

23rd Baltic Sea Forum for **DOCS**

Riga September 3-8 2019



23rd Baltic Sea Forum for Docs

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VFX

SOUND STUDIO / FILM DUBBING

COLOR GRADING

DIGITISATION OF
ANALOGUE AUDIO / VIDEO

WORKFLOW SETUP FOR FEATURE FILMS

2K/4K MASTERING

DATA ARCHIVING

BMM/16MM/35MM FILM SCANNING

BBPostHouse

VILNIUS — RIGA — TALLINN

Creative Alphabet

In today's globalized, swiftly-changing world there are important cultural values that have withstood the test of time, and also daily bombardment of a barely-digestible stream of information that is thought unprovoking and seemingly glides over us, but that can also have a lasting, negative effect. Similarly the Baltic Sea – there is thousand-year-old amber in its depths, but

an increasing amount of human-generated garbage floats on the water's surface.

Documentary film has to by definition walk in step with the period, reflecting all of its diversities, complexities and contradictions. But in contrast with the superficiality of daily information, the makers of these films strive to dive deeper into the places we live, taking a more thorough look at the marks of time, exploring what's taking place with humans, society, the environment. Good films ask questions and seek answers, prompting us into thinking and becoming interested and responsible inhabitants and architects of this world.

The Baltic Sea Forum for Documentaries, taking place for the 23rd time and in Riga for the 15th time, is a successfully discovered and established platform that allows for all involved sides of documentary filmmaking to meet in order to jointly create new stories about our time and people. Latvia is without a doubt a superbly suited meeting place for Baltic Sea region and European documentary filmmakers, because a fitting cultural cross-section has taken shape here. It is made up of the Riga School of Poetic Documentary Cinema, whose representatives' works have gained international recognition,

with several even included in documentary film classics *best of*. Also, for 30 years well known international European documentary film symposiums have taken place here, in which film theorists and practitioners have discussed important current issues pertaining not only to film, but to all of society. And now this Forum's quite respectable history is marked by film projects that were nursed here, turning into films that succeeded not only in international festivals, but also in audience notice and love. That attests to a creative atmosphere and fertile environment in which significant works of film can be fostered, and in which it is possible to find good partners and outlets into the world. In turn, for Latvian film fans it is a much-awaited chance to see a selection of the best documentaries of the last few years, which always contains surprising works of film that touch upon current events, as well as a chance to meet and participate in discussions with the filmmakers.

Let the 23rd The Baltic Sea Forum for Documentaries setting and atmosphere allow for the development of great films that document our time and help pull viewers out of superficiality, to see and better understand today's world processes, the people who live by the Baltic Sea, as well as to continue expanding this region's visibility in the film world!

Baltic Sea Docs can be proud of its substantial experience – this is the 23rd BSD event, and the 15th time it is taking place in Riga. It has become a significant occasion for documentary filmmakers, for the authors who head to Riga to publically present their projects in order to test their project's strong points, and enter into discussions with potential film financiers and distributors. Over the last years BSD has become an event for the wider public as well, as they have the chance to view artistically and thematically powerful documentary films over the course of the event. From a project's inception to completed film – BSD respects this cinematic life-cycle and offers important works within its programme – potentially powerful film projects as well as completed films. The creative process is intimate, and often dramatic and harsh. That is attested to by BSD's opening film – Saskia Boddeke's *The Greenaway Alphabet* (68 min, 2017, The Netherlands). The Dutch artist has created a surprising, intimate, merciless and at the same time love-filled portrait of British film director Peter Greenaway. It's a film not only about a specific individual – a famous director, but also a complicated personality. The film was made by his life-partner – artist Saskia Boddeke, who is seemingly capturing the conversations of two people close to her – Greenaway and their daughter, which reveal the code of Greenaway's personality. The film, structured to respect his own stylistic methods, does not

glorify its subject. Still, the author is able to achieve the seemingly ideal documentary filmmaker's attitude towards the film's main character – respectful, but at the same time without side-stepping the hidden dramatics that create true dramaturgy.

Traditionally BSD's opening film "sets the tone" for both the public and the professional programme. The goal of the film programme open to the public is to popularize exceptional documentary films whose authors have sensed and captured the spirit of the era – and reveal it by studying people or social and political processes that mirror a person's fate. That's the type of work from Chinese directors Nanfu Wang and Jialing Zhang in their *One Child Nation* (89 min, 2019, USA), which explores the establishment and influence of "birth control politics" in China. Also, Hungarian director Bernadett Tuza-Ritter's factually-virtuoso exploration of modern-day slavery in Europe in *A Woman Captured* (89 min, 2017, Hungary/Germany), and other films.

In turn, the BSD project pitching session – the projects selected for the Forum represent Baltic Sea region countries or thematically touch upon current events within this region. 25 budding documentary film submissions from 20 countries, including 4 from Latvia, have been selected for this year's Forum's project market. Similarly to other film screenings and festivals, the number of



Dita Rietuma
Director
National Film Centre of Latvia

projects submitted becomes more impressive with each year – the best are selected for pitching.

I would like to wish a successful work session for the documentary film professionals and project evaluators, the BSD creative team, and also the audiences who will view films in Riga as well as in several other Latvian cities. And mainly – remember the fragility of the creative process and the complexity of the film production process – the "creative alphabet" of documentary filmmakers!



Nauris Puntulis
Minister of Culture of the Republic of Latvia

Screenings

at Cinema *K.Suns* Elizabetes Str. 83/85

23rd Baltic Sea Forum for Docs

TUESDAY, SEPTEMBER 3

18.30 The Greenaway Alphabet

Dir. Saskia Boddeke, Beeld, NTR, 68 min, 2017, The Netherlands
After the screening – Q&A with director Saskia Boddeke
Moderator – director of the National Film Centre of Latvia
Dita Rietuma

21.00 For Sama 16+

Dir. Waad al-Kateab, Edward Watts, Channel 4 News/ITN
Productions, 95 min, 2019, UK/USA

WEDNESDAY, SEPTEMBER 4

18.00 Gods of Molenbeek

Dir. Reetta Huhtanen, Zone 2 Pictures Oy, Clin d'oeil Films,
Tondowski Films, 73 min, 2019, Finland
After the screening – Q&A with director Reetta Huhtanen
Moderator – film critic Kristīne Simsonsone

21.00 Buddy

Dir. Heddy Honigmann, VOF Appel&Honigmann, 86 min, 2018,
The Netherlands

THURSDAY, SEPTEMBER 5

18.00 Honeyland

Dir. Ljubomir Stefanov, Tamara Kotevska, Apolo Media, Trice
Films, 85 min, 2019, North Macedonia
After the screening – panel discussion on bees,
ecosystem, and consumerism
Moderator – journalist Elīna Kolāte

21.00 A Woman Captured

Dir. Bernadett Tuza-Ritter, Éclipse Film, 89 min, 2017,
Hungary/Germany

FRIDAY, SEPTEMBER 6

18.00 Cold Case Hammarskjöld

Dir. Mads Brügger, Wingman Media, Pirava Film,
Laika, Associated Directors, 128 min, 2019,
Denmark/Norway/Sweden/Belgium

21.00 One Child Nation 12+

Dir. Nanfu Wang, Jialing Zhang, Chicago Media Project,
85 min, 2019, USA

SATURDAY, SEPTEMBER 7

13.00 Buddy

Dir. Heddy Honigmann, VOF Appel&Honigmann, 86 min, 2018,
The Netherlands

15.00 For Sama 16+

Dir. Waad al-Kateab, Edward Watts,
Channel 4 News/ITN Productions, 95 min, 2019, UK/USA

17.00 Honeyland

Dir. Ljubomir Stefanov, Tamara Kotevska, Apolo Media,
Trice Films, 85 min, 2019, North Macedonia

19.00 The Greenaway Alphabet

Dir. Saskia Boddeke, Beeld, NTR, 68 min, 2017,
The Netherlands

21.00 Cold Case Hammarskjöld

Dir. Mads Brügger, Wingman Media, Pirava Film,
Laika, Associated Directors, 128 min, 2019,
Denmark/Norway/Sweden/Belgium

