



**NORDISK PANORAMA '12**  
**NINTH FESTIVAL OF NORDIC DOCUMENTARIES AND SHORT FILMS**

## REPORT

**Program:** Film festival of short, documentary and animated films from the Nordic region (Denmark, Sweden, Finland, Norway, Iceland)

**Project organizer:** Balkankult Foundation

**Co-organizer:** Belgrade Cultural Center

**Support:** Nordic embassies in Belgrade

**Sponsorship:** Company ACTAVIS, Grand Motors - VOLVO

**International partners:** Filmkontakt Nord; producers and distributors from Nordic regions

**Places of realization:** Belgrade Cultural Center; Cultural Center Student City, Belgrade; Novi Sad Cultural Center; Center for Culture, Nis; Cultural Center, Zrenjanin; Cultural Center Obrenovac; Cultural Center, Čačak; Zajecar Cultural Center; Leskovac Cultural Center; Kraljevo Cultural Center; Cultural Center, Grocka

**Start of realization:** February 17-21, 2012.

**Time of realization:** throughout the year 2012



### Introduction

The Balkankult Foundation is organizing the Nordisk Panorama film festival which takes place in Belgrade and other cities in Serbia, for the ninth time.

The Festival Nordisk Panorama '12, is a unique international film festival and has been showing a selection of the best documentary, short and animated films from the newest Nordic production for

seven years now. The festival is a result of inter-regional and international cooperation between Balkankult, the Belgrade Cultural Center and partners from the Nordic regions.

After the Belgrade screenings the program will be shown in other Serbian cities throughout 2012: Niš, Novi Sad, Zrenjanin, Obrenovac, Čačak, Leskovac, Zaječar, Kraljevo, Grocka, etc.

## **Festival programme**

The content and program of the Festival Nordisk Panorama '12 is based on the 22nd Nordisk Panorama - Five Cities Film Festival which was held in Aarhus (Denmark) from September 23 - 28, 2011.

*The continuous and increasing output of viable and acclaimed documentaries from the Nordic countries has managed to combine a strong dedication in global, political, social issues as well as more intimate or personal concerns, with an increased awareness of the importance of professional craftsmanship from development to post-production.*

*For this year's Nordic competition program, high quality, interesting, evocative and thought provoking films have been selected.*

*But as a matter of fact, pausing for another moment at the gender issue, it did cause some thoughts to realize that most of the films selected were directed by men. This is a delicate issue, as there is no such thing as an over-all agreement that the selection of films should be balanced with respect to the gender of the director. However, a certain degree of balance is appropriate. But how should this issue be tackled? And how should the various roles be taken into account? What if the director is a man, the producer a woman and the main character a woman? How should a film of that kind count, with respect to gender? There are a lot of things to consider! Luckily, film art and the film profession are constantly and lively developing – and so are perceptions of gender and gender issues.*

**Karen Rais-Nordentoft**, Director of the Festival at Aarhus (Denmark)

The program for the ninth Nordisk Panorama festival was put by Dimitrije Vujadinović from the Balkankult Foundation.

While each of the selected films is special in its own way, taken together they resemble a mosaic that portrays a general picture on essential human values re-examined daily through small “events“. As Horatus wisely said: *It's the little things that make big things possible.*

Many of these films have been awarded at European festivals.

At this year's festival, two special film programs were shown for the first time: **Nordic Children's Films** and **Sami Short Films**.



This year's special Sami selection – the first of its kind, will consist of 12 short films that focus on, and draw inspiration from, Sami culture and identity. The Sami region covers a large geographical area in Northern Europe and crosses the national borders of Norway, Sweden, Finland and Russia. Through sharing a common language and a traditional way of living the Sami people remain culturally independent from the national majorities in these countries. The Sami minority is comprised of approximately 75,000 people, 40,000 of which reside in Norway. In societies governed by market economics and protected property rights, there is increasingly little space for traditional Sami living, based on a sense of community and respect for nature



The festival program consists of **40** films of **1.062** minutes in total (Nordic Children's Films consists of **5** films which are **71** minutes and the Sami Shorts program consists of **12** films, **92** minutes.

