

**12<sup>th</sup> JIHLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL 2008**  
Final Press Release

October 29, 2008



The 12<sup>th</sup> year of the Jihlava International Documentary Film Festival took place on **October 24 – 29, 2008**. This six days long feast of creative documentary offered films in 5 movie theater halls and added cinema Sokol to the list of last year's screening venues. Movie theater Dukla underwent a thorough reconstruction last year that left it with two screening halls. The festival presented 240 films of various footages. IDFF 2008 was organized by JSAF, o.s like traditionally.

**International Documentary Film Festival** is the largest creative film festival in Central and Eastern Europe. It follows and covers both the domestic as well as international cinema, not only in the six days of the festival but also in course of the whole year via film portal Doc-Air which has become an important distribution platform for documentary and experimental films (besides that, this year Doc-Air also offered Festival Online to those who were not able to come to Jihlava). The Prague island of the creative documentary cinema was movie theater Bio Oko under a dramaturgy of IDFF organizers. The **13<sup>th</sup> Jihlava IDFF** will take place between **October 27 and November 1, 2009**.

**This year, Jihlava IDFF:**

- Held a contest for the best international documentary of the last two years in the section Opus Bonum which follows the contemporary trends in the global cinema
- Presented the competition category Between the Seas for the best Central and East European documentary from countries like Slovakia, Hungary, Romania or Estonia
- Introduced a competition trip through the new Czech documentary landscape called Czech Joy
- Established a new competition category of experimental documentaries Fascination
- Introduced significant names of international documentary cinema in retrospective profiles called Translucent Beings – this year, US documentary legend Frederick Wiseman and pioneer of African cinema Paulin Soumanou Vieyra were introduced
- Hosted Frederick Wiseman as one of the most significant quests of the festival
- Became a platform for East European Forum organized by the Institute of Documentary Film (IDF)
- Co-organized (together with IDF) a digital market of documentaries East Silver ([www.east-silver.net](http://www.east-silver.net)) which helps film professionals get oriented in the Central and East European documentary
- Ran internet portal Doc-Air ([www.doc-air.com](http://www.doc-air.com)) which gives access to a broad scope of documentary films to people all around the world
- Continued its publishing activities. Besides the extensive catalogue, collection of texts "Do" was published. The festival also co-publishes significant works of film literature (this year, a new book on Karel Vachek of 20/21 edition was introduced) and it published a monthly on film documentary Dok.Revue

## AWARDED FILMS

### CZECH JOY – competition category for Czech documentary films

The Czech Joy jury decided to give out the Award for the Best Czech Documentary of 2008 to the film **Ivetka and the Mountain** (Czech Republic, 2008)

Director: Vít Janeček

*Shortly after the November revolution in Czechoslovakia, two ten-year old girls went playing out of the village and into the wood, on the Zvir Mountain, where taken by anxiety, they were saved by a woman who made a statement. The girls did not deny it and since then, millions of people have been coming to the revelation mountain - a document asks question about the story of one of them, about humility and faith in the power and mercy of God and the earthly life of those who believe in his glory.*

- Annotation from the IDFF Jihlava 2008 catalogue

The jury also awarded the special price for the film **Redemption Attempt of a TV Repairman Josef Lávička in Nine Scenes** (Czech Republic, 2008)

Director: Lukáš Kokeš

*Stage-managed and manipulative picture, which can be viewed as an ironic pendant to poetic films celebrating the common sense, view into a static existence of a village alcoholic trying to cope with a text from the parish priest - within the context of the Christian rhetoric, the reconstructed commonness of the main character loses its meaningless nature, and the Man, on his way to catharsis through a catholic teaching, boozes away to a higher symbolic order*

- Annotation from the IDFF Jihlava 2008 catalogue

#### Jury members:

Martin Dušek / film director (ČR)

Ivan Martin Jirous / poet, art historian and essayist (ČR)

Filip Konvalinka / signer and music composer (ČR)

Alice Lovejoy / film theorist and historian (USA)

Ondřej Provozník / dramaturge and scriptwriter (ČR)

Alice Růžičková / film director and lecturer (ČR)

### OPUS BONUM – Award for the Best International Documentary

Karel Vachek as a juror of Opus Bonum section chose **Iraqi Short Films** (Argentina, 2008) as the Best International Documentary of 2008.

Director: Mauro Andrizzi

*A compilation of videos shot mainly by mobile phones; private recordings whose original purpose was to inform families, friends or fellow fighters or to serve as material for web presentations; picture reports made by coalition soldiers, local militia members, private corporate workers and rebels; fragments of perspectives of various people, some of whom held their camera/mobile phone for the last time in their lives; this documentary conveys a purely private experience of the war.*

- Annotation from the IDFF Jihlava 2008 catalogue

### BETWEEN THE SEAS – Award for the Best Central and East European Documentary

Jury of the Between the Seas section awarded the prize for the best Central and East European documentary for 2008 to **The Flower Bridge** (Podul de flori, Romania, Germany 2008)

Director: Thomas Ciulei

*A father cleans chickenpox blisters on the face of his son, bare trees wait for snow, and another year begins as a landscape and a house gradually come into view. An elderly man has to manage a farm in a Moldavian village and raise three children because his wife has left to work in Italy, from where she occasionally telephones and sends gifts and money, so important to survive in one of the poorest countries of Europe.*

- Annotation from the IDFF Jihlava 2008 catalogue

A special price was awarded to the film **The Revolution that wasn't** (Revolutsioon, mida ei olnud, Estonsko 2008)

Director: Aliona Polunina

*It is Russia in 2007, exactly a year before the next presidential elections. The opposition is set to act decisively and to take power. The two central figures, Anatoly and Andrey, are veteran revolutionaries. They have been members of banned political organization for more than 10 years. Politics, however, serves only as the background for the main action, providing the environment in which the protagonist exist. It's a story of proudness, betrayal and beginning of new life.*

- Annotation from the IDFF Jihlava 2008 catalogue

Members of the jury:

Viktoria Belopolsky / film critic (RUS)

Jan Gogola ml. / director (ČR)

Karol Hordziej / arts director of festival Photomonth in Cracow (PL)

Anja Salomonowitz / director (AU)

P. Adams Sitney / historian of American avant-garde film, professor at Princeton University (USA)

**FASCINATION – Award for the Best Experimental Film**

The Fascination Jury awarded the price for the best experimental film for 2008 to the film **Nightstill** (Austria 2007)

Director: Elke Groen

*Two winters, the director went shooting in Dachstein Massif to transform the accumulated stillness of the mountains into a motion picture and make it possible to see it in relation to ephemeral human values.*

- Annotation from the IDFF Jihlava 2008 catalogue

Members of the jury:

Stanislav Ulver / chief-in-editor of magazine Film a doba (ČR)

Filip Ulver / photographer and web designer (ČR)

Radana Ulverová / publicist (ČR)

**AUDIENCE AWARD**

**The audience prize** was awarded by Roman Bradáč, director of external relations of Czech Television to the film **René** (ČR, 2008)

Director: Helena Třeštíková

*Helena Třeštíková is the author of major documentaries collected over time, i.e. pictures observing lives of selected people, and later put together in a film. This allows for making different documentaries using the same material, while making it possible to study (through the film about one's self), what is important in the time when the film is finished and what not.*

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*After the film Tell Me Something about Yourself - René (1992) we can now see more of the life of the intelligent criminal René Plášil..*

- Annotation from the IDFF Jihlava 2008 catalogue

## CONTRIBUTION TO WORLD CINEMA AWARD

At the opening ceremony on October 24, special guest of the festival **Frederick Wiseman** was awarded prize for his contribution to world cinema. This living legend of the American documentary cinema introduced films of his 40-year-long career and held a presentation for the Jihlava audience.

