

Press Release
4 June 2025

Rare Resource: Everything you need to know about the 22nd Docudays UA

The 22nd Docudays UA International Human Rights Documentary Film Festival will take place in Kyiv on 6–13 June. Screenings and events will be held at the Zhovten Cinema (26 Kostyantynivska St.), KINO42 (11B Kostyantynivska St.), Ukraïнка Gallery (1/8 Ihorivska St.), as well as in the DOCUSPACE Online Cinema. The schedule and ticket purchases are available [on the Docudays UA websit.](#)

This year, we will present 71 films from 38 countries around the world: from Chile to Bhutan. The programme includes 15 Ukrainian films: 7 national premieres and 4 world premieres. Viewers will also be able to visit an exhibition and attend relevant human rights discussions. Docudays UA will bring together around 80 guests, more than 20 of whom are from other countries.

The central theme of the 22nd Docudays UA is **Rare Resource**. At the festival, we will talk about resources as a force for creating society, about the struggle for the European future of our state, the need to develop and support civic engagement, to reform social institutions and state policies. We will also reflect on strengthening the capacity to resist the enemy and on horizontal cooperation in everyday life — for the sake of victory.

To create **the visual image of the 22nd Docudays UA**, we invited the artist Oleksandr Hrehhov to collaborate. A tablecloth, a watermelon, a loaf of bread, a bouquet – this is a declaration of love for our homeland, its fertility, the creative energy of the people who live here. The main video of the 22nd Docudays UA, which can be viewed [on our YouTube channel](#), is also a tribute to the beauty and richness of our land. The artist Sasha Dolhyi was brought in to create the festival awards.

FILM PROGRAMME

One of these rare resources, the health resort Kuyalnyk in Odesa region which is well-known across Europe, is explored by Irish director **Gar O'Rourke**. His film **Sanatorium** will open the 22nd Docudays UA. The world premiere of the film took place in the competition programme of the 22nd Copenhagen International Documentary Film Festival.

Traditionally, films at Docudays UA will compete in the **DOCU/WORLD**, **DOCU/UKRAINE**, and **DOCU/SHORT** competitions. Ten films selected from all festival programmes have been nominated for the **RIGHTS NOW! award**. It will be presented to a creative documentary that explores the modern world and makes a significant contribution to the discussion on human dignity, freedom, and equality. Each competition programme is evaluated by a separate jury composed of international and Ukrainian experts, documentary filmmakers, and human rights defenders. The student jury and the Ukrainian Film Critics Union jury will also select their favourite films.

The national [DOCU/UKRAINE](#) competition includes 5 films about the struggle and agency of the Ukrainian people: **My Dear Théo** by Alisa Kovalenko, **Timestamp** by Kateryna Gornostai, **In Limbo** by Alina Maksimenko, **Songs of Slow Burning Earth** by Olga Zhurba, and **Militantropos** by Yelizaveta Smith, Alina Gorlova, Simon Mozghovyi. The films in this programme have already been

screened in the programmes of the world's largest festivals, including the Cannes and Venice Film Festivals as well as the Berlinale.

The [DOCU/SHORT](#) competition will present 15 films from 14 countries in the genres of documentary animation, portrait films, hybrid forms, and creative documentary. The programme includes: ***Inside, the Valley Sings*** by Nathan Fagan, ***Dust Is a Whale, Is Sunlight*** by María Casas Castillo, ***They Send Word*** by Mariano Schoendorff, ***Adidas Owns the Reality*** by Igor Vamos and Keil Orion Troisi, ***Submarine*** by Oliwia Zakrzewska, ***The Wild Girl of Brushvalley Township*** by Heather Cassano, ***Lanawaru*** by Angello Faccini Rueda, ***Quebrante*** by Janaina Wagner, ***The Flow of Resilience*** by Pranami Koch, ***Perfected Grammar*** by Andrea Suwito, ***We Are on the Map*** by Santiago Rodríguez Cárdenas, ***Mama Micra*** by Rebecca Blöcher and Frédéric Schuld, ***The House by the River*** by Adrien Charmot, and two films from Ukraine: ***How I Spent My Summer Holidays?*** by Antonio Lukich and ***Where's My Body Armor?*** by Daria Penkova.

