

arab • european
documentary
convention
leipzig 2018 لايبزيغ

booklet

12-14 April
Leipzig • Germany



arab • european
documentary
convention

لايبزغ 2018 | leipzig

The background of the entire page is a soft-focus, warm-toned photograph of several hands of different skin tones reaching out to hold a globe. The hands are positioned around the globe, with fingers and palms visible, creating a sense of global unity and shared responsibility. The colors are muted, with shades of peach, light orange, and cream.

Welcome!

It is with great pleasure that we welcome you to the very first edition of the Documentary Convention, taking place in the great city of Leipzig during Spring 2018.

This year we wanted to focus on documentary industries in and between the Arab region and Europe. The Documentary Convention will remain however, as initially created by AFAC and DOX BOX, an inclusive convening of documentary communities from around the world.

Our aim is to provide a space for you, the leading documentary professionals, policy-makers, and decision-makers, to gather and engage in productive dialogue. We hope that these workshops, talks and panels will enhance your collaborations and expand your networks, that you will find inspiration from fellow attendees, and that we can simply get you away from your desks and everyday work, and allow time for creative thinking and connectivity.

This event is fuelled by our community coming together, thinking out loud, voicing our demands, predicting and changing the future, and putting forth tangible solutions for the challenges we face. We aim to ignite and support the advancement of documentary filmmaking at large, and thank you all for being a part of this inaugural event!

We hope you that you have an inspiring and enjoyable time!

Sincerely,
AFAC & DOX BOX

MAIN PARTNERS

DOX BOX

DOX BOX is a non-profit association supporting the advancement of documentary culture and industry in the Arab World through non-traditional programs. Established in Berlin in 2014, the association aspires to contribute to a prospering documentary community from the Arab world. Working across Europe and internationally, DOX BOX programs include online education, pedagogic production, film archive, research, publication, grant-making and policy-making. DOX BOX e.V. in Berlin is a transition from the International documentary film festival of the same name, that took place in Syria from 2008 – 2011.

AFAC

The Arab Fund for Arts and Culture (AFAC) was established in 2007 by local cultural lobbyists in response to a total absence of independent local institutional and financial support for arts and culture in the Arab region. The aim of AFAC is to support creativity, production, circulation and research in arts and culture through grant-making, to accompany artists and cultural institutions with specialized mentorship programs in under-developed genres, to enhance networking and collaboration among practitioners, and to cultivate philanthropy for arts and culture. Active across 22 Arab countries and the diaspora, AFAC annually supports around 150 individuals and organizations in the fields of film, creative and critical writings, music, performing arts, visual arts, documentary photography, research and training and regional events. AFAC also runs a grants program dedicated to documentary film making, and has supported more than 115 films over the past years.



The Arab Fund For Arts and Culture
الصدوق العربي للثقافة والفنون – أفاق



DOK Leipzig

DOK Leipzig is one of the world's leading festivals for documentary and animation films (uniquely combining these two disciplines), as well as being the oldest documentary film festival in the world. Every year at the end of October, the festival attracts more than 45,000 viewers and presents more than 300 films from all over the globe. DOK Leipzig has become an important platform for directors to present their films to a public audience for the first time (2017: 113 world and international premieres), and for the international film industry to discover the DOK Industry Programme. This opportunity to develop, promote and distribute new film and interactive projects has been part of the festival since 2003.

IDFA Bertha Fund

Running for over 20 years, the IDFA Bertha Fund has developed into an internationally renowned institution with a broad network supporting over 600 documentaries projects and film organisations across Africa, Asia, Eastern Europe, the Middle-East and Latin America. Most recently, they have added a funding scheme for international co-productions. The IBF is part of the International Documentary Film Festival Amsterdam (IDFA), one of the leading documentary film festivals. Every year, its program of some 300 films draws an audience of over 280,000 people. Additionally, IDFA's industry activities (including the Docs for Sale and IDFA Forum as well as the IDFAcademy training program) are host to more than 3,000 professional guests during the festival.

Sundance Documentary Film Program

The Sundance Documentary Film Program supports non-fiction filmmakers worldwide in the production of cinematic documentaries on contemporary themes. Established in 2002, with support from Open Society Foundations, the Program is a vibrant global resource for independent non-fiction storytelling. Led by Tabitha Jackson, the Documentary Film Program believes that art changes the way we reach people. We focus on those values of Art, Reach and Change through encouraging excellence and experimentation in form, championing underrepresented voices, facilitating the strategic distribution of grantee projects where needed, and supporting the social and creative impact of this work upon release.

KEYNOTE SPEAKERS

SAIDA ABDI

Opening Keynote, Thursday 12 April, 10:00-11:00 @ Schiller 1



Ms. Saida Abdi is the Associate Director of Community Programs at the Boston Children's Hospital Center for Refugee Trauma and Resilience (CHCRTR). A licensed clinical social worker, she has extensive experience with refugee and immigrant populations, with a focus on providing trauma-informed care to refugee and immigrant youth and families. She is an expert in patient/community engagement, cultural humility and the use of interpreters and cultural brokers to reduce health disparities and enhance refugee access to mental health services. In her current role as the Associate Director of Community Programs at CHCRTR, Ms. Abdi works with partners around community engagement and the integration of cultural and clinical methods to enhance community resilience and system responsiveness to the needs of vulnerable populations. Ms. Abdi is fluent in multiple languages and holds a master's degree in Social Work from Boston University, a master's degree in Communications from Carleton University, and is currently pursuing her PhD at Boston University.