## Respekt AWARD

This award by the Czech weekly Respekt was given out in cooperation with IDFF Jihlava for the best TV and video report of the last year to the report of Czech Television production called **Tough Guys from Třebíč** (authors: David Macháček and Roman Šantúr) **which was aired in the program Reportéři ČT (Reporters of Czech Television)**. The jury also honored the report **Treasure at the lake Kamencové jezero** (authors: David Havlík and Michael Fiala) which was also broadcasted in **the program Reportéři ČT**.

## GUESTS

### CZECH GUESTS OF THE PROGRAM

Pavel Abrahám; Josef Abrahám; Rudolf Adler; Filip Apostolski; Giorgij Bagdasarov; Tomáš Baldýnský, REFLEX; Dušan Barok, Monoskop; Helena Bendová, CINE PUR; Jan Bernard, FAMU; Kamila Boháčková, Weekly A2; Vladimír Bosák; Roman Bradáč, Czech Television; Milan Brychta, Mayor Office Jihlava; Jan Burian; Héctor Castillo, Embassy of Venezuela in Prague; Viera Čakányová; Natasha Drubek, FAMU; Václav Dvořák; Tomáš Feřtek, Reflex; Pepina Tygr Fingerland; Petr Fischer, Hospodářské noviny; Ondřej Formánek, Reflex - EX; Eva Freimannová, Czech Television; Jana Hádková, Czech Television; Petr Hátle; Michael Hauser; Lenka Heřmanová, Mayor Office Jihlava; Karel Hložek; Erika Hníková; Hana Hoferova, Mayor Office Jihlava; Tereza Hofová; Jiří Horníček, NFA National Film Archive; Rastislav Hudák; Ivetka Hudáková; Vít Janeček; Veronika Janečková; Martin Ježek; Kevin Johnson; Anna Johnson; Pavla Jonsson; Viktor Karlík; Michal Klodner, FAMU; Vít Klusák, Hypermarket Film s.r.o.; Magda Kobzová, FAMU; Lukáš Kokeš; Jiří Konečný, endorfilm s.r.o.; Tomáš Koukal, Mayor Office Jihlava; Kryštof Kozák, Charles University, Faculty of Social Sciences; Lucie Králová, FAMU; Eva Krátká, VVP AVU; Milan Kruml; António Lopes Rios, Embassy of Mexico Prague; Martin Mareček; Martin Micka, CCA; Juliana Montgomery; Miroslav Němec; Lenka Neuwirthová, Mayor Office Jihlava; Alena Obleková, Mayor Office Jihlava; Cristobal Ortiz, Embassy of Chile to the Czech Republic; Vít Pancíř; Helena Papírníková; Jaroslav Pašmik, Respekt; Jakub Pavlinec, Mayor Office Jihlava; Tomáš Petrář; Terezie Pokorná, Revolver Revue; Marián Polák; Jarmila Poláková, Film & Sociologie s.r.o.; Martin Pošta, Fresh Films s.r.o.; Radim Procházka, Produkce Radim Procházka s.r.o.; Pepe Rafaj, Jacket Bros; Jan Rejžek; Radek Rubáš, Theatre de la Liberte; Libuše Rudinská, RUDINSKAfilm; Břetislav Rychlík, Plum Production s.r.o.; Monika Rychlíková; Martin Ryšavý; Martin Řezníček, DOCUfilm Praha; Robert Sedláček; Slávka Skvareková; Zuzana Slavětínská, Mayor Office Jihlava; Petr Smělík; Daniel Solis; Petra Strachoňová; Ivana Svobodová; Petr Šafařík; Kateřina Šedá; Jana Ševčíková; Jarmila Šlaisová; Pavel Štingl, K 2; Martin Švoma; Igor Tchoukarine; Miloslav Topinka; Helena Třeštíková; Radek Tulis, City Jihlava PR; Lucia Udvardyová, FAMU; Bohuslav Vašulka; Ondřej Vavrečka; Irena Velebilová; Jiří Volner; Barbora Vrchlavská, Easytalk; Helena Všetečková; František Zachoval, Artyčok TV; Petr Záruba; Hana Zudová, Mayor Office Jihlava; Hana Železná

### FOREIGN GUESTS OF THE PROGRAM

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Daniel Barrow (Canada); Luca Bellino, SUTTVUESS (Italy); Adam Broomberg (UK); José Brossard, Sunny Side of the Doc (France); Claudie Bucher, ARTE G.E.I.E. THEMA FRANCE/GERMANY (France); Rudy Buttignol, TVOntario and RUDY Inc (Canada); Khavn De La Cruz (Philippines); Antoine d'Agata (France); Zoltan Dani (Serbia); Irena Dani (Serbia); Khavn De La Cruz (Philippines); Darryn de la Soul (UK); Alain Della Negra, CAPRICCI (France); Olivier Derousseau (France); Boris Despodov (Bulgaria); Marko Doring, Filmfabrik Marko Doring (Austria); Roger Dubar (UK); Victoria Dunaeva, Belsat TV (Belarus); Juraj Duris, Slovenský rozhlas (Slovakia); Beata Dzianowicz (Poland); Helena Fantl, Archidoc (France); Monika Fleischmann, MARS Exploratory Media Lab (Germany); Asia Gniewosz (Poland); Peter Gonda, [tlis.sk](http://tlis.sk) (Slovakia); Franz Grabner, ORF - Kultur (Austria); Kyle F. Hence, 9/11 CitizensWatch (USA); Henry Hills (Austria); Michal Hlavačka, Protos Production (Slovakia); James T. Hong (USA); Agata Chabierska (Poland); Yin Ju Chen (Taiwan); Sami Jahnukainen, Mouka Filmi Oy (Finland); Jane Jankovic, TV Ontario (Canada); Jukka Kärkkäinen, Mouka Filmi Oy (Finland); Hajime Kawaguchi, Kawaguchi Hajime (Japan); Katarina Kerekešová (Slovakia); Jaak Kilmi, Kuukulgur Film (Estonia); Caroline Kirberg, Kloos & Co. Medien GmbH (Germany); Robert Kirchoff (Slovakia); Martin Kollar (Slovakia); Rainer Komers (Germany); Richard Krivda (Germany); Charles Wibur Leguebe, RTBF Unité de Programmes Documentaires (Belgium); Linda Levinson (USA); Cynthia Lopez, P.O.V./American Documentary (USA); Silvia Luzi (Italy); Charlotte Gry Madsen, DR (Denmark); Katarzyna Malinowska, TVP (Poland); Romana Maliti (Slovakia); Molly Merryman (USA); Dragan Nikolić, Prababa Production (Serbia and Montenegro); Jovana Nikolić, Prababa Production (Serbia and Montenegro); Tereza Nvotová (Slovakia); Milka Pavlicevic, ZDF-Arte Germany (Germany); Jacques Peretti, Sunny Side of the Doc (France); Michael Pilz, Michael Pilz Film (Austria); Maximilian Plettau, Nominal Film GbR (Germany); Alena Polunina (Russia); Jessica Raspe, AVRO TV (Netherlands); Jean-Pierre Rehm, FID Marseille festival international du documentaire de Marseille (France); Lipot Repaszky, NAVA / National Audiovisual Archive of Hungary (Hungary); Eric Rondepierre (France); Lucimar Sarmento, Embassy of Brazil (Brazil); Antoine Segovia, Atopic-Third Home (France); Ulrich Seidl (Austria); Irina Shatalova, Filmstudio Gamaun (Russia); Martin Hans Schmitt (Germany); Hubert Stepniewitz, Flash Production (Poland); Ewa Stepniewitz, Flash Production (Poland); Wolfgang Strauss, MARS Exploratory Media Lab (Germany); Jaroslav Stypa (Poland); Alex Szalat, ARTE France (France); Ján Šimko (Slovakia); Josef Šimko (Slovakia); Alena Šimková (Slovakia); Nastia Tarasova, Filmstudio Albatross (Russia); Alexey Telnov (Russia); Mathilde Trichet, CAPRICCI (France); Wim Van Rompaey, LICHTPUNT (Netherlands); Jacques Vieyra (France); Sari Volanen, YLE (Finland); Katja Wildermuth, ARD/MDR (Germany); Frederick Wiseman (USA); Constantin Wulff (Austria); Olivier Zabat, Atopic-Third Home (France)

