



Riga Latvia September 2-6 2015



TOBEE or LOBEE

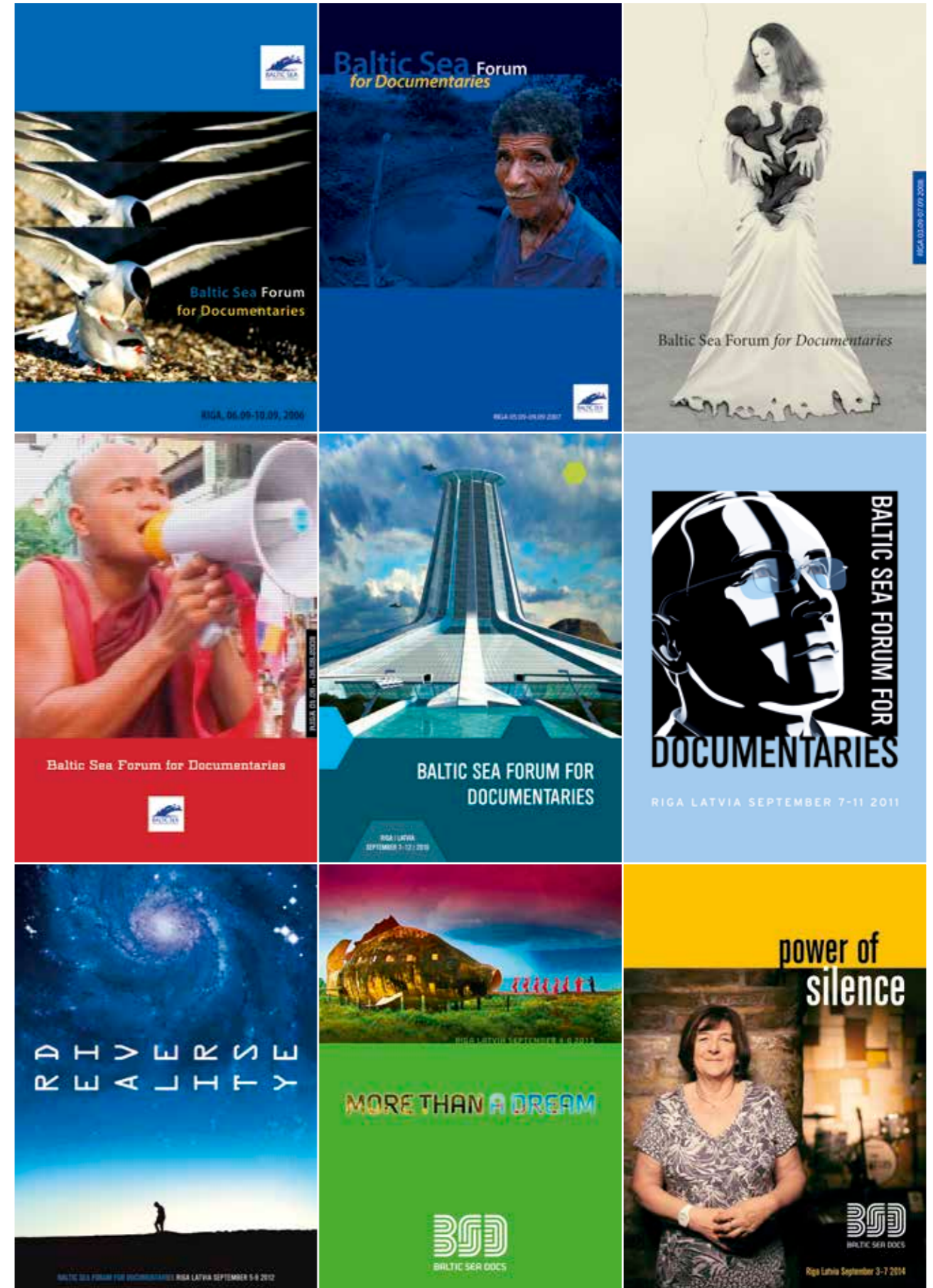
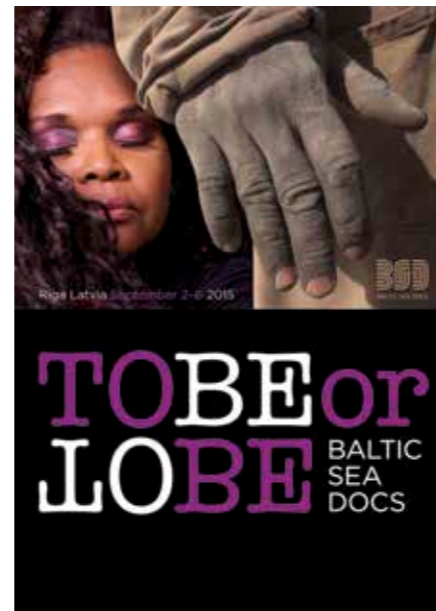
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SEA
DOCS

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DACE MELBĀRDE
Minister for Culture of the
Republic of Latvia

The Baltic Sea Forum for Documentaries will offer, for the 19th time, a wonderful opportunity for documentary film professionals to meet, to discover their colleagues' latest achievements, and to find potential collaboration partners.

The projects, which will be presented in the film market, attest to very different forms of being. I hope that among the projects, representing the thematically diverse and varied audio-visual cultures from Belgium, Georgia, Germany, Estonia, Finland, Latvia, Lithuania, Poland, Russia, Sweden and UK will shine. From an investigation into expressions of Western culture in North Korea, to the long-term effects on places of war crimes, to portraits of exceptional cultural personalities and breath-taking stories of saving works of art during WWII – the scope of interests of Latvian documentary filmmakers cover the entire world.

The Danish-founded Baltic Sea Forum for Documentaries took place in various countries during its first years. Since 2006, the Forum's home is in Riga, and for the 10th year the main organizer is the National Film

Centre. The Forum looks after not only film professionals, but also audiences. Each year in Riga, and for the fourth time across Latvia, the Forum offers a first-rate documentary film programme. **TO BE or TO BE** – that is the main question for this year's films. I am pleased that Latvian audiences are introduced to high-quality, educational documentary films, which widen horizons and allow for a chance to see the world from a previously unknown vantage point. I'd like to thank the Forum's organizers, the National Film Centre, the Creative Europe MEDIA Desk in Latvia and the European Documentary Network. May the 19th annual Baltic Sea Forum for Documentaries bring many new impressions and valuable discoveries!

It's possible that the Danish Prince Hamlet may have something to say about this year's BALTIC SEA DOCS' slogan – **TO BE or TO BE** – old, but essential words in a new form. Yet, this slogan also emphasizes not only the Forum's historic ties to Denmark, which was the first host country in 1997, but also the Forum's special interest in nuances and cusps – nuances of artistic expression and individual civil stances, and the cusps of political sharp-sightedness and awareness. At a time when Europe, and Latvia as well, is facing difficult issues that are testing the humanism, understanding and intelligence of not only politicians, but also of each individual, the amplitude of the Forum's film programme is extremely vital. There's a film about a very topical issue within all Latvian press about the degradation of human values as the (only?) condition of the existence of the press in today's capitalism (dir. Mikala Krogh's *The Newsroom: Off the Record*), as well as films that explore harsh survival conditions in following the fates of Syrian refugees and Moscow's homeless (dir. Sean McAllister's *A Syrian Love Story*, and dir. Hanna Polak's *Something Better to Come*), et. al. The Forum's documentary film programme –

nine current, courageous and humane films – will demonstrate the context and address a wider audience as well. The Forum, though, has always been an arena for ideas, intents and project presentations. 23 projects from 12 countries – Belgium, Georgia, Estonia, Finland, Germany, Latvia, Lithuania, Poland, Russia, Sweden and UK – will participate in the international documentary film project pitching session, where they will be evaluated by decision makers from 12 countries.

The Forum is also an educational platform – offering training from September 2-4, during which project representatives will analyse their aims and improve their presentation skills in collaboration with international tutors. The team of tutors will be led by Mikael Opstrup, Head of Studies & Co-production Guide Editor for the European Documentary Network (EDN), Denmark.

The notion of multi-media and the call for virtual platforms in today's world has become just as present as the reminder of Prince Hamlet's reflections on the essence of being. Hopefully, the Forum's seminar on creating and distributing multi-media

projects (September 4), which will highlight the question of documentary film presentation intermediaries, with the increasing role of not only TV, but also on-line platforms, will serve to inspire.

Hopefully, the days of this anniversary Baltic Sea Documentary Forum (the 10th organized by the National Film Centre) will be full of valuable meetings, powerful films and surprising new projects!



DITA RIETUMA
Director, National Film
Centre of Latvia

SCREENINGS

**Wednesday,
September 2**

18:00

THE NEWS ROOM: OFF THE RECORD

Mikala Krogh,
Danish Documentary,
90 min, 2014, Denmark

After the screening – a discussion about media responsibility with film producer Sigrød Dyekjaer and Poul Madsen, Editor of Ekstra Bladet. Moderator: media expert Anda Rožukalne.

21:00

WE COME AS FRIENDS

Hubert Sauper,
Adelante Films KGP, 110 min,
2014, Austria/France

**Thursday,
September 3**

18:00 16+

A SYRIAN LOVE STORY

Sean McAllister, Tenfoot Films,
80 min, 2015, UK

After the screening – meet with film director Sean McAllister and journalist Pauls Raudseps.

21:00

THE RUSSIAN WOODPECKER

Chad Gracia, Roast Beef Prods.,
Gracia Films and Rattapallax
production, 82 min, 2015, UK/
Ukraine/USA

**Friday,
September 4**

18:00 16+

SOMETHING BETTER TO COME

Hanna Polak, 97 min, 2015,
Denmark/Poland

After the screening – meet with executive producer, HBO representative Hanka Kastelicová and journalist Aija Kinca

21:00

ALL OF ME / LLÉVATE MIS AMORES

Arturo González Villaseñor,
Acanto Films, 90 min, 2014, Mexico

**Saturday,
September 5**

11:00 16+

DREAMCATCHER

Kim Longinotto, Rise Films,
Green Acres Films, Vixen Films,
98 min, 2015, UK

13:00

WE COME AS FRIENDS

Hubert Sauper, Adelante Films
KGP, 110 min, 2014, Austria/France

15:00

THE RUSSIAN WOODPECKER

Chad Gracia, Roast Beef Prods.,
Gracia Films and Rattapallax
production, 82 min, 2015,
UK/Ukraine/USA

17:00

CHUCK NORRIS VS COMMUNISM

Ilinca Calugareanu, Vernonfilms,
83 min, 2014, UK/Romania/
Germany

19:00 16+

SOMETHING BETTER TO COME

Hanna Polak, 97 min, 2015,
Denmark/Poland

21:00

HIP HOP-ERATION

Bryn Evans, Inkubator Limited,
93 min, 2014, New Zealand

**Sunday,
September 6**

13:00

ALL OF ME/ LLÉVATE MIS AMORES

Arturo González Villaseñor, Acanto
Films, 90 min, 2014, Mexico

15:00

HIP HOP-ERATION

Bryn Evans, Inkubator Limited,
93 min, 2014, New Zealand

17:00 16+

A SYRIAN LOVE STORY

Sean McAllister, Tenfoot Films,
80 min, 2015, UK

19:00 16+

DREAMCATCHER

Kim Longinotto, Rise Films,
Green Acres Films, Vixen Films,
98 min, 2015, UK

21:00

CHUCK NORRIS VS COMMUNISM

Ilinca Calugareanu,
Vernonfilms, 83 min, 2014,
UK/Romania/Germany

The films will be screened in their original language with subtitles in English and translation into Latvian

FILMS

CHUCK NORRIS VS COMMUNISM

Dir. Ilinca Calugareanu,
Vernonfilms, 83 min, 2014,
UK/Romania/Germany



■ In 1980s Romania, thousands of Western films smashed through the Iron Curtain opening a window into the free world for those who dared to look. Mr. Zamfir, a black-market VHS racketeer, helped inspire political change, while a courageous female translator brought the magic of film to the people and sparked a revolution. A suspense-filled romp drawing viewers into the not-so-distant past, when a censure-choked Eastern Europe came into contact with illegal video films.

In the territory of the USSR, in the battle against the West, for Soviet citizens, the access to American films was forbidden by article 228 of the criminal code, and the punishment for storing or duplicating films with pornographic content or films propagating cruelty and violence, was up to 3 years in prison or hard labour.

HIP HOP-ERATION

Dir. Bryn Evans, Inkubator
Limited, 93 min, 2014,
New Zealand



■ The upbeat and uplifting story of a group of New Zealanders –

Guinness record-holding pensioner hip hop artists, whose eldest member is 96 years-old. Memories of lives lived well are intertwined with dance rehearsals, where under the tutelage of an ambitious teacher, they prepare for their performance at the World Hip Hop Dance Championships in Las Vegas. The film convincingly counters the stereotype of the limits of old age, leaving the viewer dumbfounded but happily aware that the best is yet to come.

This year marked the 20th occasion of the eldest generation's folk dancing festival, involving 1400 participants from across Latvia. Alternatively, the Latvian Seniors Dance Association, founded in 2006, has popularized a special type of dancing that unites ballroom, with German, British, Balkan and other national dancing styles. Hip Hop is not part of their repertoire as of yet.

WE COME AS FRIENDS

Dir. Hubert Sauper,
Adelante Films KGP, 110 min,
2014, Austria/France



■ A 21st century odyssey – a dizzying, science fiction-like journey into the heart of Africa. Sudan, the continent's biggest country, whose ancient civilizations have been around since 3500 B.C., is experiencing a humanity-destroying epidemic: modern-day colonialism. The Academy Award® and other prestigious award-nominated Austrian director, in his tiny, self-made, tin and canvas flying machine, leads the viewer into the most improbable locations, allowing for a chance to get to know this frightening, yet richly fascinating world.

"We, the Europeans, we always had to come up with a way to explain to ourselves that we are actually good people while we are killing everyone else on the other side of the world." H. Sauper

THE RUSSIAN WOODPECKER

Dir. Chad Gracia, Roast Beef
Productions, Gracia Films,
Rattapallax Production, 82 min,
2015, UK/Ukraine/USA



■ Director Chad Gracia's first feature-length documentary is a mutinously tense thriller, full of non-traditional activism and warning signs. It has quickly gained international recognition and festival jury notice for its artistry is unmasking the Soviet system. The main character, artist Fjodor Aleksandrovich, was four at the time of the Chernobyl nuclear disaster. While battling daily life in a war-shadowed Ukraine, he discovers a dark secret and must decide whether to risk his life by revealing it.

"Russian Woodpecker" is the nickname for the infamous low-frequency radio signal, transmitted from 1976 to 1989 from within the Soviet Union, which disrupted international communications with its random frequency hops. Some sources say the signal was renewed in 2014.

LLÉVATE MIS AMORES

Dir. Arturo González Villaseñor,
Acanto Films, 90 min, 2014, Mexico



■ A freight train known as *The Beast* makes its daily voyage to the US, ferrying on top of it hundreds of illegal Mexican migrants – desperate people on a dangerous journey, hoping to fulfil their dreams of a more humane life. A group of selfless Mexican women, the Patronas, have been making food every day for some two decades and tossing it those who travel atop the train.

The Mexican coastal area La Patrona is home to only 3500 inhabitants. In 2013, townswoman Norma Vázquez Romero received the Mexican Human Rights Award for her selfless work in saving the lives of the refugees.

SOMETHING BETTER TO COME

Dir. Hanna Polak,
Danish Documentary, 97 min, 2015, Denmark/Poland



■ 18 km from the Kremlin, on the outskirts of Moscow, in the biggest landfill in Europe, director Hanna Polak has documented the past 14 years of young Yula's life. Film critics are calling this the documentary twin of Richard Linklater's *Boyhood*. Apocalyptic, harsh life conditions, akin to a Dickens' novel, are interwoven with epic landscapes, highlighting the humanity in the seemingly

most hideous and demeaning of circumstances.

In accordance to the 2011 census, there are 2 070 371 inhabitants in Latvia, of whom 0.1%, or 2070 persons, are homeless. This statistic was obtained in counting only those homeless residing in shelters.

THE NEWS ROOM: OFF THE RECORD

Dir. Mikala Krogh,
Danish Documentary, 90 min, 2014, Denmark



■ Newspaper circulation is continuously decreasing in many parts of the world. The Danish newspaper, *Ekstra Bladet*, which has been publishing for more than 100 years, is currently looking for stories that balance on the border of ethics. This film is a remarkable insight into the behind-the-scenes of a modern daily. Is the era of printed media coming to an end? And what are the stakes in looking for a solution to survival?

"If I want to knock a story off the front page, I just change my hairstyle." Hillary Clinton

DREAMCATCHER

Dir. Kim Longinotto, *Rise Films, Green Acres Films, Vixen Films*, 98 min, 2015, UK



■ Outstanding British documentary filmmaker Kim Longinotto introduces viewers to

the charismatic Brenda, who works tirelessly in support of women who have suffered from sexual abuse and prostitution. The film uncovers Brenda's own challenge-filled past, as well as her unbreakable spirit and belief in the good.

Some 39% of Latvian women have experienced physical or sexual abuse in their lifetimes, which is the 7th highest indicator in the EU, as concluded by researchers from the European Union Agency for Fundamental Rights (FRA).

A SYRIAN LOVE STORY

Dir. Sean McAllister, *Tenfoot Films*, 80 min, 2015, UK



■ A poignant, Bermanesque close-up of two political refugee families. What does it mean to be the child of parents who met while in political lock-up? How do you defend your country if your life is in constant danger and you lose a friend a day? How do you preserve love and humanity above it all? The film, which just received the Sheffield Doc/Fest 2015 Grand Jury Award, is the essence of 400 hours of material that Scottish director Sean McAllister shot over the course of five years in Syria, Lebanon and France.

The Syrian civil war is viewed as the most-devastating conflict in modern history. Since the spring of 2011, when the protests against President Bashar al-Assad's regime developed into a military conflict and later outright war, some 240 000 people, mainly civilians, have lost their lives. In accordance with UN estimates, by the end of the year the number of Syrian refugees could reach 4.27 million – almost half of whom are children who have lost relatives in the war.

Forum

Projects

14 CASES



Estonia, along with a few other former Soviet republics, is linguistically divided into two culturally separate parts, and children's education is still conducted in two different languages. Therefore, Russian-speaking families find it difficult to decide which curriculum to choose. The clock is ticking for five- and six-year-olds, and most of the non-Estonian speaking parents with children that age are at a crossroads. This film is taking a fresh look at the Russian-speaking population living in Estonia, focusing on the personal stories of young families who represent the 3rd generation of Soviet Union migrants. They may feel obsessed with languages and fucked by the politics, but they passionately do their best to integrate their children into contemporary society.

The paths of three ethnic Russian families based in Tallinn intersect at the intense Estonian language course for pre-school children and later in the kindergarten. Mothers and fathers, even though some speak Estonian fluently, continue to "think in Russian". All families consider Estonia their

motherland, but nevertheless feel that they are not qualified to be full-blooded members of Estonian society because of some cultural disconnect and a lack of language. Their future is difficult to change, but no that of their kids - sending five-year-olds to an Estonian kindergarten where they can learn language not through a curriculum, but through total immersion, may change their fates dramatically. The film will follow several Russian-speaking families as well as other connected people and groups for three years in their search of options, when not only the level of language proficiency is put at stake, but their children's future ethnic identities as well.

In our modern multicultural Babylon of identities there are a plethora of subject matters and their variations. The film is separating them into cases, and each case may correspond with one or another case connected to the question of the Estonian language (Who? What? Whose? Whom? etc.). Deriving from the film's title and Estonian grammar, there will be 14 of them.

PRODUCTION COMPANY: BALTIC FILM PRODUCTION OÜ

Baltic Film Production Oü is an independent production company based in Tallinn, Estonia, founded in 1998 by award-winning producer and director Marianna Kaat (PhD). The main activity is the production of creative non-fiction films with a strong focus on Eastern European subjects. BFP has produced several documentary serials and TV shows for different Estonian broadcasters. Since 2006 the company has produced award-winning quality full-length documentaries screened at many international film festivals and broadcast to a wide-range of audiences all over the world.



PRODUCER/DIRECTOR: MARIANNA KAAT

Internationally awarded producer & director Marianna Kaat is one of the most successful Estonian documentary filmmakers. She graduated from the St. Petersburg State Theatre Arts Academy in Russia with a PhD, and during her long career in the industry she worked as a script editor and director at Eesti Telefilm Studio. After that for five years she acted as the acquisition manager for Estonian Television. In 1998 she founded the independent production company Baltic Film Production (BFP), and since then has produced and directed TV serials and feature documentaries for local and international markets. She also teaches documentary practices to both postgraduate and undergraduate students at the Baltic Film and Media School since it was established. She has been a guest tutor at numerous workshops for producers, film schools and universities outside Estonia. Marianna is a member of the European Documentary Network (EDN); one of the founders of Estonian Documentarians Guild, and member of the Estonian Journalists Union. She was named European Trailblazer at MIPDOC 2009 in Cannes.



CO-PRODUCER: ULDIS CEKULIS

Uldis Cekulis created the independent production company VFS Films and won the International Trailblazer prize at MIPDOC in Cannes, which recognises the best documentary filmmakers. He has worked on more than 50 creative documentaries and TV productions both as a producer and sometimes also as a cameraman. Many of them, such as *Roof on the Moonway*, *DreamLand*, *Theodore*, *Three Men and a Fish Pond*, *Klucis*, and *Ramin* – have travelled around the world. He has co-produced documentaries with Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish and Georgian production companies. Member of the European Documentary Network (EDN) since 1998; Executive Board member since 2011.

