



# PARAGRAFF

interview

## HUSSAIN CURRIMBHOY

artistic director of Sheffield Doc/Fest,  
the biggest documentary festival in Britain,  
member of the jury at AFF 2013

## The pleasures and responsibilities of being a festival programmer

While you were a student in Perth you started with directing but then you moved on to programming, what was the reason behind the change?

At first I wanted to be a journalist to be honest, but then I discovered that I want to make films, so I studied Filmmaking in University and made some films, then I did a masters and did some more films and then afterwards some more again. And I still make short films, just for myself. The programming came out because I just watch a lot and lot of films, I love to watch how people express things with images from all over the World, not just America but every corner of the Globe. And everything I was seeing was what everybody else was seeing, so I wondered what's new? what else is out there? who's the new Welles? And this was in Australia, about 2001, when you couldn't get films online, so it was hard to get to see new films, different ones, so I volunteered at the filmfestival one day, and just fell in love with it. People talking about film all the time, working with film all the time. It was a chance to see films people have never seen before, and deciding for yourself "It this any good or not?", and discovering things for yourself was really satisfying, and being able to help someone with their film was also very satisfying. And from that I just fell into programming and started doing more and more of it, went to Melbourne festival, Adelaide festival, I did my own festival for two years for short films. It's not that I stopped, I still want to make more films, but it's also a way of making a living, which I thought was going to be temporary but it's become permanent.

You said you were involved with several festivals, why then did you stop in Sheffield?



Well, as you know, jobs in programming are few and far inbetween, and when you get offered a job you do the best you can. I met the festival director in Adelaide, and she invited me to be assistant to the head programmer, so I decided to move there for four months, just for those four months...

Yeah, that's how it starts.

Exactly, that's how it always starts, and then the head programmer left, and I just stayed. I hadn't worked that deeply with documentary before. I've seen lots of documentaries but never worked so close with it and just loved everything about it. Everyone who works in documentary want to make a change in the world, and try to share things that they love with the world, they say "Look at this amazing person. Take a look at it closer. It's just like you, it's all around you." That sort of energy in the festival really got into



me, and I just stayed and been there six years now with programming.

Sheffield is a really small town, and people there are very different, they're very cool. They don't want to see what's in the media, they don't want to see the obvious, they always want to search beyond the obvious. It's such an independently minded place, which is a great place to have a festival in. It's small, it's affordable, it has a lot of students, so it has a good vibe about it, so



I stayed. I didn't choose it, it chose me. [laughs]

Could you describe the process of programming? What sort of rules and guidelines you have?

It's a big responsibility, and sometimes you're thinking "Really? You're giving this to me? You're giving me your film? Are you sure about this?" Some festivals just show the best of other festivals, the best films of the

year, so we have some of that, which comes from me going to the festivals, I visit several festivals a year. ANd the ones that are really good, the ones that get an audience, a full house, and the ones that will appeal to a public audience and to an industry audience (broadcasters, comisioners, TV channels) who want to buy the film for tv; if it works for them - Great, if it works for the audience - Great, then I'll take it. The other part comes from submitted films, and we get about 2000 films per year, that's 2000 films in the post. Well, now it's on vimeo which makes it easier. And my team and I look at all the films, so we divide them between us, I'll give someone 20-30 films and they'll come back with 2-3 and say "This are ok.". And they figure strands, music strand, art strand, gay and lesbian, sport and that kind of thing. If it's good, then we can give a new film a life in the festival. And we do this other thing where we help filmmakers meet other directors, producers and so on, and I think it's very important that festivals do that. You can't just show the hits. You have to, of course, they are good films but you also have to support the industry and show new films, which is what we are about. So what I do is try and get a mix of all this. My kind of personal, internal clock on this is that it has to be a great cinema experience, you have to be taken in by the story and have an emotional line. If it's just talking heads it can be a bit bland, but some of the best films have been just talking heads. We also like to show films which are a bit anti-establishment and a bit against the system. Last year we opened with "Pussy Riot" which is the ideal mix music, anti-establishment and championing women in film. I choose 80 feature films and 25 short films per year and the rest get rejected, which is often hard, because there are some great films but you just can't show them. The new thing we do is cross media interactive films. How they works is, if a filmmaker has a story but the story is better expressed through interaction, so people can go on a website, there's a bit of footage, they click into it and go on another level, or they can go to that level, or that story, or you can choose the music; you can make the film whatever you want it to be yourself, you can make it half an hour or two hours, it's up to you. The great thing is when the interactiveness is part of the story. That's what we are doing on computer screens across the festival.

