

Beldocs INDUSTRY 09-15.09. 2021.

BEL
DOCS
2021

— 2021 — 14TH BELDOCS IDFF — BELGRADE, SERBIA —



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WELCOME TO BELDOCS INDUSTRY 2021!



Mara Prohaska
Beldocs Director

Hot topics pressingly demand to be discussed, and the reality to be checked. The digital shift in the viewing habits of pandemic-stricken global audiences has been shaping a huge audiovisual system change. Many of its aspects will be in focus of different perspectives within the scope of Beldocs Industry. Striving to set a solid basis to follow the changes in the data driven culture, we have proposed new ways of storytelling, making and watching the audio-visual content, and new digital approaches to marketing, sales and distribution to be thoroughly observed. At the same time, international film professionals will be introduced to a unique selection of the recent absorbing documentary titles and projects from the European low production capacity countries at Beldocs Market, Beldocs in Progress, Serbian Docs in Progress, Beldocs VR Academy, and Documentaries for Kids & Youth.

We are so grateful to all experts, film professionals and participants from the whole Europe for accepting our kind invitation to meet physically in Belgrade, as well as to participants who have chosen to support us by taking part in digital sphere! We are happy that the significance of our initiative has been rec-

ognized by European Union through the Creative Europe program, MEDIA subprogram. Without that support, the development of Beldocs Industry would not be possible. In addition, we are very grateful to the Ministry of Culture and Information of the Republic of Serbia and the Film Centre of Serbia for recognizing Beldocs Industry as the project of national importance, one that is developing the national audiovisual art system. A big thanks for support goes to our dear partners – DOK Serbia, the Film Centre of Montenegro, M: Brane, Greek Film Centre, the Institute of Documentary Film from Prague, the Yugoslav Film Archive, NEON Gallery, Pitch the Doc, Docu Days UA, Thessaloniki Documentary Festival, DOX TV, Al Jazeera Balkans, Documentary Association of Europe and Paraddiddle Pictures. Many thanks to young programmers of Beldocs Teen who will enrich the program with their valuable insights and all participants who entrusted us with their films, VR content and projects. We promise to do our best to support and promote you.

Let's have some inspiring talks at the hybrid edition of the Beldocs Industry 2021!

NAVIGATING IN TIMES OF UNCERTAINTY



Ieva Ūbele
Head of Industry

Today more than ever the only thing that is certain is that nothing is certain. However, there are lasting values such as industry events at Beldocs International Documentary Film Festival. Since 2008 our festival has offered a platform to develop, support, promote, network, and educate in the field of international documentary film.

This year's theme of our festival is Reality Check. We believe it fits well in context of the new reality shaped by global challenges such as healthcare crisis, climate change, geopolitical tensions, digital transformation that ultimately lead to growing inequalities across the world.

To facilitate the dialogue between key stakeholders in documentary filmmaking we have put together a programme consisting of industry panels and talks, pitching and matchmaking sessions and one-to-one meetings to talk about best ways of reaching our audiences in the new, pandemic-shaped reality, to present the documentary films in various stages and to make new contacts leading to co-productions, acquisitions and distribution of

documentary films. This catalogue will help you to navigate the festival's industry events that are bringing together filmmakers and other industry professionals - festival representatives, sales agents and distributors, TV broadcasters and VOD platforms, and representatives of industry events and organisations from more than 30 countries from both Western Balkan region and other parts of the world.

In the world where societies are getting more and more polarised, documentary filmmakers' ability to tell stories from different perspectives and give voice to people who otherwise would remain unheard is of utmost importance.

Let's embrace uncertainty to make stories that matter!

BELDOCS INDUSTRY
SEPTEMBER 9–15, 2021

LOCATION: YUGOSLAV FILM ARCHIVE (JUGOSLOVENSKA
KINOTEKA), UZUN MIRKOVA 1
+ ONLINE

Sept 9	DAY 1
	Beldocs Documentaries for Kids&Youth: open seminar Ove Rishøj Jensen and Lennart Ström
10.00 - 10.15	Welcome
10.15 - 11.30	How Do Young Audiences Watch Content? Panel discussion moderated by Ove Rishøj Jensen, Lead Tutor of Beldocs Documentaries for Kids&Youth Panel participants: Valentina Delić, Radio-Television of Serbia School Program Editor (Serbia), Lennart Ström, Director, M:brane Forum (Sweden), Gordan Matić, Film Centre Serbia Director (Serbia), Inja Korać, Beldocs Teen Selector (Croatia)
11.30 - 11.45	Coffee break
11.45 - 12.30	Using Humor as a Tool to Reach Kids and Youth Case study by Ove Rishøj Jensen, Paraddile Pictures (Denmark), Lennart Strom, M:brane Forum (Sweden) and Višnja Pečenčić, Editor of the Educational programme of RTS and screenwriter (Serbia)
12.30 - 13.30	Lunch
13.30 - 15.00	But What Does the Audience Say? Discussion with the young programmers of the Beldocs Teen on the projects selected for the workshop

Sept 10	DAY 2
	Beldocs Documentaries for Kids&Youth: project development workshop Ove Rishøj Jensen and Lennart Ström
09.00 - 09.15	Welcome and introduction of participants
09.15 - 09.45	General intro to the workshop
09.45 - 12.30	Project development in plenary
12.30 - 13.30	Lunch
13.30 - 16.15	Project development in plenary
16.15 - 16.30	Closing the workshop

LOCATION:
N.EON GALLERY, CRNOGORSKA 10
+ ONLINE

Sept 11	DAY 3
	Beldocs Academy Sara Tirelli
10.00 - 11.00	Welcome and introductions
11.00 - 12.00	Introduction to immersive storytelling – Why I Want to Tell a Story in VR
12.00 - 12.30	Coffee break
12.30 - 14.00	Introduction to immersive technologies – Creative Technologies
14.00 - 15.00	Lunch
15.00 - 16.30	Work with participants – Focus on participant’s projects
17.00 - 18.00	Visit to VR exhibition

Sept 12	DAY 4
	Beldocs Academy Sara Tirelli
10.00 -11.45	Creative writing (one-to-one sessions)
11.45 - 12.15	Coffee break
12.15 - 13.30	Creative writing (one-to-one sessions)
13.30 - 14.30	Lunch
14.30 - 15.30	Master class Ana Knežević
15.30 - 17.30	VR prototyping
17.30 - 18.30	Danijela Radulović – Film Centre of Montenegro Future of the Film and Virtual Production

LOCATION:
N.EON GALLERY, CRNOGORSKA 10
+ ONLINE

Sept 13	DAY 5	
Beldocs Academy Sara Tirelli		Serbian Docs in Progress and Beldocs in Progress preparation workshop
10.00 -12.00	Production of the VR Content	09.00 - 11.30 Serbian Docs in Progress pitching preparation workshop
12.00 - 12.30	Coffee break	13.00 - 14.30 Lunch
12.30 - 14.30	Production of the VR Content	14.30 - 16.30 Beldocs in Progress pitching preparation workshop
14.30 - 15.30	Lunch	16.30 - 16.45 Coffee break
15.30 - 17.30	Production of the VR Content	Beldocs Market panel discussions (streamed online)
17.30 - 18.00	Coffee break	16.45 - 17.45 New Ways of Watching Films: How to Reach Your Audience Panel discussion moderated by Zdenek Blaha, Institute of Documentary Film (Czech Republic) Panel members: Ivan Velisavljević, film critic (Serbia), Dubravka Radusinović, psychotherapist, Beldocs Teen Programme author (Serbia), Ben Bassauer, Monoduo co-founder (Germany)
18.00 - 18.30	Pitching session	18.00 - 19.00 The Changing Ecosystem of Sales and Distribution Panel discussion moderated by Marion Schmidt, Documentary Association of Europe (Germany) Panel members: Mette Bjerregaard, Sales Manager, DR Sales (Denmark), Nevena Milašinović, Sales Manager, Lightdox (Switzerland), Petar Mitrić, Acquisition Manager, Taskovski Films (UK)
19.00 - 20.00	Beldocs Academy Award ceremony	19.30 - 20.30 Beldocs in Progress pitching preparation workshop

LOCATION: YUGOSLAV FILM ARCHIVE (JUGOSLOVENSKA KINOTEKA), UZUN MIRKOVA 1
+ ONLINE

Sept 14	DAY 6	Sept 15	DAY 7
Pitching sessions and Beldocs Market events		Pitching sessions and one-to-one meetings	
09.30 - 11.00	Festivals Meet Filmmakers: Speed Meetings of Beldocs in Progress and Serbian Docs in Progress Participants with festival representatives	09.00 - 10.30 Beldocs in Progress pitching session	
11.00 - 12.00	Producers Meet Producers: Matchmaking Sessions	10.30 - 11.00 Coffee break	
12.00 - 12.30	Coffee break	11.00 - 12.15 One-to-one meetings	
12.30 - 13.45	Beldocs in Progress pitching session	12.15 - 12.45 Coffee break	
13.45 - 14.45	Lunch	12.45 - 14.00 One-to-one meetings	
15.00 - 16.00	Documentary Cinema: A Mirror or A Magnifying Glass? A conversation between Vitaly Manskiy, film director and ArtDocFest festival director and Želimir Žilnik, film director	14.00 - 15.30 Lunch	
16.00 - 16.30	Coffee break	15.30 - 16.45 One-to-one meetings	
16.30 - 17.45	Serbian Docs in Progress pitching session	16.45 - 17.15 Coffee break	
		17.15 - 18.30 One-to-one meetings	
		20.00 Serbian Docs in Progress and Beldocs in Progress Projects Award ceremony Location: N.EON Gallery, Crnogorska 10	

AWARDS

AWARDS FOR BELDOCS IN PROGRESS

BELDOCS INDUSTRY AWARD – 1000 EUR

The Beldocs Industry Award by Beldocs IDFF is granted to the authors of the best pitch of Beldocs in Progress decided upon by an international jury consisting of filmmakers and festival representatives.

DAE - DOCUMENTARY ASSOCIATION OF EUROPE AWARD

The DAE Award consists of free memberships for one year for the director(s) and producer(s) and a tailor-made consultancy session with DAE senior consultants. The prize is a talent encouragement award and offers access to the European documentary community.

EAST SILVER CARAVAN AWARD

One project from will receive the festival distribution support for one year, starting after its completion. Through East Silver Caravan it will be submitted to international film festivals for consideration and Institute of Documentary Film will help with the overall festival strategy.

PITCH THE DOC AWARD

Pitch the Doc Award, is a prize given to boost the progress of the credited project, providing it with dedicated curation and support in building international recognition and visibility. Consultation is held by an expert associated with Pitch the Doc and takes place within 6 months of the Award announcement, provided that the project is successfully validated on the platform.

THESSALONIKI DOCUMENTARY FILM FESTIVAL AWARD

Thessaloniki Documentary Film Festival will offer to the winner of the prize 3 nights of accommodation for the producer or the director and a free Industry accreditation to participate in the Agora Docs activities of the Thessaloniki Documentary Festival.

AWARDS FOR SERBIAN IN PROGRESS

BELDOCS INDUSTRY AWARD – 500 EUR

The Beldocs Industry Award by Beldocs IDFF is granted to the authors of the best pitch of Serbian Docs in Progress decided upon by an international jury consisting of filmmakers and representatives of TV broadcasters.

DOKSRBIJA ENCOURAGEMENT AWARD

Two yearly memberships for the association plus 3 mentoring sessions with DokSrbija members, tailored to the needs of the project.

AWARD FOR BELDOCS ACADEMY

BELDOCS ACADEMY AWARD – 1500 EUR

The Beldocs Academy Award is granted to the authors of the best VR project that will be evaluated by three jury members. The Award is sponsored by Film Centre of Montenegro.

TUTOR

Serbian Docs in Progress and Beldocs in Progress



Jovana Nikolić

jovana@prababa.rs

Jovana Nikolić is the main producer of documentary films *The Undertaker* (IDFA 2013), *The Caviar Connection* (IDFA 2008) and *National Park* (IDFA 2006). She is a minority co-producer of the first Swiss-Serbian co-production *The Shift* (in post-production). She coproduced with ITVS International (US), Cognito Films (CH) and ARTE (DE), in association with Channel 4 (GB), SVT (SE), YLE (FI), NRK (NO) etc. She is a founding member of DokSerbia where she served in 2017 as the President of the Board. Holds a PhD from the Faculty of Dramatic Arts in Belgrade, with a focus on the management and production of documentary films. An EAVE, EURODOC and Berlinale Talents alumna, and an assistant professor at Academy of Arts in Belgrade and Academy of Arts in Banja Luka.

