon as Georgia designated Creative Europe Desk (CED) she was appointed to serve as the Head of CED Georgia and has been promoting Creative Europe Programme on the national level. She has been consulting organizations from different cultural fields who have expressed interest in applying for Creative Europe funding schemes on their projects and putting them through to European partners.



Kristýna Balabán

Kristýna Balabán holds a Bachelor's degree in Social/Cultural Anthropology from the University of Toronto, and a Masters of Fine Arts in Documentary Media from Ryerson University. Originally from Toronto, Canada, Kristyna has worked on documentary projects such as the National Film Board of Canada's Highrise project, festivals such as Hot Docs and the Doc Now Documentary Media FF, and for independent journalism and community engagement work, before moving to Prague, Czech Republic. In Prague, she established herself as a freelancer working in the film industry on fiction films and on various documentary projects. In addition to this, she enjoys teaching workshops on topics like social issue documentary filmmaking. She has taught in places such as Kathmandu, Beijing, and Toronto. Kristýna joined the Institute of Documentary Film in May 2015, and since 2017 is the Ex Oriente Film and East European Forum Manager. Founded in 2001, the **Institute of Documentary Film** is a non-profit training and networking centre based in Prague, focused on the support of East and Central European creative documentary film.

INDUSTRY PROFESSIONALS



Lizaveta Bobrykava

Lizaveta Bobrykava got her bachelor's degree in media and communications, and Master's degree in visual and cultural studies at the European Humanities University. She started her professional career in 2013 at the Listapad IFF (Minsk) as the assistant to the program director. At the same festival, she became the coordinator of the National Competition. She is the head of industry at Listapad IFF since 2015, and the founder and project manager at Belarus Empowerment Lab: Cinema since 2016. She has also held trainings in the School of Film Agents (SOFA) in 2016-2017.



Manana Palagashvili

Manana Palagashvili was born in Tbilisi, Georgia and is a successful international cultural manager, with an extensive range of implemented cultural projects in Georgia, Germany, Ukraine, Latvia etc., “exporting” Georgian culture abroad. After gaining a Degree in International Relations/Diplomacy from the Georgian Independent Diplomatic Academy (GIDA), she continued her studies in Munich, Germany, where she successfully completed the advanced training course of Export Manager (CCI) of the Chamber of Commerce and Industry for Munich and Upper Bavaria.

Among her implemented projects are “Days of Ukrainian Cinema in Munich” with Kyiv International Film Festival “Molodist”, Ministry of Culture of Ukraine, Ukrainian Embassy, and Landeshauptstadt Muenchen Kulturreferat; a number of cultural projects in cooperation with Georgischer Verein in Deutschland E.V. (Georgian Diaspora in Germany); Charity Exhibition of Artworks from Martvili Monastery (Georgia) in Munich etc. She has also managed several young international artists (Gladys Damaris and others) and their participation in Jūrmala's New Wave contest for young performers of popular music in Latvia (2013- 2015). In cooperation with the star-producer Goar B (Unicade Publishing E.K., who has achieved outstanding international success with 70 gold and platinum albums in over 40 countries and hits such as Mambo No. 5.) she was involved in several creative and innovative inter-sectorial projects utilizing the universal language of Music to foster cultural diversity, bringing together Musicians of diverse cultural origins.