#### **FURTHER CZECH GUESTS**

Ivo Andrlé, Aerofilms; Radek Bajgar, Nova TV; Zuzana Bartáková, Blue Screen Productions; Pavel Bednařík, AČFK; Pavel Berčík, Evolution Films; Zuzana Bielikova, Simply Cinema; Petr Bilík, Academia Film Olomouc; Marek Bindr, MOFFOM; Martin Blažíček; Otto Bohuš, Hospodářské noviny; Vjera Borozan, Tranzit; Alžběta Brabencová, Czech Television; Michal Bregant, FAMU; Zdeněk N. Bričkovský, DÓMfilm; Jeffrey Brown, UFO Pictures; Maria Cavina, JedeFrau; Filip Cenek, FaVU; Charlie Cockey, Cinequest; Vesna Cudic, Taskovski Films; Jana Černík, Czech Film Center; Alena Činčerová; Jakub Drocár, PUNK FILM; Martin Dusek; Vladimíra Dvořáková, University of Economics, Faculty of International Relations; Richard Fiala; Miloš Fikejz, National Film Archive; Jaroslava Fikejzová, National Film Archive; Aleksandar Furtula, NCC:News&Communications Company, s.r.o.; Jan Gogola; Martina Gogolová, LFŠ Uherské Hradiště; Jan Gregor, Respekt; Jitka Habartíková, AČFK; Jaroslava Haladová, ČRO 3 VLTAVA; Jakub Haloušek; Josef Hanuš, State Fund for Support of Czech Cinematography; Irena Hejdová, Centrum Holdings - Aktuálně.cz; Bohuslava Holubova, Czech Television; Zdeněk Holý, CINE PUR; Veronika Janatková; Mirek Janek; Pavel Jech; Ivan Martin Jirous; Dušan Jurčík, Czech Television; Pavel Jurda, Direct Film s.r.o.; Vladimír Just; Barbora Kalinová, The Academy of Music and Dramatic Arts, Film and

Television Faculty; Myassa Kerrad, Taskovski Films; Michal Kindernay; Michaela Klečková, JEDEN SVĚT / ONE WORLD; Eva Knapová, MF Plus Lidé a Země; Filip Konvalinka; Petr Korč, AČFK; Jana Kostecká; Jiří Králík; Magdalena Králová, Dny evropského filmu; Jan Kroupa, TV NOVA; Darina Křivánková, Reflex; Eva Kudrnová; Hana Kulhánková, JEDEN SVĚT; Petra Kunčíková, MBFilm; Vladislav Kvasnička; Vladimír Lhoták, Starlite Production; Alice Lovejoy, Film Comment magazine online; Pavel Mandys, TÝDEN; Přemysl Martinek, Artcam; Linda Martínková; Ivo Mathé, AMU; Cathy Meils, Film New Europe; Eva Melo, ČRo 3 Vltava; Anna Miteran, French Embassy/Audiovisual Department; Johel Miteran; Renata Mlynářová, Aktuálně.cz; Vojtěch Moravec, V7M; Alena Müllerová, Czech Television; Richard Nemec, Verbascum; Miloslav Novak; Barbora Ondrejčáková, MEDIA Desk; Natálie Ostrouchová, MEDIA Desk; Petr Oukropec, Negativ; Eva Pavlíková, National Film Archive; Barbora Pečová, Czech Television; Monika Pohořelá; Lenka Poláková, Czech Television - Ostrava; Vilém Postránecký, V7M; Tomas Prášek, DataKal; Dominika Prejdová, Artcam; Michal Procházka, SALÓN (Právo supplement); Jitka Procházková, Czech Television; Kateřina Procházková, Kinobox; Ondřej Provazník; Jana Ptáčková, Datakal; Naďa Reviláková, ČRo Leonardo; Alice Růžicková, FAMU; Vojtěch Rynda, Lidové noviny; Ondřej Řezníček; Helena Řezníčková; David Spáčil, Indust; Daniela Staníková, MEDIA Desk; Karla Stojáková, Axman Production; Karel Strachota, JEDEN SVĚT; Pavel Strnad, Negativ; Kateřina Surmanová, AČFK; Petr Szczepanik, ILUMINACE; Bernard Šafařík; Martina Šantavá, HBO Česká republika; Markéta Šantrochová, Czech Film Center; Vratislav Šlajer, Bionaut s.r.o.; Jan Šprincl, Instinkt; Petra Štovíková, Czech Television – Telexport (Festival's Dept); Irena Taskovski, Taskovski Films; Tomáš Tětiva, E-connect; Tadeáš Trojánek; Lea Trojanová, Czech Television; Daniel Tuček, Golden Dawn; Stanislav Ulver, Film a Doba; Radana Ulverová, Film a doba; Denisa Václavová, 4+4 Days in Movement; Martin Vadas; Karel Vachek; Aida Vallejo; Jan Vávra, KULTURNÍ TÝDENÍK A2; Roman Vávra; Kateřina Vilímková, Czech Television; Renata Vlčková; Jiří Voráč, Masaryk University; Vojtěch Votýpka; Petr Vrána, Media Archiv; Jakub Wagner, jaggerfilm; Marek Wollner, Czech Television; Petr Zahrádka; Jiří Zykmund

