

15-17 April Leipzig• Germany

documentary convention

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 works to contribute to a prospering documentary community. Working across Europe and internationally, DOX BOX programs include online education, knowledge production, film archive, research, publication and grant-making.

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 filmmaking, and has supported more than 115 films over the past years.

MAIN PARTNERS





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INTERNATIONAL ASSOCIATES





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INTERNATIONAL ASSOCIATES

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.

INTERNATIONAL DOCUMENTARY ASSOCIATION

International Documentary Association (IDA) is dedicated to building and serving the needs of a thriving documentary culture. Through its programs, the IDA provides resources, creates community, and defends rights and freedoms for documentary artists, activists, and journalists. The IDA offers a wide range of opportunities for documentarians to grow professionally and through its fiscal sponsorship and grant programs awards more than \$1 million annually. From free speech to fair use to government funding for the arts, the IDA is at the forefront of major issues confronting documentary artists, activists and journalists. Through its prestigious IDA Documentary Awards, as well as its Screening Series and DocuDay, the organization honors and promotes the world's best documentary filmmaking.

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.



SAIDA ABDI Opening Keynote, Monday 15 April, 10:00-11:00 / Main Room

Lorem Ipsum is simply dummy text of the printing and typesetting industry. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. It has survived not only five centuries, but also the leap into electronic typesetting, remaining essentially unchanged. It was popularised in the 1960s with the

release of Letraset sheets containing Lorem Ipsum passages, and more recently with desktop publishing software like Aldus PageMaker including versions of Lorem Ipsum.



IN CONVERSATION WITH EMMA DAVIE MODERATOR: SARA ISHAQ

Creative Encounters, Wednesday 17 April, 10:00-11:30 / Main Room

We are delighted to welcome the filmmaker Emma Davie (*I Am Breathing, Becoming Animal*) as one of the prominent guests this year. She will be the featured guest of the

"In Conversation With" session, and during this will be talking about her collaborative and cross disciplinary practice. Davie brings vast experience and insights to the discussion, which will include how to collaboratively find the form of a film and how a subject can become a collaborator.

Yemeni/Scottish director and producer Sarah Ishaq (*The Mulberry House, Karama Has No Walls*) will be hosting this session.

Emma Davie has made a variety of documentary films, including the recent highly acclaimed *Becoming Animal* (2018) with Swiss Canadian director Peter Mettler. It has played at festivals all over the world including IDFA, Jihlava, RIDM, and has been nominated for best documentary at CPH Dox, Edinburgh Film Festival and Documenta Madrid. She currently teaches at Edinburgh College of Art where she runs the postgraduate course in documentary directing, as well as supervising other documentaries.

INTRODUCTION TO THE PROGRAM

The Documentary Convention program for 2019 is centred around four different modules:

MODULE 1 Co-Production & Cross-Border Collaboration / MODULE 2 Distribution, Circulation & Sales / MODULE 3 Data is Beautiful - Data is Ugly* / MODULE 4 Continuous Workshop: Restitution: Archive, Agency and Access**

All open sessions (panels, debates and case studies) can be attended according to interest and capacity / Each module is facilitated by an international Expert Group*** that works together over the three convention days. The outcome of their work will be shared in short presentations on the last day.

SIDE PROGRAM

DC CAFÉ

The DC Café is your daily meeting place to expand your network and get to know new partners either to produce more films, discover great titles for your festival or slate or just make new friends! If you would like an introduction to a specific guest or tips on who might be interested in your offers, you can approach your friendly matchmakers Hala Galal or Brigid O'Shea at any time during the convention. The matchmakers will also be available to you each day in the café for more formal matchmaking.

