



YOUNG
EUROPE

YOUNG
EUROPE





YOUNG EUROPE 2017

film-educational project
DOCEDU FOUNDATION



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YOUNG EUROPE 2017 is an educational film project and is aimed at young filmmakers from Poland, Ukraine, Belarus and Georgia. The main purpose is to prepare young artists to create their own, original, creative documentaries.

As before, we address young people who are about to become adults and who are asking themselves questions typical to adolescents: what is important, how to find your place in the world, what are my perspectives, what are my dreams? The choices they make are unusually dramatic – they often put a lot at stake.

We would like them to depict these problems in their films. And see that the characters in their films are presented against the background of the complex situation of the modern world. We wish for deep, personal psychological portraits of the protagonists to be made. We would like the authors to reach the deep truth about mankind by touching every aspect of their lives. We trust that each of these films will be interesting, unique and original.

As in the case of the “Young People About Themselves” and “Young People About Ukraine” projects, this ends with a presentation of scripts and trailers, and as before we will not abandon our students at this stage. We will do our best to make sure that as many of their ideas as possible are made into films presenting the image of modern Europe. This way our students will fulfill their professional ambitions of being present in European media.



The project is organized in the form of workshops, during which young filmmakers meet a group of experienced tutors representing various film specialization areas.

The artistic supervision of the project is ensured by distinguished Polish documentarians – directors, cinematographers, film editors, film theorists: Marcel Lozinski, Jacek Blawut, Jacek Petrycki, Mirosław Dembinski, Maria Zmarz-Koczanowicz, Paweł Lozinski, Andrzej Sapija, Wojciech Staron, Milenia Fiedler, Rafał Listopad, Andrzej Musiał, Mateusz Werner.

The tasks assigned by them during successive workshops are worked on by individual students between the meetings. The whole process follows the principles of a documentary development: from an idea, through the shooting stage and producing a trailer, to writing a script for the movie to be made. In the last stage, the scripts and trailers are presented to representatives of TV stations and other film institutions during a pitching.

Another important element of the project is to set up an online platform for the young filmmakers to keep in touch with each other and with other film experts – screenwriters, directors, researchers, cinematographers, sound editors, film editors and producers from Poland, Ukraine, Belarus and Georgia. In addition, a database of ideas developed under the project is set up in order to facilitate the execution of future documentary films.

STAGE 1 / PRESENTATION OF THE PROJECT

As a part of the few day seminars, young local filmmakers and future participants of the workshops met with the local partners of The Foundation. Participants had a chance to learn about the idea behind the project. The invitation was addressed to the participants of the previous workshops, as well as to other young filmmakers and any young people who were interested in documentary films.

STAGE 2 / SELECTING IDEAS

All eligible participants had a few weeks to document and prepare their concept for a film. Submissions were accepted electronically. As a result, a group of 20-30 projects was selected to participate in the main part of the project.

STAGE 3 / SCRIPT WRITING WORKSHOP (*Kiev, Tbilisi*)

During the few day seminars with the tutors, the students' ideas were analysed, corrected and expanded. Film crews were formed – director, cinematographer and production manager – which continued work on the film documentation of the topics. Tasks were assigned to the young filmmakers to be completed on their own.

STAGE 4 / FILM DOCUMENTATION

Using the film equipment provided by the Foundation, the crews worked further on the ideas and gather footage for editing the trailers.

STAGE 5 / EDITING WORKSHOP (*Kiev*)

As a part of the few days seminar, besides working on the scripts, the collected material were analysed and initial concepts of the trailers were worked out.

STAGE 6 / EDITING THE TRAILERS

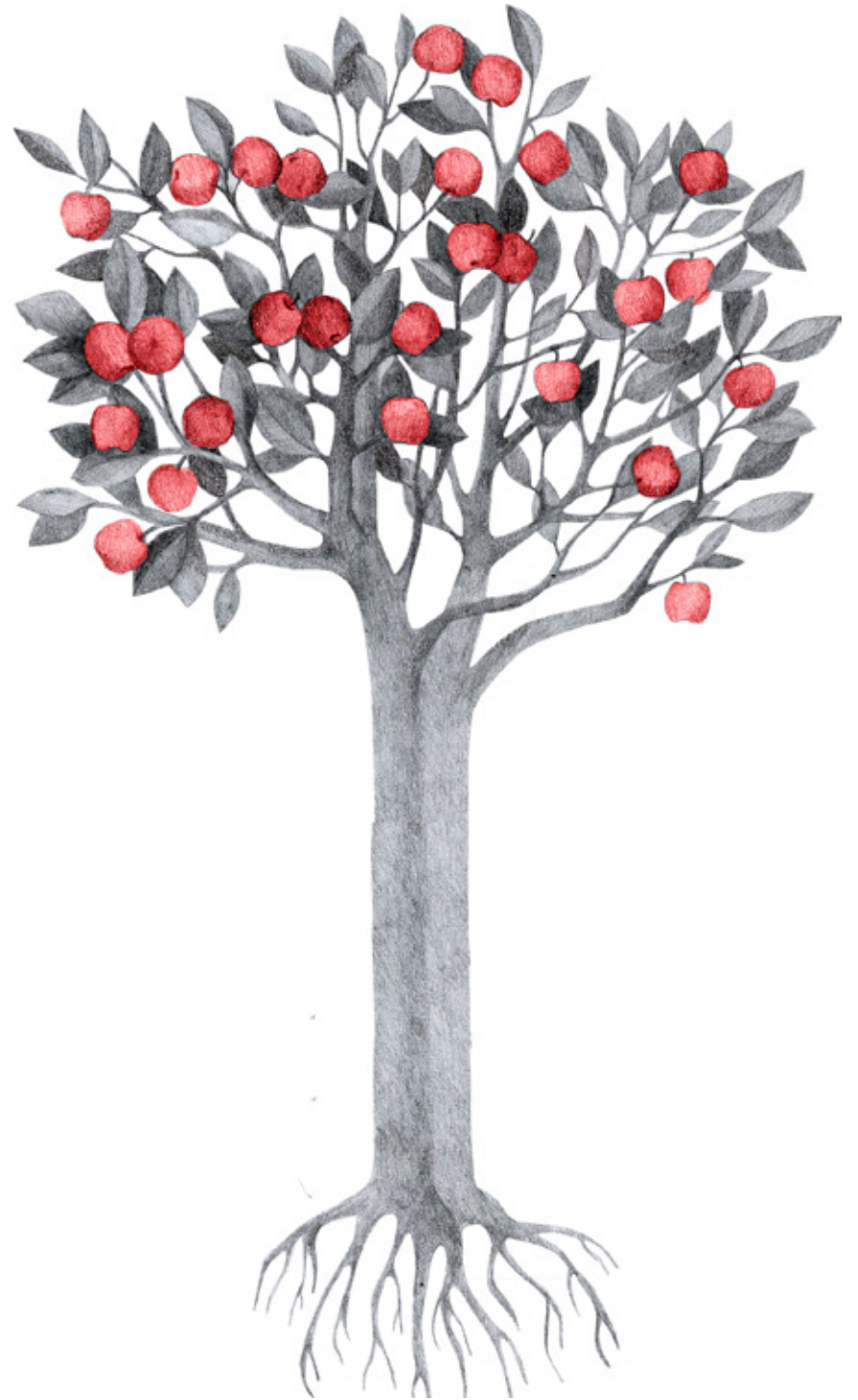
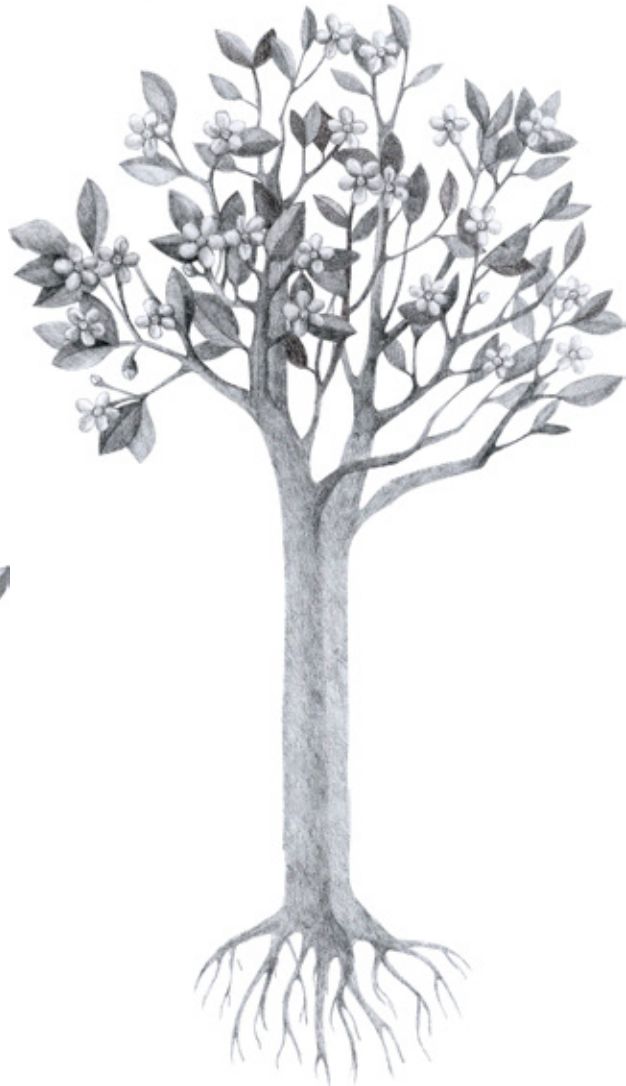
Using the film editing equipment provided by the Foundation, the crews worked further on the editing of the trailers.

