

Third Forum of UNESCO Creative Cities of film

The Future of Cultural and Creative
Economies / COVID-19 Challenges



28-29TH October 2021
Bitola, N.Macedonia



United Nations
Educational, Scientific and
Cultural Organization



Bitola - City of Film
Designated UNESCO
Creative City in 2015



Здружение за филмска дејност
ЦЕНТАР ЗА ФИЛМ БИТОЛА



Republic of North Macedonia

Ministry of Culture



Third UNESCO Creative Cities Film Forum: The Creative Industries - The Future of Cultural and Creative Economies / Covid-19 Challenges

The 3rd Third UNESCO Creative Cities Film Forum: The Creative Industries - The Future of Cultural and Creative Economies / Covid-19 Challenges, organized by Film Center Bitola, aims to promote creative industries and their sustainable development by creating new policies, improving national capacities and organizing promotional events in this field. The event aims to present new approaches for sustainable development of the film industry in cooperation with other creative industries, presenting new support mechanisms for cooperation with economic sectors and reviving the creative economy through new subsidies mechanisms and through creating new jobs. Overall, the forum is one of many projects that have the potential to improve the institutional support and strengthen the entrepreneurial skills among creatives, and thus to increase the opportunities for sustainability of developing countries through the creative industry sector.

Culture is an ecosystem, which not only generates high economic value - 4.4 percent of EU GDP in terms of total turnover and employs around 7.6 million people - but also brings significant social benefits. The cultural and creative sectors and industries contribute to democratic, sustainable, free and inclusive societies and reflect our European diversity, values, history, freedoms and way of life. Never before has the creative economy in Europe experienced such economic devastation, the effects of which will be felt in the next decade.

North Macedonia is taking the first steps towards releasing its full creative potential. In addition, the forum will contribute to a better understanding of the role of the creative and cultural industries, such as film and sustainable development goals. The film industry is one of the most promising cultural industries in the country. In recent years, the film industry has seen steady growth. According to the UNESCO Institute for Statistics, about 88.7% of the films are funded by national funds. Yet despite institutional support and private sector support, the film industry still faces many obstacles and is trying to find mechanisms and ways to be sustainable. However, this phenomenon should no longer be seen as an insurmountable shortcoming in culture, but on the contrary, the possibility of annexation and cooperation with other sectors and industries should be seen. In general, this would mean new market mechanisms and subsidies within creative economies. Thus, the creative industries in conjunction with the creative economy constitute the framework for analysis and support of creative activities, ie they are the engines of the creative ecosystem.

An increasing number of cities are emerging as creative forces thanks to the growing arts and cultural sectors. Bitola as film city, is part of the network of creative cities of UNESCO launched in 2004. As the first city from North Macedonia, along with 116 other cities around the world that are members of this network, the city below Pelister, in the network of creative cities of UNESCO in the field of film, found itself together along with Rome, Sydney, Sofia, Chingdao, Bradford, Galway, Santos, Lodge and others. Bitola, as part of the network of creative cities of UNESCO, gets new opportunities for promotion and further development of the film story of the city. Referring to this, new perspectives have been opened for realization of projects in the creative industries, cooperation worldwide, which will contribute to a positive impact on the further development of the culture, tourism, and thus for promotion of the local economy.

Трет Форум на креативните градови за филм од мрежата на УНЕСКО: Креативните индустрии - мост на иднината меѓу културата и креативната економија / Ковид-19 предизвици

Третиот Форум на креативните градови за филм од мрежата на УНЕСКО: Креативните индустрии - мост на иднината меѓу културата и креативната економија / Ковид-19 предизвици, организиран од страна на Центар за филм – Битола, има за цел да придонесе за промоција на креативните индустрии и нивен одржлив развој преку креирање нови политики, подобрување на националните капацитети и организирање на промотивни настани во оваа област. Форумот цели да даде приказ на нови пристапи за одржлив развој на филмската индустрија во соработка со останатите креативни индустрии, приказ на нови механизми за поддршка при соработка со економските сектори и заживување на креативната економија преку нови механизми за поддршка и преку креирање на нови работни места. Генерално, форумот претставува еден од бројните проекти кој има потенцијал да ја подобри институционалната поддршка и да ги зајакне претприемачките вештини кај креативците, а со тоа и да ги зголеми можностите за одржливост на земјите во развој преку секторот на креативни индустрии.

Културата е екосистем, што не само што генерира висока економска вредност - 4,4% од БДП на ЕУ во однос на вкупниот промет и вработува околу 7,6 милиони луѓе - туку исто така носи значителна социјална придобивка. Културните и креативни сектори и индустрии придонесуваат за демократски, одржливи, слободни и инклузивни општества и ја одразуваат нашата европска разновидност, вредности, историја, слободи и начин на живот. Никогаш досега креативната економија во Европа не доживеала таков економски пустош, чии ефекти ќе се почувствуваат во следната деценија.

Северна Македонија допрва треба да го ослободи својот целосен креативен потенцијал. Филмската индустрија е една од ветувачките културни индустрии во земјата. Во

последните години, филмската индустрија забележа стабилен развој. Според податоците на Институтот за статистика на УНЕСКО, околу 88,7% од филмовите се финансирани од национални фондови.

