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PARAGRAFF

ASTRA FILM
Festival

15-21 OCTOBER 2012

interview

HANKA KASTELICOVÁ

member of the jury for the
International and the Romanian competitions

"The urge to make a film may be stronger when you face obstacles"

Executive producer for the Documentary Film Department of HBO Europe, Hanka Kasteliková talked with us about emotion as being the strongest ingredient in a documentary film project, about the importance of visual storytelling and the characteristics of the Eastern European style of filmmaking.

What do you think are the major trends happening in today's documentary film making, both from the filmmakers' standpoint but also from that of a decision maker such as a commissioning editor or an executive producer for documentaries?

That is a very difficult question. It depends. I worked in a very small country for 27 years, where we were quite closed from any trends but now, when I entered a bigger field, as I'm working for HBO and we are covering quite a big part of Eastern Europe, I can see that in every microcosm and macrocosm you have some major trends and they may be different from each other. Like in our Eastern countries for example, maybe the trends that are not really changing much but we have in our storytelling and in our approach something that is very different from what the filmmakers in the west are doing. I think it's something that we should hold on to, because it is our own way of storytelling. It is a little more poetic, maybe also a little bit slower. But still, we should also ask ourselves how our audiences perceive it so maybe we should also take something good from the other side and try to find the right level. For major trends, as I am going around the festivals, I may say that the use of animation in documentary is a kind of trend. I'm still searching for the answer to the question if it's not just a kind of stick to make your life easier. Of course, it's nice to use new language but we need to be really aware of whether this is the only possible or the most creative solution. Some of the films are very inspirational like "Crulic", which I loved a lot, but when I see that it is becoming a trend, I'm getting a little bit scared of it, because it can quickly become cliché.



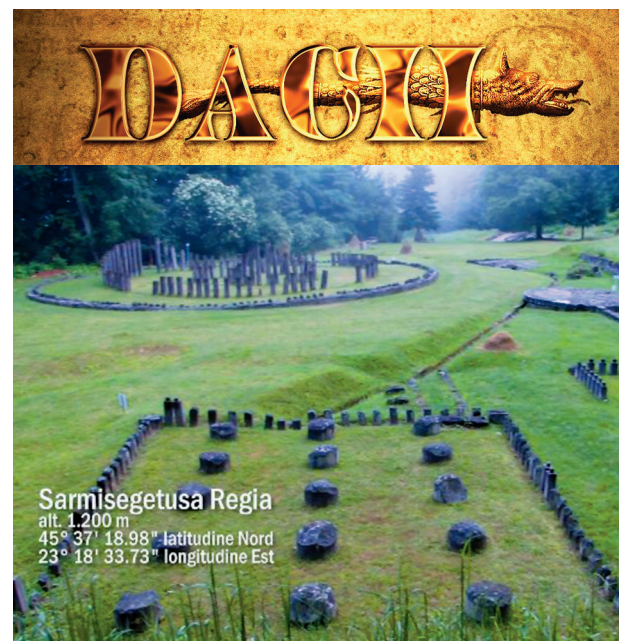
Have you seen an evolution in the Romanian market for documentaries in the recent years?

I think we can speak about improvements in all the Balkans in recent years. Many talented directors come from here. A lot of films from this region got awards. It means that although the financing of the films in this region may be much more difficult than in other parts of Europe - and I'm also referring to middle Europe, like the Czech Republic, Poland or Hungary, where it's also tough - it means that money is not everything. Money is important but I think that for us, from these countries, it forces us to put more creative effort in the film and the urge to do it is maybe even stronger when you face many obstacles. I don't like it when documentary film makers or artists in general complain very much. Of course I understand we need to live but from the creative point of view there are no limits.

What is the most important ingredient that a documentary project needs to have in order to appeal to a commissioning editor or a producer?

For me, emotion is the strongest one. Because, already in a pitching, I can feel the film. And, if you ask me, something that's also very important in a pitching is the trailer of the project because, in three minutes you can see, there are strong images that can say a lot. We are dealing with the visual, so we need to put a lot of attention to this. But also, the story is very important. I think, if I may talk again about eastern countries, we don't put that much effort in building the story as we should. Very often our stories are linear; there is no arc of the story. To me it is also important not just the storytelling but the visual storytelling. Film is film so I think that images come first, and then words. It is of course much easier to sit in front of the camera and talk than express the story through situations and showing like that that you are involved in the story. We don't need to give the viewers everything on the plate. But it depends on different channels, what I'm talking about here is creative documentaries. In some genres, like educational films or films about nature, it may work.