The international [DOCU/WORLD](#) competition includes 10 films from 14 countries that invite viewers on a journey through complex questions about human beings and their life challenges. Presenting: ***Limits of Europe*** by Apolena Rychlíková, ***Where the Trees Bear Meat*** by Alexis Franco, ***Silent Trees*** by Agnieszka Zwiefka, ***Writing Hawa*** by Najiba Noori and Rasul Noori, ***Bright Future*** by Andra MacMasters, ***My Sweet Child*** by Maarten de Schutter, ***Your Life Without Me*** by Anna Rubi, ***The Family Approach*** by Daniel Abma, ***On Sacred and Profane*** by Giedrė Beinoriūtė, and the Ukrainian film ***2000 Meters to Andriivka*** by Mstyslav Chernov.

This year, there are 8 non-competition programmes. The traditional ones include DOCU/BEST, DOCU/ART, DOCU/YOUTH, and the film programme of special events. There are also special non-competition programmes: the central programme *Rare Resource*; the *Chilean Focus*, curated in partnership with the FIDOCs film festival; *A Glimpse of ARTE*, a programme of films co-produced with the French public broadcaster ARTE; and our new short film programme for and about teenagers, *Docs4Teens*, created in partnership with the Krakow Film Festival, Festival dei Popoli, and FIPADOC.

The central festival programme [Rare Resource](#) features 5 films that form a polyphonic reflection on the nature of democracy. ***Oasis*** by Tamara Uribe and Felipe Morgado reveals the path of political transformation in Chile: from the mass protests of 2019 to the unexpected failure of the proposed progressive constitution in 2022. ***The Soldier's Lagoon*** by Pablo Álvarez-Mesa intertwines ecosystem and landscape with oral histories and political processes, following the literal route of Colombia's liberation from Spanish imperial rule. ***An American Pastoral*** by Auberi Edler is a chronicle of a Pennsylvania town's struggle for the future of its public schools, raising questions about resisting propaganda and critical thinking as a foundation of democratic order. The film received the Best Directing Award at the International Documentary Film Festival Amsterdam (IDFA). ***Sanatorium*** by Gar O'Rourke, which opens this year's Docudays UA, tells the story of a legendary health resort in the Odesa Region that works with unique therapeutic mud. ***A Land of Paper*** by Marion Boé follows a lawyer who has been legally supporting unaccompanied minors trying to enter France for over twenty years.

The special programme [Chilean Focus: FIDOCs Focus](#) at the 22nd Docudays UA includes 5 films that explore the blurred boundaries between memory, resistance, and the intimate spaces of everyday life. ***When the Clouds Hide the Shadow*** by José Luis Torres Leiva becomes a space for meditative reflection on grief, loneliness, and barely perceptible encounters in the southernmost town of America. In ***An Oscillating Shadow*** by Celeste Rojas Mugica, an archive turns into a creative act of resistance, where a father and daughter overcome trauma through a sensitive dialogue between image and memory. ***Pirópolis*** by Nicolás Molina immerses us in the port city of Valparaíso, where forest fires threaten nature and lives. ***Malqueridas*** by Tana Gilbert constructs a deep collective portrait of imprisoned mothers using secret mobile phone recordings. And ***Socialist Realism*** by Raúl

Ruiz and Valeria Sarmiento offers satirical and poignant reflections on the dreams and disillusionments of the Chilean socialist experiment, merging past and present through a unique cinematic form of resistance.