Сепак и покрај институционалната поддршка и поддршката од приватниот сектор, филмската индустрија сè уште се соочува со многу пречки и се обидува да најде механизми и начини на кој ќе биде одржлива. Но, на оваа појава не треба веќе да се гледа како ненадминлив недостаток во културата, туку напротив, треба да се согледа можноста за припојување и соработка со другите сектори и индустрии. Најопшто, тоа би значело нови пазарни механизми и субвенции во рамки на креативните економии. Така, креативните индустрии во сплет со креативната економија ја сочинуваат рамката за анализа и поддршка на креативните активности, односно се моторите на креативниот еко-систем. Креативниот еко-систем значи одржливост на креативните индустрии, на филмот, јакнење на претприемачкиот дух кај креативците и осовременување на традиционалните културни сфери преку примена на дигитални технологии. За ова да се развие и да се одржува, потребни се: конкретни политики и институционална поддршка, соработка со приватниот сектор особено од информатичката технологија, регионална и интернационална соработка со други земји, како и финансиски механизми кои ќе бидат мотивирачки поттик за нови бизниси со креативни индустрии. Оттука и специфичните цели на предлог проектот – интернационалниот форум.

Се поголем број градови се појавуваат како креативни сили благодарение на растечките уметности и сектори на културата. Битола како филмски град, е дел од мрежата на креативни градови на УНЕСКО лансирана во 2004 година. Како прв град од С.Македонија, заедно со уште 116 градови од целиот свет, кои се членови на оваа мрежа, градот под Пелистер, во мрежата на креативни градови на УНЕСКО во областа на филмот, се најде заедно со Рим, Сиднеј, Софија, Чингдао, Брадфорд, Галвеј, Сантос, Лоџ и др. Битола како дел од мрежата на креативни градови на УНЕСКО, добива нови можности за промоција и понатамошен развој на филмската приказна на градот. На овој начин, отворени се и нови перспективи за реализација на проекти во креативните индустрии, соработка во светски рамки, што ќе придонесе за позитивно влијание врз понатамошниот развој на културата, туризмот, а со тоа и унапредување на локалната економија.



BITOLA / БИТОЛА

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

PROGRAMME

October 28 - Day 1

· Arrival of participants

13:00 Official opening

13:30 Presentation of successful stories and practices - First part

Nikola Dimitrovski (UNK "Ilinden Days", Bitola)

Valentin Soklevski (UNK "Ilinden Days", Bitola)

Aleksandar Trajkovski (Cinematheque of North Macedonia, Skopje)

Lidija Mojsovska (Drim Short Film Festival, Struga)

Jakov Poposki (Drim Short Film Festival, Struga)

Vlado Gjoreski – Rafik (NI Institute and Museum - Bitola)

15:00 Welcome lunch

16:00 Screening of films in the NI Center for Culture Bitola

17:30 Visit to the Manaki Cinema

20:00 Get-together dinner

October 29 - Day 2

11:00 Introductory session

11:30 Presentation and introduction of representatives of the UNESCO Creative Cities of Film network

Alan Duggan (Galway UNESCO City of Film)

Jordi Hernández (Terrassa UNESCO City of Film)

Amelia Carew-Reid (Sydney UNESCO City of Film)

Grainne Brunson (Sydney UNESCO City of Film)

Lisa Nawrocki (Potsdam UNESCO City of Film)

Anika Eunhye KIM (Busan UNESCO City of Film)

Magdalena Popović (Sarajevo UNESCO City of Film)

Natasa Kucera (Sarajevo UNESCO City of Film)

Lu Bin (Qingdao UNESCO City of Film)

Niu Xingzhen (Qingdao UNESCO City of Film)

Guan Yanqiu (Qingdao UNESCO City of Film)

David Wilson (Bradford UNESCO City of Film)

Biljana Genova (Sofia UNESCO City of Film)

Diana Andreeva – Popyordanova (Sofia UNESCO City of Film)

Ralitsa Asenova (Sofia UNESCO City of Film)

12:30 Panel discussion: The Future of Cultural and Creative Economies: Covid-19 challenges

13:30 Presentation of successful stories and practices - Part Two

Sandra Kotevska (Director of JOU Cultural and Information Center - Bitola)

Ognen Antov (Film Producer and Production Manager - Skopje)

Jove Pargovski (Coordinator of the project "Rural Adventure" guide through Mariovo - Bitola)

Milan Petrovski (Developer and creator of the first Macedonian game in virtual reality - Bitola)

Krste Gospodinovski (European Animated Festival Flipbook Film Festival - Skopje)

Zharko Ivanov (European Animated Festival Flipbook Film Festival - Skopje)

Mence Hadzi-Kosta Milevska (NI Center for Culture - Bitola)

Mimi Gjorgoska-Ilievska (Directorate for Protection of Cultural Heritage - Skopje)

15:00 Networking lunch

16:00 Screening of films in the NI Center for Culture Bitola

17:30 Visit to the renovated Officers' Home

20:00 Farewell party

Moderator Ljubica Angelkova.