#### **FURTHER FOREIGN GUESTS**

Jivan Avetisyan, JAJA film (Armenia); Lejla Babovic, PBS BiH (Bosnia and Herzegovina); Hermann Barth, DOK.FEST MUNICH IDFF (Germany); Giedre Beinoriute, Monoklis (Latvia); Viktoria Belopolsky (Russia); Tine Borner (Germany); Predrag Borojević, Banja Luka International Film Festival (Bosnia and Herzegovina); Virag Bottlik, Palantir Film Visual Anthropological Foundation Hungary; Jay Bryon (USA); Bernd Buder, goEast Filmfestival (Germany); Brigitta Burger-Utzer, Sixpack (Austria); Robin Cackett, Never Lose Faith Productions (Germany); Claire Colart, RTBF Local BRR077 (Belgium); Filippo D'Angelo, Vitagraph (Italy); Jacob Dammas, Graniza (Poland); Ilko Davidov (USA); Keve Demko, Palantir Film Visual Anthropological Foundation (Hungary); Ćazim Dervišević, XY Films (Bosnia and Herzegovina); Anna Desponds, Planete Doc Review (Poland); Danielle DiGiacomo, Indiepix Films + Gucci Tribeca Doc Fund (USA); Martina Diosi, FURIA FILM (Slovakia); David Drummond, Edinburgh International Film Festival (UK); Zanda Dudina, NATIONAL FILM CENTRE OF LATVIA (Latvia); Vladimir Đukelić, Red Production (Serbia); Sean Farnel, HOT DOCS Canadian International Documentary Festival (Canada); Livia Filusová, Furia Film (Slovakia); Friederike Freier, LE VISION Film und Fernsehproduktion GmbH (Germany); Asako Fujioka, YAMAGATA International Documentary Film Festival (Japan); Zoltan Furedi, Palantir Film Visual Anthropological Foundation (Hungary); Gabrielle Gaertner-Schluess, ARD/WDR (Germany); Zecki Gerloff, TVF International (UK); Jurga Gluskinienė, Monoklis (Latvia); Susanne Guggenberger, AUTLOOK Filmsales (Austria); Yiangos Hadjiyiannis, Lemesos Int'l Documentary Festival (Greece); Eszter Hajdú, Eszter Hajdu (Hungary); Gitte Hansen Schnyder, First Hand Films (Switzerland); Gerald Harringer, CrossingEurope (Austria); Zoltán Hegyi, Magyar Nemzet (Hungary); Karin Helml, Studio West (Austria); Jan-Peter Heusermann, filmtank gmbh (Germany); Maša Hilčičin Dervišević (Bosnia and Herzegovina); David Hooper, Espresso TV (UK); Karol Hordziej (Poland); Karl Hufnagl, Federal Ministry for Education the Arts and Culture (Austria); Elena Ignatyeva,

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BLAGOVEST-MEDIA (Russia); Anne Johnson, Focal International (UK); Cynthia Kane, Independent Television Service (USA); Leo Kantor, human Dignity Film Festival (Sweden); Martin Kaňuch, KINO-IKON (Slovakia); Vesela Kazakova (Bulgaria); Bilyana Kazakova-Ugrinska (Bulgaria); Peter Kerekeš (Slovakia); Jens Kiefer, KurzFilm Festival Hamburg, c/o KurzFilmAgentur Hamburg e.V. (Germany); Stefan Kloos, Kloos & Co. Medien GmbH (Germany); Gennady Kofman, Human Rights Documentary Film Days (Ukraine); Rainer Komers (Germany); Olga Kostina, Human Rights Documentary Film Days (Ukraine); Dimitra Kouzi, ERT Digital (Greece); Slavo Krekovič, 3/4 REVUE (Slovakia); Tomáš Krupa, Faculty of dramatic arts Academy of arts (Slovakia); Kristína Kúdelová, SME (Slovakia); Daniela Kuzmanova, Bulharskon National Television (Bulgaria); Bogdan Lecznar, BAZA G.M. (Poland); Ivette Löcker (Austria); Dumitru Marian, OWH TV Studio (Moldova); Sylvian Mariette, Aye Aye Film Festival (France); Elizabeth Marschan, DocPoint - Helsinki Documentary Film Festival (Finland); Oki Masaharu, YAMAGATA International Documentary Film Festival (Japan); Sandor Mester (Hungary); Andreas Monory Mesz, MTV (Hungary); Mina Mileva (UK); Agne Nelk, Eetriüksus (Estonia); Gyula Nemes, Absolut Film Studio (Hungary); Oliver Neumann, FreibeuterFilm (Austria); Luc Ntonga, INSOMNIA World Sales (France); Knut Orgis, Austrian TV Funding (Austria); Barbara Orlicz - Szczypula, CRACOW FILM FESTIVAL (Poland); Jarmila Outratová, Taskovski Films (UK); Jean Perret, VISION DU REEL-Nyon Festival International, De Cinema Doc Outlook-International Market (Switzerland); Urszula Perzanowska, DISCOP EAST (France); Magdalena Petrović, Fade In (Croatia); Barbara Pichler, Diagonale (Austria); Alena Polunina (Russia); Montse Portabella, Motion Pictures (Spain); Giorgi Pridonishvili, studioSG (Georgia); Ann Carolin Renninger (Germany); Zuzana Richterová, Trigon Production (Slovakia); Jan Rofekamp, Films Transit International inc. (Canada); Jennifer Ngairé Ross, al-Jazeera English | London Programming (UK); Ilona Ry, Kinolats (Lithuania); Hossein Saberi, Artistic organization young director house (Iran); Anja Salomonowitz, Golden Girls Filmproduktion (Austria); Mester Sandor, PRIMULA KFT (Hungary); Vanja Savić, Banja Luka International Film Festival (Bosnia and Herzegovina); Tatjana Savić, Banja Luka International Film Festival (Bosnia and Herzegovina); Ella Shtyka, New Kyiv (Ukraine); Theodore Schwinke, Screen International (USA); Allan Siegel, Kék Bicikli. Bt. (Hungary); Paula Sisková (Slovakia); Adams P. Sitney, PRINCETON UNIVERSITY (USA); Rastislav Steranka, MEDIA DESK (Slovakia); Jiří Sýkora, Visegrad fund (Slovakia); Marek Šulík (Slovakia); Rahdi Taylor, Sundance Institute (USA); Alexey Telnov (Russia); Laurien ten Houten, International Documentary Festival Amsterdam (Netherlands); Shorena Tevzadze, studioSG (Georgia); Ralph Thoms, NaturVision – Festivalleitung (Germany); Dmytro Tiazhlov, New Kyiv (Ukraine); Will Tizard, Variety (USA); Myhailo Tkachuk, Zapovit (Ukraine); Michael Treves, JMT Films (Israel); Vesna Tubić, Banja Luka International Film Festival (Bosnia and Herzegovina); Christian Vizi, Vizion (Germany); Lois Vossen, ITVS - Independent Lens (USA); Barbara Weissenbeck, Filmwerkstatt Wien (Austria); Sandra Whipham, UK Coproductions (UK); Ralph Wieser, Mischief Films (Austria); Katarzyna Wilk, Krakow Film Foundation (Poland); Markus Zucker, DFFB (Germany)

## **PROGRAM SECTIONS**

### **Opus Bonum**

A competition section for the best international documentary with competing authors from France, Germany, USA, South Korea, Brazil, Argentina, Denmark, UK and India. Fifteen films took part in the competition.