SERBIAN DOCS IN PROGRESS

JURY



Igor Tomljanović

Born in 1967 in Zagreb, graduated film and TV editor. Since 1989 working as a film critic, journalist and editor on Radio 101, Z3 television, Globus, Obzor magazine, Croatian Radio programs Face to Face and Filmoskop, published on the net.hr web portal, the 21st century daily and a specialized film website nemilosrd-nigadovi.com. Member of the editorial board of the film magazines Kinoteka (1991-1994) and Hrvatski ljetopis. In the media since the late 1980s as a journalist, film critic and editor, editor of the culture department at Radio 101, journalist and editor in the weekly news magazine Globus, Editor-In-Chief of the weekly TV magazine Stars, Editor-In-Chief of Radio 101, Editor-In-Chief of Croatian Radio and Television, editor in the film program of the Croatian Radio and Television, editor-In-Chief of the cable TV channels KlasikTV and DoxTV.



Branko Lazić

Branko Lazić was born in 1968 in Sarajevo and lives in Banja Luka, Bosnia and Herzegovina. Author of over 500 shows, videos, and documentaries. He works at the Radio Television of Republika Srpska (public TV) as comision editor of a documentary program. Worked as a photojournalist, cameraman, director, producer, production manager and program director of ATV BL. He has over 50 awards at domestic and international documentary film festivals. Author of 8 features and 15 short documentaries.



Franziska Sonder

Franziska Sonder attended the German-French Masterclass Ludwigsburg-Paris at the Ludwigsburg Film Academy and la fémis in Paris, she participated in the Ex Oriente development programme (focussing on Eastern European co-productions), she was among the participants in Eurodoc 2018 and the Rotterdam Lab in 2019. Franziska Sonder founded the production company Ensemble Film and works as a producer in Zurich. The first released short *The Game* by Roman Hodel premiered in 2020 at the 77th Venice International Film Festival and the 360 degree documentary *Caves* by Carlos Isabel Garica in 2021 at VR Expanded at the 78th Venice International Film Festival. The full-length documentaries *Loving Highsmith* by Eva Vitija, and *Love Will Come Later* by Julia Furer will be released in 2021.

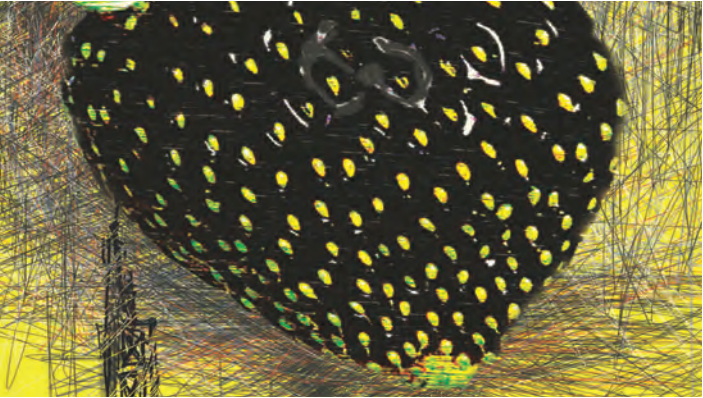


Director/producer Gabriella (Gabrijela) Nikolic, born 1967 in Belgrade. She got her MFA in Fine Arts and Multimedia Arts at the University of Toronto-OCAD in 1994. Award-winning Printmaker, visual artist. Currently filming two documentaries - *Strawberries and Ashes* and *Quantum of Clean* with G358 Production, an independent production company she founded in 2010. Gabriella is a frequent guest speaker on the subject of the Holocaust in Art representation. She lives and works between Canada and Serbia.

G358 Production is an independent Serbian-based company based in Belgrade, founded by Gabriella Nikolic in 2010. The aim of the company is to create cross-media individual history and multi-platform documentaries with strong storytelling on the subject of the Holocaust and transferred trauma. G358 Production also produces video art pieces for exhibitions and museum collections. Currently developing two feature documentaries *Ashes and Strawberries* and *Quantum of Clean*.

Original language Serbian
Subtitles English
Length 90 minutes
Expected date of delivery 03/2023
Production company G358, Serbia
Contact information g358film@gmail.com

Total budget 173,000 EUR
Confirmed financing (in EUR):
Film Center of Serbia 14,000
G358 Production 5,600
Jewish Historical Museum in Belgrade 2,000
Cash from a Producer 2,000, City of Belgrade 1,500
Faith records 3,000
Personal funds Dragan & Gabriella Nikolic 10,000



Ashes and Strawberries Jagode i pepeo

SERBIA

A box with photographs discovered in the wall of apartment tells a story of silence greater time.

Gabriella, an artist, comes to her hometown after 20 years in Canada to search for answers about photos from a found box. Her father avoids the subject, her aunt tells legends about relatives who perished in Holocaust. Gabriella is both inspired and traumatized by discoveries. Individual and collective silence, in our story, is stupendous than time, deeply affecting our main protagonist.



Boro | Ramiz (The Hall)

SERBIA

Serbian girl is on a quest to re-examine the history and memories of one iconic building in Kosovo.

Through a collage of dialogue with various generations of Kosovo Albanians, director traces the story of the iconic Palace of Youth and Sports in Prishtina, formerly known as Sports and Culture Centre 'Boro and Ramiz'. This monumental building sits at the intersection between the history of former Yugoslavia and the creation of new national identity, acting as a lens to consider complex issues related to collective / personal memory and visions for the future.

Director/producer Ana Dragić is Serbian born and Belgrade-based cultural worker operating in cross-disciplinary contexts and projects, many of them related to Kosovo: Willem Poelstra’s documentary project *For Hanna, Future Stories from the Past* (2018); *CULTURES-CAVES The Balkans* (2013), *Prishtina Monamour* (2012), *Face the Reflection* (2011) - pioneering in cross-border youth (artistic) collaboration. She holds a Master’s degree from the UNESCO Department of Cultural Policy and Management at the University of Arts in Belgrade and Bachelor degree in Journalism from the Faculty of Political Sciences in Belgrade. Recently, she quit working at the Faculty of Applied Arts in Belgrade and dedicates her time to documentary filmmaking.

Khôra Association was recently established with the aim to produce a wide range of art projects and establish professional cooperation and co-productions with relevant organizations in Serbia and abroad. The association is eligible to obtain funding under code 59.11 (Serbian Law) for production of cinematographic works, audio-visual products and television programs. Association is represented by Ana Dragić and visual artist Marina Marković.

Original language Serbian, Albanian, English
Subtitles Serbian, Albanian, English
Length 75 minutes
Expected date of delivery 03/2023
Production company Khora Association, Serbia
Contact information anna.dragic@gmail.com

Total budget 204,200 EUR
Confirmed financing (in EUR):
The Canada Council for the Arts 10,800
Own investment (Khôra Association) 2,000
Lumbardhi Foundation 8,000



SERBIAN DOCS IN PROGRESS

SERBIAN DOCS IN PROGRESS



Director/producer Nenad Mikalacki was born in Novi Sad, ex-Yugoslavia. He is a graduate of film and TV directing at the National University of Drama and Film (UNATC) in Bucharest, Romania. He produced and directed fiction films and documentaries, among them *MrMr*, *The Last Swan Lake* and *At Home*, the winner of the Robert Bosch Stiftung co-production prize in 2009. He participated in Matchmaking forum 2018/Pula, Balkan film market 2017/Tirana , IPDF/Los Angeles 2015, Script2Pitch MFI workshops 2014, Balkan film connection 2014/Belgrade, Berlinale Talent Campus 2013, Euro Connection short film co-production market 2013/Clermont-Ferrand film festival, Sarajevo Talent Campus 2008. In 2009 he founded production company Druid.

Druid is an independent film and video production. We are situated in the multicultural city of Novi Sad, Serbia. The crew is of mixed origin and academic background. Druid also provides production service for filming in the SEE region and has experience in co-production.

Original language Serbian
Subtitles English
Length 70 minutes
Expected date of delivery 11/2022
Production company Druid, Serbia
Contact information home@druidfilm.org

Total budget 60,209 EUR
Confirmed financing (in EUR):
Serbian Film Centre 16,660
Municipal department for culture of Novi Sad - 7,720



How I Didn’t Meet Zoja Kako nisam upoznala Zoju

SERBIA

This film seeks to portray how one little girl influenced contemporary Serbian society.

A rare case in Serbian history where a civil initiative gets to be recognized by the state and results in introduction of a new law, named after a little girl who died while waiting for the right diagnosis and treatment ('Zoja’s law'). This film aims to show that any ordinary citizen can make a difference. It is an adaptation of the book titled *Zoja*, based on personal experience of Bojana Miroslavljević and written by Ivana Krgović.



Tales of the Plum Spirit | Ljuta

SERBIA

Comedy that reveals the tragic fate of its protagonist Žika in a vanishing Serbian village.

Following the traditional method of distilling 'rakija', the official drink for every occasion, and through the close relationship that develops during filming between the main character Žika and the director, this film introduces us to the Shakespearean fate of its protagonist.

Director Milica Đenić was born and raised in Belgrade. After graduating Film and Television Directing at Faculty of Dramatic Arts in Belgrade Milica moved to Berlin where she worked on various productions as director, assistant director and camerawoman. Her short films were shown at various international film festivals.

Producer Jelena Radenković was born in 1984. After studying journalism, she graduated from Belgrade Film Academy (FDU) in Film and TV production in 2012. She has worked on a variety of film and TV projects in different capacities at the production department. She has worked as an executive producer of the film festivals such as Free Zone, Cinema City (Novi Sad) and Belgrade International Short and Documentary Film Festival. From 2014 to 2016 she worked as producer at Tuna Fish Studio, a Belgrade production company. Since 2016 she has worked as a freelance producer.

Big Time Production is a production company based in Belgrade, Serbia. Big time was founded by producer Jelena Radenković, after more than ten years of experience in executive production. Our goal is to produce films that we filmmakers would like to see in theaters, to collaborate with creative young authors and to keep making international co-productions.

Original language Serbian
Subtitles English
Length 90 minutes
Expected date of delivery 03/2022
Production company Big Time Production, Serbia
Contact information radenkovicje@gmail.com

Total budget 49,500 EUR
Confirmed financing (in EUR):
Film Center Serbia 12,000
Big time production 8,500



SERBIAN DOCS IN PROGRESS

SERBIAN DOCS IN PROGRESS



Director Ana Žugić multidisciplinary filmmaker, editor, camerawoman, director, and screenwriter. Born in 1992 in Belgrade. Graduated from High school for Design in 2011 and the Faculty of Dramatic Arts at the Editing Department in 2016, where she enrolled in postgraduate studies. As an editor and a director, Ana deals in various film forms, while working on feature, TV series, documentary, and experimental film, as well as on numerous music videos and commercials.

Producer Jovana Jovičić is a producer of features and documentary films. She studied at the Faculty of Music Arts in Belgrade and graduated from the Faculty of Dramatic Arts in Belgrade. She produced award-winning short film *Last Call* (2016), *Marlon* (2018) and the documentary *BPM: The Tale of Lost Times* (2021).

GULU GULU is a production house founded by Filip Martinović in 2018 while working on his film *Telenovela Greyscale in Color* (Festival de Málaga 2021). Its goal is to produce creative documentaries and hybrid forms, as well as explore the modern language of film both in Serbia and on an international level, with special focus on Spain.

Original language Serbian
Subtitles English
Length 30 minutes
Expected date of delivery 01/2022
Production company GULU GULU Presenta, Serbia
Contact information gulugulupresenta@gmail.com
Co-production company Tag Media, Serbia
Co-production company Croatia Film, Croatia

Total budget 29,972 EUR
Confirmed financing (in EUR):
Film Center Serbia 16,170.00
Tag Media 2,700.00
Croatia Film 1,350.00
The Center for Studies in Cultural Development 1,000.00
Gulu Gulu Presenta 3,752.00



VHS: The Case of a Lost Memory VHS: Slučaj izgubljenog sećanja

SERBIA

The conflict between the narratives of human memory and the narratives of the reproduced mementos found on VHS tapes reveals the relativity of human perception.

A found footage documentary portraying a generation who grew up in a country that was losing its identity. Woven from the continuity of emotion and movement the film's protagonist is a composite character that emerges through the relation of different VHS materials. The intimate journey takes this illusionary character to confront his recorded childhood memories that are trapped on VHS tapes. In the relation between tangible mementos and evoked human memory, this poetic documentary explores a dreamlike world of memory reconstruction, somewhere between the past, the present, and the future.