### Special programs

In the *Artget* Gallery of the Cultural Center of Belgrade, featured an exhibition of a famous Icelandic photographer **Ragnar Axelsson Rax - *Between Fire and Ice***. The exhibition is the author's photographic rendering of his native Iceland, a land characterized by dramatically different landscapes and scenes of life - either locked in ice or erupting in fire. The exhibition was mounted on the occasion of the screening of a documentary *The Last Days of the Arctic*, which portrays this renowned Icelandic photographer .



In the Center for Cultural Decontamination, from February 16 - 20, there was a video-audio installation of the Norwegian artist **Ingrid Berven - *Passion and Polemics*** (*Pasjon og Polemikk*) featuring 12 critics who reply to 15 questions asked by the artist. The questions seek to re-examine the role and importance of critique in contemporary art and society in general. At the same time, they touch upon gender issues, democracy, capitalism and



consumer society. The replies presented simultaneously on 6 projections result in a cacophony of

voices and scores of visual images creating an impression that the critics seem to be fighting in vain to conquer an independent space where they can freely present their views. The exhibition was opened by Ingrid Berven, a guest at the Festival.

### **Target audience**

The program is especially attractive to younger audiences (school and student youth), intellectuals and film fans. Eight-years experience has shown that the public, which follows these programs, is not very numerous (compared to products of the entertainment industry) but is very educated, which is understandable since these programs tend to attract the interest of the creative potential of our society.

**Cinema Audience Counter:** Belgrade Cultural Centre about **1.169** Students City Cultural Center about **250**. The exhibition *Between Fire and Ice* was seen by over **500** visitors.

### **The opening ceremony**

Inauguration organized on February 17, at the Cinema Hall of the Belgrade Cultural Center, at 7 p.m. About the festival talked Nebojsa Popovic, film editor, Mia David, director of Cultural Center and Dimitrije Vujadinovic, director of the Balkankult Foundation.

The Second Opening night was held at Student City Cultural Centre, on February the 18th, at 7 p.m.



### **Distribution of printed materials**

**Posters** placed at the front of Belgrade Cultural Centre, Students City Cultural Center in Belgrade, in front of The Cinema Hall of BCC, Inside Movie Bar, Inside BCC, In front of Billet Service, At Faculty of Philology (first and fourth floor), At Academy of Film and Drama, etc.

**Catalogue:** Distributed to audiences (Belgrade Cultural Centre, Students City Cultural Center in Belgrade), Press representatives, Students of University in Belgrade, the representatives of embassies and sponsor.



**Invitation:** Distributed to BCC, Nordic embassies, sponsor and the rest went to friends of the Foundation.

### Media coverage

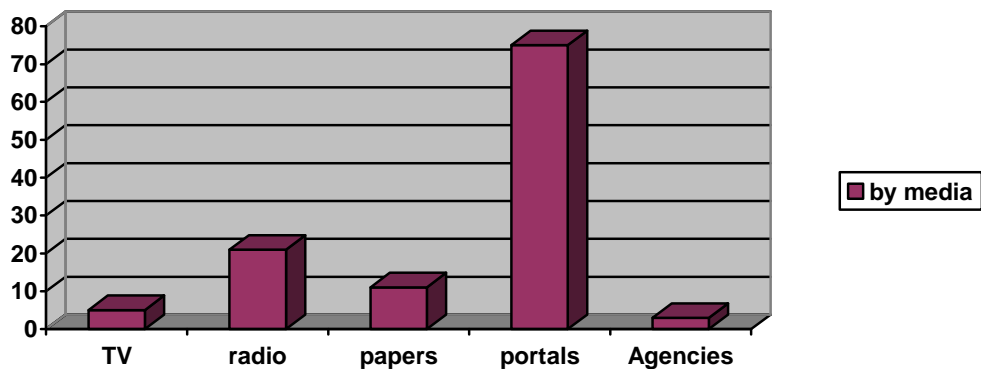
The festival has extraordinary communication with printed and electronic media.

**Press conference** was held on Thursday, 09 February 2012, at the gallery ARTGET (Belgrade Cultural Centre). The programme

was presented by Mr. Dimitrije Vujadinović (Balkankult Foundation); Mr. Nebojsa Popovic, (film editor of the Belgrade Cultural Centre), Maja Gedosev (communication manager of the company ACTAVIS) and Vesna Vukajlovic (marketing manager of the Festival).



### Reports in Media Types



**Attending media representatives:** SEEcult, Tanjug, Beta, CoRD, Danas, Politika, Kulturni pregled, RTS, TV Studio B, Radio Studio B, Radio Beograd I, Radio 202, Radio Beograd II, etc.