PUBLIC SCREENINGS AT PASSAGE KINOS IN LEIPZIG / APRIL 15 & 16

On April 15 and 16th, all accredited DC guests are invited to attend public screenings of two documentaries: *The Swing* by Cyril Aris (Lebanon) and *Dreamaway* by Marouan Omara & Johanna Domke (Egypt/ Germany). Both screenings start at 20:45 and are followed by Q&As with the directors. Our volunteers will take you on the short walk from our dinner places to the Passage Kinos in the center of Leipzig.

ROUGH-CUT SCREENINGS****

For the second year in a row, feedback screenings are being held to support filmmakers with documentary film projects at the rough cut stage. Films are presented in an intimate setting to a small group of hand-picked consultants to give feedback and advice.

* The Unconscious bias training on April 15 at 14.30 is open to all, but has a limited capacity of 35 maximum participants on a first-come, first-served basis.

**** Module 4**, the continuous workshop **"Restitution: Archive, Agency and Access*"** is open to all, but has a limited capacity of maximum 20 participants on a first-come, first-served basis.

******* Expert Group Meetings are **by invitation only**.

**** Rough-Cut Screenings are by invitation only. We thank you for your understanding and co-operation.

CROSS BORDER COLLABORATION & CO-PRODUCTION

It is a radical step when production companies enter a coproduction together. You agree to produce the film together, share the ownership of all film material and co-own the rights of the film.

A co-production is therefore much more than just a collaboration. If co-operation is moving in together with your loved one, then co-production is a marriage! And if we enter the co-production not out of love but rather to gain access to funding (which is often the case), then the end could end up feeling like a forced marriage.

When we talk about a 'North-South' co-production, the pitfalls increase as the North often occupies a stronger position than the South regarding funding, public broadcasting distribution and industry structures. This situation shifts the balance of power between the co-producing partners in terms of decision making. Of course, that is only one aspect - what impact does then the uneven power have on the film making, the narrative and the POV of the film itself?

Facilitator: Mikael Opstrup, EDN

Mikael Opstrup is head of studies at the European Documentary Network (EDN) in Copenhagen, Denmark, and editor of the EDN Co-production Guide. In the 1980s, Mikael worked in distribution and theatrical release for documentary films, and has worked as a documentary producer since the 1990s. He was production adviser at the Danish Film Institute (1998 - 2002), and co-owner of Final Cut Productions in Copenhagen (2002 - 2008), where he produced a number of international documentaries. Mikael is the chairman of the EDN, where he has worked since 2011.

15 April, 11:30 - 13:00 Perspectives & Co-production Debate / Main Room

The term 'co-production' is both a well-defined agreement based production format and a co-operation between individual human beings. How do our very different realities and cultural backgrounds influence our perceptions and expectations? How do these impact our films if they are produced in the Arab region or in Europe?

Orwa Nyrabia (the current Artistic Director of IDFA), who has produced out of Syria, Egypt and Germany, will be in conversation with **Mikael Opstrup** (the current Head of Studies at European Documentary Network), who has produced out of Denmark and is editor of the EDN Co-production Guide).

In Conversation:

Mikael Opstrup (European Documentary Network) Orwa Nyrabia (IDFA Artistic Director)

15 April / 16:30 - 18:00 Co-Producing: Co-operate, Share & Solve Case study & debate / Main Room

Building from last year's conclusion on what makes a fair co-production, we look at three different collaborative practices. What forms the basis of these collaborations, and how were they set up? What role do personal relationships play, and how are they translated into a professional framework and contracts? Where do the challenges lie, and what are the benefits of a collective and holistic way of collaborating? And finally, how does co-production influence the creative work of the director?

Isabel Arrate Fernandez of IDFA Bertha Fund hosts co-directors **Johanna Domke** and **Marouan Omara**, **Thomas Kaske** of kaskefilm and **Myriam Sassine** of Abbout Productions, who will share and discuss their diverse experiences.