INDUSTRY PROFESSIONALS



Mimi Gjorgoska-Ilievska

Mimi Gjorgoska-Ilievska has been involved in the film industry for more than 20 years previously holding the position of a Director of the Cinematheque of Macedonia. She is a national representative of Macedonia in Eurimages (Council of Europe's European Cinema Support Fund) and was also an active member of the Executive Committee of FIAF (International Federation of Film Archives) and ACE (Association of European Film Archives and Cinematheques). In 2015, she was elected Director of the Macedonian Film Agency. In 2013, she was re-elected as a member of the EC of FIAF for a second mandate, and in 2014, she was re-elected for a fourth mandate in the EC of ACE. In addition, since 2013, she has been focused on developing the Macedonian cinematography, protecting the national film heritage and the strengthening of international relations. As a Director of the Cinematheque, she was focused on the implementation of a new digitization programme aimed at preserving and restoring a range of Macedonian films by prominent film authors. Over the past two decades, Mimi Gjorgoska-Ilievska has been active as a researcher of the audiovisual heritage, as a Eureka Audiovisual expert on the relations of Western Balkan states and the South Eastern Cinema Network member countries. She is the author of numerous publications and articles on film history and theory, film and literature relations, and protection of audiovisual heritage. She has been elected Associate Professor of Audiovisual Archiving at FDU (Faculty for Dramatic Art) in Skopje.



Müge Demir

Müge Demir is a programmer; she selects films from Indonesia, Thailand, Vietnam, Cambodia, Malaysia, Myanmar and Laos for International Film Festival Rotterdam (IFFR). After completing her studies Russian and European Studies, she led projects in the field of free press, communication, and culture. For the 2015 and 2016 editions of IFFR, she coordinated Brave Talk, a series of special screenings of films that critically address social injustice.

INDUSTRY PROFESSIONALS



Nina Anjapharidze

Nina Anjapharidze studied art management courses at the Caucasus Spring University and started her professional career in 1983 at the Georgian University of Theatre and Film as a lecturer, conducting a special course on Western European Theater History, until 2005.

In 1990, she was the organizer of Hungarian Cultural Days in Georgia. In 1999-2000, she was a project manager at the Stichting Caucasus Foundation. Her main work was connected with public relations, fundraising, and relationships with international cultural institutions and foundations. She became a fundraiser/coordinator in 2000 at the Tonino Guerra Films Retrospective & Master Class. In 2001, she was organizer/coordinator at the Irish Theater Directing Workshop in Tbilisi, Georgia, and organizer/manager during Georgian Cultural Week in Great Britain.

In 2005-2011, she became the head of the Film Export Department at the Georgian National Film Center. Her duty was to accomplish Georgian film promotion on the international market, i.e. arrangement of Georgian film retrospectives in various countries, as well as Georgian films participation in international festivals, the arrangement of world class film experts' master classes/ workshop for the younger generation of Georgian cinematographers.

She is the director of the Tbilisi International Film Festival since 2002 and the vice president of the Georgian Film Academy since 2014. She became the artistic director/organizer at the retrospective of Contemporary Georgian Cinema in Berlin in 2007. In 2008, the artistic director/organizer at the Cinema and Video Art from Georgia. A Festival in Bristol. In 2010, she was the artistic director/organizer at the Georgian Film Festival in London- Life through Cinema.



Olga Borovskiykh

Olga Borovskiykh began her career in 1997 as a marketing specialist at one of the biggest Ukrainian 1+1 TV Channel managing advertising campaigns and promotional activities of the 1+1 TV brand for 7 years. After the following 4 years marketing experience at the transnational industry concern, REHAU Olga turned back to the media market.

Since 2007, Olga worked at FILM.UA Group as Marketing and PR Director building up the publicity and communication for all film business areas of the group: production, distribution, and studio. She was dealing with international film markets and festivals, preparing promotional campaigns for different products of the film group. She built up a network of media contacts in Ukraine and abroad. Currently, she has joined Kyiv Molodist IFF as Head of Marketing & PR to implement a new development strategy of the festival.

INDUSTRY PROFESSIONALS



Samuel Aubin

Samuel Aubin is a director and a producer. His artistic work explores both fiction and documentary. He is actively involved in the Docmonde and Lumière du Monde networks, as a trainer for scriptwriting workshop and coproduction meetings. He organizes training sessions for creative documentaries in Central Asia since 2009 and in Turkey since 2015. He is also a novelist and a screenwriter.