The Forum will take place at the City Hall Bitola, while the film screenings will take place at the NI Center of Culture – Bitola

ПРОГРАМА

28ми Октомври - Ден 1

· Пристигнување на гостите

13:00 Официјално отворање

13:30 Презентација на домашни учесници - Прв дел
Никола Димитровски (Илинденски денови - Битола)
Валентин Соклевски (Илинденски денови - Битола)
Александар Трајковски (**Кинотека на Македонија – Скопје**)
Лидија Мојсовска (Дрим шорт филм фестивал- Струга)
Јаков Попоски (Дрим шорт филм фестивал - Струга)
Владо Ѓорески – Рафик (НУ Завод и Музеј - Битола)

15:00 Ручек

16:00 Проекција на филмови во НУ Центар за култура Битола

17:30 Посета на Киното Манак

20:00 Вечера

29ти Октомври - Ден 2

11:00 Воведна сесија

11:30 Презентации на учесници од странство од мрежата на креативни градови на УНЕСКО

Алан Дуган (Галвеј УНЕСКО Град на филм)
Жорди Хернандез (Тераса УНЕСКО Град на филм)
Амелија Кару -Рид (Сиднеј УНЕСКО Град на филм)
Грониа Брансдон (Сиднеј УНЕСКО Град на филм)
Лиза Навроцки (Потсдам УНЕСКО Град на филм)
Аника КИМ (Бусан УНЕСКО Град на филм)
Магдалена Поповиќ (Сараево УНЕСКО Град на филм)
Наташа Кучера (Сараево УНЕСКО Град на филм)
Лу Бин (**Кингдао** УНЕСКО Град на филм)

Ниу Шјинџен (Чјингдао УНЕСКО Град на филм)

Гуан Јанчју (Чјингдао УНЕСКО Град на филм)

Дејвид Вилсон (Брадфорд УНЕСКО Град на филм)

Билјана Генова (Софија УНЕСКО Град на филм)

Диана Андреева – Попјорданова (Софија УНЕСКО Град на филм)

Ралица Асенова (Софија УНЕСКО Град на филм)

12:30 Дискусија на тема „Креативните индустрии - мост на иднината меѓу културата и креативната економија / Ковид-19 предизвици“

13:30 Презентација на домашни учесници - Втор дел

Сандра Котевска (Директорка на ЈОУ Културен и информативен центар - Битола)

Огнен Антов (Филмски продуцент и продукциски менаџер - Скопје)

Јове Парговски (Координатор на проектот “Рурална Авантура” водич низ Мариово)

Милан Петровски (Развивач и креатор на првата македонска игра во виртуелна реалност – Битола)

Крсте Господиновски (Филмски фестивал на европски анимиран филм Флипбук- Скопје)

Жарко Иванов (Филмски фестивал на европски анимиран филм Флипбук - Скопје)

Менче Хаџи-Коста Милевска (НУ Центар за култура - Битола)

Мими Ѓоргоска Илиевска (Управа за заштита на културното наследство – Скопје)

15:00 Ручек

16:00 Проекција на филмови во НУ Центар за култура Битола

17:30 Посета на Офицерски дом

20:00 Вечера

Модератор Љубица Ангелкова.

Форумот се одржува во Салата на советот на Општина Битола, додека проекциите на филмовите се во малата сала при Центар за култура – Битола

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 & Folk Art / Design / Film / Gastronomy / Literature / Music / Media Arts

Te UNESCO Creative Cities Network represents an immense potential to assert the role of culture as enabler of sustainable development – Irina Bokova Director-General of UNESCO

Te 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.

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 designation in 2017, Qingdao (China), Bristol (UK), Yamagata (Japan), Terrassa (Spain), Lodz (Poland), 13 Cities in total have become the members of UCCN film cluster. Today there are 18 cities in the film cluster.

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4. Exchanging experience and knowledge with other Creative Cities of Film.

Мрежа на креативни градови на УНЕСКО

Основана во 2004, Мрежата на креативни градови на УНЕСКО има за цел да го направи креативниот потенцијал суштински двигател за одржливо урбано обновување и развој. Денес, мрежата опфаќа 246 градови, кои работат заедно кон заеднички цели: поставување на креативните и културни индустрии во сржта на локалните развојни планови и активна соработка преку меѓуградски партнерства на меѓународно ниво. За да се поттикнат партнерства и синергија, градовите се членки во една од седумте креативни области покриени од мрежата: Занаети и народна уметност / Дизајн / Филм / Гастрономија / Литература / Музика / Дигитални уметности. Мрежата на Креативни градови на УНЕСКО го претставува огромниот потенцијал за унапредување на улогата на културата како овозможувач на одржлив развој - Ирина Бокова генерален директор на УНЕСКО.

Мрежата е клучен партнер на УНЕСКО. Тоа е форум за набљудување на улогата на креативноста како управувач и овозможувач на одржлив урбан развој и платформа за акција и иновации кон интеграција на културата во Програмата за одржлив развој до 2030 година.

По назначувањето на Бадфорд (Велика Британија) во 2009 година, Сиднеј (Австралија) беше назначен во 2010 година, потоа Галвеј (Ирска), Бусан (Јужна Кореја) и Софија (Бугарија) во 2014 година, Сантос (Бразил), Рим (Италија) и Битола (С. Македонија) во 2015 година беа назначени. По приклучувањето на пет градови во 2017, Чингдао (Кина), Бристол (Велика Британија), Јамагата (Јапонија), Тераса (Шпанија), Лоѓ (Полска), вкупно 13 градови станаа членови. Денес мрежата брои вкупно 18 градови на филмскиот кластер на УНЕСКО.