(see more in page 2)



# The pleasures and responsibilities of being a festival programmer

(following from 1st page)

Does having power of choice of hundreds of films give a politically oriented programmer a stronger tool to send out a certain message than a director has, who only has one film?

That's a good question. Yeah. Last year I showed this Justin Bieber film, which had the biggest earnings for a documentary in the USA, over 30 million \$, which is huge, so I thought we should show this, if it's making that much money, then we should show it. It was in 3D, and it was a well made documentary, and the kid is talented, I don't like his music, but I think he's a talented drummer and singer, so we showed it and people were like "Why did you...? Why?". But it isn't about what I want, it's about what I think will get an audience. It is possible that you will take your own views and only those, but that happens only if you are really new to this and you are payed by the government to do that, because a proper programmer, creator will know that you have to have both sides of the story. Two years ago this right-wing documentary came out, "Obama 2016", which was a rare thing, because the right doesn't usually use these tools, and garnered a huge audience, so I decided to show it, even though I thought it had a very biased and askewed view of things, because if these debates exist, then we should have them at the festival as well. The guy didn't even reply to my emails. You want to show both sides, but then they won't come to you because you are a leftist pawn. I think a message can be askewed and

lost if it isn't told very well. If you have a message, if your film is only political diatribe, then you are not going to get much festival love. It is a risk, you are right, it is a risk, but for good festivals and programmers it isn't a very high risk. But we are aware of this all the time, we are aware we might seem like we support just one point of view. And good films show both sides, of course they are always going to veer into one direction, but they show the debate, and that's what we want to see at our festival, it's that kind of debate.

**Both a programmer and a jury member deals with selecting films, how do you see the two positions?**

The main difference for me is that as a programmer, I get your film and if I like it, that's it, you win, we show your film. But as a member of the jury, if there is a film that I like I have to convince everyone else to like it as well. And I've been on a few juries before and sometimes your personal life journey, your personal experience is very different from what someone else has and they can often not see what you see in a film, so you have to struggle really hard to make your point heard, and to make them understand that there is more to this film than they can see, that they haven't had the experiences I've had. That kind of debate is great to have. If you have to jurors they can have a nice long discussion which is enriching. The risk of juries is when you have to opposites and you say "I hate this film, and love this film, and the one in the middle is...ok. I mean it doesn't offend me, but the I'm not in love with it." and they agree. The

one in the middle sometimes wins. And that's the risk, you sometimes give the mediocre films the prize. And in some cases it's a bit like X-Factor, and the second place film is better than the first one. It can be a very political game, a very psychological game, while in programming it's just me making the choices.

**What's your relation with AFF?**

A festival representative came to Sheffield in 2008 or 2009 and we began talking then because I love Romanian fiction films, and I had it in the back of my head that with Romanian film there is something special happening there. I really wished I could come, but the Sheffield festival was in November and yours is in October, so there was no way that was going to happen. But then we moved the festival to June and this is now an excellent time for me, so I said "Of course I'll come!", and they said "Can you be a member in the jury?" and I said "Sure!", "Can you be on two juries?" "Count me in!" I haven't been here before and I think one of the important things of festival programming which people don't do enough of, is that you should go to places you haven't been before, and find out what's going on, and give filmmakers advice. And I go to places like Tunisia, Taiwan and I talk to them, because they wouldn't come to Sheffield unless someone told them to come and bring their films there. I am here to spread the word and hear what people are saying, how people feel about documents, and to see great films. Something is here but I don't quite know what it is yet.