Shushanik Mirzakhanyan

Shushanik Mirzakhanyan graduated from the All – Union State Institute of Cinematography, Moscow in 1983 with a degree in film economics. She started her professional career in 1983, working in “Hay-film” studio as a head of film crew. Since 2004, she is a member of the Union of Cinematographers of Armenia. From 2004 to 2009 she worked as a deputy managing director of “Hayk” documentary film studio NCSO. Since 2009, she has started working as the managing director of the same studio. Currently, she also gives lectures in Yerevan State Institute of Theatre and Cinematography.

INDUSTRY PROFESSIONALS



Stefan Kitanov

Stefan Kitanov was director and programmer of the Cinema House, the most important art house cinema in Bulgaria, from 1992 through 1999. In 1997 he founded Sofia International Film Festival, considered as the leading film festival in Bulgaria and one of key film events in CentEast Europe, accredited by FIAPF. In 2004, he founded and produced Sofia Meetings, one of the best co-production markets in Europe.

Since 2000, Kitanov has produced and co-produced more than 15 films which received national and international recognition. Over the last 15 years Kitanov has released more than 100 European and independent films in Bulgaria, by directors such as Wim Wenders, Michael Haneke, Francois Ozon, Fatih Akin, Lars von Trier, Aki Kaurismäki, Nuri Bilge Ceylan, Ken Loach, Terry Gilliam, Dardenne Brothers, Danis Tanovic, Kornel Mundruczo, Andrey Zvyagintzev.

Kitanov was a jury member in Venice (twice), Cannes, Karlovy Vary, Moscow, Wiesbaden, Thessaloniki, Yerevan, Frankfurt, Mediawave, Torun, Vologda, European Film Academy and European Parliament. In 2012, he received the Award of Europa Cinemas for Best Entrepreneur of the year and in 2016 he received the Golden Age Award by the Bulgarian Ministry of Culture. He is a member of the European Film Academy and of the internationally acclaimed The Festival Band.



Vladimir Léon

Vladimir Léon is an actor and director, who makes documentary films (Nissim aka Max, 2003; The Comintern Brahmin, 2007; Goodbye Radiator Street, 2008, The Polyhedron and the Elephant, 2015) and fictions (Far from the Front, 1998; Angels of Port-Bou, 2011). With his company, Les Films de la Liberté, he produces filmmakers to whom he feels close (Pierre Léon, Nathalie Joyeux, Arnold Pasquier, Serge Bozon).

He also tutors filmmaking workshops for the Universities of Paris 1 and Paris 7 and manages regularly documentary scriptwriting workshops in France and abroad.

WORKSHOPS

ARMENIA-TURKEY CINEMA PLATFORM



July 10-11, 2017

Armenia-Turkey Cinema Platform (ATCP) was born out of the cooperation between cultural and cinematic organizations in Armenia and Turkey, namely Golden Apricot Yerevan International Film Festival and Anadolu Kültür with the aim of establishing a common network through which filmmakers from both countries are able to cooperate and produce films together. Since 2009 the ATCP organized many workshops, meetings and conferences to address issues related to our countries. The objective is to further deepen our initiatives towards establishing a joint team of Armenian and Turkish filmmakers to pursue high potential films of common interest for both countries.

Today ATCP is a full-fledged network with more than 250 participants from both countries, which helped to bring 23 films to the big screen.

Many of ATCP supported short movies and documentaries have been included in many international events and festivals and attracted broad audiences from around the world. This year was also important for ATCP, as the movie ***Mother Derdo and Walnut Tree*** by **Serdar Onal**, funded by ATCP at April 2015 Istanbul meeting, had its world premiere in the National Documentary Competition of the 36th Istanbul Film Festival and won the “**Best Documentary**” award. ***Mother Derdo and Walnut Tree*** is also selected for the Documentary Competition at 14th Golden Apricot Festival.