(continued in page 2)



event THE DACIANS IN DOCUMENTARY FILM Special programme

Whether employing 3D imagery accompanied by a more conservative recounting of the facts regarding the most important period in Dacia's history (the wars against Trajan), figures - less than 20% of ancient Dacia's territory conquered by Romans, 165 years of "occupation", 65 other states, cumulating over 270 nationalities and just as many languages spoken in the Roman empire - or relevant quotes from ancient historians, all three films have a common denominator - the will to paint as accurate as possible a picture of a people that has been forgotten, denigrated, cast out of the history books, whose importance has been unjustly overlooked during recent years.

Given the political context during some of the more important moments in Romania history, the general tendency was to artificially "latinize" the nation's image, to picture the Dacians as barbarians and unjustifiably exaggerate the Roman influence in Dacia. The ignored or outright denied facts have been left outside the history books, proofs of the Dacian people's greatness have been hushed and the end result was the disconsidering of a nation that Trajan himself honoured both through the extent of the military operations in the area and the unprecedented celebrations of the final victory, and the statues subsequently built. Having sturdily resisted attacks, succumbing then recovering again, stronger than before, they eventually lost a war against the overwhelming force of the Roman Empire, but even having lost they endured, keeping their spirit, pride and national identity.

All these facts, proofs of a history going back in time much further than we have been taught, evidences of a writing dating before 4.000BC that originated on ancient Dacia's territory, alongside the ways these subjects were tackled in documentaries and the purposes served through them, all these will constitute the subjects of the open session following the screening of the three films of the day - "Draco: the Stone Faces", "Dacians: Unsettling Truths" and "Decoding Dacia: Romania's Lost Heritage" - as part of the special programme scheduled to take place today, between 11:00 and 15:00 in the Mircea Săucan hall.

MILITON STĂNESCU



interview

PAWEL KLOC

director, "Phnom Penh Lullaby"

"The biggest responsibility of a film maker is his characters' lives"

On Thursday evening, after the screening of his film, Polish director Pawel Kloc answered an avalanche of questions coming from the audience. We continued the discussion with him long after the subsequent conversations in the foyer of the festival had ended. Due to the very particular style of his film and the very particular nature of his characters - Ilan and Saran - the director was asked by a member of the audience if some of the sequences from his film were directed. Kloc answered that they weren't, because there is a limit of morality a director should never cross in what his characters are concerned; the director has one responsibility that is more important than anything else: to respect the life of his characters. Somebody from the audience pointed out that a very stunning aspect of the film is the way in which the characters talk to each other (Ilan is Jewish and Saran is Khmer and they both speak rudimentary English). Kloc answered that one of the aspects that interested him the most in this subject was the communication between the two characters as a couple, and between them and the outside world. Kloc also confessed that, being his first feature-length documentary, he had a lot of things to learn along the way, but that the most important lesson was to learn how to cherish the mistakes he made during the shooting process, as mistakes are proof that the director is present there, in the same world where the characters are and that he's shooting, that he lives in same time as they do and that he discovers them while he's also discovering himself.

The most striking characteristic of "Phnom Penh Lullaby" is the feeling one gets that the camera is invisible for the characters. How did you manage to do that?

I think that the invisibility of the camera is connected to the moment



of Ilan's and Saran's life that I shot and to the circumstances of shooting. When I met Ilan he seemed to be very isolated. I was one of the very few he could talk to, I spent a lot of time with him and his family and I listened to them very carefully. This gave us the chance to communicate in a very open way from the beginning.

Why do we trust someone? Why do we feel that a certain moment is the right one to reveal a mystery, to open ourselves, to share? In our case, Ilan felt very lonely and he needed us, or I should say he needed the camera which plays here the role of a psychoanalyst. The same concerns Saran although her voice is weaker in the film in terms of spoken language. Every day we spent 16 to 18 hours together and almost all of that time the camera was on them. They simply got used to it. There are a few moments in the film in which I deliberately show that the camera stops being invisible. These are the moments when they become "actors" and they appear to be aware of the

camera. It is fascinating for me to observe this change from invisible to visible from unknown, unpredictable to something planned, conscious.