SUNDAY, SEPTEMBER 8

13.00 Gods Of Molenbeek

Dir. Reetta Huhtanen, Zone 2 Pictures Oy, Clin d'oeil Films,
Tondowski Films, 73 min, 2019, Finland

15.00 A Woman Captured

Dir. Bernadett Tuza-Ritter, Éclipse Film, 89 min, 2017,
Hungary/Germany

17.00 For Sama 16+

Dir. Waad al-Kateab, Edward Watts,
Channel 4 News/ITN Productions, 95 min, 2019, UK/USA

19.00 One Child Nation 12+

Dir. Nanfu Wang, Jialing Zhang, Chicago Media Project,
85 min, 2019, USA

21.00 Honeyland

Dir. Ljubomir Stefanov, Tamara Kotevska, Apolo Media,
Trice Films, 85 min, 2019, North Macedonia

Films will be screened
in their original language
with English subtitles



Film Programme

September 3–8

Honeyland

Dir. Ljubomir Stefanov, Tamara Kotevska,
Apolo Media, Trice Films, 85 min, 2019,
North Macedonia

Distribution: NonStop Entertainment



■ Hatidze is over 50, and her daily life is very ascetic – she lives in a remote mountain hut without electricity and other benefits of civilization. One day, her peaceful existence is disrupted by a nomadic family who have also chosen to settle in the same village, one that most other inhabitants have long ago deserted. And this family, though bringing joy and laughter, intrude into Hatidze's daily rhythm, threatening her bees – the woman's only source of income. *Honeyland* is a poetic and meditative observation with picturesque scenes, a lush colour palette and expressive close-ups of characters documented by the filmmakers over the course of several years.

The makers of Honeyland first met Hatidze while gathering materials for a film about beekeeping and the meaning of bees within the ecosystem. They became interested in a beekeeping method that is still practiced in remote North Macedonian regions. One of the principles of this method is honouring division – half the yield of honey to humans, the other half – to the bees.

One Child Nation 12+

Dir. Nanfu Wang, Jialing Zhang, Chicago
Media Project, 85 min, 2019, USA

Distribution: Dogwoof



■ Instead of the “one-child policy” Chinese propaganda is now proclaiming a “two-child plan”. What is hiding behind this type of policy implementation machinery, and what is the effect of this enormous system on citizens' lives? Under what circumstances have those generations grown up in – those without whose manufactured goods we could not imagine living, but about whom we know next to nothing? While examining the fates of her immediate family, director Nanfu Wang explores one of the most ghastly social experiments in human history. And the viewer is invited to take a direct look into what is perhaps the most refined modern-day propaganda regime.

The plan to curb population growth in China began in 1979, and the 37-year-long ban on having more than one child, according to Chinese government data, “saved” the nation from at least 400 million infants. From 2016 China has allowed two children. According to UN estimates China currently has a population of 1.4 billion – 19% of all world inhabitants.

Gods of Molenbeek

Dir. Reetta Huhtanen, Zone 2 Pictures Oy,
Clin d'oeil Films, Tondowski Films,
73 min, 2019, Finland

Sales: CAT&Docs



■ Six-year-old Aatos and his friend Amine live in Molenbeek, known to most of the world from the news as a hotbed for Islamic terrorism in the heart of Brussels. But for the film's main characters, Molenbeek is their childhood world, full of new adventures, ethnic and religious belonging, and a place where their mother-tongue is no impediment to friendship. In mischievous playfulness, the *Gods of Molenbeek* follows the tandem

of the boys and the day-to-day of their friends growing up in this multi-cultural environment. The film triggers an acute desire to take stock of the pre-conceived notions and prejudices through which we shape our communities within virtual and very real borders.

“I wanted to show from the children's perspective: how they reflect adults beliefs and how they build their own view on the world. Adults are in the background. In my protagonist I was mostly interested in his open-mindedness which shows that it is quite possible to live in cultural interfaces without black-and-white divisions,” states director Reetta Huhtanen.

Buddy

Dir. Heddy Honigmann, VOF
Appel&Honigmann, 86 min, 2018,
The Netherlands

Sales: CAT&Docs



■ Six sweet-natured service dogs look after the well-being of their owners with remarkable selflessness. True care and deep mutual trust – *Buddy* is a love-filled story about the close bond between humans and dogs, and how people with special needs can experience a fulfilling daily existence apart from the presence of other humans. *The New York Times* has called director Heddy Honigmann's films delicious anti-depressants, full of simplicity, elegance, generous empathy and soulfulness. This film is no exception – it's a moving ode to the mental strength of the film's characters and their partners, the service dogs.

Among the service dogs in Latvia there is currently only one assistant-dog that is trained to help a person with mobility issues. This kind of dog plays a practical role in his owner's daily life – picking up and delivering objects, switching on lights, opening or closing closets and other tasks.

Film Programme

September 3–8

A Woman Captured

Dir. Bernadett Tuza-Ritter, Éclipse Film, 89 min, 2017, Hungary/Germany
Sales: Syndicado



■ Hungarian woman Marish has been serving a family for more than ten years. Her work day is twenty hours long, she doesn't receive salary, and she isn't allowed to leave the house without the owner's permission. She has no passport, no bed and no life of her own anymore. Marish lives in perpetual fear, but slowly things are changing. The film's director has been documenting Marish's daily existence for almost two years, and her presence has allowed Marish to renew belief in the fact that she's not alone, and that she has to act to regain her lost freedom. Marish is ready to escape.

Modern-day slavery is a fact that makes society uncomfortable and is often kept in silence. In Hungary there are currently some 22,000 women who are in a similar situation. In order to get the chance to film Marish, director Tuza-Ritter, in her debut film, paid Marish's employer Eta monthly dues.

For Sama 16+

Dir. Waad al-Kateab, Edward Watts, Channel 4 News/ITN Productions, 95 min, 2019, UK/USA
Sales: Outlook



■ *For Sama* is a new mother's love letter to her infant daughter – a personal and emotional missive from experiences in Aleppo, Syria. In 2011, the film's director Waad al-

Kateab is an emerging journalist who begins to film the increasing unrest. The camera becomes her ally, recording the siege on the city, and the selfless actions of her husband and many other Syrians who stayed in the besieged city and kept the hospital running in order to help the victims of the attacks. At the same time she is also a mother who has to face a decision – leave Syria to save her child's life, or continue to fight for the freedom for which so much has already been sacrificed.

In 2019 the film received the Cannes Film Festival Palme d'Or award for Best Documentary, as well as jury awards at other well-known festivals – Hot Docs (Canada) and SXSW (USA). For Sama has been highly rated not only by film professionals, but also the public – receiving audience awards in at least ten festivals in Europe, the USA and Asia.

Cold Case Hammarskjöld

Dir. Mads Brügger, Wingman Media, Pirava Film, Laika, Associated Directors, 128 min, 2019, Denmark/Norway/Sweden/Belgium
Distribution: DR Sales



■ In 1961, Dag Hammarskjöld, Swedish UN Secretary General, well-known opponent of colonialism and supporter of the self-determination African nations, died under mysterious circumstances in an airplane crash. More than half-a-century has passed, but the circumstances of the incident are still unclear. Director Mads Brügger transforms a seemingly non-topical historical event into a dramaturgically-polished thriller. After the film's premiere at one of the world's most prestigious film festivals – Sundance (USA) – viewers were

upset at the notion of why this film's red-letter missive isn't on news screens everywhere and who might benefit from that?

Work on the film took many years. Director Mads Brügger and Swedish private investigator Göran Björkdahl immersed themselves in the archived documents and uncovered, possibly, a secret organization on the African continent, and, at the same time, the reason for the seemingly uncontrollable AIDS epidemic. One of witnesses interviewed in the film has currently moved to a location outside of his country of residence due to threats on his life.