WORKSHOPS

EURASIADOC



July 10-12, 2017

Eurasiadoc was launched in November 2011 with the support of the European Union and the Rhône-Alpes region, and it seeks to create a propitious environment to documentary co-productions in Eurasia's vast geographical space and to bring out the views of authors from Eurasian societies. The goal is to create a professional and human network capable of accelerating the development of a fair economy of the creative documentary.

First implemented in the countries of the Caucasus, Central Asia, and Russia from 2012 to 2014, Eurasiadoc then concentrates around Armenia, Georgia, and Turkey. The program now aims to extend again its actions to a wider Eurasian area.

Each year, Eurasiadoc implements:

- ✓ 3 workshops dedicated to the writing and development of creative documentary film projects.
- ✓ The Coproduction Meetings, with a view to initiating the production of these films via a network of Eurasia-Europe partnerships. The films put into production with the partner TV channels are then brought together in the "Lumière d'Eurasie" collection, coordinated by the Lumière du monde association.

Since its creation, Eurasiadoc has allowed the production of some fifty films. Several of them have been selected and awarded prizes at major European and Eurasian festivals (IDFA, Visions du réel in Nyon, Dok Leipzig, etc.). This dynamic led to the creation of several local structures, among others a Documentary Master's degree launched in Kazakhstan in 2014, which became regular partner of the program.



PITCH WORKSHOP

July 12, 2017, 11.00 – 18.00

An interactive workshop that provides participants with an overview of the pitching process and creates a safe space within which they can practice pitching and receive supportive feedback. The workshop is designed for screenwriters, producers and directors, and while the main focus is on how to convey the story of the film with economy, clarity and confidence, we will also cover other elements of the pitch that are relevant for producers presenting a project to the market.

Pitch Workshop is designed for a maximum of 12 participants to ensure that there is time for everyone to practice and receive feedback. Everyone is asked to come with a project that they are currently working on and that they will be happy to use in their pitching practice. It will be useful if participants are familiar with the story of Shakespeare's *Romeo and Juliet* but their involvement in the workshop will not be affected if they are not.

Trainer:

Marilyn Milgrom



PLAYUK

BRITISH COUNCIL | **15 YEARS IN ARMENIA**

ROUND TABLE

ARMENIA IN THE STRUCTURE OF FILM PRODUCTION IN THE USSR AND IN THE POST-SOVIET PERIOD

July 12, 2017, 15.00 – 18.00

The Round Table is a part of the global project “The history of national cinematographies in the USSR and the prospects for the development of the cinema of the CIS member states” (Yerevan-Astana-Moscow, 2017).

The main tasks of the project include the study, analysis and presentation of the experience of the development and interaction of national cinemas in the period of the Soviet Union, and then – in the post-Soviet times.

The focus of the issues discussed at the events of this cycle will be not only the historical and cultural roots and relations in the field of cinema that have developed in the Soviet period, but also the understanding of the prospects for cooperation in the field of cinema, including the development of coproductions, the formation of tools and support measures for film production in the territory of the CIS and the other countries of the former USSR.

Eventually, the cycle of round tables and conferences aims not only to present research on the development of national cinemas, but also to identify and develop recommendations and proposals on formats for the development of the film industry in the CIS and the former USSR.

The main objectives of the round table “Armenia in the Structure of Film Production in the USSR and in the Post-Soviet Period” are to determine the main points of development of Armenian cinema in the Soviet period and to consider the issues of its influence on the contemporary film process in the territory of CIS and in the global context.

Key speakers:

Kirill Razlogov
Armen Medvedev
Harutyun Khachatryan
David Muradyan
Anette Erzinkian
Susanna Harutyunyan
Siranuysh Galstyan
Nina Kochelyaeva
Eugenii Maizel
Natalia Ivanova
David Safaryan
Anastassia Ryabokon



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MASTER CLASSES AND WORKSHOP AT AGBU



July 10-15, 2017

The Golden Apricot International Film Festival in partnership with the Armenian General Benevolent Union (AGBU) invites filmmakers to participate in the series of Master Classes and workshop. The classes will be conducted by world-renowned film professionals in English with simultaneous translation into Armenian and will take place at AGBU Armenia, 2nd floor lecture hall, on July 10-15, 2017, at 15:00. Admission is free.