Како креативен филмски град, Битола предвидува:

1. Негување на енергичната улога на филмот во креативната економија на Битола, особено преку проширување на дејствувањето на Филм центар Битола преку јавни приватни партнерства со јавни културни центри, универзитети, академии и приватни продуцентски компании;
2. Потпомагање на културната понуда на градот преку изложби, фестивали, работилници и други настани, особено врз основа на филмското наследство на браќата Манаки;
3. Позиционирање на Битола како интернационален центар за филмски креации;
4. Размена на искуства и знаења со други креативни филмски градови на филмот

UNESCO Creative Cities of Film network / Мрежата на креативни градови на УНЕСКО

Representatives / Претставници

BUSAN / БУСАН

Busan, South Korea, was made a UNESCO City of Film in 2014. As a second biggest city in South Korea, Busan has an established reputation as a City of Film, thanks to its flourishing film culture, supported by the strong domestic film industry. Busan City of Film holds the vision, "Film for All", and with this vision, Busan works to grow as a leading UNESCO Creative City of Film, competing on a global scale in Asia and around the world. Through the early influence of Western culture, Busan developed strong roots in the film industry and was the first city in Korea to release a motion picture. Busan has also benefitted greatly from its natural environment of mountains, rivers, and sea, which provide many popular shooting locations for films as well as for national and international TV programmes. In recent decades, Busan has developed into a creative hub, which is nowadays vital to the Asian film and visual industry. Focusing on sustainable growth, Busan has fostered amenities related to film, such as the improvement of production conditions or the installation of new R&D companies. Launched in 1996, the Busan International Film Festival (BIFF) has become Asia's premier film festival. With world-class infrastructure and professional human resources, Busan is now a standard-setter in the film industry. The Busan Cinema Centre, which was built to mark the success of BIFF, stands as a symbol of Busan, city of film. Established in 1999, the Busan Film Commission offers a full film production network covering planning, shooting and distribution.



Anika Eunhye KIM (Аника КИМ) born in Busan, she has been working for the film industry within Busan City, after graduating Busan National University with a major of film and business. With various experience of international projects hosted by local culture organizations such as Busan International Film Festival, Busan International Short Film Festival, Busan Museum of Art and Museum of Contemporary Art Busan, she has been taking charge of a focal point of UNESCO Creative City of Film Busan since 2018, while continuing academic efforts at the graduate school of Busan National University,

majoring in interdisciplinary program of Art, Culture and Image Media.



QINGDAO / ЧЖИНГДАО

Hailed as the 'Oriental Studio', both film and cinema have played an important part in Qingdao's history and culture since the early 1900's, with many often referring to the city as the home of Chinese cinema. With a population of 9.2 million, the city's pleasant climate and diverse landscape serves as an important film location and was featured in Zhang Yimou's latest movie, The Great Wall. Focusing predominantly on city's the film and music sectors, the development, which has largely been fuelled by the cultural sector's economic growth, has supported the city's continued success. In 2016, Qingdao's creative industries amounted to US\$8,1 billion, with a year-on-year increase of 14.8%. Qingdao regularly hosts internationally acclaimed film festivals and cultural events. One popular event is the China Film Society of Performing Art Award founded in 1987, also known as the Golden Phoenix Awards. The city is also home to the world's largest film and television industry park; the Oriental Movie Metropolis. It is composed of a production area, an exterior scene area and an experiment area. Qingdao has also concluded an agreement with the Cannes Film Festival to build an international cooperation platform by setting up the Cannes Day. Qingdao has identified film innovation as an important strategic factor for sustainable urban development, in economic, cultural and social terms. A series of policies enabling development within the film and television industry have been conceived, of which the Oriental Movie Metropolis is the largest initiative. This programme aims to build a large-scale industrial area for film and television covering 44 km² and fitted with a world-class film compound. 30 studios have been established in the first phase, including a 10,000 m² single studio and a state-of-the-art underwater studio. As well as building 40 studios to be used for an estimated 100 film and TV productions, the project will also create 100,000 jobs.



Lu Bin (Лу Бин), vice president of Qingdao Film Academy. Director of the Global Film Industry Research Center. Editor-in-chief of the Blue Book of Film: Annual Report on Development of Global Film Industry (Chinese version).



Niu Xingzhen (Ниу Шжинцзэн), associate professor at Qingdao Film Academy. Vice director of the Global Film Industry Research Center. Editor-in-chief of the Blue Book of Film: Annual Report on Development of Global Film Industry (Chinese version).



Guan Yanqiu (Annie) (Гуан Янчжю (Ани)), associate professor at Qingdao Film Academy. Vice director of the Global Film Industry Research Center. Editor-in-chief of the Blue Book of Film: Annual Report on Development of Global Film Industry (English version). Contact person of Qingdao City of Film.



GALWAY / ГАЛВЕЈ

Both an outpost facing west towards the Americas and a gateway to Europe, Galway stands at a pivotal vantage point on the West Coast of Ireland. Galway's historic Spanish Arch, the remainder of a centuries-old bastion, is a reminder of the city's multi-cultural, multi-lingual history and present-day character where imagination, commerce and the arts flourish. The surrounding landscape, culture and language have attracted artists, musicians and writers for generations. In recent decades Galway has seen the rise of a burgeoning film, television and animation sector, bringing significant economic activity to the area. Galway is expanding its film audiences by building Galway's first Art House Cinema and by supporting the development of the city's film festivals and increasing the opportunities for film exhibitions in the region. Galway's overall vision is to showcase the rich heritage, tradition and legacy of film in the area, to broaden ongoing film activities and to enrich the social, economic and cultural contributions across the region.