## Почиње Нордијска панорама

Девета „Нордијска панорама“, избор најбољих кратких, документарних и анимираних филмова из годишње продукције нордијских земаља, почиње вечерас у 19 сати у Дворани културног центра Београда. На отварању ће бити приказан кратки филм „Последњи норвешки трол“ Пјотра Сапегина, који за тему има мит о троловима. Фестивал приређују Балканкулт фондација и КЦ Београда. Програм су осмислили сарадници „Филм контакт Норда“ из Копенхагена Јинг Хас и Димитрије Вујадиновић. Програмски и садржајно ослања се на Филмски фестивал пет градова, који се сваке године у септембру одржава у другој нордијској земљи, а домаћини су: Рејкјавик (Исланд), Берген (Норвешка), Оулу (Финска), Малме (Шведска), и Орхус (Данска), где је и одржан прошле године, од 23. до 28. септембра.

Поред 27 кратких, документарних и анимираних филмова, биће приказан и играни филм „Голман Ливерпула“ Арлида Андресона о дечјим страховима од свакодневног живота и методама да се деца ослободе родитељских и сопствених страхова. При пут биће приређена и два посебна програма – „Нордијски дечији филм“, са четири



Сцена из филма „Последњи норвешки трол“

дела, и „Лапонски кратки филм“. Селекцију о Лапонцима (Сами народ) чини 11 филмова који су инспирисани лапонском културом и идентитетом, о мањини коју чини отприлике 75.000 људи, која гаји традиционалан начин живота и осећање припадања заједници и очувању природе.

Константна продукција динамичних и реномираних документарних филмова из нордијских земаља која је у сталном порасту, успешно обједињује глобална, политичка и социјална питања са интимним и личним аспектом, при чему се од самог почетка стваралачког процеса до постпродукције све више акценат ставља на професионализам.

У пратећем програму у Галерији „Артгет“ од 21. фебруара до 4. марта, биће отворена изложба исландског фотографа Рагнара Акселсона Ракса „Исланд, између ватре и леда“. Реч је о фото-есеју о Исланду аутора који је и главни јунак документарног филма „Последњи дани Арктика“ у којем је забележен његов рад док снима људе и природу на Гренланду.

Као и до сада, филмови ће дан касније бити репризирани у Дому културе „Студентски град“ у Новом Београду, а током године биће приказани и у другим у градовима у Србији: Нишу, Новом Саду, Зрењанину, Обреновцу, Чачку, Лесковцу, Зајечару, Краљеву...  
И. А.



Фото М. Величковић

## Исланд, између ватре и леда

Колико је Исланд непредвидива земља, препуна изненађења природе, показују фотографије Рагнара Акселсона Ракса. Мотиви које је аутор снимао у протеклих петнаестак година више делују као пејзажи са неке друге планете. Тешко је речима описати стварност леденог и истовремено ватреног Исланда. За то се, својим снимцима панорамског формата, по-

брину фотограф Акселсон. Поставку „Исланд, између ватре и леда“ отворили су Димитрије Вујадиновић, из Балканкулт фондације, и Весна Даниловић, из „Артгет“ галерије. Портрет аутора употпунио је документарни филм „Последњи дани Арктика“ у режији Магнуса Видара Сигурдсона. Изложба у галерији „Артгет“ биће отворена до четвртог марта. М. В.



## ФЕСТИВАЛИ

### Нордијска панорама

Традиционална филмска смотра која приказује пресек најбољих кратких, документарних, играних, анимираних и експерименталних филмова из земаља нордијског региона биће одржана од 17. до 22. фебруара у Дворани културног центра Београда и Дому културе Студентски град. Пажњу посебно привлаче два специјална програма: „Лапонски кратки филм“ и „Нордијски деџи филм“. Смотру ће пратити изложба фотографија исландског фотографа Рагнара Акселсона Ракса „Исланд између ватре и леда“. Фестивал организује Балканкулт фондација, а после Београда, смотра ће обићи и градове по Србији, од Ниша и Зрењанина до Новог Сада, Лесковца, Чачка и Краљева.