Monday, July 10, 2017 at 15:00

BORIS KHLEBNIKOV (*Film Director, Russia*)

Tuesday, July 11, 2017 at 15:00

ILDIKÓ ENYEDI (*Film Director, Hungary*)

Wednesday, July 12, 2017 at 15:00

RUI NOGUEIRA (*Film Historian, France*)
“French director Jean-Pierre Melville”

Thursday, July 13, 2017 at 15:00

CIRO GUERRA (*Film Director, Colombia*)

Friday, July 14, 2017 at 15:00

TOM McSORLEY (*Film Critic, Canada*)

Workshop *

Saturday, July 15, 2017 at 15:00

ROGER KOZA (*Film Critic, Argentina*)

A CERTAIN GLANCE. A POSSIBLE OUTLINE FOR A PROFESSION – CRITICISM, BIOGRAPHY & AESTHETICS

MASTER CLASSES AND WORKSHOP AT AGBU



Boris Khlebnikov

Boris Khlebnikov took a course in film studies at VGIK. He had his debut with the internationally successful *Roads to Koktebel* (*Koktebel*, 2003, co-dir. Alexey Popogrebsky), which won the Philip Morris Award at KVIFF 2003. His next film, *Free Floating* (*Svobodnoe plavanie*), shown in Venice's Orizzonti section, earned him Best Director at Kinotavr in Sochi, Best Film from the Russian Guild of Film Critics, and Best Film at the Warsaw IFF; the movie was also presented at KVIFF. His short film Shame (*Pozor*) was part of the story showcase Short Circuit (*Korotkoe zamykanie*), premiered in Orizzonti at the Venice IFF. *Help Gone Mad* (*Sumashedshaya pomoshch*) received its premiere in Berlin's Forum and, four years later, the director returned to the Berlinale with *A Long and Happy Life* (*Dolgaya shchastlivaya zhizn*/2013). His recent film *Arrhythmia* won Best Film at Kinotavr in Sochi.



Ciro Guerra

Ciro Guerra studied film and television at the National University of Colombia. At the age of 21, after directing four multi-award winning short films, he wrote and directed *The Wandering Shadows*, his feature directorial debut, which won awards at the San Sebastian, Toulouse, Mar del Plata, Trieste, Havana, Quito, Cartagena, Santiago and Warsaw IFFs, and was selected for 60 more. His second feature film *The Wind Journeys* was part of the Official Selection – Un Certain Regard of the Cannes FF in 2009. It was released in 17 countries and selected in 90 festivals, including Toronto, Rotterdam, San Sebastian, Hong Kong, Jerusalem, and London, receiving different awards in Cannes, Santa Barbara, Malaga, Santiago, Bogota, and Cartagena. His film *Embrace of the Serpent* won the Grand Prize at Golden Apricot IFF in 2015 and later, was nominated for an Oscar Academy Award.



Ildikó Enyedi

Ildikó Enyedi has started her career as a concept and media artist. She was a member of the art group Indigo and the Balázs Béla Studio, the only independent film studio in Eastern Europe before 1989. She later turned to feature film directing and script writing, wrote and directed five features and several shorts. With these works, she has won more than forty international prizes. Her film *My 20th Century* was chosen as one of the 12 Best Hungarian Films of All Time and selected among the 10 best films of the year by The New York Times. She was also awarded the Caméra d'Or in 1989. She teaches at the University of Film and Theatrical Arts in Budapest. She was founding member of EUCROMA, the European Cross Media Academy. She was awarded the Balázs Béla and the Merited Artist Prizes and has received the Republic President's Order of Merit Cross. In 2017, Ildikó Enyedi's *On Body and Soul* won the Golden Bear at Berlin IFF and the Prize of the Ecumenical Jury, as well as the Berliner Morgenpost Readers' Award.