Alan Duggan (Алан Дуган) is the CEO of Galway Film Centre, Director of the UNESCO City of Film office in Galway, and the GFC executive liaison with the WRAP Fund. Galway Film Centre supports and develops creative talent in the West of Ireland across Film, TV, Animation and Games. Alan has a record of accomplishment as an entrepreneur in the games industry, most recently as CEO of Tribal City Interactive. He has developed, and successfully brought to market, a number of games on various platforms. He has significant experience in the funding of games development, including venture capital, private investment, and Creative Europe funding. Alan is a board member of Comhoibriú providing overall direction for the Creative Enterprise West (CREW) initiative and was previously a board member of Imirt, the Irish Game Makers Association.





SYDNEY / СИДНЕЈ

Both an outpost facing west towards the Americas and a gateway to Europe, Galway stands at a pivotal vantage point on the West Coast of Ireland. Galway's historic Spanish Arch, the remainder of a centuries-old bastion, is a reminder of the city's multi-cultural, multi-lingual history and present-day character where imagination, commerce and the arts flourish. The surrounding landscape, culture and language have attracted artists, musicians and writers for generations. In recent decades Galway has seen the rise of a burgeoning film, television and animation sector, bringing significant economic activity to the area. Galway is expanding its film audiences by building Galway's first Art House Cinema and by supporting the development of the city's film festivals and increasing the opportunities for film exhibitions in the region. Galway's overall vision is to showcase the rich heritage, tradition and legacy of film in the area, to broaden ongoing film activities and to enrich the social, economic and cultural contributions across the region.



Amelia Carew – Reid (Амелија Кару -Рид) Manager, Industry Development, Screen NSW

Amelia Carew-Reid has worked in the creative industries for over 15 years. Previous roles include, Training Manager at Metro Screen the film, television resource center, Industry Projects Officer at the Film and Television Office. Amelia is currently the Screen Industry and Audience Development Manager at Screen NSW.



Grainne Brunsdon (Грониа Брансдон) is a strategic leader in the creative industries with more than 25 years' experience in the not for profit arts sector, tertiary education and the public sector. She has held roles in design education with TAFE and UNSW, in management and development at the Australian Design Centre and senior leadership roles in international cultural relations with the British Council. Since 2010, Grainne has held several senior roles in Arts NSW, Create NSW and Screen NSW, including Director of Arts Funding, Director Engagement and Development and is currently Head of Screen NSW. She was Chair of the UNESCO Cities of Film Network from 2019 to 2021.

TERRASSA / TEPACA

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 (Жорди Хернандез), 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 front-line 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, rigour, honesty and good humour, are key points because they mean tons of money and trust.





BRADFORD / БРАДФОРД

In 2009 Bradford was designated as a UNESCO City of Film in recognition of the city's rich film heritage, its inspirational movie locations and its many celebrations of the moving image through the city's annual film festivals. Bradford has a long history associated with film and filmmaking dating back to the birth of cinema and has long been acknowledged by the film industry as a film-friendly city. Bradford is a key location for film and television production and boasts a number of key film festivals including the Bradford International Film Festival, the Bradford Animation Festival and is also home to the National Media Museum. Bradford offers learning opportunities for students of all ages. Primary school children benefit from a unique film literacy programme; secondary school pupils have the opportunity to study the ways in which films create meaning as part of the English National Curriculum; and three colleges and the University of Bradford provide over 45 related introductory, post-graduate and PhD courses. Opportunities for professional development in the film sector are also present. The sheer volume and quality of work in Bradford's film sector explain why so many film industry professionals choose to base themselves here. Thanks to the resources, facilities, support and passion for this creative field, Bradford is home to both amateurs and professionals alike.



David Wilson (Дејвид Вилсон) is an expert advisor to the UK Commission for UNESCO on the development of creative cities and has provided mentoring and support to many candidate cities applying to join the UNESCO Creative Cities Network over the past decade. David has a long career history in cultural programmes and in-depth knowledge in the use of culture and innovation as a driver for sustainable development. David is Director of Bradford UNESCO City of Film and an international ambassador for the creative cities programme, regularly speaking at film, business and community events on culture and sustainable development, in addition to writing about film and presenting review shows on TV and radio. David is actively engaged in creating partnerships between Bradford as the world's first City of Film and counterpart cities world-wide.

POTSDAM / ПОТЦДАМ

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, specialising in historical films, the Jewish Film Festival Berlin-Brandenburg, and the Festival of Environmental and Nature Films.



Lisa Nawrocki (Лиза Навроцки) 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.



SARAJEVO / САРАЈЕВО

Sarajevo is the first Creative City in Bosnia and Herzegovina to join the UNESCO Creative City Network. The city is home to The National Film Archive of Bosnia and Herzegovina and the Film Center Sarajevo, working together to protect and preserve film materials of historical, artistic, cultural, educational and scientific significance, and build a strong record of Bosnian film heritage. The city has inspired many notable Bosnian filmmakers including Danis Tanović, known for his Academy-Award and Golden Globe-winning film, 'No Man's Land', Jasmila Žbanić, and more. The Sarajevo Film Academy, founded by the Sarajevo School of Science and Technology in 2010, is the first private film school in Bosnia and Herzegovina and the only filmmaking school in South-Eastern Europe with a full curriculum taught in English. Sarajevo is home to The Sarajevo Film Festival, founded in 1995, which has become the biggest film festival in southeast Europe.



Magdalena Popović (Магдалена Поповиќ) (Sarajevo, 1976) graduated at the School of Philosophy as a professor of English Language and Literature. She has vast professional experience working as a translator and an assistant in big international organizations such as the OSCE and the UNHCR as well as a coordinator on many international development projects in Bosnia and Herzegovina. She began her cooperation with the Sarajevo Film Festival back in 2018 as an assistant to VIP guests and a protocol officer. Currently she is a coordinator on various special projects of the Sarajevo Film Festival

and a project coordinator at Sarajevo UNESCO City of Film.