CARA MERTES

Final Keynote, Saturday 14 April, 16:30-17:15 @ Schiller 1



Cara Mertes' career focuses on supporting and connecting independent filmmakers & film communities globally as a funder, public television executive, independent executive producer/director, programmer, curator & teacher. Currently Director of Ford Foundation's JustFilms, she supports content, networks and leadership fostering independent film/digital storytelling. She has served as the director of the Sundance Institute Documentary Film Program, & Executive Producer of the POV documentary series on PBS, where she was awarded with multiple Emmy, George Foster Peabody, and duPont-Columbia awards. She has worked as executive producer for several Oscar-nominated films, including Street Fight, My Country My Country, & The Betrayal (Nerakhoun) and led major Ford funding & support for the Academy Award winning documentary, CITIZENFOUR. She served as executive director of American Documentary Inc., & has taught & written about the independent documentary movement. Mertes is a member of NATAS, WGA and AMPAS, a graduate of Vassar College, the Whitney Independent Study Program, & Harvard OPM Program as a Ford Fellow.



MODULE 1

SHARE/SAVE: THE HERITAGE OF ARAB DOCUMENTARY

What is there to save? What is there to share? Public archives, personal collections, student union libraries, the ruins of abandoned state films labs - there are fragments of Arab documentaries and visual history scattered all around the globe. With so little references available, and as memories fade, there is an urgent call to discuss Arab documentary heritage, and its cinematic and political influences that shape our history and narratives. This is especially important as more and more filmmakers and practitioners return to their heritage in order the understand their present.

This module explores practice and laws on the theme of saving and sharing the documentary film heritage of the Arab world. The expert group will examine the questions of Ownership, Dissemination, Access & Preservation from several practice and theory points and initiate a call-to-action.

Module Lead & Facilitator:
Mohanad Yaqubi, Subversive Films

Mohanad Yaqubi is a filmmaker, producer and co-founder of the Ramallah-based production house Idioms Film. Mohanad is also a co-founding member of the research and curatorial collective Subversive Films, which focuses on militant film practices. Most recently, Mohanad became a resident researcher at the Royal Academy of Fine Arts (KASK) in Gent, Belgium. Mohanad's filmography as a producer includes the documentary features *Infiltrators* (2013) and *Suspended Time* (2013), and the narrative short *Pink Bullet* (2014). He has worked on several films as co-producer, including the narrative feature *Habibi* (2010), the short narrative *Though I Know the River is Dry* (2012) and the feature documentaries *Ambulance* (2016) and *Ouroboros* (2017). Mohanad's first feature film, *Off Frame AKA Revolution Until Victory* (2016) made its premiere at TIFF, Berlinale, cinema du reel, Dubai IFF, and Yamagata, among many others around the world

12 April, 14:45 - 16:15
Archives: State/ No state
Case Studies & Debate @ Schiller 1

Faced with the lack of centralised efforts to preserve and share Arab documentaries, it is important to look at the process of archiving from the perspective of practitioners who have developed alternative strategies and structures for working with audiovisual heritage.

Moderated by film scholar **Iris Fraueneder**, this session will examine different practical approaches to working with archives, as well as using new platforms to provoke discussions around copyright, agency and dissemination.

Moderator: **Iris Fraueneder**, Film Scholar, Austria
Panelists: **Marc Mouarkech**, Arab Image Foundation, Lebanon / **Monica Maurer**, Audiovisual Archive of Workers' and Democratic Movements (AAMOD), Italy / **Nabil Djedouani**, Archives Numériques du Cinéma Algérien, Algeria

13 April, 12:15 - 13:45 Archives vs. Memory Presentation & Conversation @ Schiller 1

Head of the film library at the Central Library Berlin, **Anna Bohn** will be reflecting on the role of public libraries and archives for providing access to documentary films. Bringing her expertise on safeguarding and dissemination of film heritage in memory institutions, she will be also be discussing recent trends such as video streaming, and the challenges of film preservation and distribution in a digital environment. Bohn will be in conversation in **Rasha Salti**, an independent artist, researcher, writer and curator of art and film. Her work examines the different ways that archives can be used across various Arab artistic fields (including experimental cinema and time-based contemporary art) in order to re-examine forgotten or officially erased memories.

Together they will also consider the established models dealing with audiovisual heritage and its relation to memory and narratives on and from the Arab world, as well as their capacity to house a collective memory of lived experiences and/or political events that have either not been recorded or are unable to be accessed in the archives.

Anna Bohn, Zentral- und Landesbibliothek Berlin (ZLB), Germany
Rasha Salti, Independent researcher & curator

14 April, 09:30 - 10:45 The Heritage of Arab Documentary: Ownership & Right of Use Panel Discussion @ Schiller 1

Many Arab documentaries were produced as commissions for political parties and social movements, intended to be shown as a way to transmit messages to a wider audience. However, due to copyright laws, most of these films were eventually shelved or relegated to storage. This issue raises 2 key points: the ownership of images as a colonial act, and the notion of the archive as a living element between the people and their memory. Filmmaker, scholar and founder of Subversive Films Palestine, **Mohanad Yaqubi**, will lead this panel of highly acclaimed filmmakers and scholars inviting them (and the audience) to reflect on and critique these issues, including the correlation of cinematic language and political commitment.