The Greenaway Alphabet

Dir. Saskia Boddeke, Beeld, NTR, 68 min, 2017, The Netherlands
Sales: Wide House



■ Peter Greenaway's name in the world of film and contemporary art has a recognised value. *The Greenaway's Alphabet* is his partner's, artist Saskia Boddeke's, essay on creativity, film history, relationships, parents, children and everything else Peter calls life. Unexpectedly revealing are a father's (Greenaway) talks with his teenage daughter, whose penetrating questions break down barriers and allow for a sense the human side of the art and the experiment. *The Greenaway Alphabet* – artistically formulated milestones in the director's universe that bring us closer to his abundantly creative life and also his eccentric and dynamic personality.

Saskia Boddeke is a multimedia artist who stages operas, creates installations and other works of art using various types of mediums. She sometimes works under an alias – her alter ego, Rose Borchowski. The Greenaway Alphabet is her first feature documentary.

Projects

23rd Baltic
Sea Forum
for Docs



Belarus
Belgium
France



Director/Scriptwriter: Anna Savchenko

A Belarusian filmmaker who graduated in Brussels, her graduation film *I Am Not Here* was awarded as a label film of DocNomads masters and was in the official competition of États généraux du film documentaire festival in Lussas, France. She made several short films, co-directed and edited the film *God's Mistake*, which was screened and won awards at many international film festivals. Anna did camera and sound work on the documentary *Kalès* in collaboration with Belgian filmmaker Laurent Van Lancker, which was in the mid-length competition of IDFA and won the Grand Prix at Filmer à Tout Prix festival in 2017. She is currently working as director and editor on the *Borderline* documentary series produced by Off World in Brussels, where she also worked as editor for *We Will Remember Them* (premiered as a closing film of Vision du Reel 2019).

LANGUAGE: Belarusian
FORMAT: HD
LENGTH: 52 min/85 min
STAGE OF PRODUCTION: Development

Production Company: Playtime Films

A production company founded in 2007 in Brussels. Since 2010, Isabel de la Serna joined the team as production manager and is now managing director and executive producer. Playtime is always on the road searching for audacious authors and directors who have unique, creative and aesthetic vision. Playtime focuses on ambitious cinematographic works and eye-catching television shows with an international scope in both the fiction genre and documentaries. *Reveka* by Christopher Yates and Benjamin Colaux was released at Cinema du Réel in 2016. *Archibelge!*, a documentary series (3 x 52 min) was released in 2015 in co-production with Off World, RTBF and VRT. In 2016 she produced the TV series *Public Enemy* (10 x 52 min) in co-production with Entre Chien et Loup and RTBF.

PRODUCTION COMPANY:
Playtime Films (Belgium)
+32 25023 174
info@playtimefilms.com
playtimefilms.com
PRODUCER: Iva Tkalec
PREVIOUS FILMS: *My Life Without Air*, doc, 2017, Croatia
SICK, doc, 2015, Croatia
4 Passports, doc, 2015, Germany/Serbia/Croatia
PRODUCER: Isabel De La Serna
PREVIOUS FILMS:
Public Enemy, TV series (S1 2016, S2 2019), Belgium
Archibelge!, doc, 2015, Belgium
Reveka, doc, 2015, Belgium



Co-producer: Volia Chajkouskaya (Co-Production Company: Volia Films)

A producer and festival director, launched Volia Films and is a founder and program director of the biggest independent film festival in Belarus – Northern Lights Nordic Baltic Film Festival. Volia Films produced the documentary *The Road Movie* (dir. Dmitrii Kalashnikov) in 2016, which had its world premiere at the IDFA First Appearance Competition, and was screened in more than 80 festivals. The Road Movie had US distribution in 35 cinemas. In 2018 *My Granny from Mars* by A. Mihalkovich premiered in Jihlava. Volia was also selected as a 2018 Emerging Producer at the Jihlava IDFF 2018.

CO-PRODUCTION COMPANIES:
Volia Films (Belarus/Estonia), SaNoSi Productions (France)
CO-PRODUCER: Volia Chajkouskaya (Volia Films)
PREVIOUS FILMS: *The Art of Censorship*, doc, 2019, Poland/Belarus
My Granny from Mars, doc, 2018, Belarus/Ukraine
The Road Movie, doc, 2016, RU/RS/HR/BA/US
CO-PRODUCER: Jean-Marie Gigon (SaNoSi Productions)
PREVIOUS FILMS: *To the four winds*, doc, 2018, France
The Grand Ball, doc, 2018, France

Co-Production Company: SaNoSi Productions

Created by Jean-Marie Gigon in 2012, SaNoSi produces creative documentaries for TV and cinema. The company has developed a solidarity and ethical approach, bringing up questions about the world and its diversity. The company has produced and co-produced over 30 documentaries around the world. IN 2018, *To the four winds* by Michel Toesca & *The Grand Ball* by Laetitia Carton were both presented in the official selection at the Cannes Film Festival where *To the Four Winds* received special mention. In 2019, *The Grand Ball* competed for best documentary at the César.

DIRECTOR/SCRIPTWRITER: Anna Savchenko
PREVIOUS FILMS: *I Am Not Here*, short doc, 2015
I Killed My Father, short doc, 2014

SCRIPTWRITER: Katerina Barushka

PREVIOUS MARKETS: Producers meet Producers Kiev, Ukraine 2018 / International Co-production Meeting, Yerevan, 2018, part of Eurasiadoc, organised by Doc Monde

YEAR OF RELEASE: 2021
BUDGET: EUR 320 000

FINANCIAL SOURCES:
EUR 11 000 / Procirep Angoa Regional Film Fund (France)
EUR 3 350 / Playtime Films own investment
EUR 1 800 / Volia Films own investment



A story about the relationship between independent Soviet art and the West. An incredible quantity of mainly Estonian and Moscowian visual art is sold and taken across the border. This is facilitated mainly by Western diplomats, behind whose coordinated action stands none other than the CIA.

The action takes place in the Soviet Union, more precisely in Tallinn, the capital of the Estonian SSR. Estonia is the most Western republic in the Soviet Union, sometimes referred to as “nash zapad” or “Our West”. Here, in the most free-spirited part of the empire, active artistic life flourishes. It’s a place where avant-garde artists from Moscow seek refuge – people who are unable to show their work in any public exhibitions are officially recognized here.

Naturally, the KGB keeps an eye on the communication between artists, but, surprisingly to many, there’s also another party with a keen interest in the artistic relations between Estonia and Moscow – the CIA. Americans are taking part in art smuggling. The employees of the US Embassy and diplomats, as well as other Americans who were taken to the artists’ studios, promoted and bought independent Soviet art, turning art into a sort of a weapon in the Cold War.

But how did these works of art

get out of the country? When some of the independent Soviet artists were members of the Artists’ Unions and it was officially permitted to sell their work in the West (even though the artist only got 10% of the profit), then others were defined as “neveyzdnoy” – without a travelling permit. Thus, for almost twenty years (from the beginning of the 1960s to the end of the 1970s) the most legendary art collector Norton Dodge smuggled more than nine thousand works of art out of the Soviet Union with the help of the US Embassy. Even in his old age, Dodge refused to say exactly how he did it and who helped him. Estonian artists have mentioned for example bribing customs officials. There are recorded memories from Muscovite artists claiming that American paintings at the time were of the size of a couch, whereas Russian paintings were the size of a suitcase.

The Cold War in the field of art had at least one victim – the legendary artist Yevgeny Rukhin (1943–1976) from Leningrad, who not only sold

his paintings to US diplomats, but also to those of several Latin American countries. He slept in Dior pyjamas, hosted elaborate parties in his large apartment in the city centre, where he welcomed both US diplomats and local artists, and served caviar from ten-kilo jars. Rukhin was one of the organizers of the legendary Bulldozer Exhibition that took place in 1974 in open air at Samoilovsky Park, a suburb of Moscow, which was demolished by bulldozers. Rukhin died in a fire at his studio under suspicious circumstances, and everybody in his circle was convinced that it had been arranged by the KGB. Like Norton Dodge said, “They killed him because he had too much influence.”