Moderator: Isabel Arrate Fernandez (IDFA Bertha Fund) / *Panelists:* Johanna Domke (director), Marouan Omara (director), Myriam Sassine (Abbout Productions), Thomas Kaske (Kaske Film)

16 April / 11:15 - 13:00 Co-Production Initiatives: Blessing or Curse? Debate / Main Room

In recent years, numerous documentary co-production and collaborative initiatives have sprung up between Europe and the so-called 'Arab World.' Such initiatives can be a blessing and a curse at the same time. There is potential for support and opportunity, but their design and operation can also perpetuate existing negative structures and power balances. Can there be a better system? What works and what needs to change in the design of existing structures to allow for more diversity and inclusion? Who takes responsibility for the process, and how do we ensure that such initiatives are truly relevant to their local participants?

Rima Mismar, director of AFAC, discusses these questions with **Brigid O'Shea**, head of DOK Industry, **Rabih El-Khoury**, lead curator of the Robert-Bosch- Film Prize for Intl. Cooperation, and producer & director **Diana El Jeiroudi**.

Moderator: Rima Mismar (AFAC) / *Panelists:* Brigid O'Shea (Dok Leipzig), Diana El Jeiroudi (director & producer), Rabih El-Khoury (Robert-Bosch Foundation)

EXPERT GROUP

At the first Documentary Convention last year, the expert group took initial steps in defining areas to improve genuine and equal co-operation in coproductions. Suggestions included, for example, that bringing a welldeveloped project to the partnership should count as much as bringing in funding. Another suggestion was that knowledge of the culture and production environment of the countries involved should be a prerequisite for entering a co-production. For the second Documentary Convention this year, the ambition is to take this discussion further.

Core Expert Group Members

Camille Laemle (Les Films D'Ici), Claire Aguilar (IDA) Jad Abi Khalil (Beirut DC) Karim Aitouna (hautlesmains productions) Mikael Opstrup (EDN), Myriam Sassine (Abbout Productions) Sara Ishaq (Comra Films) Thomas Kaske (Kaske Film) Uldis Cekulis (VFS FILMS)

Guests

Isabel Arrate Fernandez (IDFA Bertha Fund), Orwa Nyrabia (IDFA), Rasmus Steen, (IMS) / Module Producer: Guevara Namer (producer & director)

DISTRIBUTION, CIRCULATION & SALES

The module Distribution, Circulation & Sales aims to open constructive dialogue on developing a sustainable and selfsufficient framework of documentary film distribution within, and between, the Arab region, Europe and the rest of the world.

Recognizing that distribution is as vital as it is vulnerable, the module will examine the development of funding and support schemes whilst exploring alternative models and new opportunities of distribution, both traditional and digital. The main focus will be on self-sustainability, co-operation and exchange between regions as well as people. Taking into account the existing infrastructures, the module intends to provide a roadmap for fostering a thriving and independent documentary ecosystem. Co-Facilitators: Jowe Harfouche (NAAS) & Mélanie Simon-Franza (Juste Doc)

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. He is also a filmmaker. With Ginger Beirut, he has produced feature films for the likes of Ghassan Salhab, Nadine Labaki, Simon El Haber, Ziad Doueiri, Vatché Boulghourjian, Rabih Mroué, Alia Farid, and Mark Lewis, working in various roles ranging from line producer and assistant director to post-producer and editor. As an independent filmmaker, he edited the feature film 28 Nights and a Poem by Akram Zaatari, and has directed music videos for Mashrou' Leila and Aziza. Born and raised in Lebanon, he holds degrees in animation, film, and television production from Notre Dame University (Lebanon) and Trebas (Montreal, Quebec). Harfouche lives in Beirut, Lebanon.

Mélanie Simon-Franza is a distributor for Juste Doc, an organisation which has been distributing documentaries in France for eleven years. In January 2018, Mélanie distributed Taste of Cement, a Lebanese-Syrian documentary by Ziad Kalthoum, and is currently distributing AMAL, a film by Mohamed Siam. The Juste Doc team specialises in distributing documentaries throughout France, and focuses primarily on films that question the world, education and humanity. Mélanie Simon-Franza is also a journalist and professor with a focus on cinema.