Natasa Kucera (Наташа Кучера) was born in Novi Sad, the Republic of Serbia, where she finished primary and secondary education. She completed her basic studies in 2008 at the University of Novi Sad, Faculty of Science, Department of Geography, Tourism and Hospitality, and acquired the title - Manager in Hospitality. After her basic studies, she enrolled in master's studies in 2010, and in October 2012 she acquired the title of Master Manager in Tourism. In 2012, she settled permanently in Sarajevo.

She gained work experience in the sector of manifestation tourism, through engagements at film festivals: Novi Sad, Serbia - Cinema City Festival; Sarajevo, Bosnia and Herzegovina - Sarajevo Film Festival; Rotterdam, The Netherlands - Rotterdam International Film Festival.



SOFIA / СОФИЈА

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 (Билјана Генова) was born in 1971 in Sofia. He 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".



Dr. Diana Andreeva - Popjordanova (Диана Андреева – Попјорданова) 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. Bilyana Tomova).



Ralitsa Assenova (Ралица Асенова), 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 / Учесници од Северна Македонија



Krste Gospodinovski (Крсте Господиновски) is a Macedonian director, animator and university professor. He graduated in painting from the National Art Academy in Sofia, Bulgaria. Since 2009 he has been an associate professor and head of the animation department at the International University EUROPE PRIMA in Skopje. He works both in the field of traditional animation and VFX. As a VFX specialist he has worked on several short and feature films such as Sarah, the Myth (2011), The Woman of My Life (2015), Down from Heaven (2015), When the Trees Fall (2018); as the director of animation he has collaborated on short animated films including Round Trip: Mary (2016), and The Monk (2018). Gottlieb, a film funded by the Macedonian Film Agency, was his debut animated short as a director, and he has also co-directed the short animated film Snakelet (2020). He is one of the founders of the European Animated Festival Flipbook Film Festival.



Zharko Ivanov (Жарко Иванов) is a languages and literature graduate at the Philology Faculty in Skopje. In 2006 he attends the Film Art College in Sofia, Bulgaria after which he completes a Masters in Cultural Studies at the University of Skopje and Masters in Animation Film Directing at The University of Audiovisual Arts and currently doing his Doctorate in literature and film. He is the founder of the production company "Flip Book" with which he has produced more than 20 short animated, documentary and live action films. As a director, his films have been shown at more than 100 festivals around the world and winning more than 15 awards.



Ognen Antov (Огнен Антоv), a graduate in International Marketing, and working as a freelance for more than 10 years, set up his company Dream Factory Macedonia in 2007 to produce feature films, TV productions and documentaries. Apart from the award-winning documentaries Seamstresses and Grandmothers Of Revolution, Ognen was an associate producer on Vladimir Blazevski's Punk Is Not Dead and co-producer of Dimitar Mitovski's hit Mission London. 2014 was the year of the world premieres of two films he has co-produced: Andy Deliana's Not an Ordinary Mon-day and Darko Lungulov's Monument To Michael Jackson. He released Macedonian debut AMOK as the biggest Macedonian hit of 2016 and also got huge festival success. 2017 is the year of the world premieres of two new films that he has co-produced: Victor Bojinov's Heights and Rasko Milkovich's The Witch Hunters. "Stela" by Stojan Vujicic was premiered in 2020 as first Macedonian film for kids. Ognen Antov is also president of Macedonian Film Producers Association.



Mimi Gjorgoska-Ilievska (Мими Ѓорѓоска Илиевска) is a film professional, university professor, 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).



Aleksandar Trajkovski (Александар Трајковски) graduated from the Faculty of Philosophy in Skopje, at the Department of Art History. He is currently a master student at the production department of the European Film Academy EFTA Skopje, where he is in the process of preparing his master's thesis. Since December 2013, he has been employed at the Cinematheque of Macedonia as a filmologist, in charge of receiving and processing films on a digital media, as well as a supervisor of projects for digital restoration of the Macedonian film heritage. In 2014, as a scholarship holder of FIAF (World Federation of Film Archives) and ACE (European Federation of Cinematheques), he participated in the Summer School for Film Restoration in Bologna. In 2015, he became part of the editorial board of the film magazine Kinopis, where he regularly writes articles. In 2017 he founded the association for development and promotion of film culture and literacy Kino Balkan Skopje, as well as the new European film festival Beach Film Festival.

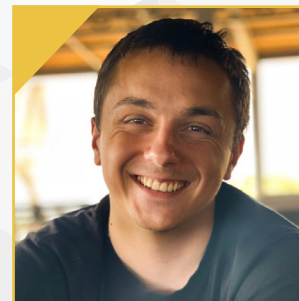


Lidija Mojsovska (Лидија Мојсовска) graduated from Faculty of Dramatic Arts at the Department of Film and TV Directing. Her debut short fiction film The Award has been screened at over 50 festivals and has received 18 international awards. In addition, she is author of two more independent short films produced in Romania. In 2015 she participates at the Talent Camp in Sarajevo and in 2017 at the Go Short Talent Campus. With her new script for short film entitled Only devil hates water, she participates in the NISI MASA-European short pitch program, a project which is a Macedonian-French coproduction.