PROJECT TITLE: 14 Cases
 PRODUCTION COMPANY: Baltic Film Production / VFS Films (Latvia)
 COMPANY ADDRESS:
 Paldiski mnt. 183-38,
 Tallinn 13518, Estonia
 TELEPHONE: +372 502 7509
 E-MAIL: info@bfp.ee
 SKYPE: marianna_kaat
 WEB: www.bfp.ee

SYNOPSIS

Estonia is linguistically divided into two culturally separate parts, and even children's education is still conducted in two different languages. This film takes a fresh look at the 3rd generation of migrants and the newcomers who feel obsessed with languages and fucked by the politics, but nevertheless desire to secure their children's future.

LANGUAGE: Russian/Estonian/English
 FORMAT: HD
 LENGTH: 90 min/52 min

PRODUCER: Marianna Kaat
 PREVIOUS FILMS: *A Working Title Wunderkind*, documentary, 2012
Pit No 8, documentary, Estonia/Ukraine, 2011
Lobotomy, documentary, Estonia/Belarus/Germany/Poland, 2010
Kalinovsky Square, documentary, 2007
The Last Phantoms, documentary, 2006

CO-PRODUCER:
 Uldis Cekulis, VFS Films, Latvia

DIRECTOR/SCRIPTWRITER:
 Marianna Kaat
 PREVIOUS FILMS:
A Working Title Wunderkind, documentary, 2012
Pit No 8, documentary, Estonia / Ukraine, 2011
The Last Phantoms, documentary, 2006

YEAR OF RELEASE: 2017
 ESTIMATED BUDGET: EUR 190 000

FINANCIAL SOURCES CONFIRMED:
 Estonian Film Institute /
 Kaarel Kuurmaa / EUR 50 000
 Estonian Cultural Endowment /
 EUR 25 000
 Estonian TV (ERR) / Katrin Rajasaare /
 EUR 1 500



One petrifying photo shows the dead body of Hermine Puriņa, a Latvian, killed at the Maslenki border post with Russia on July 15, 1940, when the Soviet occupation of Latvia began. The four photographs bear witness to the acts of absurd violence and cruelty, caused by the conflicts between countries, nations or social groups. The death and ideals, resistance to injustice and unjustifiable murder are all present here simultaneously. The number of places where historical crimes have been committed is endless. Maslenki, Oradour-sur-Glane, Berlin, or Jerusalem, are just a few of them. The photographs serve as silent witnesses, as some special tool to grasp the actual scope of the tragedy and its impact still felt today.

Any place where some secret of history is still concealed can become the object of cinematic study. In this film our “protagonists” are the locations – each place has its own sad story taken in the photograph, and each has its further existence in the current world. Photos play their part as witnesses – either about a man, who tried to fly over Berlin Wall and failed, or the Israeli girl

and the Arab boy who turned their guns on each other, or the woman who wanted to protect her child from Russian soldiers.

For instance, the former Maslenki border post is currently on the Russian side. It is a half-forsaken village where almost nothing testifies to the existence of the former checkpoint, except the rails stretching towards the Latvian side, fully overgrown with small trees and bushes. On the border the Russian veterans celebrate the occupation of Latvia with dancing and drinking. Locals welcome the “silent” Russian invasion into Ukraine, and discuss the option of splitting off part of Eastern Latvia in order to found a pseudo-republic, loyal to Russia.

Another photograph shows a bleak wall of a burnt church with a pile of dead bodies heaped alongside it. The photo was taken during WWII in the French village of Oradour-sur-Glane. On June 10, 1944, the German SS brigade burnt alive almost all of its inhabitants. Now the ruins have been turned into a museum reserve where archaeologists and museum guards work next to the flocks of tourists. In 2014, Werner Chistukat, one of the former participants of the Oradour-sur-

Glane massacre, was captured in Germany but later released due to the lack of evidence.

The film takes this particular temporal parallelism as the basis to unite two lines of narrative. One will reconstruct the crime scene on the photo (before and after the take), using a method of precise stylization. The second will explore the life of these places today, as well as the influences, which make this life dependant on the past events. This will be revealed through social, exploratory and at the same time aestheticized observation. The film will capture the specific presence of history in these four fateful places.

We like to think that the world has changed, but fundamentally it has not. We are still ruled by undying “ghosts” of the past and delirious illusions of the future. Neither political nor national or religious conflicts have ceased. The notorious places of history each have had their own fate: turned into a symbol of popular culture, a conflict zone, a tourist magnet, or just sunk into oblivion. There are many locations of historical crimes in the world; the significance of each differs, but they all still represent some kind of borderline. Between territories or ideas. Between memory and conscience. Between life and death.

D IS FOR DIVISION

PRODUCTION COMPANY: EGO MEDIA

Riga-based Ego Media was established by Latvian producer Guntis Trekteris to produce documentaries and fiction for local and international audiences. Credits include: documentaries *Beyond The Fear* by the late Herz Frank (co-directed by Maria Kravchenko, Latvia/Russia/Israel), which had its international premiere at HotDocs, 2015; *Chronicles of the Last Temple* by Dāvis Sīmanis, and Viestur Kairish's new and ambitious story about life after the end of world in *The Invisible City*, shot on location in Chernobyl.



PRODUCER: GUNTIS TREKTERIS

Experienced producer of more than 30 documentaries and 10 fiction films, including many award-winning international co-productions.



DIRECTOR: DĀVIS SĪMANIS

Documentary director, editor, story editor, lecturer. His recent documentaries have been screened and awarded in festivals including Leipzig and the IDFA among others, as well as distributed internationally.

PROJECT TITLE: D Is For Division
PRODUCTION COMPANY: Ego Media
COMPANY ADDRESS:
Baznīcas 8-20, Rīga LV1011, Latvia
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SYNOPSIS

Four terrifying historical photos mark four places of crime. Four places still have to live with its horrid past. A documentary exploring how some of the darkest moments of the 20th century manifest themselves through particular people and places caught on film, and how these “crime moments” strangely but still intensely affect the life in these places today.

LANGUAGE: Latvian/Russian/German/
English/French
FORMAT: HD / 2K
LENGTH: 52 min/80 min

PRODUCER: Guntis Trekteris
PREVIOUS FILMS:
Beyond the Fear
by Herz Frank and Maria Kravchenko,
Latvia/Russia/Israel, 2014
The Invisible City
by Viesturs Kairish, 2014
Chronicles of the Last Temple
by Dāvis Sīmanis, 2012

DIRECTOR/SCRIPTWRITER:
Dāvis Sīmanis
PREVIOUS FILMS:
Escaping Riga, 2014
Chronicles of the Last Temple, 2012
Sounds Under the Sun, 2010

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 210 000

FINANCIAL SOURCES CONFIRMED:
Creative Europe MEDIA Development /
EUR 25 000
National Film Centre of Latvia /
EUR 3 900
State Culture Capital Foundation /
EUR 4 000



WE board a small boat near the source of the Danube, and the boat begins to move along the vast river. Sailing by Vienna, Budapest, Belgrade and other European cities, we see – in vague glimpses between clouds of fog, like in a dream – how one bridge is replaced by another, a belfry is replaced by a castle, ships and people pass by. Then, just as we turn a corner and seem to sink into a completely different world inhabited by timeless fairy-tale characters in a town with no roads, we have arrived at Vilково, a small Ukrainian town in the Danube delta.

There among the endless arms and channels, water is neither sweet, nor has yet absorbed salt. Knee-deep in the icy January water, Rudenych, a hat covering his eyes, rinses a pot after his morning porridge. In the deafening silence of dense fog, one can hear only splashes of water and the far cry of wild geese flying by...

While Rudenych spends his nights in a reed bed warming himself with work and wine, his wife Valentina processes reeds at home,

chatting with her neighbours about the love affairs of local priests. Their friend Viktor, probably the only sober man in the town, spends his days driving his boat through the delta veins – transferring people from home to work and back again. In the evenings they all hang out in the Anchor Bar, where men dream aloud of catching beluga. Fishing for beluga is prohibited, but sometimes it gets caught in the nets set out for herring. A rare fisherman would let such a catch go back into the water. However, there are only so many ways the delta men can imagine what they can do with such luck beyond squandering those fantastic earnings in the nearest resort with gambling and girls.

While waiting for the beluga, the delta people do any work available to feed themselves. Cutting reed in winter is the quickest way to earn some money. Reed is used for roof coverings somewhere far away, near the source of the Danube. It is among the few things that connect two worlds – civilized Europe and the savage Ukrainian town situated at its foot.

Time passes, revolutions happen, wars are waged, but life hardly changes in the delta. Europe is

as much of a fairy-tale to them as the beluga – another symbol of a happy, careless life. What they don't see is that people over there stare at the flowing water with the same hope, wondering if their dreams will come true in some place over the horizon where the river meets the sea. What nobody knows is that they all have what they need.

Rudenych watches a barge full of reed bundles sailing up the stream, heading for Europe. As the barge sails away, we find ourselves next to a nice house with a reed roof somewhere at the source of the Danube. An old gentleman sits on a bench near his house. He stares at the river flowing down, to the sea.

PRODUCTION COMPANY: HONEST FISH DOCUMENTARY STORIES

Honest Fish Documentary Stories is an independent documentary film production company based in Kyiv, Ukraine, founded in 2010 by Yulia Serdyukova and Oleksandr Techynskiy. During its first years the company produced video reportage for foreign media, mostly cooperating with *Frankfurter Allgemeine Zeitung*. Eventually, they began to create author-driven films. Their full-length documentary debut *All Things Ablaze* was awarded an MDR Film Prize for the best Eastern European documentary at DOK Leipzig 2014, and also took part in many international film festivals.



PRODUCER / SCRIPTWRITER: YULIA SERDYUKOVA

Yulia came to filmmaking from being a documentary photographer and photojournalist. She has worked as a freelance line producer and production manager for more than 5 years. She has produced one short and two feature length films, all of which were very successful at various international film festivals. In addition to her production work, Yulia has been working at the Docudays UA IDFF since 2013.



CO-PRODUCER: KIRILL KRASOVSKIY

Born in Russia, Kirill Krasovskiy moved to Germany in 2003. In 2014 he graduated from the German Film and Television Academy in Berlin (DFFB), and launched his own production and world sales company, Faktura Film. During his studies Kirill worked for various German and international film production companies, notably NFP, Ma.Ja.De Fiction, Atoms & Void NL, Film United CZ, and others as a junior producer and production manager. His graduation feature *Proletarian Winter's Tale*, directed by Julian Radlmaier, had its world premiere at IFF Rotterdam 2014, and was shown at the Viennale, Seville IFF, Ljubljana IFF, Basel, and FICUNAM Mexico.



DIRECTOR / SCRIPTWRITER: OLEKSANDR TECHYNSKIY

Oleksandr was born in 1979 in Dnipropetrovsk, Ukraine, but spent his childhood in the Sakha Republic (known as Yakutia) in Russia's Far East. He graduated from Dnipropetrovsk Medical College in 1999, and worked as a medical assistant in a psychiatric emergency team. In 2001 he left medicine and began working as a freelance photographer. Since 2005 he has worked at the *Kommersant-Ukraine* daily newspaper. Also, from then until now he has cooperated with *Frankfurter Allgemeine Zeitung* (Germany). In 2010 he left the *Kommersant* and focused on his own documentary projects, including photography and film. That year, together with Yulia Serdyukova, he founded the independent production company *Honest Fish Documentary Stories*. As Oleksandr came to filmmaking from photography and is always a DOP on his own films, strong cinematography is one of the distinctive features of his work.

PROJECT TITLE: Delta
 PRODUCTION COMPANY: Honest Fish Documentary Stories
 COMPANY ADDRESS: 82 Naberezhno-Korchuvatska Str., Kyiv 3003045, Ukraine
 TELEPHONE: +380 67240 2139
 E-MAIL: yulia.serdyukova@gmail.com
 SKYPE: yu.liko
 WEB: www.honestfish.com.ua

SYNOPSIS

At the crossroads of the savage East and the civilized West, the people of the Danube Delta earn their living cutting reeds in the winter, while dreaming of the ultimate catch: the legendary beluga fish, worth a fortune. With dreams instead of goals and water instead of ground beneath their feet, they revel in every moment of this unbearably light being.

LANGUAGE: Russian/Ukrainian
 FORMAT: HD
 LENGTH: 90 min/52 min

PRODUCER/SCRIPTWRITER: Yulia Serdyukova
 PREVIOUS FILMS: *All Things Ablaze*, documentary, 81/52 min, 2014
Euromaidan. Rough Cut (one of ten directors), documentary, 60 min, 2014
Sirs and Mistery, documentary, 35 min, 2013

CO-PRODUCER: Kirill Krasovskiy/
 Faktura Film, Germany
 PREVIOUS FILMS: *Proletarian Winter's Tale*, dir. Julian Radlmaier, 63 min, Germany, 2014
A Spectre Is Haunting Europe (dir. Julian Radlmaier), 46 min, Germany, 2012

DIRECTOR/SCRIPTWRITER: Oleksandr Techynskiy
 PREVIOUS FILMS: *All Things Ablaze*, documentary, 81/52 min, Ukraine, 2014
Euromaidan. Rough Cut (one of ten directors), documentary, 60 min, Ukraine, 2014
Sirs and Mistery, documentary, 35 min, Ukraine, 2013

YEAR OF RELEASE: 2017
 ESTIMATED BUDGET: EUR 144 000

FINANCIAL SOURCES CONFIRMED: Own investments / Honest Fish (UA) and Faktura Film (DE), MG by Arthouse Traffic (distributor, UA) / EUR 20 000



IN August 2015 something unprecedented will happen – strange people from the West will go to North Korea – the most secluded country on the planet, ruled by a half-human / half-god. They are masters of an art form that can take them to half-divine heights as well. They are the band Laibach – rock musicians who grew up in dictatorial Yugoslavia, and their music still embodies an image system inspired by totalitarianism. It will be a mythological encounter of a dream audience – people who have never heard rock music, and a rock band that symbolizes a totalitarian regime.

The chance to film a crowd of people hearing rock 'n' roll for the first time seems even more unbelievable than the possibility of filming in space. North Korea just may be the most reclusive country on the planet. The images from there look like talentless but ambitiously made film sets from a parallel universe. They even have their own human god who can climb the highest peak in lacquered shoes, invent cinema, win the World Cup, and create an heir to keep his world from losing its mind.

But what North Koreans probably do not know is that the Western world also has human gods. The closest things to living gods are rock stars. I don't doubt that for a second. Music is the most magical of all arts. It can bypass every filter of our brain and get right to the core, where it discharges a current of pure emotion. Music is also a medium that translates the delicate swirls of a musician's sub-consciousness into megawatt sound waves that make listeners' hearts skip a beat.

Laibach is a Slovenian band that grew out of soil that has been fertilized with totalitarian ideas for long enough to make an imprint. The band has 2 everlasting "dictators": Milan Fras and Ivan Novak, and ever-changing band members. The pseudo military industrial imagery and dark intonation of their art flirts with totalitarianism, and does not hesitate to point to the direct similarities between the power of rock 'n' roll and the power of totalitarian regimes.

Something unbelievable will happen in Pyongyang, North Korea in August 2015. Laibach will play a show for the eyes and ears of 1 000 North Koreans. One show, which will allow this unspoilt

audience to experience something so unfamiliar, and at the same time similar to their world order. We, a group of Latvian filmmakers, have an opportunity to document this event.

DEMIGODS ROCKING PYONGYANG

PRODUCTION COMPANY: VIDES FILMU STUDIJA

VFS FILMS is an independent film production company with a special interest in social, man & nature and travel & adventure stories. The mainstay of its creative output is documentaries and young-audience-oriented TV programmes. Creative documentaries produced by VFS Films have won awards and been nominated in prestigious international film festivals, as well as aired by national and international broadcasters, including: Arte, ARD, ORF, YLE, SVT, RAISAT, TVP, TV3, ERT, SBS and others. VFS Films is a member of the EDN.



PRODUCER: ULDIS CEKULIS

Uldis Cekulis created the independent production company VFS Films and won the International Trailblazer prize at MIPDOC in Cannes, which recognises the best documentary filmmakers. He has worked on more than 50 creative documentaries and TV productions both as a producer and sometimes also as a cameraman. Many of them, such as *Roof on the Moonway*, *DreamLand*, *Theodore*, *Three Men and a Fish Pond*, *Klucis*, and *Ramin* – have travelled around the world. He has co-produced documentaries with Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish and Georgian production companies. Member of the European Documentary Network (EDN) since 1998; Executive Board member since 2011.



CO-PRODUCER/SCRIPTWRITER: MORTEN TRAAVIK, NORSK FJERN SYN

Norsk Fjernsyn AS was founded in March 2013, and is owned by four senior producers and Monday Media (Danish). Norsk Fjernsyn AS is located in Oslo, where some 20 persons produce documentaries, documentary series and comedy shows, of which 7 documentaries and 5 series have already been broadcast. There are currently 5 documentary projects in production with Norwegians broadcasters, and 4 projects in development with the Norwegian Film Institute.



DIRECTOR: UĢIS OLTE

Playful re-arranger of sounds and images. Journalist-cum-self-taught TV/film director. Believer in film language, but excited by television.

PROJECT TITLE:
Demigods Rocking Pyongyang
PRODUCTION COMPANY: VFS Films / Norsk Fjernsyn (Norway)
COMPANY ADDRESS:
Lapu iela 17, Riga LV1002, Latvia
TELEPHONE: +371 6750 3588
E-MAIL: elina.karule@vfs.lv, vfs@vfs.lv
SKYPE: uldisan
WEB: www.vfs.lv

SYNOPSIS

A rock band from the West obsessed with totalitarian images plays a show in a totalitarian dreamland in the East, where people have never heard rock 'n' roll.

LANGUAGE: English/Latvian/
Norwegian/Croatian
FORMAT: Full HD
LENGTH: 90 min

PRODUCER: Uldis Cekulis
PREVIOUS FILMS:
Obliging Collaborators, documentary, 2014
Planet Amber, road movie, 2014
Oki In The Middle Of The Ocean, fiction, with Krukfilms (Lithuania) and Backyard Productions (USA), 2014
The National Touch, documentary, 2014
Lones Soms, documentary, 2014

CO-PRODUCERS: Hans Lukas Hansen, Morten Traavik

DIRECTOR: Uģis Olte
PREVIOUS FILMS:
Instrumenti – Procrastination Live, concert film, 2015
Double Aliens, documentary, 2015
King of the Wild Things, musical short film, 2014

SCRIPTWRITERS:
Morten Traavik, Uģis Olte
PREVIOUS FILMS: Morten Traavik:
Laibach. The Whistleblowers, music video, 2014
Uģis Olte:
Planet Amber, road movie, 2014
Instrumenti – Procrastination Live, concert film, 2015
TE!, TV show, 2012 – to date
Ciemos, TV show, 2014

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 120 000

FINANCIAL SOURCES CONFIRMED:
D'Art (Croatia) / EUR 5 000
National Film Centre of Croatia / EUR 5 000
Self-investment / EUR 7 000
National Film Centre of Latvia / EUR 5 000



In the year 2015, a young Eastern European traveller stumbles upon the heritage of a jungle missionary in the vast South American jungle. Strangely enough, the missionary was born in the same Eastern European village as our traveller. So he sets off on a quest to uncover the truth about his fellow countryman's mysterious life.

Alexander Ferdinand Bendoraitis (1919-1998), missionary and doctor, came to the remote jungle area of Brazil in the early 1960s. He became famous for establishing a boat-clinic network and two modern hospitals, eventually saving thousands of natives and their tribes from extinction. Everyone referred to him as *El Padre Medico* and boldly claimed that Bendoraitis could be globally compared to Albert Schweitzer and Mother Theresa. But how is it that today he lies in his tomb completely unknown and forgotten?

Meetings with Bendoraitis' former colleagues slowly reveal the surreal atmosphere surrounding Bendoraitis as a historical figure. His right-hand man, Antenor, boasts of the

philanthropic work they did for the indigenous community, but radiates superiority and hate for the 'uncivilised natives'. Doctor Vitas speaks of how he came all the way from Australia to "do something beautiful for God" with Bendoraitis, but is trapped in his house with a severe case of insomnia that has lasted 10 years. *Padre's* German sponsor Baumann insists on their telepathic friendship, but cannot name a single detail of the missionary's past.

As the investigation progresses, another side of *El Padre Medico* appears. The locals gossip about him being a Lithuanian prince and how he liked to show off: with a coat of arms carved around his mansion, a swimming pool, a private zoo and even a football team: FC Bendoraitis. The surviving archives give us a hint of his godlike status for the Amazonian tribes. Yet Bendoraitis lost his entire jungle empire in the course of one night. His foster child Francisco, the "millionaire's son", killed a doctor working in Bendoraitis' local hospital, and *El Padre* was accused of organizing the crime.

Despite the horrific murder, the 'cult' of *El Padre Medico* still

influences peoples' lives to this day. Doctor Vitas is "angry with God" and has stopped attending church because of his miserable existence in the Amazon. Antenor is troubled by his conscience as he turned to crime to take over *Padre's* inheritance. Finally, a Lithuanian priest is about to release a book and introduce a new hero into the country's history.

As the investigation into Bendoraitis' life continues, his mysterious past before the jungle is revealed: forged aristocratic roots in Lithuania, a non-existent doctor's diploma and shady activities during WWII in Europe. Thus the film's characters face a dilemma – do they acknowledge the reality or live in an eternal delusion?

EL PADRE MEDICO

PRODUCTION COMPANY: IRONCAT

PI Ironcat mainly works with documentary, feature film and cultural projects that have historic, educational and artistic value. With a goal to produce projects of great quality, Ironcat has proven trustworthy as a partner for many official Lithuanian institutions that perceive the importance of these projects and are willing to fund them. The company provides development, producing, partnership research and co-production services for feature and documentary films, and also organizes film camps, online film platforms/competitions, and educational film screenings.

