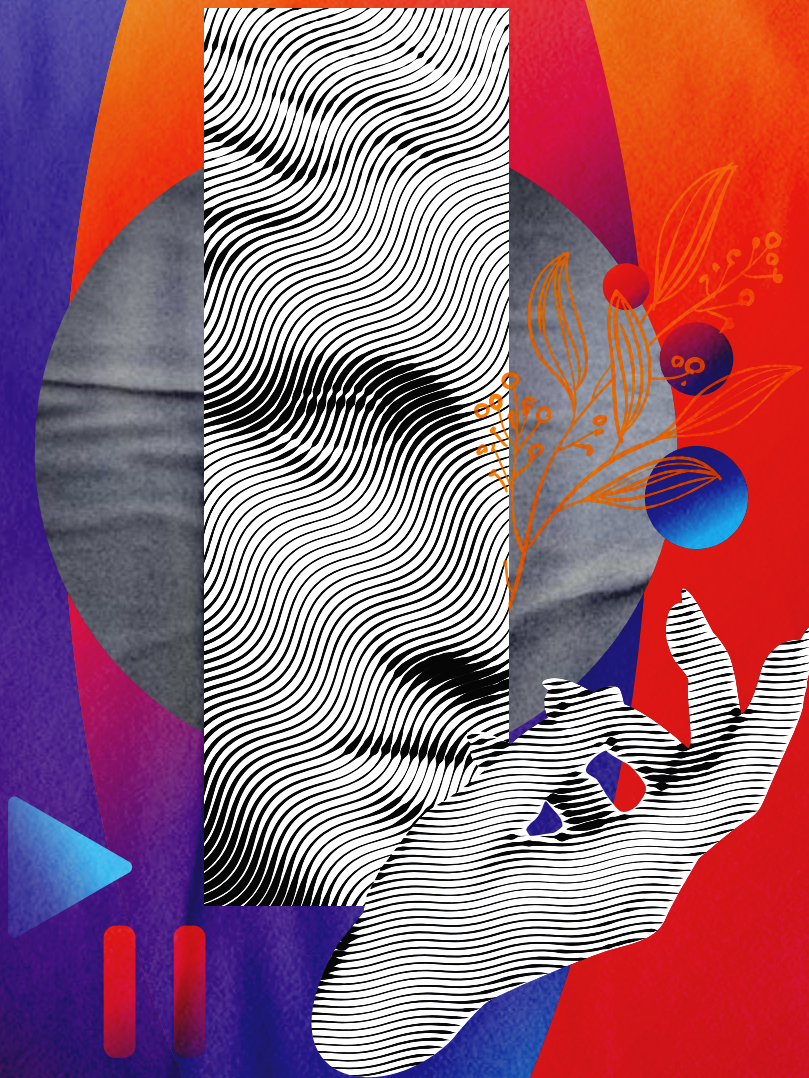


4th Forum of UNESCO Creative Cities of Film

HIGHLIGHTING THE ROLE OF WOMEN IN MEDIA



4th Forum of UNESCO Creative Cities of Film - “Highlighting The Role of Women in Media”

Gender equality is one of the developing goals of the United Nations and one of UNESCO's global priorities, which means that it is recognized as a key tool for social development and is essential for the development of sustainable development. The COVID-19 pandemic has exacerbated the continuing denial of women's rights and violence. Despite the steps taken to strengthen the framework of policies and laws, substantial (de facto) equality remains to be maintained in North Macedonia. Over the years, there have been several steps that strengthen the position of women in society. North Macedonia has ratified the Istanbul Convention of the Council of Europe and has prepared a National Strategy for Gender Equality 2021-2026. Progress in gender equality and women's empowerment has a central place not only in the 2030 Agenda for Sustainable Development but also in the accession of the country to the EU.

The introduction of more accurate gender statistics in culture is one of the goals of the National Strategy for Gender Equality. According to the statistics in the culture, women employees make about 40%, while women directors make up 37.5% versus 62.5% male directors. In the audiovisual media, since 2018, the Film Agency of North Macedonia has started preparing the strategy “Women in the

film industry”, in order to raise the percentage of female authors. Only 21% in the last 10 years are directed by women, mostly short films and documentaries. But in 2019, two of the six state-funded films were directed by women. In this regard, it is interesting to mention that in 2021 the Film Agency launched an initiative to highlight women involved in the Macedonian film industry in 2021. In this regard, it is good to mention that more and more women are enrolling in film studies, not only in the departments of directing and production but also in the departments of film camera, where a growing trend is noticeable.

Taking all of the above mentioned, and in continuation to the networking between the member cities of the UNESCO Creative Cities network, Film Center Bitola is organizing the 4th Forum of Creative Cities for Film from the UNESCO network “Women in audiovisual media - highlighting the role of women in audiovisual media” from 21st to 23rd November in Bitola. The topic has attracted particular interest and approval from other cities that are members of the network, especially taking into account the latest data and evidence from the European Audiovisual Observatory demonstrating the inequality between women and men in Europe. The statistics show that women make only one-third of film producers, and only 10% of film composers. For the European film industry, gender parity is still a long way off. Despite pledges by festivals, funding bodies and industry associations to work to narrow the gender gap, fewer than one in four working directors in Europe are female. The gender gap was most pronounced among cinematographers where women make up only 9 percent.



BITOLA

Located in the south of North Macedonia, Bitola is second largest city in the country with around 100,000 inhabitants. The city's film heritage originated from the early 20th century with the film industry now representing the backbone of the city's creative economy. Bitola's history with film dates back to the Manaki brothers, Yanaki and Milton who as film and photography pioneers, brought to Bitola – formerly named Manastir – the Bioscope 300 film camera. The brothers famously filmed the very first motion pictures shot in the Ottoman Balkans. Bitola is mostly known for the Manaki Brothers International Cinematographers Film

Festival and Non Professional Documentary Film Festival - Camera 300 which celebrated 40 years in 2019. Also, the city is recognized as an open studio and thanks to its famous for the beautiful locations, in and around the city, a lot of films are shot each year in Bitola and the surrounding villages. Near Bitola is Heraclea Lyncestis. It was an ancient city in Macedon, ruled later by the Romans. Its ruins are situated 2 km (1.2 mi) south of the present-day town of Bitola. It was founded by Philip II of Macedon in the middle of the 4th century BC. The city was named in honor of the mythological hero Heracles. The name Lynkestis originates from the name of the ancient kingdom, conquered by Philip, where the city was built.