### **Between the Seas**

A competition category for the best Central and East European documentary. Twelve films from Austria, Russia, Slovakia, Hungary, Bulgaria, Romania, Poland and Estonia took part at the competition.

### **Czech Joy**

Competing category with 18 Czech documentaries.

### **Fascination**

New (and not only) competition category that focuses on marginal to hybrid forms of the contemporary documentary – on experimental documentary. 29 films from the US, Japan, South Korea, the Netherlands, Austria, Malaysia, Italy, France, Canada and Switzerland competed for the award.

### **Special Appearance**

This sectional featured key films of the international and Czech documentary cinema. Three films by the special festival guest Ulrich Seidl introduced work of this Austrian provocateur.

### **Translucent Beings**

Portraits of outstanding authors of international documentary cinema. This year, special guest of the film festival Frederick Wiseman introduced his own work. Films by the pioneer of African film Paulin Soumanou Vieyra were introduced to the festival audience as well.

### **Translucent Landscape**

This year, Translucent Scenery section offered a profile of formal history of Latin American documentary cinema (with focus on typical genres like social-poetic documentary, docu-fiction and edited documentary).

### **Homo balcanicus**

On the occasion of Kosovo gaining independence, this special section offered a broader scope on the situation in the region where surprisingly many outstanding documentaries emerge.

### **Czechoslovak Army Film**

Festival introduced an almost forgotten chapter of the Czech and Slovak film history – Czechoslovak Army Film studio where almost all of the key directors of the Czech new wave began their careers.

### **Genderbridge**

This section presented different perspectives of films on gender representation in different variations and metamorphoses.

### **Private Eye**

A permanent effort of the festival to promote independent productions, small film crews and solitaire filmmakers whose work cannot exist without a public support was expressed in the film selection for the Private Eye section.

### **Czech Television Presents**

A special block of Czech documentaries that were produced by the Czech television last year.

### **Live Square**

Accompanying events on Masaryk Square – for the broad public and for free.

### **Doc.Alliance**

Selection of key European documentaries that were nominated for significant film festivals in Europe was presented by newly established Doc.Alliance, a coalition that strives for a more consistent and systematic Europe wide promotion of documentary cinema.

### **Short Joy**

Short films that were screened before the main films.



## Workshops

A platform for extensive discussions, meetings with directors and experts on various documentary film topics.

## Darkroom

This new project was one of the accompanying events of this year's festival. Darkroom aka Photos before the Films offered artwork of four outstanding European photographers who were also present at the projections.

## SELECTION OF ACCOMPANYING EVENTS

This year's Jihlava IDFF again set its film screenings into broader context by organizing workshops, panel discussions, conferences and professional meetings. For the second time, IDFF organized a workshop on writing about documentary film **Media and documentary – Critical Review**, this year enlarged by an international section. A closed workshop **Festival Identity** with a panel discussion as a follow-up mapped the situation of contemporary documentary film festivals. For the second time, conference **Opened Archives** took place, focusing on audiovisual archives in the digital and online communication era. A significant publishing achievement in specialized film literature was introduced – anthology on Czech film thinking between 1904 and 1950 **Stále Kinéma. Antologie českého myšlení o filmu 1904 – 1950**, edited by Petr Szczepanik and Jaroslav Anděl. Besides that, filmmakers from the Czech Republic, Slovakia, France and Finland had a chance to introduce their films in progress at the **Panel of European documentaries in progress**.

## STATISTICS

This year's festival attracted 2,000 viewers, 654 of them were festival guests (including 150 journalists) from the Czech Republic and abroad. 240 films of all different footage were screened in five festival cinemas.

## SECOND FESTIVAL YEAR ON [WWW.DOC-AIR.COM](http://WWW.DOC-AIR.COM)

With the end of the 12<sup>th</sup> IDFF Jihlava, a second year of Festival Online on [www.doc-air.com](http://www.doc-air.com) also came to its end. Doc-Air is an all-year-round platform for documentary and experimental distribution where film viewers can find films by such directors as Vít Janeček, who won this year's award for the best Czech documentary of Czech Joy section with his film **Ivetka and the Mountain**. We asked him where he sees the biggest benefit of Doc-Air. „Festival offers the opportunity to see documentaries which are not easily accessible otherwise. You can see them on the screen where you can fully concentrate on them and immerse in them the most. Doc-Air opens this door partially as well for online audience – I consider this a great idea and I believe that many people will use it. Documentaries are featured in movie theaters only for a limited amount of time and there are not enough copies of them. They are aired on TV and then they disappear and you cannot watch them elsewhere except of the festivals. Doc-Air has been changing this. It will be mostly appreciated by those who know what they are looking for. And the number of those educated viewers is growing due to synergy campaigns that cultivate people's knowledge of films which will multiply the outreach and potential of Doc-Air. Thanks God for it!”

## PUBLICATIONS

The six days of the festival is only one of the levels on which the organizers support the documentary film by reflecting it and systematically promoting it with the broadest audience. An integral and significant part of this long-term strategy is publications. Every year, the festival publishes:

- Collection on texts on documentary under the title **Do** which brings critical and theoretical reflections on the documentary cinema. This year, the publication includes

original and translated texts on Frederick Wiseman, Czechoslovak Army Film or the relation of gender theory and film and other topics. Besides translated texts by renowned international theorists, the collection also features original texts by Czech authors.

- Festival daily **Dok.revue** brings daily reflections of the festival life, essays and interviews with festival guests..
- Since February 2006, **Dok.revue** has been published as a monthly as well.
- As traditionally, IDFF Jihlava has published its **catalogue** with all texts on featured films were written by the program director of the festival.
- In 20/21 edition, a book on the work of Czech filmmaker and juror of the Opus Bonum section Karel Vachek was published. The book was written by Martin Švoma.

## SECTION FOR FILM PROFESSIONALS

### East European Forum secured support for a number of East European Documentary projects



Creative documentary film has again found strong support at this year's East European Forum. The annual meeting that brings together East European filmmakers and producers with European broadcasters, film funds and sales agents will boost the development of a number of documentary projects. In addition to pledges of co-production and prebuy support that will help to secure more funding to complete the films, 50 East European documentary filmmakers also attended a number of lectures, seminars, case studies and individual consultations with a record number of documentary professionals from Europe and North America.

The **East European Forum** is annually organized by the Institute of Documentary Film in cooperation with the Jihlava IDFF. More information about all EEF projects, trailers, profiles of commissioning editors, tutors and guests as well as interviews with filmmakers and funders available at [www.DOCUinter.net](http://www.DOCUinter.net).