PROJECT TITLE: El Padre Medico (Alexander The Grand)
 PRODUCTION COMPANY: Ironcat
 COMPANY ADDRESS:
 A. Jaksto 3-14, Vilnius, Lithuania
 TELEPHONE: +370 6188 7174
 E-MAIL: paulius@ironcat.lt
 SKYPE: pauliusjuo
 WEB: http://alexanderthegrand.com

SYNOPSIS

A young traveller discovers a jungle missionary who, despite being the greatest man in the Amazon, appears to have an immense dark side. Priest, missionary, doctor, aristocrat and "Great White Father" to the natives, Alexander Bendoraitis (1919-1998), created an entire empire in the heart of the Amazon: a boat-clinic system, two modern hospitals, a brick factory, the first jungle radio, and even a football team. However, the quest to understand how one becomes a Great man shifts dramatically as the dark side of glory is discovered: a cult, a macabre murder and the mystery of Bendoraitis' past in Europe. What then is the price of greatness? An exploration of the balance between the greatness of the human spirit and hubris.

LANGUAGE: English/Portuguese/
 Spanish/German/French/Lithuanian
 FORMAT: DCP
 LENGTH: 90 min/52 min

PRODUCER: Paulius Juoceris
 PREVIOUS FILMS:
ABC's Of Death 2 (Part: Letter K-Knell), horror, 7 min, 2014
15 Years Together, documentary short, 35 min, 2014
Tricolour, documentary feature, 83 min, 2013
Victim, drama short, 15 min, 2012
Book Smuggler, adventure short, 40 min, 2011

DIRECTOR/SCRIPTWRITER:
 Vytautas Puidokas
 PREVIOUS FILMS:
Mission Siberia. Khakassia, documentary short, 44 min, 2013
The Best of Youth, documentary short, 24 min, UK, 2011
Future Profession (12 episodes), TV show doc, 25 min, 2012

YEAR OF RELEASE: End of 2016
 ESTIMATED BUDGET: EUR 260 000

FINANCIAL SOURCES CONFIRMED:
 Lithuanian Film Centre (development) / EUR 13 791
 Lithuanian Film Centre (production) / EUR 90 000
 Private investors / Charity Foundation *Bėdų turgus* / EUR 5 218
 Company investment Ironcat / crowdfunding EUR 13 470
 Co-production company Lente Viva Filmes / EUR 1 471



PRODUCER: PAULIUS JUOČERIS

CEO/Managing Director and co-founder of PI Ironcat, Paulius Juočeris started film management studies at the Lithuanian Music and Theatre Academy, and later successfully extended his studies to the University for Creative Arts, UK, where he acquired a Bachelor's degree specializing in film

production. While studying Paulius, as producer, twice participated in the Summer Media Studio International Film Workshop and Seminar. After graduation Paulius began working in the Lithuanian production house Cyclopes. After working as a producer/project manager for some time, he decided to leave and began to work as a freelancer and established his own company, PI Ironcat. Recently Paulius was selected to participate in the Emerging Producers 2015 workshop, Berlinale Talents 2015 and the MAIA 2015 workshop.



ASSOCIATE PRODUCER: TADAS BOJARKAS

Worked in A.Adamkus charity and support fund as project manager for 8 years. Tadas area of expertise are cultural and educational projects, management, from development of an idea to distribution. Having experience working in PR company also proves

invaluable in film production industry. Tadas has produced several documentaries and has experience in working with nontraditional funding sources and PR/marketing strategies.



DIRECTOR: VYTAUTAS PUIDOKAS

After successfully graduating from the Film Studies programme at the University of Surrey (UK), Vytautas was offered to direct a weekly TV show in Lithuania. In his 1.5 years in television, Vytautas has worked as a director, scriptwriter and producer on various projects. His first mid-length documentary: *Mission*

Siberia. Khakassia, premiered on Lithuanian National Television (LRT). Currently, he dedicates most of his time and energy to the development of the feature-length documentary *El Padre Medico*. Vytautas also directs educational films and works as a freelance director for TVC production companies. Recently Vytautas was selected to participate in the Archidoc 2015 workshop by La Femis.



This is the story of a man who follows his dream, a man who battles the elements from the depths of the ocean to the lawless land above. It's about a man's fight for his dream and how he risks his life and the life of his family to see his dream come true. It's about a man who somehow manages to keep his family and his business safe – in spite of all the odds against him.

The hero of this film is called Gennady Podkorytov, but most people call him by the name of his father – Fatei. When he retired, he founded his own marine farm on Rikord Island, the largest uninhabited island in the Sea of Japan. Fatei's dream is a tough one. All of his marine fields are under water, and it's hard to put a price on the labor that he and his family put in every day. The elements are against him: fierce storms cut off the island from the mainland with no way to get there or even to signal in case of emergency. Ocean waves pound the shores and they have their messengers – the orcas bring good news, the sharks – bad. But Fatei has found a common language with them.

Fatei battles the local authorities

as much as he battles the sea. It's a Sisyphean task. When Fatei is quiet, the authorities do nothing. When he sounds the alarm, they promise to help and hold hearing after hearing. But when he begins to get to the bottom of the problem himself, they threaten him with jail.

This is one of his main conflicts: he tries to work to help others, but in the process he finds himself on the other side of the law. A law on marine farming was passed last year, but it is still incomplete. One question remains unanswered: is the farmer the owner of the products that he grows in water owned by the state, or can everything be taken away from him at any moment? Sea cucumbers and other marine produce are in the Red Book, and any work with them is an offence. So the farmer can't be certain that he has the right to what he grows. The water where he farms can't be fenced off, since the waters and everything in them belong to the government.

This gap in the legislation is made us of. It's much easier to rob and get wealthy on someone's work than to put effort into such a dubious endeavor. Fatei's Leviathan is a group of poachers,

who come at night in boats, armed and ready to steal. The law doesn't protect a marine farmer. All his plantations are in federal waters. And the rule for many people is simple: if it belongs to the state, it means it belongs to no one. The poachers are usually after the sea cucumbers, which are a delicacy and effective cancer treatment. Any attempt of the sea farmer's to defend themselves might lead to a jail term. That has already happened once – Fatei's son was sentenced to three years of probation for self-defense. The poachers have friends in high places.

Fatei's children, Masha and Dima, are the only people the farmer can trust. Fatei had once dreamed of becoming a microbiologist – and Dima became one. Masha is also ready to support Fatei's business – but it's a hard burden to bear, risking one's life for the right to dream.

But Fatei has not lost his spirit. The sea still draws him like a magnet. When he dives into this magical world, the salt water washes away all his sorrows as the underwater world reveals its secrets and whispers lines of poetry. As long as Fatei has the sea, he has nothing to fear.

FATEI AND THE SEA

PRODUCTION COMPANY

Proline Film was founded in 2004 by a famous Russian movie composer and producer Andrey Sigle. It cooperates with: Canal+, Mact Productions, Rezo Films (France), Downtown Pictures (Italy), Barrandov (Check Republic), Sagafilm (Iceland), Generator Post (Finland) and others. Our mission is to promote Russian Auteur Cinema worldwide. *The Sun* (2005) directed by Alexander Sokurov was the first company's project and premiered at 55th International Film Festival in Berlin. In 2006 the Proline Film co-produced *Serko* – a French project by Joel Farges. In 2007 the company presented *Alexandra* at Cannes International Film Festival, a film by Alexander Sokurov.

In the following year Proline Film released *The Orchard* by Sergey Ovcharov premiered at Moscow IFF. In 2011 *Faust* by Alexander Sokurov won The Golden Lion at Venice Film Festival. In 2013 Proline Film presented a new film by Konstantin Lopushansky *The Role*, nominated for the Best Film at Moscow International Film Festival. At the present moment Proline Film studio is working on a film *Kharms* by Ivan Bolotnikov.

PRODUCER: ANDREY SIGLE

Born on May 15, 1964. Graduated from The Rimsky-Korsakov Conservatory and the Royal Academy of Music in Gothenburg (Sweden). Has composed music for more than 40 films. Andrei Sigle's creative work has been awarded with prizes of Russian and foreign festivals many times. He's a participant of international film forums of Cannes, Berlin and Venice. He's an Honoured Art Worker of Russian Federation (2006) and a member of the European Film Academy (EFA).



PRODUCER/SCRIPTWRITER: MILA KUDRYASHOVA

Graduated from Saint Petersburg State University, Faculty of Journalism, Department of Radio and Television. Executive producer and scriptwriter for more than 20 projects. Currently, a producer, CEO at Capricorn-film. Member of Russian Union of Journalists, International Federation of Journalists, Union of Cinematographers of the Russian Federation.



DIRECTOR: ALINA RUDNITSKAYA

Born on December 31, 1976, Alina Rudnitskaya has been directing documentaries since 2002. Winner of the *Lavr*, Russian national award and the *White Elephant* award from the Russian Guild of Film Critics. Her works have been shown worldwide and won numerous prizes at festivals such as Leipzig, IDFA, Madrid, Oberhausen, Toronto, Zagreb, Berlin, Belgrade, Moscow and St.Petersburg. Rudnitskaya's documentaries always have a characteristic original perspective; she is interested not only in depicting the facts of life but also in exploring the internal worlds of her characters. She succeeds in painting a vivid image of modern man while maintaining a very personal and humanistic approach to each one of her stories.

PROJECT TITLE: Fatei and the Sea
 PRODUCTION COMPANY: Proline Film
 COMPANY ADDRESS: Kamennooostrovsky pr., 29. of. 34, St. Peterburg 197022, Russia
 TELEPHONE: +7 91510 43410; +7 81223 31051
 E-MAIL: proline-film@yandex.ru
 filmcapricorn@gmail.com
 SKYPE: milakud
 WEB: <http://en.prolinefilm.ru/>

SYNOPSIS
 Rikord Island situated off the south-east coast of Russia. Sea farmer Fatei struggles with the nature as well as the local authorities. In his work for the common wellbeing, he finds himself on the wrong side of the law. When a man fights for his dream, he risks more than his own life. He puts his family at risk, too.

LANGUAGE: Russian
 FORMAT: 1,66
 LENGTH: 90 min

PRODUCERS:
 Andrey Sigle, Mila Kudryashova
 PREVIOUS FILMS: Andrey Sigle
Arventour, animated feature, dir. Irina Evteeva, 2015
Faust, fiction, dir. Alexander Sokurov, 2011
Missing Man, fiction, dir. Anna Fenchenko, 2010
Alexandra, fiction, dir. Alexander Sokurov, 2007
The Ugly Swans, fiction, dir., Konstantin Lopushansky, 2006

DIRECTOR: Alina Rudnitskaya
 PREVIOUS FILMS:
Victory Day, documentary, 2014
Blood, documentary, 2013
I Will Forget this Day, documentary, 2011

SCRIPTWRITER: Mila Kudryashova
 PREVIOUS FILMS:
Ships and Captains, documentary, 2014
Senator, Get Acquainted, documentary TV series, 2014
Sochi: Hope & Suspense, documentary, 2013

YEAR OF RELEASE: 2017
 ESTIMATED BUDGET: EUR 198 000

FINANCIAL SOURCES CONFIRMED:
 Confirmed: EUR 39 600
 In negotiation:
 Saxonia Entertainment EUR 40 000
 Applied for: Ministry of Culture of the Russian Federation EUR 79 200



Decades of experience with our neighbour to the East, raises the same question over and over again: what's going on in Russia? Following the media wars from both sides, one can only venture to guess at the situation. What does an ordinary life feel like in Russia, amidst the propaganda war? How is it possible to hold on to one's own values when the message from the surrounding society is one of aggression and of enemies lurking everywhere?

The film follows the unfolding of the Russian political situation through a family in Moscow. The family consists of parents Vitali and Klara, as well as 49-year-old twins Veronika (Nika) and Svetlana (Sveta), and their older sister Asja. Asja has two sons, but the twins are childless. The family is divided into those opposing the aggressive expansion, and those in favour. Vitali is a retired construction engineer, an ethnic Ukrainian Jew. He's a strong opponent of Putin's policies. The oldest daughter Asja, a cultural intellectual living in St. Petersburg, is in turn a fanatic Putin fan. Mother Klara is from a Kazakh family and she often questions her husband's views. Veronika, the twin sister who lives

outside the family home, feels the situation is emotionally difficult, whereas Svetlana has a broader view and philosophy. As Asja and Vitali meet in family gatherings, there's always the danger of dire conflict.

The house is located in Northern Moscow in the dacha area of Mytishi, and is surrounded by a tightly knit village community, with its people, stray dogs and homeless cats. Piano sounds often stream from the house, as both twins are professionals and play fourhanded. Their musician friends frequently drop by to give pre-concert performances. The door is always open to people of all walks of life, and deep, philosophical discussions as well as heated debates on the future of the country often take place - the goings-on closely observed by the household's three cats and dog. The garden, which comes to life in the spring, is lovingly tended by Klara and her daughters. The surrounding world only exists in TV broadcasts, eagerly commented on by the family.

The area is dissected by an alley, used by people and dogs alike, each according to their standing. The family dog Sheriff is walked around the village once a day.

A bunch of stray dogs, fed by Sveta and the villagers, regularly follow this outing. The advancing entourage is accompanied by barking behind every house and gate. The alley is also the lifeline of the house, with Sveta delivering supplies in the family's off-road vehicle. The scenes follow the calendar: New Year, spring, summer, fall, winter, New Year. Anecdotes punctuate the film: "A Russian babushka is asked why she follows the news so closely, as it's all lies and propaganda. She answers: 'I need to keep up with the world. I just turn everything I see and hear upside down.'"

A HOUSE ON THE BARISOVKA

PRODUCTION COMPANY: ILLUME LTD.

Illume Ltd. is a Finnish production company specializing in creative documentary filmmaking. The company was established in 1987 by filmmakers Pertti Veijalainen, Jouko Aaltonen and Heimo Lappalainen. Since then more than 100 productions have been completed, including twelve international co-productions. The company invests in developing entertaining, emotionally-engaging films that spark debate about society and politics in today's world. Illume produces films for cinema and TV distribution as well as TV series. Illume films feature regularly in domestic festivals and they have won a number of prestigious awards worldwide. The company has received European Union MEDIA development slate funding three times, in 2003, 2010 and 2012.



PRODUCER: MERJA RITOLA

Producer Merja Ritola has 15 years experience in features and documentaries. She has participated in several EAVE trainings during her career, most recently the *Ties That Bind* Asia-Europe Producers Workshop 2013. She completed her first feature film as a producer *Apeiron* (Koskela Art & Media House/ dir. Maria Ruotsala/2013), which premiered at the Love and Anarchy FF 2013. She has previously served as Head of Production on the science fiction film *Iron Sky* (Blind Spot Pictures/ dir. Timo Vuorensola/2012). Currently, as producer, she completed the documentary film *The Voice of Sokurov* (Illume Oy/ dir. Leena Kilpeläinen), which premiered at the Locarno FF 2014, and worked as a line producer on *Monsterman* (Illume Oy/ dir. Antti Haase/2014).



DIRECTOR/SCRIPTWRITER: LEENA KILPELÄINEN

Leena, who grew up bilingually and started her studies in 1986 at the Moscow film school VGIK, became a witness to Perestroika and the opening up of the archives, when many forbidden films were screened publicly for the first time. Most of Leena Kilpeläinen's works are made in Russia: *The Children of the Big Bear* in Saha-Jakutia, *On the Edge* in the Tula area, and *Whale Island* in the Solovtetsky Islands. Member of the administration of the Finnish Documentary Guild from 2007; President of the guild, 2009-2010. Leena speaks fluent Russian.

PROJECT TITLE:

A House on the Barisovka
PRODUCTION COMPANY: Illume Oy
COMPANY ADDRESS:
Palkkatilankatu 7B,
Helsinki FI00240, Finland
TELEPHONE:
+358 9148 1489, +358 50593 7714
E-MAIL: merja.ritola@illume.fi
SKYPE: merjaritola
WEB: www.illume.fi

SYNOPSIS

What does an ordinary life seem and feel like in Russia, amidst the propaganda war? How is it possible to hold on to one's own values when the message from the surrounding society is one of aggression and of enemies lurking everywhere?

LANGUAGE: Russian
FORMAT: HD
LENGTH: 80 min

PRODUCER: Merja Ritola
PREVIOUS FILMS:
The Voice of Sokurov, documentary, Finland/Estonia/Germany, 2014
The Bicycle Man, short film, Finland/Sweden, 2014
The Best Friend, novella film, 2014
Apeiron, feature film, 2013

DIRECTOR/ SCRIPTWRITER:

Leena Kilpeläinen
PREVIOUS FILMS:
The Voice of Sokurov, documentary, Finland/Estonia/Germany, 2014
As cinematographer:
I Think, I Am, documentary, dir. A. Soisalon-Soininen, 2009
My Brother Juhani, short film, 2009
A Garden of Rousseau, documentary, dir. by R. Ahola, 2007
Autumn Story, dance/short film, dir. by M. Lappalainen, 2007

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 250 000

FINANCIAL SOURCES CONFIRMED:
Script grant / The Finnish Film Foundation / Elina Kivihalme / EUR 4 875



The film's three protagonists did not choose to be isolated from their children for many years – they are hardened criminals, all serving long-term prison sentences. Their relationship with their children is the only dimension of their innocence that has not yet been ruined.

Marek was a professional financial offender. Mariusz hit a man to death. Daniel almost killed his ex-wife with a knife, the mother of his only kid. What connects them is that they all came to the realization that they want to change. But it's a long and painful process.

They are ordinary human beings with no intellectual background. In the beginning the words "I love you" are not filled with emotions. When their words are finally full of true love, they fall into despair. Why? Because they realize their love has no recipient. The end is tragic. Life is passing by. They struggle to change themselves and prove to their children they are good people, but this brings forth a painful fact: they win – but the victory is to realize and accept the loss.

The video-letters of Mariusz, Daniel and Marek to their children are the skeleton of the film. They sit alone in front of the camera, looking straight into the lens, talking to their children and dealing with crucial questions: do they deserve to be fathers to their children? If yes, what can they do for them? Is it even possible after years of isolation and lack of contact? The more we hear, the more we can open to their emotions.

We will observe a dramatic transition from people who are acting (because this is what a prison is about: to act, to pretend, to hide your true self as emotions are weakness), to people who connect more deeply to their emotions. The reason behind this film is to see and feel this flicker of truth in a father's love for his lost child.

I WOULD LIKE TO TELL YOU EVERYTHING

PRODUCTION COMPANY: PLESNAR & KRAUSS FILMS

Plesnar & Krauss Films is a production company founded by Joanna Plesnar and Maria Krauss in 2012. After working together for many years, the idea to establish a company came naturally. The company specializes in international co-productions (with a very wide spectrum of genres), and film services at each stage of production. Their passions and interests are reflected in the films that have already been made, and those currently in the works.



PRODUCER: MARIA KRAUSS

Maria Krauss (1981) is a filmmaker and historian. Graduated in history at Warsaw University, has also worked as a literary magazine and book editor. Collaborated with historical institutions such as the Historical Museum of Warsaw. In 2007 began to work with film producer Ozumi Films. In 2012, with Joanna Plesnar, founded the production company Plesnar & Krauss Films.



DIRECTOR: GREGORY ZVIKA PORTNOY

Zvika Portnoy is a graduate of photography at the Academy of Art and Design Bezalel (2007, Jerusalem) and the Faculty of Direction of Photography and Film Direction at the Sam Spiegel School for Cinema (2011, Jerusalem). Member of the Israeli Association of Photographers. Author of photographic and video-art exhibitions (*A Moment Before Leaving in Jerusalem, Israeli Beauty* in Tel Aviv). DOP on a number of shorts and feature diploma films and documentaries. Since 2011 has lived and worked in Poland. DOP on world-acclaimed documentary *15 Corners of the World* directed by Zuzanna Solakiewicz.

PROJECT TITLE:
I Would Like To Tell You Everything
PRODUCTION COMPANY:
Plesnar & Krauss Films
COMPANY ADDRESS:
Wiktorska 8 lok. 3,
Warsaw 02-587, Poland
TELEPHONE: +48 60593 5018
E-MAIL: mary@plesnarandkrauss.com
SKYPE: marykrauss

SYNOPSIS

In every human being love for his child is deeply encoded. This movie is about parental love that desires to be fulfilled, but was suddenly interrupted; about three men – fathers who haven't seen their children for over a decade.

LANGUAGE: Polish/English subtitles
FORMAT: HD
LENGTH: 79 min

PRODUCER: Maria Krauss
PREVIOUS FILMS:
The Yatzkans, dir. Anna Yatzkan, documentary, France, 2014 (line producer)
We Film The People, dir. A. Szczepanska, documentary, France/Poland, 2014 (executive producer)
Salt, dir. Maria Lloyd, documentary stop frame animation, Norway/UK/Poland, 2013 (co-producer)
Bloody Daughter, dir. Stephanie Argerich, documentary, France/Switzerland 2012, (line producer)

DIRECTOR/SCRIPTWRITER:

Gregory Zvika Portnoy
PREVIOUS FILMS:
No Reason to Leave, documentary short, Poland, 18 min, 2012
Together, documentary short, Israel, 14 min
A Moment Before Leaving, documentary short, Israel, 23 min
The Diary, documentary short, Israel, 27 min
Israeli Beauty, documentary short, Israel, 3 min

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 75 000

FINANCIAL SOURCES CONFIRMED:
Plesnar & Krauss Films company investment / EUR 14 355
Sybllafilm, co-producer, confirmed, in kind / EUR 4 785
Krakow Film Klaster / EUR 2 392
Miejskie Centrum Kultury / EUR 2 154
Polish Film Institute / funding EUR 51 314 (applied July 2015/decision Sept 2015)



This film aims to provoke a review of one's own existence and place in this world through the prism of the Zeitgeist and personality of the poet Knuts Skujenieks – revealing the eternal struggle of a strong personality coming to terms with a society and system in which an individual is seen as the minimum, never the maximum value. Knuts Skujenieks is not a macro revolutionary aiming to change the system, but rather a micro rebel in his own inner world.