Among the hits of [DOCU/BEST](#), celebrated at leading international festivals, is ***Glass, My Unfulfilled Life***, a moving autobiographical film by director Rogier Kappers, who, at the age of 52, decides to radically change his life by returning to his childhood dream of playing music on glasses. The film premiered at IDFA and won an award at the Thessaloniki International Documentary Festival. ***The Flats*** by Alessandra Celesia explores the personal and collective memory of residents of the New Lodge district in Belfast, where the pain of the Troubles — the nearly 30-year conflict between Catholics and Protestants — still echoes. The film has received numerous awards at festivals, including CPH:DOX in Copenhagen, Switzerland's Visions du Réel, and Docs Ireland. In ***Agent of Happiness*** by Arun Bhattarai and Dorottya Zurbó, we witness modern Bhutanese society, its everyday life, traditions, challenges, joys, and solitude. The film has been shown at over 40 international festivals and received the Audience Award at the San Francisco International Film Festival and the Main Award at the Biografilm Festival in Bologna. ***Milisuthando*** by Milisuthando Bongela explores the impact of apartheid on the director's own identity and contemporary South African society. *Milisuthando* premiered at Sundance 2023 and took part in CPH:DOX 2023, Sheffield DocFest 2023, and many other festivals. ***Trains*** by Maciej J. Drygas is a stunning, wordless cinematic poem composed entirely of archival black-and-white footage, taking us on a journey through early 20th-century Europe, where each frame is a fragment of history and every train is a symbol of both progress and catastrophe. *Trains* won the Grand Prix for Best Film and Best Editing at IDFA 2024.

Through archives, intimate memories, and at times provocative imagery, three films in the [DOCU/ART](#) programme invite us to reflect on how to remember responsibly. ***I'm Not Everything I Want to Be*** by Klára Tasovská explores the archive and personal diary of Czech photographer Libuše Jarcovjáková as a testimony to life in Prague after the events of 1968. Based on archival footage, home videos, and a unique 1960s audio interview, ***The Propagandist*** by Luuk Bouwman reconstructs the path of an ambitious filmmaker who, having disregarded ethics, became a tool of the Nazi regime. This year's Rotterdam Film Festival winner ***Fiume O Morte!*** by Igor Bezinović is a meditation on the nature of commemoration, blending archival photographs, theatrical reenactments, expert commentary, and carnivalesque absurdity.

The programme [A Glimpse of ARTE](#) includes three feature-length films produced either entirely by or in collaboration with the public broadcaster ARTE France. ***Soundtrack to a Coup d'État*** by Johan Grimontprez explores the assassination of Patrice Lumumba, the first Prime Minister of independent Congo, and the role of jazz as an instrument of U.S. cultural diplomacy during the Cold War. The film was nominated for an Academy Award in the Best Documentary Feature category. ***Stups*** by Alice Odier and Jean-Robert Viallet captures the final flickers of hope for freedom among those working in the drug trade and shows how the French justice system interacts with these people. This programme also includes ***An American Pastoral*** by Auberi Edler, which documents a Pennsylvania town's struggle for the future of its public schools — and with one another.

[DOCU/YOUTH](#) focuses on the formation of identity in challenging, and at times alien or hostile, environments. ***The Track*** by Ryan Sidhoo tells a story of persistence in the pursuit of a dream, following three Bosnian teenagers as they restore a legendary luge track built for the 1984 Sarajevo Olympic Games. ***King Ridwan*** by Sammy Shefa Idris raises questions about the fragile boundaries of social media, portraying a 20-year-old man with an intellectual disability who aspires to become a rapper, despite gaining popularity through mockery on TikTok. ***A Place to Call Home*** by Parisa Aminolahi illustrates, through everyday scenes, how an Iranian family attempts to regain a sense of home after relocating to Sweden. ***Echo*** by Emi Buchwald touches on self-acceptance, overcoming fears, and finding confidence, by collecting reflections from a boy and a girl undergoing speech

therapy. ***What's the Film About?*** by Poorva Bhat raises questions about trust between children and parents when communicating on uncomfortable topics. The film received the IDFA Award for Best Youth Documentary. The animated film ***Mû*** by Malin Neumann is a magical and gentle journey of a child riding a fantastical creature in search of water that has disappeared. ***The Magic Wardrobe*** by Krista Burāne is a collection of five captivating stories where a game of hide-and-seek opens the door to adventures in an enchanted forest. ***The Nap*** by Nils Skapāns is a magical battle for dreams, where eight-year-old Antonia becomes a heroine in a world between fantasy and reality.