Why did you choose to tell this particular story in this particular moment in the characters' lives?

The decision to take Marie, their daughter, away from the foster family was the most important for me. Their age was another reason. We are told that the older we get, the more difficult it becomes to find a friend. What about finding a family? The family definition in this particular case was very interesting for me. They are not young. They don't want to live alone. They are experienced people with the history that makes their life very difficult. I think this is the "middle moment" of life. If you're out of balance it is very dangerous. Danger is present in their life all the time but with Marie it becomes almost like a "visible ghost" haunting them. The girls (Marie and Jasmine) don't talk. They express everything with their faces. They reflect life like living mirrors.

What did Ilan and Saran think about the film? Do you think it changed them in any way?

Ilan sent me a sms, a very short telegram style note saying: "I saw the film only once. It is very hard film. Art should wake up people. Soon we will all be at moon." I don't know if the film changed them. I would rather say they could see themselves changed by the film. The film is a creation as well and this makes the "change" even more difficult and questionable. What change could that be?

What do you think is biggest responsibility that a documentary film maker has towards his characters?

The character's lives.

Interview by ELIZA ZDRU



Round table at the end of the Roma Stories Masterclass

The last meeting organized within the Roma Stories Masterclass took place on Thursday, October 18th, the fourth day of Astra Film Festival, in the Studio Hall of the Casa de Cultură a Sindicatelor. The meeting was attended by Alfred Bulai, Nicoleta Bițu, Mircea Toma, Marius Lazăr and Laszlo Foszto. Organized as a round table, the meeting had as a starting point a study written by Mary Douglas, entitled "Purity and Danger, and presented by Vintilă Mihăilescu.

One of the most important aspects that was discussed were the clichés that often come up when portraying the Roma communities: first, the idea that the Roma people live in the extremes of the social habitat, either in palaces, in opulence, or in poverty, in tents or on the road. Secondly, the Roma people are most often portrayed as a community and are rarely referred to as individuals (from a total of 300 photographs, only 4 % were individual portraits). The association made between begging and the Roma people, has, on the other side, a different history; if, during the XVI century there was a law in Great Britain against the so-called illegal beggars, the position of the Vatican was different. According to the cardinal Renato Martino, begging is a fundamental human right. Finally, the image of the Roma people vacillated, throughout history, between the myth of the good savage and that of the dangerous foreigner.

Starting from this dichotomy, Vintilă Mihăilescu drew attention to the obsession to push the Roma people out of society or to move them to an exterior that is never clearly defined.

Answering the question asked by Alfred Bulai - "Why do people make films about the Roma people?", Laszlo Foszto spoke about the fact that the role of the documentary film is closely linked to the idea of "policy-making", while Florin Cioabă raised from the audience to point out the insufficiency of a good dialogue with the Roma community after 1990.

On the other hand, Nicoleta Bițu pointed out that, leaving the ethics of documentary filmmaking behind, as Alfred Bulai had pointed out, the most important thing is that the message of film can help rebuild trust among people.

LAURA DUMITRESCU

interview

HANKA KASTELICOVÁ

member of the jury for the International and the Romanian competitions

(follow from 1st page)

What do you think is the place that Astra Film Festival holds in the European market for documentary film making?

I personally love small events like this one very much. I've also been in other festivals in the region like Prizren or Skopje or Thessaloniki and I think it is a really great

opportunity for filmmakers in the region and also from other farther places to meet and exchange experiences and views on the film. It's vital just to go and watch the films, because they are not so accessible, so this is a rare occasion. And I also plan to watch what the festival is doing for children, I think that taking care of our youngest audiences is a fan-

tastic idea because we need somehow to... not educate but help our audiences to grow with us. I think they are also doing something like this in Skopje and I think it should be part of every documentary film festival. I'm also very glad because I see here many young people talking about documentary films with this sparkle in the eyes, and that's fantastic. Even if I don't understand, I came yesterday and I was just standing here watching all these discussions and all this emotion in the eyes. You don't need language. You just understand.