BELDOCS IN PROGRESS

JURY



Vitaly Manskiy

Vitaly Manskiy (1963) graduated from VGIK - All-Russian State Institute of Cinematography and became one of the most prominent contemporary Russian documentary filmmakers and producers. As a director he has shot more than 30 films, which were screened at festivals worldwide and were awarded several times. As a producer, Manskiy produced films with directors Renata Litvinova, Alexander Rastorguyev, Sergey Miroshnichenko, Dmitry Zhelkovsky, and Sergei Loznitsa. In 1996 he launched a project that aims to archive amateur private video files that were shot in the times of the former USSR. Vitaly Manskiy is the founder and President of Artdocfest — Russian Open Documentary Film Festival for Russian-language creative documentaries.



Yianna Sarri

In 2000 Yianna Sarri graduated with a BA and MA in Communication Studies and Film Studies from Coventry University and City University in the UK. From 2000 she was based in Athens and worked for KINO SA. In 2003 she started working at the Thessaloniki International Film Festival and Thessaloniki Documentary Festival as a programmer. The last few years she is Head of the Market for both festivals and recently has been appointed as consultant for innovative programs & new technologies (she is also programming the VR Competition section of both festivals). She is also Head of Program at the Greek FF in Berlin.



Andrijana Stojković

Andrijana Stojković (1976) holds an MA in Film and TV Directing at the Faculty of Dramatic Arts in Belgrade. She's a PhD candidate at Doctoral Art Studies in Drama and Audiovisual Arts. Andrijana directs both documentary and fiction films. Her films were screened and awarded at festivals like IDFA, HotDocs, Rotterdam FF, Krakow FF, FidMarseille, Raindance FF, Sofia IFF, Havana IFF, etc. She is founder of the film production company All Inclusive Films and one of the founders of Association for Education in Audiovisual Culture Filmkultura. As an Associate Professor at the Faculty of Dramatic Arts in Belgrade she teaches Documentary Filmmaking and Contemporary Expression of Directing.



Catching Melania | Ujeti Melanio

SLOVENIA

What happens in a small town when the girl next door becomes First Lady of the USA?

We were following the term of US First Lady, Melania Trump, for four years in her hometown in Slovenia. Her former friends and people who knew her remember her with admiration and in a critical way. Some even want to meet her. Who is this enigmatic and elusive person?

Director Jurij Gruden was born in 1975 in Trieste, Italy. In 2004 he graduated in film and TV direction in Ljubljana, Slovenia. He is a scriptwriter and director of documentary films; he is also developing his first feature fiction film. Filmography: *Edi Šelhaus: I was there*, *Music from Trieste to Tarvisio*, *At the end of Tržaška street*, *Living stone*, *Coffee time*, *Sparks in time*.

Producer Tanja Gruden finished her studies in Economics at the Faculty of Economics in Ljubljana, Slovenia. She has been working with multinational companies for several years. In 2015 she joined an audio-visual production company Avi Film. She produced her first documentary film *Coffee Time* (50min) in 2016.

AVI FILM is an independent Slovenian audio-visual production company. The company gained support of Slovenian Film Centre and National TV, to produce the first documentary film *Coffee Time* (50min), directed by Jurij Gruden. Our first feature film *Down the Highway*, documentaries *Metabolism*, *Catching Melania (From Sevnica to the White House)* are in production. Documentaries *Digital Zombies* and *Naked Island* are in development.

Original language Slovene, English
Subtitles English
Length 70/52 minutes
Expected date of delivery 02/2022
Production company AVI FILM
Contact information avifilm.info@gmail.com

Total budget 161,000 EUR
Confirmed financing (in EUR):
Slovenian film center - production 50.000
AVI film own investment 13.000



BELDOCS IN PROGRESS

BELDOCS IN PROGRESS



Director Oleksiy Radynski is a filmmaker based in Kyiv. His films had been screened at Kurzfilmtage Oberhausen, DOK Leipzig, Kurzfilmtage Winterthur, e-flux (New York), the ICA (London), S A V V Y Contemporary (Berlin) among other venues, and had received awards at international film festivals. He gave talks and presentations at the Museum of Modern Art (New York), Berlinale Forum Expanded, Stroom Den Haag, Architectural Association (London), etc. He is a participant of Visual Culture Research Center, an initiative for art, knowledge and politics founded in Kyiv in 2008. He was a 2019-2020 BAK Fellow at basis voor actuele kunst, Utrecht.

Producer Lyuba Knorozok is a producer of documentary and feature films. Her latest project include Citizens of the Cosmos dir. by Anton Vidokle, premiered at Berlinale Forum Expanded in 2020, and Facade Colour: Blue by Oleksiy Radynski, premiered at Kurzfilmtage Oberhausen in 2019. Her films received a number of awards at international film festivals, including Docudays UA and Molodist IFF. She had worked as line producer at Frost by Sarunas Bartas, as a production manager at Donbas by Sergei Loznitsa. She had produced projects for BBC World News, European Cultural Foundation, Hromadske TV, Vice News etc.

Kinotron Group is a collective of filmmakers committed to the idea of progress in society, arts and sciences. The films created by Kinotron Group were screened at Oberhausen International Short Film Festival, the Institute of Contemporary Arts (London), e-flux bar laika (New York), among other venues, and received awards at international film festivals.

Original language Ukrainian, English
Subtitles English
Length 80 minutes
Expected date of delivery 11/2021
Production company Kinotron Group
Contact information lyubzja.knorozok@gmail.com

Total budget 158,725 EUR
Confirmed financing (in EUR):
Ukrainian Cultural Foundation 38,662
Current Time TV 5,000



Infinity According to Florian Нескінченність за Флоріаном

UKRAINE

The story of an artist who never gives up.

90-year-old architect Florian Yuriev is facing the destruction of his magnum opus: an avant-garde concert hall set to be repurposed as a shopping mall. Florian confronts the powerful real estate developer behind this investment project, and uses his visionary ideas to capture an unlikely victory. This is an architectural documentary with infusions of science fiction and horror film.



Fragments of Ice | Fragmenty Lyodu

UKRANIE

Double exposure of visions - my father's and mine - on the two worlds that met once dramatically.

The director's father, Soviet figure skating star, went on tours to the imaginary West and filmed his life in the transition period of the 80s and 90s. Rediscovering his amateur VHS archive, a director explores his vision of paradise against the changing historical background. 15 videotapes, the spirit of traveling to the West. The birth of a daughter. The collapse of the USSR. Fragments of Ice is a journey of growing-up for society, for the father, and for the daughter. A journey that is ongoing.

Director Maria Stoianova is a Kyiv-based filmmaker. After finishing her education in Cultural Studies and Social Anthropology, she worked in different positions within the film industry in Ukraine. She participated in, among others, East-West Talent Lab at goEast, 'Youth about Ukraine' Polish-Ukrainian lab, and IDFA Academy (2019). Her award-winning film *Ma* (2017) was screened at Ji.hlava IDFF, Open City Documentary Festival, Astra FF and many others.

Producer Alina Gorlova is a director and producer. Born and raised in Ukraine, she graduated from Karpenko-Kary Kyiv National University of Theatre, Film & Television. In addition to her focus as a documentary director, Alina is also experienced in making fiction shorts, and social and commercial ads. Her second documentary, *No Obvious Sign* (2018), tells the story of a female Ukrainian soldier who undergoes rehabilitation for post-traumatic stress. The film has won multiple awards, including the MDR film award at Dok Leipzig. Alina was a 2019 Berlinale Talents and Eurodoc 2020 participant. Her latest film, *This Rain Will Never Stop* (2020), won the Award for Best First Appearance at IDFA.

Tabor is an independent production company, founded by a group of Ukrainian filmmakers and artists. We create feature films, documentaries, theatrical performances, commercials, and social ads. We are experienced in international coproductions and partnerships, having participated in Polish, British, Italian, German, Latvian, and American (Academy Award-nominated) projects.

Original language Russian, Ukrainlan
Subtitles English
Length 70 minutes
Expected date of delivery 11/2022
Production company Tabor LTD, Ukraine
Contact information gorlova@taborproduction.com

Total budget 124,022 EUR
Confirmed financing (in EUR):
Ukrainian Cultural Fund 20,806
Tabor LTD investment 2,500



Director Sara Stijović (1997, Podgorica) is specializing in Documentary film. Her short fiction and documentary films had been internationally awarded. She has taken part in several international campuses: Talent Campus of the 37th Fiff, Tehran, Iran; Looking China Film Youth Project in Harbin, China. She is an Al Jazeera Ambassador. She won BEST PITCH for Documentary at the Balkan Film Market, Tirana. *Gina* has been selected for La Fabrique Cinéma de l'Institut français 2020, as the first ever and this year's only European project. She has been selected for CIRCLE – Women Doc Accelerator 2020. She is the Montenegrin female candidate for American Film Showcase.

Producer Branimir Žugić graduated from the FDA Production in Cetinje, Montenegro. Since 2012 he works on National television RTCG in Podgorica as an editor in chief. He is producer and co-author in several projects from different domains of cultural practice, including Film festival 'Seize the film' Kotor and EU Creative Europe funded project 'Invisible Lives'. He is also a producer of documentary and short films.

LIVE production is a production company founded in 2015 in Podgorica, Montenegro. Live production organizes various cultural, film and media events. In all segments of production that Live production did, the company achieved notable successes and has since its establishment participated in many projects.

Original language Montenegrin, Serbian
Subtitles English
Length 85 minutes
Expected date of delivery 12/2022
Production company LIVE Production, Montenegro
Contact information zugamn@yahoo.com
Co-Production company Rezon Inkubator, Serbia

Total budget 124,022 EUR
Confirmed financing (in EUR):
Film Center of Montenegro 25,000
Film Centar of Serbia 20,000
Takt doo Montenegro 1,200
MFC company Montenegro 12,000
Aksios Media Serbia 4,020



Gina | Đina

MONTENEGRO, SERBIA

Marina finds her aunt's memoirs and tries to understand why she died as 'her own shadow'.

Gina was a Montenegrin girl who had become a political prisoner in the 1950s in the ex-Yugoslavia. The story follows Marina, Gina's niece, on her way to the prison she is visiting for the second time – the first time as a baby seen in a photograph and now as an elderly lady. Together, we are bringing the female side of the Yugoslavian camps, and questioning how many generations it takes to overcome a trauma.



Ironman

NORTH MACEDONIA

A retired police officer has been resolutely trying to build a perpetual motion machine in order to save the world from global warming.

Vojo, a retired police officer lives in Skopje, one of the most polluted cities in the world. He finds meaning in his passion and love for innovation, which he directs towards clean energy and ecology. Over the past 15 years, he has successfully implemented eight patented projects, but his passion is reserved for building a perpetual motion machine that will generate clean electricity without the need for an energy source. Will our Don Quixote-like hero succeed in fulfilling his mission – reducing pollution to save Earth from global warming and destruction by man - or will he redeem himself for the damage his obsession has caused to his family?

Directors and producers Kiril Karakash and Svetislav Podleshanov entered the film world and the making of movies at the age of 12, when they met at a film festival with their first movies. They graduated from the Film and TV Directing from the University of Audio-Visual Arts, ESRA-Skopje. As a duo they directed their first feature film *Theosis* (2016), which had a large international festival life and and cinema screenings around the country. Their latest film is *The Water* (2018) has so far been to 15 IFFs and has won an award at The Quarantine Film Festival in Varna, Bulgaria (2018), and Best Photography at Artinvita IFF in Abruzzo, Italy (2019).

Opium Film is a young production company based in Skopje, North Macedonia founded by Kiril Karakash and Svetislav Podleshanov. The company focuses on creating poetic cinema and creative documentaries, and supporting and collaborating with young, revolutionary and inspiring filmmakers and authors.

Original language Macedonian
Subtitles English
Length 85 minutes
Expected date of delivery 01/2023
Production company Opium Film, North Macedonia
Contact information opiumfilmm@gmail.com

Total budget 156,002 EUR
Confirmed financing (in EUR):
Opium Film investment 16,000



BELDOCS IN PROGRESS

BELDOCS IN PROGRESS



Director Arturas Jevdokimovas was born in 1966, Vilnius, Lithuania. Studied TV Direction at Vilnius Conservatory (Lithuania), graduated Film Direction at Tbilisi Theatre and Film Institute (Republic of Georgia), internship at Anthology Film Archives (New York). Currently works as film director/producer, curator, events/festivals organizer. Arturas' latest documentary *Second Hand* was nominated for The Best Lithuanian Documentary of the Year.

Co-producer Ringaile Lescinskiene Lescinskiene has more than 10 years of experience, working in Georgia, Belarus and Lithuania, cooperating with major international agencies and private sector clients. Ringaile is the owner of the Georgian production company Funky Production House and international TVC production company Line production, which produces films, video commercials and TV projects. Ringaile has made over 100 video commercial projects, and she produced 10 TV series and 3 short films.