Moderator: Mohanad Yaqubi, Subversive Films / **Panelists:** Jihan El-Tahri, Filmmaker & visual artist, Egypt / **Mohamed Soueid**, Filmmaker & writer, Lebanon / **Olivier Hadouchi**, Film historian, researcher & curator, France

EXPERT GROUP

Closed sessions. By Invitation only.

The documentary film genre in the Arab world has always been viewed as a subversive tool. Its existence advocates for freedom, whilst questioning injustice and critiquing mainstream cinema

The Arab world continually faces great challenges in its ability to represent itself. On one side, national state supported films mainly showcase one-dimensional, chauvinistic images of Arab society. On the other, many marginal film collectives and filmmakers have produced more diverse reflections on the changes in the Arab world that have been barely recorded in the state run archives and institutions.

In addition, many of these “marginal” films were produced in collaboration with European institutions: post-colonial bodies maintaining ties with their former colonies, political parties and activist groups making films in solidarity with the Global South, or film schools where many Arab filmmakers trained. As a result, copies of Arab films are scattered around the globe, with no clear way to reach them or form a cohesive structure of collective knowledge that can provide wider critical analysis.

Today, as practitioners, researchers and filmmakers, where do we position ourselves in terms of copyrights and knowledge production? Especially as much of this visual heritage is housed in Europe (either with post-colonial archives or film institutions that co-produced these films). The focus group will discuss these issues, with a view to open the dialogue and encourage multidisciplinary approaches to working with films and archives. The group will also be recorded, with the results edited into a film essay.

Core Expert Group Members

Ali Essafi, Filmmaker, Morocco / **Guevara Namer**, Filmmaker & photographer, Germany/Syria (module-guide) **Iris Fraueneder**, Film Scholar, Austria (note-taker) / **Jihan El-Tahri**, Filmmaker & visual artist, Egypt / **Mohanad Yaqubi**, Subversive Films, Palestine (facilitator) / **Additional input: Anna Bohn & Rasha Salti**: Accessibility for research, different labeling systems, and the copyrights. There will be also a focus on the question of collections and archives. / **Olivier Hadouchi & Monica Maurer**: When the past is still part of the present, how can we define archives? Questions surrounding political engagement and its reflection in the process of image production.



MODULE 2

ETHICS OF CO-PRODUCTION

We are now approaching 30 years since the establishment of the MEDIA program (now called Creative Europe). This heralded the beginning of what is now a well-established and developed structure of first pan-European, and later pan-international, co-produced documentaries. The primary goal was to finance the films, with the main concern being that a mix of financiers and different markets needs would potentially compromise the storytelling and visual language specific to each country. Over the years, that awareness of different regional approaches to storytelling has increased, with a seemingly larger shift towards more specific local and global documentary films.

Many of us have often discussed ethical issues with regard to the content of the films we co-produce or co-finance and today, it seems that we have come full circle since the beginning of co-financing and co-production. We can now talk about co-productions from a more holistic point of view, and find a way to sharpen our awareness of what this means for projects that are co-produced or co-financed across borders. Who owns the story and the narrative when a filmmaker, from one region with little or no money, depends on a wealthier region, which in principle has no insight into the culture depicted, and wishes to angle the storytelling to suit their audiences?

Module Lead & Facilitator:
Cecilia Lidin, Danish Film Institute

Cecilia Lidin is a documentary film expert with significant experience in the development and financing of documentaries with an international focus. She is currently the documentary film commissioner at the Danish Film Institute. She previously served as the documentary commissioner at the Swedish Film Institute (2011 to mid 2015). From 2009 to 2011, Cecilia was the Head of the European Documentary Network (EDN), where she previously worked as a consultant. She has also served as the artistic director of the Odense International Film Festival and worked as a consultant to the West Danish Film Fund. **Cecilia Lidin** studied film at the University of Copenhagen.

12 April, 14:45 - 16:15
Ethics of Cross Border Collaboration
Case Studies & Debate @ Schiller 2

The AFAC (the Arab Fund for Arts and Culture) and DFI (the Danish Film Institute) have supported some of the major and outstanding documentary films in recent years, such as the Oscar-nominated **Last Men in Aleppo**, and **The War Show** among others.

The north searches for content in the south, and the south searches for funding and exhibition possibilities. How does this impact the collaborations and the co-production between countries? Or is it only a trade? Are the systems set in place to enable collaboration on both sides and to contribute to successful, yet efficient and ethical processes or fair trade?

This debate will be moderated by **Orwa Nyrabia** (Artistic Director IDFA), who has previously worked as a producer of films supported by both institutes.

Moderator: Orwa Nyrabia, IDFF Amsterdam, The Netherlands

Panelists: Cecilia Lidin, Danish Film Institute, Denmark

Rima Mismar, Arab Fund for Arts and Culture, Lebanon
ry film community in supporting their work?

