

CinéDOC-TBILISI  
International Documentary Film Festival



25—30 JUNE  
ივნისი 2020

CinéDOC  
summer  
school



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CinéDOC - Summer School 2020 is financially supported by the Swiss Agency for Development and Cooperation (SDC) as part of its Regional Arts and Culture Project in the South Caucasus aimed at promoting intercultural dialogues and exchanges by means of providing a platform for the development of contemporary art in Georgia, Armenia and Azerbaijan. CinéDOC - Summer School 2020 will take place online.

SDC is Switzerland's international cooperation agency within the Federal Department of Foreign Affairs (FDFA). The SDC is globally responsible for the overall coordination of development activities and cooperation, as well as for the humanitarian aid delivered by the Swiss Confederation. The SDC, in its efforts to contribute to the reduction of poverty and inequality, seeks to identify and build on the cultural resources, local knowledge, and creative forces available with the societies where it works. For this purpose, the SDC allocates funding specifically earmarked for the culture sector of its partner countries.



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# TUTORS



## **Tue Steen Müller**

Denmark

Tue Steen Müller was born in 1947 in Denmark. From 1975 to 1996, he was employed at the National Film Board of Denmark as press secretary, distributor, festival manager, film consultant and spin doctor for various managers of the organization.

He is the co-founder of Balticum Film and TV Festival, Filmkontakt Nord and Documentary of the EU. From 1996 to 2005, he was the director of the European Documentary Network and was honoured by the organization in 2014 for his effort in European Documentary film. Since 2006, freelance consultant and teacher in documentary matters all over the world. He writes for the web portal Filmkommentaren. dk. Müller was awarded the Danish Roos Price in 2004 and in 2016 he was awarded the Order for Merits to Lithuania for his effort in Lithuanian film through 25 years.

# TUTORS



## **Martichka Bozhilova**

Bulgaria

Martichka Bozhilova, producer of AGITPROP, Bulgaria. Her high-end author driven films have been selected and awarded at Cannes, Berlin, IDFA, Toronto, Sundance, Tribeca, Pusan and many others, and broadcast all over the world. Among her films are: Touch Me Not (Golden Bear Winner, Berlinale), Palace for the People, Exemplary Behaviour (DOK Leipzig), Georgi and the Butterflies (Silver Wolf, IDFA), The Mosquito Problem and other stories (Cannes), Corridor #8 (Berlinale), Omelette (Sundance), The Boy Who Was a King (Toronto). Producer of successful factual TV series for National Geographic and HBO. Producer of Father's Day drama series for Bulgarian National Television. Jury member at numerous prestigious film festivals and lecturer at a number of international documentary workshops. Mentor at European Women's Audiovisual (EWA) Network. Commissioner at the Re-Act Co-Development and The Malik Bendjelloul Memorial Foundation's Fund. Director of Balkan Documentary Center, the institution behind two acclaimed training initiatives – BDC Discoveries and Docu Rough Cut Boutique (organized in collaboration with Sarajevo Film Festival).

# TUTORS



**Srdjan Fink**  
Netherlands

Srdjan Fink is a film and video editor based in Amsterdam, a graduate of the Netherlands Film Academy, Amsterdam School of the Arts. With over 20 years of experience in the post-production industry, Srdjan has successfully worked on numerous film productions and has screen credits on many award-winning documentary films. During his career, Srdjan has worked with directors including Jan van den Berg, Vuk Janic, Masha Novikova, Jiska Rickels, and George Sluizer, and for institutions such as the International Criminal Court (Cour pénale internationale), Greenhouse Film Centre and Binger Filmlab. Srdjan is a dependable, flexible team player who offers creative input and ensures successful post-production of various projects. Recently Srdjan worked with Pascale Lamche, Julien Seri and Blanca Li.