15 April / 14:30 - 16:00 / Networks do work! Debate / Main Room

The documentary industry is not only geographically fragmented, but also internally across its many sectors. Networks play an important role in connecting different players, and creating opportunities to exchange knowledge and foster solidarity.

Jowe Harfouche (NAAS) talks to Christine Eloy (Europa Distribution) and Bohdan Blahovec (KineDok), directors of existing networks and platforms about entering into partnerships, building community and developing strategies to strengthen collaboration and exchange within and between people and regions. How can we tackle this whilst aiming to reach larger audiences and providing viable alternative models of circulation at the same time? How can collective

Moderator: Jowe Harfouche (NAAS Network) / *Panelists:* Christine Eloy (Europa Distribution) / Bohdan Blahovec (KineDok)

16 April / 14:30 - 16:00 / Re-distributing Distribution Panel Discussion / Main Room

The distribution and exhibition of documentaries are key to creating a more sustainable system for the entire sector. However, before we can look into innovative and local solutions, and explore potential alternative models, the current state of documentary distribution needs to be critically addressed. From commissioning and production to theatrical releases, VOD and sale to broadcasters, the entire system must be re-examined.

In this panel, **Rasha Salti** talks to leading figures in the international documentary world, addressing practical questions of visibility, exhibition and audience engagement. **Alex Szalat**, of Docs Up Fund and former long-term commissioning editor at ArteFrance, and **Gitte Hansen**, one of the directors of the international sales company First Hand Films, will be invited discuss the future of documentary distribution and the potential for new collaborations that could produce a more sustainable and beneficial model of distribution.

Moderator: Rasha Salti (ArteFrance) / *Panelists:* Alex Szalat (Docs Up Fund) / Gitte Hansen (First Hand Films)

16 April / 16:15-17:45 / Tackling Documentary Distribution Panel Discussion / Main Room

Documentary distribution in general is challenging, with very few examples of Arab region documentaries that are distributed either outside or in the region itself. Highlighting cases that successfully gained exposure and circulation as well as potential alternative or specific strategies, this panel will cover a variety topics: realistic expectations and turnouts, successes and disappointments, how to tackle the actual problem of 'non-distribution' from, and inside, the region.

What can we learn from these cases and how can they provide answers on how to make documentary distribution work in the Arab region? Jad Abi Khalil talks to experienced documentary distributors Mélanie Simon-Franza, Irit Neidhardt and Ahmed Sobky, who will use the case studies of *Taste of Cement, A World Not Ours* and *Mother of the Unborn.* The panel will also discuss grassroot approaches and how to ignite and advance the distribution process.

Moderator: Jad Abi Khalil (Beirut DC) / *Panelists:* Ahmed Sobky (Zawya Distribution), Irit Neidhardt (mec film), Mélanie Simon Franza (Juste Doc)

EXPERT GROUP

The program module is led by an international expert group, and is cofacilitated by Mélanie Simon-Franza (Juste Doc) and Jowe Harfouche (NAAS). The Expert Group aims to elaborate on the practical challenges encountered and highlight the common issues at stake. They will also discuss ways to tackle them in the future by creating concrete steps that could improve the industry's distribution from a grassroots perspective.

Core Expert Group Members

Ahmed Sobky (Zawya Distribution) Bohdan Bláhovec (KineDok) Christine Eloy (Europa Distribution) Erige Sehiri (HENIA Production) Jowe Harfouche (NAAS) Mélanie Simon-Franza (Juste Doc) Reem Bader (Minaa VOD) Weronika Adamowska (Sales agent)

Guests

Leila Hourani (Ford Foundation), Rima Mismar (AFAC), Rasmus Steen (IMS)

Module Producer: Jelte Zonneveld

DATA IS BEAUTIFUL -DATA IS UGLY

Data is a beautiful thing, or is it? Data-driven strategies can empower initiatives across the documentary industry by providing them with new advocacy tools, or enable them to implement new evidence based changes. However, the same innovative practices can be used to further bias and discrimination. In this module, we will examine potentials of data collection and its power to ignite change. We will also look at the dark side, and identify the practical and ethical challenges at the intersection of the documentary industry and data technology.