13 April 9:30-11:45

arab.european Co-Production Landscape

Panel Discussion @ Schiller 1

As a starting point for this panel, long-time producer, trainer and current head of studies at the European Documentary Network, **Mikael Opstrup**, will begin with a 20 minute unique introduction of his view on "what is a co-production".

Financiers and producers from both sides of the Mediterranean basin will share their long-term observations, experience, knowledge, insight and intelligence on overriding systems, restrictions, and opportunities.

Moderator: Mikael Opstrup, European Documentary Network, Denmark

Panelists: Palmyre Badinier, Les Films De Zayna, France / Rasha Salti, Arte France, France / Talal Al-Muhanna, Linked Production, Kuwait.

13 April , 12:15-13:45

Experiences from Mediating The Sector

Case Studies @ Schiller 2

Over the years, and through the IDFA Bertha Fund (formally the Jan Vrijman Fund), **Isabel Arrate Fernandez** has supported many workshops, co-production meetings, pitching forums and worldwide academies, all of which have locally and regionally supported the growth of creative voices. Today it is hard to imagine the documentary film scene of international co-productions without such incubators. **Isabel Arrate Fernandez**, director of the IDFA Bertha funds, moderates this discussion showcasing a number of initiatives where many co-productions and collaborations are born or replaced, strengthened and amended.

What role does this mediating sector have, and what observations and recommendations do they suggest as regional leaders and incubators, and what is our role as the documentary film community in supporting their work?

Moderator: Isabel Arrate Fernandez, IDFA Bertha Fund, The Netherlands

Panelists: Azza Chaabouni, TAKMIL, Tunisia / Tereza Šimíková, Ex Oriente Film, Czech Republic / Zeina Sfeir, Beirut DC, Lebanon

EXPERT GROUP

Closed sessions. By Invitation only.

Led by **Cecilia Lidin**, producers and financiers will work together over the course of the convention to examine the current structures which enable the co-financing and co-production of films made across borders, economies and cultures. The result of this will be recommendations that can be integrated and adopted within the current framework, with the aim to develop and strengthen fair and ethical practices, especially with regards to benefitting filmmakers.

Core Expert Group Members

Azza Chaabouni, TAKMIL, Tunisia / **Cecilia Lidin**, Danish Film Institute, Denmark (facilitator) / **Michaela Pnacekova**, Kloos & Co, Germany / **Mikael Opstrup**, EDN, Denmark / **Soleil Gharbieh**, Arab Fund for Arts and Culture, Lebanon (note-taker) **Tala Al-Muhanna**, Linked Production, Kuwait / **Zeina Sfeir**, Beirut DC, Lebanon

Additional input:

Amine Hattou, Bejaia Film Meetings, Algeria

Speaking on working in Algeria, and experiences of co-producing films across the border in North Africa and with the Arab world

Hala Galal, Zero Production, Egypt

Speaking as an experienced producer in Egypt and with experience in co-production, with recommendations and observations on working in Egypt in comparison to other countries.

Rasmus Steen, International Media Support, Denmark

Speaking as a financier, with observations on co-producing films and pan-Arab practice, as well as sharing the Chinese manifesto story.



MODULE 3

DIVERSITY IN DOCUMENTARY

Diversity often feels like a buzzword that is given much lip service but not always meaningfully implemented. How do we make space for encouraging and enriching diversity in the documentary film sector? This is a question that concerns community producers and doc-sector actors, filmmakers in exile and ethnic minorities making content about women and the LGBTQ+ community (amongst many other topics).

Should the action concentrate on filling quotas and ensuring equality for funding, screening, training and recommendations? Or does the solution lie in a complete makeover of the industry?

Module Lead & Co-Facilitator:

Andrea Kuhn, Nuremberg Human Rights Film Festival, Germany

Andrea has been the director of the Nuremberg Human Rights Film Festival since 2007. Prior to that she was the director of StummFilmMusikTage in Erlangen from 2000 to 2011 and a lecturer for Film Studies at Friedrich-Alexander University Erlangen-Nürnberg from 2000 to 2008. Andrea has been a member of the general assembly since 2015 and has been a co-chair of the board since 2016.

Brigid O'Shea, DOK Leipzig Industry, Germany

Brigid O'Shea is an Australian native who has worked for European film festivals and documentary organisations since 2008. After obtaining her BFA from Melbourne and Berlin, she worked for the Berlinale across different departments before concentrating on the creative documentary field. She co-ordinated the DOK Industry Programme from 2009-2015, whilst also freelancing for the Institute of Documentary Film in Prague, Documentary Campus Masterschool, and Berlin-based production companies. In January 2015, she was appointed Head of DOK Industry Programme, and regularly gives talks on topics such as European co-financing, cultural management and festival strategies across Europe and North America.

12 April, 16:30 - 18:00

Inclusion & Representation

Case Studies @ Schiller 1

This panel examines the attempts to ensure representation, inclusion and equal opportunities in funding, training, and festivals. **Andrea Kuhn**, director of Nuremberg Human Rights Film Festival, showcases examples and experiences from guest panelists, ranging from a European network supporting women audiovisual makers, to setting up a fund in an otherwise hostile environment for minorities and persons under political pressure, to a filmmaker's intimate experience of making a film about LGBTQ+ issues in Lebanon and the outside expectations he faced.