# Revija nordijskih filmova u DKC



**Deveta filmska manifestacija „Nordijska panorama“ biće održana u Dvorani kulturnog centra Beograda od 17. do 21. februara, najavljeno je juče na konferenciji za novinare. Na programu je izbor najboljih filmova raznih žanrova iz nordijskog regiona.**

Pored 27 kratkih, dokumentarnih i animiranih filmova, prvi put će biti prikazana dva posebna programa - „Laponski kratki film“ i „Nordijski dečji film“.

Selekciju filmova o Laponcima čini 11 filmova (ukupno 92 min.) koji su inspirisani laponskom

kulturom i identitetom, a „Nordijski dečji film“ donosi četiri filma (ukupno 52 min.). Filmovi iz Panorame se dan kasnije repriziraju u Domu kulture Studentski grad, a tokom godine biće prikazani i u drugim u gradovima u Srbiji.

U pratećem programu u Galeriji „Artget“ KCB-a od 21. februara do 4. marta je izložba islandskog fotografa Ragnar Akselona Raksa „Island, između vatre i leda“, a u Centru za kulturnu dekontaminaciju od 16. do 20. februara biti prikazana instalacija norveške umetnice Ingrid Berven „Strast i polemika“.

**T.M.J.**

## Interview

DIMITRIJE VUJADINOVIĆ, DIRECTOR OF BALKANKULT FOUNDATION

## Nordic Inspiration

■ By Vesna VUKAJLOVIĆ



“The festival programme was showcased at the Arget Gallery and the Cultural Decontamination Centre. It was wonderful to see the loyalty that film aficionados have toward this festival and to watch them enjoying Nordic ‘magic’ in freezing temperatures.” - Dimitrije Vujadinović.

■ **What was the underlying theme of Nordisk Panorama '12?**

- This year's Nordisk Panorama '12 was, programme and content wise, based on the namesake festival that took place in the town of Aarhus, Denmark, in late September 2011. The festival showcased the best short, documentary and animated films produced by Nordic artists. We selected 31 films for this year's festival programme. Each of them is unique and striking in its own way, but put together they provide a mosaic or a general picture about the essence of human values in which we can re-examine the “small things” that happen every day. In other words, these films deal with topics that range from global political and social issues to intimate and personal experiences, and our views of everyday life. That's why the festival's slogan was taken from Horatio - “Great

The Nordisk Panorama Festival was put together by the Belgrade Cultural Centre, Balkankult Foundation and V Communications agency. Nordisk Panorama '12 enabled viewers to see the newest and freshest Ideas of young film filmmakers - as well as established works of experienced and renowned filmmakers from the Nordic region

things are sustained by small ones.” The festival's main features were two very special film programmes - Sami Short Films and Nordic Children Films, as well as two accompanying exhibits - one called ‘Between Fire and Ice’ by the famous Icelandic photographer Ragner Axelsson Rax and a video-installation exhibit called ‘The Passion and Polemics’ by Norwegian artist Ingrid Berven. I would like to point out the appeal of the Sami Short Films. The Sami people are a cultural and national minority living in the north of Europe that are completely detached from contemporary technological and social processes, who have managed, in a good way, to preserve their traditional way of living based on a sense of belonging to a community and taking care of nature.

■ **The accompanying programme was very attractive. How did the cooperation with artists Ragner Axelsson Rax and Ingrid Berven come about?**

- I have spent quite a few years in Iceland and I had the pleasure of meeting Rax, the photographer, whose photographs are actually portraits of the people and landscapes of Iceland and Greenland. We met the Norwegian artist Ingrid Berven last year and, back then, she said that she would love to display her video-installation ‘The Passion and Polemics’ in Belgrade. The installation is about 12 critics responding to her 15 questions. She re-examines the role and importance of criticism in art and overall society.

■ **The Balkankult Foundation is a respectable cultural organization in Serbia. How have you managed to sustain the quality of your projects?**

- Balkankult emerged twelve years ago following a large-scale regional conference. The main goal was to provide support to the mobility of artists and cultural practitioners, artworks and ideas, as well as conduct research in the area of cultural policy. Since the very beginning, we clearly understood the importance of creative potential in the development of contemporary societies, especially in small nations and states like Serbia. The experiences of Nordic states have helped us greatly since their knowledge is very useful to us in advancing the cultural policy of Serbia. We are managing to sustain the quality of our projects thanks to the constant exchange of ideas and experiences with our European counterparts. We can also say that the activities, carried out by Balkankult's associates, are, quality wise, at the level of projects implemented in other parts of Europe. I would like to underline that every one of our projects, whether they have been implemented in Serbia or internationally, have been, or are, evaluated by independent experts or the project beneficiaries themselves.