The fundamental question is: "Why is data being collected?" and from there we will further examine who decides on methodologies, what the potentials and limitations of data collection are, and what can we do to develop a common practical, ethical and inclusive approach.

Module Lead & Facilitator. Ebru Nihan Celkan Facilitator. Ebru Nihan Celkan

Ebru Nihan Celkan is an award winning playwright, trainer and consultant. In 2017, she was chosen for the Maxim Gorki Theatre's International Playwriting Project "Krieg im Frieden - War in Piece". In January 2019, she became a Jean Jacques Rousseau Fellow of the Academy Schloss Solitude Stuttgart. Ebru is also the founder of Y+O, a platform dedicated to developing emotional intelligence. She creates projects and gamebased learning workshops on topics including gender, diversity, team work, ethics management and trust building. Ebru Nihan Celkan consults and works with multinational corporations and local organizations

15 April / 14:30 - 16:15 Unconscious Bias & Data Workshop / Room 1

We all live as a combination of social identities; we are each a mosaic of gender, sexuality, race, religious beliefs, socioeconomic status, physical ability and more. These identities are greeted with different levels of societal acceptance, and the combined acceptance (or otherwise) of all our identities gives us a unique experience of the world.

This workshop aims to explore unconscious prejudices and the institutionalised everyday habits that can lead to discrimination. It will provide industry professionals with an understanding of how unconscious bias impacts our behaviours and decision-making processes. This interactive workshop is developed to understand both the conceptual frameworks of diversity, unconscious bias and how it affects our lives. Through individual and group work, we will look closely at our biased habits and how these shape our speech and behavior.

16 April / 09:30 - 11:00 From Data to Quota? Debate / Main Room

It is often said, "what matters gets measured, and what gets measured gets done." We now have greater accessibility to data collection tools, which offers more opportunities but also more challenges. How can initiatives ensure that the data they collect is measurable, objective, and does not go to waste? How (and to whom) can they communicate their results successfully?

In this panel we will explore how different groups use data-driven strategies for advocacy purposes. What are the challenges they face and how do they succeed? Taking into account the different contexts they operate in, e.g. national vs. international, grassroot vs. top-down, we will examine how initiatives can strategically use data to achieve tangible results and become real agents of change in the documentary industry.

Moderator: Brigid O'Shea (Dok Leipzig) / *Panelists:* Laila Hourani (Ford Foundation), Marion Guth (a_BAHN/ EWA), Soumeya Bouallegui (DOC House Tunis), Themba Bhebhe (...)

16 April / 11:15 - 13:00 Tackling Documentary Distribution Case Study / Room 1

Methodologies, algorithms, analysis, representative samples - adopting responsible data practices requires diverse perspectives and technical knowledge. In recent years, many organisations across the industry launched data-focused research projects. Whether they are focused on mapping local or regional documentary scenes, or the international festival market, it is vital to ask: Why are initiatives collecting data? Does underlying motivation change the way it is being treated?

In this session we will look at different examples of data-driven initiatives and examine the techniques, tools and methods that are currently being used. By looking into methodologies and motivation behind data collection, we can focus on the best ways to implement successful and representative strategies, while treating our data in ethical way.

Moderator: Soleil Gharbieh (AFAC) / *Panelists:* Guevara Namer (DOX BOX - Mapping Arab Documentary Landscape), Iyad Joudeh (Solutions for Development Co.), Marijke de Valck (Film Festival Research Network)

EXPERT GROUP

What is the motivation behind data collection, and where can it be used? Does data collection need professionalisation? Do the results encourage organisations to challenge their own strategies and become more inclusive? These questions provide a starting point to look at how different initiatives in the documentary scene approach data and the design behind its collection. How can we create practical, representative and inclusive methodologies?