Bitola became a UNESCO City of Film in 2015, joining 180 members from 72 countries. As a Creative City of Film, Bitola envisages:

1. Nurturing the vibrant role of film in Bitola's creative economy, notably by expanding the scope of the programme Film Center Bitola through public private partnerships involving public cultural centres, universities, academia and private production companies;
2. Fostering the city's cultural offerings through exhibitions, festivals, workshops and other events especially based on the film heritage of the Manaki brothers;
3. Positioning Bitola as an international hub for film creations;
4. Exchanging experience and knowledge with other Creative Cities of Film

Bitola is one of 21 Cities of Film in the network. As part of the network, Bitola gets new opportunities for promotion and further development of the film story of the city. This potential was recognized by the Ministry of Culture of North Macedonia. Namely, in 2019 a first forum was held with the participation of representatives from other cities on the UNESCO film city network. In 2020, the second Forum of Creative Cities from the UNESCO network in Bitola was held, with a focus on various topics from the creative industries and film, sharing experiences, workshops and similar. In 2021, the Third Forum managed to gather more than 30 domestic and foreign participants with the support within the UNESCO Participation Program for 2020-2021.

PROGRAMME

November 21 - Day 1

20:00 Screening of films produced in the UNESCO Creative Cities of Film

November 22 - Day 2

9:30 Registration of participants

10:00 Welcome speeches

10:30 Presentation and introduction of representatives of the UNESCO Creative Cities of Film Network

11:30 Women in the audiovisual sector in Bulgaria and Sofia - dynamics of processes for the period 2008-2020

12:00 Short break

12:20 Presentations of domestic participants

15:30 Networking sessions

18:00 Screening of films produced in the UNESCO Creative Cities of Film

20:00 Screening of films produced in the UNESCO Creative Cities of Film

November 23 - Day 3

10:00 Introductory speech

10:15 Presentation of projects between UNESCO film cities

11:00 Discussion on possible collaborations

11:45 Closing remarks

12:00 Short break

12:20 Meetings and visit to the Creative Industries Expo

14:00 Visit to a historical site

18:00 Screening of films from UNESCO cities

20:00 Screening of films from UNESCO cities

November 24 - Day 4

Departure

Moderator Ljubica Angelkova

*presentations and discussions at the Forum will take place in the Officerski Dom (2nd floor)

*film screenings will be held at the Manaki Cinema

UNESCO Creative Cities Network

Created in 2004, the UNESCO Creative Cities Network (UCCN) aims to make creativity an essential driver for sustainable urban renewal and development. Today, the Network comprises 246 cities, working together towards common objectives: placing creativity and cultural industries at the core of development plans at the local level, and actively cooperating through inter-city partnerships at the international level. To foster partnerships and synergy, the UCCN cities are designated in one of the seven creative fields covered by the Network: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music.

The UNESCO Creative Cities Network represents an immense potential to assert the role of culture as an enabler of sustainable development – Irina Bokova Director-General of UNESCO. The Network is a key partner of UNESCO. It is a forum for brainstorming the role of creativity as a driver and an enabler for sustainable urban development, and a platform for action and innovation towards integrating culture into the 2030 Agenda for Sustainable Development.

Bradford was made the first UNESCO City of Film in 2009, and ever since, cities from around the world have aspired to receive this lifelong accolade. One of seven art forms within the UNESCO Creative Cities Network (UCCN), each City of Film commits to innovative thinking and creative development.

UNESCO Cities of Film span the globe, from Japan to South America, bringing this international and thriving sector closer together, encouraging partnerships and the exchange of ideas. Each City of Film brings a unique film heritage defined by our varied histories, filled with great minds and inspiring innovators who led cinema and the moving image to what it is today.

From Bradford (UK)'s designation in 2009, Sydney (Australia) was designated in 2010, Galway (Ireland), Busan (South Korea) and Sofia (Bulgaria) in 2014, Santos (Brazil), Rome (Italy) and Bitola (Macedonia) in 2015. After 5 cities were designated in 2017, Qingdao (China), Bristol (UK), Yamagata (Japan), Terrassa (Spain), Lodz (Poland), since 2019 Cluj-Napoca (Romania), Cannes (France), Gdynia (Poland), Potsdam (Germany), Mumbai (India), Sarajevo (Bosnia and Herzegovina), Valladolid (Spain), Wellington (New Zealand) have also become members of the Network. Today there are 21 cities in the film cluster.



Galway	Bitola	Bradford	Bristol	Busan	Cannes	Cluj-Napoca
Yamagata	Potsdam	Sofia	Sydney	Terrassa	Valladolid	Wellington
Qingdao	Gdynia	Łódź	Mumbai	Sarajevo	Santos	Rome

UNESCO Creative Cities of Film network

Representatives

POTSDAM, GERMANY

Potsdam is the first German city to be named a UNESCO City of Film. Located right outside Berlin, Potsdam is home to Babelsberg Studios, the oldest large-scale film studio in the world, which has produced films since 1912. Many national and international actors and directors have worked in Potsdam and at Babelsberg Studios. "Der Blaue Engel" (The Blue Angel) with Marlene Dietrich was shot there, as was Fritz Lang's "Metropolis". The city hosts a number of film festivals and events, including The International Film Festival Sehsüchte, now Europe's largest student film festival, the Moving History Festival, specializing in historical films, the Jewish Film Festival Berlin-Brandenburg, and the Festival of Environmental and Nature Films.



Lisa Nawrocki Lisa Nawrocki studied Digital Media Culture (B.A.) and Media Studies (M.A.) at Film University Babelsberg KONRAD WOLF in Germany. During this time, she produced short films and worked four years for the International Student Film Festival Sehsüchte. In 2020 she was part of the festival management and led the festival during the pandemic to its first hybrid version. Since 2019 she is the Focal Point for the UNESCO Creative City of Film Potsdam. interdisciplinary program of Art, Culture and Image Media.



TERRASSA, SPAIN

With its first film screening held in 1887, Terrassa had already begun to establish itself as one of the pioneer cities in Spain for the film industry. Reinterpreting the industrial modernism on which its growth was based during the 20th century, the city set about consolidating its film industry in the first few years of the 21st century through the development of an educational ecosystem with audiovisual training and the building of the Centre for Conservation and Restoration of the Catalan Film Archive, which spans one hundred years of regional cinema history. The city has, over the last decade, witnessed the development of a major amateur film movement, led in particular by the architect Jan Baca and the painter Antoni Padrós, who approach cinema as a new, cross-cutting and universal language. In addition to being one of the most important centres of audiovisual creation in Spain, Terrassa is the location of the Escola Superior de Cinema i Audiovisuals (ESCAC) which counts among its alumni Juan Antonio Bayona, the director of *The Impossible* and *The Orphanage*, which was awarded the Goya Prize. Working jointly with the municipality, ESCAC is behind the Base Film Festival, an event interspersed with screenings of the first films of young talent. Terrassa is also home to the Catalonia Audiovisual Park (Parc Audiovisual de Catalunya - PAC), a major production centre composed of a number of film studios, an incubator for the creative industries and an enterprise cluster.