This film is a sort of a spy story, but also a recording of a time when art was infinitely more important than today. It was even a weapon in the Cold War between the two superpowers of the time – the Soviet Union and USA.



Director/Scriptwriter: Sandra Jõgeva

Sandra Jõgeva (born 1976) is an extremely versatile artist, writer, and art curator. Sandra has performed and exhibited her work in the USA, New Zealand and many European countries. Sandra won the Betti Alver prize for her debut in literature in 2009, and an award from the Estonian Endowment of Culture in 2004. Sandra is best known for her performance art, and more recently her sculptures and installations. Her art has been associated with gender issues and she has used her real life experience as a dominatrix in her works. From 2010- 2012 she hosted a monthly TV program about art called Kultuuritehas on Tallinn TV. She curated an Andy Warhol exhibition in Pärnu Museum in the summer of 2016, mostly focusing in Warhol’s films and TV shows.



Producer: Anu Veermäe-Kaldra

Anu Veermäe-Kaldra has a master’s in European Audio-visual Management and a degree in advertising and media; additionally she has also studied psychology. Anu has been sales manager, executive producer and co-producer of various films. She has produced music videos, TV serials and more than a thousand commercials with various creative teams for Baltic, Swedish and Finnish TV channels. According to the Hollywood Reporter 2004, Anu Veermäe was among the film industry’s most influential women within the 100 listed producers in the world.

Production Company: Maagiline Masin

Maagiline Masin is a production company which stands on the extensive experience of strong professionals: Kristiina Davidjants, film director, producer and film critic and Anu Veermäe-Kaldra, a producer with over 20 years experience of producing feature films, creative documentaries, TV-series and advertising. Maagiline Masin focuses on documentary films with a strong, compelling story and charismatic characters.

LANGUAGE: English/Russian/Estonian
 FORMAT: 4K
 LENGTH: 54 min
 STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
 Maagiline Masin
 +372 5663 7472
 kristiina@maagilinemasin.ee
 maagilinemasin.ee
 PRODUCER: Anu Veermäe-Kaldra
 PREVIOUS FILMS: *El Jeffe*, fiction feature, 2018, Spain/Estonia
Love Express. The Disappearance of Walerian Borowczyk, doc, 2018, Poland/Estonia
Hell in India, doc, 2019, Estonia
Diamantes negros, fiction feature, 2013, Spain/Estonia
Rotilõks, fiction feature, 2011, Estonia

DIRECTOR/SCRIPTWRITER:
 Sandra Jõgeva
 PREVIOUS FILMS:
Love..., doc, 2017, Estonia

PREVIOUS MARKETS:
 Rome MIA Market 2018

YEAR OF RELEASE: 2020
 BUDGET: EUR 116 947

FINANCIAL SOURCES:
 EUR 60 000 / Estonian Film Institute
 EUR 20 000 / Cultural Endowment of Estonia

Estonia



After enduring horrors during the still ongoing Russian-Ukrainian War, three Ukrainian war veterans return home. Both stronger than before and full of scars they're struggling to heal. Will they be able to figure out how to belong in this old but new reality and win their private wars?

The story is the discovery of a completely unexpected truth about trauma experienced during war and what it does to the human condition. It reveals that it is so much more than extreme pain to the physical, mental and emotional body, as we explore in intimate detail what can happen to a person after the events.

Unable to go back to the same life they lived before, it forces them to make a decision, find meaning and coin a new identity, because the old one is not enough to handle everything that happened. But what if they get it wrong?

The film has three protagonists, code names: *Shakhta*, *Dancer* and *Potter*, all part of the same regiment. The main arena is the Russia-Ukrainian War, and one of the most important events was the Shyrokynske offensive operation, where the protagonists suffered losses that changed them forever. It is very important to realize they are not professional soldiers; they were volunteers with no military experience who wanted to serve their country.

Therefore, this film reveals how a normal, non-military person, like us, went through such a horrifying experience.

Dancer's storyline is about post-traumatic growth, how a man can be shattered and rebuild himself stronger, to serve others. *Shakhta's* is a story of becoming a businessman in a profession that turns out to be atonement for the guilt of surviving while others didn't, perhaps even because of him. And *Potter's* fight is about a desperate attempt to prevent the war from taking away his free, joyful spirit and to cling to his innocence, which the loss or change of he is yet to confront.

We follow the soldiers during their military operations and then when they come back home to a world that didn't change, not as much as they did. They are different people now, and they struggle to find themselves in a world that just doesn't understand how it is to have seen the violence, to follow precise objectives day after day, to make peace with their own death and to feel the pain of

losing brothers in arms. Nobody can empathize with their shame of living on, while their friends will remain forever on the battlefield. No one can understand, even if they tried, but in a tormented country like Ukraine, where everybody has to be tough just to go on with their lives, would anybody even ask how they are?



Director/Scriptwriter: Yuliia Hontaruk

Yuliia Hontaruk, born March 6, 1987. Graduated in Thermal Energy and Process Engineering at the National Technical University of Ukraine in 2009. Studied film directing at The National University of Theatre, Cinema and Television, Karpenko-Kary 2007-2012. Since 2013 is a member of the National Union of Cinematographers in Ukraine. With the film, *The Euromaidan. Rough Cut*, Yuliia became one of the founders of the creative association Babylon'13. Now she's making feature-length documentaries.



Producer: Igor Savychenko

Igor Savychenko graduated from Taras Shevchenko National University of Kyiv with a Master's in Mathematics. In 2003 Igor moved into the audio-visual industry, becoming an internationally recognized film producer. He developed a talent for creative films at a very early stage, and has more than 14 years of film industry experience – producing 10 features, over 40 shorts, documentaries, TV films, miniseries and animation. In 2009 he graduated from New York Film Academy. Member of ACE Producers since 2017.

Production Company: Directory Films

Directory Films is Ukraine's leading film production company with European recognition. Films produced by our team are regularly accepted into and receive critical recognition at international film festivals. The majority of our projects have had television distribution in Ukraine, Poland, France, Belgium, Japan, Romania and the United Kingdom. The team at Directory Films has notable experience in co-production and providing services for international film companies. We are fully aware of the rules of the European Convention on Cinema Production, Eurimages and many European funds. Our own base of locations and actors, along with many years of experience in Ukraine, allows us to quickly select creative teams and technicians most suitable for a specific film.

LANGUAGE: Russian/Ukrainian
 FORMAT: 4K, Full HD
 LENGTH: 100 min
 STAGE OF PRODUCTION:
 Post-production

PRODUCTION COMPANY:
 Directory Films
 +380 50330 4471/+380 44361 4442
 savychenko@directoryfilms.com
 directoryfilms.net
 PRODUCER: Igor Savychenko
 PREVIOUS FILMS:
My Granny from Mars, doc, 2018, Belarus/Ukraine
When the Trees Fall, fiction feature, 2018, Ukraine/Poland/Macedonia
Brama, fiction feature, 2017, Ukraine
Voices from Chernobyl, doc, 2015, LU/AT/FR/UA
Dreams from Atlantis, doc, 2014, Ukraine

DIRECTOR/SCRIPTWRITER:
 Yuliia Hontaruk
 PREVIOUS FILMS:
Ten Seconds, doc, 2016, Ukraine
Stronger than Arms, doc, 2014, Ukraine
Celestial Hundred, doc, 2014, Ukraine
Fathers Home, including in doc feature *Euromaidan. Rough Cut*, 2014, Ukraine
Alcoholic, short fiction, 2013, Ukraine

PREVIOUS MARKETS: Pitching forum, IFF Docudays UA 2019 / B2Bdoc Rough-cut workshop, Tbilisi, Georgia, 2019 / Rough-cut workshop, Kyiv, 2019 / Pitch-training and pitching, Kyiv / Trailer production workshop, Minsk, Belarus, 2018 / Story development workshop, Tbilisi, Georgia, 2017

YEAR OF RELEASE: 2020
 BUDGET: EUR 81 000

FINANCIAL SOURCES:
 EUR 63 000 / Ukrainian State Film Agency



A retired policeman has been passionately trying to make a perpetuum mobile machine for the last 15 years.