Over the three days, representatives from both the documentary industry and technology sector will try to answer these questions by jointly preparing an initial white paper aimed at data-driven initiatives to help inform their strategies, practices and approach

These are closed sessions, by invitation only.

Core Expert Group Members

Ebru Nihan Celkan (Facilitator) Iyad Joudeh (Solutions for Development Co.) Laura Ranca (Tactical Tech Collective) Layla Nyrabia (Mapping Arab Documentary Landscape) Marijke de Valck (Film Festival Research Network) Marion Guth (EWA) Selim Nowicki (Data Analyst) Soleil Gharbieh (AFAC) Soumeya Bouallegui (Doc House Tunis)

Module Producer: Maya Szydłowska

RESTITUTION: ARCHIVE, AGENCY AND ACCESS*

Films are saved in a variety of ways: on a reel, in a digital file on a hard drive disk, or in a digital cloud. They are the past and the future of an archive. The material condition of a film, and the structure of its production, invariably worry the filmmaker and/or producer with regards to questions over securing access, enabling visibility and protecting these rights.

The DC 2018 module Share/Save the Heritage of Arab Documentary concluded with the draft of a manifesto defending free access. For this forthcoming edition of the convention, the focus group would like to critically examine notions of ownership in relation to the intersections of personal and collective histories, memory and archives.

*This module takes the format of a Continuous Workshop - interactive open roundtables that run twice a day on April 15th & 16th, 2019. Participants together with the focus group will explore the above topics interactively in a set discussions and presentations. Maximum of 20 participants on a first-come, first-served basis.

Facilitator: Mohanad Yaqubi (Subversive Films)

Mohanad Yaqubi is a Palestinian- Moroccan 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. Yaqubi is a resident researcher at the Royal Academy of Fine Arts (KASK) in Gent, Belgium.

15 April / 14:30 - 16:00 Film Heritage of Gadallah Gubara Session 1 / Room 3

A presentation by **Sara Gubara** about the life and work of Gadallah Gubara, a Sudanese filmmaker whose workspan covered the modern history of Sudan from its colonised period until the 1990s. He documented several locations and infrastructural projects in Sudan and other African countries, and produced more than 300 newsreels and documentary films that were screened in film festivals around the world. Gubara's archives were recently restored with the help of Arsenale in Berlin, making his work available for subsequent generations of Sudanese filmmakers.

Moderator: Jihan El-Tahri (DOX BOX e.V.) *Guest:* Sara Gubara (director)

16 April / 11:15 - 12:45 Archives in Practice: The Non Alignment Gaze Session 3 / Room 3

Filmmaker **Mila Turajlic** looks at the life and films of Stevan Labudović, offering a window into the political and diplomatic role played by cinema in a period of decolonization. Stevan Labudović was a cameraman at the state-run Yugoslav Newsreels at a time when Yugoslavia took a leading role in the construction of the Non-Aligned Movement, a political bloc that would oppose the Cold War standoff between the US and the USSR. Early in his career he was assigned to cover President Tito, following the president on a series of historic voyages in the mid-1950s. Travelling by ship as far afield as India, Indonesia, Burma, Ceylon, Ethiopia, Sudan, Ghana, Togo and Mali, Labudović made internationally distributed films that documented these newly-liberated countries.