Kinomind Films is a dynamic development, production and distribution company based in Vilnius, Lithuania. Kinomind Films focuses on creating meaningful content for Film, TV and Digital platforms. The company is constantly developing, growing and transforming and has evolved to be nimble in its strategies to respond to the ever-changing demands and shifting landscapes of the film industry. Kinomind Films balances creativity and entrepreneurialism, and is looking for noteworthy ways to bridge their projects and experiences.

Original language Lithuanian, English, Danish, Georgian
Subtitles English
Length 90 minutes
Expected date of delivery 08/2023
Production company Kinomind Films, Lithuania
Contact information hello@kinomindfilms.com
Co-Production company Funky Production House, Georgia

Total budget 254,300 EUR
Confirmed financing (in EUR):
Lithuanian Film Centre 22,000



Life and Death of a Christmas Tree

Kalėdų eglutės gyvenimas ir mirtis

LITHUANIA

Joyful hustle and bustle hides billion euro business and characters' daily struggle for survival.

Most of the Christmas trees sold in Europe originate from a small mountainous region of Georgia. Together with the families running Christmas tree businesses we follow the journey of the ultimate winter symbol crossing countries and cultures, from Georgian fir forests, through Christmas tree farms in Denmark, shopping rush and festive fireworks. As the holidays are over and the cities quiet down, here and there lie the abandoned Christmas trees.



Nameless | Безымянный человек

ESTONIA

Genuine poetic stories of the people living between the wild northern taiga and an old Gulag prison.

Each nameless person has to get their name. There's no place where you can get such an acute feeling of the world and life as in a small neglected town on the edge of the earth. We collect intimate and genuine stories of the nameless people living between the wild northern taiga and an old Gulag prison, which still casts its grim shade on their joys and griefs.

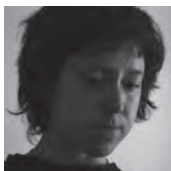
Director Nadya Zakharova studied Arts and Graphic Design at the Perm Pedagogical College in Perm, Russia, and continued her education at the Moscow School of New Cinema. Her graduate film *Fire* (2016) was awarded as Best National Documentary at the Message to Man IFF in St Petersburg, Russia, and participated in various festivals. Her short documentary *Dust of Time* (2017) set in Nepal was also a participant of many festivals. In 2019 the short documentary *The Bell (Kolokol)* co-directed by Nadya Zakharova received a Special Mention at the Beat Film Festival in Moscow.

Producer Max Tuula, born in Vladivostok, Russia, is an Estonian producer. In 2012 Max coproduced the docudrama *I Don't Love You* by Rastorguev/Kostomarov and continued to work with the filmmakers on their project *The Term* (2014) and Elena Khoreva's duology *Kiev/ Moscow*. In 2016 *My Friend Boris Nemtsov* was named Best Documentary in Krakow. At the 2017 Berlinale *The Trial: The State of Russia Vs Oleg Sentsov* was selected for a Special Screening. *How Big is the Galaxy?* premiered at IDFA in 2018 and was named Best European Children's Documentary by EFCA in 2020.

Marx Film is a Tallinn-based company focusing on docs. Its first project was *I Don't Love You* by Kostomarov/ Rastorguev (2012). It coproduced *The Term* by Pivovarov/ Kostomarov/Rastorguev (2014), *Kiev/Moscow. Part 1* and *Part 2, My Friend Boris Nemtsov, The Trial: The State of Russia vs Oleg Sentsov, How Big Is the Galaxy?*.

Original language Russian
Subtitles English
Length 70 minutes
Expected date of delivery 02/2022
Production company Marx Film, Estonia
Contact information max.tuula@marxfilm.com

Total budget 80,814 EUR
Confirmed financing (in EUR):
 Radio Free Europe 6,618
 producers' investments 4,000



BELDOCS IN PROGRESS

BELDOCS IN PROGRESS



Director and producer Zhanna Maksymenko-Dovhych is a film director, screenwriter and producer from Kyiv, Ukraine. Having her master's degree in journalism in Kyiv State University, she worked with different Ukrainian TV channels as a producer, creative producer, director, and editor. Today Zhanna mostly works in the documentary field. Her short films were presented at various national and international film festivals, such as GoEast IFF, BEAST IFF, Lisbon Film Preview, Odessa IFF, Docudays:UA, Molodist IFF, and others, and received various festival awards.

Zhanna Maksymenko-Dovhych Film Production is an independent production company in Ukraine, based in Kyiv. The company focuses on the production of documentaries in Ukraine and abroad.

Original language Ukrainian
Subtitles English
Length 80 minutes
Expected date of delivery 02/2022
Production company Zhanna Maksymenko-Dovhych Film Production, Ukraine
Contact information jeanne.dovhych@gmail.com

Total budget 121,017 EUR
Confirmed financing (in EUR):
 Ukrainian State Film Agency 52,900
 Ukrainian Cultural Foundation 1,500
 Arts&Rights NGO 2,000
 Own investment and In kind 28,000



Peace for Nina | Мир для Ніни

UKRAINE

Nina all her life was overtaken by war. Will she ever find peace?

It is a story about a woman overtaken by war all her life. Her father was a Soviet soldier in the time of World War II, her husband was a Soviet military officer who died from injuries sustained during the infamous Soviet military campaign in Afghanistan, while Nina's eldest son volunteered with the Ukrainian Armed Forces and was captured and brutally executed by Russian mercenaries during the undeclared war between Russia and Ukraine in the East of Ukraine.



Requiem to Hot Days of Summer რეკვიემი ზაფხულის სიცხიან დღეებს

GEORGIA

Mother and Son – unbreakable bond defined by the invisible burden of care, tenderness and solitude.

Guri and his mother, Sanata, have been living in a mountainous village of Georgia, with a dog - Tuia. The visual observational journey vividly shows motherhood’s bond, image of everlasting, pure, endearing union. Meanwhile, living in harmony, what happens if a third person intrudes in their tacit relationship. The young lady’s rapid appearance arouses questions - to what direction their life will turn, what will be transformed, lost, or gained.

Director Giorgi Parkosadze is a documentary filmmaker based in Tbilisi. He got a MA degree in Journalism from Georgian Institute of Public Affairs in 2015. He has made several short documentary films, including *On the Garages*, which premiered in special selection of CinéDOC-Tbilisi IDFF in 2019. Currently Giorgi is working on his first feature documentary and is studying Documentary Film Directing at DocNomads – Erasmus Mundus Joint MA Program.

Producer Tamta Tvalavadze is a multimedia storyteller and aspiring producer based in Tbilisi. She has over ten years of producing experience in partnership with international media platforms and has produced high-profile projects for publications such as the New Yorker and National Geographic Georgia, DW Akademie Europe and Central Asia. In 2019 Tamta launched multimedia start-up ClickMedia, a long-form storytelling platform with the aim to make a precedent and prove that living free of political influence is possible in Georgia. *Requiem to Hot Days of Summer* is Tamta’s first adventure into the realm of documentary film producing.

Attic Production is a newly co-founded production company by Giorgi Parkosadze and Tamta Tvalavadze with the main aim producing the long form audio visual storytelling and documentary projects. Attic Production currently works on completing its first feature length documentary film and has projects in the early development stage.

Original language Georgian
Subtitles English
Length 80 minutes
Expected date of delivery 01/2022
Production company Attic Production, Georgia
Contact information atticdocu@gmail.com
Co-production company: Filmografik Productions, Greece

Total budget 177,350 EUR
Confirmed financing (in EUR):
Goethe Institute 3,500
Georgian Institute of Public Affairs 7,000
Attic Production investment 19,000



BELDOCS IN PROGRESS

BELDOCS IN PROGRESS



Director Anna Dziapshipa is a filmmaker and a visual artist. With an experience and professional biography in art history, film producing, cultural management, experimental video and documentary film. Her works often explore transformation of physical borders into memory and identity. Currently, she collaborates with various platforms and organisations writing articles, lecturing, creating photo, video installations and multimedia projects. Her works are part of international film festivals and art exhibitions. She is co-founder and director of the documentary film company Sakdoc Film.

Producer Ketevan Kipiani first studied sociology and later got her master degree in Cultural studies from Jagiellonian university of Krakow. She joined the Sakdoc team in 2012. Since then Ketevan has worked as an assistant director and producer for documentary and feature films. Alongside filmmaking she runs the several projects organised by Sakdoc Film that supports the development of documentary filmmaking in Georgia and South Caucasus.

Sakdoc Film is a film production company in Tbilisi, Georgia, founded in 2008. It produced and co-produced award winning creative documentaries as well as short and long fiction films for local and international audiences. Sakdoc Film also acts as a film organization. It has been running Pitch.Doc, an industry event held in frames of CinéDoc – Tbilisi International Documentary Film Festival and TIFF – Tbilisi International Film Festival.

Original language Georgian
Subtitles English
Length 60 minutes
Expected date of delivery 12/2021
Production company Sakdoc Film, Georgia
Contact information keti@sakdoc.ge

Total budget 66,000 EUR
Confirmed financing (in EUR):
Georgian National Film Centre 25,000
Ministry of Culture 2,500
Konrad-Adenauer-Stiftung South Caucasus 3,000
South Caucasus Regional Office of the Heinrich Boell Foundation 3,000
In kind Contribution Sakdoc Film 5,000



A Sail | აზრობა

GEORGIA

Abandoned house turns out to be a 'rite of passage' that opens the door to revisit the past.

A Sail is about the obsession with identity and homeland. Told through personal biography, the film searches for lost and split identity, using collective and personal archive materials and recent visits to Abkhazia; Finding abandoned summer house after 25 years in unrecognised territory offers a new perspective on roots. The house turns out to be a trap and a revelation; a 'rite of passage' that opens the door to revisit the past.

BELDOCS
ACADEMY

TUTOR

The three days intensive workshop is structured in order to give participants the basic knowledge of immersive film-making and teach them how to produce VR content. Starting from participant's projects the workshop will focus on authorship, development and production of an immersive documentary in order to prepare them to pitch their VR-doc to potential funders. The main goal of this programme is to bring participants together and involve them in realization of the prototype which they are going to produce during Beldocs Academy 2021. The 3-day workshop will be structured of collective presentation, one to one session, individual and group work.



Sara Tirelli

sara.tirelli@gmail.com

Sara Tirelli (1979) is an artist and filmmaker based in Italy. She received her MFA in Visual Arts at Faculty of Human Science at University of Bologna, Department of Art, Music and Performing Art in 2003 and in the same year she obtained her Filmmaker Diploma at Scuola Civica di Cinema e Nuovi Media, Politecnico di Milano. Her videos and artworks have been featured in several exhibitions such as Q16 Quadriennale d'Arte di Roma, Sonje Art Centre of Seoul, Rotterdam Film Festival among others. In 2017 she won 3rd Prize of Deutsche Bank Award and in the same year she was selected as Artist in Production in Residency in Sweden where she developed her first VR artwork *Medusa*.

She has held various panel about her research within immersive storytelling among the others *Bodies*, *Movement and AI in VR* at Goldsmiths University of London and *Future Narrative* with Laurie Anderson at Film Festival Gothenburg In 2019 she co-founded the VR Pavilion, an independent curatorial project launched at 58th Venice Art Biennale. She is currently working on *The Invisible Hand* a 6DoF interactive VR project that has been selected at La Biennale VR College Workshop 2020 and at the Immensiva Residency at Espronceda Art Center in Barcelona.

JURY



Sara Ferro

Sara Ferro born in 1994 in Skopje, Macedonia. She graduated at the School of Journalism and Public Relations in Skopje in 2015. Then specialized in Production at the University of Audiovisual Arts EFTA Skopje, and is now finishing her Master's thesis in Production. Since 2017, she is the manager of PPFP Film Production in Skopje which produces and co-produces mainly creative documentary films. She is currently co-producing 2 feature documentaries. In the past twelve years, she has been working on different segments in the Association MakeDox. She is currently the coordinator of the Industry Program of the MakeDox Festival and the PR team and is also the coordinator of the educational programs of the organization.



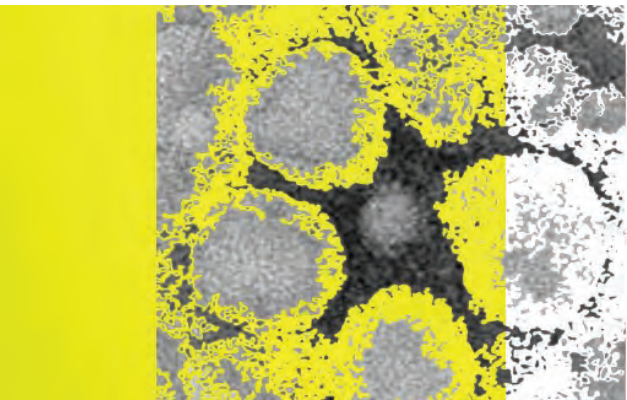
Danijela Radulović

Danijela Radulović was born in 1990 in Nikšić, Montenegro. Film production studies finished at Faculty of Dramatic Arts in Cetinje. Since 2017, she has been working at Film Centre of Montenegro as an advisor for film production and complementary activities. She worked on several film and theatre projects, and as coordinator and project manager of different cultural projects. She was also participant of the workshop at the International TV Festival – Bar, *Audience Development* workshop, Sarajevo Talent Campus, Cinema City Youth Campus, Prifilm Forum participant and winner – *The best Biography pitch* award, participant of the first Balkan Film Connection within the Auteur Film Festival in Belgrade, *CEE Animation Workshop* - long programme of training, project development and networking for producers and their creative teams, focused on animated or hybrid projects. She was a member of the jury of Student selection at the Montenegro Film Festival Herceg Novi and a member of the pre-selection team for the Balkan Beyond Borders film festival .