# TUTORS



## **Uldis Cekulis**

Republic of Latvia

Uldis Cekulis created the independent production company VFS FILMS 22 years ago. In 2007 he was named among seven filmmakers, selected for their creativity, innovation and personal vision in the world of documentary making, to receive International Trailblazer award at MIPDOC in Cannes. He has worked on almost 50 creative documentaries and author-driven prime time TV docu-series both as a producer and sometimes as a cameraman. Most of his produced films such as Roof on the Moonway, Theodore, The Deconstruction of an Artist, Double Aliens, Liberation Day have travelled and received awards around the world, including nomination for the European Film Academy Documentary Award 2005 for Dreamland by Laila Pakalnina and Immortal by Ksenia Okhapkina awarded Crystal Globe as Best Documentary Film at the 54th Karlovy Vary International Film Festival. Three of his films, Ramin and Bridges of Time by Audrius Stonys and Kristine Briede as well as Wonderful Losers. A Different World by Arunas Matelis, were selected as the official Lithuanian entries to the Academy Awards for the Best Foreign Language Film in 2012, 2018 and 2019 respectively. In 2015, IDFA Special Jury Award went to Ukrainian Sheriffs by Roman Bondarchuk, which also resulted as the official Oscars entry in 2016, this time from Ukraine. Uldis has co-produced documentaries with Ukrainian, Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish, Norwegian and Georgian production companies. He is a member of the European Film Academy. Other activities include tutoring at documentary workshops in Europe, Caucasus and Asia. He is currently working on four full-length documentary co-productions as well as on his first fiction and animation.

# CONCERT FOR ONE

**Director:** Varuzhan Galtakyan



**Countries of Production:** Armenia, France

**Production Company:** Creopia Productions

**Co-production:** JPL Productions

**Involved TV Channels:** TV78 ([www.tv78.com](http://www.tv78.com))

**Running time:** 60 minutes

**Producers:** Nare Navasardyan, Sashka Avanyan, Morgane Ivanoff

**Project stage:** Development

**Total budget (USD):** 110.000

**Estimated time for finalizing the project:** July, 2021

**Looking for:** Ideas, financing



## Synopsis

The story is about the friendship between the 71-year-old composer of classical and national Armenian music Jirayr Kanayan and 31-year-old electronic and hip-hop musician and jeweler Hovan. In Soviet times, Jirayr was not given the opportunity to perform because of his anti-revolutionary relative and locked himself up in his trash-ridden apartment. Lonely and old, but eccentric and funny, Jirayr attracts some talented but lost and misunderstood young artists, such as Hovan and the director, also a musician. Hovan decides to organize a concert for Jirayr to perform for the first time in his life.

## Director's Statement

Jirayr's story of being deprived of a platform has made me understand how harmful politics can be for art. The complex relationship power and art have is especially evident in Armenia these days: Our small post-colonial country doesn't have a big enough audience for art or a way to nourish talent. But the movie is not just about Jirayr's current state, it's about getting him out of it through a concert organized by Hovan who shares the disappointment of not finding an audience. I hope the concert will get Jirayr to interact with the world and transform through those interactions.

**Watch Trailer:** 

# HAMLET: THE COOK OF COSMIC STATION

**Director:** Anzhela Frangyan



**Countries of Production:** Armenia, France

**Production Company:** Dokino; La Huit

**Running time:** 60+ minutes

**Producers:** Anzhela Frangyan; Stephane Jourdain; Nare Ter-Gabrielyan

**Production Manager:** Arevik Avanesyan

**Project stage:** Early Development

**Total budget (USD):** 145 000

**In place (USD):** 5 000

**Looking for:** workshops, festivals, co-producers, sales



## Director's Statement

I was 15 when my mom first took me to Aragats Cosmic Ray Research Station. I was impressed with the place itself. Three years ago I met a European director who wanted to shoot a fiction film, based on Dinno Buzzatie's book "The Tartar Steppe," was about a group of soldiers waiting in a fortress for an enemy that doesn't exist. We realized that Station was the right place for the film. A lot has been written about this place, be it pages of The New York Times in the 70s or documents of secret agencies recently. According to declassified documents from the CIA, the first Soviet atomic bomb was created in Armenia in February of 1949, under the eastern slopes of Mount Aragats – a description that exactly matches the station's location. Shootings of fiction film are going to be on my film and only in wintertime. We will observe and experience the lifestyle of the only two inhabitants of this place. Their lives in a loop, each waiting for something, at the same time, sharing the experience of waiting together.

## Synopsis

3908 meters high in the snowy mountains Hamlet, a cook, and Karen, an engineer, wait alone for months at the now-abandoned "Silicon Valley" of the 40's USSR to collect data coming from space dating back million years.

A foreign film crew arrives from abroad to shoot a war film about waiting for a nonexistent enemy.