Interviu realizat de Mihai Kolcsár

ASTRA FILM FEST  
în imagini



We've decided allright - we'll go see all of the movies!



Astra Film, the festival you fall in love with



A festival with a lot of horse power

## Astra Film Festival photo retrospective

The festival's structure began to enhance, special sections were added, along with photo exhibitions, workshops etc. Starting 2000, the documentary films began to be screened in the Sibiu's House of Culture (Casa de Cultura). This year's novelty is the Roma dedicated section, introduced by Michael Stewart, documentary film director, PhD, Social Anthropology and professor at London School of Economics. Director David MacDougall is the protagonist of the "Portrait" section this year.

In 2002, the Astra Film Festival obtains the Excellence Award for the best cultural project in Romania, during the Civil Society Gala. This year is also marked by the presence of Joel Kaplan, policy advisor for USA president George Bush.

Astra Film Festival 2004 celebrated the work of the world-renowned ethnographic filmmaker John Marshall in a special program which included film screenings and discussions. 2004 is also the year with the premiere of the documentary "The Curse Of The Hedgehog" directed by Dumitru Budrala, also the director of Astra Film Festival.



AFF 2000 - Gipsy ensemble performing on the festival scene



AFF 2000 - Ion Caramitru





## 5 small things about Astra Film Junior

Each Astra Film Festival morning, Casa de Cultura fills with energy and

joy of tens of children who come to watch the documentaries dedicated to

### Iulia, mother of a 7 and a half years boy:

"The children's program seemed very interesting to me, very brief and that's a good thing because children don't have the patience to stay in a chair very long time. The whole program took an hour, maximum, it was organized, fascinating, with interesting themes, and very useful for children. They saw a movie about how kites and origami are made, then a short movie about a little boy who learns

to dance for his 10th anniversary, we learned than how a foldable bicycle is made and what is its purpose, and in the end the children were very fascinated by an animated film about Lego. It is great that the festival has these projections for children; they guide them towards cinematography, because they don't know how to go to the cinema, everything is now on the tablet or on laptop and going to the cinema is about socialization and finding out things".



**Andrei, 7 and a half years:** "I liked more the movie about Lego and the one about bicycles. I learned how bicycles were made. I have been to the cinema before, I saw a movie about animals, but I liked better this one".

**Cristi, 7 years:** "I also liked Lego City and the movie about bicycles, I loved the way that bicycle was folding, I would like to have such a small bicycle myself but I'm afraid it will not fit into my backpacker and I will have to carry it in a suitcase"...



them. The theme for this year's edition of Astra Film Junior is the game.

For the students of Primary and Secondary School, there are to be presented three successful series. "Time for fun!" is a documentary presenting the way children all over the world play and spend their leisure time. "Let's dance!" is an extraordinary trip to the four corners of the Earth, guided everywhere by local children who present the beauty of their traditional dance. As well as this, episodes of the well-known series "How It's Made?", containing subjects dealing with games, will also be screened at Astra Film Junior 2013.

Suitable for high school students is also "Facebook Follies". The documentary points out the unexpected consequences which sharing personal information on the socializing networks might have. Another surprise prepared by the organizers is the screening of the 10 films comes out of the first edition of "48 for teens", short films made by the students of some colleges in Sibiu.

Corina David

► This year, the documentary film festival dedicated to children and teenagers turned five years.

► In 2012, Astra Film Junior was a laureate of the Civil Society Gala in Education, Teaching and Research section and since then it traveled across the country, in over 20 cities, and tens of thousands of children and teenagers enjoyed its activities.

► Starting this year's edition, Minister of National Education became a partner of the Astra Film Festival.

► „How it's Made" is a television series consisting in 130 24-minutes episodes. Each episode presents the production of 4 items each, and this year will be presented, among others: moulded pulp containers, video games, folding bicycles, marbles, footballs and airplane propellers.

► Podoria is the name of the dance that have to be executed by the hero of "Let's dance" movie and it consists of balancing as many glasses as possible on one's head.