Vojo, a retired policeman, is going to his native village Rusinovo, near Berovo, to visit his eighty-year-old deaf mother. He takes care of her and helps her with everyday routines. Within the beautiful nature surrounding Rusinovo he finds inspiration for his innovations. He sketches his initial ideas and visions of his machines. In his native village he enjoys big support from local peasants who see him as a great scientist who will produce free electricity for all. So they enjoy sunrises and sunsets, listening to his visions for a better world and hanging out with the great scientist.

Vojo returns to Skopje, the city where he lives, one of the most polluted cities in the world. He lives with his two sons, siblings and grandchildren, but he is isolated and alone in a room after his wife passed away 15 years ago. She died of a heart attack, shortly after he began to spend all his money on his passion – the innovations. His poor sons and daughters ignore him because he is still spending his entire pension on iron and other materials for his machines. He starts working on his latest innovation, the perpetuum

mobile machine, which should produce free electricity without any energy input. Every day, he faces obstacles, which he skilfully overcomes, but his biggest problem is his lack of education and ignorance of the basic laws of physics. So the key moment comes when his machine doesn't work. He addresses various friends, professors, scientists and institutions. But because he is just an ex-policeman without proper education, he is turned away everywhere and told that the machine will never work. He is disappointed. He can't find a solution.

He goes to Rusinovo hoping to get inspiration for a solution for his machine. Vojo's friends still cheer him on and trust that he will succeed, but he does not manage to find inspiration and returns disappointed to Skopje.

On his birthday, the smallest grandson brings him a wheel-shaped cake. When Vojo looks at the cake it inspires him, and in that euphoric state he comes up with an idea and finds the solution for his machine. He is happy. The Innovation Fair

is approaching; his machine is going to be presented. He works euphorically day and night. He finishes at the last moment and brings the machine to the fair. But at the fair the machine doesn't work, and Vojo is disappointed – he can't sleep for days and his whole world is destroyed. After 15 years he goes to his wife's grave for the first time to confess and make up for everything he did wrongly, unconsciously to her and his sons. He cries for the first time.

In the morning his grandson's teacher comes into his yard and asks Vojo to educate children on ecology, global warming and his innovations. 50 children arrive in Vojo's yard, and he proudly, with pure happiness, teaches his philosophy to children who will have to save the world in the future.

The Constitution of the New Era: Man Balancer of the Aerial and Aquatic World

Устав на новата ера: Човек балансер на воздушниот и водениот свет

North Macedonia



**Producers/Directors/
Scriptwriters:
Kiril Karakash &
Svetislav Podleshanov**

Kiril (born 1992 in Prilep, Macedonia) and Svetislav (born 1992 in Bitola,

Macedonia) entered the film world and the making of movies at the age of 12, when they met at a film festival with their first movies. They graduated in Film and TV Directing from the University of Audio-Visual Arts, ESRA-Skopje, and continued on with film production specialist studies at the same university. As a duo they directed their first feature film *Theosis* (2016) – as screenwriters, directors and producers, which had a large international festival life and was screened at SEE a Paris (2016), and cinema screenings around the country. Their latest film is *The Water* (2018), a documentary short made in co-production with Mexico and Albania. It has so far been to 15 IFFs and has won an award at The Quarantine Film Festival in Varna, Bulgaria (2018), and Best Photography at Artinvita IFF in Abruzzo, Italy (2019).

Production Company: OPIUM Film

A young production company based in Skopje, Macedonia founded by Kiril Karakash and Svetislav Podleshanov. The company focuses on creating poetic cinema and creative documentaries, and supporting and collaborating with young, revolutionary and inspiring filmmakers and authors. OPIUM Film has produced the fiction feature *Theosis* and many other short films (fiction and documentaries).

Co-Production Company: Bunker Film+

Bunker Film+ was established in 1992 by filmmakers Piro Milkani & Eno Milkani with the aim of promoting the Albanian film industry, to produce and co-produce film projects by gathering together multilingual and highly qualified crews while offering the most affordable production services. Bunker Film+ is a company focused on the production and release of audiovisual products and publications. The main productions are fiction films such as the award-winning film *The Sorrow of Madame Shnajder* (2008), documentaries, promotional videos and short films. It also provides film services to foreign film crews.

LANGUAGE: Macedonian
FORMAT: 4K
LENGTH: 80 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
Opium Film (North Macedonia)
+389 7534 2832
opiumfilm@gmail.com
facebook.com/opiumfilm
PRODUCER/DIRECTOR/
SCRIPTWRITER: Kiril Karakash
Previous Films: *The Water*, doc short, 2018, Macedonia/Mexico/Albania
Theosis, fiction feature, 2016, Macedonia
Wires, fiction short, 2014, Macedonia
Isolation, fiction short, 2013, Macedonia
In the Darkness, fiction short, 2013, Macedonia
PRODUCER/DIRECTOR/
SCRIPTWRITER: Svetislav Podleshanov
Previous Films: *The Water*, doc short, 2018, Macedonia/Mexico/Albania
Theosis, fiction feature, 2016, Macedonia
Essence Voyage, fiction short, 2014, Macedonia
Ascend, fiction short, 2013, Macedonia
Reflection, fiction short, 2012, Macedonia

CO-PRODUCTION COMPANY:
Bunker Film+ (Albania)

PREVIOUS MARKETS: Beldocs Academy Program 2019 Belgrade, Serbia pitching training / Industry Program Market 2019 / Balkan Documentary Centre BDC Discoveries 2019 (Sofia, Prizren, Leipzig) / Sarajevo Talents 2019 / PACK and PITCH Program Sarajevo FF

YEAR OF RELEASE: 2021
BUDGET: EUR 156 000

FINANCIAL SOURCES:
EUR 10 000 / OPIUM Film own investment
EUR 10 000 / Bunker Film+ post production services
EUR 10 000 / Award Film & Video own investment



Some children enjoy studying music, others suffer from it. I was among the others. Mother forced me to play piano for 7 years. Now I travel around Georgia gathering my childhood reflections and listening to my mother's audio letters, to explore what I was and what my mother wanted me to be.

A teacher's old hand is tightly grabbing a tiny hand and anxiously guiding it on a piano keyboard to repeat the same beat over and over. This is the main image of my childhood, stuck in my head.

An English grammar rule goes around an old wooden table repeated in turn by children attending a lesson in a Soviet-style classroom. "Past Perfect Tense" sounds less confusing now, but remains one of the most frightening set of the words for the child living in my head.

A dark and loud puppet theatre hall is full of frightened tiny faces of children, sitting next to the satisfied faces of their mothers. Those performances do not scare me anymore, but I know that my face will never be one of those satisfied adult faces.

Now I visit families, kindergartens, schools, theatres and libraries around Georgia to meet the children sharing my experiences as described above. On my way

from place to space, on the road in search of my childhood images, filming my childhood experience, collecting episodes reflecting my personal history, I listen my mother's audio-letters, written to me. She recalls our shared past, all the joy and pain of our relationship from the very beginning – the moment of my birth: "My heart was filled with warmth instead of the restless expectation of something enigmatic. It was the eve of August 11. I woke up suddenly at 1:30, and right at 2:00 am a tiny girl with puffed up cheeks was lying on my chest, looking at me with adult eyes. I do not know why, but everyone was expecting a boy. I didn't much care about that. I clearly remember – I had the feeling I was holding a piece of my heart in my hands."

Together with my mother, we are portraying my childhood story, which is the story of other children now. The ideological framework of Soviet society is informal but still present here in Georgia, influencing parenting

traditions. Reflections of my childhood are scattered around the different stories happening in different spaces. This essay-type film travels around these spaces meeting different characters - mainly children. Observing them, I stay still and provide room for reflection. Sometimes I provoke conversation and try to expose the wishes and dreams of those who are never provided with the space for expressing their emotions or stating their choices.