The Present

Knuts Skujenieks – an old man, weary, physically ill, contemplating death. A man, who has given so much to the world with his craft, has survived censorship, repression, the banning of his art. He is now recognized and rehabilitated from the now non-existent Soviet system. A man who wants to see the fruits of his creative labour before his death, he accepts the adoration with dignity.

The Becoming

The life of Knuts as illustrated through chronicles, simultaneously reflecting the naive totalitarianism ideals of the time. With the death of Stalin,

as seen through Knuts' ironic eyes, the desire for freedom is reborn. Knuts restarts his life as a decent citizen with a wife and a proper job as a newspaper editor. He writes poetry and is actively involved in the reformation of the Writers' Union, and has no suspicion of how much the world has changed since the death of Stalin. Knuts is then falsely sentenced to seven years in prison camp.

Gulag

This is the becoming of Knuts. As Knuts is torn away from his everyday, he is forcefully faced with existential questions: what is life and the purpose of it all? While in the Soviet prison camp, Knuts starts to lose any sense of importance of the surrounding world, and instead – he finds himself. Poetry becomes Knuts, and Knuts becomes poetry; he becomes his own words, creating his own world. In its absurdity, the prison camp, instead of being a rehabilitation facility, has turned out to be a factory producing unique and strong personalities. The weakness in Soviet power is revealed, as the camp's purpose – to destroy its ideological opponents – instead makes empowers them.

The Great Gulag

Knuts returns from the prison camp recovered, yet drained. He is full of vigour to continue his work, but is once again disappointed. While he has reshaped himself, society turns out to be passively standing on the spot and sinking in stagnation and desperation. Knuts appears as a modernist who has broken away from everyone, and becomes the new rebellious and un-publishable luminary attracting emerging poets around him. Though an inspiration to others, he still feels oppressed by the Soviet system.

Freedom

Without Soviet ideology, people are left without direction and are now juggling between Western and Eastern values. Tragically, the loss of the Soviet Union as an existential antagonist has affected Knuts and he, along with other artists, has stopped writing. Although Knuts is aware of his respected status in society, he is liberated from any illusions by his humbling experiences in the Gulag. Despite the absurdity of the world billowing around Knuts, his fortress still stands against a transient world. His views of the future are rigid and severe, yet without the lost generation's usual bitterness.

KNUTIFICATION

**PRODUCTION COMPANIES:
MOJO RAISER / POMEGRANDE**

The film is produced by a group of three production companies. The main producer is The Mojo Raiser Production (producer Guna Stahovska) in association with Pomegrande Production (producer Krišjānis Kirilovs), and producers Sanda Zālamane and Jānis Klimanovs. The Mojo Raiser Production was established in 2011, with a main focus on emotionally touching and edgy stories in every genre. Bringing a new, fresh approach to filmmaking in Latvia, using high quality shooting and supplementing documentary reality with artistic atmosphere shots and visualisations is the centrepiece of the filming method.



PRODUCER: GUNA STAHOVSKA

Before establishing her own company, producer Guna Stahovska worked as the film development producer at Platforma Studio since 2004. She participated on *Defenders Of Riga* (2007) and *Rudolf's Gold* (2010), produced director Rolands Kalniņš' feature *Bitter Wine* (2007); was an associate producer on Egils Mednis' animated short *The Ship* (Svešas Tehnoloģijas, 2006); and produced director Roberts Rubīns' award-winning documentary *How Are You Doing, Rudolf Ming?* (2010, Juris Podnieks Studio). Since 2011 she runs her own company, The Mojo Raiser Production, focusing on film development and production of every genre suitable for international co-productions. Projects have included co-producing the debut feature of young Latvian talent Andris Gauja, *The Lesson* (2014); and the development of several feature film projects such as *The Apartments*, written by Mārtiņš Slišāns (the script won the 2012 Krzysztof Kieslowski Award at Cannes FF for best screenplay from Eastern and Central Europe).



DIRECTOR: IVARS TONTEGODE

Ivars Tontegode received the Latvian National Award *Lielais Kristaps* for his short film *Obsession*, and then directed a full-length feature *The Mushroomers*. He is widely known for his urge to experiment and depict the inner struggle and evolution of strong personalities in a highly creative and modern manner.



**SCRIPTWRITER/EDITOR:
JĀNIS KLIMANOVS**

Jānis Klimanovs is a Latvian photographer and filmmaker born in 1986. In 2013 he graduated with a Masters in Media Design (Lens-based Media) from the Piet Zwart Institute in Rotterdam, The Netherlands. His graduation short film *The Weathering Love* participated in several international festivals, receiving awards and nominations for best film.

PROJECT TITLE: Knutification
PRODUCTION COMPANY: Mojo Raiser Production/Pomegrande Productions
COMPANY ADDRESS:
Veldres str. 1-14, Riga LV1064, Latvia
TELEPHONE: +371 2947 3007
E-MAIL:
guna@mojoraiserproduction.com
SKYPE: gunigunda1
WEB: mojoraiserproduction.com

SYNOPSIS

Knutification is a deep and thorough record of the views and teachings of a genius. It serves as a historical and cultural account of the crucial stages in the evolution of moral and human values in the post-Soviet space, and a story about a poet who embodies these values.

LANGUAGE: Latvian
FORMAT: 16:9
LENGTH: 75 min

PRODUCER: Guna Stahovska
PREVIOUS FILMS:
The Lesson, fiction, 2014
How Are You Doing, Rudolf Ming? documentary, 2010
The Bitter Wine, fiction, 2007
The Ship, short animation, 2006

ASSOCIATED PRODUCERS:
Krišjānis Kirilovs, Sanda Zālamane

DIRECTOR: Ivars Tontegode
PREVIOUS FILMS:
Mushroomers, comedy feature, 2013
Obsession, comedy short, 2009
Casting, drama short, 2008

SCRIPTWRITERS:
Ivars Tontegode, Jānis Klimanovs
PREVIOUS FILMS: Jānis Klimanovs
Weathering Love, drama short, 2013

YEAR OF RELEASE: Early 2016
ESTIMATED BUDGET: EUR 80 000

FINANCIAL SOURCES CONFIRMED:
State Culture Capital Foundation of Latvia / EUR 15 200
National Film Centre of Latvia / EUR 6 000
State Municipality of Kekava, Latvia / EUR 2 000
State Municipality of Salaspils, Latvia / EUR 3 999



During the Leningrad Blockade, conductor Karl Eliasberg receives an unbelievable assignment: surrounded by hunger, cold, and death, he must conduct Shostakovich's 7th Symphony with his surviving orchestra. Against all odds, he accomplishes the impossible, and for a short moment the war is interrupted by the sounds of the Leningrad Symphony wafting through the city all the way to the German trenches. This is the heroic story of an orchestra and the symbolic triumph of art over the savagery of war. September 8th, 2016, will mark the 75th anniversary of the beginning of the Leningrad Blockade.

September 1941: German forces are amassed outside Leningrad when the order comes straight from the Führer's headquarters: *not a single German soldier* will set foot in Leningrad, as the Luftwaffe and the artillery are to *raze it to the ground*. The ensuing blockade lasting 872 days is one of the worst catastrophes of WWII, claiming nearly 1 million lives. We witness the blockade through the eyes of the members of the Leningrad radio orchestra and conductor Karl Eliasberg. In

the middle of a war, they commit themselves to the mission of performing a symphony that the renowned composer Dmitri Shostakovich is composing during the siege. The initial situation is bleak: only 15 surviving members of the orchestra remain. Half starved, the conductor is brought to rehearsals on a child's sleigh, during which the emaciated musicians periodically faint.

A second storyline follows the events through the eyes of the German Wehrmacht who, having learned of the Russians' plan to perform the symphony, will do all in their might to prevent it from happening. The powers that be suddenly wrestle for the performance of a concert. It carries such symbolism for Stalin's regime that the Red Army sends the musical score via special plane to Leningrad, breaking the air blockade, and smuggles additional musicians from the front lines into the besieged city. Finally, a diversionary manoeuvre by the Red Army enables a seamless performance that is broadcast via radio in all of Russia and, as a means of psychological warfare, via loudspeakers all the way to the German soldiers in the trenches outside Leningrad.

For the first time, the informative and emotionally gripping docudrama *Leningrad Symphony* puts one of the most unbelievable concerts in history and its protagonists at the centre of a film. Our heroes' weapon is art, which proves mightier than any bomb or gun.

LENINGRAD SYMPHONY

PRODUCTION COMPANY: BEETZ BROTHERS FILMS PRODUCTIONS

Beetz brothers film productions has produced more than 120 high-quality feature documentaries for the international market and, according to the leading industry publication *Realscreen*, is one of the top 100 most important independent production companies worldwide. The company's productions compete regularly at all international A-festivals, and have won numerous respected awards, including: three Grimme Awards, the Cinema for Peace Award, three British Independent Awards, the Prix Europa, the HotDocs Filmmakers Award, and the IDFA Special Jury Award. In 2013, the beetz brothers' co-production *Open Heart* was nominated for an Academy Award®. In 2014, the documentary *The Wagner Files* was nominated for an International Emmy® Award for Best Arts Programming.

Many of our films emerge in the course of international co-productions and are aimed at a broad audience. We regularly work with all national and international public broadcasters – ranging from ARD, ZDF and ARTE, to almost all European and North American broadcasters, such as BBC, the Smithsonian Channel and WNET. The main focus is documentary content in the fields of history, culture, and society.

Since 2007 we have complemented our cinematic content with cross-media formats such as web campaigns, apps for tablet PCs and smart phones, web documentaries, media events and books. In order to reach our target audience, we work together with an interdisciplinary team from the games, mobile and web sector. In particular, the award-winning, exceptionally comprehensive cross-media project *Farewell Comrades! Interactive* set new standards for the documentary market. With our tri-media project *Make Love* (TV, web, radio) we produced a format that was outstandingly successful: with the 5-part TV series we achieved a rate of more than 1.5 million viewers; for the website (www.make-love.de), we counted more than 2.2 million visitors since its release.



PRODUCER: REINHARDT BEETZ

Reinhardt Beetz is the executive producer and managing director of Gebrueder Beetz Media GmbH. Reinhardt has over 20 years of experience in the international market. His main focus lies in developing and producing for prime time slots including high quality re-enactments, like the 5-part series *From Pioneers To Millionaires* or *Saving The Titanic*, as well as developing new formats.

DIRECTOR: TILMAN REMME

Tilman Remme is an award-winning writer, producer/director, executive producer and series producer with a strong track record in factually based dramas, drama-docs and documentaries. Tilman worked for the BBC for 15 years before pursuing a career as an independent filmmaker in 2004. Highlights include the multi-award-winning series *The Nazis, A Warning from History*, the BAFTA and RTS nominated BBC1 blockbuster *Colosseum*, the factual drama, *Blackbeard, the Real Pirate of the Caribbean*, the award-winning *Legends of the Crystal Skulls* and the ground-breaking *Earth Under Water* on future sea level rise, shown in 50 countries around the world. His recent, *Inside the Gangster Code*, was runner-up at the Grierson Awards 2013.

PROJECT TITLE: Leningrad Symphony
PRODUCTION COMPANY:
Gebrueder Beetz Filmproduktion
COMPANY ADDRESS:
Eppendorfer Weg 93a, Hamburg 20259,
Germany
TELEPHONE: +49 40769 73070
E-MAIL: hamburg@gebrueder-beetz.de
WEB: www.gebrueder-beetz.de/en/company

SYNOPSIS

Leningrad Blockade. Conductor Eliasberg receives an assignment: surrounded by death, he must conduct Shostakovich's 7th Symphony with his orchestra. He accomplishes the impossible, and for a moment the war is interrupted as the Leningrad Symphony wafts through the city all the way to the German trenches. It is a symbolic triumph of art over the savagery of war.

LANGUAGE: English/German
FORMAT: HD
LENGTH: 90 min/2x52 min

PRODUCER: Reinhardt Beetz
PREVIOUS FILMS:
Hostages of the SS, 2x52 min, docudrama, ZDF, ZDF/ARTE, RAI, 2014
Four Seasons, 20x43 min / 4x52 min, TV series, MDR, SWR, NDR, Arte, 2014
Viking Women, 2x52 min, TV series / docudrama, NDR, Fabelaktiv, Luckyday, Arte, Servus TV, NRK, SVT and DR, 2013
The Medici Files, 2x52 min, TV series / docudrama, ZDF, ORF, Arte, 2012
Munchausen – The Truth Behind the Lies, 1x52 min, docudrama, NDR and Arte, 2012

DIRECTOR/SCRIPTWRITER:
Tilman Remme
PREVIOUS FILMS:
Bible Hunters, 2x60 min, BBC2 / Smithsonian Networks, 2014
Mafia Rules, 1x25 min, docudrama, Pilote History Channel, 2014
Inside the Gangster Code – The Grypser Gang, 1x44 min, presented by Lou Ferrante Discovery Channel, 2013
Ken Follett's Journey into the Dark Ages, 2x46 min, Channel 4 UK, Sat 1, 2012
Raiding Russia, 1x60 min, docudrama, 2011

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 1 251 000

FINANCIAL SOURCES CONFIRMED:
Creative Europe, MEDIA Development / EUR 25 000
NDR / Marc Brasse / EUR 600 000



1944. Riga, Latvia. There is a break point in WWII – the Soviet army approaches the Nazi-occupied Latvian capital. While retreating, German occupation forces are eager to take with them the valuables from Latvian museums. 35-year-old museum employee, Mary Grinberga, is the only one who volunteers to accompany the train containing the unique Latvian cultural treasures. It is hard to imagine what it meant to travel all alone through seven war-torn European countries for a year and a half... Though there were attempts to plunder the valuables along the way, Mary managed to protect the exhibits. She accomplished her mission and returned to Soviet Riga. However – instead of gratitude – she was dismissed from her position at the museum and treated as a suspect, ordered to write explanations to the State Security authorities. Mary's hair fell out due to the stress and sorrow; yet, nothing could change her warm and generous character. A fulfilling life prior to the occupations is documented in chronicles and journals, as is the pitiful existence during Soviet times – in the records left by the Committee of State Security, and

in the private diaries of Mary's mother – dubbed *The Black Notebooks* – found after her death. Why does a young, educated woman from a family of artists, diplomats, entrepreneurs, and clergymen, and with close relatives abroad return to her homeland, now a part of the USSR? How can she continue her life in Latvia – forced to work at a factory, her family's apartment taken and nationalized, and now full of strangers?

The film is an attempt to restore Mary's journey and reveal unknown facts from that period. A symbol of the journey – a pair of boots held together by thirty nails, in which she walked across Europe.

A docudrama - merging authentic period footage, photographic stills of Mary and her family, press clippings and paintings in a cinematographic combination with dramatized re-enactments using actors. The plot will be based on the diaries combined with historical context – newspaper articles, historical facts and footage, archival files, and interviews with some still-living witnesses.

A story about heroism without

any pathos, about individual choice, personal responsibility and selflessness. Mary's destiny, in spite of its dramatic nature, is enviable, as she knows the answer to the question about the purpose of life. She completed an act of heroism in the name of higher ideals, neither awaiting nor receiving gratitude.

MARY'S JOURNEY

PRODUCTION COMPANY: VIVAT!

Founded in 2008, VIVAT! is an organization initiating and carrying out audiovisual projects. The founder and company head – Elvita Ruka – has worked in the Latvian film industry for 15 years as a producer and scriptwriter at various production companies. Elvita Ruka produces her ideas and collaborates with acknowledged film professionals on the basis of a common philosophy of life and attitude towards crucial issues. In 2014, the film *Restart* (26 min) was completed (financed by the National Film Centre of Latvia and Latvian Television). Simultaneously, with the support of the Latvian National Film Centre and EURODOC, the development of the documentary *Inheritors* (Mantinieki) commenced. The studio unites personalities with common views and willingness to create human, vital, tenacious films, not avoiding existential questions about the meaning of life. The project *Mary's Journey* is exactly about that – about the heroism of a woman led by her ideals.

PRODUCER: ELVITA RUKA

With a filmography comprised of more than 10 remarkable films released before 2009 by different production companies, Elvita Ruka founded VIVAT! in order to work independently. The first large-scale international project was *15 Mad Sheep*, supported by the European Culture Foundation and other European organizations. It was aimed to mark the 20th anniversary of the collapse of the Soviet Union. Elvita Ruka returned to documentary production in 2014.



DIRECTOR/SCRIPTWRITER: KRISTĪNE ŽELVE

A proficient, delicate and very patient professional focused on intricate themes. A surprisingly versatile and intelligent director, she is known in Latvia as a “cultural icon” for her 10 years of work at the leading culture telecast at Latvian Television. Kristīne has

decided to devote herself fully to directing – she offers cinematic portraits of remarkable personalities on TV and works in the documentary genre, currently focusing on *Mary's Journey* and its psychological nuances. Her most acclaimed film is *Fedya* – an international co-production that was supported by MEDIA in 2009. The film was nominated for Best Documentary and Best Scriptwriter for the Latvian national film festival *Lielais Kristaps*.



HEAD OF DEVELOPMENT: ASNĀTE VASIĻJEVA

With an academic background in philosophy and law, Asnāte switched from the position of senior expert in international relations within government structures to the sector of culture projects, public relations and literary translations. Lately she has

undertaken a new challenge as head of development in film production. She has more than 15 years of experience in organizing film events and executing tasks of project-development, management, marketing, public relations and interpretation in a number of festivals in Latvia.

PROJECT TITLE: Mary's Journey
PRODUCTION COMPANY: VIVAT!
COMPANY ADDRESS:
Keguma 14-1, Rīga LV1006, Latvia
TELEPHONE: +371 2949 7277
E-MAIL: elvita.ruka@gmail.com
WEB: www.elvita.lv

SYNOPSIS

A year and a half in the boots of Mary, a Latvian, who travels across a Europe destroyed by WWII, guarding the cultural treasures removed from Latvian museums by the Nazis. A docudrama about a controversial character and situation.

LANGUAGE: Latvian/English/Russian
FORMAT: 16 mm
LENGTH: 70 min

PRODUCER: Elvita Ruka
PREVIOUS FILMS:
Restart, documentary, 26 min, 2014
Against The Wind, documentary, 90 min, 2011
What Makes A Man, documentary, 90 min, 2009
Chechnya. No Politics, documentary, 52, 2007
Worm, documentary, 71, 2004

HEAD OF DEVELOPMENT:
Asnāte Vasiļjeva

DIRECTOR/SCRIPTWRITER:
Kristīne Želve
PREVIOUS FILMS:
Fedya, documentary, 52 min, 2012
Wives, documentary, 54 min, 2008
Blonde Stories, documentary, 52 min, 2003

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 260 000

FINANCIAL SOURCES CONFIRMED:
Latvian National Film Centre /
EUR 12 000 (development)
Creative Europe MEDIA Development
(submitted)



“What?! Still unmarried at your age? That’s not good. Without a man you are no woman!!” While staying

in Onon-Borzia, a small Siberian village one thousand kilometres East of Lake Baikal, I often hear critical comments concerning my relationship status. There, my relatives live a simple life shaped by traditional values. “A woman must bear children; that is what she is here for!” “Isn’t that a bit too stereotypical?” I ask in return.

Discussions on role models, traditions, personal freedom (career or family), continue passionately, until my relatives even deploy the Russian language to make their ultimate point: the Russian word for *marrying* (becoming / being a wife), *замужем* (*zamujem*), literally means *behind (za) the man* (*mujem*).

A challenge! Especially when comparing this relationship ideal with my life in Berlin. Because *zamujem* not only means that the wife humbly walks five metres behind the husband, but also that the husband will stand in front of his wife, protecting her, and giving her security. There is certainly something to be said for that. But is it really like that? Does this ideal really exist in Siberian villages?

Or does the patriarch confuse the family’s happiness with his own interests?

I will have a closer look while living with my cousins Oleg and Sasha, and their large families in Onon-Borzia. As the richest farmer, Sasha not only dominates the village, but also his women (wife and three daughters), while Oleg and Ljuba live a pragmatic and simple life without any space for romance – or so it seems.

I will show how the complex relationships and role models within these families have developed over several generations, and how they are changing. Intimate conversations with the people of the village will complement my observations.

I will speak with young girls who have recently fallen madly in love, and listen to old women talk of the long gone loves of their lives, back when they were infinitely young. I will observe the village people in their daily lives, and sit with them for hours to talk about their (love) lives.

I will observe how men get their way with the women, how the women cope, and how they nevertheless dominate the men.

I will watch how the younger generation is torn between traditional values and dreams of self-fulfilment.

In a humorous and intimate manner, I will document how these experiences affect me, and my Western ideal of relationships. And, who knows, perhaps I will even fall in love with a Siberian man and find out firsthand what Siberian love is all about.

OLGA, GO HOME!

PRODUCTION COMPANY: DOPPELPLUSULTRA

Doppelplusultra is a film production company based in Hamburg, founded in 2000 by Frank Müller and Kerstin Reich. Our varied production includes documentaries, media art, short films, corporate films and music videos. We are especially proud of our track record in post-production. The experience with different genres, styles and production methods enables us to tread new paths in form and content. We try to challenge conventional methods of film production just as much as we try to cross the lines between various cinematographic and artistic forms of aesthetic expression. The films we have produced or participated in have been featured at numerous international festivals and have won several awards.



PRODUCER: FRANK MÜLLER

Filmmaker and avid-editor Frank Müller is one of the two founders and the Commercial Director at Doppelplusultra. Frank Müller (born in 1969 in Mainz), after his cinema studies in Moscow, took part in many international film productions and won numerous awards for his movies.