STAGE 7 / FINAL WORKSHOP AND PRESENTATION OF CONCEPTS, PITCHING (*Warsaw*)

At this stage, the final versions of the scripts and trailers were made. Students prepared themselves to present their concepts to an audience. During the pitching, young filmmakers presented their ideas to editors from television stations and other representatives of film institutions. Personal speeches were accompanied by screening of the trailers. The presentation were open to journalists and the public. We expect the pitching to result in actual co-production agreements. This way the main objective of the project will be achieved: production of the films.

The project participants included young filmmakers, professionals and art students from Poland, Ukraine, Georgia and Belarus. The crew consisted of directors, screenwriters, researchers, cinematographers, production managers, sound editors and film editors. There were approximately 150-200 participants (30-40 from each country). The students from other courses also took part in the project as un-enrolled participants (free listeners), assisting with the collection of the film documentation material. We estimate that they constituted a group of about 100-120 people.







As film school lecturers (representing Film School in Lodz, Wajda School in Warsaw and Gdynia Film School), we work with young Polish artists every day. What is more, while carrying out the “World From Dawn Till Dusk 2011-16” project in several countries in Europe, Asia and America for the past six years, we met many young Japanese, Chinese, Indians, Russians, Turks, Cubans, Jews, Palestinians, Azeris, Armenians and Moldovans. We have found the young Ukrainians, Belarusians and Georgians to be particularly interesting. We had an excellent opportunity to penetrate deeply into their reality, to learn about their problems. We have been impressed by their sensitivity, passion and talent.

These meetings sparked the idea of “Young People About Themselves 2014” and “Young People About Ukraine 2016” projects. In both projects we offered the participating students the possibility of making their own, personal films, with the main characters being their peers – young people at the beginning of their adult lives. For such films to be made it takes a couple of good ideas, then you need to get plenty of footage, write a script and make a trailer. This whole process remained under our close artistic supervision. We not only wanted to help our students to create the right artistic form, but also to raise money to produce and distribute their films in Polish and European TV and film institutions. This way, the young filmmakers have the chance to fulfill their aspirations of integrating with Europe.

The results of the “Young People About Themselves 2014” project exceeded all expectations: 5 films went forward to the production stage and 3 of them have been already completed. “Alisa in Warland”, “When Will This Wind Stop” and “Piano” are enjoying enormous

success at the biggest film festivals all over the world. This was also a commercial success: the project which cost 250 000 PLN resulted in the production of films with a budget of over 2 000 000 PLN.

In December 2016, we finished a similar project – “Young People About Ukraine 2016”. Its effects are also marvellous. Three out of ten final presentations are in production: “Home Games”, “The Projectionist” and “The Elves’ Tower”. All of them are co-productions with international partners and TV channels. Encouraged by this success, we wanted to continue our work on an even larger scale under the “Young Europe 2017” project.