The shorts in the [Docs4Teens](#) programme are united by their protagonists' desire for the freedom of self-expression. At the centre of ***Fatmé*** by Diala Al Hindaoui is a girl who, despite all social restrictions and stereotypes, wants to become the strongest. ***Last Song from Kabul*** by Kevin Macdonald and Ruhi Hamid tells the story of students at a music school who continue to pursue their love for music despite the turmoil in their country. In ***Puffling*** by Jessica Bishopp, we follow Icelandic teenagers as they travel around the city to rescue lost seabirds. And in ***Carnaval*** by Justine Martin, we see people gather once a year in the forest, far from the city's bustle, to immerse themselves in the art of the circus.

Among the [special events](#), we will see Lesia Diak's feature-length debut ***Dad's Lullaby***, an honest conversation about love, loss, and the relationship between a daughter and her father. ***National Exams*** by Giorgi Mrevlishvili, a member of this year's RIGHTS NOW! jury, follows the Kartvelian (Georgian) language and literature teacher Nana Mgaloblishvili and her students as they prepare for the national exam. ***My Sextortion Diary*** by Patricia Franquesa is a personal investigation into sextortion and digital harassment in Mexico. Each of these screenings will be followed by a thematic discussion as part of the RIGHTS NOW! event series.

The 22nd Docudays UA will close with a screening of ***Agent of Happiness*** by Arun Bhattarai and Dorottya Zurbó from the **DOCU/BEST** programme.

UKRAINE WAR ARCHIVE

The non-competition programme [UKRAINE WAR ARCHIVE / EVIDENCE](#) at the 22nd Docudays UA will present films created by filmmakers, activists, journalists, and human rights defenders during the full-scale Russian invasion of Ukraine. These works focus on the investigation of war crimes and the testimonies of victims, primarily civilians. The programme creates a space for sharing experiences among those who document the war outside of traditional filmmaking.

Bucha. Yablunska, produced by Radio Liberty, reconstructs three days of the most intense executions of civilians in March 2022 on Yablunska Street, using CCTV footage, eyewitness testimonies, and classified documents. In the film ***A City Within a Building: The Russian Airstrike on the Mariupol Drama Theater***, the Center for Spatial Technologies immerses viewers in the tragedy through a 3D reconstruction based on witness recollections and thousands of visual pieces of evidence. In ***Voices of Mariupol***, the Kharkiv Human Rights Protection Group gives a voice to those who survived the bombings without communication or electricity so that their tragedy will be heard and remembered for centuries. ***When the Water Screams***, by *The Kyiv Independent*, explores how Russian forces disregarded evacuation efforts during the destruction of the Kakhovka Hydroelectric Power Plant. The film ***The Grave*** by Gwara Media tells the story of the mass burial in Izium and the families' search for justice. ***Shot Down: A Man's Journey Home*** by Slidstvo.Info uses intercepted audio, photos, videos, and testimony from a Russian officer to reconstruct the route taken by Oleksandr Stepanechko, who was killed while trying to reach Irpin via the Zhytomyr Highway.

As part of the **UKRAINE WAR ARCHIVE / EVIDENCE** programme, a discussion will be held in which the filmmakers will talk about today's challenges, shifts in motivation and realities of documenting the war, as well as the search for meaning in this work after three years of full-scale invasion. On 7–12

June, a Ukraine War Archive viewing room will be open at the Zhovten Cinema, available to anyone interested in learning about the database, which contains over 37 million materials, as well as about the Lenses tool, which enables fast and high-quality work with open sources.

DOCU/CLASS

The [DOCU/CLASS](#) documentary filmmaking workshop offers 5 discussions that will take place at the Zhovten Cinema on 7–11 June. This year, the topics will include: horizontal networking and strengthening cooperation among Ukrainian film festivals; the search for balance between artistic expression and the ethics of depicting war; working with audiovisual archives in film. One of the panels will also be dedicated to the central theme of participatory democracy and will feature, among others, Auberi Edler, director of *An American Pastoral*, and Mstyslav Chernov, director of *2000 Meters to Andriivka*.

DOCU/PRO

DOCU/PRO features [14 powerful discussions, masterclasses, presentations, and panel talks](#) for the industry, taking place on 7–12 June. One of these events, the presentation of the Association of Non-Fiction Cinema, will be open to all interested attendees.