DIRECTOR: OLGA DELANE

Olga Delane, born in 1977 in Krasnokamensk, is a photographer, editor and director. During the last five years she has taken several trips through Siberia for her photo, video and movie projects. Her first documentary feature-length film: *Endstation Krasnokamensk – Ein Heimatbesuch* (Final Destination Krasnokamensk) ran successfully in many German art house cinemas.

PROJECT TITLE: Olga Go Home! (Siberian Love)
PRODUCTION COMPANY: Doppelplusultra
COMPANY ADDRESS: Repsoldstraße 45, Hamburg 20097, Germany
TELEPHONE: +49 17277 88135
E-MAIL: mail@doppelplusultra.de
SKYPE: doppelplusultra
WEB: www.doppelplusultra.de

SYNOPSIS
Russian-German director Olga Delane returns home to her native country to the desolate Siberian village of Onon-Borzja. Here she examines the entanglement of the villagers’ relationships and confronts them with her questions about love.

LANGUAGE: German/Russian
FORMAT: HD
LENGTH: 80 min

PRODUCER/SCRIPTWRITER:
Frank Müller
PREVIOUS FILMS:
Provincial Girls 2.0, documentary, HD, 90 min, Austria, 2014
Lapiths and Centaurs, experimental film, HD, 3 min, 2013
Herr Schulz sticht in See / Mr. Schultz sets Sail, documentary, HD, 21 min, 2012
Provincial Girls, documentary, 35mm, 30 min, 1996

DIRECTOR/SCRIPTWRITER:
Olga Delane
PREVIOUS FILMS:
End Station Krasnokamensk. Motherland Visits, documentary, HD, 90 min, 2013

YEAR OF RELEASE: Nov 2016
ESTIMATED BUDGET: EUR 132 000

FINANCIAL SOURCES CONFIRMED:
Arte/RBB Lucarne / Dagmar Mielke / EUR 25 000



This is a story about Estonians in the Caucasus, about one small nation in the huge Russian Federation. It is also a story about nature and technological progress, and the ordinary people who inhabited the tiny mountain villages of Esto-Sadok and Krasnaya Polyana in the Sochi region before the Olympic storm that affected their lives.

In 1871, 63 Estonian families left their homeland on the shores on the Baltic Sea, the area nowadays known as the Republic of Estonia. They fled from poverty and hopelessness in search of a better life. After 13 years of wandering, 37 families found a new home and settled in this very remote region of the Caucasus Mountains where they founded the village of Esto-Sadok (Estonian Garden) and began to farm. They thought they had reached paradise – vast areas ripe for farming, offering everything needed for a happy life. Today the village inhabitants are trying hard to preserve their cultural roots and customs, as most villagers have intermarried with Russians.

In 2007 Russia won the right to hold the Olympic Games in Sochi and its vicinity. The construction

of the Olympic facilities took place in the territory of the Estonian village.

We monitored the changes and technological developments in the region over 7 years, between 2008 and 2014. This film portrays two opposite worlds and their rhythms. On one hand the Sochi summer resort transforms into the 2014 Olympic Winter Games venue. But on the other hand, there is insight into this almost-forgotten part of Estonian history.

Valter, the spokesman for the Estonians, is a down-to-earth, dynamic, talkative and charismatic character who takes an active part in the local social life. Through him we get to know the other inhabitants of the villages – they turn out to be a lively, robust, headstrong bunch.

The local Estonians had been living like this for more than 130 years, but the villages were facing destruction in the face of technical progress and development of the area. Tractors tearing down 200 year-old trees, people crying, gardens demolished, emptiness replacing life. In the end the inhabitants have no other choice than to look on from behind the fence.

PARADISE BEHIND THE FENCE

PRODUCTION COMPANY: AMRION

Amrion is a production company founded by Riina Sildos in 2003 to produce high quality feature films and documentaries for local and international cinema and TV markets. The main aim is to make international co-productions with young, promising talent as well as accomplished directors. What all the projects have in common is the filmmakers' personal vision, both in regard to subject matter as well as visual aspects. Besides the creative criteria Amrion develops projects with a clear audience profile. Amrion has produced four documentary films: *Wounds of Afghanistan* (2005), *Is the Best Enough* (2005), *Lieutenant, Von and the Manor of Leetse* (2006), and *Viru. The Embassy of Freedom* (2013), and eight features: box office hit *Mat the Cat* (2005), multi-award winning youth drama *The Class* (2007), *I Was Here* (2008), *The Poll Diaries* (2010), *Hella W* (2011), *Une Estonienne à Paris* (2012), *Kertu. Love is Blind* (2013), *I Won't Come Back* (2014) and a short film, *Pink Cardigan* (2014).



PRODUCER: RIINA SILDOS

Riina Sildos established Amrion Productions in 2003, and is active in the development and production of high quality feature films and documentaries for local and international cinema and TV markets. Her productions include the internationally awarded drama *The Class* (2007, national Oscar nomination in 2007), the box-office hit *I Was Here* (2008), successful animation features *Lotte from Gadgetville* (2006) and *Lotte and the Moonstone Secret* (2011), and the dramas *The Poll Diaries* (2010) and *Hella W* (2011).

As the former Head of the Estonian Film Foundation Riina Sildos has extensive knowledge and experience in international financing and marketing and is one of the most recognized persons in Baltic film industry. She is a national representative of Estonia at EAVE and a member of ACE and the European Film Academy. Riina is also the member of the board of international co-production market Baltic Event, and the head of the B'EST training program. In 2008 Riina Sildos was awarded the Estonian national Order of the White Star for outstanding work in Estonian cinema.



DIRECTOR: ALJONA SURŽIKOVA

Aljona Suržikova is a director of short documentaries and documentary features and TV broadcasts. Education – Tallinn University, television direction, BA in Film and Video / St. Petersburg State University for Film Industry and Television, director of documentaries, MA. She has made broadcasts and documentaries for the following channels: ETV & ETV2 (Estonia), Kanal2 (Estonia), Kanal Kultura (Russia), TV5 (Russia).

PROJECT TITLE:
Paradise Behind the Fence
PRODUCTION COMPANY: Amrion OÜ
COMPANY ADDRESS:
Nurme 45, Tallinn 11616, Estonia
TELEPHONE: +372 677 6363
E-MAIL: info@amrion.ee
WEB: www.amrion.ee

SYNOPSIS

The Russian resort town Sochi was chosen as the venue of the 2014 Winter Olympic Games. President Putin promised enough snow, big investments and a new way of life. What then is the afterlife like in the ancient villages in this unique ecological environment that was stormed by massive construction and thousands of tourists?

LANGUAGE: Russian
FORMAT: HD
LENGTH: 60 min

PRODUCER: Riina Sildos
PREVIOUS FILMS:
I Won't Come Back, drama, Estonia, Russia, Finland, Belorussia, Kazakhstan, 2014
Viru. The Embassy of Freedom, documentary, Estonia, Finland, 2013
Kertu. Love is Blind, drama, Estonia, 2013
A Lady in Paris, drama, Estonia, France, Belgium, 2012
The Poll Diaries, drama, Estonia, Germany, Austria, 2010

DIRECTOR/SCRIPTWRITER:

Aljona Suržikova
PREVIOUS FILMS:
The Bachelor and Volga, documentary, 2014
Not My Land, documentary, 2013
Singing Nadezhda, documentary, 2011
Miss Robinson, documentary, 2009
Semjon Shkolnikov's War and Peace, documentary, 2008

YEAR OF RELEASE: 2015
ESTIMATED BUDGET: EUR 185 007

FINANCIAL SOURCES CONFIRMED:
Estonian Film Institute / EUR 50 000
Cultural Endowment of Estonia / EUR 25 000
Wien Film Fund / EUR 50 000
Austrian co-producer / EUR 5 988
Amrion OÜ / EUR 8 519
Creative Europe MEDIA / EUR 45 000



IN the current era of re-creation and re-design, taxidermy as a craft reflects one of the major social conflicts. Can we restore and re-create everything? Can we bring life back to something dead?

The film tells a story of 3 taxidermists who are traveling to a taxidermy championship. However this story has another, philosophical level. It is somehow fascinating, paradoxical situation, when taxidermists are killing animals and then trying to create life again. To keep something that is already gone.

It is a film about taxidermists who are preparing to participate in the taxidermy championship and to challenge one another. They are eagerly seeking to give their stuffed animals still more perfect pose and more natural look. Year after year their proud creations are going to the taxidermy championship to become protagonists, even more important than their creators. This raises issues that extend beyond the practicalities of taxidermy and into human relations.

The film will show the day-to-day life of taxidermists, but it

will also reflect wider aspects of human communication; humans living among people, animals and things.

There are two main criteria in a taxidermy competition: the animal's posture and gaze. In the words of a master of stuffed birds and animals: "Anyone who is not afraid of blood can pick out the brains, guts and meat, but not everyone can produce proper posture".

16 years ago, Vasilijus, Egidijus and Kęstutis, as a team of taxidermists representing Lithuania, won first prize at the World Taxidermy Championships. They skin the animal fur, separate the meat from bones and clean them up. They completely mould their figures, looking for evermore lifelike poses and realistic look in their life-long attempt to do what is naturally impossible: to re-create a wild animal.

However, each master puts a different meaning to the competing. Darius, who is pressed by professional competition between him and his wife, finds it a test of masculinity. Vasilijus, who hasn't received funding to participate in the championships for several years and who lives

in a memory of his glorious past, finds it as an opportunity to prove to other stuffed animal masters that he is still a professional taxidermist. Kęstutis, who is affected by existential crisis, participates in the taxidermist championships to find himself and trigger his creativity. This spring the masters plan to rent a vehicle all together in order to head for the Taxidermy Championships in the town of Oulu in Finland 1200 km away from Lithuania.

In this journey the animal exhibits, traveling together, become protagonists as well. Their lifeless eyes will be looking through the van window and waiting for the time they get put on a pedestal. The competition medals will be put on the stuffed animals, but their look will not change.

This is a film about people who are not afraid to turn into beasts and the beasts that slowly turn into things, grounded by the idea about the restored life, which does not exist anymore.

PEOPLE, ANIMALS AND THINGS

PRODUCTION COMPANY: MENO AVILYS

NGO Meno Avilys has been operating in the area of film education and heritage since 2005. In 2006 it initiated the first national film education project in Lithuania: *Film at My School*. The company publishes film compilations on DVD, which are accompanied by teaching guides. In 2009 Meno Avilys became a member of the international video education network Viducate, and organised the European Video Education Forum (2009) in Vilnius. Since 2014 Meno Avilys is a member of two European projects within the framework of Audience Development: A Framework for Film Education in Europe led by BFI (UK), and Moving Cinema led by A Bao A Qu (Spain). Since 2015, Meno Avilys has begun working in film production with the aim to promote the Lithuanian film industry and work with young filmmakers.



PRODUCER: GIEDRĖ BUROKAITĖ

In 2004 Giedrė Burokaitė graduated with a BA in Cultural History and Anthropology at Vilnius University. In 2015 she graduated with a MA in Film Producing from the Lithuanian Academy of Music and Theatre. Giedrė now works as a junior producer in the production company Fralita Films (since 2012), and as a cinema project manager and producer in the media education centre and production company, Meno Avilys (since 2008). She has produced a number of short films and is currently working on her first feature.



DIRECTOR: AISTĖ ŽEGULYTĖ

Aistė Žegulytė was born in 1986 in Panevėžys, Lithuania, where she graduated from high school and the Fine Arts School. From 2006 - 2009 she studied Photographic Technology at the Vilnius University of Applied Engineering Sciences. In 2009 she began studying Television and Cinema Directing at the Lithuanian Music and Theatre Academy, and graduated in 2013. Her graduation project was the documentary film *Identities*. So far she has made several fictional and documentary short films.

PROJECT TITLE:

People, Animals and Things
 PRODUCTION COMPANY: Meno Avilys
 COMPANY ADDRESS: Vilniaus 39,
 Vilnius, Lithuania
 TELEPHONE: +370 6752 1161
 E-MAIL: giedre@menoavilys.org
 WEB: <http://menoavilys.org>

SYNOPSIS

In 1998, three Lithuanian taxidermists won first prize at the World Taxidermy Championships. Right after the competition, the trio disbanded and stopped talking to each other. After 17 years, the taxidermists are still battling it out in every competition. But whose "posture" and "gaze" are more important in this fight – those of the stuffed animal or the craftsman?

LANGUAGE: Lithuanian
 FORMAT: RED, 4:3
 LENGTH: 60 min

PRODUCER: Giedrė Burokaitė
 PREVIOUS FILMS:
Jackie, short fiction, 2014
Sobaka, short fiction, 2014
Project Fuga, short fiction, 2014
Floor Scrappers, short fiction, 2014

DIRECTOR: Aistė Žegulytė
 PREVIOUS FILMS: *Identities*, short documentary, 2013
Nikodemas, short fiction, 2012
Shool, short fiction, 2011

SCRIPTWRITERS:
 Aistė Žegulytė, Titas Laucius
 PREVIOUS FILMS: Titas Laucius:
Youngblood, short fiction, 2013
Normal People Don't Explode Themselves, short fiction, 2013
Rehearsal, short documentary, 2012

YEAR OF RELEASE: 2016
 ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:
 Lithuanian Film Centre / EUR 18 650
 Meno Avilys / EUR 5 000
 Sponsorship / EUR 1 900



IN 1978, Ieva Lesinska was a university student in Soviet Latvia with dreams of becoming a writer. She had just spent a heady month in New York visiting her father, Imants Lesinskis, a Soviet translator working at the United Nations. He was an employee of the KGB and a member of the Communist Party. During her trip to the US, Ieva's father informed her that he and his wife Rasma were about to defect. He offered her a blunt choice: take a taxi to the Soviet Embassy and denounce him as a traitor, or stay with him and never see her mother or her homeland again. She chose to stay.

The new family officially became East German immigrants with new identities: Peter and Linda Dorn, and their daughter Evelyn. They were citizens of nowhere, who possessed re-entry permits but no passports. In 1985, soon after Mr. Lesinskis publicly disclosed confidential information on various KGB operations in Latvia, he died under mysterious circumstances. After his death, the CIA acknowledged that Mr. Lesinskis "had made a significant contribution to the US government and the Agency after his defection." Nevertheless, the

CIA declined to comment on the most intriguing element of the story Mr. Lesinskis told them in the 1980s – that he had served as a double agent for two decades working undercover for the KGB by day, while slipping secrets to the CIA by night.

This is the story of a young woman caught in the middle of spy games in which she had to make a choice, a choice that would sever her from her former life for good. She is the principal narrator and protagonist, and we will join her on her journey as she searches for the truth about her father and the investigation of a Cold War in which she herself, unwittingly, took part.

Using personal archival materials, observational style filmmaking and dramatic reconstructions, the film will bring a past from the late 1970s to life, wrapped up with intimate details of a young woman who had unexpectedly entered into a new and unfamiliar world.

The memories of these years are stored in Ieva's photo albums, filled with faded Kodak photos that, in their own mysterious way, introduce us to Ieva/Evelyn. These portraits reflect Ieva's emotional state at that time, ranging from deeply repressed emotions to

moments of euphoria. In many photos, one can see Ieva together with her father and stepmother in their various homes in America.

Many of these events are of key importance in Ieva's memory, providing meaning and context to those days. The film will be based on a concept through which Ieva tries to restore the moments that are missing from her albums. Together, we will travel through those same places in America that played an important role in her memories, and unravel them moment by moment.

PEOPLE FROM NOWHERE

PRODUCTION COMPANY: MISTRUS MEDIA

Mistrus Media was established in 2000 and has since become one of leading production companies in Latvia and a notable partner in the Baltic States. Mistrus Media produces and co-produces creative documentaries, short and feature fiction films and TV programs, and also provides production services by bringing together the best Latvian and international authors and film professionals. The main principle is to be open to any ideas if only they serve to make this world more interesting, responsible and enriched. Mistrus Media productions have received several national and international festival awards, and have been broadcast on Latvian Television, YLE, SVT, ERR, Kanal PIK and Korea EBS. Currently in production: feature documentary *Dangerous Liaisons* (supported by MEDIA) and feature drama *Chronicles of Melanie* (supported by Eurimages).

PROJECT TITLE: People from Nowhere
 PRODUCTION COMPANY:
 Mistrus Media Ltd.
 COMPANY ADDRESS: 11/13-13
 Blaumaņa Str., Riga LV1010, Latvia
 TELEPHONE: +371 6731 3314
 E-MAIL: birojs@mistrusmedia.lv
 WEB: www.mistrusmedia.lv

SYNOPSIS
 Morning in 1987. The Iron Curtain rattled open for Ieva – a girl from the USSR – who faced a blunt choice: she could either denounce her double agent father Imants Lesinskis as a traitor to the KGB, or defect with him to the U.S. and never see her homeland again. A personal story from the daughter of a Cold War double agent.

LANGUAGE: English/Latvian/Russian
 FORMAT: HD
 LENGTH: 85 min / 52 min

PRODUCER: Antra Gaile
 PREVIOUS FILMS:
Over the Roads, Over the River, documentary, 2014
Cats in Riga, documentary, 2014
Littering Prohibited! documentary, Latvia/Estonia, 2014
The Old Jewish Cemetery, documentary, Latvia/Netherlands, 2014
Ghetto stories. Riga, documentary, 2013

DIRECTOR: Jaak Kilmi
 PREVIOUS FILMS:
Christ Lives in Siberia, documentary, Estonia/Finland, 2015
Littering Prohibited! documentary, Latvia/Estonia, 2014
Paper Town, documentary, Estonia, 2014
Disco and Atomic War, documentary, Estonia/Finland, 2009

DIRECTOR/SCRIPTWRITER:
 Gints Grūbe
 PREVIOUS FILMS:
Larger than Life, documentary, 52 min, 2014
Sounds under the Sun, documentary, 62 min, 2010
1 x 1, documentary, 52 min, co-director Daina Rašenbauma, 2009

YEAR OF RELEASE:
 Late 2016 / Early 2017
 ESTIMATED BUDGET: EUR 320 678

FINANCIAL SOURCES CONFIRMED:
 Creative Europe MEDIA / EUR 25 000
 National Film Centre of Latvia / EUR 85 909
 State Culture Capital Foundation / EUR 13 644
 Latvian Television / EUR 1 000 / Anna Rozentalde
 Lithuanian Radio and Television / EUR 500 / Renata Petrauskaite Juodeike
 Estonian Television / EUR 700 / Viola Salu



PRODUCER: ANTRA GAILE

Antra Gaile holds a degree in Social Sciences and is currently working towards an MBA at the Riga Business School, Latvia. She joined Mistrus Media in 2012, and has gained profound experience in producing creative and historical documentaries for the domestic and international markets. Prior to that she was in charge of management and marketing communications for social responsibility and cultural projects at a daily newspaper for almost six years.



DIRECTOR: JAAK KILMI

Jaak Kilmi graduated from the Tallinn University, majoring in film directing. He has co-directed and produced a string of award-winning short films, a number of documentaries and two feature films. His films have received international recognition and have often been broadcast abroad. He is well known for his socio-critical films dealing with the Soviet era and its repercussions on today's life.



CO-DIRECTOR/SCRIPTWRITER: GINTS GRŪBE

Gints Grūbe has TV and film industry experience for almost 20 years. In 2000 he started his own production company Mistrus Media that for seven years co-produced TV program *The Evening Interview* broadcast on Latvian TV. The National TV and Radio Council have repeatedly awarded the program as the best TV program of the year and Gints Grūbe was acknowledged the best television broadcast host. Since 1998 Gints Grūbe has been scriptwriter, producer and director for more than 10 documentaries. Gints has a notable experience in script writing and directing and possesses deep knowledge in politics, history and cinema.



In provincial Georgia, where real palm trees are being replaced by plastic palm trees, where dust weighs more than the air, where kids have nowhere to play, and where a large market emits an unpleasant odour – stands the Pioneers Palace, as if declaring war on its surroundings.

The Pioneers Palace is a 700 m² piece of the universe consisting of fragments that do not directly relate, but aggregate through rhythms and atmospheres.

There are small singers, trying to learn their solos, while tightly holding hands and waving. There are the 'patriotic readers' who know poems about their homeland by heart – dismal in their gestures and intonation.

There are thoughtful chess players, staring at the board and analyzing, as if analyzing the moves of the other characters in the Palace. There are the contemporary dancers of the Ezi club dressed in an aggressive red and black, twisting their legs upon the orders of their domineering teacher, Gocha.

mothers are not just housewives. They gather in groups while waiting for their children to finish activities, sharing problems and secrets, gossiping and chatting about everything on earth.

Maia and Gocha are the couple who started Ezi over 20 years ago, and still lead the club. Gocha is a man with dynamite in his throat, which can explode at any minute, and Maia – looking reasonable and calm, is the only one who can light that dynamite. They, with their chemistry and drive unite the 'pioneers' and the mothers of the Palace for a New Year's concert – the main event in the life of the Palace. After the concert, the best performer receives a music video as an award - to be made and broadcast by local television during winter holidays.

THE PIONEERS PALACE

PRODUCTION COMPANY: MATCHHOUSE FILM

Matchhouse Film is a film company with a goal of producing creative documentaries and developing an educational platform for emerging documentary filmmakers in Georgia. Matchhouse film was founded by Ana Tsimintia and Mikheil Svanidze in 2012. The company produced Ana Tsimintia's debut-documentary *Biblioteka*, co-produced the short film *The Shadow Day*, and in 2013 began the realization of an educational project, *Documeter*. At the moment the company is working on the production of the documentary feature *The Pioneers Palace* and is actively involved in the film education process in Georgia.



PRODUCER: ESMA BERIKISHVILI

Born in 1986. After graduating with Master's Degree from Sociology and Social Anthropology Department he worked as a researcher working on the topics of sub-culture and youth activism. At the moment Esma is a PHD student in anthropology and a new member of a Matchhouse team. *The Pioneers' Palace*

is Esma's first step as a producer. However, she worked as production manager on Ana's debut film *Biblioteka* and her anthropological point of view was proved to have an motivating creative input in documentary production.