YOUNG EUROPE
2017

YOUNG PEOPLE
ABOUT UKRAINE
2016

YOUNG PEOPLE
ABOUT THEMSELVES
2014

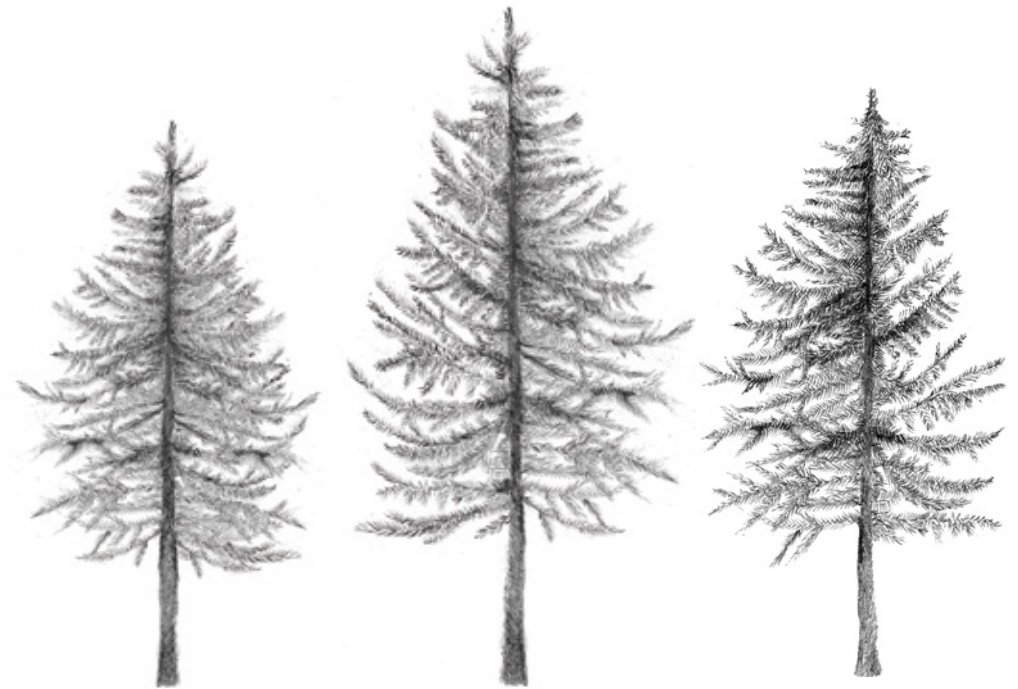


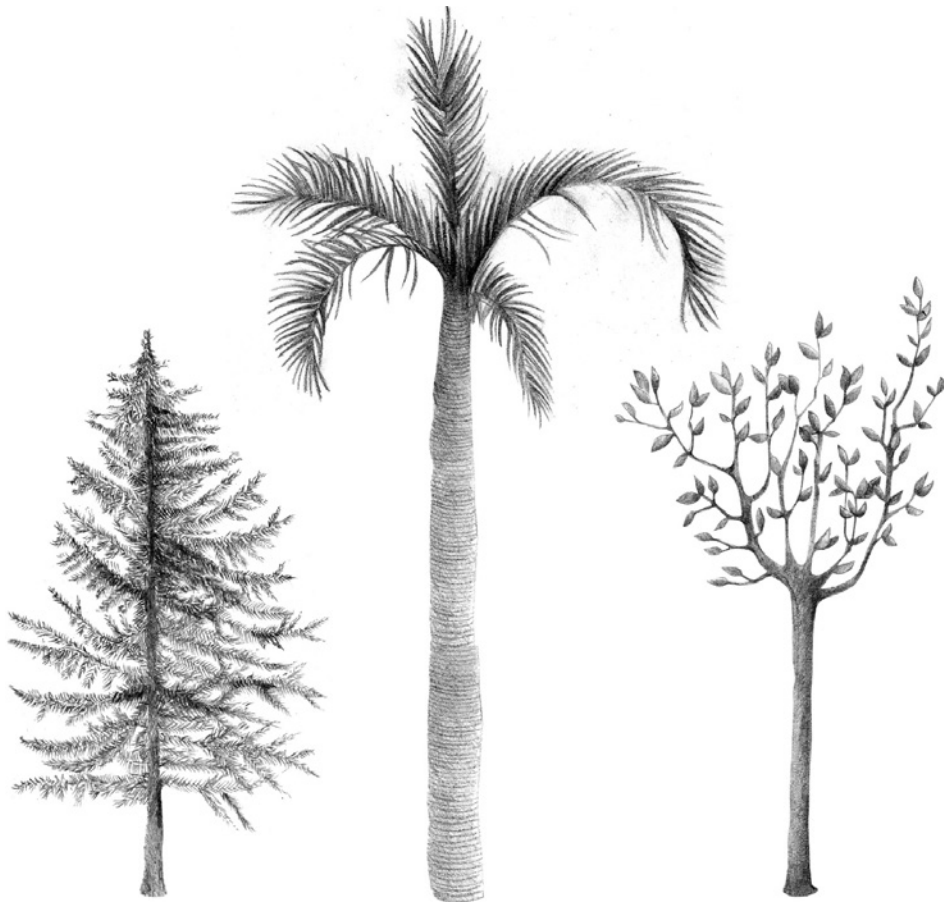


"Young Europe 2017" project, in order to be successful, requires as broad a communication platform as possible not only between tutors and students but also between students and students regarding the didactic process. Communication between the participants of the project and possible co-creators and producers of the future films is also crucial. To facilitate this process, an online platform is set up, promoting the idea of documentary film workshops. Creating a database containing the ideas of and contact details to different film specialists complement the workshop activities. The website is essential for the project promotion.



To get as many participants of the project as possible, a special information campaign was launched with the help of our local partners from Poland, Ukraine, Belarus and Georgia. It made use of the Internet, radio, TV and the traditional methods (leaflets, catalogues, posters). All the printed material and that published on the Internet contain information about our partners and the co-funding institutions.





There is a lot of professional film training organized in Europe. The pitching forums during which documentary projects are shown are also pretty common. Databases of films and their creators can be found, too.

The YOUNG EUROPE 2017 project is unique because it combines all these forms in one coherent program which allows young filmmakers from Eastern Europe to prepare and present their ideas during the pitching and on an internet database. It is also a rare opportunity to establish contacts with artists from different countries and to present projects in collaboration, which improves their chances.

Most European programs are limited to a few days' training followed by pitching. After that, the projects are left to take their own course. Our program is unique as it is a long-term commitment. The film creators get support from the very beginning, from the moment the idea conceived, right through to the production stage and the distribution of the film at festivals, in cinemas and on TV.



LIUBOU ZIAMTSOVA

Born 14.05.1991, in Minsk (*Belarus*).

EDUCATION:

- › Belorussian State Academy of Arts, documentary filmmaking (*Minsk, Belarus*)
- › Wajda School, course DOK PRO (*Warsaw, Poland*)

WORK EDUCATION:

- › she has made 4 medium and short length documentaries
- › realisation of photography, editing, scriptwriting

FILMOGRAPHY:

- › 2009 / *Life in Cage*
the best experimental film at IFF Sankt-Petersburg Screen (*Russia*)
- › 2014 / *About Love: Ira*
screenings: IFF “Listapad” (*Minsk, Belarus*), IFF Astra 2014 (*Sibiu, Romania*)
- › 2014 / *My folks*
- › 2015 / *Victory Day*
out of competition screening “After the Union.doc” - IFF “Artdocfest” (*Moscow, Russia*)
- › 2016 / *The Place of Love*
workshops at IFF “Listapad” (*Minsk, Belarus*) and Ex Oriente Film Workshop (*Prague, Czech Republic*), pitching at Meeting Point Vilnius (*Lithuania*).

ARTIOM’S UPBRINGING ›

Artiom is staying in Babruysk in a special boarding school. He is a rebellious boy with a mild mental disability diagnosed and the complicated past of an orphan. A local playwright, musician and charity activist, Valeriy Mikhaylovich, has earned Artiom’s love and affection by consistently showing care for him. But because of his disability – he has lost one arm – he cannot adopt the boy. Recently, Artiom was sent far away to a facility in central Belarus where kids with the most serious mental disorders are treated. At the turn of autumn a special medical board is to decide on Artiom’s future. Valeriy Mikhaylovich is forced to continue his fight for Artiom against the insensitive bureaucratic apparatus, while the boy is trying to survive in his new environment.





ALEXANDER MIHALKOVICH

Born 17.05.1984, in city Sumy (*Ukraine*).