■ **Who do you cooperate with in Serbia and the region, and is it now easier to establish cooperation than when you first started?**

- Balkankult Foundation was established with the aim of developing regional



and international cultural cooperation. Regional research, that we were commissioned to do by the European Union, called 'Mobility of Artists and Cultural Practitioners in Southeast Europe', showed that there was a great interest in artists, cultural institutions and the creative sector to cooperate in areas like the film industry, publishing and so on. Unfortunately, this need for cooperation and the opportunities for joint presentation in other parts of Europe are not accompanied by relevant legal and financial support in regional countries. In that area, we need to look to Nordic countries that have developed exceptionally successful and efficient regional cooperation.

Today, regional and international cooperation is somewhat easier than ten or so years ago, but it is still a long way from real possibilities and needs. As have I said before, the main obstacle is the bureaucratic behaviour of regional administrations. In that context, I can honestly say that not a single south-east European state has developed cultural (public) diplomacy.

■ **What is your view of the global cultural policy in Serbia?**

- Unfortunately, and despite the democratic changes in Serbia, the country's system still doesn't have a solution for cultural policy, which should be structured as a harmonized system of goals, priorities and instruments that the state uses to create social ambience and directly help cultural production and cultural heritage. Late last year, my colleague Miša Đurković and I completed comprehensive research called 'National Culture in Serbia's Cultural Policy'. The research results show that there is too much administration in the country's cultural life, i.e. there is inertness and bureaucratization of cultural institutions coupled with an inability to develop the creative (private) sector in cultural production. Also, there is still no inter-sector and interdepartmental cooperation which is a prerequisite in the efficient development of cultural creativity.

I would especially like to underline that Serbia, as a small country, can base its development strategy primarily on its creative potential and in securing an environment for transforming this potential into creative capital. Education, culture and science take a prominent position in that process. I view cultural production as a significant starting point and the location for the development of a system made up of humane and noble values. On the other hand, I think that Serbia doesn't use its cultural production to its full potential in the context of cultural diplomacy, i.e. for better positioning our society in Europe, and the world, based on our



**We clearly understood the importance of creative potential in the development of contemporary societies, especially in small nations and states like Serbia**

artistic creativity and heritage.

I would also like to emphasize that, apart from an unfavourable environment and the inadequate cultural policy in Serbia, we have particularly valuable and fertile artistic creativity. This is what my colleagues from abroad keep assuring me of when I show them Belgrade galleries, exhibits, bookstores, music production etc. Therefore, the problem is not with artists or the quality of artistic production, but in the system created by state bureaucracy and political establishments.

■ **In your opinion, what kind of influence do pro-European values exert on Serbian politics and culture?**

- Politically and culturally, I see Europe just

as De Gaulle or Adenauer did - stretching from the Atlantic to the Ural Mountains. History has taught us that political and economic processes cannot succeed if they don't involve cultural aspects. In that context, I think that so-called pro-European processes, as advocated by the European Union, have taken a wrong turn since they see European unity only in terms of the economy. European unity is an old idea that is as equally based on the economy as it is on respecting cultural and political diversity. This diversity is where Europe has been drawing its strength. I think the crisis that the European Union is battling with now, and which is also global, came about following the separation of economic criteria from cultural and spiritual values, i.e. because of suppression in ethical norms that have been developing in culture, philosophy and other humanities, from ancient Greece to this day. Today, we have a prevailing technocratic way of thinking and egotism where money has become the supreme value. The contemporary crisis in Europe is not economic, but a much deeper crisis caused by a lack of ethical values.

■ **Balkankult Foundation has its residential centre and wine cellar on the Fruška Gora. What did you have in mind when establishing that complex?**

- Balkankult Foundation has set up the first residential centre for artists and people engaged in humanities in Serbia. European artists can stay at the centre, which is located near the Krušedol Monastery, completely free of charge and have no obligation towards the Foundation whatsoever.

Unfortunately, when it comes to residential centres, which are exceptionally important creative incubators, Serbia is very much lagging behind the rest of Europe. This is the first real residential centre in Serbia that is open all year around. The centre has two separate suites, each spanning 40 square metres, and linked to 25 mini-residential centres all over the world. The network is coordinated from Japan. ■