Stevan Vuković

Stevan Vuković is curator, art historian and theoretician by vocation. He has graduated from the department of philosophy at the Faculty of Philosophy of the Belgrade University. He has attended post-graduate studies at the same department, as well as graduate studies of art theory at Jan van Eyck Aakademie in Maastrich and art in public space at Bahauss Dessau. He publishes texts on contemporary visual art, art theory and philosophy of art continually from 1992. Since 1996 he works as an independent curator. He has curated and co-curated numerous exhibitions and gallery programs at Remont Gallery, The Youth Cultural Centar Belgrade, O3ONE Gallery, and in SKC Gallery, and he was in the boards of KCB, Kontekst, Opservatorium and Jan Palach (Rijeka) galleries. He got awarded with the Award of the Union of Art Historians of Serbia, for the best exhibition in Serbia in 2003. From 2019 he conducts a permanent curatorial workshop titled *Izložbotvornica* for art history students.



Clerk in The Meadow | Ierēdnis pļavā

LATVIA



Sabīne Šnē (1996) is an artist based in Riga, Latvia. She is participating in different art projects and exhibitions both in Latvia and abroad. Sabīne is working with a vast range of mediums, but she is mainly interested in 3D animation and digital drawings. In her works she reflects about meaningful and meaningless ideas and processes around us and explores the important and ridiculous relationships between different organisms or things to delve into human relations with the space one must inhabit, with others and with oneself.

Author Sabīne Šnē

Link to visual material <http://clerkinthemeadow.com/episodes/aizver-actinas-un-laujies>

Contact sabinesne@gmail.com, +37129327858

Website clerkinthemeadow.com, sabinesne.com

Synopsis

Clerk in The Meadow is sitting in an apartment. The surrounding air is dusty and smells of books. The sound of Philip Glass fills the headphones. His thoughts are floating around. He is thinking of the fabric of reality. What is the world made of? What was the beginning? Is it the mythological reality of Genesis on the first day of creation, or a second after the Big Bang? Stories of the world coming into being often start with mentions of light, with calling upon light – moving away from the void and from the past and getting ready to awakening and transformation. He is fantasizing about light and lightness. It is about origins of the beginning and the beginning of each day, about sun rays as pets.

Author's explanation

Clerk in The Meadow main theme is an exploration of an existential dilemma. How to find light and hope in these interesting times? On the one hand, there are plenty of things wrong with the world and it is extremely easy to get anxious and depressed. On the other hand, darkness always passes and light is always coming back. In the end everything is good. Project is intended to be like a representation of the search for the light, for the warmth. But of course to find it one must have to go through some dark paths and get lost in some darker loops. Story is also weaving a representation of relationships between man and nature.

Synopsis

A film will be a metaphorical story of Nistru River capturing diverse occasional moments of life, from small incidents to historical ruins of the past and mystical experiences of humans, sometimes the river becoming the last witness of life and time on its banks. Nistru keeps moments from the life of a whole nation. On its way the river collects countless stories of locals and with special sensitivity treasures childhood memories. Crossing several countries, the Nistru is destined to witness many traditions, wars, migration and to face environmental hazards threatening its whole existence. What would the disappearance of this magnificent river mean for the people living alongside it and what will be the end of the river's journey?

Author's explanation

A descriptive, meditative film dominated by symbolism, allegory and observations. Its protagonists are people who live on the banks of the river. The camera catches their lives, observing, moving inertly and flowing along with the environment. Occasionally, the river becomes a perspective, an observer of life on its own banks. The characters we meet on the river banks are going about their daily lives, nothing is over-acted. Their conversations are genuine and unexpected, but the camera remains inconspicuous. To achieve this effect, the director spends a lot of time with the characters, to blend in with their lives and help overcome camera shyness. Characters speak directly, they are brief in expressing themselves and their thoughts. The language is one of wisdom, dreams, memories, care, idioms, songs, folklore and reflecting on topical problems.



Nistru. The Irreversible Flow of Life Nistru - calea ireversibila a vietii

MOLDOVA

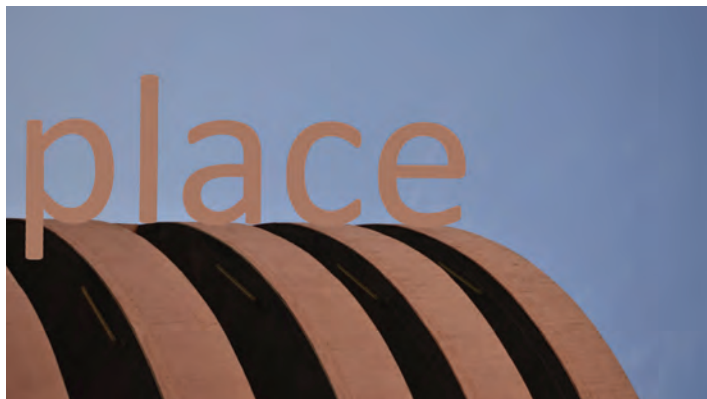
Iurie Tocmas (1993) is Moldovan filmmaker, editor and journalist. He holds BA in Journalism and MA in Media Communications from the HSE University (National Research University Higher School of Economics) in Moscow, Russia and has studied Media Management at the KTH Royal Institute of Technology in Stockholm, Sweden. In 2018 after finalizing his studies he returned to his home country Moldova where he works as an editor of feature films, documentaries and promotional videos. Since 2018 Iurie is also working on his own documentary projects on social and environmental topics. *Nistru – The Irreversible Flow of Life* is his debut documentary film as a director.



Author Iurie Tocmas

Producer Ion Gnatiuc

Contact itokmas@gmail.com, +37360604670



Place | Mjesto

CROATIA



Marko Mrvoš (1999) is a digital creator who uses a broad range of software to accomplish his art pieces. His background consists of graphic design, video producing and sculpturing: real material and virtual, everything from commercial software to free and open source. From 2D graphics, 3D objects, virtual 360 worlds and AI. 4 main acronyms that he uses are AI, AR, VR, and 3D.

Author Marko Mrvoš

Link to visual material <https://vimeo.com/575365322>
<https://www.codeconspirators.com/citybuildings-project-3d-wireframe-print-design-architecture/>

Contact mrvos.marko@gmail.com, +385 99821 4755

Synopsis

The Place is a documentary that's trying to explore hidden city locations that have interesting stories and visuals. VR would be a great tool to use because viewers could instantly experience that space. Research is going to take place through several different people from different backgrounds. There would be young people as well as old. An important role is also going to have a tourist guide, who is going to be asked to take us to someplace that they don't usually take tourists to.

Author's explanation

Tourist guides are going to have an important task of taking viewers to little known places. These places are going to be just opposite of tourist places. Somewhere that significant event has occurred but very few people know about it and places that have big history events behind them. Interesting places to follow would be past big and fun events, like concerts and places where people spend their youth, and then try to recreate them in 3D. My idea is to have neutral colors over the whole piece and over time I want them to get more saturated, because I want to bring focus to the coldness of places that people's stories are going to make 'alive'. Main quest is going to be representing people with a place that shapes who they are, and that is going to be done with interviews that are going to be a powerful tool because a person watching and listening is going to have a real immersive experience thanks to the VR environment.

Synopsis

Video installation *Ruins* is an imaginary travel through the memory and a try to recall some moments and happenings. While the participants are being remembered through their actions, gestures and words, environments look motionless and unchangeable. Therefore we see them as poetic testimonies of what has happened. This video is focused on environments that, when you see them from wider perspective, are also unsteady and elusive.

Author's explanation

Unlike used photos, 3D scans give us ability to see objects from all sides, but apart from formal advantages, 'spirit' and atmosphere of the original scene gets completely lost in 3D scans. In that sense, 3D scans are interesting metaphor for contemporary technological advancements - instead of the 'spirit' of the moment, it shows empty shell of the object, which illustrates the utopian aspect of our wish to save and recreate certain moment. Instead of making those moments last, it shows them collapsing. Video installation *Ruins* is an imaginary travel through the memory and a try to recall some moments and happenings. While the participants are being remembered through their actions, gestures and words, environments look motionless and unchangeable. Therefore we see them as poetic testimonies of what has happened. This video is focused on environments that, when you see them from wider perspective, are also unsteady and elusive.



Ruins | Ruine

SERBIA



Nemanja Ladjic (1984) was born in Belgrade. He graduated from Faculty of Fine Arts in Belgrade (sculpture department, class of prof. Mrdjan Bajic) in 2009 and Trans-media program at Sent Lukas University, Brussels in 2011. Along with fifteen solo shows, he also participated in more than fifty group exhibitions. In his video installations he primarily uses different archives of recordings and through compositing their elements, he examines the impact of modern means of communication on reliability of our perception in the processes of transforming information into narratives and history.

Author Nemanja Ladić

Link to visual material <http://www.nemanjaladjic.com/ruins.html>

Contact nemanjaladjic@icloud.com, +381 64 1473457

Website <http://www.nemanjaladjic.com>

BELDOCS DOCUMENTARIES FOR KIDS & YOUTH

TUTORS



Ove Rishøj Jensen

Beldocs Kids & Youth Lead Tutor

Working in the international documentary sector since 2003, Ove Rishøj Jensen has an extensive network within the industry. In addition to producing and co-producing films, he gives lectures and runs workshops about script writing, project development, international financing, co-production, impact, outreach and distribution. Since 2011 Ove has worked for the Swedish production company Auto Images as Producer and Outreach Manager. Alongside this, Ove launched in 2019 his own company for documentary training and consultancy, entitled Paradiddle Pictures.



Lennart Ström

Tutor

Lennart Ström, workshop tutor, is Director of M:brane forum and in charge of the whole event in Malmö. He is the point-of-connection for decision makers and responsible for the contact with financiers and collaborators. Lennart Ström has has a background as producer with over 30 films and a long-time experience as Film Festival Director. He has been board member in different organisations connected to the audio-visual industry.



Directors and producers Rodrigo Hernandez and Elpida Nikou are independent documentary filmmakers for more than a decade as part of the Muzungu audiovisual cooperative. They have developed a wide range of TV series and documentaries. Their first feature film *Disparos* (Mexico 2018), has competed around the world at top international festivals such as Guadalajara and Dok. Fest Munich. It was the most exhibited documentary in movie theaters in Mexico during 2019. Their last film, *Blood On Our Side*, won the Best Documentary Short Jury Award at the Austin Film Festival 2020, qualifying the film for the Academy Awards 2021.



Second Generation

To overcome poverty and racism in Greece, Miriam and Gloria, two 16-year-old girls born in Athens to West African parents, hold on to two things: social media and basketball.

Second Generation follows Miriam and Gloria, 15-year-old West African girls born in Greece, as they try to lead their basketball team to the national championship. While navigating the experiences of adolescence amidst poverty, racism and statelessness, they dream of – and strive for – recruitment by a professional basketball program, an opportunity that would profoundly change their lives.



Solus

In many places in the world, parents have no other choice but to move abroad to find better paid jobs to provide for their families and the future of their children. The Republic of Moldova, one of the poorest countries in Europe, is no exception to this mass migration.

Cleopatra, 12 years old, lives on a small farm with her grandparents and helps them with the daily tasks. Her parents live in Czech Republic, her brother left for the USA when she was young. She takes us through her feelings and the love she has for her parents that she sees only a couple of times a year. She regularly goes to the nearby family house to clean it and browse the pictures album. Susanna, 14 years old, never met her dad. Her mum is in Israel, as a bedside nurse for an old woman. She loves poetry and meditation and tells us how she manages to hide her feelings. Both girls meet on Independence Day Aug 27, where they disappear in the cheering crowd of happy families and start a discussion in the playground about their common realities.