EDUCATION:

- › 2006 / graduated with master's degree in IT analyses and advertisement in arts at Moscow State University of Culture and Arts (*Russia*)
- › 2009 / doctorate in library sciences at Russian State Library Educational Centre (*Russia*).
- › 2014-2016 / graduated with master's degree in film directing - DocNomads. Joint masters in three European universities: LUCA (*Brussels*), Lusofona (*Lisbon*), SZFE (*Budapest*)

WORK EXPERIENCE:

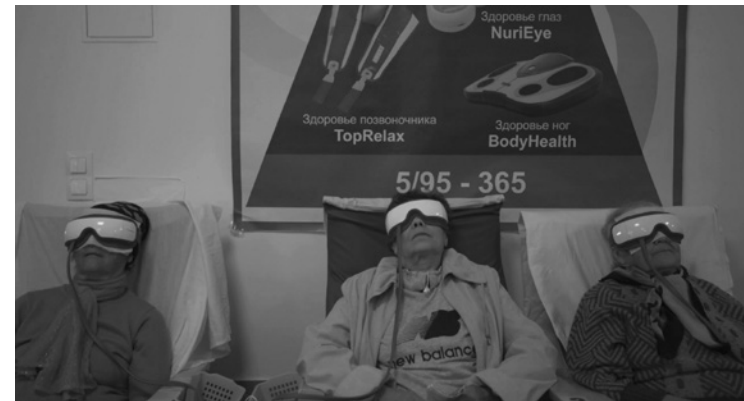
- › 2017 / Berlinale Talents Program, GoEast Talents Program
- › 2017 / IDFA Academy (project "Babushka Lost in Transition")

FILMOGRAPHY:

- › 2009 / *Klapotski* › documentary
(screening at IFF „Bulbamovie” in Warsaw (*Poland*))
- › 2014 / *Two* › documentary
- › 2015 / *Keret* › creative documentary
- › 2015 / *Red Ripper in Brussels* › short film
screening at IFF DocFeed (Eindhoven, Holland)
- › 2016 / *White sheet of paper* › short surreal film
screening at IFF „Listapad” (*Minsk, Belarus*)
- › 2017 / *Leave Permission* › short documentary

BABUSHKA LOST IN TRANSITION ›

An old Ukrainian lady lives in Crimea although all of her children and grandchildren live abroad. Yet she decided to stay here, taking care of her health and the sea while talking with her equally aged friends from time to time. However, the annexation of Crimea changes everything. It affects her ordered life and makes her fall out with friends. The old lady becomes a hostage of the political conflict and considers leaving Crimea. The director of the film – the old lady's grandson, tries to understand the position of his grandmother and portray it through a camera.





DAVID GURGULIA

Born 22.02.1995, in Tbilisi (*Georgia*).

EDUCATION:

› 2017 / Shota Rustaveli Theatre and Film University, Tbilisi (*Georgia*)

WORK EDUCATION:

- › Making the music clips and ads for election, advertisement campaigns („Magti”, „Double”, „KTW”, „Black Sea Arena – Georgian Voices”, „Badagoni”, etc)
- › The Youth Olympic Games, II director
- › Tbilisoba Official Concert, II director
- › Tbilisi Fashion Week executive producer

FILMOGRAPHY:

- › 2016 / *Somewhere in Between* › short film
- › 2017 / *Out of Coverage* › short film
- › 2017 / *Dialect* › short film

... AND OTHERS ›

On Stalin's order a small Georgian ethnic group of Khevsurs – Caucasian highlanders inhabiting the mountains near Georgia's north-eastern border – was relocated to the lowlands. This was an act of revenge for refusing to accept the Soviet rule. People above 60 died in under a year after the relocation. The new places, like the village of Gamarjveba (Victory), were simply ghettos from which only a few managed to escape. The region became deserted. The events from 65 years ago have an impact on people's lives even today. The case of Khevsurs is just a part of a wider problem. „...And Others” is a story of people who want to return to their roots and redefine their idea of home.





ANGEL ANGELOV

Born 30.10.1989, in Kiev (*Ukraine*).

EDUCATION:

› Kiev National Theatre, Film and Television University named after I. Karpenko-Kary, documentary direction (*Ukraine*)

WORK EXPERIENCE:

› Experience in realisation: fiction, documentaries, social films, advertisements and music clips

FILMOGRAPHY:

- › *Brutto – Kapital* › music video
- › *Gravity Force* › short film
prize for the best script for short film at IFF „10th Muse” in Kiev (*Ukraine*)
- › *Insiders*
(season I, 10 episodes, documentary series)

BAIKONUR COSMODROME ›

Two researchers from Ukraine risk their lives by entering the restricted area of Baikonur Cosmodrome to see with their own eyes the launch of a Soyuz rocket. On their way, they have to deal with extreme weather conditions: the temperature in the desert reaches 47°C. Dehydration, hunger, physical and mental exhaustion are not the only difficulties they encounter. If Russian soldiers catch them, they will be sent to jail. In those extremely dangerous conditions, they discover things about themselves they weren't aware of: sensitivity, fear, excitement... The exploration of the secret area turns into self-exploration. They examine the forgotten Buran and Burya space shuttles, the Energia-M rocket and the launch site Yuriy Gagarin blasted off from. Baikonur is the oldest and the biggest military site of this type in the world. It has become one of the symbols of the USSR-USA Cold War space race.





EKATERINA MARKAVETS

Born 18.05.1986, in Minsk (*Belarus*).

EDUCATION:

- › 2004 – 2009 / Belarussian State University, department of television and radio, specialization: audiovisual journalism.
- › 2007 – 2008 / International Public Organization “Internews-Ukraine” (<http://www.internews.ua/>) in Kiev (Ukraine). Workshops dedicated to coverage of social issues in the media and cinema.
- › 2012 / Inter Visitor Leadership Program on Documentary Filmmaking in US, organized by US Embassy in Minsk (Belarus)
- › 2015 / workshops for documentary directors; artistic supervision: Victor Asluk and Jacek Blawut (Belarus)

WORK EXPERIENCE:

- › 2008 – present / Belsat TV (author’s programs „Hunting for Miracles”, „Reporter” and the documentary series „Unknown Belarus” and „People’s Issues”).
- › 2016 – 2017 / organization of the documentary film club in Minsk

FILMOGRAPHY:

- › 2010 / *Two on The Bald Mountain* › documentary
- › 2015 / *200000 Rotations* › film

LOVE FOR ONE DANCE ›

The main character of the film, Sasha, is a naïve and oversensitive young boy who suffers from loneliness and desires true love. He is an eccentric dancer and a film buff. He constantly changes his dancing partners – including men. During the filming, the crew realizes that Sasha sometimes can’t tell whether he is with a man or a woman. The reasons for such behaviour should be sought in his childhood. This is why the directors decide to take a closer look at his past when he was a little boy. It is possible thanks to the impressive family archives. Old tapes tell the story of a tragically deceased mother when Sasha was only 10. We see his father taking care of his new family. We also learn why Sasha craves love so much. Sasha is ready to do a lot in order to find a substitute for parents’ love. He also wants to show his father that he’s not only his son, but also a real man he can be proud of. “Love For One Dance” is a struggle of finding yourself and becoming happy.