Moderator: **Andrea Kuhn**, Nuremberg Human Rights Film Festival, Germany

Panelists: **Raed El Rafei**, filmmaker & scholar, Lebanon/ USA / **Serra Ciliv**, New Film Fund, Turkey / **Paula Vaccaro**, European Women Audiovisual Network/Pinball, United Kingdom

13 April, 10:45-12:00 Barriers To More Diversity **Panel Discussion @ Schiller 1**

How do we define diversity? How do we measure it? Is it the role of partners and funders to promote diversity, and is it a priority in the decision making process within these organisations? This panel examines the debate around measuring and evaluating diversity and inclusion, especially with regards to the potential external barriers that result from funding restrictions, political landscapes, lack of awareness or lack of existing evaluation. To what extent does this hinder or limit diversity in terms of collaboration, participants, partners and funders? Former director of DOK Leipzig, and current head of Mitteldeutsche Medienförderung GmbH (MDM), **Claas Danielsen** leads this important debate with representatives from funding bodies, as well as training and support organisations, across Europe, the Maghreb and the USA.

Moderator: **Claas Danielsen**, Mitteldeutsche Medienförderung GmbH (MDM)
Panelists: **Bruni Bures**, Sundance Documentary Program & Fund, USA
Hicham Falah, Agadir International Documentary Festival (FidaDoc), Morocco / **Klara Grunning**, Swedish Film Institute, Sweden / **Leila Hourani**, Ford Foundation, Egypt/ Syria

13 April, 15:30 - 17:00 Don't Label Me! **Debate @ Schiller 2**

Organisations that create programming, events and training for marginalised or minority groups often perpetuate stereotypes or fail to create comfortable environments for their participants, despite their good intentions. As organisers, they are usually looking in from the outside and trying to create meaning from the complex worlds they observe. For the participants, however, these are embedded and deeply connected communities and experiences, that cannot be simply categorised. How can we inform and communicate with each other to find respectful dialogue and create meaningful opportunities? **Brigid O'Shea**, head of DOK Industry leads this debate with practitioners from different backgrounds to open a discussion on how to avoid simplistic labels and common misunderstandings.

Moderator: **Brigid O'Shea**, DOK Leipzig
Panelists: **Hala Galal**, Zero Production & Distribution, Egypt / **Jalal Maghout**, Animation filmmaker, Syria/ Germany / **Rebecca Podlech**, Oppose Othering!, Germany / **Yulia Serdyukova**, Honest Fish Documentary Stories, Ukraine

EXPERT GROUP

Closed sessions. By Invitation only.

Equality, diversity, fairness: how do we take the momentum of these current topics and create meaningful change? These terms were once debated in the periphery by those traditionally excluded by the mainstream, but now they are key issues in the audiovisual industries and wider contemporary society. Looking through an intersectional lens, the Diversity Expert Group will discuss how to develop practical tools to offer more opportunities and how to work towards creating a more inclusive industry.

Core Expert Group Members

Andrea Kuhn, Nuremberg Human Rights Film Festival, Germany (Co-facilitator)

Brigid O'Shea, DOK Leipzig Film Festival, Germany (Co-Facilitator)

Jalal Maghout, Animation Filmmaker, Syria/ Germany

Nada Riyad, Felucca Films, Egypt

Raed El Rafei, filmmaker & scholar, Lebanon/ USA

Serra Ciliv, New Film Fund, Turkey

Yulia Serdyukova, Honest Fish Documentary Stories, Ukraine



MODULE 4

DISTRIBUTION IN CHALLENGING TIMES

With interest in the documentary film industry becoming more commercialised, and conflict between mainstream media, new media and state regimented control growing, the discussion around the right distribution methods, and effective support schemes, is complicated, rapidly evolving and much debated.

This module looks at the wider landscape of distribution for independent documentary films, and explores failures and successes within the field, whilst arguing for more cohesive global action.

Module Lead & Facilitator:
Jowe Harfouche, NAAS Network, Lebanon

Jowe Harfouche is the Executive Director of the Network of Arab Alternative Screens (NAAS), a growing constellation of non-governmental cinema spaces presenting visionary film programs that engage and challenge audiences across the Arab region. Harfouche is also a filmmaker, and with Ginger Beirut, he produced feature films for the likes of Ghassan Salhab, Nadine Labaki, Simon El Haber, Vatché Boulghourjian, Rabih Mroué, Alia Farid, and Mark Lewis. He has worked in various roles ranging from line producer and assistant director to post- producer and editor.

12 April, 11:45 - 13:15

Distribution & Circulation: Challenges & Possibilities
Panel Discussion @ Schiller 1

With the growth and expansion of the documentary film industry , the challenges of distribution have also increased. Navigating territorial practices and infrastructures has led to many different approaches and experiences specific to individual regions. What are the main challenges that documentary makers, producers and distributors face in their efforts to distribute, and what are the possibilities for a more cohesive system moving forward?

This panel sets the stage for the overall module, offering direction and support for identifying lines of conflict and points of intersection to bring these multiple approaches together. IDFA Artistic Director **Orwa Nyrabia** will be in discussion with Lebanese film programmer and head of MC Distribution, **Hania Mroué** of MC Distribution and Co-Founder of Cinema Politica, **Svetla Turnin** from Canada.