Moderator: Rasha Salti (Commissioning editor for La Lucarne, ArteFrance) *Guest:* Mila Turajlic (filmmaker)

The "Views of the Ottoman Empire" project brings together numerous scattered images that can be found in film archives worldwide, and reevaluates them through the context of the Ottoman culture and history. It is a travelling archival project with the aim to locate and identify more footage and to share them with the audiences in raw form. Researcher and curator **Elif Ronger-Kaynakçi** does not pretend to have ready answers, instead she asks questions through the surviving images. Where were the borders of the empire? How was cinematography present within the Empire? Who shot these images, and who watched them? What do these surviving images tell us about how the Ottoman Empire was seen by the West? What are the common traits that give us clues about the daily life and culture within the vast empire?

Moderator: Mohanad Yaqubi (Subversive Films) *Guest:* Elif Rongen-Kaynakçi (Curator, Eye Film Museum)

17 April / 14:45 - 16:00 Archives of the Industry: the Right to Access Manifesto Open panel & focus group presentation1 / Main Room

Presentation: The Language of Manifestos by *Kay Dickinson*, followed by a *panel with the focus group*

Amongst the many achievements of filmmakers in the Arab region over the past fifty years, there stands a strong tradition of manifesto writing. Through predominantly collective authorship, these documents present a plethora of different ways in which filmmakers have put forward demands, refusals, aspirations and practical strategies for change. These manifestos cover everything from style, influence and impact on audiences to resource provision, infrastructural support, unequal financing situations and intellectual property rights. While these documents advance detailed plans for reforming and revolutionizing film production and dissemination, they have also connected in profound ways with the politics of their time, advancing struggles for liberation and economic justice within the realms of cinema. What can we learn from these manifestos for today? How can this archive of written declarations and intentions come alive for contemporary use?

This panel dives into the contents of various Arab film and video manifestos, and looks at the language, intentions and objectives behind them.

The presentation will be followed by a panel with members of the focus group dedicated to archival practices. They will make recommendations and discuss the right to access manifestos.

Focus Group

Rasha Salti, Jihan El-Tahri, Kay Dickinson and Mohanad Yaqubi

Module Facilitator: Mohanad Yaqubi

OPEN FOR NETWORKING!

The DC Café is your daily meeting place to grow your network and get to know new partners either to produce more films, discover great titles for your festival or slate or just make new friends! You can approach your friendly matchmakers Hala Galal or Brigid O'Shea at any time during the convention if you would like an introduction to a specific quest or tips on who might be interested in your offers. The matchmakers will also be available to you each day in the café for more formal matchmaking.

Everyone is welcome to attend all three sessions, or just one that is specifically of interest to you.

We look forward to getting to know you!

15 APRIL / 16:30 - 18:00 PRESENT YOUR PROJECTS

If you are working on a specific project and looking for partners OR if you are looking for projects or films for your slates, festivals OR just curious to get to know your fellow conference attendees, then this is for you.

16 APRIL / 16:15 - 17:45 NETWORKING STRATEGIES

Tips and tricks from the pros on how to meet all the professionals on your wishlist and make the most of your time with them, as well as the art of following up.

17 APRIL / 11:45 - 13:15 LAST CALL DC CAFÉ

Use the last session to create links for your future. All guests are invited to participate in relaxed meetings either set up by yourself or ask our matchmakers to help you.





Hala Gala

Brigid O'Shea

ROUGH-CUT SCREENINGS

For the second year in a row, the Documentary Convention will be hosting screenings of documentary film projects currently at the rough-cut stage. These screenings aim to provide the filmmakers with the opportunity to hear new perspectives and feedback, as well as giving them access to the opinions of leading international documentary film experts.

Each edition of the DC will have a different theme / focus. In 2019, the focus is on film projects from Egypt & Sudan.

Film projects are nominated and selected in collaboration with local partners. This year, our local partners are Sudan Film Factory and Zawya Cinema & Distribution.

The feedback will touch upon different areas of the film project such as challenges faced by the filmmakers, structure and dramaturgy, potential of development and marketing and distribution of the specific film projects.