Jordi Hernández-Prat, free-verse engineer.

A multi-potential creature of the Film Industry who is so happy to deal with complex technical challenges, creative solutions, talent transfer and disrupting strategic decisions. After 15+ years of frontline professional experience I have improved skills in very different fields, transforming and updating me so many times and not only after successful achievements but also as a result of the mistakes. Used to diving into the very muddy waters to turn an old ancient hospital, beginning from scratch (in 2006), into a topnotch film studio now including a hub of 30+ companies and 10.000+ m2 of production facilities, that was designated as "Best Practice in Innovation 2009" by the European Commission. 365/24h manager of all sort and unexpected issues, daily used to collaborating with the production's teams of very significant companies (Netflix, Movistar+, Gestmusic-Endemol Shine, Lionsgate, RTVE, Filmax, CANADA...) Finally earning a deep knowledge of the whole content-production process, from the more creative part to the technical one, as of the entire audio-visual sector in Spain and Europe. One realizes that high efficiency, team-working and respect, resilience, rigor, honesty and good humor, are key points because they mean tons of money and trust.



VALLADOLID, SPAIN

Historic capital of Spain, Valladolid has a centuries-old cultural heritage that is the bedrock of the modern-day city. Home to one of the oldest film festivals in Europe, the Valladolid International Film Festival, also known as SEMINCI, the festival screens some 100 long and short films from different countries each year. One of the oldest universities in the world, Universidad de Valladolid, can be found here, with sites dating back to the 1400s. The Valladolid Film Office coordinates filming in a city famous for welcoming Orson Welles to film 'Mr Arkadin' in 1954, an experience shared by Spanish novelist and journalist, Miguel Delibes in 1985. Valladolid hosts a variety of accessible cultural events, including public open-air screenings, the Rodinia Short Film Festival and the International Exhibition of Cinema and Sexual Diversity.



Guillaume Rousseau Guillaume Rousseau, Nov 1972. Born in Paris (France), he pursued his higher studies at Paris IX Dauphine University. At the age of 25, he decided to change his life and moved to Madrid, Spain, where he studied MBA at the school of economics. Then, he developed his career as a strategic consultant for large companies until he founded his own consulting company in Tourism, Gastronomy and Culture. He has carried out projects for the City Council of Madrid, Government of Cities from Barcelona County, Priorat County (Catalunya) and for the United Nations World Tourism Organization.

In 2018, he was chosen to carry out the candidacy of Valladolid (Spain) to the UNESCO creative cities network, culminating the project with the accession of the

city in 2019. Since then he has been the technical coordinator of Valladolid City of Film and has participated in Gdynia Polish Film Feature Festival, Santos UNESCO Film Festival 2022 and in several SEMINCI editions. This year at International Film Week of Valladolid (SEMINCI), he has co-organized the WIFI meeting: Women in the Film Industry.



ŁÓDŹ, POLAND

Situated in the heart of Poland, Łódź is the third most populous Polish city and a film capital of the country. Basing on a splendid heritage of the Feature Film Studio, where the greatest masterpieces of the Polish film were made, a half thousand of creative enterprises operate here in the film industry, and Łódź Film Commission ensures comprehensive assistance to producers. Three public art academies provide professional staff for the industry. The world-famous Łódź Film School polishes talents of the most outstanding artists of Polish and world cinema. The Academy of Fine Arts educates future props masters, costume designers, scenographers, lighting designers, animators, multimedia designers and art critics. The Academy of Music offers studies in film music composition, sound production and music in the media. The History and Theory of Film Department at the University of Lodz is the longest-operating university-based film research centre in Poland. The Central Film Education Cabinet offers courses for children and youth. Łódź is also home to numerous film-related festivals, among which the Festival of Film Critics Kamera Akcja, the Cinergia Forum of European Cinema, the Man in Danger Media Festival or the International Nature Film Festival gather both local and international audiences. The Film Museum offers unique collections of exhibits, and the newly established National Centre for Film Culture, upon completion of the construction work in 2019, will bring to life spectacular expositions devoted to the audio-visual technologies, the process of filmmaking, and the history of Polish film culture, as well as a multimedia research lab and learning spaces.



Sonia Bacchus Sonia Bacchus graduated on the Academy of Fine Arts in Łódź in Stanisława Strzemińskiego. Already in Academy she started working on various film productions as an assistant costume designer. After graduation she continued working on costumes and on set design. She moved from Poland to England, but as she worked in film industry she traveled to different countries with productions: Lithuania, Luxemburg, Greece.

The films she worked are: Proof of life, Four Feathers, Nicholas Nickleby, George and Dragon, Elizabeth I, The Damned United.

She is a mother of two children and when her daughter (second child) was born in 2009, she quit her film work. That period she was self - employed in England as an Art Presenter and Art Teacher. In 2021, Sonia with her family decided to return from England to Poland. Since 2022 she has been working as a film education specialist at NCKF (National Center for Film Culture) at EC1 - Łódź City of culture, where she runs manual workshops.

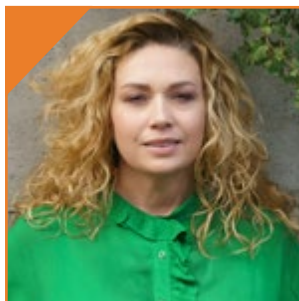


GDYNIA, POLAND

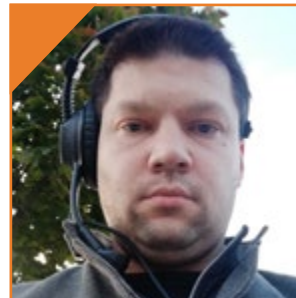
With unique features including a waterfront and beach seascape, Gdynia is a city that captivates with its youthful energy, delights with its nature and modernist architecture. Gdynia lives and breathes culture and art. Its identity, community, and spirit are expressed through film. Often called the 'Seaside Capital of Film', it consistently builds on its position in the international arena, while not forgetting that the inhabitants create the city. The city actively pursues strategies for developing film culture. It is now home to the Polish Film Festival – one of the oldest film events in Europe, promoting Polish cinema widely. The Gdynia Film Centre is also unique in the film landscape, with its pillar activities including the Gdynia Film School, Studio Cinema, festivals, and film events. The city is home to over 130 companies and institutions operating in the film industry. Film drives the city's socio-economic development.