In the process of making the big decision with the other members of the jury, what problems can appear?

In this jury, it was easy because we all agreed very fast as to who the win-



ner should be. Usually there are many contradictions and intense discussions but, this time, we were all of the same opinion.

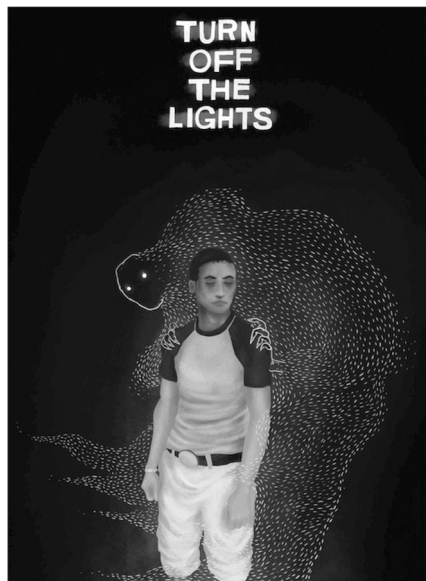
Interview by ELIZA ZDRU

interview

IVANA MLADENOVIC

Director, "Turn off the Lights"

"Reality is much worse than what my film shows"



The characters in your film tell you all kinds of frightful things about the deeds that they have done or that they are going to commit. Weren't you tempted to give them advice? To tell them that what they're doing is wrong, that they have to change so that they won't end up behind bars again?

No, I wasn't. I learnt this lesson long ago; I realized that you can't change anybody. Of course it occurred to me several times and I asked them: "why are you doing this?", "why are you doing that?" I think you can see that in the film as well. But my intention was not to correct them. I tried to present their reality as it is, without intervening with my advice, with my reality. They were born in a certain reality and they behave accordingly. I have another background and I behave differently. It wouldn't have been honest to try telling them what's right, because I have a different life than they do. It's hard to change someone. I once visited Dragomir's parents. He had already fled to Italy for some "deeds". The parents had sold all their furniture to pay for his lawyers. His father is a math teacher. There were icons in one corner of their house, on the floor, and in the other corner there were math papers of his father's

pupils, that he was correcting. He said he had spent all his life trying to understand why his kids ended up like that. Maybe because Dragomir had an accident and fell on his head when he was little, he thought. The man had come up with all kinds of theories, but I think there are no explanations.

And reality is much worse than what my film shows. What you see there is just some flashes. You can label them and say "this is right" and "this is wrong and I will give you all the answers". But as a director, you must only try to show and the viewers have to draw their own conclusions.

How did you find these characters?

When Florin Șerban was working on "When I want to whistle, I whistle", I was with him at some acting workshops that he organized in some prisons from Romania. That's when I met Alex. The people from Strada Film contacted me to see if there was a possibility that I could make this film. I shot Alex's release from prison. And that's when it all started.

How did you manage to get the protagonists to be so honest?

First of all, I tried to be as honest as I could (some people even criticized me for this). I just explained to them very clearly what I wanted, that I wasn't interested in stories made up by them, stories that would present them in a better or a worst light. I just wanted to shoot some sequences from their lives. The shooting lasted one year and a half.

Did they receive money for this?

No. Nobody was paid.

And how did they and the people around them accept to be filmed? Was it a kind of showing-off? In Gianni Versace's case, it would appear that that's what he's doing.

When we shot the scene with Gianni Versace, we didn't even know that the limousine would come. He assured me that it would come, but the guards from the prison said: "Forget about it, they all say that when they will be released, a limou-

sine is going to come and pick them up. He'll just stand there alone in the rain, you'll see". That's exactly what happened when Papan Chilibar was released. When we saw what was happening, I thought twice whether to go inside the limousine or not. Their cameraman from Taraf TV was also there. They all want the moment of release to be a kind of "show-off". But they didn't necessarily do this for my film. That's what usually happens in their culture. Maybe you or I don't like that our life be exposed to the public, but there are a lot of people who want their story to be told. They think it's important.

What kind of reactions did you have so far from the public?