Moderator: **Orwa Nyrabia**, International Documentary Film Festival
Amsterdam, The Netherlands

Panelists: **Hania Mroue**, MC Distribution & Metropolis Cinema, Lebanon
Svetla Turnin, Cinema Politica, Canada

12 April, 16:30-18:00
Models of Alternative Distribution
Case Studies & Debate @ Schiller 2

Distribution of independent documentary films is difficult, particularly in regions with less purchasing power and formal infrastructure. Festivals, cinemas and training initiatives are taking matters in their own hands to close these gaps, to find audiences and screen their films. In this session, the discussion will focus on positive and negative experiences, where the challenges lie and what would need to happen to improve the situation? Are these initiatives successful and how is success measured? This is a general overview, but will also relate to local and international infrastructures.

Producer and distributor **Dima AL-Joundi** of Crystal Films is the moderator of this session, showcasing alternative models of distribution from Europe and the Arab region and leading a debate about challenges, opportunities and how to learn from each other's experiences for future collaborations.

Moderator: Dima Al-Joundi, Crystal Films, Lebanon

Panelists: Ahmed Sobky, Zawya Distribution & Cinema, Egypt / Elena Subirà, Docs Barcelona, Catalunya, Spain / Jowe Harfouche, NAAS Network, Lebanon

13 April, 17:15 - 18:15
Navigating the New Age of Distribution
Presentation @ Seminar room 1 & 2

The film distribution landscape is constantly changing, with new platforms rapidly emerging. Navigating this can be difficult, as it is often confusing to know where to start, or how to identify the right path for your film or organisation. Founder of the digital label Global Nomads, and representative from Under The Milky Way film aggregator **Vincent Lucassen** will give a comprehensive insight into the labyrinth of new distribution platforms. He will also be looking at the successes and shortcomings of key global players, as well as presenting opportunities and possibilities for those with smaller budgets.

Moderator: Brigid O'Shea, DOK Leipzig, Germany

Presenter: Vincent Lucassen, Under The Milky Way

13 April, 15:30 - 17:00 Distribution Support: Success, Limitations, Access Debate @ Schiller 2

Different groups have an invested interest in supporting film distribution, among them funding bodies (both public and independent) who want their supported projects to successfully circulate. However, the available support comes with limits either set by legislation and public funding restrictions, as in the case of MEDIA support, or in terms of regional effect and co-production partners, as seen with German Film Funds. The IDFA Bertha Fund is among the few European-based financiers supports distribution of documentary films from the global south with minimum restrictions and a more flexible approach. This debate critically explores the available support schemes and the issues they face. What are the limitations and challenges, and what would effective schemes that prioritise the interest of the filmmaker, look like?

Diana El Jeiroudi and **Rima Mismar** enter into this discussion with **Isabel Arrate Fernandez** of IDFA Bertha Fund, and German sales and distribution expert **Stefan Kloos**.

Discussants: **Diana El Jeiroudi**, DOX BOX, Germany / **Rima Mismar**, Arab Fund For Arts & Culture, Lebanon / **Panelists:** **Isabel Arrate Fernandez**, IDFA Bertha Fund, The Netherlands / **Stefan Kloos**, Rise and Shine World Sales & Shine Cinema, Germany

EXPERT GROUP

Closed sessions. By Invitation only.

Led by **Jowe Harfouche**, experts in the distribution field in the Arab region and in Europe will work together over the course of the convention to examine the status quo, challenges and needs of Arab-European/European-Arab distribution, as well as discussing tangible tools for improvements. Taking inspiration from the module's panels and discussions, the group will be looking at best practices to tackle the complex reality of independent documentary film distribution. The aim of this is to provide practical recommendations on how to improve collaboration in distribution, improve producer-distributor relationships and how to push for better support schemes.

Core Expert Group Members

Ahmed Sobkhy, Zawya Distribution, Egypt / **Elena Subira**, Barcelona Docs, Catalunya, Spain / **Ina Rossow**, Deckert Distribution, Germany / **Jowe Harfouche**, NAAS Network, Lebanon (facilitator) / **Mélanie Simon-Franza**, Juste Doc, France / **Samia Labidi**, momento! Films, Festival Ciné-Palestine, Tunisia, France (note-taker) / **Svetla Turnin**, Cinema Politica, Canada

MODULE 5

MAPPING ARAB DOCUMENTARY

Mapping Arab Documentary Landscape offers an overview of the documentary film industry, culture and practice, and investigates the current structures within the Arab Region. This is part of a larger research project entitled "Data is Beautiful" conducted by DOX BOX e.V. that aims at promoting spatial thinking and historical inquiry, and at informing decisions and practice for operators, practitioners and decision makers with the documentary film industry at large, and specifically within the Arab World.

During the three days of the convention, the expert group members will approach a limited number of guests to ask for their input and expertise.

Data is Beautiful & Mapping Arab Documentary 2017 is made possible thanks to the support of the Transformation Partnership Program of the German Ministry of Foreign Affairs, the Bertha Foundations, Ford Foundation and IMS.