**Watch Trailer:** 

# THE TRANSITION

**Director:** Gayane Petrosyan



Country of Production: *Russia*

Production Company: *Baikal Cinema*

Co-production: *Roast Beef Productions (United Kingdom)*

Involved TV Channels: *MDR Germany - in negotiations*

Running time: *80 minutes*

Producers: *Gayane Petrosyan, Mike Lerner (Executive Producer)*

Project stage: *Production*

Total budget (USD): *200 000*

Estimated time for finalizing the project: *Approximately a year (Autumn 2021)*

Looking for: *Financing, co-production*

## Synopsis

The Russian-Armenian filmmaker Gayane Petrosyan began to film her family the moment her daughter Evgenia said she is going to make a gender transition. Evgeny's decision completely changed their lives. Psychiatric system, chain of judicial proceedings, hormonal injections and surgeries. Travels to Armenia, full of complex emotions while meeting with family and friends. The camera captures all of these moments. However, the word "transition" in this context got wider meaning. It's also an internal transition, where viewers go with Gayane through her doubts and fears, her struggle as a mother. Through a prism of the mother-son relationships, this movie draws a difficult and painful portrait of the intolerance which is still prevailing in modern society.



## Director's Statement

When in my family happened this story, which immediately counterposed my child to the transphobic society, I needed to be determined with my position. The level of aggression and intolerance that transgender youth face, is frustrating. I believe my personal inner struggle as a mother shown in the movie can be of some use, many parents can see themselves in me. It could help families and people around to understand better their transgender teens and their own new reality. Each of my son's friends in the trans-community survived a suicide attempt. The psychological difficulties connected with the feeling of being in the wrong body, aggravated by rejection by society and - often - the family, the difficulties with transition - or impossibility to have it. I also expect that the film will provoke public discussions about the transgender-youth suicides and prevention of it, and will help trans-teens to be more open and not afraid to seek help, in special organizations and Lifelines.

**Watch Trailer:**



# PAPANIN

**Director:** Turkan Huseynova



Country of production: Azerbaijan

Running time: 40-60 minutes

Producer: Turkan Huseynova

Project stage: Production

Total Budget (EUR): 42.000

Estimated time of finalizing the project: April, 2021

Looking for: Co-producers, financing, sales agents, festivals



## Director's Statement

With my film Papanin, I do not want to tell the story of the people, protesting the demolishing of the houses, but the story of the people who want and wait for it. Changing their residence means them opening a new chapter in their lives. They do believe and wait for this to happen. Waiting makes the time flow too slowly. For me, as a director, the most interesting story is showing a man following the flow of time.

**Watch Trailer:** 

## Synopsis

The residents of Papanin have been waiting for 10 years for their homes to be demolished and hence, receiving appropriate compensation. Husein, who was born and grew up in Papanin lives with his mother and nephew. He is living on earnings from taxi driving, and wants to escape from Papanin. According to his opinion, the reason for his divorce was the lifestyle in Papanin, so he wants to leave the place and rebuild his life again, whereas, his mother insists on waiting for compensation. At the same time, he has a very strong bond with his daughter and she is struggling between her mother and father. The ex-wife doesn't want her daughter to meet with her father but she insists and often comes to visit him. The residents of Papanin no longer feel the flow of life, and everyone is waiting for the news of the demolition.

# GRANDDAUGHTER

**Director:** Afag Yusifli



Country of production: *Azerbaijan*

Running time: *16-18 minutes*

Producer: *Afag Yusifli*

**Project stage:** **Development**

Total budget (USD): *40 000*

Estimated time for finalizing the project: *End of 2021*

Looking for: *co-producer, financing, festivals*

## Synopsis

Grandparents who live alone give all their affection to their grandchild - Afag, but she is planning to move abroad. The granddaughter who is also the director of the film, queries the current situation, state of mind of her grandparents, their spiritual trims, their attitude towards her decision, their positions and age as well as her own hesitations, is torn between moving or staying. The reliance of entrusting them to anybody else also exists. Since she got stuck in family love and the decision that will help her to achieve her dreams, the love and ardor of youth with the wisdom of agedness, two people who have been equivalent to parents with further individuality and "freedom". Who will take care of them when I leave? Who will give grandmother medicines on time? How will tell the difference in time and distance that affect communication? Together with her grandparents, she is looking for answers to these questions...