The film premiered in New York at the Tribeca Film Festival. There were a lot of opinions. There were people who said that this film should not be seen by their American children, because they might think that this behavior is appropriate. There was another African American woman there, who said she had Roma origins - but it was obvious that she was from Harlem - who told me that, because of me and people like me, she gets spat at in the street.



What about Romania?

In general, the reactions were positive, even from people that I expected negative reactions from. Some said that it wasn't OK that I appear in the film, that you can hear me speak, especially because I don't speak such good Romanian. And there are so many theories on documentary film making. But I don't think that this is what really matters. It was my first film and I made it exactly to my liking. I loved my characters very much.

Did they see the film?

After I finished it, the first thing I did was show them the film. They said: "Oh, Ivana, this is very cool!" I was very scared of their reaction. I used to ask myself: "Is it good for them, to show these very intimate things?" But that's because a lot of time had passed since I last saw them. Being away from them, I had entered another reality. I had forgotten what they wanted.

ROBERT BĂLAN

Visiting Room

Radu Muntean, Alexandru Baciu

Competition, Romania, 62'

► Saturday, October 20th, 18:00, Studio Hall

Do people have a real life behind bars? What about love? Crude, with no major stylistic interventions or editing tricks that could have given a comic (or dramatic) twist to the characters' actions, "Visiting Room", by Radu Muntean and Alexandru Baciu is a film that speaks about love in prison. All the characters in the film were convicted of murder. But this holds no importance in the film. The directors don't aim for their film to be sensational. What they do is bring forward the question whether love can really exist there, inside prisons.

There, relationships exist through letters. Love only happens at first sight, because the second meeting may very well never happen. Or if it happens, it comes after a long time, after official requests or tricks like: I will declare divorce so that we can see each other for a few minutes in the courthouse. In some cases, love expires at the end of a 48-hour conjugal visit. In other cases, it ends before the two lovers even get a chance to see each other.

ROBERT BĂLAN

Poisoned

Andrei Sota, Romania

Competition: Eco CinematogrAFF, 86'

► Sunday, October 21st, 18:00, Marshall hall

Together with his guests, Andrei Sota proposes a new way of looking at one modern man's biggest problem - a correct diet. What we put in our own organisms is further and further from what the latter need, and end up doing more bad than good.

The main cause behind obesity taking on epidemic proportions, our increasing health problems and susceptibility to allergies and immunity diseases is the quantity and, more importantly, the quality of our day to day diet. The main guest in this documentary, dr. Mencinicopschi, the well known Romanian nutritionist, delivers the explanation - food is, in fact, information, and if the data of what we used to eat was in harmony with nature and, therefore, with us humans, this data has been, in recent years, altered, perverted so much that when it isn't simply rejected by our bodies, its assimilation is frequently harmful.

We are what we eat, and Andrei tries to persuade us to eat healthy.

MILITON STĂNESCU

Egg for later

Marieke Schellart, Olanda

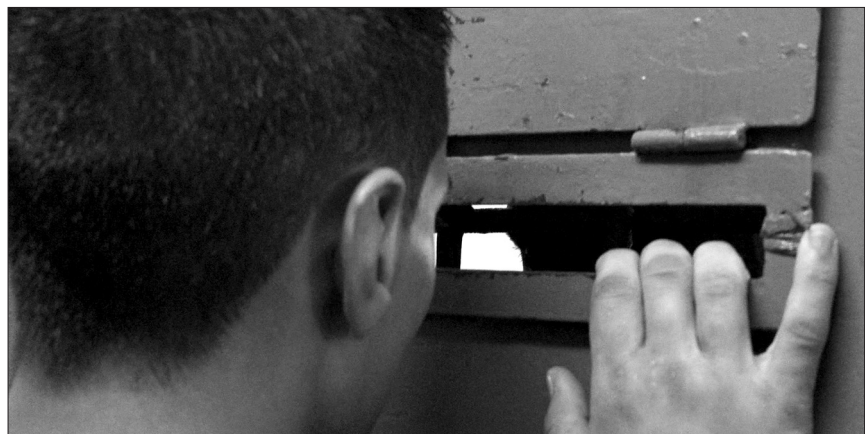
Special section: Family, 50'