14 April, 11:15 - 12:45

Data is Beautiful: Mapping Arab Documentary Landscape Presentation @ Schiller 1

The first edition of the Mapping Arab Documentary publication and Film Listings will be distributed to the attendees to accompany an interactive presentation highlighting the findings achieved by this research. The presentation includes an introduction to the methodology and the current outcome in consultation and discussion with the audience.

This session is moderated by **Diana El Jeiroudi** (filmmaker and director of DOX BOX e.V), who heads these expert group meetings, and is joined by a panel of film experts and researchers.

EXPERT GROUP

Closed sessions. By Invitation only.

Supported by **The Transformation Partnership Program** by the **German Ministry of Foreign Affairs**, **Bertha Foundation** and **Ford Foundations**, Mapping Arab Documentary is an inventory of the dynamic landscapes and structures in the Arab documentary world, and aims to fill the gaps in knowledge resulting from an absence of information and verified data.

The work of the expert group intends to investigate and pinpoint economies surrounding producing documentaries, procedural and sectoral schemes, trending themes and genres, and the challenges faced within those. By charting and exploring these areas, Mapping Arab Documentary aims to fortify geographical and historical understanding by acknowledging the relations between public infrastructure, social topography, collective memory, cultural networks, and economic development.

Core Expert Group Members

Diana El Jeiroudi, DOX BOX e.V., Germany (facilitator & moderator)

Emily Dische-Becker, Filmmaker, Germany

Guevara Namer, Filmmaker, Germany/Syria

Laila Nyrabia, Statistician, Germany (volunteer)

Melanie Goodfellow, Correspondent at Screen International

Raul Nino Zambrano, Senior programmer at IDFA, The Netherlands **Zeynep**

Disbudak, Research Assistant at DOX BOX e.V (group guide)

ROUGH-CUT SCREENINGS



BEJAIA
FILM
LABORATOIRE

During each aDC, we host a number of feedback sessions for film projects at the rough cut stage. Each edition of the aDC has a different theme / focus, and this year's country focus is Algeria. Film projects are nominated and selected in collaboration with a local partner. This year, our local partner is Béjaia Film Laboratoire

In 2018, the aDC will be hosting three rough cut screenings, and this year we chose Algeria as the country of focus. Three films at their rough-cut stage have been selected and invited. The filmmakers will attend with the rough.-cuts of their films, and will benefit from consultations with several experts and filmmakers. They will be able to consult on a variety of areas, such as technical or legal questions, or issues around the distribution of their film.

Each session includes the screening of the rough cut or first cut, followed by a discussion with the filmmakers.

The selection and nomination process was conducted in partnership with Béjaia Film Laboratoire, and with the two main partners AFAC and DOX BOX, in consultation with IDFA Bertha Fund.

The 2018 selected projects are:

Their Algeria (L'Algerie en Auvergne)

Director: Lina Soualem / Producer: Marie Balducchi

Algeria Out of Place

Director: Dorothee-Myriam Kellou

On The Route (DERUISSHA)

Directors: Leila Beratto and Camille Millerand

Producers: Boualem Ziani (Libré Image) / Olivier Lambert (Lumento)



Their Algeria

by Lina Soualem

Aïcha, 80 years-old, was married at 15 in Algeria. In 1953, at 17, she immigrated to a small town in Central France, to join Mabrouk, a husband she barely knows. The film dives into Aïcha's daily life. Two stories are intertwined: her life journey and the history of Algerian immigration.



Algeria Out of Place

by Dorthée-Myriam Kellou

The director sets out on a journey with her father to Algeria, to visit his hometown "Mansourah". The village of Mansourah was one of many resettlement centres, a term coined by the French army to describe its policy of forcibly displacing Algeria's rural population. They were being shut off in isolated camps and villages to cut them off from the National Liberation Front (FLN) fighters. The journey undertaken by the director and her father gathers and preserve a historical memory that has remained hidden until this day.



ROUGH-CUT SCREENINGS

On The Route

by Leila Beratto and Camille Millerand

A group of African migrants who live in a building under construction are trying to survive.

At night, they are attacked and threatened with expulsion. They decide to organize themselves to defend themselves, to protect their home, without jeopardizing their dreams. Should they flee? But where to go? And if they choose to stay? What risks do they take?



PUBLIC SCREENINGS



Thursday, 12 April, 18:30

House in The Fields

by Tala Hadid

With an introduction by Andrea Kuhn, Nuremberg Human Rights Film Festival

The thousand-year history of the Amazigh in Morocco has been, for the most part, recounted, preserved and transmitted by bards and storytellers in oral form among Tamazight speaking pastoral communities. House in the Fields continues this tradition in an audiovisual form, in an attempt to faithfully document and present a portrait of a village and community that has remained unchanged for hundreds of years, despite being confronted with the rapidly changing socio-political realities of the country at large.

The film follows the lives of some of the villagers, specifically two teenage sisters, one who must give up school to prepare for her wedding, and the other who dreams of being a judge.