Film is one of the pillars of the municipal cultural policy. It is included in Gdynia Development Strategy 2030 and continuously supported by the City.

Film activities of non-governmental agencies and bodies in Gdynia are based on strong creative sector, which gathers creators, cultural animators and private companies.



Kinga Plicht – born in 1977 in Gdynia. Graduated from Political Science at the Faculty of Social Sciences and Human Resource Management at the University of Gdańsk. While still a student, she collaborated with the Tri-City media, writing articles for newspapers. Since 2000, she has been associated with the cinema industry. For eleven years she was the director of the Gdynia multiplex, and since 2015 she has been managing the arthouse cinema at the Gdynia Film Centre. She was also associated with the Gdynia Town Hall, where she worked in the Office of the Mayor of Gdynia. For over a dozen years, he has been permanently co-organizing the Polish Film Festival in Gdynia, organizing the work of festival cinemas and sales, and cooperating with the programming department. In addition to cinema and film, her passion is cuisine, for several years she has been running her own gastronomy.



Łukasz Cichowski. Deputy Head in Department of Culture in Gdynia City Hall. He studied sociology (B.A.) and administration (M.A.) at University of Gdansk. Finished postgraduate studies: public procurement (2015) and management in culture (2019). Experienced local government official, culture animator and event organizer. Basketball referee since 2004.



SOFIA

The history of cinema in Sofia dates back to the beginning of the twentieth century. Over the decades, Sofia has become the center of the Bulgarian film industry. Movies produced in the city have on many occasions been presented at international festivals. As a part of the

UNESCO Creative Cities Network, Sofia will maximize its potential and broaden its outreach as a City of Film. Sofia is home to a wide variety of cultural enterprises and an active service sector focusing on the film industry. Many professional organizations bringing together film directors and producers are also based in Sofia. The municipality of Sofia has therefore decided to target the expansion of the film industry as a strategic factor for the city's sustainable development,

with special focus being given to the stabilization and growth of small cultural enterprises. Bulgaria's biggest film school (NAFTA) is located in Sofia. It has gained wide attention through the organization of several international student film festivals. Over the past eighteen years, the Sofia Film Festival has emerged to become the Balkans' largest and most important film festival. Furthermore, the National Film Archive, focusing on the rich history of film in Bulgaria, is also located in Sofia.



Bilyana Genova was born in 1971 in Sofia. She graduated from the Sofia University "St. Kliment Ohridski". She specializes in the history of culture at the State University of Milan. From 1995 to 2016 is a gallery artist at the Natali Family Gallery, co-organizer of the Autumn Salon of Bulgarian Art Vadenoyen, the Netherlands and five exhibitions of Bulgarian art in Venice. From 2016 he is Director of the Culture Directorate in Sofia Municipality and coordinator of the Municipal Program "Culture".



Diana Andreeva – Popyordanova Ph.D.

Dr. Diana Andreeva - Popyordanova is director of the Observatory of Cultural Economics. She earned a PhD in Cultural Economics from the University of National and World Economics - UNWE. Since 2009, she teaches "Marketing and advertising" and "Financing of performing arts"; at the National Academy of Theatre and Film Arts. In 2014, she became a permanent assistant professor at the University of National and World Economy. Diana Andreeva

has published numerous articles in recent years and has participated in various Bulgarian and international research teams in the field of cultural economics and financing. Since 2010, she is co-editor of the Compendium of Cultural Policies of the Council of Europe, (together with Assoc. Prof. BilyanaTomova).



Ralitsa Assenova, graduated from the Sorbonne Nouvelle Paris 3 in Theatre and in Cinema Studies. She also studied in the University of Bologna, where she wrote a research paper on the work of Pier Paolo Pasolini. Ralitsa Assenova has worked on many cultural projects both in France and in Bulgaria. She also has experience in the field of cultural journalism and has specialized in European policies and cultural projects. Co- founder of the Bulgarian NGO and initiator of its "Cinema in school" programme. Ralitsa is lead

organizer and director of the festival Meetings of Young European Cinema in Sofia and coordinator for Bulgaria of the projects CinEd – European Cinema Education for Youth and Le Cinéma cent ans de jeunesse. She is also a PhD student in the field of film education policies and practices in Europe.

Participants from North Macedonia



Vesna Ristovska is highly qualified and experienced person in the film industry. She has organized several film festivals, worked in the casting and directing of short films, and has successful experience working as assistant director and casting director of feature films. She graduated Master of Film Directing at the Neofit Rilski Faculty in Bulgaria, and upgraded her work experience in several countries across Europe with skills in organization, management, pressure work and teamwork, in addition to her language skills, which include fluency speaking English and Bulgarian. In 2012, she founded her own film production company with which she works on several short and long film projects in the country and the region and also was part of many film projects and events like project coordinator. From 2019 she is President of the Bitola Films Center and until now, under her coordination and in cooperation with the film cities of UNESCO, successfully were held and realized three editions - Forum of Creative Cities of UNESCO in Bitola.



Marija Dzidzeva is film director, born on 24.12.1970 in Gevgelija, Macedonia. She graduated Macedonian Literature in 1994 at the Faculty of Philology and Film and TV direction in 2000 at the Faculty of Dramatic Arts in Skopje.

She is the author of the films: "Miss Amnesia", "Tony Mandza's List", "Look at life through my eyes", "Looking for happiness", "Some different stories" (segment "Macedonian story"), "Second chance", "A man with two faces". She also

works as a director of several television documentaries, as well as the realization of various television projects. In the period from 2015 to 2018, she was employed

at the Film Academy at "Goce Delchev" University in Shtip.

She actively participates in film education of children and youth by creating and implementing film workshops.



Marina Trajkova graduated from the Institute for Gender Studies at the Faculty of Philosophy of the University "St. Cyril and Methodius" in Skopje. She is an associate at Agency for Audio and Audio-Visual Media Services of the Republic of North Macedonia (AVMU), in the Department for Human Rights and Media Literacy at the Department for Program Affairs. She works on analyzes and reports related to gender and LGBTI topics in the media, hate speech and discrimination in media content, as well as in the field of media literacy. She is the author of many papers in the field of gender and media.

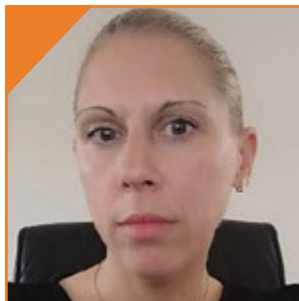


Mimi Gjorgoska-Ilievska, M.A.