► Saturday 20 oct., 18:00, Marshall hall

► Sunday 21 oct, 20:00, Marshall hall

Gone are the days when women used to get married early, spending their lives doing the ménage. The young women in Western cultures are nowadays given, at school and in their families, a liberal education. The good thing is that a generation of educated, emancipated women has emerged. The bad thing is that, just because of this liberal education, many women get married and have children very late. Marieke Schellart is one of the Dutch women for whom, between 20 and 30, her education, her career and the world exploration are top priorities. Discovering that, at 35, and after several relationships, she hasn't yet found the right partner to father her children, she thinks that she might trick her biological watch. And that she could also make a documentary on the subject, while she's at it. Through freezing, the egg-cells can, theoretically, remain fertile - only that the procedure is illegal, in Holland. Scheller takes herself as a lab-rat, stands in front of the camera and rises, in an ingenious way and without any false cautions, a whole series of questions - about ethics and about the condition of modern women, in the West.

CĂTĂLIN STURZA



Making of BACKSTAGE ASTRA FILM FESTIVAL organizers and volunteers team

The effort behind the festival is huge and the working day, for those who work at the organization of the Astra Film Festival is, more often than not, 16 hours long. It's largely an invisible line of work, but without it the festival would not be possible.

Production. The Astra Planet

Adina Vărgatu is the producer of the festival and coordinates, among others, the Q&A section. "Astra Film, seen from backstage, is a planet where time flows with a different speed", Adina Vărgatu told us. "For the same people who normally work 8-10 hours a day, the fact that during the festival they have to solve things 16 hours per day, if not more, is not something uncommon. You have strength to do many things. In my case, a switch happens. During festival days, when people tell me that it's 8 o'clock in the evening, I actually feel like it's 4 o'clock and it's the middle of the day. So, time flows differently here, the space is different - the festival is the Astra Planet".

PR Department. On Facebook and on Youtube

Viorica Deleanu has been working for AFF since 2004 and this year she returned, after a break, in the PR team of the festival. She joined the team as a volunteer when she was a student. "I grew and I evolved with these wonderful people, who I learnt a lot from. I have worked in different departments of the festival during the past years, from the Guest Office to the PR Department. The organization of the festival always takes a huge amount of work, no matter what department you work in.

Meda Hila is, together with Sorina Tomuş, coordinator of promotion through social media - in other words, the person behind the Facebook account - facebook.com/Astra Film Festival. "This year, we insisted very much on social media, because most people who use the internet get their information mostly from Facebook", Meda tells us.

"We received some very good feedback about the fact that a lot of people found out



details about the festival via Facebook." Meda and Sorina answer messages, offer information to those who need it and are logged on Facebook 24/7. They post photographs from the festival very frequently, during the day, and the feedback is very good.

Octavian Repede handles the video editing and the Youtube account. "We upload clips on Youtube, we make sure that different videos are played on LCD's, we constantly keep in touch with the people from the screenings about the state of the promotional clips, the video materials or other problems that might appear in a festival along the way - we are ourselves in a film of our own.

In front of everyone. The Guest Office

Emilia Robescu is the girl who smiles nicely to all the AFF participants at the Guest Office. "It's very interesting here, in front, at the Guest Office", Emilia tells us. "When a lot of people show up, things get a little complicated, because everybody is asking for something. I'm the first person people come in contact with. And you have to smile until the end of the day, even if sometimes you can get very tired."

Ioana Ciuban works side by side Emilia at the Guest Office. Together, they are in the first line of fire with the Astra Film public. "It's cool, I like the Guest Office", Ioana says lightheartedly. "I started a few years ago as a volunteer in Astra Film. I did subtitles, I was a manual subtitles operator - that's what they used to call us back then. I was also a location manager and now I work at the Guest Office.

I first came as a volunteer in Astra Film Festival, because I had a passion for films. This passion hasn't disappeared in time."

The AFF Volunteers

Alina Oteş was a volunteer in many projects and this year it's the first time when she offers to work in the AFF team. "Backstage, it's very interesting because you also have access to what happens behind the screen, you have more information about the programme, about how a film festival is organized. I like to help around but I'm also doing this for my own experience. It's a very nice experience. I also got to see films in the halls and I attended the concerts".