**Watch Trailer:** 



## Director's Statement

This is the story of a girl who plans to study abroad, pursue a career, and run after her dreams, but also has to make a decisive choice between her family and her wishes. The characters of the film are 72 years old grandma, 80 years old grandpa and 26 years old granddaughter who is immensely loved. The film will be in form of observation in most cases, and in the form of participation when the director herself is part of the story. The film is based on daily lives, rather than interviews.

# DREAMER

**Director:** Imam Jabirowich Hasanow



Country of production: *Azerbaijan*

Production company: *Free Art/Cinex*

Co-production: *TBD*

Running time: *52, 80 minutes*

Producers: *Maria Ibrahimova*

Project stage: *Development*

Total Budget (USD): *TBD*

Estimated time of finalizing the project: *TBD*

Looking for: *Financing, sales agents, festivals*



## Director's Statement

Women's rights are very important to me because there were issues around them even in my own family. My sister was forcibly married by my parents and was in a truly desperate situation. I couldn't protect her then because I was a child, but even now, as an adult, this story still has an effect on me. Ending early marriage, domestic violence against women, and promoting the importance of educating girls, and gender equality in our society are my main motivations for making this film. "Dreamer" will be dedicated to my sister.

**Watch Trailer:**



## Synopsis

Mamed is a former football player. After years spent in Russia he is coming back to his village of Sheki where he gets challenged to become the coach of a girls football team, something which has never existed in this ancient traditional village. He is very happy and proud of this opportunity, but in the process of forming the team, he faces a number of difficulties: in the regions, there are still misogynistic ideas about the relevancy of women in sport. Mamed tries to reach every family personally, and all the cruelty of this backward society is revealed.

# STRANGE SEA

**Director:** Lala Aliyeva



Country of production: *Azerbaijan*

Production Company: *N/A*

Co-production: *N/A*

Involved TV Channels: *N/A*

Running time: *60 minutes*

Producers: *Lala Aliyeva, Aysel Akhundova*

Project stage: *early development, research*

Total budget (USD): *60 000*

Estimated time for finalizing the project: *2024*

Looking for: *international producer, financing for research*

## Synopsis

In an area that is so well known for its oil and gas, the Caspian sea is also industrialized and politicized. And even though it tries to prove its existence every day, it still remains unnoticed in the daily life of people. Through childish interpretation and fantasy mixed with poetry and artistic vision, a journey around Caspian Sea explores what is beyond the industry and political economy.

**Watch Trailer:** 



## Director's Statement

I am probably 6 or 7. I am trying to get into the water, standing on the shore and strongly holding the hand of my mother. Everybody laughs at me when the waves touch my feet. I am screaming and crying. My father is approaching and taking me to his hands. I am already sitting on his shoulder. He tries to talk and explains that there is no need to fear. His voice was so persuasive. I trusted him. Tall people make wide steps. Faster and faster we reached the deepest point in regard to my father's height. My knees are already under the water. With all my strength, I pinch his neck. He is still laughing and promising to teach me swimming. I resist. I beg him not to throw me, but he did. I am under the water.

He let me down. I never learnt swimming, and even if I try, I have to feel the ground under my feet. I need security, I don't trust the sea. And I am not alone. Dozens of people experience this fear and although every summer so many people die in these troubled waters, it still attracts us with its strangeness.

Using poetry and my vision I want to explore the absence of connection of people with the sea, the alienation from the sea, and rather consumerist approach to it, the lack of reflexivity. Maybe because of our attitude it takes so many lives every year, this is our sacrifice to it, made unconsciously, for the lack of attention, for the inability to acknowledge its true existence, for exploiting it without giving anything in return.

I am travelling around the coast of the sea, exploring its existence and absence, the interconnection between Caspian Sea and people. I am crossing the sea on the cargo ship to Kazakhstan to look at the sea from inside, the sea that serves as a center for industry and political economy, and remains invisible in the cultural life of people. The film will blend the personal interpretations of my protagonists with their fantasy and dreams.

# THE NEIGHBORHOOD

**Director:** Chinara Majidova, Mike Raybourne



Country of production: *Azerbaijan*

Production Company: *Ajam Media Collective*

Co-production: *Mehelle Project*

Involved TV Channels: *N/A*

Running time: *40 minutes*

Producers: *Rustin Zarkar*

Project stage: *Development*

Total budget (USD): *2500\$*

Estimated time for finalizing the project: *December, 2020*

Looking for: *Ideas and direction*



## Synopsis

“My neighborhood” documentary shows the story of “Sovestky” neighborhood. The film covers past and present day heritage which remains after the demolishing of the neighbourhood in 2015. Most of the former residents resettled in the different part of Baku, but even this does not stop them to care about former neighborhood traditions and neighbors. Movie covers oral stories, memories and nostalgia of the former residents.