On Saturday, 7 June, DOCU/PRO will kick off with events dedicated to the French film production ecosystem. That same day, there will be a masterclass from representatives of the legendary public broadcaster **ARTE France**, who will personally come to Kyiv: Head of Society and Culture Department **Fabrice Puchot**, Editorial Director **Boris Razon**, and Data Analyst **Clément Touron**. On **9 June**, we invite you to join both theoretical and practical sessions focused on trauma, support, creativity, and community-building. These sessions will be open to the film community by [prior registration](#), regardless of industry accreditation.

Holders of industry accreditations will be able to attend **11 closed masterclasses, presentations, and networking meetings**. Participants will gain insight into the nuances of international co-production through recommendations from leading producers from Lithuania (Dagne Vildziunaite), Poland (**Katarzyna Kuczynska**), Norway (**Beathe Hofseth**), Canada (**Giacomo Nudi**), and Czech Republic and Slovakia (**Matej Sotnik**). Those interested will learn how to pitch their upcoming documentary film here and now (a practical workshop by Danish expert **Mikael Opstrup**), and how to successfully promote a completed film (with tips from PR consultant, journalist, and Bilenberg PR agency founder **Line Bilenberg**). There will also be a day dedicated to theatrical and online releases, distributors, and streaming platforms (three events where we will examine the cases of *20 Days in Mariupol*, *A Summer in Ukraine*, *Yaremchuk: Incomparable World of Beauty*, and *We, Our Pets, and the War*, and meet representatives from Kyivstar TV, Megogo, Sweet TV, and Takflix). This year, we also offer the opportunity to sign up for individual consultations with leading international documentary experts: international documentary project development specialist **Mikael Opstrup** and tutor and DAE association director **Brigid O'Shea**.

For the second time, the DOCU/PRO platform will host the **RAW DOC** showcase. During closed screenings, RAW DOC participants will have the opportunity to meet with potential partners, including representatives of European public broadcasters, sales agents, and film festivals. This year, **Suspilne Broadcasting** has joined RAW DOC as the main partner, offering financial support to one of the participating films. In addition, one project will receive an award from the organisation Rough Cut Service, specifically two free consultations for the selected project with renowned editor **Niels Pagh Andersen** and another member of the team. As is tradition, there will also be an award from **KINO42**, an opportunity to screen a rough cut of the film in a cinema.

DOCU/SYNTHESIS

This year, the [DOCU/SYNTHESIS programme](#) will consist of the exhibition *How We Remember* by the interdisciplinary art lab **LAB: DOCU/SYNTHESIS x Ukraine War Archive**, a series of conversations with artists, and a film screening and discussion on the evacuation of cultural heritage from threatened areas. Based on documentary materials, the artists have created projects that explore the themes of memory and cultural heritage. The participants include Vartan Markaryan and Vadym Makhitka, Oleksandra Pletenetska and Anna Mikheyenko, Sofiia Korotkevych, Viktoriia Lykholiot, Viktoriia Rozentsveig, Volodymyr Prylutskyi and Alik Darman, Karina Synytsia, Anna Ivchenko, Vitalii Yankovyi, Vladyslav Plisetskyi, Oleksii Shmurak, and Dasha Podoltseva. The exhibition will run on 6–13 June, 12:00–8:00 p.m., at **Ukraïnka Gallery** (1/8 Ihorivska St.). It will be complemented by a series of artist talks with the creators about their works, their use of documentary materials, the format, and the theme of the project: on 8 June at 5:30 p.m. and 10 June at 6:30 p.m. at the gallery. On 7 June at 6:00 p.m., the discussion *(Im)movable Cultural Heritage* will take place, along with the screening and discussion of Zhanna Kadyrova's work *IDP*. The venue is Zhovten Cinema, Classic Hall (26 Kostyantynivska St.). All events are free to attend.

RIGHTS NOW! HUMAN RIGHTS PROGRAMME

The events of the [RIGHTS NOW! human rights programme](#) will take place on 7–12 June. Leading human rights defenders and experts will join the discussions: Maksym Butkevych, Olha Reshetylova, Yevhen Hlibovytskyi, Olha Aivazovska, Liudmyla Huseinova, Maryana Betsa, and teams from the Center for Civil Liberties, the Ukrainian Helsinki Human Rights Union, the Reckoning Project, and other respected civil initiatives that promote democratic change and the development of civil society.