Everything starts at kindergarten and ends with school graduation. During this journey in time, on my way from place to space, I film a traveller's video diary, and these are images that go along with my mother's audio-letters. Moving and sometimes abstract, with a VO intruding on poetic images that reflect my childhood through my point of view. Juxtaposing a different perception of our shared experience, I picture the complicated relationship of my mother and daughter.



**Producer/Director/Scriptwriter:
Maka Gogaladze**

With a degree in medicine, Maka Gogaladze (35) tried photography in 2008. Since 2010 she has been working as a photographer for print media and the UN Women office in Georgia. In 2014-2016, Gogaladze received a master's degree in Multimedia Journalism and Media Management from the school at the Georgian Institute of Public Affairs (GIPA), where she became deeply interested in documentaries. Gogaladze is currently a photography tutor at the GIPA Media Lab. She also produces short documentaries and multi-media stories for the South Caucasian media platform Chai Khana. In 2016 Gogaladze co-founded FORMO Production Company and started working on her first feature-length documentary project.

Production Company: FORMO Production

FORMO Production was established by two female filmmakers – Maka Gogaladze and Ia Shalamberidze – in Tbilisi, Georgia in 2016. In tight partnership with the Georgian Institute of Public Affairs (GIPA), the company operates in Georgia providing audio-visual production services. The company has produced four projects to date: *My Piece of the Earth* – creative doc directed by Maka Gogaladze (2019) / *Marring Mdivani* – online cross-media story by Ia Shalamberidze (2017) / *My Home is Beyond the Rainbow* – doc by Natia Arabuli-Weger (2021) / *Ever Since I Know Myself* – creative doc by Maka Gogaladze (2022).

Georgia

LANGUAGE: Georgian
FORMAT: HD
LENGTH: 70 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
FORMO Production
+995 57725 8151
maka.gogaladze@gipa.ge
PRODUCER/DIRECTOR/
SCRIPTWRITER: Maka Gogaladze
PREVIOUS FILMS: *My Piece of the Earth*,
doc, 2019, Georgia

YEAR OF RELEASE: 2022
BUDGET: EUR 122 632

FINANCIAL SOURCES:
EUR 14 040 / Georgian Institute of Public
Affairs (GIPA)



Director/Scriptwriter: Yulia Shatun

A Belarusian fiction and documentary director, graduated from the Belarusian State Cultural University where she majored in art management and the Belarusian Collegium where she studied literature and philosophy. Later she directed several stage plays.

Her feature debut *Tomorrow*, combining fiction and documentary, was awarded Best Belarusian Film of 2017 at Minsk IFF and premiered internationally at FIDMarseille where it received First Prize, Special Mention – Georges de Beauregard International Prize, the Renaud Victor Prize and Special Mention – Marcelle Esperance Prize. She currently studies filmmaking at the Moscow School of New Cinema.



Producer: Volia Chajkouskaya

A producer and festival director, launched Volia Films and is a founder and program director of the biggest independent film festival in Belarus – Northern Lights Nordic Baltic Film Festival. Volia Films produced the documentary *The Road Movie* (dir. Dmitrii Kalashnikov)

in 2016, which had its world premiere at the IDFA First Appearance Competition, and was screened in more than 80 festivals. The Road Movie had US distribution in 35 cinemas. In 2018 *My Granny from Mars* by A. Mihalkovich premiered in Jihlava. Volia was also selected as a 2018 Emerging Producer at the Jihlava IDFF 2018.

Production Company: Volia Films

Launched in 2016, based in Minsk, Belarus. It focuses on producing auteur documentaries with an experimental and creative background, with beautiful cinematography and clear director's vision.



Co-Producer: Max Tuula

Max is an Estonian producer. In 2012 he co-produced the docudrama *I Don't Love You* (Warsaw IFF) by Rastorguev/Kostomarov, and continued to work with the filmmakers on their *The Term* (2014) and Elena Khoreva's duology *Kiev/Moscow* Part 1 (2015, Special Mention, Locarno)

and Part 2 (2015, Special Mention, Verzio IHRDFF). In 2016 *My Friend Boris Nemtsov* was named Best Documentary in Krakow. At Berlinale 2017 *The Trial: The State of Russia vs Oleg Sentsov* was selected for a Special Screening. He was also named an Emerging Producer 2016 at the Jihlava IDFF. His most recent film *How Big Is the Galaxy?* (dir. Ksenia Elyan) premiered at IDFA 2018.

Co-Production Company: Marx Film

A Tallinn-based company founded in 2012 by Max Tuula and Maria Gavrilo. Its first successful project was the experimental documentary *I Don't Love You* by Kostomarov/Rastorguev (Silver Eye Award nomination). The studio continued to work with the directors, co-producing *The Term* by Pivovarov/Kostomarov/Rastorguev, which premiered in Karlovy Vary in 2014. Co-produced with Kostomarov/Rastorguev, the two-part documentary *Kiev/Moscow* (2015) received Special Mention in Locarno (Part 1) and at Verzio in Budapest (Part 2). Zosya Rodkevich's documentary *My Friend Boris Nemtsov* (2016) was named Best Documentary in Krakow. Askold Kurov's *The Trial: The State of Russia vs Oleg Sentsov* premiered at Berlinale 2017. In 2018 *How Big is the Galaxy?* by Ksenia Elyan premiered at IDFA.

Belarus
Estonia

LANGUAGE: Russian/Belarusian
FORMAT: HD
LENGTH: 72 min
STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
Volia Films (Belarus/Estonia)
+375 29716 8171
chajkouskaya@gmail.com
voliafilms.com
PRODUCER: Volia Chajkouskaya
PREVIOUS FILMS: *My Granny from Mars*,
doc, 2018, Belarus/Ukraine/Estonia
The Road Movie, doc, 2016,
BY/RU/RS/HR/BA/US
Pure Art, doc, 2019,
Poland/Belarus/Estonia
Test-730, doc, 2016, Belarus
BEL-79, doc, 2016, Belarus

CO-PRODUCTION COMPANY:
Marx Film (Estonia)
CO-PRODUCER: Max Tuula
PREVIOUS FILMS:
How Big is the Galaxy?,
doc, 2018, Estonia/Russia
The Trial: the State of Russia vs Oleg Sentsov, doc, 2017,
Estonia/Poland/Czech Republic
My Friend Boris Nemtsov, doc, 2016,
Russia/Estonia
Kiev/Moscow: Part 1 & 2, doc, 2015,
Russia/Estonia
The Term, doc, 2014, Russia/Estonia

DIRECTOR/SCRIPTWRITER:
Yulia Shatun
PREVIOUS FILMS: *Tomorrow*,
fiction/doc, 2017, Belarus

PREVIOUS MARKETS: B2B Doc
Workshop Minsk/Tbilisi/Kyiv

YEAR OF RELEASE: 2021
BUDGET: EUR 97 400



Young filmmaker Ihor discovers the lost archive of his grandpa, a famous Soviet cinematographer. In discovering the story behind the damaged pictures, he gets closer to his grandpa who has dementia and is facing the tension between memory and forgetting.

The film shows the crossroad where two cinematographers – Leonid and Ihor, grandfather and grandson – meet each other. A crossroad in their lives, a crossroad in time. The accidentally found, hidden and heavily damaged part of Leonid's photo archive: masterpieces portraying the life of Soviet youth in early 1960s Moscow – change Ihor's perspective on his profession and attitude towards life. When Ihor looks at his grandpa's photos and footage, it seems he sees himself together with those young people. His grandfather and friends look almost the same as himself 55 years later. He even used a Konvas camera, which Ihor used at a film school in Kyiv a few years ago. A young Soviet cinematographer living and growing up during the 'Khrushchev Thaw' meeting a young Ukrainian cinematographer who made his first documentary at Maidan square. Ihor feels the urge to know more also because in these photos grandfather and grandson look almost identical. So perhaps for the first time the two of them will be able to talk not as child and adult, but as two

grown men. But Ihor must hurry as Alzheimer's is slowly eating his grandpa's memories.