## Director’s Statement

My colleagues and I started filming the Sovetski neighborhood from the moment when information about demolishing became public in 2014. I was visiting a family member in the neighborhood and had a personal attachment to the neighborhood. I was so familiar with the traditions, smell and hospitality of the neighborhood that for me filming was like cutting the moment which you can never return back. Initially, the filming process was based on random interviews with community members and documentation of daily activities of the neighborhood. But then it turned to weekly based filming of the urban and demographic changes in the neighborhood. After continuously filming from 2014 till 2019. The changes in the areas from tense neighborhoods to fake newly built Central Park brought more importance to our visual materials. My movie is oriented on the community, their memories and traditions.

**Watch Trailer:** 

# SUNNY

**Director:** Ketí Machavariani



Country of production: *Georgia*

Production company: *Sunny Films*

Co-production: *Terra Incognita Films*

Running time: *60 minutes*

Producer: *Tsisana Khundadze, Nato Sikharulidze*

Project stage: *Production*

Total Budget (USD): *60.000/in place - 10.000*

Estimated time of finalizing the project: *Summer of 2020*

Looking for: *co-producer, sales agents, festivals*



## Director's Statement

"Sunny" follows the everyday life of a 59-year old interviewer, who conducts face-to-face interviews in the capital of Georgia for various research organizations. The film depicts ordinary life and society in multiple modes; it is a combination of visual adventure through the streets of Tbilisi.

**Watch Trailer:** 

## Synopsis

The title of the film is Sunny. Sunny is the literal translation of our main character's name in Georgian. She is a Georgian citizen and Georgia was often referred to as "Sunny Georgia" during the Soviet times. Sunny is a former teacher who now earns for living as an interviewer for sociological studies. This job is her only way of overcoming a total solitude and having a social life. Sunny leads us into the narrow streets of Tbilisi, ugly sleeping districts, showing us a variety of flats, houses, and living structures. She lets us listen to Georgian citizens' thoughts and hopes on acute political and civic issues. At the end of the film, Sunny takes on the role of the respondent herself and shares her dreams with us.

# EXPOSED

**Director:** Keko Chelidze



Country of production: *Georgia*

Production company: *Parachute Films*

Running time: *70 minutes*

Director:

Producer: *Elene Margvelashvili*

Project stage: *Development*

Total Budget (EUR): *110,000*

Financing Plan: *Georgian National Film Center - 23,000 EUR (Intended); Private Investment/Development & Production Awards - 10,000 EUR (intended); Company Investment and Author's Deferrals - 25,000 intended (confirmed); IDFA Bertha Fund - 17,000 EUR (Intended); Co-producer - 35,000 EUR (seeking).*

Estimated time of finalizing the project: *August, 2021*

Looking for: *Co-producers, financiers, sales agents, festivals*

## Synopsis

A 41-year-old single mother puts everything on the line to pursue her dream. The film follows a fitness instructor Anna on her journey to becoming a professional bodybuilder at mid-age, challenging societal expectations in Georgia and confronting two men in her life. Following a difficult routine of exercise, posing and diet, Anna compares her new body to armour, which is her only chance to escape a hostile family home and gain strength for herself and her daughters.



## Director's Statement

The idea for the project emerged spontaneously when I noticed the radical transformation of an old Facebook friend Anna (41). While I remembered her as a stay-at-home single mom, priding herself with her daughters, in her new photos, Anna seemed to be beaming with genuine self-confidence and unbelievable physical changes of an aspiring bodybuilder. Bodybuilding is not the most popular sport in Georgia, especially among women. Female beauty is traditionally associated with tenderness, rather than strength, so women pursuing such sports usually deserve more contempt, than support. Anna's choice to pursue her childhood dream of bodybuilding intrigued me, especially at this age, when the natural changes in our bodies can be particularly painful. Through my film, I want to explore Anna's motivations and her inner journey along with the transformation of her body, which Anna compares to armour. In some way, my film is also the study of mid-age and its complexity told through the micro-world of female bodybuilders in Georgia.