In 2019 she will finish the middle-length documentary film entitled The Way of Clave shot in Dallas, Texas and North Macedonia, produced by Makedox. She is also founder of Drim Short Film festival.



Jakov Poposki (Јаков Попоски) is a bachelor in Telecommunications. He received master degree in Screenwriting and Dramaturgy from the Film Institute Ohrid – Film Academy. During his master studies he wrote six short screenplays, one feature screenplay and worked as a script consultant and assistant producer on several student films. He wrote another three short screenplays and one feature screenplay. He was cowriter of the middle length documentary “The way of Clave”. He wrote the script for the promo videos for Struga Poetry Evenings 2019 and 2020, as well the scripts for the festival event. In 2017 he participated in KineNova Film Festival Script Development Workshop, where he won KINENOVA Script Development Award for his script “Bridge”. His short script “Only Devil Hates Water” was selected in the final selection of European Short Pitch 2019. He is the co-writer of the short film “A ton of ice-cream” which is in postproduction. Currently he is working on a feature screenplay with together with Pierre Hodgson and Florian Hoffmeister. He is one of the founders and producers of Drim Short Film Festival.



Milan Petrovski (Милан Петровски) Founder and Developer at Melstech, has been working in the gaming industry for 17 years, and is a pioneer in VR and AR development in Macedonia. He started as a 3D artist, and after a short time he made the transition to a developer. He is the founder the company Melstech which was working on the first VR product in Macedonia, Stobi VR and Stobi EDU, where they reconstructed what the gladiatorial fights at the archeological site looked like. He has worked on several educational games, one of which is “Lunesol - Game 4 Change” (Game 4 Change), against radical and violent extremism. The company is completing the first VR (virtual reality) game in Macedonia Codename: Urbanon supported by the Innovation Fund. The game is a kind of digital version of Mario Savovski's book “Urbanon - Secret Documents from the OTR Archive” based on legends from the territory of Macedonia. They are also developing new software “Bitola Tour Guide” which is presenting Bitola in a completely different way on a 3D map and with Augmentative Reality in certain locations.



Jove Pargovski (Јове Парговски) holds a master's degree in graphic engineering and design. From 2006-2018 he worked in the Office for Protection of Cultural Heritage, and from 2018 in the NI Institute and Museum Bitola as an expert for documentation and digitization of cultural heritage. He has participated in various projects in the fields of tourism, museum and protection. He is the author of several exhibitions, multimedia works and professional papers. He actively works as a freelance graphic and web designer and is a member of several scientific and professional organizations.



Vlado Gjoreski - Rafik (Владо Ѓорески – Рафик) is Macedonian/Slovenian graphic artist, painter, set designer, art historian, theater poster designer. He graduated from the Faculty of Philosophy in Skopje at the Department of Art History and studied at the International Center for Graphic Arts in Ljubljana, Slovenia. As a painter and graphic artist he has had over twenty solo exhibitions and participated in about two hundred international exhibitions, almost throughout the flower: Slovenia, Croatia, France, Bulgaria, Italy, Poland, Romania, Russia, Spain, Portugal, USA, Brazil, Argentina, Australia, Japan, China, Korea, Armenia, Serbia, Hungary. He has won about twenty national and international awards.

He realized over a hundred theatrical and film scenography. He is the artistic director of the international graphic triennial Bitola - ITG Bitola.



Valentin Soklevski (Валентин Соклевски) graduated from the University "St. Cyril and Methodius" Skopje, Faculty of Natural Sciences, studies in ethnology, and has a master's degree at the University "Goce Delchev" Stip, Academy of Music, Department of Ethno choreology. Has 32 years of work experience in the Municipal Organization of youth in Bitola (president), KUD "Ilinden" Bitola (artistic director), UNK "Ilinden Days" Bitola (ethnologist), NI Institute and Museum - Bitola (director), and currently works in the NI Center for Culture - Bitola (expert associate).



Nikola Dimitrovski (Никола Димитровски) graduated in Law Faculty "Iustinianus Primus" in Skopje, in 2006. One of the founders of Dimitrovski Law Firm, where he has been working as a lawyer since 2009, until today. He is currently the director of the first city race in Bitola, "Run Be", which is held since 2019, as well as a member of the Board of Directors and a national delegate of The Association of Folklore Ensembles of Macedonia, since 2015. In the past produced the music show "Bitolsi". He was also a producer for eight years one of the selectors of the music program of the festival of contemporary art "Akto".



Sandra Kotevska (Сандра Котевска) graduated at the Faculty of Fine Arts, at the University of Sv. "Cyril and Methodius" in Skopje, department - painting. She completed her master studies at the Faculty of Fine Arts in Skopje - department of Restoration and Conservation of Oil Equipment. She has had several solo exhibitions, participations of colonies in the country and abroad, as well as a number of participations in group exhibitions. She is the winner of the award for the best artistic achievement "Borislav Traikovski" in 2019, and the award "Alexander Gjakonov" in 2020. She was appointed director of the Public Institution Cultural and Information Center, Bitola in August 2021.



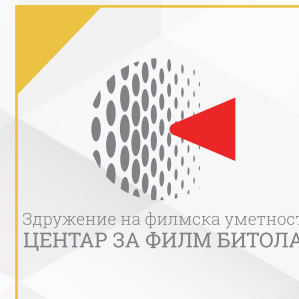
Mence Hadzi-Kosta Milevska (Менче Хаџи-Коста Милевска) graduated from the University "St. Clement of Ohrid" Bitola, Faculty of Economics Prilep, Department of Marketing Management. She has been working as a professional associate for film activity in the NI Center for Culture Bitola since 2013 year. The main focus of her work is planning, organization and coordination of the film program of 3D Cinema Bitola. In addition to working in the film industry, she is active involved in the realization of the festivals of the Center, as well as the organization of others manifestations - exhibitions, plays and concerts.