CO-PRODUCER: BERNARDAS ANDRIUSIS, ANABEN FILMS

Bernardas Andriusis attended Baltic Film and Media School in Tallinn, Estonia. While studies and after his activities included directing, cinematography and editing. He's director and producer of few short films and documentaries. Has founded Anaben Films in 2010.



DIRECTOR: ANA TSIMINTIA

Ana Tsimintia was born in 1986 in Zugdidi, Georgia. She received a Master's Degree in Film Art in Tallinn at the Baltic Film and Media School. During and after school, Ana was involved in the production of several short fiction as well as documentary films. In 2011 she founded the production company Matchhouse

Film, in Tbilisi, Georgia.

PROJECT TITLE: The Pioneers Palace
PRODUCTION COMPANY: Matchhouse Film (Georgia) / Anaben Films (Lithuania)
COMPANY ADDRESS: Pavilnio Sodu 18-oji, Nr. 29, Vilnius 11303, Lithuania
TELEPHONE: +370 6266 9378
E-MAIL: ana@matchfilm.com / Bernardas@anaben.eu
SKYPE: ana.tsimintia

SYNOPSIS

A film about the Pioneers Palace, where provincial children stumble along on their way to becoming stars, while mothers watch it all unfold.

LANGUAGE: Georgian
FORMAT: video
LENGTH: 70 / 90 min

PRODUCERS: Bernardas Andriusis, Esma Berikishvili
PREVIOUS FILMS: Bernardas Andriusis *Biblioteka*, documentary, 54 min, Georgia/Lithuania, 2014 *Shadow Day*, short fiction, 12 min, 2013 *Airless Balloon*, fiction, 70 min, Estonia/Lithuania/Georgia, 2012

DIRECTOR/SCRIPTWRITER: Ana Tsimintia
PREVIOUS FILMS: *Dear Hunters*, documentary short, 24 min, Slovakia/Georgia, 2015 *Biblioteka*, documentary, 54 min, Georgia/Lithuania, 2014 *The Queue*, short fiction, 10 min, 2013 *The Missing Story*, documentary short, 10 min, Holland/Georgia, 2013

YEAR OF RELEASE: October 2016
ESTIMATED BUDGET: EUR 93 000

FINANCIAL SOURCES CONFIRMED: Georgian National Film Centre / EUR 10 000
Anaben films / EUR 8 000



AN attempt to look into an investigation – the case of film director Oleg Sentsov, arrested by the Russian security service at his home in Russian-occupied Crimea, for his pro-Ukrainian sentiments. But it's not only a political-themed inquiry into the injustices in contemporary Russia. This is an absurd and frightening Kafkaesque story about how anyone can become a victim of the soulless state machine. We will try to draw a portrait of Oleg and the colossus he is opposing. While shooting our film, with the help of the European Film Academy, we also recorded and posted interviews with international celebrities speaking in support of Sentsov. They were screened at the DocuDays UA Human Rights Film Festival in Kyiv, and will be shown at the OpenDocs Festival in London, and the goEast Film Festival in Wiesbaden. We hope that these videos, as well as the finished film, will contribute to the international campaign and help him regain his freedom. Sometimes you don't have the choice to remain silent.

The documentary will be a tapestry of various materials, through which we will reconstruct

the chronology of this dramatic detective story. The film's starting point is Oleg's arrest in May 2014. After sketching his portrait through the media and outlining the circumstances of his arrest, we'll begin our own investigation. Step by step, detail-by-detail, we'll add strokes to the picture – through interviews with witnesses, court chronicles, and political and social events in the both countries.

RELEASE OLEG SENSOV

PRODUCTION COMPANY: MARX FILM

A Tallinn-based production company founded in 2012 by Max Tuula and Maria Gavrilova. Focused on docs and feature debuts from Russia, Estonia and Eastern Europe. It is interested in new blood and bold ideas in production, marketing and distribution. The company's first successful project was the experimental documentary dramedy, *I Don't Love You* by Pavel Kostomarov and Alexander Rastorguev. The studio continued to work with the directors, co-producing their new documentary – the “revolutionary” cross-media project *The Term*, which became an important social and political phenomenon for contemporary Russia. The full-length version of the documentary premiered in Karlovy Vary in 2014.



DIRECTOR: ASKOLD KUROV

Born in Uzbekistan, Askold has been living in Russia since 1991. He majored in philology, theatrical and theological studies. Prior to studying documentary filmmaking, he worked for 8 years as a package designer. In 2010 Askold graduated from Moscow's Marina Razbezkina Film School. He was one of the directors of the award-winning documentary *Winter, Go Away!* (2012, Locarno IFF, DOK Leipzig, IDFA, HotDocs). His next films *Leninland* and *Children 404* (with Pavel Loparev), 2014, also received wide critical and festival acclaim as a thoughtful look into human rights problems and social issues in contemporary Russia.

PRODUCER: MAX TUULA

Born in 1980 in Vladivostok, Russia, Max is an Estonian producer who lives between Estonia and the USA. He collaborated as a journalist with various film trade magazines and participated in the production of a few shorts that enjoyed success at festivals from Berlin to Abu Dhabi. In 2012 Max coproduced the experimental docudrama *I Don't Love You* by Aleksander Rastorguev and Pavel Kostomarov, and continued to work with the filmmakers on their cross-media project *The Term* and their two-part documentary *Kiev / Moscow* (2014).

PRODUCER: MARIA GAVRILOVA

Born in Moscow, Maria worked in journalism, advertising and on films big and small. For several years she was the program director of the Texture Film Festival in Perm, Russia, and the editor-in-chief of the Russian magazines *Action!* and *The Booker's Bulletin*. Together with Max Tuula she founded the Estonian production company Marx Film.

PRODUCER: OLGA ZHURZHENKO

Olga has been working as an independent producer since 2009. In 2011 she founded the company Ukrkino, aiming to pursue her own production strategy. She has produced several feature films, including *Gamer* by Oleg Sentsov, four shorts and one documentary. Her recent film, *Trumpeter* (2014), screened at Cottbus FF, Molodist Kyiv IFF, and Kinoshock IFF in Anapa, Russia. Olga's upcoming project, *Rhino*, by Oleg Sentsov, has been put on hold as a result of Oleg's arrest.

PROJECT TITLE: Release Oleg Sentsov
PRODUCTION COMPANY:
Marx Film/Ukrkino
COMPANY ADDRESS:
Keemia 19, Tallinn 10616, Estonia
TELEPHONE: +372 5304 0483
E-MAIL: max.tuula@marxfilm.com
SKYPE: mtuula
WEB: www.sentsov.com

SYNOPSIS

An attempt to look into an investigation – the case of filmmaker Oleg Sentsov – arrested by the Russian FSB in Crimea for his pro-Ukrainian sentiments. It is an absurd and frightening Kafkaesque story about how anyone can become a victim of the soulless state machine.

LANGUAGE: Russian/Ukrainian/English
FORMAT: HD
LENGTH: 90 min/52 min

PRODUCERS: Max Tuula /
Maria Gavrilova / Olga Zhurzhenko
PREVIOUS FILMS:
Max Tuula / Maria Gavrilova:
Kiev / Moscow. Part 1,
documentary, Russia/Estonia, 2015
Kiev / Moscow. Part 2,
documentary, Russia/Estonia, 2015
The Term,
documentary, Russia/Estonia, 2014
I Don't Love You, hybrid documentary,
Russia /Estonia, 2012

DIRECTOR/SCRIPTWRITER:
Askold Kurov
PREVIOUS FILMS:
Children 404, documentary,
with Pavel Loparev, 2014
Leninland, documentary, 2013
Winter, Go Away! documentary,
with other directors, 2012
September 25, short documentary, 2010

YEAR OF RELEASE: Early 2016
ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:
Private investments / EUR 18 000



This is how SHE escapes the prostitution network. Wearing extremely high heels, too short a skirt and too deep a cleavage... This is how her life as a prostitute ends. Her looks are the symbol of another life. A wrong life. She leaves for home looking like that. To an obscure village in Eastern Europe, where people wear boots or sturdy work shoes, warm pullovers and hats, where people have chapped hands and dirty fingernails. How can SHE possibly fit in? Can she go back to her old life? What is she to do? The contrast between these two worlds cannot be better highlighted than by her looks, and those of the people in her village.

Women from the former Warsaw pact countries becoming victims of pimps and being forced into prostitution. Everyone knows the story. Sometimes one gets liberated or is able to escape. She can then return home. Is this a happy ending? For a lot of women a second ordeal commences. With their souls broken they have to pick up the pieces of their old and empty lives. The kind of life they once tried to escape.

This film shows one of them. A woman with a life after prostitution.

THE RETURN

PRODUCTION COMPANY: OFF WORLD

OffWorld is an independent production company based in Brussels, capital of Flanders, Belgium and Europe. Eric Goossens founded Off World in 1995, joined by Frederik Nicolai in 2002. OffWorld is focused on the production of international, author-driven documentaries. Over the last 10 years the company has built up a large portfolio and a solid reputation as producer and co-producer of many creative and original documentaries. Besides a long-term collaboration with their national broadcasting companies VRT-Canvas, Lichtpunt and RTBF, *OffWorld* has also established an international network and is collaborating on a regular basis with foreign broadcasting companies, producers, distributors and sales agents. *OffWorld's* trademark is a contemporary and wayward look on the world, which springs from the passion and creativity of the documentary authors. Starting from its own clear and sometimes narrow context, *OffWorld* wants to tell stories with a broader truth, with universal values, reaching people across all borders. Besides being a key player in the industry, *OffWorld* also works to usher Flanders into the global documentary sphere. In 2009, the production company founded the professional organisation Flanders Doc along with fellow Flemish documentary producers. Flanders Doc unites creative forces in order to enhance the level of performance, professionalism and globalisation of the Flemish documentary industry. *OffWorld* is also an active EDN member.



PRODUCER: FREDERIK NICOLAI

Frederik Nicolai has been sharing his love for documentaries with Eric Goossens since 2002. Frederik started his career by executive producing short films such as *Haun* and *Carlo*. The following years he worked as a production leader in the Netherlands for fiction series and films such as *Burgers/Reizigers* (VPRO/MotelFilms), *Little Girl Blue* (NPS, Motel Films). Then he completely dedicated himself to author documentaries as well as producing (among other films) *4 Elements* (Jiska Rickels, Fu Works, opening film of IDFA 2006), *Filmen zonder grenzen* (Hans Heijen, NPS, Zeppers Film), *Panna* (Nordin Iasfar, NPS, Zeppers Film), *Johnny Hoes* (Hans Heijen, NPS, Zeppers Film). Besides being a coach for young filmmakers, Frederik is also a founding member of FlandersDoc.



DIRECTOR: PIET EEKMAN

Piet Eekman, born in Berlin in 1964, studied directing at the Brussels Film School INSAS and in East Germany at HFE. After working as a cinema operator in the Brussels Film Museum, he spent several years working as a journalist at the German public broadcaster ZDF. In the year 2000 he left journalism to return to filmmaking. As an independent author and director, he has made several, mainly socio-critical documentaries, often produced by ARTE.

PROJECT TITLE: The Return
PRODUCTION COMPANY: OffWorld
COMPANY ADDRESS:
Deschampeleerstraat 24-26,
Brussels 1000, Belgium
TELEPHONE: +32 2412 4040
E-MAIL: frederik@offworld.be
SKYPE: frederiknicolai
WEB: www.offworld.be

SYNOPSIS

A young Eastern European girl escapes from the clutches of a prostitution network. The film tells the pungent story of her long way back home.

LANGUAGE: English/Romanian/
Latvian/Polish
FORMAT: HD
LENGTH: 52 min

PRODUCER: Frederik Nicolai
PREVIOUS FILMS:
Desert Haze, dir. Sofie Benoot,
Zeppers Film (NL), 2014
Red Star Line, dir. Daniël Cattier and
Fabio Wuytack, VRT-Canvas, RTBF,
Eklektik, RSL Museum
Rêve Kakudji, dir. Ibbe Daniels and Koen
Vidal, VRT-Canvas, 2013
Little Heaven, dir. Lieven Corthouts,
DGOS, Lichtpunt, 2012
The Boy is Gone, animated documentary,
dir. Christoph Bohn, Simple Production,
VRT-Canvas, BRF, RTBF and SeriousFilm
(NL)

DIRECTOR/SCRIPTWRITER:
Piet Eekman

PREVIOUS FILMS:
100 Tage Jean-Claude Juncker,
52 min, ARTE, 2014
The Mount of Temptation,
45 min, ARTE / Bitcom, 2013
PTBS – unsichtbar verwundet,
46 min, ZDF-ARTE, 2011
Ein Pferdeleben, 25 min, ARTE, 2007
Le sommeil perdu, 64 min, ARTE, 2006

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 300 915

FINANCIAL SOURCES CONFIRMED:
Flanders Audiovisual Fund / EUR 7 500
Creative Europe MEDIA Slate Funding /
EUR 25 000
ZDF-ARTE / Martin Pieper / EUR 60 000



Several young Russians, who left their native country in early childhood and moved to North America and to Western Europe, have now decided to come back home. All of them are about 30 years old, most of them have not been back to Russia since they left, and have quite foggy and romantic expectations. But they must now build a relationship with the new Russia, which is quite removed from their idealistic dreams.

Each has made the decision to come back independently, each with their own fears, reasons and motivations. First off they decide to create a special community called *We are back!*, and to meet monthly with the aim of helping each other experience Russia all over again.

The protagonists include: Sasha (34) an ideologist, the head of the *We are back!* community, and the main initiator of the monthly meetings. He returned from the US three years ago with feelings of deep rejection against Western society. Sasha got a very good education in Boston, but always felt out of place. He considers himself a real patriot and likes to attend public events with a Russian flag in his hands.

Tolya (32) came back from the US in 2011. He is a teacher, businessman and inventor. He invented a people-meter – special technology enabling the counting of the numbers of people using just a web-cam and a PC. Tolya began using this invention at mass protests, and he is now offering up his technology to big shopping malls. He has received start-up support, but is still hesitating where to use his knowledge – continue to try his luck in Russia or go back to the US to start his business.

Slava (25) came from Toronto a few months ago. He says nothing is holding him there: he just received his Master's degree in economics, and was dumped by his girlfriend while his rental contract came due. At his new/old Russian home Slava is trying to find a job, new love and new friends. He leads active discussions on social media with his western and pro-western friends, trying to dispel myths about Russia. He feels very comfortable in Moscow, but confirms that he will head back to Canada if he does not find a job soon.

Nastya (27) moved to Canada with her mother when she was

12. Nastya can't explain why she wants to go back to Russia; she just calls this state her 'existential itch'. In comparison to Sasha and Slava, Nastya shares the liberal ideas of the West.

Many of our protagonists came back because they think it is really interesting to live in today's Russia, and all of them hope to find their place here. The authors of the film are of the same age as their heroes, but grew up and still live in Russia. We will attempt to see which thin and not always obvious connections we utilize to build our relationships with our native land, and how the events in our country influence our lives. We are interested in the stories of people who face daily challenges and choices in the context of a rapidly changing reality.

RETURNEES

PRODUCTION COMPANY: MARINA RAZBEZHKINA STUDIO

Marina Razbezhkina Studio specializes in documentary production. It has also had a long-term collaboration with the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre.

PRODUCER: MARINA RAZBEZHKINA

Director, scriptwriter, producer. Born in Kazan. Graduated from Kazan University as a philologist. Taught at a village school, later worked as a reporter for republican newspapers. Since 1989 has written and directed more than 40 documentary films. In 2004 Razbezhkina made her first feature film, *Harvest Time*, which won the FIPRESCI Prize at the MIFF in 2004. This film was screened at more than 50 international festivals and won prizes in Chicago, Thessaloniki, Taipei, and Jeonju among others. It was nominated for the European Film Academy's Fassbinder Award. For the past 7 years Marina has headed the School of Documentary Film and Theatre in Moscow, which she founded together with Mikhail Ugarov. In 2005 Marina Razbezhkina became an active member of the European Film Academy. She is a member of the Film Union of Russia, and an academic at the Russian Academy of Film Art *Nika*.



ASSOCIATE PRODUCER: KSENIA GAPCHENKO

Ksenia Gapchenko is a young producer, *The Returnees* is her first feature length documentary project. Born 1986. Working as programming director at the Documentary film center (Moscow) gained experience as a film programmer and project manager (incl. show cases of DOK Leipzig and IDFA in Russia). Graduated from Marina Razbezhkina's Film School. Currently is based in the Netherlands.

DIRECTOR: ANNA MOISEENKO



Anna Moiseenko, born in Ulyanovsk (USSR). Studied Philology, Journalism and Marketing at the Moscow State Humanitarian University. Worked as a journalist in mass media. In 2012 graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre (Moscow). Anna was one of 10 authors of *Winter, Go Away!* which was screened at the Locarno IFF and has won awards around the world.



DIRECTOR: PAVEL LOPAREV

Born in 1980 in Tyumen (Russia). From 1999 to 2008 worked as a news reporter at First Channel, the main Russian TV channel. In 2002 graduated from Tumen University. In 2008 graduated from Moscow's Marina Razbezhkina's Film School. Pavel Loparev is currently the leader of CATOUT animation studio, which specializes in social projects. One of the directors of the documentary drama *Children 404* about queer teenagers in Russia (2014).

PROJECT TITLE: Returnees
PRODUCTION COMPANY:
Marina Razbezhkina Studio
COMPANY ADDRESS: 4 Kashirskoe shosse, Moscow 4115230, Russia
TELEPHONE: +7 91910 77841
E-MAIL: gaptschenko@gmail.com, docmasterskaya@gmail.com
WEB: www.razbeg.org

SYNOPSIS

2014 showed a record number of Russian people leaving their homeland. This film tells the story of those who instead decided to come back. Several young people, who spent their childhood and youth in the West, decide to come back to Russia to start new life.

LANGUAGE: Russian / English
FORMAT: HD
LENGTH: 80 min

PRODUCER: Marina Razbezhkina
PREVIOUS FILMS:
The Last Limousine, documentary, dir. Daria Khlestkina, 2014
Together, documentary, dir. Denis Shabaev, 2014
21 Days, documentary, dir. Tamara Dondurey, 2014
Optical Axis, documentary, dir. Marina Razbezhkina, 2013
Winter, Go Away! documentary, 2012

ASSOCIATE PRODUCER:
Ksenia Gapchenko
DIRECTORS/SCRIPTWRITERS:
Anna Moiseenko, Pavel Loparev
PREVIOUS FILMS:
Children 404, documentary, 2014
S.P.A.R.T.A.: The Territory of Happiness, documentary, 2013
Winter, Go Away! documentary, 2012

YEAR OF RELEASE: Sept 2016
ESTIMATED BUDGET: EUR 80 080

FINANCIAL SOURCES CONFIRMED:
Directors' investment / EUR 3 000
Ministry of Culture of the Russian Federation: EUR 20 000 (status: applied)
Financing required: EUR 57 080



The Baltic Sea contains one of the highest concentrations of shipping in the world.

However, it is also one of the most sensitive landlocked seas, and shipping has impaired the environment to an extent that most people are unaware of.

This film investigates the environmental impact of harmful emissions and waste from increased shipping on the Baltic Sea. We have documented dead sea beds and suffering wildlife. As well as human victims of shipping pollution. And when we took a closer look at the expanding cruise industry – we could not believe our eyes.

Gigantic floating cities with thousands of inhabitants. All of them eating and drinking – and producing huge amounts of sewage and toilet water. But instead of using port facilities, the cruise ships dump their toilet water straight into the sea.

So we tracked down the experts at the highest international level. The whistle-blowers and the scientists who call for action and rectification. They shared with us astonishing findings and frightening conclusions.

SHIPPING POLLUTION

PRODUCTION COMPANY: FRP AB

In 1995 Folke Rydén founded FRP AB, an independent production company producing film & television for the international market in current affairs, social issues, human rights, history, politics, science, environmental issues and sports. Productions have been aired by more than 40 broadcasters, shown in over 30 countries and have garnered dozens of international awards.



PRODUCER/DIRECTOR: FOLKE RYDÉN

Folke Rydén has won numerous international awards as a reporter producer and director. His documentaries have been aired around the world. Folke Rydén was born in 1958 in Uppsala, Sweden.

With an MA in journalism from the University of Stockholm, he began working for Swedish national television in 1982. After a decade as a foreign correspondent including 7 years in the USA, he is now based in Stockholm Sweden.

In 1993, Folke Rydén was honoured with the Bonnier Grand Prize in Journalism – Sweden's foremost award for excellence in journalism. The company is currently involved in documentaries, cinema releases and television series. On a non-profit basis, FRP supports young and creative talent by acting as executive producer for a range of different film and television projects.

Folke Rydén is also a popular lecturer, public speaker and moderator. In his characteristic way, he inspires any audience with talks about a rapidly changing world from his perspective as a reporter and filmmaker. Folke Rydén is furthermore a five time national skydiving champion.

PROJECT TITLE: Shipping Pollution
 PRODUCTION COMPANY: FRP AB
 COMPANY ADDRESS:
 Fatburstrappan 18, Stockholm, Sweden
 TELEPHONE: +46 8714 7880
 E-MAIL: folke@frp.se
 SKYPE: folkeryden
 WEB: www.folkeryden.com

SYNOPSIS
 The Baltic Sea contains one of the highest concentrations of shipping in the world. However, the Baltic Sea is also one of the most sensitive landlocked seas, and shipping has impaired the environment to an extent that most people are unaware of.