SERHII MORGUNOV

Born 27.01.1986, in Kiev (*Ukraine*)

EDUCATION:

- › 2003 – 2008 / International Relations and Political Sciences
- › 2016 / Københavns Universitet – Scandinavian film and television
- › 2017 / “Bird In Flight” photo school courses
- › 2016 – present / New York Institute of Photography – film production and storytelling

WORK EXPERIENCE:

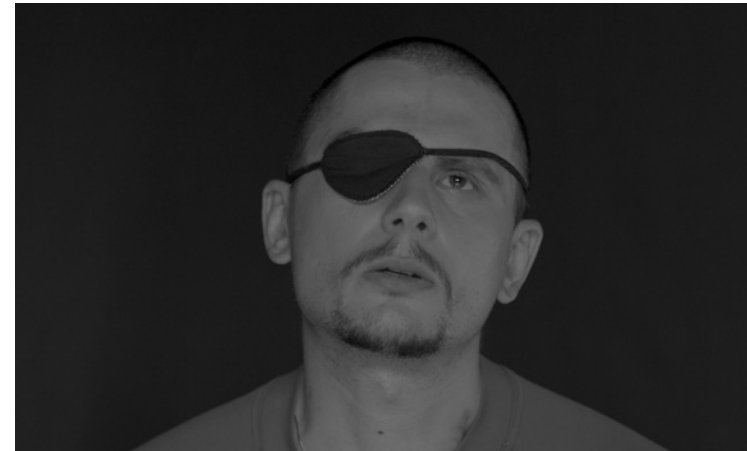
- › 2006 – 2007 / Vinso Media Advertisement Agency
- › 2008 – 2015 / 23/32 Films, Peppermint Interactive › producer
- › 2014 – present / volunteer in ATO zone
- › 2017 / selection at workshop Joop Swart - World Press Photo
- › Photographer › group and individual exhibitions

FILMOGRAPHY (CAMERAMAN):

- › 2016 / *Crimea. As it was* › dir. K. Kliatskin
- › 2017 / *Running with scissors. Post-punk groups* › dir. M. R. Wilkins
- › 2017 / *Breaking Point: the War for Democracy in Ukraine* › dir. M. J. Harris, O. Sanin
- › 2017 / *Kid* › dir. I. Tsilyk
- › 2017 / *Tayra* › dir. I. Tsilyk

HI, IT'S ME ›

The film is about war veterans and soldiers. It is based on conversations in which the participants tell their personal stories: why they went to fight, why they became soldiers, what it was like to leave the army and – in some cases – what it was like to rejoin the army. During the conversations, the camera focuses on faces, eyes, words and emotions. The film presents the transition from soldier to veteran. It also shows the original reasons for becoming a soldier and the consequences of this choice. All the on-screen characters merge into one – a war veteran.





OLEKSANDRA CHUPRINA

Born 07.03.1995, in Odessa (*Ukraine*).

EDUCATION:

- › Academy of Theatre Arts in Odessa (*Ukraine*)
- › Kiev National Theatre, Film and Television University named after I. Karpenko-Kary, direction department (*Ukraine*)

WORK EXPERIENCE:

- › 2013 / attendance the project „Babylon13”
- › 2014 – 2015 / volunteer and member of NGO „New Donbas”
- › 2015 / representative of Ukraine at documentary workshop in USC School of Cinematic Arts in Los Angeles (*USA*)
- › 2015 / Summer Visegrad School in Cracow (*Poland*)
- › 2017 / „Pearl of Absurd” › attendance in „Young Filmmakers for Peace” during IFF GoEast in Wiesbaden (*Germany*)

FILMOGRAPHY:

- › 2014 / *Women of War* › short film (editing)
- › 2014 / *Bohdanchyk* › short film (direction, editing)
- › 2015 / *Bohdan's Happiness* › (co-direction)
- › 2015 / *How We Become Military Volunteers* › (direction, editing)
- › 2016 / *The Diary* › (direction, editing)
competition screening at DocuDays 2017
- › 2016 / *Zero Point* › short film (direction, editing)

PEARL OF ABSURD ›

Odessa. A European city in post-Soviet reality. A city full of myths and nonsense. My city. With everything that was lost after 1917. Since then, much is hidden behind a curtain of mandatory silence. Today, only the historic buildings connect us with previous generations. But this connection is also unstable. Architectural monuments are being turned into commercial galleries. We travel through the city staring at caryatids' faces and hoping to be looking at the faces our ancestors. We meet wonderful people who strive to save the architectural heritage. Maybe they are also driven by some personal motives?





MAXYM RUDENKO

Born 24.06.1975, in Nikolaev (*Ukraine*).

EDUCATION:

- › 2005 / Attendant the course of photography at Academy of Classic Photography (*Moscow, Russia*)
- › 2008 / course of the direction at Film and Television School (*Moscow, Russia*)
- › 2009 / English studies at International School YMCA (*Montreal, Canada*)
- › 2014 / The Russian State University of Cinematography (VGIK), photography

WORK EXPERIENCE:

- › 2009 – 2010 / Patriot Rental House, television „SITI”, MMG Production, Activision Production” - cameraman

FILMOGRAPHY:

- › 2008 / *I Did What I Wanted* › direction, photography
- › 2010 / *He Was Here* › photography
- › 2011 / *I+* › photography
- › 2012 / *The Caste* › photography
- › 2013 / *Based on „Idiot”* › photography
- › 2014 / *The Settlement* › photography
- › 2016 / *In Detachment* › photograph
- › 2017 / *Looking into Darkness* › photography
- › 2017 / *Nikolaev. As It Was...* › photography
- › 2017 / *Day Off* › photography

A PORTRAIT ON THE BACKGROUND OF MOUNTAINS ›

Paraska Plitka-Goricvyet, an inhabitant of a remote Hutsul village of Kryvorivnya, took pictures of local people and places for 30 years. After her death her photos were considered lost. Two years ago I accidentally came across their negatives and started to study her archives in order to find out what was important for this photographer from the past. Today, life in the village of Kryvorivnya seems to be as slow as in the days captured in the photographs I found. There still are no numbers on houses and the only road covered with asphalt is the one going through the centre of the village. However, everyone seems to have a mobile and a car today. By filming the villagers over the span of four seasons of one year, I try to show how much their lives and values have changed. This is a story about the spirit of place, the people, the relation between past and now and the passage of time. Time can change everything, but sometimes it leaves some things intact.





IRYNA STETSENKO

Born 03.04.1976, in Kiev (*Ukraine*).

EDUCATION:

- › 2002 / Kiev National Theatre, Film and Television University named after I. Karpenko-Kary, sound production (*Ukraine*)
- › 2017 / graduation from Serhiy Bukovsky School of Documentary Filmmaking (*Ukraine*)

WORK EXPERIENCE:

- › Sound production of documentaries, music arranger, concert and studio works
- › Sound production in TV (including alive programs)

FILMOGRAPHY:

- › Film *Roses* is a direction debut.

ROSES ›

For almost 5 years a camera has been following 7 sensitive women from a bizarre, intellectual cabaret named “Dakh Daughters”. From the times of Euromaidan and the war in the Eastern Ukraine, their popularity has been growing considerably. These women are being watched from the inside by their colleague, Iryna Stetsenko, a sound director who was influenced by these women so much that she decided to become both a film director and a character in it. Seven individuals come together as one, strong female entity, which empowers and inspires changes, giving love and promoting self-awareness and creativity.