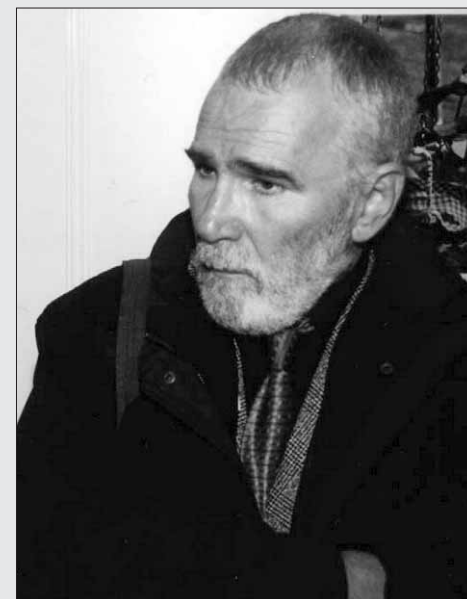
AFF 2000 David MacDougall



Aff 2002 Cristian Nitulescu



AFF 2002 Dragoslav Ilici



AFF 2002 Dumitru Olărescu





Q&amp;A

## A SPOON'S TALE, the story of a community

After a full-house opening night and a well-received film, the festival's second day proved beginning with the first screenings that the standard set by Ben Lewis will be met by his fellow documentary makers from across the world. In conformity with AFF's strive to brake ethnic and racial barriers, the screening of "A Spoon's Tale" took place yesterday, a film about a community of Roma people, some of the last ones still engaged in the craft of making handcarving wooden spoons. The film is a synecdoche, the fate of the spoonmakers being tied to that of the whole Romanian Roma community.

After the film we had the pleasure of having the director, Nicolae Adrian Furtuna, in the room, who told us about his experience and answered questions from the audience. He is in charge of centre for cultural and social



research focused on Roma culture, "Romane Rodimata", he made a documentary about the deportation of

Roma people in Transnistria.

The film at hand, in the making of which he had a stronger hand, is an ethnographic documentary, but the director mentions that it has differences compared to other such films. Such movies are usually filmed over a period of several months, maybe more, while during the production of this film the crew spent a limited time on the field. This is the reason why the director chose to show the time and the date of shootings, so that the audience is aware of the period spent filming. A thorough preproduction documentation helped the director efficiently pick the images and the moments he needed.

Asked about his relation to the characters in the film, he remembers an image in which takes place in Jina village where a handful of children surround him, even though he had barely arrived there. He feels that the relation is a deep one and that his characters were the ones who dictated what goes into the film and what doesn't.

Those audience members who stayed for the Q&A proved to be quite touched by the film, one young man even commenting that even though he lives in Alba County (where the shoot took place) now feels that he didn't actually know the villages there which until now seemed very familiar. Another youth felt he had to remind the fellow audience members that even in Sibiu one can go to the market and see Roma women selling wooden spoons like the ones in the film, and that everyone should buy one, since they cost only a couple of



lei and take a lot of work to be made. He even suggested that the festival organizers should buy off a whole stock of spoons and give them to festival guests as a local reminder.

The director ended the session mentioning that he set out to make this project with the wish of making a film about identity, about the identity of the spoonmakers and how they feel about this occupation which is viewed by many of them as a way of being labelled "gypsies", which is why there are less and less craftsmen.

Mihai Kolcsár



AFF 2002 Dumitru Budrala and Rebert Kaplan



AFF 2002



AFF 2002 Festival volunteers



## The Astra Film Festival viewer's dilemma: so many films, so little time!

The second day of the festival started strong with no less than 28 films from categories such as "Central & Eastern Europe", "Made in Romania", "Student" and, of course, the very current "ECO-Cine-matograff". And since we all know that the only thing better than a film is the conversation you have after it, we talked to the people coming at the festival to find out how things look from the viewer's seat.

The only thing is, in order to talk to them, you have to catch them which is a difficult task when you're dealing with aficionados of the genre, at the year's best documentary marathon.