Director Olga Lucovnicova (Moldova, 1991) is a documentary filmmaker and aspiring researcher in the field of audiovisual arts. Olga started her studies in 2011 in image directing at the Academy of Music, Theatre and Fine Arts of Moldova. In 2016, her film *I Do Not Hate You, Death...* was awarded the Best Film from Moldova award at the country's most important film festival, Cronograf IDFF. In 2021, *My Uncle Tudor* was awarded the Golden Bear for best short film at the German Berlinale. Her filming style combines observational cinema with poetic elements, where the key factors are human emotions and feelings. Through her films, Olga seeks to push the viewer to critical thinking and reflection about our world. Her aim is to bring people closer to people, through sincerity, empathy and compassion.

Producer Frederic Siroul graduated from IAD (Institut des Arts de Diffusion, Belgium) in 2002 as a Sound Engineer. Moved to London and developed more audiovisual skills as video editor, design and DOP in providing technical assistance to all kinds of artist requirements in the Arts Council of Luton. After a few years, Brussels called back and he worked in the advertisement industry as editor, dubbing and ADR sound recordist, graphic designer and project manager.

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Ivana Todorović is a director of short, socially-engaging films in Belgrade and New York City. Her fiction film *When I'm at Home* (2020, Belgrade) won the Best Narrative Short and Best International Filmmaker at LA Independent Woman Film Awards in LA and numerous other awards. The film screened at the Brooklyn Film Festival and at the exhibition *The Principle of Migration* at The New York Foundation for the Arts Gallery in New York City. The documentaries *When I Was a Boy, I Was a Girl*, *A Harlem Mother*, *Rapresent* and *Everyday Life of Roma Children in Block 71* were screened at more than 150 international film festivals and won over 20 awards such as Best Balkan Documentary Film at Dokufest in Prizren, Best National Documentary at the March Film Festival in Belgrade, Best Short Film at the South Eastern European Film Festival in Los Angeles. They were screened at the Anthology Film Archive, the Center de Cultura Contemporania de Barcelona and the *A Harlem Mother* film is part of The New York Times online library. Ivana is currently finishing a new documentary film and is working on a new fiction film. Ivana runs the Blok Film production house which makes socially relevant short films.

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We Are Here To Stay

At the foot of the Old Hill, two young people struggle to save neglected, abused, and abandoned horses in a society that doesn't seem to care.

Poetic observational documentary film following the struggle of Zeljko and Viki as they rescue horses in the only horse sanctuary in Serbia. Horses are saved from the slaughterhouse and abusing owners. At the Old Hill, ten horses, including Gliser, an old horse who won the Yugoslav derby in 2000, and Muci, the only baby of the sanctuary who arrived in the womb of her mother Zlata, live out their final years in love, peace, and comfort. While Zeljko and Viki face financial issues, some of the horses face medical issues.

BELDOCS PRIZE AT THESSALONIKI DOCUMENTARY FILM FESTIVAL

Winner of Beldocs prize 2020 Expedition 49, Ukraine Alisa Kovalenko, director



Alisa Kovalenko is an award-winning Ukrainian director. Born in Zaporizhia, Eastern Ukraine, in 1987, she studied at the Karpenko-Kary Theatre and Cinema University of Kyiv and in the Dok Pro course of the Polish documentary master Marcel Lozinski at the Andrzej-Wajda School in Warsaw. Her debut feature-length documentary *Alisa in Warland*, a personal diary through the Ukrainian revolution of Maidan and the first year of the war in Donbas, had its World premiere in the First-appearance competition at IDFA Amsterdam 2015. Alisa's second feature-length documentary, *Home Games* (2018), a social fairy-tale about the broken dreams of a young female football player, had its World premiere at Sheffield Doc/Fest 2018 and was again an IDFA selection, playing in around 100 festivals. In 2018, Alisa directed *Beautiful Game*, a 10-parts documentary series for Current Time TV and, that year, she became a member of the European Film Academy (EFA). Since 2019, she's been filming *Expedition 49*, a teenage adventure documentary in Donbas, presented at CPH:FORUM 2021 in Copenhagen. In 2021, Alisa also became programmer of the newly created international documentary competition of Molodist Kyiv FF, Ukraine's oldest cinema festival.

Winner of Beldocs prize 2020 Expedition 49, Ukraine Stéphane Siohan, producer



Stéphane Siohan is a French reporter, documentary author and producer, born in Brest, Brittany. A reporter specialized in Eastern European societies, Stéphane directed *Go!* (2012), his first interactive documentary, for Le Monde and Arte.tv, selected for the IDFA DocLab 2012 in Amsterdam, and *Kinshasa FM* (2014), a second interactive documentary. Stéphane moved to Ukraine in 2013 to cover the countries events for a French newspaper and television and he created East Roads Films in 2016, a production company crafting author-driven and creative documentaries from Ukraine and Eastern Europe. East Roads co-produced Alisa Kovalenko's award-winning *Home Games* (2018). He currently co-produces Alisa's upcoming *Expedition 49* and *Shut the fuck up!*, a debut documentary by Taisiia Kutuzova, Baltic Sea Forum for Docs winner 2021, supported by the IDFA Bertha Fund, and developed during the Ex Oriente programme. Stéphane is an alumni of the Eurodoc 2020 training programme. He participated in B2B Docs and Adami events as an expert. He's still a senior correspondent in Ukraine and the Black Sea region for Radio France Internationale (RFI) and the French daily newspaper Libération.

WHO IS WHO AT BELDOCS MARKET

Christa Auderlitzky

Film Delights

Managing Director
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Film Delights is an innovative world sales & distribution company for classical (theatrical, TV, Pay TV, DVD) and digital film distribution. With passion for differently and well-told stories, sensibility and humour, we believe in films that increase awareness in various ways. Customized cross-marketing and distribution strategies support our goal to exploit the optimal commercial potential of each individual film.

Jasmin Bašić

Visions du Réel

Industry consultant
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For 51 years, Visions du Réel has been presenting audacious and singular works, imbued with past, present or future realities. Over ten days, the Festival turns Nyon, Switzerland, into a focal point at which several generations of filmmakers and artists from all over the world find a loyal audience on a voyage of discovery. Recognised globally as one of the major festivals dedicated to non-fiction filmmaking, it presents a majority of films as world or international premieres, and constitutes an essential platform for creation for the thousands of film professionals who meet there every year.

Kazz Basma

Sideways Film

Head of Sales and Acquisitions
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Sideways Film distributes internationally across all medias and formats, and attends 15-20 international markets and festivals each year. Their films have screened at major festivals (Sundance, IDFA, Tribeca, Sheffield, Hot Docs etc) and been licensed globally (Netflix, BBC, Nat Geo, ARTE and many other clients large and small).

Ben Basseur

Monoduo Films

International Sales & Distribution
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Monoduo Films is a sales agency and distributor exclusively dedicated to music documentaries.

Eroll Bilibani

DokuFest

Head of DokuLab
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Founded in 2003, with the aim of revitalizing culture cinema in Prizren, DokuFest grew and expanded into one of the most important documentary film festivals in Southeast Europe and from 2020 is a BAFTA qualifying festival for short films. Each summer, DokuFest fills the cinemas and improvised screening venues around the historic city of Prizren with a selection of more than 200 hand-picked films from around the world, numerous master-classes, talks and workshops for young and aspiring filmmakers.

Mette Bjerregaard

DR Sales

Sales Manager
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DR Sales is the sales department of the Danish Broadcasting Corporation. We are the leading Nordic distributor of high-quality storytelling targeting all ages. With commitment and heart, we represent award-winning documentaries, drama series, and children & youth content. We offer a unique and rock-solid distribution window to our public broadcast colleagues around the world as well as an established collaboration with major networks, streaming platforms, film festivals and impact partners. We also do international co-productions and pre-sales in close collaboration with independent producers.

Zdenek Blaha

Institute of Documentary Film

Programme Director
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Institute of Documentary Film (IDF) has been supporting creative documentary films from Central and Eastern Europe since 2001. IDF provides filmmakers with training, financing, networking and pitching opportunities and helps them get international attention and co-productions. The promotional and practical service of IDF includes a wide range of online and offline catalogues and bringing news from the world of documentary film in general via dokweb.net and social media.

Igor Božić

N1

Executive Producer
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N1 is the first regional and local 24-hour platform for news and current affairs programs. We are broadcasting news program via cable networks in Serbia, Bosnia and Herzegovina and Croatia, as well publishing on web portals for all three countries. Three N1 production centers, in Bosnia and Herzegovina, Croatia and Serbia, have their own editorial approach, journalists, studios, web and mobile platforms, and create separate content, and when it comes to a program of interest to all three environments, they join forces into one regional channel.

Michaela Čajková

Filmotor

Sales & acquisitions
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Founded in 2017 Filmotor is the first world sales film company based in the former Czechoslovakia. Our aim is to collaborate with new talents, first and second time filmmakers and make their works visible in the world of cinema. We are searching for films with powerful stories and innovative aesthetic elements. We are not afraid of controversial and provocative topics and are fervent for films that shape the mind. We enjoy strong art house festival titles as well as current affairs docs oriented for the TV market.

Pierre-Alexis Chevit

Marché du Film - Festival de Cannes

Head of Cannes Docs
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As part of Marché du Film - Festival de Cannes, Cannes Docs is a dedicated venue & tailored industry program designed for all feature creative documentary film professionals, filmmakers and international decision-makers alike. It is a unique networking platform bringing together the field's most prominent players, particularly specialized sales agents and top international festival programmers. Cannes Docs offers multiple opportunities, through a series of customized events including panels, talks, special screenings, workshops, opportunities to consult with experts, one-on-one meetings, tutoring, as well as selected showcases of docs-in-progress from all around the world.

Ana Cerar

Kino Otok

Programme Coordinator
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Varja Močnik

Kino Otok

Head programmer
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The festival's programme is built around the distinct concept of noncompetitiveness, where the focus of the audiences is exclusively on the diversity and richness of cinematic expression. Instead of putting forward jurors and prize winners, the attention of the festival community goes to building personal connections amongst the presented filmmakers, their films, and the general and professional audiences. Instead of rolling out the red carpets we offer the flying ones.

Neraida Cukali

RTSH FILM – Albanian Public Television Movie Channel

Editor in Chief
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Albanian Public Radio Television, RTSH is the only public broadcaster in Albania founded in 1960 in Tirana. Since 4 years it has enlarged its platform with 12 new free tv channels. One of them is RTSH Movie & Docu Channel, a 24/7 digital channel which broadcasts foreign documentaries and movies in the territory of Albania. For the moment the channel broadcasts all genres of film documentaries, docu-series and movies and has a fast growing interest in the audience.

Valentina Delić

Radio-Television of Serbia

Editor at School Program
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Serbian Radio and Television is a public service. It started working in 1958. Then workers and journalists of Radio-Television Belgrade, as a part of Yugoslavian Radio-Television, received support and training from the journalists and educators from BBC. The making of TV programs for kids and youth started at the beginning of the sixties last century. Today RTS has a few parts of the program for kids and youth: Program for children, School Program, Science program.

Thierry Detaille

Visible Film/Belgian Docs

CEO
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Belgian Docs is the French speaking Belgian documentary Indies pre-sales and sales unit powered by Wallonie Image Production, an organization existing for 30 years, funding and promoting Belgian independent documentary makers. Visible Film is a documentary financing and world sales company, with expertise within pitching forums, a strong producers and channels network, enabling international co-production and Belgian tax shelter post-production.

Sara Ferro

MakeDox International Film Festival

Coordinator of Industry Programme
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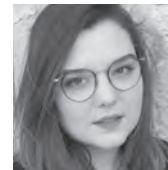


The first edition of the MakeDox festival was held in 2010, prompted by the enthusiastic actions of a group of devotees of creative documentaries. Each MakeDox edition is focused on presenting a program of the best creative documentary films, as well as organizing workshops, debates, masterclasses, photo exhibitions and music performances. In 2019, MakeDox developed its Industry program - the MakeCoProDox Forum. As much as for its unique program content, MakeDox is widely recognized due to its authentic festival venue Kurshumlian - a Turkish 16th-century han (caravanserai).

Fanny Gavelle

The Festival Agency

Coordinator
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TFA provides filmmakers & sales agents with full consultancy services on international and festival strategies, and manages bookings from submissions to logistics and servicing. For some arthouse films, TFA acts as a Sales agent handling all rights sales with a vision to look for creative ways to distribute films. Clients include independent films such as 2020 Bafta Winner BAIT, by Mark Jenkin, and services bookings for HanWay Films, StudioCanal, Pathé and Altitude.

Heleen Gerritsen

goEast

Head of Festival
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Every year, goEast transforms the city of Wiesbaden into one of the most important international centres for Central and Eastern European cinema. Around 110 feature films, documentaries, short films and XR projects from Central and eastern Europe are being screened to appeal to both professional visitors and local cinema audiences alike over the seven festival days. The East-West Talent Lab welcomes up-and coming filmmakers with works in development for an extensive networking and workshop program.