MARIA SICHANIN

Born 18.10.1991, in Tbilisi (*Georgia*).

EDUCATION:

- › 2010-2016 / Shota Rustaveli Theatre and Film University, direction (bachelor and master), (*Tbilisi, Georgia*)
- › 2016 – present / Shota Rustaveli Theatre and Film University, direction (doctorate), (*Tbilisi, Georgia*)

WORK EXPERIENCE:

- › 2012 / TV "PIK" assistant of the director
- › 2015 / TV "Iberia", director of the medical show "Remission".
- › 2016 / "Art Boom Studio" (Russian-Ukrainian Children's Creative School), teacher of the course „Little movie lovers"
- › 2016 – present / professor's assistant at the film and television department at Shota Rustaveli Theatre and Film University (*Tbilisi, Georgia*)

FILMOGRAPHY:

- › 2011 / *Diagnosis* › video art.
- › 2012 / *I.I.I.5* › short film
- › 2013 / *The Endless Step* › short film
- › 2014 / *Traffic Lights* › short film
- › 2014 / *Looking China* › documentary project "New Home"
- › 2015 / *H.F.F and TAFU* › documentary / fiction project
- › 2016 / *Lost Paradise* › short film
- › 2016 / *Soul Evolution* › short film
- › 2016- present / *Let's not Talk About Him* › short film

366 DAYS ›

The main character of this movie is the director's mother – a poet writing every day about the events from the past or emotions she has. These poems take us to her inner world built on memories. Memories of being captured and taken to Georgia by her husband; of being separated from her daughter for 14 years due to the Russo-Georgian war; of a supposed pregnancy which turned out to be a tumour. She closed herself in her home avoiding almost all interaction with the outside world. Her biggest dream is to publish a collection of poems and read them to an audience. Maybe thanks to this movie her dream will come true.





UKRAINIAN PARTNERS
OF THE PROJECT:

- > Centre for Modern Information Techniques and Visual Arts in Kiev
- > International Human Rights Documentary Film Festival Docudays UA (*Kiev*)
- > MaGiKa Film (*Kiev*)
- > Kiev National Theatre, Film and Television University named after I. Karpenko-Kary (*Kiev*)
- > Ukrainian State Film Agency (*Kiev*)



BELARUSSIAN PARTNERS
OF THE PROJECT:

- > Minsk Film School (*Minsk*)
- > Gallery „Y” (*Minsk*)
- > International Film Festival „Listopad” (*Minsk*)



GEORGIAN PARTNERS
OF THE PROJECT:

- > Shota Rustaveli Theatre and Film Georgian State University (*Tbilisi*)
- > Georgian National Film Centre (*Tbilisi*)
- > Caucasus School of Journalism and Media Management (*Tbilisi*)
- > Cinema “Rustaveli” (*Tbilisi*)
- > “Dom Kina” (*Tbilisi*)



POLISH PARTNERS
OF THE PROJECT:

- > Polish Film Institute
- > National Centre for Culture
- > Adam Mickiewicz Institute
- > Polish Institute in Kiev
- > Polish Institute in Minsk
- > Polish Embassy in Tbilisi
- > Polish Television
- > Belsat
- > Film School in Lodz
- > Wajda School in Warsaw
- > Gdynia Film School
- > Film Studio Everest in Lodz



THE DOCEDU FOUNDATION *is the producer of the project YOUNG EUROPE 2017 registered by Mirosław Dembinski.*

Its founding was the fruit of over twenty years of experience of the founder, both as a documentary maker and as a film producer running his own company Film Studio Everest, and his long teaching career at the Lodz Film School. Additionally he has organized international film-educational workshops “The World from Dawn till Dusk 2011-2016”, “Young People About Themselves 2014” and “Young People About Ukraine 2016”. Many well-known Polish film makers took part in them. This includes Marcel and Pawel Lozinscy, Jacek Blawut, Jacek Petrycki, Maciej Drygas, Vita Zelakeviciute, Wojciech Staron, Rafal Listopad, Milenia Fiedler, Andrzej Musial, Andrzej Sapija, Maria Zmarz-Koczanowicz, Maciej Cuske, Marcin Sauter.

These famous documentalists, experienced lecturers of film art at Film Schools in Lodz, Warsaw and Gdynia, they will also be tutors participating in the project „Young Europe 2017”.

A partner of the project is also the International Documentary Film Workshop (www.idw.in.ua). This was created by a non-governmental organisation The Centre for Modern Information Techniques and Visual Arts in Kiev. This institution is also the co-founder and co-organizer of International Human Rights Documentary Film Festival Docudays UA (www.docudays.org.ua).





In 2011, the first edition of THE WORLD FROM DAWN TILL DUSK was held in Minsk, Kiev, Moscow, Beijing and Tokyo.

The next edition took place in 2013 in Tbilisi, Chisinau, Yerevan and Bydgoszcz and the following in 2014 in Baku, Istanbul and Kolkata. The 2015 edition was in Havana and Wrocław and 2016 – in Jerusalem.

About 600 students, directors, cameramen, production managers, sound and film editors have participated directly in the workshops. Each time artistic supervisors worked intensively with the students for several weeks, preparing a film portrait of the city. The students were divided into groups and each group made their own, short etudes which later became a part of the larger whole. The collective work under the supervision of experienced tutors led to such construction of the individual works that they could be assembled to create an epic and coherent documentary film.

After the workshops all the participants and representatives of universities emphasized how unique the event was, how much it increased their film knowledge and how it affected their personal development.

15 one hour long documentary films portraying the cities were the immediate result of the workshops. In each of these cities the films made under the project were shown together with a number of selected films by the tutors who hold important positions for the Polish Documentary School.

All the shows attracted great interest. Every screening had an audience of hundreds of viewers. After the screenings there were interesting discussions about the differences and similarities between various countries which are very distant from each other in terms of culture. Intriguing syntheses were developed regarding the universal values common for all societies.

Details:

<http://docworld.pl/>



Whilst organizing THE WORLD FROM DAWN TILL DUSK project over the past several years, we have met many young people. We had the perfect opportunity to gain deep insights into their worlds and to get to know their problems. We are impressed by their sensitivity, passion and talent. It was during those meetings that we thought for the first time of YOUNG PEOPLE ABOUT THEMSELVES – young filmmakers from Poland, Ukraine and Belarus creating their own, personal films where their peers are the protagonists: young people at the start of their adult lives. The events of Euromaidan took place while the project was being carried out and they, as expected, became the main theme of the films.

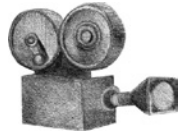
The first meeting was held in April 2014 in Kiev. Surrounded by the atmosphere of the ongoing historical events, inhaling the smoke of burning tyres in nearby Maidan, we worked from dawn till dusk in the common belief that those films which would be made under our projects had a very important mission to accomplish. We had the opportunity to become familiar with archival materials of our Ukrainian students. We were impressed not only by the content describing the shocking events from an emotional, direct perspective, but also by the interesting form: harmony of composition, lighting expression, movement dynamics.