The first one we see is Catalin, a student in a hurry on his way from Sala Marshall to Sala Studio. "No, no. It's the first time I come to Astra. I've just arrived in Sibiu a few hours ago. I watched «Krasnaya Malanka». I thought it was a very instructive film and that it had a lot to teach me. About our traditions, the Romanian traditions. In fact, this is the topic that most interests me in documentaries: our history because I think, as Romanians, we need to know our history". He nods and runs off. We're left wondering if he made it to the start of the next film...

We have better luck with Alex, a sales agent we meet on the Culture House steps. "Yes, I went to see «Horizon»" he tells us inhaling the cigarette smoke quickly. "I knew I was going to watch a film without words but I was expecting more of a visual spectacle. The shots are too artistic for my taste, they didn't impress me and it's as if something is missing, that element that makes a film whole and not just a series of images." We ask him if he's ever been to Astra before and if he'll come back in the next days: "It's the first time I'm at the Astra Film Festival, this is because I moved from Bucharest to Sibiu a year ago. When I was living there, I knew

about the festival and I've wanted to come for years. I've already made my schedule around the festival because I have to admit that documentaries hold a special something for me!"

Cristina, journalist student living in Sibiu, also plans to come to the festival every day: "I've planned to see a film every day, when I have a break in my university schedule. Today I saw «Rio 2016» and I was very moved. Everyone imagines that a gymnast works incredibly hard but I think few realize just what this work means. I thought the film was a lesson in determination, something that most adults don't have, let alone such young girls!"

Marian, proclaimed film fanatic, says he comes to Astra for over 15 years because he has always found good documentaries here and very interesting subjects. We wanted to find out if there was any particular film that had impressed him in these 15 years: "A lot of films have impressed me. For example, John Marshall's film, that has become a classic by now. Other than that, there have been many I can't remember the names of. There have been films that I haven't really gotten into, as well. Maybe I just didn't get them." This year «Google and the world brain» has stood out for him: "Very interesting! Especially since I work in a library."

As night fell, the festival atmosphere started to heat up between the round the clock film projections and the concerts that started filling the Culture House hallways with music. The conversations, as well, became more passionate.

On the Culture House stairs we discover a big group of Anthropology students from Poland. Miho, the most vocal of them, tells us: "I know that Astra used to be an anthropologic festival and it still is, in some ways. In theory, we're here for

that". Asked if he liked anything in particular, he thinks for a moment: "Today's film, «Drill Baby Drill». I think it's a very important film and I'm glad it's being shown here. Half of the movie is about Poland and about a situation that is very important for me. The discussion at the end of the film was also very interesting, particularly since the same thing is happening here, in Rosia Montana. Other than that, I've seen a few student short films that haven't really made an impact on me. I have big hopes for this festival, there are a few films that I really want to see!"

Later, we notice two men talking and gesturing effusively. We get to talking with them and we find out they are Teo, IT programmer and Mihai, English teacher. That is, of course, when they're not committed amateur critics at Astra Film Festival.

T: "We're from Sibiu and we come here every year".

Mihai can't contain himself and jumps into the conversation: "Today we saw «The Unit» but we left the room before it ended. I don't know if it was the way the film was made, it seemed ok. It's just that we've already been through the communism experience and we didn't like the nostalgia tone of the film..."

T: "Anyways, it was a good documentary but I don't think we're the target audience" Teo says, wanting to end the subject on a somewhat positive note. "After that we went to «Drill Baby Drill». The film is really well made and it's, obviously, a very hot subject. We know about it, particularly us here in Sibiu, as you could tell from the q&a session. The director made me very curious when he said that he would film in Romania this week. I wonder where and on what project ..."

By Diana Vionea, Mihai Kolcsar and Loredana Ghidarcea

### Interview with the Bucium band

Towards the end of the evening, we got the chance to talk with the Bucium band that had a concert in the Culture House lobby. Between laughter, music and after concert antics, the boys took the time to share their opinions on the Astra Film Festival and documentaries in general. **It's the first time you're at Astra or have you been here in past years, as spectators?**

**Mihai Balabaş:** For me, it's not, it's the second time. I played last year as well, but with two other bands. Anyway, the time spent here made me want to watch documentaries, although I think I prefer to see them at home.