Mimi Gjorgoska-Ilievska is a film professional, university professor, senior film archivist and film researcher actively been involved in the film industry and in the field of audiovisual heritage preservation for more than 20 years. Current she holds an advisory /councilor position in the Directorate for Protection of Cultural Heritage within the Ministry of Culture regarding legislation, strategy, identification, protection and use of audiovisual and written heritage. After her initial employment in the Cinematheque of Macedonia and working as a trainee and expert in the Secretariat of the intergovernmental organization Audiovisual Eureka in Brussels, she has served for eight years as a Director of the National Film Archive - Cinematheque of Macedonia and as an Executive Director of the Macedonian Film Agency.

From 2011 until 2017 she was a national representative of Macedonia in Eurimages (Council of Europe's European Cinema Support Fund) and was also

an active and first Macedonian member of the Executive Committee of FIAF (International Federation of Film Archives) and Executive Committee of ACE (Association of European Film Archives). She is member of the European Film Academy, recipient of numerous awards at home and abroad, including Svecena gramota from the Minister of Culture of the Republic of Bulgaria and the title of Knight of the Order of Arts and Letters (Chevalier dans l'Ordre des Arts et des Lettres), one of the four most prestigious awards of the French Republic.



Daniela Stankovska Plachkovska

Graduated in political science and master's degree in cultural studies. Since 2008 actively works and contributes to the film sector as an employee of the Film Agency, which is the legal successor of the Film Fund of R.M. During its entire operation, it is actively involved, as well as making a great contribution to building a consistent film policy, according to which a model and concept was built for the continuous development of film and film activity in our country.

She was a national representative in the European network of film commissions EUFCN, a member of the executive committee of SEE Cinema Network, as well as a member and deputy national representative in the organization of the same name, President of the interdepartmental commission for determining the conditions and criteria for approving funds and providing a proposal for payment of funds intended for the production of a domestic documentary and a domestic feature program at the Ministry of Information Society and Administration, member of the Commission for the Right to Return at the Film Agency, Executive Director of the third edition of the Youth Film Festival "Giffoni Macedonia".

She participated in the realization of international events and projects such as: presentation of Location Pavilion -Japan Content Showcase 2015, FOCUS location and production event 2015, project manager of EAVE Producer Workshop 2015, project manager of Film Festival for Youth "Giffoni Macedonia" and the project "Giffoni Travels", implementation of the European Film Academy Young Audience

Award 2015 project, etc. She is one of the authors of two editions of the Location and Production Guide brochure, co-author of five editions of the Macedonian film production catalog, as well as participating in the implementation of the "Filmographies" Project (data from the Film Fund of the Republic of Macedonia). On her initiative in December 2021. a Film Literacy Working Group was established as part of the structure of the Media Literacy Network, and she is its coordinator. From April 2022 was selected as an assistant professor at the International University Europa Prima-Skopje.



Smilka Janeska-Sarkanjac

Associate Professor at the Faculty of Computer Science and Engineering, University "Ss. Cyril and Methodius" in Skopje. She has a Bachelor's degree at the Faculty of Electrical Engineering, University "Ss. Cyril and Methodius" in Skopje, Department of Computer Engineering and Automatics. She earned her M.Sc. degree in 2009 on the subject "Information Technology in the Strategy of the Company".

In June 2011, at the same faculty, she has defended her doctoral dissertation titled "Strategic Models of e-Governance". She has years of experience in the ICT sector in Macedonia, and has worked in ICT departments in several companies in the private sector, on various positions, starting as a programmer, business analyst, IT administrator, team leader for development of application software, and as Director of Department of Information Technology. Also, she has worked on several projects as a senior IT expert for the European Union, EBRD and for the World Bank.

She is the General Manager of Media Solutions, one of the first full service digital marketing agencies in the country, which gives her an opportunity to work in the new media industry. Since December 2017, she is the President of the Program Council of Macedonian Radio Television.



Snezana Lupevska Sozen

Snezana Lupevska is one of the senior journalists in investigative journalism and journalism in conflict situations with 17 years of experience in media and journalism. She had many trainings and seminars in USA and EU countries regarding investigative journalism. In 2004 USA embassy in Macedonia also awarded Ms. Lupevska for extraordinary and outstanding accomplishments in supporting democratic values and principles that have contributed to the progress in Macedonia. She was awarded the Golden Ladybug award as Best TV reporter in Macedonia, 2001, and was handed the Award from the Association of Journalist of Macedonia for best investigative stories magazine KOD in 2011.

Since August 2021, she is a Manager of TV Telma, one of the first private broadcasters in Macedonia.



Elena Bojadjieva – Cvetkovska

Elena Bojadjieva Cvetkovska is more than ten years' professor at the photography department at International University "Europa Prima" in Skopje and for three years dean of the Faculty of Film at the University "Europa Prima". Since 2019th she's is President of UMPACI (Union of Macedonian professional associations in creative industries). She has worked on numerous projects and exhibitions, as well as a

selector for international competitions. Her activities are connected with creating and promotion of educational projects and activities in the field of creative industries, as well as development, preservation and nurturing of culture and cultural heritage, through participation and organization of various activities. Since 2021, she is the President of AKI, Association of creative industries under the Economic Chamber of N. Macedonia.



Sasha Stanishik

Sasa Stanisic is an independent director, producer and writer. He graduated in World and Comparative Literature and Film and Tv directing in Skopje. He is an assistant professor of Film and Digital Media at International University Europa Prima. He is a director of several short films and TV shows (Down from Heaven, Mangava Disko Punk, Sara The Myth). He is the manager of Cutaway d.o.o.e.l. – a production

company based in Skopje, engaged in distribution and production of films. With Cutaway he started cinesquare.net, a VoD platform in South Eastern Europe that is focused on European and Independent content, which covers all countries from the region. He is a regular visitor to biggest film festival in Europe (Berlinale, Cannes) and is regular guest to European forums and events concerned with online distribution as well filmmaking.



FILMS

SECOND CHANCE

Marija Dzidzeva / 2019 / N.Macedonia / 76' / feature

Second Chance interweaves three stories of three women living in the same apartment complex, creating a kaleidoscopic observation of the unique experience of being a mother and the self-sacrifice involved in bringing life into this world. Each one of these women is trying to find meaning in her existence during the absurd and meaningless times on the verge of civil war in Macedonia. Each of them faces their own demons while trying to preserve their humanity for a sign.