Tom McSorley

Tom McSorley is executive director of the Canadian Film Institute in Ottawa. He also teaches in the Film Studies department at Carleton University and is CBC Radio One's weekly film critic on the Ottawa Morning program. He has published extensively on Canadian and international cinema and is the author of Atom Egoyan's *The Adjuster*, a book-length study of Egoyan's 1991 film.

MASTER CLASSES AT TUMO CENTER FOR CREATIVE TECHNOLOGIES



July 11-13, 2017

For years, TUMO Center for Creative Technologies has been one of the main platforms of Golden Apricot International Film Festival. Valuing TUMO's mission and the free-of-charge movie workshops organized for youth, this year TUMO will host a series of master classes. Master classes are available not only for students of TUMO, but also for anyone who wants to participate.

Tuesday, July 11, 2017 at 16:00

FRED KELEMAN (*Film Director, Germany/Hungary*)
INSIDE THE TIME-CRYSTAL OF DARKNESS AND LIGHT

Wednesday, July 12, 2017 at 16:00

EUGENE CORR (*Film Director, USA*)
Eugene Corr will show his documentary "Waldo Salt: A Screenwriter's Journey" and will talk about the screenplay features for documentary and fiction films.

Thursday, July 13, 2017 at 16:00

TOM FASSAERT (*Film Director, Netherlands*)
THE REWARDS AND CHALLENGES OF PERSONAL FILMMAKING

MASTER CLASSES AT TUMO CENTER FOR CREATIVE TECHNOLOGIES



Eugene Corr

Eugene Corr was a factory worker, warehouse man, forklift driver, crane operator, auto, steel, and cannery worker, from ages 17-26. He started his career in film in 1973 as a member of Cine Manifest, a radical San Francisco film group in the 1970s. A restored print of his first feature, *Over-Under, Sideways-Down*, screened recently at the Film Anthology Center in NYC. Eugene Corr has broad experience in both fiction and non-fiction filmmaking. He wrote and directed the feature documentary *Waldo Salt: A Screenwriter's Journey* (with Robert Hillmann), for which he was nominated for an Academy Award (1991). He also wrote and directed the dramatic feature film, *Desert Bloom* (with Jon Voight, AnnaBeth Gish, Sélection Officielle, Cannes IFF, 1986). Corr has worked as a second unit director on major motion pictures (*Bull Durham, Cobb*), written or co-written dramatic features (*Prefontaine, Never Cry Wolf, Wildrose*), and written for TV. He has also directed episodic television. His current documentary, *Ghost Town to Havana* (2015) has been on the festival circuit, winning the Sebastopol Documentary FF Audience Award and the Syracuse IFF Bassel Shehade Award for Social Justice.



Tom Fassaert

Tom Fassaert grew up in the Netherlands and partly in South Africa. These extreme differences already opened his eyes at a young age. But it was his dad's obsession with making home movies that undoubtedly planted the first seeds that ultimately grew into Fassaert's passion for film. Tom Fassaert debuted with his feature length documentary *An Angel in Doel* about a small Belgian village threatened with demolition. It premiered at the Berlinale, screened at +50 festivals worldwide and won several international awards. Fassaert's second feature length documentary is *A family affair*. A film that explores the delicate terrain along the fault lines of his own family. It was the Opening Film of IDFA 2015 where Fassaert also received the prestigious Prins Bernhard Cultuur Fonds Documentary Award for his works. After winning the Special Jury Award at IDFA, the film started its journey to many international festivals and received numerous awards. It recently won the Gouden Kalf (Dutch Academy Award) for best long documentary and is acquired by Netflix to be broadcasted globally. *Variety* recently named Fassaert 'One of the Ten Docu-makers to Watch'. Parallel to his passion for filmmaking Tom Fassaert also teaches at international film schools.