**What are your favorite rock or music documentaries?**



**Mihai Balabaş:** "This is Spinal Tap". Or "Pompeii" from Pink Floyd.

**Gelu Baranga:** The last one I've seen is "Sound City" and I liked it. Other than that, I think the film of the year is "Searching for Sugar Man". It got an Oscar.

There was also the documentary about Anvil, the metal group that used to open Motley Crew shows in the 90s. And there was also the DVD Dead Can Dance came out with this year. It's perfect!

**If someone made a documentary about you, what title would it have?**

**Mihai Balabaş:** If it would be like Spinal Tap, it should be called "Zbucium". If it was serious, "Mucium"!

**Gelu Baranga:** "The story of Mucium!"



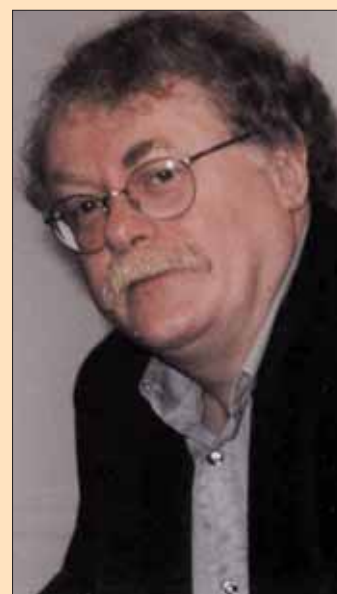
AFF 2002 Awards ceremony



AFF 2002 Miroslav Nikolic



AFF 2002 Peter Crawford



AFF 2002 Philippe Lourdou





interview

# LECH KOWALSKI

director of  
"Drill Baby Drill"

## Documentary film as a quest for truth



(following from the previous edition)

I found that your film ends on an optimistic note. Sometimes the little guy can win. However at the same time, the final shot of your film depicts a gas drill in Pennsylvania, showing in a way the future of the Polish communities you were film-

ing with. What is your personal take on this?

L.K.: Look, there is a real problem with all this because as far as I'm concerned my films have to have a certain sense of humour and it's not obvious, but also in that sense of humour they have to have a little bit of optimism, because if you don't inject optimism

into it, then you are, you're making a story that doesn't help anybody. But the end of the film is not optimistic, because at the end of the film we go back to Pennsylvania and we see what they're doing there.

So do you feel that by making your films, you can bring some kind of change?

L.K.: I mean this is a classic discussion, can cinema change things? I think certain kind of films can help people want to fight for what the truth is. Now whether or not they change things, that's a different discussion. But especially now, they have to give people a desire to kind of want to fight, you know? And I don't mean fight, you know, against the corporate system in that sort of communist tradition of "let's destroy the bourgeoisie", but a desire to continue to try to exist in a way that makes them consider what personal freedoms are and it feels good to have this desire not to buy the latest car, or the latest pants or style shirt, to look at things a

little bit differently, so from my point of view, if you can make them think about that, that's kind of fighting the war, you know what I mean.

What do you think is the common ground between your previous films that focused on the underground scene in the U.S. and your current films that are seemingly about other issues?

L.K.: I think that all the films I've made have this sort of outsider theme, people trying to live or survive or do things outside the system, whether it's a cultural system, like for instance punk - a lot of it was sort of revolting against the corporate music, a lot of it was in the very beginning kind of a reaction against certain things that were going on, like for instance the Vietnam War. I mean there's many ways to analyze that and so all the themes, you know sexual themes, all these things were things that I was interested in were themes of people not wanting to integrate into the system. It's difficult to make cinema now, the kind of cinema that I make anyways because what's happened in documentaries is that they've become so issue-oriented, which I find tedious and boring. When I have to look at these kind of films, I'm always kind of thinking that I'm getting a lesson and sometimes it's good to have a lesson but sometimes it's kind of boring. So I'm still trying to figure out how to make films on these kind of issues that are important now but not concentrate on



AFF 2002 exhibition



AFF 2004, Csilla Kato,  
David Marshall, Dumitru Budrala,  
Adina Vărgatu



Aff 2004 Festival videobar



highlighting an issue. People are rebellious and they're becoming outsiders and that's what I'm interested in.