Original title: Tigmi N Igren / Morocco/Qatar – feature length creative documentary – 2017 – Amazigh, English subtitles. 86 min

Director: **Tala Hadid** Cinematographer / Editor: **Tala Hadid** / Produced by **Tala Hadid, Larbi Idmansour** / Co-produced by **Umaru Embalo, Tommaso Cammarano** / Executive Producers: **Joslyn Barnes, Sawsan Asfari, Maya Sanbar** / Associate producers: **Lisa Kleiner Chanoff** / Sound: **Thomas Robert** (Sound Editor) and **Jean-Guy Véran** (Sound Mixer)

Friday, 13 April, 18:30

Last Men in Aleppo

by Feras Fayyad

Followed by a discussion with director Feras Fayyad.

After 5 years of war in Syria, the remaining citizens of Aleppo are readying themselves for the siege. Following the volunteers from The White Helmets, we experience firsthand the daily life, death, and struggle in the streets of the city as people fight for sanity in a place where war has become the norm.

The film won the World Documentary Grand Jury Prize at the 2017 Sundance Film Festival in 2017, and was nominated for Best Documentary Feature at the 90th Academy Awards.

Denmark/Syria – feature length creative documentary – 2017 – Arabic, English subtitles. 104 min.

Director: **Feras Fayyad** / Co-director: **Steen Johannessen** / Producers: **Søren Steen Jespersen & Kareem Abeed**

PRACTICAL INFORMATION

VENUE INFORMATION

Access to the aDC and dinners is only possible with a valid accreditation.

The only exception are the public screenings on April, 12th and 13th at 18:30 at Mediocampus Villa Ida.

MAIN aDC VENUE:

MEDIENCAMPUS VILLA IDA

Mediocampus Villa Ida, Poetenweg 28
04155 Leipzig

OPENING HOURS

Registration opens daily at 08:30 am.

OnSite registration is possible on April 12th & 13th from 08:30 -17:00.

Public screenings start: April 12th & 13th at 18:30 at Mediocampus Villa Ida

DINNER LOCATIONS

DAY 1:

Mediencampus Villa Ida Poetenweg 28
04155 Leipzig

DAY 2:


OSKAR BarRestaurant Harkortstraße 21
04107 Leipzig

DAY 3:

Café Telegraph Dittrichring 1820
04109 Leipzig

HOTEL INFORMATION

IBIS Budget Hotel Leipzig City
Reichsstraße 19, 04109 Leipzig

 www.ibis.com/gb/hotel/8000-ibis-budget-leipzig-city/index.shtml

SHUTTLES FOR aDC GUESTS

Busses leave from the IBIS and IBIS Budget Hotels to Mediencampus Villa Ida daily at: 08:15 & 08:45

Busses from Mediencampus Villa Ida are provided as follows:

12th April: shuttle after Dinner at Mediencampus to Ibis Hotels.

13th & 14th April: shuttle from the Mediencampus to our dinner locations

The venue location is otherwise reachable via **Tram lines 4 and 12** from Central Station:

➔ Tram 4, direction Gohlis, Landsberger Str. – get off at "Stallbaumstraße"

➔ Tram 12, direction Gohlis-Nord – get off at "Fritz-Seger-Straße"

Both lines take approximately 15 minutes.

PLEASE NOTE: We do not provide shuttles from the airport or train station in Leipzig to the hotel or venue, and can not cover any cost for this. For more information about public transport options, please consult your itinerary or the aDC website. If you require assistance please contact us, and we will do our best to be of assistance.

IMPRINT

arab.european Documentary Convention 2018 (aDC)

Organised by the Arab Fund for Arts and Culture (AFAC) & DOX BOX e.V.

represented by: Diana El Jeiroudi (DOX BOX e.V.) & Rima Mismar (AFAC)

Project Manager: Marion Schmidt

Rough Cut & Travel Bursary: Mai El Gammal

Administration: Michael Anisch

Coordination Assistant: Maya Szydłowska

Travel & Logistics: Jonas Sadik

Travel Bursary

Selection Committee: Guevara Namer, Soleil Gharbieh, Marion Schmidt

Rough Cut Screening

Selection Partner: Bejaia Film Laboratory, Amine Hattou

aDC'18 on location volunteers:

Anne Rethfeldt, Julia Gay, Layla Abyad, Mamoun Abufarha, Mohammad Helmy, Michelle Balon, Patrick Mitri, Roland Löbner

Editors: Maya Szydłowska, Marion Schmidt

English language editing: Michelle Balon, Sarah Godfrey

Design & Layout: Abraham Zeitoun

Printing: MaXX Print, Leipzig

© DOX BOX e.V., 2018

Turmstr. 70, 10551 Berlin, Germany

VR 33450 B, Amtsgericht Charlottenburg

Represented by: Andrea Kuhn, Hicham Falah, Mikael Opstrup & Vrej Boyajian

General Director: Diana El Jeiroudi

MAIN PARTNERS



The Arab Fund For Arts and Culture
المندوب العربي للثقافة والفنون - اتفق

INTERNATIONAL ASSOCIATES



2018 EDITION ASSOCIATES



MAIN SUPPORTERS



SUPPORTERS & SPONSORS



TELEGRAPH +++
café · restaurant

الخطّتين

MAIN PARTNERS



آفاق AFAC

The Arab Fund For Arts and Culture
الصدوق العربي للثقافة والفنون - آفاق



DOX BOX
دوكس بوكس