PURSUIT OF LUCK

Marija Dzidzeva / 2013 / N. Macedonia / 65' / documentary

Eight single men, full of hope, departed on a long journey to Moscow to pursue the luck. How strong is their faith that the salvation could be in a woman? And what could a woman do for love? The Pursuit of Luck is a documentary film consisting of 3 stories (Hope, Faith and Love) in which the destinies of the main protagonists intertwine in their efforts to find happiness.



KAVAL

Sasha Stanishik / 2020 / N.Macedonia / 10' / short

In a small mountain village, every summer the grandchild comes to his grandparents, where his days are immersed in the scent of the summer. His grandfather is playing kaval. The boy meets the kaval and the magic of its sound. What's hidden in this long pipe? Is the music inside? So he looks through the kaval toward the sky and feels the freedom and the joy of life. Unknowingly, he carries this moment within even when he grows up and gets alienated in the everyday life routines. Slowly the tiredness from the city reminds him of the forgotten...



THE RETURN

Kastriot Abdylis / 2018 / N.Macedonia / 81' / feature

A young Albanian immigrant and his French fiance decide to pay a surprise visit to his native village. Their surprise turns sour when his family learns the true reasons behind their son's return.



FLUFFY TALES

Alison Kuhn / 2021 / Germany / 15' / short

A model is hired for an advertising campaign for a new brand of dog food. Her animal buddy doesn't behave at the photo shoot, and the photographer decides to have her take her role. Without realizing it, she finds herself on all fours staring at the relentless light of the flash.



MAKE HER DANCE

Carolina Cruz / 2021 / Germany / 3'14" / short

Make Her Dance is a project that breaks taboos with stories about female pleasure. Its aim is to encourage teenage audiences to feel comfortable with their bodies and demystify self-pleasure.



CASTING

Katarzyna Iskra / 2017 / Poland / 20' / short

A young, Polish woman is forced to choose between her family and her career as an actress.



THE MOTHER

Lukasz Ostalski / 2013 / Poland / 30' / short

Malgorzata, an important politician is going to her home at the lake. Her son, a drug addict, needs her help. Malgorzata is asking her daughter for her support. At home they find Malgorzata's semiconscious son and a massacrred body of a young girl. In the face of the tragedy, their relationship gets complicated, disclosing their hidden grudges. The mother has to make the most difficult decision in her life.



PORTRAIT OF A WOMAN

Natalia Durszewicz / 2020 / Poland / 5' / short

Story about woman who exists as an incomplete form of herself. She goes unknowingly through various emotional states and stages of life. Suddenly, her real nature wakes up and forces her to fight for liberation. It is not known, however, whether she will win.



PUSSY

Renata Gąsiorowska / 2016 / Poland / 8' / short

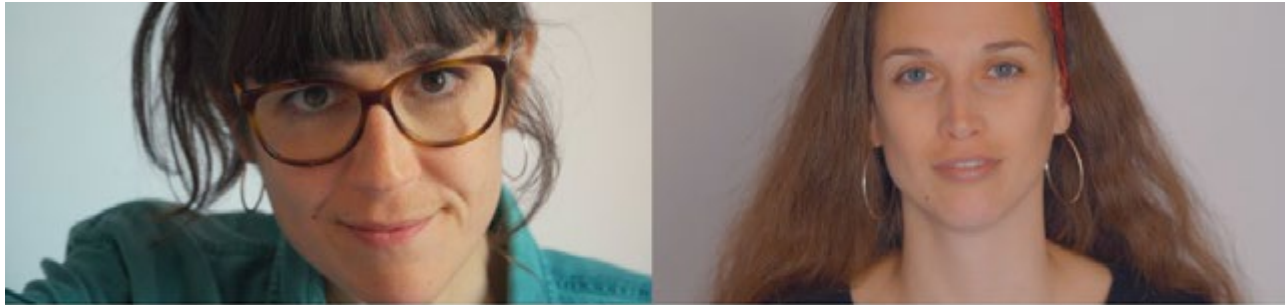
A young girl spends the evening alone at home. She decides to have some sweet solo pleasure session, but not everything goes according to plan.



SILENCE IS PRESCRIBED

Miquel Missé, Aitor Aguirre / 2021 / Spain / 18' / short

"While growing up, Cristina and Lola were prescribed silence. They obeyed and remained silent for a long time, until today. The protagonists of this short docufiction film raise their voices to bring us closer to their stories of intersex life and share their reflections on bodies, identities, and desire. A liberating opportunity not only for them, but for all people."



SE RECETA SILENCIO

Dirigit per Aitor Aguirre i Miquel Missé

NAMELESS

Arturo Artal Lozano, Juan Carrascal Ynigo / 2019 / Spain / 9' / short

A quiet city enjoys a festival. Everything is perfect but for M. M is setting a goal. He looks for a prey. That prey is Z.



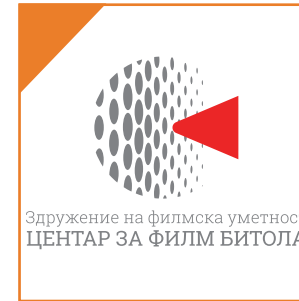
PANSY AND IVY

Kye Un-kyoung / 2000 / South Korea / 60' / documentary

The story dealing with the lives and dreams of disabled sisters Su-jeong and Yun-jeong. Young women who want to love and marry. The film allows us to hear the voices of Su-jeong and Yun-jeong, not through anyone's eyes, by following their daily lives.



Organizer



Founded in 2017, FILM CENTER BITOLA is a non-profit organization dedicated to the development of film as an artistic medium in Bitola. It was founded by a group of professionals in the field of culture, as well as film lovers and professors. As to this end, it co-ordinates Bitola's activities related to the statute as a creative city of the film within UNESCO, as well as a number of activities related to Bitola as a UNESCO Film City, as well as other film activities that emerge from the specificity of Bitola as a film center of the

Republic of North Macedonia.

The main goal is to help in the realization of existing projects and manifestations organized by the City of Bitola, especially in the field of film. The association provides services for the city's film-related activities and relations with the film industry, develops the awareness of the public, the benefits and significance of the film industry in Bitola and the wider economic area.

industry, develops the awareness of the public, the benefits and significance of the film industry in Bitola and the wider economic area.

ORGANISATION COMMITTEE

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bfc.mk

VENUES

HOUSE OF ARMY (OFICERSKI) IN BITOLA

“Officerski” or The House of Army (Офицерски дом) in Bitola, according to its historical and architectural aesthetic values, has the status of a monument of culture in the Republic of Macedonia. The construction of the building started in 1909, and in 1912 the building was covered. Its construction was completed after the First World War. The architectural expression of the building is typical of the period of historicism in European architecture in terms of plan, decoration, and composition tables, with the highlighted Oriental elements. The emergence of these elements in Bitola is normal when it comes to objects built during the period of Turkish rule.