**How do you feel about experimenting inside the medium of documentary regarding your own films?**

**L.K.:** When you film something, at least when I film something, you have to find a style that works for that subject matter and the style that I'm looking for is not to repeat something that I've done before, but to find something a little bit new and that's really hard to do, because in some ways cinema is kind of boring now as well because it's linear and we live in a non-linear world. I did a project called Camera War and every Monday for one year I made several chapters and I put them on the internet so every Monday for 52 Mondays I put these chapters up and it was a very non-linear story and actually it paints a picture of that year. Now that film is an experiment in a certain kind of storytelling which goes beyond thematic storytelling and following one story. It's my vision of what happened in that year, but it's all connected too. So I'd like to do another project that way because I'm interested in the internet. So the idea is to find ways to experiment, but also make films that have some kind of narrative that touches people so they're not just experiments. So it's like a fight between the two.

**In principle, how do you feel about filmmakers taking scenes or images from other films and using them to illustrate a point which might be radically different from their original intention?**

## Poland and Romania: two countries, the same situation

Q&A with director Lech Kowalski

Director Lech Kowalski was in Sibiu at the 20th Astra Film Festival to answer questions from the audience, after the screening of his movie, "Drill Baby Drill". It is how we came to find out that he intends to film, during the following period, in certain places in Romania. Asked to comment on the matter, he avoided disclosing his exact



**L.K.:** Well, I'm all in favor of deconstruction of all kinds, because it's like rewriting history. It's really interesting to do that. I mean the thing about cinema is that historically new filmmakers would come along and they would copy styles of cinema and add something of their own. You know, it's like mixing music, when you use sounds to make something new, we're in that kind of reality now, you know? We're reinventing ourselves with the past and

I think that's cool, I'm all for it. Now, what comes out of it later on, I don't know.

**The jury for the festival section your film is competing in, Eco Cinematograff is entirely made up of high school students. How do you feel about this and why do you think the organizers made this choice?**

**L.K.:** Well, I think it's great, because it's a way for those young people to become critical and they have to make a decision about what is a good film. Young people tend to deal with things that are visceral. Something that doesn't have to filter through academic ideas or historical ideas or the evolution of cinema or those kind of things. So I think the film will speak to them, it's kind of like a pop song, you know, what is the best song? Well this song makes me dance, you know what I mean? It's ok to make a decision based on those things.

By Teodora Lascu

destination because he feared this would cause problems in the development of his project.

The director filmed Polish farmers in Zurawlowa for two years. Throughout this period, he tried several times to contact both Chevron representatives, and those of other corporations activating in the same field. All of them proved unwilling to take any stand whatsoever in the matter and refused to take part in interviews or to issue press releases. Mister Kowalski was asked if, during the shooting, he was received threats from employees of the company or the public authorities. When he shoots, he is never alone, he answered, also stating that he did indeed receive threats and hostile feedback even from representatives of the law, in the United States, most of the times. The filmmaker believes that in nowadays' society, fighting big corporations is extremely difficult, because they are protected by rules and government legislation that work against the citizens. As was the case in Zurawlowa, corporation obtain their permits from the public authorities following standard bureaucratic procedures, while local people have no say in it. Lech Kowalski also said that his advice to communities who disagree with fracking in their area is to not allow themselves to be discouraged by giants such as Chevron, and fight the partisan fight, which helps people with little power, but strong convictions, oppose immensely superior forces.

Teodora Lascu

## PARAGRAFF

THE NEWSPAPER OF ASTRA FILM FESTIVAL SIBIU



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AFF 2004 Blestemul Ariciului special barrel



AFF 2004 John Marshall



Andraei Iteanu





sibiu  
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film festival

14 - 20 OCTOBER 2013

[www.astrafilm.ro](http://www.astrafilm.ro)



astra film  
festival

20 years  
1993 - 2013