### Specific Results of the 2008 EEF:

On the first day of the East European Forum, the participating commissioning editors expressed the greatest interest in the Czech project **Czech Peace** by **Vít Klusák** and **Filip Remunda**. Besides Claudia Bucher from ARTE, the project also drew the attention of Rahdi Taylor from the Sundance Documentary Film Fund, Katarzyna Malinowska from Polish TVP, Cynthia Kane from ITVS (USA), Alex Szalat from ARTE France, Jane Jankovic from TVO (Canada), Cynthia Lopez from P.O.V. (USA), Franz Grabner from the Austrian network ORF, or Wim van Rompaey from Belgium's Lichtpunt. The Forum saw a similar level of excitement around the Austrian project **Trains of Thoughts** by director **Timo Novotny** and producer **Ulrich Gehmacher**. Individual meetings to discuss further support involved Katja Wildermuth from MDR (Germany), Cynthia Lopez from P.O.V., Wilbur Leguebe from RTBF (Belgium), Franz Grabner from ORF, Sari Volanen from Finland's YLE, Jessica Raspe from the Dutch channel AVRO, Claudia Bucher from ARTE or Charlotte Gry Madsen from Denmark's DR TV. **Village without Women**, a Serbian-French documentary project by **Srdjan Sarenac** and **Estelle Robin** may be taken up by Milka Pavlicevic from ZDF/ARTE, Rudy Buttignol from Canada's Knowledge, Wim van Rompaey from Lichtpunt, Katja Wildermuth from MDR, Wilbur Leguebe from RTBF, Jane Jankovic from TVO, Alex Szalat from ARTE France or Charlotte Gry Madsen from DR TV. Bulgarian director **Stephan Komandarev** attended the EEF with the project **The Town of Badante Women** and received meeting requests from Claudia Bucher from ARTE, Katarzyna Malinowska from TVP, Wilbur Leguebe from RTBF,

Jane Jankovic from TVO, Milka Pavlicevic from ZDF/ARTE or Wim van Rompaey from Lichtpunt. One-on-one meetings to discuss support the Georgian-Latvian project **Palavani** by **Temo Tsava** and **Aija Berzina** were also conducted by Claudia Bucher from ARTE, Cynthia Kane from ITVS or Sari Volanen from YLE. Director **Linda Jablonská** met with Katarzyna Malinowska from TVP, Rahdi Taylor from the Sundance Documentary Film Fund or Charlotte Gry Madsen from DR TV to discuss her project **Welcome to North Korea**. The Polish project **City of Women** by **Radka Franczak** and **Anna Wydra** caught the attention of Milka Pavlicevic from ZDF/ARTE, Jessica Raspe from AVRO or Alex Szalat from ARTE France. Katja Wildermuth from MDR, Wim van Rompaey from Lichtpunt, Jessica Raspe from AVRO and Charlotte Gry Madsen from DR TV were interested in meeting with **Lorenz Findeisen** and **Veronika Janatková** regarding their Czech-French project **Concrete Stories**. **Tommorow You Will Leave** by **Martin Nguyen** and **Arash T. Riahi** seemed to intrigue Franz Grabner from ORF, Jenny Ross from Al Jazeera English and Jessica Raspe from AVRO. Rudy Buttignol from Knowledge and Jessice Raspe from AVRO are considering support for **The Themersons** by Polish director **Wiktoria Szymanska**.

During the pitch sessions on Sunday, the greatest buzz among the commissioning editors involved the Estonian-Ukrainian project **The Pit** by **Marianna Kaat** and **Olena Fetisova**. Meeting requests came from Wim van Rompaey from Lichtpunt, Jane Jankovic from TVO, Claudia Bucher from ARTE, Jenny Ross from Al Jazeera English, Rahdi Taylor from the Sundance Documentary Film Fund, Cynthia Kane from ITVS, Charlotte Gry Madsen from DR TV, Rudy Buttignol from Knowledge or Sari Volanen from YLE. The Latvian-Estonian project **15 Young by Young** by **Dzintars Dreibergrs** and **Ilona Bicevskā** also generated a lot of positive feedback. Support for the project will be considered by Cynthia Kane from ITVS, Charlotte Gry Madsen from Denmark's DR TV, Wilbur Leguebe from RTFB, Alex Szalat from ARTE France, Cynthia Lopez from P.O.V., Rahdi Taylor from the Sundance Documentary Film Fund or Leila Babovic from Bosnia's BHRT. The commissioning editors were also impressed by the Polish project **The Last Day of Summer** by **Piotr Stasik** and **Agnieszka Nowak**. The filmmakers met with Wim van Rompaey from Lichtpunt, Jessica Raspe from AVRO, Jane Jankovic from TVO, Claudia Bucher from ARTE, Jenny Ross from Al Jazeera English, Rahdi Taylor from the Sundance Documentary Film Fund, Cynthia Kane from ITVS, Charlotte Gry Madsen from DR TV, Sari Volanen from YLE or Wilbur Leguebe from RTBF. Another Polish project, **Puppets** by **Thierry Paladino** and **Jacek Naglowski**, will be considered by Sari Volanen from YLE, Cynthia Kane from ITVS and Wilbur Leguebe from RTBF. Director **David Solomon** who participated in the EEF with **Yugoslavia on the Couch**, met with Cynthia Kane from ITVS, Wilbur Leguebe from RTBF, Wim van Rompaey from Lichtpunt, Jane Jankovic from TVO, Claudia Bucher from ARTE or Franz Grabner from ORF. **Left Right Left Right**, a German-Hungarian project by Erzsébet Rácz and Kristina Konrad seems to hold a lot of promise for Alex Szalata from ARTE France, Katja Wildermuth from MDR, Sari Volanen from YLE, Wim van Rompaey from Lichtpunt or Rahdi Taylor from the Sundance Documentary Film Fund. Discussing support for their project **A Filmmaker, Fan, Freak**, director **Kateřina Mikulcová** and producer **Štefan Oršoř** met with Jessica Raspe from AVRO and Jane Jankovic from Canadian TVO. **Marek řulík's Cans of Time** may find support with Milka Pavlicevic from ZDF/ARTE; **68** by **Michael Wong** and **Petra Ondřejková** started negotiations with Katarzyna Malinowska from TVP and Alex Szalat from ARTE France.

Although the filmmakers still have to go through very long negotiations with TV networks about the exact form of possible cooperation, a number of specific promises for financial support were already given during the weekend pitch sessions. For eight years, the East European Forum organized by the Institute of Documentary Film, has been one of the two focal points of the industry section at the [Jihlava IDFF](#). It is the first event that gives East European documentary filmmakers the opportunity to meet Europe's leading commissioning editors. At the Forum, directors and independent producers pitch their documentary projects for co-production. With the founding of the East European Forum, the region of Central Europe has received the first alternative to the existing models of funding that rely only on state funds and local broadcasters.