He sets off to Warsaw, Moscow and Washington to dig into the archives of grandpa's closest film school friends featured in the archive, he searches for his grandpa's almost-forgotten movies and rescues pictures, letters and records connected to Leonid and neglected by others. Ihor dives into the controversiality of the time of Leonid's youth: figuring out how notorious the Soviet cinema machine really was, and how limited was the proposed concept of 'freedom'. But Ihor is also puzzled with the current radical way of dealing with those memories due to the active politics of 'de-communisation' and mass rejection of anything claimed to be "Soviet" in Ukraine.

Ihor understands that he has so much in common with Leonid: the same point in their cinematographic careers, the same personal struggles. And this is what brings him back to the same kitchen of his grandpa's

apartment where it all began, and where, despite his dementia, his grandpa still feels safe. Will they be able to meet?



Director: Ihor Ivanko

Ihor is a Ukrainian cinematographer, film director and researcher, born in 1992 in Odessa. Master's degree in cinematography – Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television, 2016. Shot numerous Ukrainian documentary and fiction short films as cinematographer. Since 2014 collaborates as cinematographer with the BABYLON'13 documentary filmmakers collective, created during the Maidan protests and the Russian-Ukrainian War. *Fragile Memory* is Ihor's feature-length directorial debut.

Producer/Scriptwriter: Mariia Ponomarova

A Ukrainian film director, producer and artistic researcher based in Amsterdam, who studied film directing and screenwriting at Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television. She participated in Go Short International Student Campus in 2014 and in 2016 graduated with a Master of Film, Netherlands Film Academy. Her fiction and documentary short films have been screened at many national and international festivals. Mariia is a member of the Ukrainian Film Academy and a workshop lecturer at the Victor Marushchenko School of Photography, Kyiv, Ukraine.



Producer: Alexandra Bratyshchenko

Alexandra is a Ukrainian producer and festival manager. She studied production at Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television, and since 2015 is an executive producer within the BABYLON'13 documentary collective.

Alexandra is a member of the Ukrainian Film Academy.

Production Company: Burlaka Films

A Kyiv-based production company recently founded by Ihor Ivanko and Mariia Ponomarova, focused on producing independent creative documentary films with a strong narrative and approach. *Fragile Memory*, the company's first feature documentary, won Best Pitch in the Industry Section of Odesa OIFF 2018 and received a Docs Barcelona Pitch Prize at East Doc Forum.

Co-Producer: Harmen Jalvingh

A Dutch creative producer of documentaries for DOXY Films (formerly known as KeyDocs). Worked on more than 35 documentaries in the last 20 years, at an international, national and regional level. Harmen worked with Coco Schrijber on *Bloody Mondays & Strawberry Pies* (2008) featuring John Malkovich (Golden Calf award). Currently, Harmen is working on the *Stop Filming Us!* project with Joris Postema that was pitched at IDFA Forum.

Co-production Company: DOXY Films

Focuses on producing films in all forms – whether a homeless opera, film column, (drama) series, feature film or more 'traditional' documentary. Our projects reflect a curious, critical and inspired eye; it involves the reflection of people, stories, visual languages and presentation-forms that give society a twenty-first-century face. In the Netherlands, Europe and the whole world. That face is shaped by cultural diversity and a multi-disciplinarily approach.

LANGUAGE: Ukrainian/Russian/
English/Polish
FORMAT: HD
LENGTH: 70 min
STAGE OF PRODUCTION: Early
production

PRODUCTION COMPANY:
Burlaka Films (Ukraine)
+380 93535 8094
burlakafilms@gmail.com
facebook.com/fragilememory
PRODUCER: Mariia Ponomarova
Previous Films: *Family Hour*, fiction
short, 2018, Ukraine/Netherlands
Ardea, fiction short, 2016, Ukraine/
Netherlands
May 9th, doc short, 2015, Ukraine/
Netherlands
PRODUCER: Alexandra Bratyshchenko
PREVIOUS FILMS: *Toloka*, fiction
feature, 2018, Ukraine
Lobanovskiy Forever, doc, 2016, Ukraine
Crimea As It Was, doc, 2016, Ukraine
Piano, doc, 2014, Poland/Ukraine

CO-PRODUCTION COMPANY:
DOXY Films (The Netherlands)
CO-PRODUCER: Harmen Jalvingh
PREVIOUS FILMS: *Daans Inheritance*,
doc, 2016, Netherlands
Becoming Zlatan, doc, 2015,
Netherlands/Sweden
FC Rwanda, doc, 2013, Netherlands
The Price of Heaven, doc, 2012,
Netherlands
The Potato Eaters, doc, 2011, Netherlands

DIRECTOR: Ihor Ivanko
PREVIOUS FILMS: *Bohdan's Happiness*,
doc, 2015, Ukraine (as DoP)
Ashes, short doc, 2014, Ukraine (as DoP)
Say 'Popcorn', short fiction, 2013, Ukraine
(as DoP)

PREVIOUS MARKETS: Odesa IFF East
Doc Platform / B2B Pitch / Docudays UA
/ DocsBarcelona

YEAR OF RELEASE: 2020
BUDGET: EUR 216 300

FINANCIAL SOURCES:
EUR 88 000 / Ukrainian Cultural
Foundation
EUR 2 000 / Odesa Film Industry Best
Pitch Prize
EUR 1 000 / private donation
EUR 1 500 / producers' investment



Moscow, late 00s, it's only the two of them – Kimi and Marusya. They are young, bored and madly in love. What could be better than first love? Only first love and heroin. At least that's what they thought back then.

Kimi, a young man in his late 20s, is drowning in boredom. His way of escaping this is by jumping off bridges, overdosing on meds and hard drugs and spiralling down a hole of self-destruction. His wife Marusya is worried sick about him, but what can she do? Kimi has a plan – he's going to pretend to suffer from schizophrenia in order to get a disability pension. "Fuck the system" – he says. Also, it's a lot of money and other benefits such as free tours to health retreats twice a year, free travel cards, huge discounts on utility services and so on.

His plan is to tell doctors that he hears voices, as well as to simulate other symptoms of schizophrenia. He would need to stay in a mental hospital for at least 21 days and at least 5 times.

It's a long-term project, but Kimi always had bigger plans for himself.

So, Kimi's odyssey in Moscow mental institutions begins...

At first, he is happy as he's able to get a temporary pension, but his

happiness quickly fades because he is increasingly dragged back to hospitals, affected by strong medications and locked up in the rules and regulations of the healthcare system.

Because once you're in – there's no way out.

Watching Kimi becoming more and more distant and finding no other way to help him, Marusya films him through this journey, trying to keep him close for as long as possible – or, at least as long as her camera keeps rolling.

As Kimi's memory quickly fades due to the side-effects of meds, they decide to document all of Kimi's scars, tattoos and other body markings along with the stories behind them.

After he passes away, she will go back to watching the footage recorded over more than 10 years. The documented body markings will play a crucial role in looking for answers. They talk about the stories that created them, and with the help of a custom-coded app they can transform into music and

illuminate some of the answers she has been trying to find out about him.

How to Save a Dead Friend covers 2005-2016 and tells a story of love and the loss of a loved one. Using more than 10 years of archival footage it creates the personal story of the director.

The project touches on depression, co-dependency and life with an addict. It portrays an attractive couple who were ultimately driven apart by drug use, but nevertheless stayed close to each other. It shows how to be with someone who's choosing self-destruction over you again and again, watching all your hopes blown to smithereens. The film is neither about drug harmfulness nor drug stigmatization – it is about unconditional love, tact, and respect for others' feelings in the most tragic of situations. It's about being able to quit drugs, but not being able to quit the loved one who needs support.

How to Save a Dead Friend is about a feeling when you know disaster is coming but there's nothing you can do, just sit and wait for it. It's about a total internal freeze in the face of a catastrophe.