**Watch Trailer:**



# MY NEIGHBOUR

**Director:** Maradia Tsaava



Countries of production: *Georgia, France*

Production company: *Opyodoc (Georgia)*

Co-production: *Faites Un Voeu (France)*

Running time: *75 minutes*

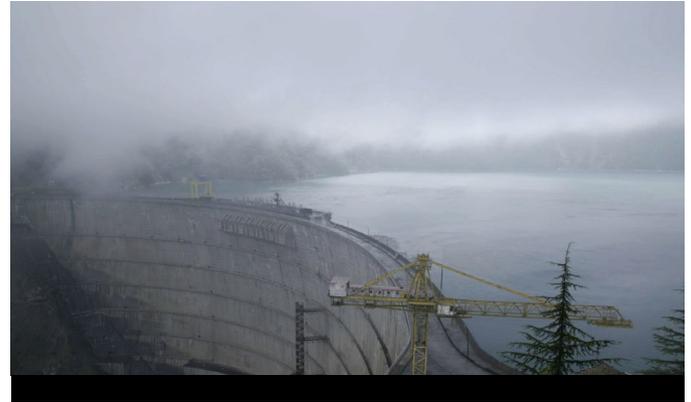
Producers: *Luciano Gloor, Mariam Chachia, Edithe Farine*

Project stage: *Production*

Total Budget and financing in place (USD): *Total - 92.590 / In place - 41.048*

Estimated time of finalizing the project: *End of 2020*

Looking for: *Production and postproduction funds, festivals, broadcasters*



## Synopsis

A remote hydro power station in the disputed territory of Georgia and breakaway province Abkhazia is the last connection between two rivalling regions and is the shelter for a group of abandoned people whose life has been destroyed by the political turmoil of the past. This is a story of hope which prevails even in the most disastrous circumstances. This is a story of people who attempt to break the borders, which have been artificially created by humans to divide each other.

**Watch Trailer:** 

## Director's Statement

I first arrived at Enguri Arch Dam in 2015 and the thing that impressed me the most was this dam connecting my country to the territory that we lost 25 years ago. I was thrilled by the fact that the hydro power station was split in two parts with a border in-between, but on the other hand connected by an underground tunnel. For me the station became the symbol for a division being solely one part of a whole, because the underground tunnel stands for the invisible connection, which actually still exists. My documentary film is a search for human's nature, people, traumas, the concept of the territories, the idea of borders and mainly, myself.

# SMILING GEORGIA

**Director:** Luka Beradze



Country of production: *Georgia*

Production company: *1991 Productions* Co-production

Running time: *52 minutes*

Director: *Luka Beradze*

Producers: *Nino Chichua, Anna Khazaradze*

Project stage: *Production*

Total Budget (USD): *29,865*

Estimated time of finalizing the project: *Spring of 2021*

Looking for: *Co-producers, post-production funding*

## Director's Statement

Independent Georgia is in the transitional stage; the country is trying to forget the Soviet past and rise up to standards. In a lot of villages people are still not aware that they have certain rights and can demand reparations for the damage inflicted upon them; it becomes easy to fool a society like this with lies and pre-electoral promises. I heard about the consequences of "Smiling Georgia" program for the first time on the news and I was touched by it right away. It is on the one hand tragic and sad, but at the same time has some comical elements. I went to the village and met the individuals who had more interesting things to say than what was shown in the news coverage. In addition to bizarre stories concerning the teeth, I became familiar with their socio-economic situation that is very hard. It seems that the village "No Name" has been forgotten by all.



## Synopsis

In 2012, a presidential pre-election program named "Smiling Georgia" was implemented in Georgia. Its aim was to remove the decayed teeth of people over the age of 50, living in rural areas, and replace them with good quality dentures. Representatives of the ruling party, politicians, doctors and journalists went to villages in red buses and specialists pulled out the teeth of the local people. Soon thereafter, the party lost the elections and the new teeth were never provided. The population was left deceived and toothless. Documentary film Smiling Georgia follows the lives of people in the village Usakhelo (No Name) - one of the villages that participated in the program; a place where people still live without their teeth. As we meet more and more elderly villagers over the course of the film, it soon becomes clear that teeth are the least of their worries as they face harsher social conditions. The film invites us to reflect on themes such as the cost of authority's broken promises for low-income societies.

**Watch Trailer:** 