The 2019 selected projects are:

THE ART OF SIN (Sudan/Norway) Director: Ibrahim Mursal / Producer: Marie Balducchi

MY MOHAMED IS DIFFERENT (Egypt/Tunisia) Director: Ines Marzouk / Producer: Kesmat Elsayed

THE DAY I ATE MY FISH (Egypt) **Director:** Aida El-Kashef



ROUGH-CUT SCREENINGS



THE ART OF SIN by Ibrahim Mursal

A young artist goes on a journey back to his home country, hoping to reconcile his sexual identity with his conservative family. His homophobic friend accompanies him on this journey.

SUDAN/NORWAY / Produced by Geir Bergersen

THE DAY I ATE MY FISH by Aida El-Kashef

The filmmaker investigates a collective case of four women currently serving prison sentences for murdering their husbands.

EGYPT



PUBLIC SCREENINGS

MY MOHAMED IS DIFFERENT

by Ines Marzouk

Within a conservative community in Luxor, Egypt, marriages between local men and elderly foreign women has been rising. The film follows three couples navigating these complicated partnerships that bring to light the illusion of love and human vulnerability.

Produced by Kesmat Elsayed

PUBLIC SCREENINGS



Monday 15 April, 20:45 at Passage Kino

On the eve of his 90th birthday, life hangs by a thread for Antoine as he anticipates the return of his daughter from a journey to South America. Viviane, his wife of 65 years, also suffers from the aches of old age but endures an excruciating secret as she deals with her daughter's tragic death. Fearing the truth would stop his fragile heart, she conceals the unbearable truth from her husband.

Lebanon – feature length creative documentary – 2018 – Arabic, English subtitles – 74 min.

Director: Cyril Aris / Produced by: Cyril Aris / Editing: Cyril Aris / Story and Editing Consultant: Mounia Akl / Music Composer: Paul Tyan / Sound Editor: Cedric Kayem / Colorist: Belal Hibri / Post-production House: Lucid Post / Cast: Antoine Aris, Viviane Aris, Toufic Aris, Marie-Thérèse Aris

Tuesday 16 April, 20:45 at Passage Kino

The luxury hotels of Sharm El Sheikh usually play host to wealthy tourists from around the world, but the Arab Spring and the ensuing confusion of the post-revolution period has robbed the southern tip of the Sinai Peninsula of its charm and reputation. Saturated with elements of surreal fiction, the documentary takes us to a shimmering city of ghosts to visit its last inhabitants: the resort employees who feverishly dream among the abandoned hotel suites.

Germany/Egypt/Qatar – feature length creative documentary – 2018 – Arabic, English – 86 minutes – HD 5.1

Directors: Johanna Domke & Marouan Omara / Produced by: Roman Roitman, Mark Lotfy, Arne Birkenstock / Screenwriters: Johanna Domke & Marouan Omara / Cinematography: Jakob Beurle / Editing: Gesa Jäger & Louly Seif / Music: Bilgehan Özis

PRACTICAL INFORMATION

VENUE INFORMATION

Access to the DC and dinners is only possible with a valid accreditation. The only exception are the public screenings on April, 15th and 16th at 20:45 at Passage Kino.

MAIN DC VENUE **CONFERENCE CENTER SALLES DE POLOGNE** Conference Center Salles de Pologne, Hainstraße 16-18, 04109 Leipzig, Germany / +49 341 98988180

www.michaelis-leipzig.de/en/salles-de-pologne-event-location/

DINNER LOCATIONS

DAY 1 Conference Center Salles de Pologne Hainstraße 16-18, 04109 Leipzig, Germany

DAY 2 OSKAR Bar-Restaurant Harkortstraße 21 04107 Leipzig

DAY 3 OSKAR Bar-Restaurant Harkortstraße 21 04107 Leipzig

HOTEL INFORMATION IBIS & IBIS Budget Hotel Leipzig City Reichsstraße 19, 04109 Leipzig

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

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 DC-website. If you require assistance please contact us, and we will do our best to be of assistance.

IMPRINT

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