### East European Forum Awards

Joan Morselt, IDFA FORUM Coordinator, selected the Polish project Puppets by Thierry Paladino and Jacek Nagłowski as the winner of the IDFA FORUM Award. The winning project will receive a free participation at the IDFA FORUM. The Sunny Side of the Doc Award for the best workshop pitch goes to Austria's Tomorrow You Will Leave by Martin Nguyen and Arash T. Riahi. The filmmakers receive a free accreditation to the Sunny Side of the Doc market. The awards were presented at the Jihlava IDFF Opening Ceremony. IDF will support both projects with further scholarships.

### Completed Films of the East European Forum

Since 2001, the East European Forum supported the making of more than 45 films, with more films completed each year. In 2008, several EEF films received numerous awards at major festivals across the globe. The Polish film **Kites** by Beata Dzianowicz, participant of the 2004 Ex Oriente Film, received the prestigious **Critics' Week Award** at the **Locarno IFF**. It was also included in the Between the Seas section at this year's Jihlava IDFF. **Blind Loves**, a Slovak documentary film by Juraj Lehotský, attended the 2005 Ex Oriente Film and, among others, received the **Art Cinema Award** at the **Cannes IFF**. Following its participation in the Ex Oriente Film workshop, Pavel Abrahám's film **Czech RAPublic** also made it to the Jihlava IDFF, competing in the Czech Joy section. After Ex Oriente Film, Kites, Blind Loves and Czech RAPublic were also pitched at the East European Forum. Other tangible results of IDF activities will be made available to journalists and audiences in theatres across the country. 12 documentaries that were completed over the last year thanks to the support of the East European Forum have been accepted into the festival programme or the East Silver market.

For more information visit [www.DOCUinter.net](http://www.DOCUinter.net)

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### Digitized Market East Silver 2008



Digitized East Silver market opened for the 5th time at the 12th Jihlava International Documentary Film Festival 2008. The market offered 256 titles with the greatest international potential from total of 420 submissions and also 120 films from the festival program. There were 30 computers installed and just like the last year they were always busy.

The printed version of catalogue served as a practical handbook distributed to all professionals for free, was mapping the documentary production and activities realized in the Eastern European region during the last year 2008 (especially the travelling showcase of the East Silver Caravan selection)

The video library was visited by 185 important European film professionals: representatives of TV stations, film festivals, media, film institutions and organisations, but also filmmakers, producers, distributors. In comparison with the last year's market (130 professionals though out the whole market) the visits to the library / the markets success grew by 23 percent.

On behalf of the filmmakers who took part in this years edition came for example: Jaak Kilmi, Alena Polunina - film Revolution, That Wasn't, Estonia, Beata Dzianowicz - film Kites, Poland, Michael Pilz - film At First Sight, Austria, Guyla Nemes - film Lost World, Hungary, Agne Nelk - film Lotman's World, Estonia), Irina Shatalova + Nastia Tarasova - film No Borders, Children of the Great Lake, Russia, Tiazhlov Dmytro + Shtyka Ella - film The Difficult One, Ukraine, Jivan Avetisyan – film The Dawn is peaceful in Artsakh, Armenia, Vesela Kazakova + Bilyana Kazakova-Ugrinska + Mina Mileva - film Because of Her,

Jan Hlubek

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Bulgaria, Giedre Beinoriute + Jurga Gluskinienė – film Grandpa and Grandma, Lithuania, Ilona Bruverė - film In Bed with Surrealism. Sukuts/ The Stations, Latvia, Alexey Telnov - film Vixen Academy: How To Be a Bitch, Russia, Boris Mitić – film Good Bye, How are you?, Serbia, Marko Doring – film (Half) the Time of My Life, Austria, Dariusz Kowalski – film Optical Vakuum, Austria, Tomáš Krupa - film In India Between the Light and The Dark, Slovakia, Jacob Dammas – film A Cupboard, Poland, and on behalf of the Czech filmmakers Karel Vachek, Linda Jablonská, Martin Mareček, Viera Čakányová, Filip Remunda, Vít Klusák, Vít Janeček, Margareta Hruza, Veronika Janečková, Filip Apostolsky, Helena Třeštíková, Erika Hníková ...

Z filmových profesionálů uvedme alespoň některé a počet filmů, které shlédli:

In regards to the professionals let's name at least some and the amount of films they screened:

**Buyers:**

Claire Colart, RTBF Belgium - 22 films  
Dusan Jurčík, Czech Television TV Czech Republic 28 films  
Dimitra Kouzi, ERT Digital Greece 52 films  
Daniela Kuzmanova, BNT Bulgaria 14 films  
András Monory Mesz, MTV Hungary 29 films  
Jennifer Nqaire Ross, Al Jazeera Witness UK 71 films  
Martina Santavá, HBO CR Czech Republic 14 films  
Sandra Whiphram, UK Coproductions UK 3 films

**Commissioning Editors:**

Claudia Bucher, ARTE Stasbourg France 14 films  
Victoria Dunaeva, Belsat TV Poland 36 films  
Charlotte Gry Madsen, DR TV Denmark 7 films  
Cynthia Lopez, P.O.V. USA 4 films  
Katarzyna Malinowska, TVP Poland 20 films

**Sales Agents:**

Filippo D'Angelo, Vitagraph Italy 18 films  
Danielle DiGiacomo, Indiepix Films + Gucci Tribeca Doc Fund USA 13 films  
Zecki Gerloff, TVF International UK 36 films  
Suzanne Guggenberger, Autlook Filmsales Austria 15 films  
Gitte Hansen Schnyder, First Hand Films Switzerland 11 films  
David Hooper, Espresso TV UK 18 films  
Stefan Kloos, Rise and Shine World Sales Germany 5 films  
Luc Ntonga, Insomnia Worldsales France 17 films  
Jarmila Outratova, Taskovski Films Czech Republic 11 films  
Montse Portabella, Motion Pictures S.A. Spain 7 films  
Michael Trevés, JMT Films Distribution Israel 31 films

**Institute:**

Laurien ten Houten, Docs for Sale The Netherlands 18 films  
Barbora Ondřejčáková, Media desk Czech Republic, 9 films  
Markéta Šantrochová, Czech Film Center, 9 films

**International film festivals programme selectors were looking at Eat Silver for the Eastern European documentaries for their competition sections**

Apart from the others there were also programme selectors of significant international film festivals screening films at the East Silver video library.

We hope, that some of the titles produced in our region will be chosen for the competition sections of their festivals.