The authors presented dozens of interesting projects which were subjected to a thorough analysis. Some of them needed additional documentation and other additions.

After the workshops in Kiev, the authors of the selected projects kept working on their development. First synopses were created and film materials were chosen. During an online conference we had another opportunity to discuss the current state of the projects. During the workshop in Warsaw the final versions of scripts were written and trailers were made. On the last day there was a pitch and each author had 10 minutes to present the project in a form of a trailer and a personal appearance in front of a number of publishers from the Polish television and film institutions. The pitching resulted in coproduction commitments and the next stage of the project has started film production.

Details:

<http://www.mom.org.pl>



Among several documentary projects which are the effects of YOUNG PEOPLE ABOUT THEMSELVES three films are completed.



ALISA IN WARLAND

script and direction / ALISA KOVALENKO, LUBOV DURAKOVA

Alisa is 26 when the revolution starts in Kiev. She's a student of film school, but above all, she's Ukrainian. This film describes her journey from Euromaidan to the war in the East. It's a sensitive diary of young woman lost in the shaky world. Living picture of her tragic experiences, feelings, pains. Alisa was taken captive by separatists, who thought she was a sniper from the Ukrainian army. She is not just a director anymore,

she becomes a participant of the events. It's also film about love between Alisa and her boyfriend, will love survive the danger?

Details: www.alisa.org.pl

The film was co-financed by The Polish Film Institute, The Adam Mickiewicz Institute, Polish Television Channel 2 and Channel Belsat. World Premiere of the film took place at International Documentary Film Festival IDFA in Amsterdam 2015. The Film received awards at festivals in Mexico and Morocco and was nominated to the AWFJ EDA Award for Best Female-Directed Documentary. Documentary was presented: in Genève, Brussels, Zagreb, Warsaw, Moscow, Kiev, Vancouver and many others.



WHEN WILL THIS WIND STOP

script and direction / ANIELA GABRYEL

This film tells four personal stories of one Crimean Tatar family. Their story concentrates, as in a lens, the extensive experience of people living under occupation. The difficulties, which affect this family, are experienced by the larger community and evolve extreme emotions. The main motive of the film is not the regime and the occupation itself, but its consequences, how it affects the lives of ordinary people who simply want to live, to love and to have a family.

Details: www.windstop.pl

Film was co-financed by The Polish Film Institute and The Polish Television Channel Belsat. The World Premiere of the film took place at the International Documentary Film Festival IDFA in Amsterdam 2016. The film was awarded there with ARRI IDFA for best student documentary



PIANO

script and direction / VITA DRYGAS

Antonetta Mischenko, a student at the Music Conservatory in Kiev, saved a piano which has been carried to the barricades. Thus began the history of the instrument, which has become a symbol of the peaceful revolution in Ukraine and also the resistance to authoritarian rule. We know the fate of the piano through four characters – a young Antonetta, who first played the music of Chopin and Ukrainian anthem on the Maidan; Lyudmila Chichuk, world famous composer; Volodymir, soldier, and Bohdan, the masked man who discovers love for unusual instrument.

Film was co-financed by Polish Film Institute and Polish Television Channel 2. Documentary was awarded at Cracow Film Festival (for: „poetic and original presentation of Ukrainian revolution”) and Grand Prix “White Cobra” at Media Festival “Man in Danger” in Lodz 2015.





YOUNG PEOPLE ABOUT UKRAINE is another educational film project aimed at young filmmakers from Ukraine giving them an opportunity to make their own documentary films.

As before, we addressed young people who are about to become adults and who are asking themselves questions typical to adolescents: what is important, how to find your place in the world, what are my perspectives, what are my dreams? That day, these questions were taking on a new meaning for young Ukrainians. How to define yourself in face of the dramatic situation of the fatherland? The choices they made were unusually dramatic – they often put a lot at stake. We wanted them to depict these problems in their films.

As in the case of the “Young People About Themselves” project, it ended with the presentation of scripts and trailers, but this time again we will not abandon our students at this stage. We would do our best to make sure that as many of their ideas as possible were made into films presenting the image of modern Ukraine. This way our students would fulfill their professional ambitions of being present in the European media.

Details: <http://www.youngukraine.eu>





Ten documentary projects are the effects of YOUNG PEOPLE ABOUT UKRAINE. Four films are in production.



HOME GAMES

direction / ALISA KOVALENKO

“Home Games” is a story about one year in the life of Alina, a 20-year old girl from the Kiev suburbs. A year in which she goes through a number of new experiences her difficult adult life brings her. Nevertheless, Alina is able to resist the adversities thanks to her passion for football, which helps her make her way up from the streets to

the national youth team. Before she turned 18, Alina became one of the best female football players in her country. She is now, however, forced to return to her family – her alcoholic mother, who having left prison, gave birth to two more children – Alina’s younger siblings. She wasn’t a good parent, though. The situation becomes extremely dramatic when Alina’s mother dies at the age of 39. Alina gives up on her training to look after her younger siblings. Football has now become overshadowed by other worries. The situation at home gets worse and worse. To cap it all, the kids’ father loses his job, which makes him drink more.

Should Alina take their mother’s place for her brother and sister? Should she save her family or perhaps pursue her athletic dreams?



THE PROJECTIONIST

direction / YURIY SHYLOV

Valentyn is a projectionist. He has been working for 44 years in one of the oldest cinemas in the centre of Kiev. It is his last year at work and the first year in retirement. The action takes place in the projectionist’s booth in which, through a tiny window, you can see a screen with big events projected on it, such as love, war and politics. Valentyn uses one hand to operate the equipment and the other to raise a glass of liquor

in the company of his friend – an Afghanistan war veteran. He dances with the casting company's girls, who rented an office next door. He cuts hair for his 80-year-old friend, who can't afford a hair-dresser. Valentyn is an eccentric, energetic and communicative person. He is at the centre of attention and feels that everyone needs him. Nothing changes until one day a fire breaks out in the cinema and Valentyn is forced to retire. He lives in a small old house on the outskirts of Kiev, where he looks after his bedridden mother 24 hours a day. He encounters countless hardships in his life which he always tries to overcome with a smile. What Valentyn really struggles with, however, is coming to terms with his retirement and old age.



THE ELVES' TOWER

direction / POLINA KELM

Sergei is a film director with a huge passion for theatre. He believes that art can change the world for the better. Recently, he's made a psychiatric facility a testing area for this. He is working with patients in occupational therapy on the staging of a fairytale drama "The Elves' Tower" written by one of them. With great patience, insight and understanding, he responds to their quirks and limitations, he skillfully stirs their creative passions. He does not avoid intellectual proximity

with the inmates. He tries to make their relationships mutually beneficial and he gets good results. He allows their roles on stage and in life to merge, creating a conglomerate of personality and blurring the boundaries between the real and the fictional worlds, between normality and mental illness.