As part of the **Coffee with Human Rights Defenders** event series, held on the Bursa terrace, we will reflect on the erasure of Ukrainian identity in children from temporarily occupied territories, fair accountability for collaboration, as well as the freedom of peaceful assembly, the issue of liberating Ukrainian women from Russian captivity, and the barriers faced by women leaders in civil society.

At the **Living Library**, which will take place at Zhovten Cinema, the focus will be on the value of human resources, stories of resilience and overcoming difficult life circumstances, discrimination, and stigma. This time, the “books” will include military personnel, including members of the LGBTIQ+ community; Ukrainians who have experienced occupation and captivity; as well as people living with autism spectrum disorder and HIV, and representatives of the Iranian and Roma communities.

During the daytime and evening **discussions of RIGHTS NOW!**, we will talk about the challenges faced by military personnel, the difficulties of rehabilitation and reintegration for Ukrainians returning from captivity, and the risks of statelessness for those fleeing occupied territories. We will reflect on the scale of losses among members of civil society, debate issues of historical memory and the reality of post-truth, and learn how artistic projects and cultural diplomacy help debunk myths about Ukraine in the world. We will also take a critical look at the demographic situation and discuss the experiences of children growing up during the war; participants will gain practical skills in recognising and effectively countering online sexual violence against children and examine what the state and society must do to create a safe digital environment. We look forward to seeing you at Zhovten Cinema.

DOCU/CAMP

On 7–12 June, [DOCU/CAMP](#), a play space for our young guests aged 3 to 12, will be open at the BabyNest venue in Podil (12 Turiivska St.). Throughout the week, children will take part in creative learning, games, and workshops. They will have the opportunity to create genuine artworks in creative painting classes, draw on water using the Ebru technique, invent and carry out their own quests,

make handmade crafts, and explore new things through play. Parents will be able to attend festival events knowing their children are safe, cared for, and engaged in creativity. Details of the children's programme and registration are available on [the festival website](#).

ACCESSIBILITY

Most films at the 22nd Docudays UA 2025 will have descriptive subtitles, and 15 films in the programme will include audio description. Among them is the opening film of the 22nd Docudays UA. These films can be viewed both offline at Zhovten Cinema and online on the DOCUSPACE platform. Additionally, events of the RIGHTS NOW! human rights programme and the opening ceremony will be accessible with sign language interpretation. Read more about accessible program at Docudays UA [via the link](#).

ENVIRONMENTAL ACTIVITIES

This year, Docudays UA is reintroducing waste sorting at the festival. Together with the Recycle team, we will set up sorting stations at Zhovten Cinema so that paper, plastic, glass, and other waste get a chance at a second life. So please, look out for containers with the appropriate labels.

DOCUSPACE

On **8–12 June**, the [DOCUSPACE](#) online cinema will screen **14 films**: all titles from the DOCU/UKRAINE and DOCU/YOUTH programmes, *Sanatorium* by Gar O'Rourke and *An American Pastoral* by Auberi Edler from the thematic section Rare Resource, as well as *Glass*, *My Unfulfilled Life* by Rogier Kappers from the DOCU/BEST selection. Please note that the films will be available for viewing for 24 hours and only within the territory of Ukraine. With accessibility in mind, all viewing materials will include descriptive subtitles and audio description. Full online release schedule is available [here](#).

LOCATIONS AND FORMATS

Festival screenings will take place at Zhovten Cinema, KINO42, and in the DOCUSPACE online cinema. The exhibition How We Remember by LAB: DOCU/SYNTHESIS x Ukraine War Archive will be held at Ukraïнка Gallery. The schedule and ticket purchases will be available on the Docudays UA website starting from 30 May.

For more detailed information about the festival, or regarding accreditation and organising interviews, please contact:

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За підтримки



Концертні партнери



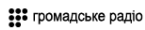
Партнери



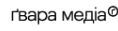
Медіапартнери



Інформаційні партнери



Інформаційні партнери Архіву війни



Інформаційні партнери правозахисної програми



Партнери правозахисної програми



Локації



Організатори