Hedva Goldschmidt

Go2Films

Managing Director
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Hadar Taylor Shechter

Go2Films

Head of International Film Festivals
and Educational Sales
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Go2Films specializes in distribution, marketing and co-production of top Israeli docs, fiction films and TV series as well as international films with Jewish related content. We have a soft spot for movies which help us understand who we are, where do we come from and where we want to go. We work with the filmmakers to design a distribution & marketing strategy tailored specifically for their film, making sure that each film reaches its audiences worldwide. Recent documentaries include *Muranow*, *High Maintenance*, *Leaving Paradise* and *There is No Place Like This*.

Marek Hovorka

Jihlava International Documentary Film Festival

Festival director
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The JIDFF is a key European documentary event and the largest one in Central and Eastern Europe. The festival retains a distinctive and progressive programming approach and has built a significant Industry section, featuring projects such as Emerging Producers, Festival Identity, Ji.hlava Academy, Inspiration Forum and more. The festival is also famous for its informal atmosphere, discussion character, and full screening venues.

Miloš Ivanović

Set Sail Films

Producer/Board Member of DokSrbia
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Set Sail Films is a wide scope film production company that cherishes strong author voices across fiction, documentary and animation. It was established in 2019 in Belgrade by producers Miloš Ivanović and Andriana Sofranić Šućur and director/producer Marija Stojnić, who decided to merge their distinctive experiences in the film industry. Through international cooperations, Set Sail Films brings out local stories that cross borders. Produced films and projects in development have been supported by MEDIA, Eurimages, Film center Serbia, Hubert Bals, DOHA film institute among others.

Maja Jelisić Cooper

DOX TV & KlasikTV

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Igor Tomljanović

DOX TV & KlasikTV

Editor-In-Chief
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Klasik TV is 24/7 channel dedicated to 'domestic' films from the region of former Yugoslavia. It was launched in 2010 and soon became the major platform for promotion of local and regional film production. It supports the film industry and festivals throughout the region and has strong cultural significance. The channel broadcasts old and new films including long feature movies, series, documentaries and animated films from the 1950's through today. Apart from legendary and more recent feature length productions, it also proudly presents excellent documentaries (created in Serbia, Croatia, Slovenia, Montenegro, Bosnia and Herzegovina and Macedonia). Klasik TV is distributed via approximately 30 operators throughout the region, and is consistently ranked as one of the top performing cable and IPTV channels on the market.

Wouter Jansen

Square Eyes

Sales & festival strategy
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Square Eyes is a sales and festival distribution agency which helps outstanding non-mainstream films find the audience and recognition they deserve. Founded by veteran festival programmer Wouter Jansen, the agency develops bespoke release strategies for bold, author-driven features and shorts. By keeping their portfolio small, the Square Eyes team ensures that each film they represent reaches its fullest potential.

Inja Korać

Motovun Film Festival

Motovun Film Festival Programmer
and Program Coordinator
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Motovun FF is a festival devoted to international independent films, created and launched in 1999 as an answer to the absolute domination of Hollywood films in Croatian theatres. The aim is to reflect diversity: esthetical, thematic and geographical one. Program celebrates films standing out with their stories, warmth and innovation. MFF holds more than 30 open air screenings across Croatia.

Hanka Kastelicová

HBO Europe

VP, Documentaries
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Hanka Kastelicova is the Executive Producer of Documentaries for HBO Europe. She works closely with HBO Europe's production centers, and is responsible for the development and production of HBO Europe's documentary films. She earned a MA from the Faculty of Film and TV Documentary Department at the Academy of Performing Arts in Prague. She continued with her professional career in Slovenia, where she worked for more than 25 years as a documentary director and producer.

Liene Laviņa

Latvian TV

Acquisitions Manager
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LTV is a state-owned public service television. The company is funded by grant-in-aid from the Latvian government (around 60%), with the remainder coming from television commercials. LTV operates two channels: LTV1 in Latvian, and LTV7 in Latvian and Russian. LTV1 is the annual broadcaster of Eurovision in Latvia; LTV7 broadcasts many sporting events such as the Olympics. In 2017, LTV launched an online channel Visiem LTV (visiemltv.lv) for foreign viewers, mostly targeting the Latvian Diaspora. The programming is a mix of LTV1 and LTV7 broadcasts that are not restricted by copyright laws.

Branko Lazić

Radio Television of Republika Srpska (RTRS)

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Radio Television of Republika Srpska (RTRS) is one of the three public TV services in Bosnia and Herzegovina.

Catherine LeClef

CAT&Docs

President
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CAT&Docs is a Paris based sales agent company set up by Catherine Le Clef. CAT&Docs is looking for pertinent and impertinent docs at any stage on topical questions and timeless subjects; docs that are carefully researched; docs that rigorously explore the subject matter, that are audacious, open to the diversity of the world and that have their place on the international scene; docs that question the world and propose new ways of looking at it. Docs that keep us from closing our eyes.

Victoria Leshchenko

Docudays UA

Program director
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Docudays UA International Human Rights Documentary Film Festival (docudays.ua) is a regular event with the annual 20K attendance in Kyiv and 100K in the regions of Ukraine. In 2020 and 2021, both festival editions took place online at docuspace.org. Member of the IHRFN and DAE.

Patrizia Mancini

Sunny Side of the Doc

International Development Executive
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Sunny Side of the Doc is one of the major international marketplaces for documentary and immersive experiences. Each year, the event brings together industry professionals from around the world to sell or buy projects and programmes, and to find coproduction partners. Sunny Side of the Doc creates unique opportunities for all +2,300 professionals from 60 countries, to follow the latest industry trends, present 700 untold stories, make new connections and embrace interactive forms of storytelling through a variety of high-level pitching sessions, panel discussions, and networking activities.

Bojana Marić

Lightdox

Co-founder, Sales and Acquisitions Executive
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Nevena Milasinović

Lightdox

Co-founder, Sales and Acquisitions Executive
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Based in Switzerland since 2018, Lightdox is a world sales, distribution and marketing agency committed to powerful documentary storytelling. We are seeking films with the capacity to push the limits of perception, question important topics and move the audience deeply. We support documentarians brave enough to use their cinematic language in a creative and personal way, standing out firmly with their viewpoints. Our mission is to provide a full range of marketing and distribution solutions helping documentaries to meet the challenges of the constantly evolving market.

Vitaly Manskiy

ArtDocFest Riga

Festival Director
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Artdocfest was established in Russia in 2007. Since 2015 it was partnering with the Riga IFF as a non-competitive section for documentaries, but since 2018 it was an international documentary competition section within the Riga IFF. Along the film screenings, the festival also had a symposium dedicated to theoretical discussions on documentary cinema. The festival has two competition sections: the Artdocfest competition and the Baltic Focus competition.

Gordan Matic

Film Centre of Serbia

Director
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Film center Serbia (FCS) is a government organization working under the patronage of the Ministry of Culture of the Republic of Serbia. FCS was founded in order to creatively stimulate and administrate financial support to Serbian film industry. Its goal is to direct and manage strategic development and reconstruction of Serbian film industry.

Igor Marković

Human Rights Film Festival

Programme Coordinator
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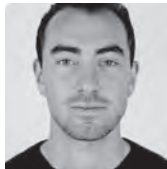


Human Rights Film Festival (HRFF) is an annual film festival and its 14th installment will be held from December 5th-11th in Cinema Europa and MM Centre in Zagreb and from December 8th-12th in Art-kino Croatia in Rijeka. The Festival is run by two prominent Croatian independent cultural organizations – Multimedia Institute and Culture Development Association CDA (both organizations being publicly most visible for their respective venues: net.cultural club MaMa and club Mochvara).

Tanguy Milin

Reservoir Docs

Sales & festivals
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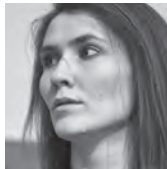


Renamed in June 2020, Reservoir Docs is an independent international sales company specialized in cultural, engaged and cinematic documentaries. Among the titles, *Talking About Trees* by Subaib Gasmelbari (Best Documentary in Berlin 2019), *WOMEN OF VALOR* by Anna Somershaf right now in post-production and the upcoming *Philippe Rousselot Through the Lens* executively produced by Keanu Reeves & the posthumous Jonathan Demme last documentary *Right to Return* both in production.

Marija Nikčević

Film Centre of Montenegro

International relations and promotion
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Danijela Radulović

Film Centre of Montenegro

Film production and complementary activities
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The Film Centre of Montenegro is a public institution with the aim of creating the proper, stimulating environment for the Montenegrin film community and its promotion to Europe and the world. Its main activities include: the management of the film fund; the support of new film productions; the promotion of Montenegrin cinema and its potential for international productions; training programmes for film professionals directed towards raising the level of their professional skills; as well as the series of activities around film festivals and film literacy.

Margot Mecca

Festival Dei Popoli

Programmer + Doc at
Work Future Campus Manager
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Founded in 1959 by a group of scholars in the humanities, anthropology, sociology, ethnology and mass-media studies, the Festival dei Popoli Institute, a not-for-profit organization, has been active for more than sixty years in the promotion and study of social documentary cinema. The association works primarily to organize Italy's leading International Documentary Film Festival in Florence, this year at its 62nd edition.

Antigoni Papantoni

CIRCLE Women Doc Accelerator

Project Manager
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CIRCLE Women Doc Accelerator is a training program for women documentary filmmakers who are developing a project of international potential. CIRCLE is designed both for talented directors and producers who are in the process of developing their first feature-length documentary, as well as the more experienced authors, who will be given the opportunity to further improve their skills and develop their projects.

Adam Papliński

Pitch the Doc

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Katarzyna Szarecka

Pitch the Doc

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Pitch the Doc is a platform for continuous presentation and building the international recognition and market visibility of curated documentary films projects at any stage of production, on any topic and from any country. Through cooperation with industry initiatives, Pitch the Doc acts as a professional hub for creating new contacts and maintaining relations established during pitchings or co-production markets. It also contributes dedicated and customizable solutions for industry events and programs.

Vladan Petković

Cineuropa

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Cineuropa is an online information portal that promotes cinema and culture worldwide. It has implemented several collaborations with film festivals, cultural institutions, film funds, and training programmes and collaborates regularly with Culture Action Europe and the Forum d'Avignon. Cineuropa offers a wide selection of content including special reports, country focuses, 'making of' profiles, film and company databases, script analysis, and online training courses. It is the leading source of information for European culture.

Vuk Perović

UnderhillFest

Artistic Director
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UnderhillFest is dedicated to feature-length documentaries created in small cinematography and independent productions, films that have imposed themselves with innovation, idea and strength of their stories. UnderhillFest as such represents a real challenge in Montenegro, in terms of program and production.

Petra Počkaj

RTV Slovenija

Editor/buyer, documentaries
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RTV Slovenija is a non-profit organization of special cultural and national importance, performing its activities in the field of radio and television in accordance with the RTV Slovenija Public Act.

Raffaella Pontarelli

Amarena Film

CEO
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Amarena Film is a production and world sales company founded with the aim of discovering and promoting creative and passionate talents with daring and gripping stories with an international breath. We develop new projects, working closely with talents, creating and bringing stories alive and distribute them worldwide. Every single film we get involved with is meaning to us, and we are keen to ensure them the maximum care. We are based in Naples and Rome with an open heart to the world.

Tristan Priimägi

DocPoint Tallinn Documentary Film Festival

Founder/programmer
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DocPoint Tallinn was called to life in 2010 as a subsidiary of DocPoint Helsinki. Since then, it has delivered a new selection of quality documentary films to its audience every January, serving as the only dedicated documentary festival in Tallinn. The programme of about 35-40 films is mostly selected from a much wider program of DocPoint Helsinki. DocPoint Tallinn has earned an anticipated slot in the yearly film calendar and remained popular with the viewers.

Nenad Puhovski

ZagrebDox

Festival Director
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ZagrebDox is an international documentary film festival taking place in Zagreb every year, in late February / early March. Launched in 2005, the festival is intended to provide audiences and experts insight into recent documentary films, stimulate national documentary production and boost international and regional cooperation in co-productions. ZagrebDox is a specialized festival that presents the best creative documentary films whose imaginative form and choice of topics make it unique in Croatia and Europe.

Joana Sousa

Miguel Ribeiro

Doclisboa

Directors, direccao@doclisboa.org



Doclisboa seeks to imagine reality through new cinematic forms of perception, reflection and action, placing filmmaking into dialogue with its history to question the present of cinema. Doclisboa is interested in films that are rigorous about their conceptual and formal implications; films that experiment with cinema's artistic and political possibilities and refuse to be categorized; films that engage with and mirror the complexity of the world.