LANGUAGE: English
 FORMAT: HD 2K
 LENGTH: 52 min/58 min

PRODUCER/DIRECTOR/
 SCRIPTWRITER: Folke Rydén
 PREVIOUS FILMS:
The 10th Year, creative documentary, Sweden/Thailand, 2014
The Second Wave, creative documentary, 2013
The Price Of Gold, creative documentary, 2012
For Cod's Sake, creative documentary, 2009
From Bill to Barack, creative documentary, USA, 2008

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 220 000

FINANCIAL SOURCES CONFIRMED:
 BalticSea2020 / EUR 100 000
 YLE / 3 000



When he was a teenager, Anatoly was a successful break-dancer. Nowadays he performs on stage at bars and nightclubs – as a stripper. He lives in a military camp 10 km from Minsk together with his grandfather, who is a retired lieutenant colonel. Anatoly Mikhailavich leads the regional veterans organization, writes military and patriotic articles, participates in meetings with pupils and socializes with colleagues. His life is impregnated with the Soviet past, with a *Lenin in Smolny* painting hanging on the wall above his desktop.

Anatoly left the engineering profession of because the work neither satisfied him, nor brought him high profits. That's why Anatoly sculpts his body using exercise machines, maintains a pleasant tan at the solarium, and works up a sweat in the dance hall. He knows it's impossible to be a stripper for life, so he sincerely dreams of creating an erotic theatre company one day.

The old soldier doesn't like his grandson's activity. From time to time he tries to convince Anatoly to change his mind and return

to engineering. But the young man believes in his choice. He adores the fast pace of living, the night work, the stage, and the spectacular audiences at nightclubs. Anatoly comes home early in the morning, and falls asleep. About the same time Anatoly Mikhailavich wakes up, has his breakfast and proceeds with work for his organization.

The worlds of the two men hardly ever overlap. It seems they live in the same territory, but in different countries: the grandson lives in modern Belarus with its consumer society, while the grandfather remains Soviet and socialist. Young Anatoly suffers under his grandfather's pressure, but they are still dependent on each other. The grandson needs somewhere to live; the grandfather grows older and needs more care. Nevertheless, for a new life the grandson must decide to leave the grandfather.

STRIP AND WAR

PRODUCTION COMPANY: EVEREST

On September 3rd, 1991, Miroslaw Dembinski founded Film Studio Everest. In the 20 years of its existence, over 50 films and film series have been produced, including documentaries, reports, short fiction, promotion and advertising. These films have been awarded some 90 times at various international film festivals. Film Studio Everest specializes in documentary films made for television. It co-operates regularly with Polish Television TVP (First and Second Channel, Culture, Education, Army Programmes, TVP Belsat, TVP Polonia), Canal+ Poland (documentary and short fiction film), and also with educational film producers and the film school. Apart from television, the productions are financed by the Polish Ministry of Culture, the Media Plus programme (EU), and social organizations and foundations. In 1995 Film Studio Everest began producing international co-productions.



PRODUCER: MIROSLAW DEMBIŃSKI

Miroslaw Dembinski was born in Bydgoszcz in 1959. From 1977-1981 he participated in a student theatre movement as an actor and director, first in Bydgoszcz and then in Torun. In 1978 he began studying mathematics at Nicolaus Copernicus University. Having received a diploma with a

distinction, he worked as a teacher at the Mathematics Institute at N. Copernicus University. In 1986 he began studying directing at the Lodz Film School. After graduating he taught directing at the school. In 2007 he received his doctorate in film. In 1991 he founded Film Studio Everest.



DIRECTOR: ANDREI KUTSILA

Andrei Kutsila was born in 1983 in Baranovichi in Belarus. In 2007 he earned a degree in journalism from the Belarusian State University. In 2009 he finished the Belarusian State Academy of Arts. Currently he works as a freelancer for studios and TV. He has made more than 10 documentary films.

Andrei Kutsila was a participant in many international projects including the First International Film School in Belyje Stolby (Russia, Moscow), IDF Academy (Holland, Amsterdam), *15 Young by Young* (Latvia-France), Berlinale Talents 2015, and others. He has been a participant in and winner at international film festivals; his films have been broadcast on ARTE (France/Germany), Polish Television TVP (Poland), Belsat TV (Belarus/Poland), Belarusian TV Company (Belarus).

PROJECT TITLE: Strip and War
PRODUCTION COMPANY:
Film Studio Everest
COMPANY ADDRESS:
pl. Zwyciestwa 2d/2, Lodz 90-312, Poland
TELEPHONE: +48 60933 3407
E-MAIL: kasia@studioeverest.pl
SKYPE: kasia@studioeverest.pl
WEB: www.studioeverest.pl

SYNOPSIS

The story of a small family, consisting of a grandfather, retired from the army, and his grandson, a stripper. It is not just a history of conduct, but also a reflection of the whole of Belarus and the post Soviet world.

LANGUAGE: Russian
FORMAT: HD
LENGTH: 60 min

PRODUCER: Miroslaw Dembinski
PREVIOUS FILMS:
Counterpoint, documentary, 2014
Kotan's Children, documentary, 2012
The Disobedient Lovers, documentary, 2012
The World from Dawn till Dusk (Moscow, Minsk, Kiev, Beijing, Tokyo), documentary series, 2011

DIRECTOR/SCRIPTWRITER:
Andrei Kutsila
PREVIOUS FILMS:
Love in Belarus, 2014
Enough! To Freedom..., 2012
Fight For, 2011
Kill the Day, 2010
Focal Distance, 2008

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 70 000

FINANCIAL SOURCES CONFIRMED:
Belsat TV (TVP S.A.) / EUR 12 000



Remember the last time you went to an art gallery? I do: it was busy, noisy, enervating and, overall, a frustrating experience. There was little or no opportunity to “commune” with the artists’ work on display. The main aim of this project is to improve *access* to the work of painter Mark Rothko, a Latvian emigrant to the USA, who rose to worldwide fame in the mid-to-late 20th century.

By “access” I mean allowing the audience to really engage with the paintings in a way that is almost impossible in galleries today – there are people constantly passing in front of you; photos being taken; groups on guided tours; etc. Instead, imagine a darkened movie theatre or other public space where the paintings will often fill the screen/display wall as we hear the voice of the artist himself elaborate on both the impulses that drove him to create a painting and what he wanted to communicate by it, through it. A second form of access I aim to provide is to make it possible for audiences to see and appreciate works held in private hands that are seldom if ever displayed in public spaces.

The main component of the project, the theatrical documentary, will have several other strands running through it, in addition to this “access” element. Though much more than a straightforward “biopic”, the film will explore Rothko’s life to search for clues as to where his talent came from and how it was shaped. The film will be shot in Latvia, where he was born; in the USA, where he created most of his works; and in Switzerland and the UK where many of these works now sit. Additional elements will be the insights from his daughter, *Kate Rothko Prizel*, and son *Christopher*, now the guardian of his legacy.

The cross-media element of the project will involve creating several 5-10 minute clips, works, for projection in galleries and other public spaces.

TRAGEDY, ECTASY, DESTINY

PRODUCTION COMPANY: GAMBIT PICTURES LIMITED

Since being established in Dublin, Ireland in 2009, Gambit has completed a number of documentaries for television and the cinema. It has also produced an online series for the *Irish Times*, the Irish newspaper of record. Its’ latest production, *A Doctor’s Sword* – a feature documentary funded by the Irish Film Board and the Broadcasting Authority of Ireland – was released theatrically in August 2015. To date the company has been successful in six out of seven submissions for funding from the two principal national public funding bodies, the Irish Film Board and the Broadcasting Authority of Ireland. Gambit has two projects currently being financed: *The Dream Shall Never Die*, a feature documentary on Ted Kennedy, widely acknowledged as the greatest politician of the modern era; and a documentary series based on George Kimball’s bestselling book, *Four Kings*, about the U.S. boxing world of the 1980’s.



PRODUCER: GARY LENNON

A documentary and factual producer for more than a decade, Gary recently directed his first feature-length documentary: a mixed format film using animation, entitled *A Doctor’s War*, which was released theatrically in Ireland in August 2015.

From 2000-2005 Gary was based in China, initially working as a journalist & writer and subsequently as a publisher. Since his return, he has produced for all of the main broadcasters in Ireland: RTE, TV3, TG4 and Setanta. Gary has a B.A. in *History & Politics* from University College Dublin, and an M.A. in *Modern East Asian Studies* from Durham University. He is a recent graduate of the *Zelig School of Film ESoDoc* programme.



DIRECTOR/PRODUCER: RAYMOND MCCORMACK

A producer for more than 20 years, Raymond made his directing debut with *A Crude Awakening – The Oil Crash*, which screened at more than 70 festivals around the world, gaining numerous nominations, including a “Grierson”, and going on to win 8 awards.

Amongst these were the *Zurich Film Prize*, *Best Feature Documentary* from Palm Beach International FF and the *Green Award 2008* from the Environmental Film Festival Network. The film went on to be sold to more than 20 territories by Cinetic Media and Telepool, screening theatrically in Switzerland and all English-speaking countries.

PROJECT TITLE: tragedy, ecstasy, destiny
PRODUCTION COMPANY:
Gambit Pictures Limited
COMPANY ADDRESS:
Powerscourt Townhouse,
59 South William St., Dublin 2, Ireland
TELEPHONE: +353 87906 4041
E-MAIL: gary@GambitPictures.eu
SKYPE: garlenno
WEB: www.gambitpictures.eu

SYNOPSIS

A groundbreaking project that will enable a new, and wider audience to experience and understand the power, the influence and the meaning of the artist Mark Rothko’s work. Shot in 4K and featuring both the artist himself and his children, Kate and Christopher, the project will consist of a truly cinematic documentary film and several shorter pieces, all designed for large scale projection in cinemas, galleries and other public spaces.

LANGUAGE: English
FORMAT: 4K / HD
LENGTH: 90 min

PRODUCERS:

Gary Lennon, Raymond McCormack
CO-PRODUCER: Riina Sildos,
Amrion Production, Tallinn, Estonia
PREVIOUS FILMS: Gary Lennon:
A Doctor’s Sword, 75 min, 2014
Listowel Radio Museum,
documentary short, 2012
IT Matters, documentary web series for
The Irish Times, 2011

DIRECTOR/SCRIPTWRITER:

Raymond McCormack
PREVIOUS FILMS:
Dampfmaschinen, 34 min,
Switzerland, 2007
Vulkane, 34 min, Switzerland, 2007
A Crude Awakening, 83 min,
Switzerland, 2006

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 650 000

FINANCIAL SOURCES CONFIRMED:
No confirmed sources yet, applying to
Irish Film Board on August 29



The singing point is the place below diaphragm from where the voice grows. This phrase belongs to Irina Sablina, manager of the Schedrik Children's Choir. It was almost forty years ago that two film school students made a short film called *Singing Point*. In the 1970s, Schedrik was likely the only choir that was not singing debonair and patriotic Soviet songs.

Can you imagine how difficult it was for Irina Sablina to have Bach's music and Negro spirituals in the repertory of a Soviet children's choir? What price did she pay for this victory?

The film *Singing Point* was found by accident in January 2013, in the archives in a section of films made in the 1960s to 1970s, inside a rusty box behind creaking metal doors. The world has changed drastically since then.

The Berlin Wall fell. Perestroika swept across Eastern Europe and Ukraine regained independence. Then the Orange Revolution took place, and there was so much hope for a different life.

The movie project on the Scherdik Choir was on its way in March 2013. No one could have imagined

that in the autumn of the same year everything would break open with Maidan. Thousands of people took to the streets. Car tires burned and the city was shrouded in black smoke. Then the shooting started, and blood was spilled. Afterwards, war broke out in the eastern part of the country. Everything we had wanted to narrate on the Choir under peaceful life conditions was called into question by reality itself. Did the young choristers imagine circumstances like this? Did they know that they would be obliged to fight for their lives under fire in the city where they once sang in a choir?

We managed to do a number of interviews with former choristers in 2013; then, the filmmaking process was stopped by the war. Now we would like to revert back to the subject that the reality amends endlessly. We are first of all interested in the destiny of the former choristers. What has happened to them? Did they realize their dreams?

We have thought about whether you can distinguish a single voice in a choir. Does it disappear in the singing or break through the collective sound barrier in order to be heard, unique and

unrepeatable? Surely, these questions don't apply only to choral singing...

A VOICE IN A CHOIR

PRODUCTION COMPANY: INSPIRATION FILMS

Inspiration Films Company was founded in Kiev, Ukraine in 2002. The primary objective of the company is the production and co-production of creative, author-driven documentaries – many have been distributed internationally and won awards at international film festivals.



PRODUCER: SVITLANA ZINOVYEVA

Education: 1971 – 1976, MFA, Kyiv State Institute of Theatrical Arts, Film Department, MFA (director of photography). Professional activity: 1993 – present / Independent film producer head of Inspiration Films Company. 2004 – 2012 / Initiator, Director – Ukrainian Co-production Workshops for

Documentaries. 2006 – present / Expert, jury member, lecturer.

Selected Filmography: *Positive*, dir. P. Kelm, HD 28 min, 2013 – Official selection: Leipzig, Krakow, HotDocs

Loli Kali Shuba (dir. A. Balagura), HD, 52 min, 2013

Life Span of the Object in Frame (dir. A. Balagura) HD, 116 min, 2012,

Ukraine / Italy – 2013 FID Marseille Special Jury Mention

My Father Evgeni (dir. A. Zagdansky), USA/Ukraine – Golden Laurel award for best documentary IFF Artdocfest, Russia

Wings of a Butterfly (dir. A. Balagura), Ukraine/France – award for best Ukrainian film, IFF Molodist 2008

Revue (dir. S. Loznitsa) – Golden Horn award for the Best Documentary Film, 48th Krakow IFF, 2008

DIRECTOR: IGOR MINAEV

Attended film school in Kiev from 1972-1977. He currently lives in Paris.

Selected filmography: *Blue Dress*, Trempel Films 2015, Ukraine

Far from Sunset Boulevard, Adesif Productions (France), President Films (Russia) Grand Prix at the Festival du Cinéma Russe à Honfleur (France), Best Actor (Kinochok Russia)

The Clearings of the Moon, Artcam International (France), NTV Kino (Russia), Grand Prix and Best Actress (Kinochok Russia)

The Flood (l'Inondation), Erato Films (France) with Isabelle Huppert (Best Actress and Best Director / Kinochok Russia), 1995

PROJECT TITLE: A Voice in a Choir
PRODUCTION COMPANY:
Inspiration Films
COMPANY ADDRESS:
Mayakovskogo St. 95 A, Ap. 72,
Kiev 02232, Ukraine
TELEPHONE: +380 50334 1656
E-MAIL: Szinov@gmail.com
SKYPE: Redfox1451
WEB: www.facebook.com/
InspirationFilmsUA

SYNOPSIS

The 1970s student documentary *Singing point* was accidentally discovered in the archives. The world has changed drastically in the past years – did the young choristers imagine life like this? Did they think that the cost of their freedom in Ukraine would be so high?

LANGUAGE: Russia/Ukrainian
FORMAT: HD
LENGTH: 52 min

PRODUCER/SCRIPTWRITER:

Svitlana Zinovyeva
PREVIOUS FILMS:
Sister Zo, by Alisa Kovalenko, documentary, 2014
Positive, by Polina Kelm, documentary, 2013
Loli Kali Shuba, dir. A. Balagura, documentary, 2013
Life Span of the Object in Frame, dir. A. Balagura, doc/experimental, 2012
Italy Wings of a Butterfly, dir. A. Balagura, documentary, Ukraine/France, 2008
Revue, dir. S. Loznitsa, documentary, Germany/Russia/Ukraine, 2008

DIRECTOR/SCRIPTWRITER:

Igor Minaev
PREVIOUS FILMS:
Blue Dress, fiction, 2015
Far from Sunset Boulevard, fiction, France/Russia, 2006
The Clearings of the Moon, fiction, France/Russia 2002
Le Temple souterrain du communisme, documentary, France/Ukraine, 1991

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 75 000

FINANCIAL SOURCES CONFIRMED:
Ukrainian State Film Agency /
EUR 32 000

HANSEN, GITTE

FIRST HAND FILMS, SWITZERLAND



Joined First Hand Films in 2002 where her work includes project development, financing & packaging, marketing strategy, executive producing, sales and acquisition. Previously Gitte has worked with international distribution of feature films, in-house factual production at DR-TV, she was Head of Information and Promotion with Filmkontakt Nord for five years in Copenhagen, coordinator of the Nordisk Forum for Co-financing of Documentaries, and has worked for the former MEDIA project DOCUMENTARY, which included the first edition of the EDN TV Guide and a study on the European Documentary sector regarding co-production and film financing. She has joined Vertigal Strategies, Eurodoc session, Transmedia Next and serves as consultant and tutor at local and international workshops and events. Gitte has served on several juries at film festivals around Europe and holds a master in Film and Rhetoric from the University of Copenhagen.

JURTSHENKO, MARJE

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



General: Estonian Public Broadcasting consists of 5 radio channels and 2 television channels, ETV and ETV2. ETV main channel is for general audience while ETV2's programming consists of outstanding cultural and educational broadcasts, documentaries, TV shows and films. It has a special daily children's slot and daily news broadcast in Russian.

Acquisitions: Average yearly budget for acquisitions – about 1 million EUR.

Co-Productions: Mostly local co-productions but open to pre-buys (for creative documentaries mainly). Can only support international co-productions involving an Estonian independent production company.

Main documentary film slots:

- Current affairs docs: weekly, 1 hour
- dokkaader (docframe): creative author films, weekly
- AegRuum (TimeSpace): scientific docs, weekly, 1 hour
- Natural History: weekly, 1 hour
- Music documentaries: weekly, 1 hour
- Theme evenings, thematic events, special events

MÜLLEROVÁ, ALENA

CT, CZECH REPUBLIC



Alena Müllerová completed her studies in dramaturgy and screenwriting at FAMU (Film and TV School of the Academy of Performing Arts in Prague). She participated in the production or in dramaturgic capacity in dozens of documentary films and journalistic programmes, cooperating with leading Czech documentary filmmakers (for example Helena Třeštíková). In cooperation with Helena Třeštíková she founded the Foundation of Film and Sociology, and was Chair of its Editorial Board for several years. She was a jury member of IFF One World, Karlovy Vary. In 2004 she participated in the Eisenhower Fellowships Programme in the United States. She is lecturer for the course *Programme Strategies of Public Service TV Broadcasters* at Masaryk University, Brno, and screenwriter and editor of several TV projects. Since 1998 she has fully devoted herself to working with Czech Television, where she is currently head of one of creative groups. Alena as creative producer also works with docs, searching for current affairs, social issues, culture, human interest and strong-character driven stories, mostly 52 min to feature-length. The docs she produces are in house productions or international coproduction. Recent titles, which are co-productions with ARTE, include: *Život podle Václava Havla* (dir. Andrea Sedláčková), the series *Nejpodivuhodnější kina světa*, and the big European project *Generation What*.

DEREWIENKO, ALEKSANDRA

TASKOVSKI FILMS, UK



Taskovski Films is a London based international sales and production company producing independent documentary films. We welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and creative, author-driven stories. Our portfolio includes multi-award winner documentary *Czech Dream* by Vit Klusak & Filip Remunda; *People I Could Have Been and Maybe Am* by Boris Gerrets (winner of IDFA, Visions du Réel, Hot Docs); *Cooking History* by Peter Kerekes (Special Jury award at Hot Docs); *Work Hard – Play Hard* by Carmen Losmann (FIPRESCI award, Ecumenical

Jury award at DOK Leipzig 2011). We are looking for author-driven, creative docs with a strong authorial point of view. Our focus is on social and human rights issues, politics, history, people & society, gender equality, personal stories, culture and arts.

FUCHS, STEPHANIE

AUTLOOK FILMSALES, AUSTRIA



Stephanie studied computer science at the Vienna University of Technology, and has been working in the creative industries since 2012. After her position as a project manager at ars electronica festival, she joined

Autlook in 2014, where she is in charge of servicing, marketing and TV sales.

The Autlook line-up includes *Song of Lahore* by Sharmeen Obaid-Chinoy & Andy Schocken, *The Forecaster* by Marcus Vetter, *The Visit* by Michael Madsen, *Bikes vs. Cars* by Fredrik Gertten, *Art and Craft* by Sam Cullman & Jennifer Grausman, and *Toto and his Sisters* by Alexander Nanau.

Autlook Filmsales is an international sales agent for powerful, daring and acclaimed docs. We select around 25 TV documentaries per year, and up to 6 docs with international theatrical potential. Autlook is a full-service sales agent, 6 people strong, handling festivals, TV / theatrical / educational / DVD and digital sales worldwide.

We look for auteur-driven, cinematic docs with international appeal.

HEDEGAARD, FLEMMING

DR, DENMARK



Channel Editor Flemming Hedegaard graduated from Roskilde University in communication and has been working for DR since 1996. He started as Audience researcher from 1996-2002, from 2002-

2004 he was research deputy manager. 2004-2005 Acting Channel Controller for DR1, 2005-2008 Commissioning Editor for Life Style, 2008-2009 Commission Editor for Factual programs, 2011-2012 Acting Channel Controller for DR2. Since 2009 Flemming Hedegaard has been working as Channel Editor for DR K, and is also at the moment Acting Channel Editor for the Children Channel. Flemming Hedegaard has also been member of the Factual

group and is now member of the Culture group within the Nordvision, the Nordic television co-operation DR is the national public service broadcasting company in Denmark, operating 6 national television channels, 8 national radio channels and an extensive online service. DR is a media company free from commercial and political affiliations, and carry no advertising. DR is funded by license fee.

KOERING, ANTOINETTE

ARTE G.E.I.E., FRANCE



From 1974 to 1988 – psychotherapist in cancer and geriatric clinics, University Hospital Strasbourg, France. Since 1980 – filmmaking, videos, reportage and documentaries. Commissioning editor for the

first European cultural channel at arte TV since its foundation in Strasbourg, France (1992). Antoinette Koering Spielmann is responsible for the 360° GEO Report – a prestigious international arte TV slot, in 43 min and 52 min lengths on Saturday nights. This program offers fascinating escapes while discovering stories in far-off countries or just around the corner. Our stories are character driven: we follow these everyday heroes in their houses, regions and countries to see the world through their eyes. All of them have a passion, a mission or a challenge that opens a question, which we promise to try and answer during the film. 360° GEO Report offers amazing footage during authentic trips with original music inspired from the shooting.