Conceptually the object is built as a synthesis of a palace and fortress. Elements of the palace are in the conception of space and masses, and the fortress is visible in the elements in monumental space and secondary decorative plastics derived in the form of cannon tubes. Officer's house was a location for the Turkish, Serbian, Bulgarian, Yugoslav, and Macedonian army. Here once the door was opened only for generals and officers and this was the only preserved ballroom in Bitola. Marshal Tito stayed here, Suleyman Demirel, chess player Karpov and others.



MANAKI CINEMA

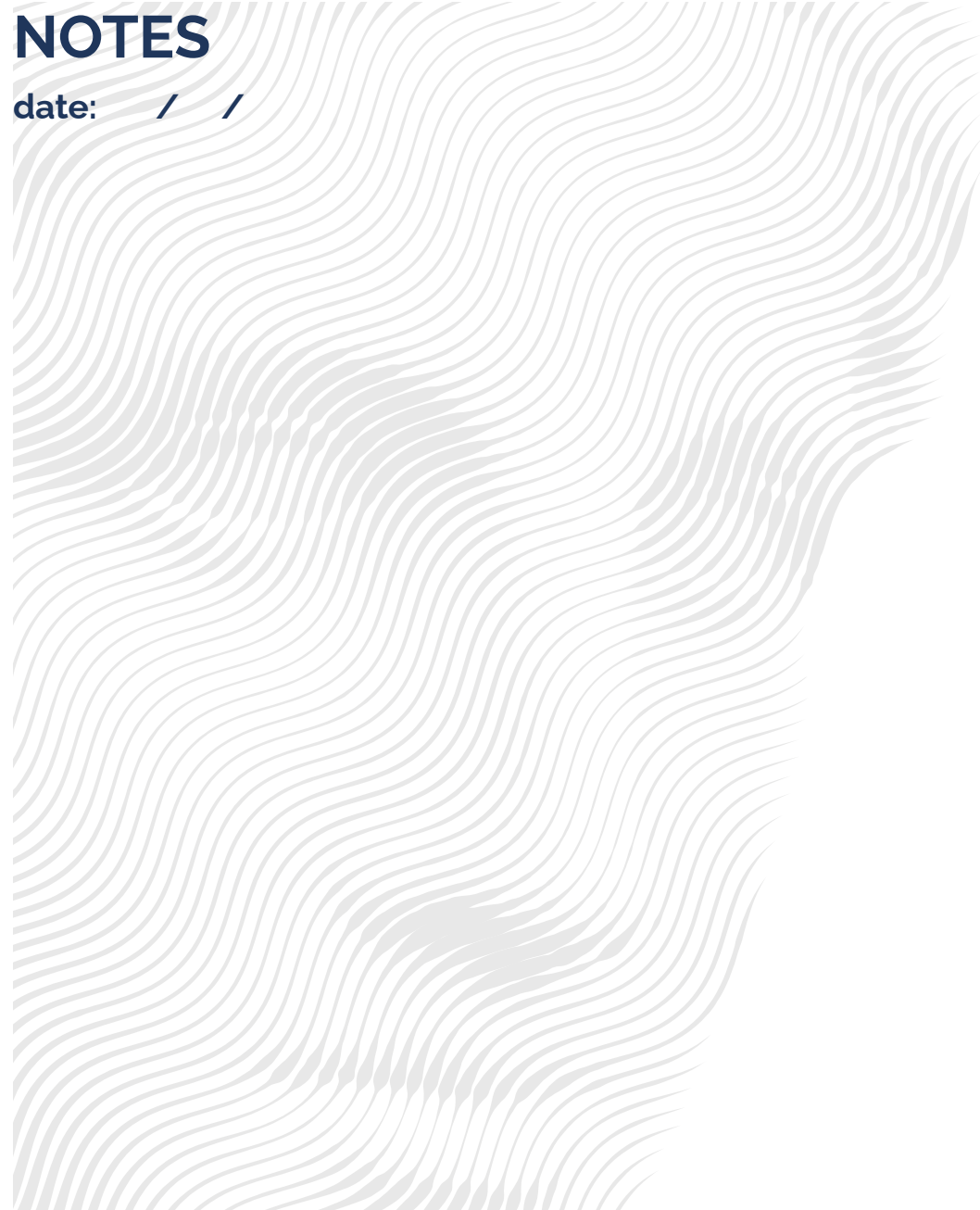
In 1921, the brothers Janaki and Milton Manaki bought a yard on Shirok Sokak with the intention of building a cinema hall and founded the Manaki Cinema. The first cinema screening was shown in the summer garden in August, and in the spring of 1922 the construction of the building began. In 1933, the bankruptcy of the cinema was announced, which gave the bank the right to dispose of it, and in 1939 the building was affected by a fire and burned to the ground.

Today's cinema Manaki is built on a location close to the former, with the support of the EU Funds and funds from the Ministry of Culture and the Municipality of Bitola. Only in the part of the front facade resembles the former cinema of the Manaki brothers, but increases the capacity of the Municipality of Bitola for development of cinema culture and sends a strong message to the people of Bitola and the world, that tradition and living cultural heritage are part of local cultural policies and identity.