Stephan Riguet

Andana Films

Sales&aquisitions
sriguet@andanafilms.com



AndanaFilms is an independent film sales company dedicated to feature length documentaries with an international scope and one-hour documentaries in the fields of society, geo-politics, history and arts. Andana Films works with Televisions, Festivals, Platforms and Distributors worldwide.

Yianna Sarri

Thessaloniki International Film Festival

Head of Agora
sarri@filmfestival.gr



Thessaloniki IFF is the leading Cinema institution in Greece. TIFF's annual activity includes the organization of Thessaloniki IFF and Thessaloniki Documentary Festival. The Agora includes the Cross-roads Coproduction Forum, the Agora Works in Progress, the Agora Film Market and the Thessaloniki-Locarno Industry Academy International. The TIFF's objective is to become a presentation platform for emerging filmmakers, to expand its international scope, as well as to develop activities for international film industry professionals.

Marion Schmidt

Documentary Association of Europe

Board Member
marion@dae-europe.org



The Documentary Association of Europe is a recently-founded network and organisation for professionals working in the independent non-fiction filmmaking sector. The organisation are working to fulfil three core mandates for their members; forming an ever-growing network of professional people who regularly share information and collaborate together; curating and collating the most up-to-date information and special deals for our members and finally, lobbying and advocating for the very best conditions for education, financing and distribution of documentary films.

Andreja Sertić

Media Acquisitions

CEO
andreja@media-acquisitions.com



Media Acquisitions is a company primarily dealing with the acquisitions and sales of program content, as well as scheduling, and broadcaster. Our mission is to provide TV stations in the region of ex Yugoslavia as well as worldwide with the best quality content, entertaining the audience worldwide and positioning the content in the right slot to reach the audience against competition in order to become more profitable.

Sasha Stanisik

Cinesquare

General Manager
stanisik@yahoo.com



Cinesquare is a multiple model Video on Demand (VoD) platform, which operates in 13 countries in South Eastern Europe. Launched in 2016 with a catalog of 900+ titles (feature films, documentaries, animations, shorts, series) has emerged at the forefront of distribution platforms for niche market content and recently as a virtual film festival space in the Balkans. Cinesquare is creating an environment-friendly hub for films from the Balkans and Europe - an independent films, right-holders and festivals and the audiences who love films.

Nadja Tennstedt

DOK Leipzig

Head of DOK Industry
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DOK Leipzig is one of the leading festivals for documentary and animated film. The festival, being the first in the world to combine these two genres, is built on more than 60 years of history. The event is a celebration of films and Extended Reality works with the highest artistic and innovative approaches to storytelling. The team has always promoted young talent, regardless of gender, origin and point-of-view. DOK Industry Programme supports the creation and circulation of new creative documentary films from all over the world.

Katarina Udovičić

Cinesseum

Content manager
katarina@cinesseum.com



Cinesseum is the first online cinema dedicated to cinematography of the Balkan region. The main goals of Cinesseum are promotion of cinematography and culture from the Balkan region, legal online distribution and giving people from diaspora a chance to reconnect and be up to date with their homelands. Currently, the content of Cinesseum is available worldwide, with users from over 110 countries.

Irena Taskovski

Taskovski Films

CEO / Head of acquisitions
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Petar Mitrić

Taskovski Films

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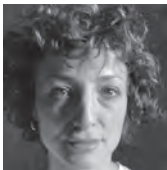


Founded in 2003 Taskovski Films is a documentary company that integrates production, sales, professional film business training and film & art residencies. We believe film has transformative power to change the world for the better. Our passion is discovering and supporting new and well established talent to tell stories that can spark social change. We welcome innovative, playful and risky forms of filmmaking and authorial stories in fields of arts and culture, history, society, politics and environment, while still maintaining high criteria when it comes to production value, content and form.

Jasmina Vignjević

Syndicado Film Sales

Festivals
admin@syndicado.com



Syndicado Film Sales is a Toronto based world sales and production company established in 2016 that specializes in all rights sales.

Maria Vera

Kino Rebelde

vera@kinorebelde.com



Kino Rebelde is a Sales and Distribution company exclusively dedicated to promotion of non-fiction cinema, hybrid narratives and experimental. Based on the creative distribution of a few titles by year, Kino Rebelde established itself as a 'boutique agency', working on a specialized strategy for each film, within its own characteristics, market potential, niches and formal and alternative windows.

Katarzyna Wilk

KFF Industry

Deputy Head
katarzyna.wilk@kff.com.pl



Katarzyna Wilk is vice president of the Krakow Film Foundation. She is also Deputy Director of KFF Sales & Promotion Agency where she is in charge of the festival's distribution of Polish documentaries. Katarzyna is a coordinator of Polish Docs, a project established to present Polish documentary films around the world also a head of the KFF Industry, a platform created for film professionals at the Krakow Film Festival consists of film market, workshops, pitchings, panel discussions, presentations and networking events.

Neil Young

Freelance journalist
neilyounggb@gmail.com



Neil Young is an freelance writer, curator and filmmaker from Sunderland on the north-east coast of England, now resident in Vienna. He writes regularly for Screen (aka Screen Daily / Screen International), Sight and Sound and Modern Times Review, among more occasional journalistic outlets. He contributed hundreds of reviews to The Hollywood Reporter between 2008 and 2020. He works for several film-festivals in consultation, programming and/or moderation capacities.

PANEL DISCUSSIONS

The Changing Ecosystem of Sales and Distribution

Monday, September 13th, 18.00 - 19.00
Yugoslav Film Archive + live stream

If we thought the audiovisual ecosystem was changing before the pandemic, things are even more different and atomised than ever before. Still documentaries, especially East and Central European documentaries, are highly appreciated by both audiences and the industry in equal measure. How can we catch this wave, find our audience and secure a wide international distribution for our films?

Moderated by Marion Schmidt, Documentary Association of Europe
Panelists - Mette Bjerregaard (DR Sales, Denmark), Nevena Milašinović (Lightdox, Switzerland), Petar Mitrić (Taskovski Films, UK)

New Ways of Watching Films: How to Reach Your Audience

Monday, September 13th, 16.45 - 17.45
Yugoslav Film Archive + live stream

We, as an audience, are changing. Maybe you did not realize that, but your behaviour in connection to media consumption changed more than you think. How much attention are you able to give a film before you reach for your mobile? How much are you watching films in cinemas and at home now, than you did ten years ago? Do you prefer shorter formats now? Or are you able to binge-watch the series in one or two sittings? Does that sound familiar to you? These are some of the habits we build up during the years and it is mostly in connection to the new technologies available to us. But it is not just the case of the audience, it affects the whole film industry as well. So let's dig deeper in this topic and explore some of the new ways we consume media content now. These paradigm shifts are actually not random, nor exclusive. On the contrary, history has actually seen these before, so let's discuss how we could use this knowledge to reach the audience in the 21st century.

Moderated by Zdenek Blaha, Institute of Documentary Film
Panelists - Dubravka Radusinović, psychologist (Serbia), Ivan Velisavljević, film critic (Serbia) and Ben Basseauer (Monoduo, Germany)

CONVERSATION

A conversation between Vitaly Manskiy and Želimir Žilnik: Documentary Cinema - A Mirror or A Magnifying Glass?

Tuesday, September 14th, 15.00-16.00
Makavejev Hall, Yugoslav Film Archive + live stream

Two great authors in conversation, Mansky and Žilnik, will look at reality and fact in documentary cinema - what is the difference and what do they have in common? How does reality impact freedom of expression in cinema and does it actually exist in the audiovisual realm?

Russian to English simultaneous translation is provided



Vitaly Manskiy

Vitaly Manskiy (Vitaly Mansky) was born in 1963 in Lviv /Ukraine, USSR. Graduated from VGIK - All-Russian State Institute of Cinematography in 1989 and became one of the most prominent contemporary Russian documentary filmmakers and producers. As a director he has shot more than 30 films, which were screened at festivals worldwide and were awarded several times. As a producer, Manskiy produced films with directors Renata Litvinova, Alexander Rastorguyev, Sergey Miroshnichenko, Dmitry Zhelkovsky, and Sergei Loznitsa. In 1996 he launched a project that aims to archive amateur private video files that were shot in the times of the former USSR (from 1930s until 1990's). Vitaly Manskiy is the producer of the national Laurel Leaf award for the best Russian documentary films. He is the founder and President of Artdocfest — Russian Open Documentary Film Festival for Russian-language creative documentaries. Since 2014 Vitaly Manskiy lives in Latvia.



Želimir Žilnik

Želimir Žilnik is a Serbian filmmaker who rose to prominence in the late 1960s during the era of the Yugoslav Black Wave in cinema. He is noted for his radical, independent film practice and his pioneering use of hybrid nonfiction forms; he is also distinguished by his sociocritical views and solidarity with movements against the status quo. In the 21st century he has been celebrated with major career retrospectives all over the world and is now recognized as one of the most important politically-engaged European filmmakers working today.

MASTER CLASS

Sunday, September 12th, 14.30-15.30
N.EON Gallery + live stream

Ana makes site-specific light and sound installations and experiential technology informed works in Virtual Reality (VR) since 2017 in order to shift dominant narratives and explore meditative experiences through new territories related to space. For Beldocs Masterclass she will share her artistic experience about the potential of VR technology in the artfield. There's a real opportunity to develop a new aesthetic experience, unique to our time and Ana will try to bring enthusiasm for the VR field to the Beldocs audience in a lecture she will have at Beldocs VR Masterclass.



Ana Knežević

Ana Knežević was born in 1976 in Serbia. She is a New York-based interdisciplinary artist, making site-specific light and sound installations, drawings, and experiential technology informed works (VR) to shift dominant narratives and explore meditative experiences through new territories related to space. Her latest selected exhibitions include solo show *Voiding the Void* at the Culture Hub in New York City in 2019, a group show *Longing at on Canal*, New York, 2019 curated by Haoran Chang and a 3-person show *Spaces of Excesivity* at the Museum of Contemporary Art, Belgrade, 2015. Ana is a recipient of the 2018-19 CultureHub NYC Residency award, 2017-18 Pollock-Krasner award, as well as the 2012 CEC ArtsLink NYC award.

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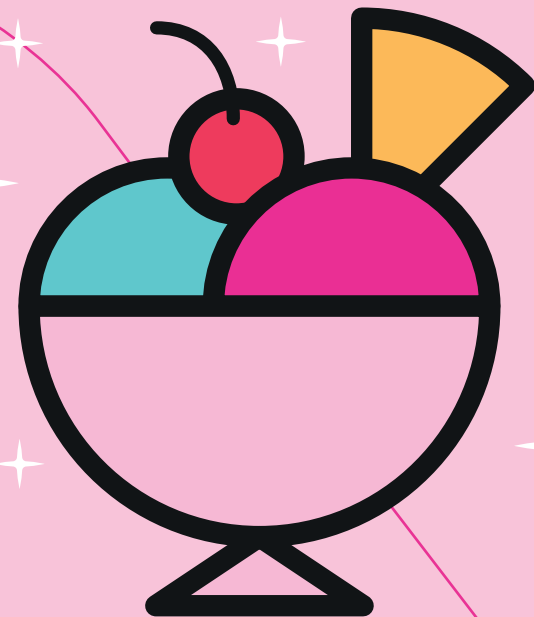
The Association of Documentary Filmmakers of Serbia,
a professional association of documentary film
producers and authors providing support to
Serbian documentary filmmakers

DAE

DAE is a new member's network for documentary professionals.

The Documentary Association of Europe acts and advocates for everyone working in documentary storytelling professions in Europe and beyond.

Find out more and become a member at: dae-europe.org
Contact us at: info@dae-europe.org → →



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MODULE 01 | Serbia & Croatia (online) | 8 - 24 June 2021

MODULE 02 | Montenegro (Tivat) | 21 - 26 September 2021

MODULE 03 | Italy (WEMW Trieste) | January 2022



SHOWCASE CIRCLE - Marché du Film
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Miljana Martinović

Beldocs Academy Producer

Marija Vukić

Tutors

Ove Rishøj Jensen, Lennart Ström, Jovana Nikolić, Sara Tirelli

Jury members

Sara Ferro, Branko Lazić, Vitaly Manskiy, Danijela Radulović, Yianna Sarri, Andrijana Stojković, Franziska Sonder, Igor Tomljanović, Stevan Vuković

Industry talk

Vitaly Manskiy, Želimir Žilnik

Moderators

Zdenek Blaha, Ove Rishoj Jensen, Marion Schmidt

Panelists

Ben Bassauer, Mette Bjerregaard, Valentina Delić, Inja Korać, Gordan Matic, Nevena Milašinović, Petar Mitrić, Dubravka Radusinović, Ivan Velisavljević,

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and our dear volunteers whom we are most thankful to.

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