Bernd Buder, **goEast Filmfestival**, Germany, 81 films  
 Sean Farnel, **Hot Docs**, Canada, 22 films  
 Asako Fujioka, **The Yamagata International Documentary Film Festival**, Japan  
 Gerald Harringer, **CrossingEurope**, Austria, 22 films  
 Elisabeth Marschan, **DocPoint Helsinki**, Finland, 41 films  
 Jean Perret, **VISION DU REEL** -Nyon Festival International, De Cinema Doc, Switzerland, 6 films  
 Jean-Piere Rehm, **FIDMarseille** festival international du documentaire de Marseille, France  
 Katarzyna Wilk, **Krakow Film Festival**, Poland  
 David Drummond, **Edinburgh International Film Festival**, UK, 56 films

Among the top screened titles were films that were also included in the festival programme; we also list a few that were in the market only

Title	Director	Country	No. of Views
René	Helena Třeštíková	Czech Republic	48
RAPublic	Pavel Abrahám	Czech Republic	48
Vixen Academy: How To Be a Bitch	Alina Rudnitskaya	Russia	42
(Half) The Time Of My Life	Marko Doring	Austria	41
Ivetka And the Mountain	Vít Janeček	Czech Republic	38
Gyumri	Jana Ševčíková	Czech Republic	30
Corridor #8	Boris Despodov	Bulgaria	29
Blind Loves	Juraj Lehotský	Slovakia	28
Take It Jeasy!	Tereza Nvotová	Czech Republic	25
Weekend Partiers	Erika Hníková	Czech Republic	24
The Never Filmed Film	Filip Remunda	Czech Republic	24
The Black Hearts	Břetislav Rychlík, Monika Rychlíková	Czech Republic	20
The Revolution That Wasn't	Alena Polunina	Estonia	20
Merry Christmas, Bosna!	Filip Remunda, Vít Klusák	Czech Republic	20

#### TOP RATED FILMS (with number of "very interesting" ratings)

**René**, Helena Třeštíková Czech Republic (19), **RAPublic**, Pavel Abrahám Czech Republic (18), **Blind Loves** Juraj Lehotský Slovakia (13), **Vixen Academy: How To Be a Bitch**, Alina Rudnitskaya Russia (11), **(Half) The Time Of My Life**, Marko Doring Austria (11), **Gyumri** Jana Ševčíková Czech Republic (9), **If It Happens**, Marcel Lozinski Poland (9), **Last Bus Stop**, Szuzsa Böszörményi Hungary (8), **Corridor #8**, Boris Despodov Bulgaria (7), **Good Bye, How are you?**, Boris Mitic Serbia, **Citizen Havel**, Pavel Koutecký, Miroslav Janek Czech Republic (7)



After the market we will be requesting a follow up from the TV buyers and the sales agents to confirm, if they have selected films for their broadcast and to represent and sale at the international markets, respectively.

For the first time this year East Silver organised so called Breakfast, for producers and filmmakers, where they learnt about the possibilities of financing their films by significant international funds.

Accredited film professionals were invited to Breakfasts.

### **For industry professionals East Silver organised moderated breakfast with TV funds**

#### **Saturday October 25, from 9:00 to 10.00 am**

**Where:** Horácké Divadlo, Komenského 22, Jihlava

**Knut Ogris**, the film-producer from **Knut Ogris Films** will present guidelines for possible **Austrian-Eastern-European TV-Film-Coproductions:**

1<sup>st</sup> way: FERNSEHFONDS AUSTRIA (i.e. Austrian Television Fund) / Austrian Regulatory Authority for Broadcasting and Telecommunications (RTR) with a budget of EUR 7.5 million. Its purpose is to improve the quality of television production, the sustainable capacity of the Austrian film industry, and to ensure the diversity of the cultural landscape, and: to contribute to strengthening the audiovisual sector in Europe.

2<sup>nd</sup> way: FILMFONDS VIENNA: 2009 will be established a separated TV Fund, which aim is more Vienna-based: economic and cultural.

3rd way: The TELEVISION-COMPANIES. They all have similar criteria to go into (co-productions - At least three of the following criteria must be fulfilled for the RTR-Fernsehfonds: The film is based on an Austrian or European topic or subject matter; The film is set in Austria or the EEA; The film covers topics relevant to Austria or Europe; The film reflects the diversity of Austrian or European culture or creativity; The film supports the maintenance of the general cultural heritage; Austrian or European motifs or locations are used; Main actors or creative filmmakers in positions of responsibility from Austria or the EEA are used.

#### **Sunday October 26, from 9:00 to 10.00 am**

**Where:** Horácké Divadlo, Komenského 22, Jihlava

**ITVS fund** will be presented by Programming Manager **Cynthia Kane** and **Lois Vossen**, series producer of Independent Lens on PBS.

ITVS International seeks proposals for public TV programs which take creative risks, serve underrepresented audiences and express points of view seldom seen on commercial or public TV. OPEN CALL provides completion funding for single non-fiction programs (not series) that are already in production. It is the largest funding initiative with two funding rounds per year. There is no minimum or maximum funding amount, though ITVS funds should be the last money in to the project.

#### **Monday October 27, from 9.00 – 10.30**

**Where:** The Mahler Hotel, Křížová 4, Jihlava

**Gucci Tribeca Fund** will be presented by **Danielle di Giacomo**, pre-selector of the fund and Head of Documentary Acquisitions at IndiePix.

The Gucci Tribeca Documentary Fund awards finishing funds to those films that best promote social change by through complete, thoughtful and dynamic storytelling. Films should resonate with a mainstream audience and ideally be non-traditional in approach. Tribeca supports the films whose emphasis are on story with an intention to inspire an audience. Films need to illuminate issues in need of comprehensive coverage currently missing in the mainstream media and should be driven by thoughtful, accurate and complete storytelling of the subject matter. It is looking for films that examine or document people who are ignored, ostracized or otherwise marginalized, people fighting for political, social,

economical or societal justice.

**Rahdi Taylor, the Associate Director of Sundance Documentary Film Program has confirmed his attendance at East Silver special breakfast**

Each year, the Sundance Documentary Program awards more than \$1.5 million in grants to support documentary films focused on contemporary social issues. The Sundance Documentary Fund considers proposals in two categories—Research & Development OR Production & Post-Production. Development grants are for research through pre-production and range up to \$20,000. Production & Post-production grants now range up to \$100,000.

The fund is very competitive, generally receiving between 500 and 1000 applications per year and making nearly 50 awards annually. A panel of film professionals and human rights experts conduct a review of each docket, and make recommendations based on their insight and expertise. Proposals to the Documentary Fund are evaluated on effective storytelling, global relevance, originality, artist vision, and potential for social engagement.

The Sundance Documentary Fund has deadlines twice a year now. Current deadlines are February 5, 2009 and July 7, 2009 for both, development and production proposals.

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#### **EAST SILVER TV FOCUS – DESIGNED TO SERVE TV BUYERS**

**East Silver has presented for the first time in Jihlava:**

**East Silver TV Focus** is designed to support Eastern European documentary production and international broadcast of documentaries produced in the Eastern Europe region.

With personal approach and knowledge of your slot, we make individual selection for you and recommend particular film titles from our large database, custom made to fit precisely to your TV slot, or to the actual needs of your programming.

**For more information** about East Silver TV Focus, please **contact:** Anna Kaslova / [info@eastsilver.net](mailto:info@eastsilver.net) / Tel: +420 222 954 526 / GSM: +420 777 211 077 / [www.eastsilver.net](http://www.eastsilver.net)



## **WE WERE HAPPY TO WELCOME YOU AT THE JIHLAVA IDFF 2008**

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Co-organizer of film professionals section:  
Institute of documentary film

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The festival was supported by:  
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