Moderator / Модератор



Ljubica Angelkova (Љубица Ангелкова) is a journalist with many years of experience in the media and member of organizations and institutions that have lobbied in media regulation in the past 25 years. She is often a moderator of events in various fields, and she has been working as a PR expert for the last three years. In addition to formal education, she has devoted herself to personal education in Europe and the United States, where among the many programs stands out Arizona State University PDY program at the renowned Cronkite school of journalism and mass communication where she gained expertise in media management. She also graduated from the International Policy Advocacy School in Vermont, USA with internships at the Washington DS in a well-known lobbyist organization. She has won numerous accolades in journalism and management, including a special accolade from former US Ambassador Lawrence Butler for Outstanding Women in Society. She is also active in volunteer activities and numerous NGO projects aimed at creating a better society.

Organizer / Организатор



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 the To this end, we co-ordinate 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.

Our 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.

FILMS / ФИЛМОВИ

THE SIGN

(Original title: Znak)

A film by Yona Rozenkier and Eleonora Veninova, short drama, Bosnia and Herzegovina, 2019, 12min

producers: Amra Baksic Camo, Armin Hadzic and Dominique Welinski

writers: Eleonora Veninova and Yona Rozenkier

casts: Andrea Akovic, Jelisaveta 'Seka' Sablic, Igor Skvarica

cinematography: Naum Doksevski

film editing: Una Gunjak

production: DW, Obala Art Centar

Synopsis: Sara firmly disagrees about her granddaughter's wedding plan. To convince her not to marry, she takes Andrea to her husband grave and beg him for a sign.



ROUTE 3

(Original title: Trojka)

A film by Thanasis Neofotistos, short, Bosnia and Herzegovina and Greece, 2019, 13min

producer: Dimitris Tsakaleas

writer: Marina Symeou

casts: Enes Kozlicic, Lazar Dragojevic, Simonida Mandic

cinematography: Carmen Tofeni

film editing: Panos Angelopoulos and Sasa Pesevski

music: Kostas Chaliasas

production: IMAGINA Picutres, Sarajevo City of Film

Synopsis: In a sweaty, overcrowded tram in Sarajevo, a shy teenager is beset by every imaginable impediment as he tries to capture the attention of his object of desire.



KAVAL
(Original title: Кавал)

A film by Sasha Stanishik, short animation, North Macedonia, 2020, 10min

producer: Vangel Michevski
screen writer: Jasna Nikolovska-Ovcharovska
production: TV Studio 7

Synopsis: Every summer a boy comes to stay with his grandparents in a small mountain village where his days are immersed in the scents of summer. His grandfather plays the kaval flute and the boy encounters the kaval and the magic of its sound. What is hidden in this long pipe? Is the music inside? He looks through the kaval at the sky and feels the freedom and joy of life. Unknowingly, he will carry this moment within his soul as he grows up and becomes alienated in everyday life routines.



GOTTLIEB
(Original title: Готлиб)

A film by Krste Gospodinovski, short animation, North Macedonia, 2018, 10min

writers: Viktorija Dineva, Krste Gospodinovski and Kristina Hristova-Nikolova
cinematography: Goran Naumovski
film editing: Krste Gospodinovski, Goran Naumovski
production: Uzengija

Synopsis: Lost in the labyrinth of his sub consciousness Gottlieb struggles to find his way back to reality. Provoking deconstruction of his make believe world he puts his life at risk. At the end as his realities collide he becomes aware of his self-imprisonment.



MUSHY PEAS TO GREEN TEA KULFI
(Original title: **Mushy Peas to Green Tea Kulfi**)

A film by Thea Burrows, short drama, United Kingdom, 2021, 14min

producer: Thea Burrows
writer: Michael Forrest
cast: Michael Forrest
cinematography: Percy Dean
film editing: Rob Featherstone
music: Annie May Fletcher

Synopsis: Clive Backhouse periodically revisits one building over a time span of 50 years. A comfort blanket woven with childhood memories that is his reset, his emotional anchor, his constant that reflects the changing demographics of his area and a time when he was happy.



RUTH & SAFIYA
(Original title: **Ruth & Safiya**)

A film by Louisa Rose Macklestone, short drama, United Kingdom, 2021, 15min

producer: Louisa Rose Macklestone
writer: Louisa Rose Macklestone
cast: Kelli Hollis, Jai Hollis, Alison Rooks, Keiva Bhanabhai
cinematography: Patrick Gillespie
film editing: Mike Myshko
music: Anna Stokes

Synopsis: The story follows an unlikely friendship between Ruth - an isolated pensioner in her 80s that visits her allotment daily, and Safiya - a teenage Syrian refugee that is struggling to adapt to her new life in Bradford.



PROMO VIDEO OF TERASSA UNESCO CITY OF FILM



PROMO VIDEO OF BUSAN UNESCO CITY OF FILM



*The screening of the films will be held both in NI Center of Culture Bitola and online

Information

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Third Forum of UNESCO Creative Cities of film

The Future of Cultural and Creative
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28-29TH
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Bitola, N.Macedonia



Republic of North Macedonia
Ministry of Culture