THREE SISTERS

direction / YULIYA HONTARUK

This is the story of my mum and her two sisters. It is a film about friendship and disappointment, loneliness and old age, about how time changes people and how it can change love to hate, even for your own sister. Life has changed them – old friends became strangers. How did it come about that, in their retirement age, each of them feels lonely, bitter, forgotten and useless? Should they rather not act together to address these feelings, to support each other and together soothe their fears? There was nothing between them really that would justify the current hostility. They hurt each other, taking no notice of the fact that there may not be enough time for apologies. Will the sisters find a common understanding and will they be able to forgive each other? They come to a village, to the house of their childhood, and that's where the most interesting part begins...



Outstanding Polish and Ukrainian documentary filmmakers are the artistic supervisors of the project YOUNG EUROPE 2017

ARTISTIC SUPERVISORS



JACEK BŁAWUT /

A teacher at Wajda School and Film School in Lodz. He has made documentaries for over 30 years. He has realised about 30 films, the most prominent are:

1990 / *The Abnormal*
 2004 / *Born Dead*
 2005 / *A Rat with the Crown*
 2007 / *Warrior*
 2008 / *Before the Twilight*
 2012 / *Man at War*

He received over 60 international film festival prizes, among them: Grand Prix Toronto; Silver Lions Gdynia; Golden and Silver Hobby-Horse Cracow; Special Prize Mannheim; Special Prize San Sebastian; White Cobra Lodz; Grand Prix Kanton, Von Sternberg Prize in Mannheim, Grand Prix Tampere



MIROŚLAW DEMBIŃSKI /

A teacher at Film School in Lodz. He has made documentaries for over 20 years. He has realised about 30 films, the most prominent are:

1989 / *Orange Alternative*
 1999 / *Icarus*
 2004 / *Losers and Winners*
 2006 / *A Lesson of Belarusian*
 2007 / *Music Partisans*
 2012 / *Kotan's Children*

He received over 80 international film festival prizes, among them: Special Prize Amsterdam; Special Prize Oberhausen; Special Prize Leipzig; Prix Europa Berlin; Bronze Hobby-Horse Cracow; Golden Gate San Francisco; White Cobra Lodz



JACEK PIOTR BŁAWUT /

Graduated from Academy of Fine Arts in Wrocław and from Wajda School, post graduate student in Film School in Lodz. He is a director and cameraman of documentaries and co-author of scripts of features films, the most prominent are:

2005 / *Eres from Altai*
 2011 / *The Lake*
 2012 / *I, Deaf*
 2012 / *Loneliness of Sound*
 2013 / *The Cub*
 2016 / *How to Destroy the Time Machines*
 2017 / *The Day of Chocolate*

He received several film festival prizes, among them: Krzysztof Kieslowski Prize in ScripTeast Programme for the best script to feature film at Film Festival in Cannes, Silver Hobby-Horse Cracow, Special Prize Camerimage.



GENNADY KOFMAN/

A teacher at Kharkiv National University. He has made documentaries for over 20 years. He has realised over 20 and produced over 30 films, the most prominent are:

2012 / *Beyond the Euro*
 2014 / *Rainbow over the Karakum Desert*
 2014 / *Vagrish and the Black Square*
 2014 / *The Living Fire*
 2015 / *The Dybbuk. A Tale of Wandering Souls*

Those films were awarded several times, among them: Special Prize at Hot Docs, Special Mention Odessa, Prize for the best documentary Olympia, presentation at film festival in Karlovy Vary, Silver Hobby-Horse Cracow, FIPRESCI Prize Odessa.



OTAR LITANISHVILI /

A teacher at Film School in Tbilisi and dean of the Film and TV faculty. He has made documentaries, features and tv programmes for over 25 years. He has realised about 30 films, the most prominent are:

1981 / *Dribbling*
 1984 / *Homo Sapiens in Vacuum*
 2000 / *Impossible for Man, Possible for God*
 2002 / *The Benevolent Performance*
 2004 / *Dangerous Age*
 2006 / *It Is Truly Blessed to Meet You*
 2012 / *Mystery of Golden Fleece*

He received several awards at international film festivals.



PAWEŁ ŁOZIŃSKI /

A teacher at the Gdynia and Lodz Film School. During 20 years he has realized several films, the most prominent are:

1992 / *Birthplace*
 1996 / *Gutter*
 1999 / *The Way It Is*
 1999 / *Sisters*
 2004 / *Between the Doors*
 2009 / *Chemo*
 2013 / *Father and Son*

He received many international film festivals prizes, among them: Prix Europa Berlin, Special Prize Leipzig, Grand Prix, The Gold Hobby-horse and Silver Hobby-horse, Golden Dragon Cracow, Grand Prix "White Cobra" Lodz, Golden Doves Leipzig



WOJCIECH STAROŃ /

He has made documentaries for several years. As a cameraman he has realised a few dozen films, the most prominent are:

1998 / *Siberian Lesson* › dir. Wojciech Staroń
 2006 / *Saviour Square* › dir. Krzysztof Krauze
 2008 / *Before Twilight* › dir. Jacek Bławut
 2011 / *Argentinian Lesson* › dir. Wojciech Staroń
 2011 / *El Premio* › dir. Paula Markovitch
 2013 / *Papusza* › dir. J. Kos-Krauze, K. Krauze

He received many international film festivals prizes, among them: Best Cinematography Camerimage Golden Frog; Silver Dove Leipzig; Grand Prix Guangzhou; White Cobra Łódź; Silver Lajkonik Cracow; Grand Prix Cinema du Reel Paris

CO-WORKERS



MIROŚŁAWA DEMBIŃSKA /
artistic consultation



KATARZYNA ZIARNIK /
coordinator



VICTORIA OGNEVA /
production manager

CO-WORKING TUTORS



MARCEL ŁOZIŃSKI /
A teacher at the Wajda School in Warsaw (*Poland*), he has made documentaries for over 40 years, he has realised about 40 films which were awarded more than 50 times.



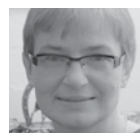
JACEK PETRYCKI /
He has made films for over 30 years (as a cameraman he has realised more than 100), he was awarded dozens of times at film festivals.



MARIA ZMARZ-KOCZANOWICZ /
A teacher at Film School in Lodz. For over 30 years he has made documentaries and directed the performances of TV theatre, she has created several dozen of them and was awarded many times.



ANDRZEJ SAPIJA /
A teacher and vice dean at Film School in Lodz, for over 30 years he has made documentaries and directed the performances of TV theatre; he has completed several dozen of them and was awarded a few times.



MILENIA FIEDLER /
A teacher at the Polish National Film School in Lodz (*Poland*), she has edited documentaries and features for over 20 years, she received several international film festival prizes.



RAFAŁ LISTOPAD /
A teacher at the Gdynia Film School (*Poland*), he has edited documentaries and features for a few years, he was awarded several times.



ANDRZEJ MUSIAŁ /
A teacher at the Polish National Film School in Lodz (*Poland*), he has made films for over 20 years (as a cameraman he has made more than 50), he was awarded many times.



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Project co-financed by:



POLISH FILM INSTITUTE



NARODOWE
CENTRUM
KULTURY



UKRAINIAN
STATE FILM
AGENCY

Graphic design: Jana Kulmatycka



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