Tiberiu is one of the volunteers that run around all day, at AFF. He offered to volunteer after he saw an ad on the website of the festival. "I came here for the films, first of all. There's a lot of work to be done, generally", Tiberiu says. This year, he was impressed by the screening of the documentary "Toxic", when the hall filled to the brim with people.

The logistic details are very complicated and take a lot of time. But those who work backstage have the chance to find out some amazing stories. Alina Chira handled the accommodation and the welcoming of the guests for the masterclasses. "A student told me that last year, her participation in a masterclass was so inspiring that she decided to give up sociology and take up anthropology. Thanks to the festival and the masterclass, she changed her way in life".

CĂTĂLIN STURZA

The Shaman's Revenge

Laetitia Merli; France
Competition: International

► Saturday, October 20th, 12:30, Marshall Hall

The Tuva Republic, south of Siberia. When medicine stops working, people seek healing in shaman centers, where every dysfunction of the body, whether a simple headache or cancer, is treated by invoking the spirits of the Earth. Kara-Ool is the most competent of all the shamans - he claims to have saved people from death several times - so he was given the title of Supreme Shaman of the Republic of Tuva. He runs the "Bear Spirit Center" from Kyzyl. In between sessions, he meditates about the modern world that will end up suffocated by technology and dreams to revive the ignored tradition of shamanism, trying to obtain funds from the government for the development plans of his center.



"The Shaman's Revenge" is a humorous look on a centuries-old tradition fell from grace in the communist period and relegated to the status of weirdness. Director Laetitia Merli follows the group of shamans led by Kara-Ool with interest but also with certain skepticism, trying to understand what kind of people still believe in shamanism or what is it that can still give credibility to shamans. Merli, an anthropologist and documentary film maker, is herself an expert in shamanism, and this is the fourth film in which she explores the subject, after 15 years of research in Mongolia and Siberia.

ELIZA ZDRU

PARAGRAFF

NEWSPAPER OF ASTRA
FILM FESTIVAL SIBIU



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behind the scenes

Astra Film Junior

"Lots and lots of children came, their numbers exceeded our expectations, this year. Over 6 000 children entered the theatres, all extremely nice, interested in the documentaries we've presented and pleased of the program - which it was a great achievement for us. A memorable fact is that the number of screenings doubled, for each age category. On organising this festival for children and adolescents, we have targeted primary school students, the secondary school and the high school students, and, for each age category, we had to double the number of screenings. We didn't expect such a great number of people to come. From the organizer's perspective, the children were all very patient and disciplined, especially the younger

ones. The primary school and secondary school students reacted extraordinarily to the program were very focused and very caught in the AFF's program. A testimony for this interest are the drawings we've already received, in plastic bottles - messages in recyclable PETs, half a litre each. A great number of children attended this competition we've organised, that was focused on the central theme of water. Everybody was very open, from the children that came in the theatres to the teachers - open to the program, open to learn new things and to find out more about the problems the children in other corners of the world are faced, when it comes to water."

MARIA ŞPAN, coordinator of Astra Film Junior

The Astra Film Festival volunteers

"At this edition of AFF we have worked with over 100 volunteers. Some of those helped us with the organisation of Astra Film Junior, other helped with the adaptation and subtitling of the films, and the rest effectively helped us during the festival, from October 15th to October 21st, working with us and promptly answering our requests. We have around 40 volunteers that come early in the morning and go home late in the evening, working shoulder to shoulder with us, high school and faculty students, fresh graduates, young men and women who are willing to gain experience, to interact with different kinds of people and to discover the cultural varieties so frequent at the festival. Our youngest volunteer is a seventh grader. This is her first time she works as a volunteer, and she's very happy that she got involved in the organising of Astra Film Festival. I remember myself, back when I was a student; I used to be a volunteer myself. I wanted to see how an event is organised from the inside, and I understood that it takes a lot of work and dedication to make a festival happen. We also have dedicated AFF volunteers, and some of them even told me that they took several days off to come and lend a helping hand. Astra Film supports the development of the young people, and in consequence now we collaborate with a series of persons who, in the past editions, proved their organising skills and their professionalism. I sincerely hope that this event will remain an opportunity for them, an occasion to accumulate experience and, at the same time, as we got used at Astra Film, to have a very good time.

LARISA ROŞIAN, coordinator of the AFF volunteers