Fred Kelemen

Fred Kelemen studied painting, music, philosophy, religious science and drama studies and worked in various theatres as a director's assistant before beginning his studies in directing and cinematography at the German Film & TV Academy Berlin from 1989 to 1994. For his diploma film *Fate* he received the German National Film Award in 1995. Since then, he has made a number of films and videos as director and collaborated as cinematographer with several film directors. Since 1995, he has worked as an associate professor and has given master classes and lectures in many internationally recognized institutions: College of Fine Arts (ESBAG) in Geneva/Switzerland, Harvard University/USA, Kidderminster College/England, University of Santiago de Chile, Tel Aviv University, Israel, National School of Fine Arts (ENBA) Lyon/France, etc. Retrospectives of his work have been presented at many international film festivals and film museums. With his film production company Kino Kombat Filmmanufactur he produced his film *Krisana/Fallen* (Latvia, 2005) and co-produced the films *Moskatchka* by Annett Schütze (Latvia, 2005), *Fragment* by Gyula Maár (Hungary, 2007) and *Hand in Hand* by Jana Marsik (Latvia/Germany, 2008). Fred Kelemen is a member of the Academy of Motion Picture Arts and Sciences (AMPAS)/USA, the European Film Academy (EFA), the German Film Academy and of the European Cultural Parliament (ECP).

PARTNERS

THE INTERNATIONAL FOUNDATION “LEA”



The International Foundation “LEA” is a non-governmental organization, registered in the Ministry of Justice of Georgia on 29 December 1998. The president of organizations is Marine Solomonishvili (Architect, and Journalist).

Structure of “LEA” consists: “The Children and Youth Department”, Council of Jewish women, Network of different religious/ethnic minority women/girls (including large spectrum of different ethnic minorities, IDPs, disabled women, youth, etc.), Center of Preservation cultural heritage of religious/ethnic minorities, information Center.

The goal of the organization is to promote the Gender equality and status of women in different Ethnical Minority Communities, preservation Culture and Heritage of ethnic minorities, Jewish culture, Intercultural Dialogue, Holocaust remembrance and education, promote youth programs, facilitation of social-economic and humanitarian programs, development of human resources development of the network and information exchange among women organizations, development democratic society, CSO movement to EU integration, etc.

LEA’s activity consists of cultural events, seminars, training curriculum development programs for professional, distance learning of Human Rights education and intercultural dialogue of Peace building, programs for the cooperation of NGO and Mass media, etc.

For more than 18 years the “LEA” has realized several projects in co-operation with media, NGOs, governmental and international. For example, LEA is an active EaP CSF participant since 2010, coordinated the WG4 of the Georgian national platform in 2012. As a coordinator of the culture sub group EaP CSF Georgia, in 2013 LEA developed a Policy document on the implementation of the “UNESCO 2005 Convention on Protection and Promotion of the Diversity of Cultural Expression”, in 2016 LEA developed a Policy document: “Culture for everyone-indicator for cultural, economic development and international cooperation”.

For 5 years the Head of LEA was a coordinator of the Culture Commission of the Council of National/Religious Minorities under the auspices of the Public Defender (Ombudsman) of Georgia. LEA is working on monitoring objective (preservation cultural heritage of ethnic/religious minorities) of National Working Plan of Tolerance Conception (2009-2014), also working on promotion recommendation for preservation of Cultural Heritage of Ethnic/religious minorities (includes Jews, Armenians, Azerbaijani, Dukhobors, etc).

More than 5 year annually LEA carries out the project dedicated to the International Holocaust Remembrance Day, activities including: Film screening, official Ceremony, Seminars, discussion, etc. (with partnership of Ombudsman of Georgia, Parliament of Georgia, US Embassy, Embassy of Israel, Embassy of Poland, Embassy of Italy, etc.).