KUTTER, FRANK

ARD/MDR, GERMANY



Frank Kutter currently works as a commissioning editor in the editorial office *History and Society* at MDR Television in Leipzig, Germany. He commissions historical documentaries for MDR, arte and ARD, e.g.

Geschichte Mitteldeutschlands (The History of Central Germany). His past positions include programme manager for documentaries at ProSiebenSat1 TV Deutschland, one of Germany's largest private TV-Groups, and commissioning editor for Galileo, a leading TV science magazine. As editor, producer and director he has also worked for various other German TV stations from the private and public sector.

MDR is situated in Leipzig and is part of the ARD family, Germanys First Public Channel. The documentary department *History and Society* is responsible for many different documentary slots within the regional MDR TV and the nationwide ARD. It also produces a wide range of programs for ARTE, such as *Theme Nights*, *Arte Découverte*, *Les mercredis de l'histoire*, and *L'aventure humaine*. We do in-house productions as well as commissioned films and international co-productions.

We have a weekly prime time slot for historical documentaries (45 min, single films or series). There is also a weekly slot for feature length films (52 -120 min). Documentaries about cultural topics are produced for MDR, ARD and arte as well. Among our latest productions: *Gerhard Richter Painting* and *Wahnsinn Nietzsche*. In addition, our department produces science and nature documentaries mainly for ARTE Découverte, for example: *The Most Dangerous Ways to School*.

LIBERGAL, GRIGORY

THE RIGHT FILM COMPANY, RUSSIA



Grigory Libergal studied Art History at Moscow University, and worked as fellow researcher and film interpreter at Illusion, the USSR Film Archive Theatre, for more than two decades. In the 1970-80s Grigory worked at the All-Union Radio where he produced more than 500 music programs. In 1990s he worked for the Soviet Export Film Agency where he participated in joint projects with Paramount and 20th Century Fox. He is one of Russia's top specialists in cinematography, TV programming and the history of cinema. From 1994-2007 Grigory was the Program Director at Internews for the Open Skies Program. This project helped to distribute more than 2500 of the best Russian and foreign documentaries to hundreds of Russian TV stations.

Grigory Libergal has produced more than 30 documentaries, including such well-known films as *Everything about Vertov* (2002), *Dreams about Alfeon* (2002), *Dziga and his Brothers* (2002). He is currently the curator of Documentary Programs of the Moscow International Film Festival, a buyer for TV Kultura creative documentary Smotrim Obsuzhdaem show, as well as other broadcasters in Russia and Ukraine. He is also one the owners of The Right Film Company which distributes documentaries on BluRay, DVD and new media.

RASHID, XAVIER HENRY

FILM REPUBLIC, UK



Launched in 2012 at the Rotterdam Film Festival, Film Republic is a London based world sales agency specialising in art house fiction and cinematic documentaries. Our line-up includes titles from veteran

production houses as well as emerging and first time filmmakers, with a focus on intelligent, cinematic and non-mainstream titles. Film Republic has quickly established itself as one of Europe's leading art house agencies for taking on risky and daring titles by the next generation of master filmmakers.

RUDUŠA, RITA

LATVIAN PUBLIC TELEVISION, LATVIA



Rita Ruduša is the commissioning editor for news, current affairs and documentaries at the Latvian Television (LTV), a public broadcaster with two channels. She works with both in-house content producers

and a broad network of independent producers in the genres ranging from TV debates to current affairs documentaries to travel shows. Rita is closely involved in the annual short documentary competition *Latvijas Kods* (The Latvian Code), held jointly by the National Film Centre of Latvia and LTV, and is also in charge of developing partnerships with public broadcasters in other countries. This year, one such partnership – between LTV, ERR and LRT – resulted in a documentary *Rue de la Baltique*, the first-ever Baltic TV co-production, a project Rita has led since its inception. Rita has also worked for the Radio Free Europe/Radio Liberty in Prague and has an extensive news editor's experience in both newspapers and news agencies.

SIPARIS, MARIUS

LITHUANIAN NATIONAL RADIO AND TELEVISION,
LITHUANIA



Marius Siparis, 24 years-old, from Lithuania. Currently programme-planning producer at the Lithuanian National Radio and Television cultural channel LRT Kultura. LRT Kultura's mission is to bring the best quality

information on all cultural genres to the viewers – we come up with the best programme by covering different slots – art, science, language, ethnographic relics, portraits, animation, TV programs for kids, theatre, opera, ballet, local and foreign films, sports, religion, international news, etc. I also currently produce some 15 TV programmes about culture and cultural events including live broadcasting. Prior to this position studied in Malaysia at the Limkokwing University of Creative Technology, receiving a Bachelor's degree in Digital Film and Television. In 2011 Marius directed a short-film *Closure* that won first place at the Avon Lithuanian short film festival, which was a great kick, but after the studies ended had to return to Lithuania, and it separated him from his team. Now he sets out to find a team as great as they were. And so, in the meantime, he's made several TV programmes for various TV channels, documentaries, commercials, etc. In 2013 he began working as a director at the national television.

TOWNSEND, KATE

BBC STORYVILLE, UK



BBC Storyville is the BBC's flagship feature documentary strand. With a key role in the international documentary community, supporting directors with editorial expertise and vital funding, as well as providing

viewers in the UK with the best in quality character-driven documentaries from around the globe. The strand looks for ambitious, narrative, contemporary films to commission in co-production with other funders, to pre-buy or acquire. Screening over 350 films, from some 70 countries, the strand has garnered a staggering array of awards: 4 Oscars, 18 Griersons, 3 Peabodys and 4 International Emmys. Kate Townsend has joined Storyville team as an executive producer since 2011. Her Previous credits include: Louis Theroux's *Weird Weekends*; *Paddington Green*; *Mad Dog: Gaddafi 's Secret World (Fresh One)*;

Coach Zoran And His African Tigers (Century Film); *Shooting Big Foot (Minnow Films)*; *Bolshoi Babylon (Red Zed Films)*; *Unlocking The Cage (Rosadel Valera/ Frazer Pennebaker)*; *An Honest Liar (Left Turn Films)*; *Particle Fever (Anthos Media)*.

WESTERGARD, JENNY

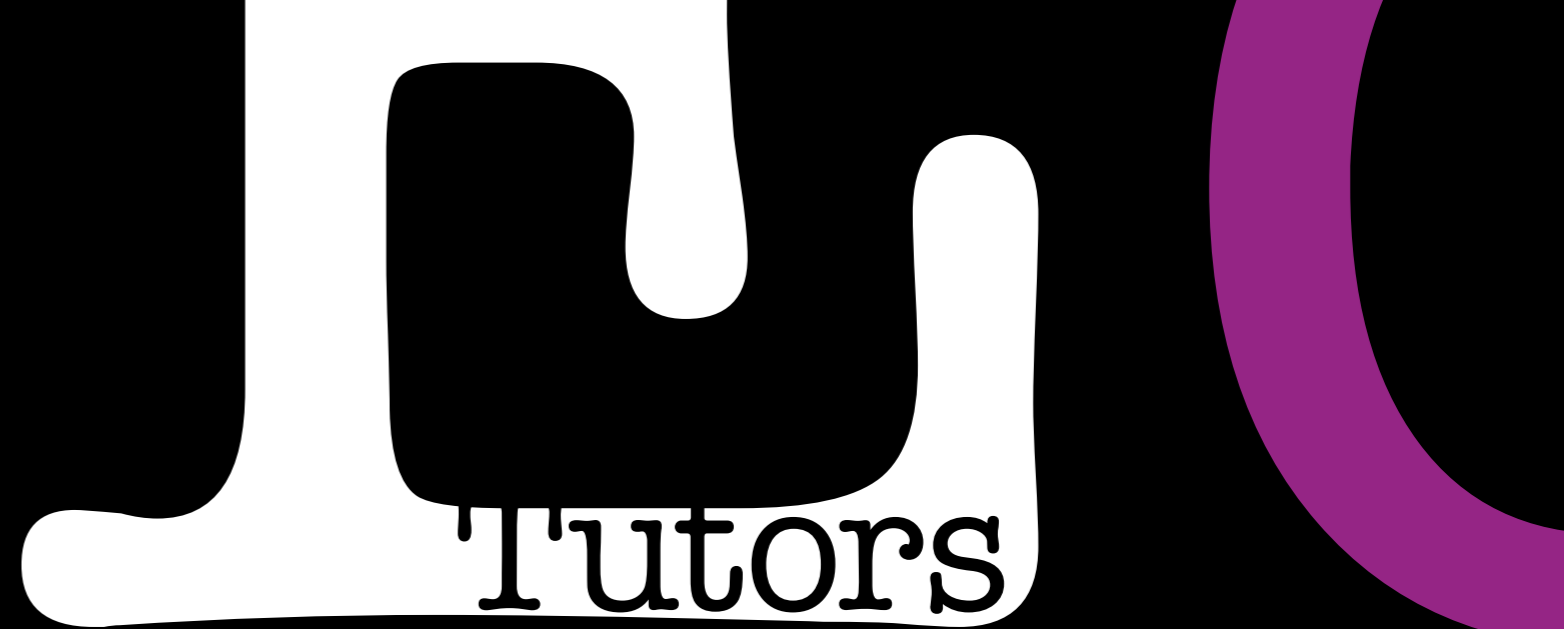
YLE, FINLAND



Commissioning Editor Jenny Westergard graduated from Helsinki University in journalism and has been working for YLE since 1985. She is experienced in a large range of programming, including news, current affairs,

children's and educational programming – from 1994-2000 as head of the Documentary Department and from 2003-2005 as head of the Acquisitions and Co-production Department. She currently works as Commissioning Editor for documentaries on the YLE Co-production team. Jenny Westergard has also been chairman for the Documentary Group within the Nordvision, the Nordic television co-operation, and a board member of the Documentary Group within EBU (European Broadcasting Union).

YLE is the national public service broadcasting company in Finland, operating 4 national television channels, 6 national radio channels and an extensive online service. YLE ranks first in television viewing in the country. YLE is the main purveyor and producer of domestic programming, and 48% of its television programs are made in Finland. YLE is owned by the Finnish people and funded by a special tax from January 2013. YLE is a media company free from commercial and political affiliations, and carry no advertising. YLE was established in 1926 and joined EBU in 1950.



BERNFELD, WENDY

RIGHTS STUFF, THE NETHERLANDS



Wendy Bernfeld (@wbernfeld), founder and MD of Rights Stuff Amsterdam since 1999, is a passionate film buff specialized in content acquisition and distribution, licensing negotiations, and related strategy and rights advice, for traditional media (film, TV, Pay TV), digital media (Internet, IPTV, mobile/tablets, VOD, OTT /connected devices, and the business side of web, cross platform, transmedia production and distribution.

Originally from Montreal and Toronto, then in Europe since '91, Wendy has over 23+ years (16+ in Europe) experience in film/Pay TV/VOD channel startup and program buying, beginning originally as an entertainment lawyer, then crossing over to the business side in various international pay tv networks. Her earlier in-house positions (before Rights Stuff) were as SVP Acquisitions/Special Projects for Movie Network (Canada) (1984-'91); then as M.D. Alliance-Atlantis (international distribution/coproduction) (1991-'93), and finally as CEO Canal+ International Acquisitions (1993-'98).

Wendy has a Juris Doctor Law Degree (L.L.B.)/J.D.) from Queens University, after a year of B.A./M.B.A. courses in McGill and University of Toronto. She is a member of the Law Society of Upper Canada as well as on the Roll of Solicitors in the UK.

Alongside Rights Stuff, Wendy is a frequent lecturer on digital media, as well as a strong supporter of the production and festival sectors, including on advisory boards (*IDFA, Binger Film Institute, Seize the Night Outdoor FilmFest, The Film Collaborative, Viewster Online Film Fest, etc.*). Wendy was named as one of the "Brave Thinkers of Indie Film, 2010" by Oscar-winning independent producer Ted Hope. One of her more well known detailed articles ("Brave New World: Digital Distribution Beyond the Old World", spring 2012) was published by Sundance. In May 2014, her updated *TheFilmCollaborative* (TFC) blog article "Carpe Diem for the Indie Filmmakers in the Digital VOD Sector" on international digital distribution was published, followed by a more detailed chapter in the June 2014 TFC book *Selling Your Film Outside the U.S.: Digital Distribution in Europe*.

RIGHTS STUFF

On the platform/channel side, Rights Stuff provides content strategy, curates content, and negotiates deals in pay tv/VOD (TVOD, SVOD, ADVOD, DTO etc) across various devices for international traditional and digital

media services, in startup, operational and expansion phases. It provides shortcuts, trends, concrete knowhow (pricing, deal terms, foreign markets etc) around content ranging from big brand (studio, minimajor) to independent, including more eclectic, niche, thematic, foreign language, festival, etc. On the other side of the table, Rights Stuff assists content owners (producers, distributors, sales agents, aggregators, festivals) who want to sell to, or produce with, such digital services, including beyond the Big5, and overseas. Not conventional distributors, we usually work on an agency/consultant basis, and help balance traditional with digital buyers and, funders.

CLANET, ANAÏS

WIDE HOUSE, FRANCE



Wide House is Wide's documentary branch founded in 2011. The company's purpose is promotion and international distribution of cross-cultural, social, creative and innovative titles for all rights and all media.

Wide House will handle 5 to 10 new feature-length documentaries per year, and a wide range of TV programs. Wide House offers a global service to secure production financing and pre-sales with appropriate partners for specific projects. Wide House has the know-how to launch and increase the commercial value of the films with the right festival strategy. Over the years Wide House has built a strong network by attending every cinema and TV market. The company is currently handling *The Great Museum*, by Johannes Holtzhausen, sold in more than 38 territories (awarded the Caligari Prize at Berlinale 2014), *The Circle* by Stefan Haupt (Best Documentary and Audience Award at Berlinale 2014), and the upcoming titles *Our Last Tango* by German Kral, *Shadow World* by Johan Grimonprez, and *Life & Death Of Max Linder* by Edward Porembny.

DICKS, MIKE

DESCIENCE, UK



Mike Dicks is an independent Digital Provocateur, who has been agitating the digital content market since it was all in black and white. Mike combines a passion for creative storytelling, a geeky love of technology and a chip on his shoulder about fairness to provoke

innovation in the media sector.

As a Creative Producer, Mike has worked with some of the best storytellers in the market, including TV production companies, digital agencies and broadcasters. He's been involved in developing multi-platform gameshows for the BBC, interactive dramas and documentaries for Channel 4 and the BBC, music/comedy hybrids for Sony Playstation and gamified toys for Lego and Scalextric.

As a Trainer and Public Speaker, Mike has helped inspire hundreds of creative people with wide-ranging, generous talks that provide an insight into the murky world of telling stories across multiple technologies. Mike regularly trains for the National Film and Television School, the Indie Training Fund, EsoDoc and the Multi-platform Business School and has spoken or chaired session at conferences that include MIP, Ambulante, Content London, Wildscreen and the BBC Academy.

As an Agent Provocateur, Mike has lobbied for better terms for content makers with Channel 4 and the BBC when working for the Producers Association for Cinema and Television (PACT). Mike has also brought together trade bodies from Digital (BIMA), Advertising (IPA) and games (UKIE) to provide cross market networking and learning.

Mike is now on his third career – revisiting his Graphic Design skills and working with scientists, lawyers, start-ups and media companies to create infographics, logos, websites and packaging designs. Most recently Mike has become obsessed with digital politics and satire, he runs the popular anti-ukip Twitter account @Trumpton_UKIP for kicks, and is busy launching a new satirical website and social media magazine called The Trump.

JANDALY, PHIL

FILM EDITOR, SWEDEN



It started as a love of film before Phil turned it into an unhealthy obsession with its construction. Part of the last generation of editors to physically cut actual film, Phil has pursued the architecture of great stories for the past 20 years. He's cut independent and international feature films, labour of love shorts, and art installation media. But his love for documentary keeps him coming back to help tell real stories about human rights abuses, and everyday injustice. Recently transplanted to Sweden from his native Canada, Phil has continued to edit documentary and fiction, including Setareh Persson's *Cutting Loose*,

which recently screened to Sweden's parliament as a cautionary tale on child abuse. He's brought his experience on the international market to bear in workshops across Europe and Asia, and is currently consulting on several projects in production and development, as well as editing his own co-production with director Annika Gustafson, whose previous collaborative film, *Killing Time*, won the grand prix at Montreal's Human Rights Film Festival in 2008.

JASHI, SALOMÉ

FILM DIRECTOR, GEORGIA



Salomé Jashi (1981) is a documentary filmmaker from Georgia. With a first degree in journalism, she studied documentary filmmaking at Royal Holloway, University of London. Her films are

observational, discovering tiny details that surprise but also evoke a feeling of some intuitive familiarity. Salomé is co-founder of the production company Sakdoc Film. Through Sakdoc Film Salomé has coordinated the training initiative CAUCADOC, aiming to support the development of documentary film in the South Caucasus region. Salomé's recent film *Bakhmaro* received Honorary Mention for Young Documentary Talent at DOK Leipzig, was awarded the Best Central and Eastern European Documentary at Jihlava IFF, and was nominated for the Asia Pacific Screen Awards and Silver Eye Awards in 2011. Salomé is currently working on her new documentary. She is based in Berlin and Tbilisi.

KASTELICOVÁ, HANKA

HBO EUROPE, HUNGARY



Based in the Budapest head office, Hanka works closely with HBO Europe's production centers in Warsaw, Prague and Bucharest, and is responsible for the development and production of HBO Europe's documentary films.

She earned a Master of Arts degree from the Faculty of Film and TV Documentary Department at the Academy of Performing Arts in Prague. She continued her professional career in Slovenia, where she worked for more than 25 years as a documentary director and producer, latterly as commissioning editor and Head of Development of documentary programming. As an experienced and dedicated

documentary film-maker, she has lectured on documentary filmmaking, and participated in the organization of master classes, industry seminars and courses. She has also served as a moderator and participant on numerous industry panels and other documentary events in many countries.

MÜLLER, TUE STEEN

DOCUMENTARY CONSULTANT, DENMARK



Born 1947. Danish. He worked with short and documentary films for more than 20 years at the Danish Film Board – as press secretary, head of distribution and information and as a commissioning editor.

He's co-founder of Balticum Film and TV Festival, Filmkontakt Nord and Documentary of the EU. He has travelled to European short and documentary festivals often to be seated as a jury member. He has given documentary courses and seminars in more than 30 countries.

In 2004 he was awarded the Danish Roos Prize for his contribution to the Danish and European documentary culture. In 2014 he received the EDN Award "for an outstanding contribution to the development of the European documentary culture". From 1996 until 2005 he was director of EDN (European Documentary Network). He has written articles for national and international newspapers and magazines. From 2006 he has been a freelance consultant and teacher in workshops like Ex Oriente, DocsBarcelona, Archidoc, Documentary Campus, Storydoc, Baltic Sea Forum, Black Sea DocStories, Caucadoc as well as programme consultant for the festivals Magnificent7 in Belgrade, DOCSBarcelona, Message2Man in St. Petersburg and DOKLeipzig. From September 2007 he has taught at the Zelig Documentary Film School, Bolzano, Italy. He writes (almost) daily about documentaries in English on www.filmkommentaren.dk

OPSTRUP, MIKAEL

HEAD OF STUDIES, EDN, DENMARK



Mikael has been a dedicated documentary filmmaker since he made his first S-8mm documentary, in 1977, now hidden for the public in his cellar. Most of the 80's Mikael worked with distribution and theatrical

release of documentaries.

In 1988 he attended script writing at the DanishFilmSchool. Worked as a freelance production manager up through the 90's and organized the film festival 'Films from the South' from 1995–1998. Made a desk-cross-over from 1998-2002, where Mikael worked as production adviser at The Danish Film Institute. Mikael started his exclusive career as tutor at EDN workshops in the same period. Attended EAVE 1998/99. 2002-2008 was a co-owner and producer at Final Cut Productions in Copenhagen. Has produced a number of international documentaries, among them *The German Secret*, Joris Evens Competition at IDFA 2005. An EDN Executive Committee Member from 2005–09, the last year as Chairman. Now serves at Head of Studies at EDN.

PAES, MARIE-CLÉMENTINE

DIRECTOR/PRODUCER,
LATERIT PRODUCTIONS, FRANCE



Marie-Clémence A. Paes is both Malagasy and French. She has a Master's degree in Sociology and a Marketing & Advertising CELSA Diploma (Sorbonne).

In 1988 she created Laterit Productions, an independent production company based in Paris, also committed to distribution and publishing. With her husband, the Brazilian DOP and director Cesar Paes, she wrote and produced documentaries such as *Angano... Angano... Tales from Madagascar, Songs and Tears of Nature*, and *Awara Soup* that have won top awards at Cinema du Réel, Festival dei Popoli and the Leipzig FF. Her productions have been screened by Arte, WDR, WNYC, Canal+, Nordic and Taiwanese public broadcasters. Her feature-length documentaries, co-directed with Cesar Paes, such as *Saudade do Futuro, Mahaleo* and *An Opera from the Indian Ocean*, have been theatrically released in France and the USA. DVDs and original soundtracks of the films have been released worldwide.

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FRONT COVER:

Stills from *Dreamcatcher* by Kim Longinotto, Rise Films, Green Acres Films, Vixen Films, 98 min, 2015, UK
We Come as Friends by Hubert Sauper, Adelante Films KGP, 110 min, 2014, Austria/France

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Printed in Latvia by Imanta



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