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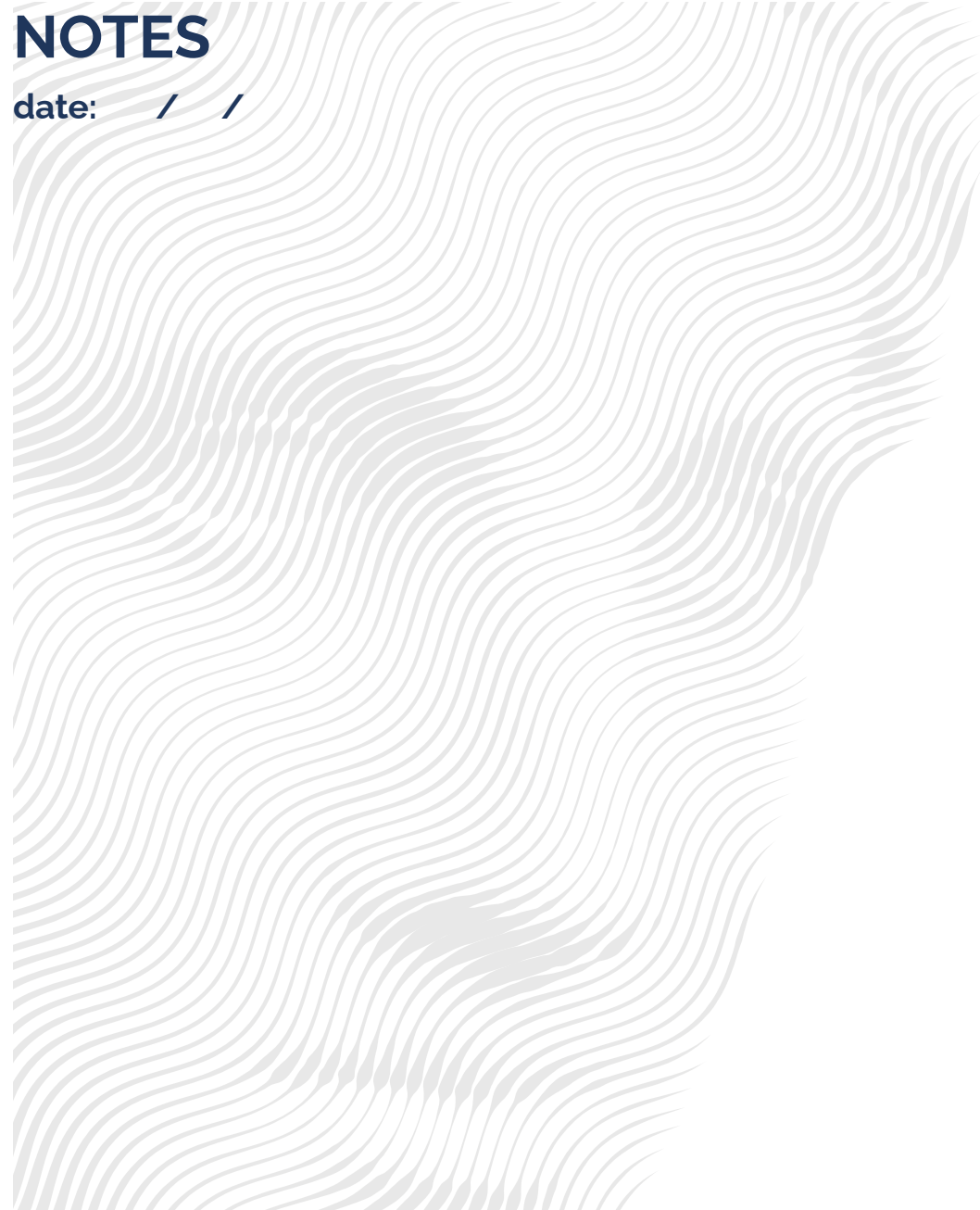
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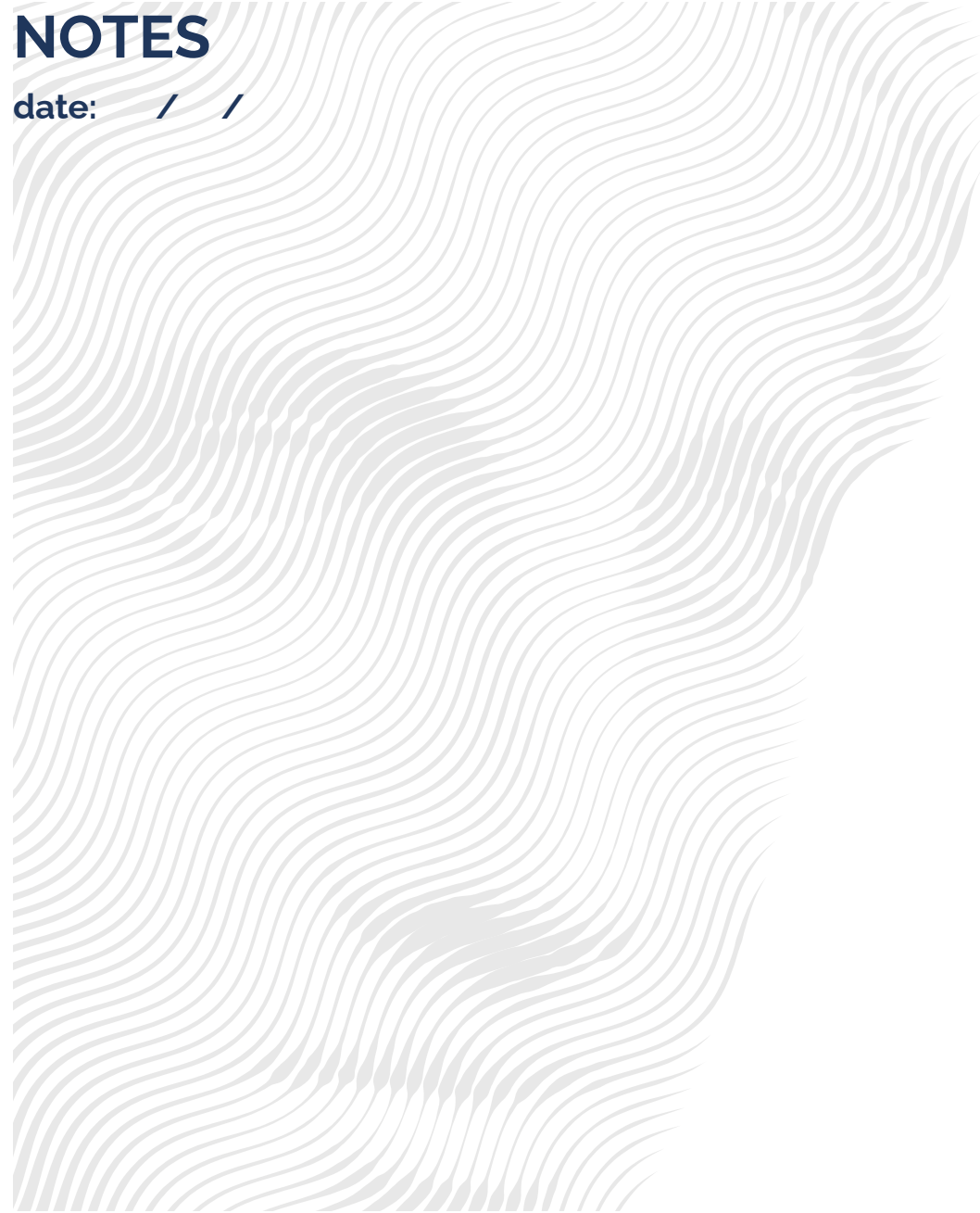
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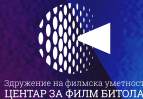


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21 - 23 November 2022
Bitola, N. Macedonia



Republic of North Macedonia

Ministry of Culture