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PARTNERS

INTERNEWS UKRAINE



INTERNEWS-UKRAINE

Internews Ukraine (IUA) was founded in 1992 when the Internews Network representative office in Ukraine was opened, followed by the establishment of the International Media Center Internews in 1993. The official registration of Internews Ukraine as a local NGO occurred on July 10, 1996.

The mission of Internews Ukraine is to promote European values through the development of successful media in Ukraine. Internews Ukraine empowers independent and pluralistic media in Ukraine through improving journalism standards; Refining the legislative framework regulating media in Ukraine; Promoting the use of new media; Establishing effective cooperation between media, NGOs and authorities; Supporting European integration of Ukraine.

From the date of inception to 31 December 2016, the Organization has implemented 394 projects, held 1164 different media events (trainings, conferences, seminars, street campaigns, flash mobs) engaging more than 20 585 participants, produced 343 TV and 1,308 radio programs covering political, economic and social topics, and has provided technical and legal support to 911 editorial offices and journalists in Ukraine, other Eastern European as well as Central Asian countries.

Over the last 8 years (2008-2016), Internews Ukraine has implemented around 169 projects aimed at promoting free and successful media in Ukraine. Fields of the projects: education for media, the EU integration-related activities, reforms, new media, PR and media support to the international organization, social and awareness-raising campaigns, media law development, media production, research and civil society development in Ukraine and neighboring countries. Since 2008, Internews Ukraine has fundraised around USD 9.5mln from international and local donors – USAID (through Internews and Chemonics, Int.), Delegation of the EU Council to Ukraine, International Renaissance Foundation (IRF), Swedish International Development Agency (SIDA), MATRA (Embassy of the Netherlands), World Bank (WB), UNICEF, Czech Ministry of Foreign Affairs, German Embassy and others.

Over decades the Organization has been cooperating with the institutions of Ukrainian Government such as Expert Council under the Ministry of Information Policy, etc. In 2016, Internews Ukraine took part in the development of the Information Security Policy for the Ministry. Also, effective work was done in the format of the civil society initiatives such as Public Council under Committee of the Verkhovna Rada on Freedom of Speech and Information Policy, the Independent Media Council, the Reanimation Package of Reforms (Media and Electoral Reforms subgroups).

Internews Ukraine is a member of Global Forum for Media Development uniting independent media organizations from around the world. This is an opportunity for our agency to be a unique resource to deliver consultations, interchange experience and professional contacts with professionals from all parts of the globe.

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PARTNERS

THE NATIONAL CINEMA CENTRE OF ARMENIA



The National Cinema Centre of Armenia (NCCA) headed by Mr. Gevorg Gevorgyan is a state non-commercial organization and the successor to the H. Beknazaryan “Armenfilm” (“Hayfilm”) studio – which was set to operation in 1923. NCCA was established in 2006 with the purpose to preserve, promote and develop Armenian cinema and cinema culture locally and abroad. It is the key player of the national production and co-production support in Armenia. NCCA functions under the Ministry of Culture.

Annually (by 30th of May) NCCA accepts production support applications for feature and animation films (both full-length and shorts), debut, student films, as well as for script development. Because of the existence and remit of the “Hayk” Documentary Film Studio, documentary films normally are not supported by the NCCA unless they fall into some other category e.g. in the case of docu-feature or if the documentary is a student or a debut film. NCCA encourages applications by young filmmakers.

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The project benefits from the support through the EaP CSF Re-granting Scheme. Within its Re-granting Scheme, the Eastern Partnership Civil Society Forum (EaP CSF) supports projects of the EaP CSF members with a regional dimension that contribute to achieving the mission and objectives of the Forum.

The donors of the Re-granting Scheme are the European Union and National Endowment for Democracy.

The overall amount for the 2017 call for proposals is 290.000 EUR. Grants are available for CSOs from the Eastern Partnership and EU countries.

Key areas of support are democracy and human rights, economic integration, environment and energy, contacts between people, social and labour policies.