Director/Scriptwriter: Marusya Syroechkovskaya

Marusya Syroechkovskaya (1989) is an award-winning filmmaker from Moscow, Russia. She studied filmmaking at the School for Documentary Film in Moscow under professor Marina Razbezhkina and received her MA in Film Directing at the Institute of Contemporary Art in Moscow (graduated with honours). Her student short *Exploration of Confinement* received a jury award at the 2013 New Orleans Film Festival and was long listed for the 2013 Academy Awards. It was selected for the 35th Moscow IFF, Message to Man IFF 2013, Tenerife Short Film Festival 2014 and other international film festivals. Her training includes workshops such as Ex Oriente Film, Flahertiana and IDFAcademy. She received a fellowship from the Nipkow Programm (Berlin, Germany). Marusya is a member of the Russian Documentary Guild (RGDoc) and EDN.



Producer: Ksenia Gapchenko

Studied at the Marina Razbezhkina and Mikhail Ugarov School for Documentary Film and Theatre. For many years Ksenia worked in film programming and festival advising. In 2017 she participated with her directorial feature-length debut *Holy Culture!* (in production) in the Ex Oriente programme. Ksenia is a founder and co-owner of Docs Vostok, a Moscow-based film company with a focus on production and festival distribution of independent creative documentaries.

Production Company: Docs Vostok

Docs Vostok is a Russian company specializing in the production and distribution of independent documentaries by upcoming directors.

Russia

LANGUAGE: Russian
 FORMAT: HD, mini DV
 LENGTH: 80 min
 STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
 Docs Vostok
 +7 91910 77841
 gaptschenko@gmail.com
 PRODUCER: Ksenia Gapchenko
 PREVIOUS FILMS: *Holy Culture!* in production, release date 2021, Russia
The Shubert Effect, in development, release date 2021, Russia
Temporary Limitations, in production, release date 2020, Russia
The Little Prince, doc, 2015, Russia
Women's Day, short, student film, 2011, Russia

DIRECTOR/SCRIPTWRITER:
 Marusya Syroechkovskaya
 PREVIOUS FILMS: *Insomnia* (as producer), mid-length doc, 2018, Russia/France
Exploration of Confinement, mockumentary, found footage short, 2013, Russia/US
The Pure One, mid-length doc, 2011, Russia

PREVIOUS MARKETS:
 Eurodoc / B2B Doc

YEAR OF RELEASE: 2021
 BUDGET: EUR 130 000

FINANCIAL SOURCES:
 EUR 17 000 / own investment



This detective story is the hunt for a film reel that for many years has been thought to be lost. The reel contains a banned, scandalous, avant-garde, anti-Soviet theatre performance that was documented under conspiracy conditions nearly 50 years ago.

In 1968, famous Lithuanian theatre director Jonas Jurasas directed the scandalous, avant-garde, anti-Soviet performance *The Hunt of the Mammoths*. Every time the performance was shown, the theatre was overcrowded.

Soon, the performance was announced to be anti-Soviet and was abolished from the repertoire. Or at least the censors thought so...

Nobody expected the performance to be revived for a night. After two months, under conspiracy conditions, a closed audience locked themselves into the theatre-hall for the night and recorded the entire performance.

After so many years the footage of the documented performance seems to have been entirely lost. The missing celluloid film reel has become entangled with legends.

As we started the search for the reel, we first encountered a rumour that straight after the shoot the reel was cut into pieces, and rolled up and hidden in empty

wine bottles. The bottles were then hidden somewhere.

But soon somebody else hinted that the filming of the performance was actually ordered by Moscow to have a document against its creators.

The Hunt is a detective story about a film reel that for many years has been thought to be lost. But in searching for the reel we'll also talk about universal subjects such as courage, non-conformism, conformism and censorship.

And, in fact, this documentary will still reach its aim even if the lost reel remains undiscovered: through the search we will reveal the complicated period of occupation and the choices people had to make.



Director/Scriptwriter: Aistė Stonytė

Aistė Stonytė was born in Vilnius. After getting her BA in journalism and MA in public relations, Aistė dedicated years of her life to working on film communication, directing and producing making-of videos for films by Lithuanian and foreign creatives. In 2018, she graduated with a MA in directing at the Lithuanian Academy of Music and Theatre. She has directed three short documentary films. *The Hunt* is Aistė Stonytė's first feature documentary. Together with the Lithuanian National Television team, Aistė has created over 200 portraits of the most famous Lithuanian culture figures; these series have won numerous awards for best cultural series in Lithuania.



Producer: Arūnas Matelis

Lithuanian Arūnas Matelis is among the few European film directors who has been honoured by one of the most important US film industry prizes – Directors' Guild of America (DGA) Award. This award went to Matelis for his documentary *Before Flying Back to the Earth*. He is also winner of main prizes in festivals such as IDFA, Leipzig, Oberhausen and many others. As producer Arūnas Matelis has established one of the first independent film production companies in Lithuania – Studio Nominum – and since 1992 has produced or co-produced over 50 creative documentaries at the studio.



Junior producer: Eva Sinicaitė

Eva Sinicaitė is the junior producer and script editor for *The Hunt*. She is also a screenwriter who graduated from the Lithuanian Academy of Music and Theatre. She works with film communication, PR and distribution for Studio Nominum.

Production Company: Studio Nominum

Studio Nominum is one of the first independent film production companies in Lithuania – co-founded by the internationally recognised director and producer Arūnas Matelis and producer Algimantė Matelienė – creating documentary films since 1992. Studio Nominum has produced more than 50 films that have been selected for Cannes (Directors' Fortnight, Critics Week), Warsaw, IDFA, Leipzig, Torino, Oberhausen, Rotterdam and Moscow FF; screened at MoMA and G. Pompidou. The films have received over 30 international awards: main documentary prizes at IDFA, Leipzig, Warsaw, a European Film Academy nomination, Minsk Listapad, Trieste, ZagrebDox, Oberhausen and more. The films have achieved among the best box office results for documentary films in Lithuanian cinemas, VoD and DVD.

LANGUAGE: Lithuanian
 FORMAT: 4K
 LENGTH: 70 min
 STAGE OF PRODUCTION:
 Pre-production

PRODUCTION COMPANY:
 Studio Nominum
 +370 5212 3113
 grupe1@nominum.lt
 nominum.lt
 PRODUCER: Arūnas Matelis
 PREVIOUS FILMS: *Second Hand* doc, 2019, Lithuania
Back to the Dreamland, doc, 2019, Lithuania
Bridges of Time, doc, 2018, Lithuania/Latvia/Estonia
Wonderful Losers: A Different World, doc, 2017, LT/LV/ES/IE/CH/BE/IT
Radviliada, fiction doc, 2014, Lithuania/Latvia/Switzerland

JUNIOR PRODUCER: Eva Sinicaitė
 PREVIOUS FILMS:
Back to the Dreamland, doc, 2019, Lithuania
Bridges of Time, doc, 2018, Lithuania/Latvia/Estonia
Wonderful Losers: A Different World, feature doc, 2017, LT/LV/ES/IE/CH/BE/IT

DIRECTOR/SCRIPTWRITER:
 Aistė Stonytė
 PREVIOUS FILMS: *Face to Face with Job*, doc short, 2019, Lithuania
So Close – So Far, doc short, 2017, Lithuania

PREVIOUS MARKETS:
 DocsBarcelona speed meetings 2019

YEAR OF RELEASE: 2021
 BUDGET: EUR 197 984

FINANCIAL SOURCES:
 EUR 24 300 / Lithuanian Film Centre / development
 EUR 2 700 / Studio Nominum
 EUR 85 000 / Lithuanian Film Centre / production



A film about the anxious and the sleepless who heal each other through whisper videos and soothing role plays, online. A silent revolution has begun, and it's called ASMR.

A woman in close-up looks intently into the camera and leans towards the viewer. Past the camera, she whispers into your "ear": I am here with you. You are never alone in this world. As she pretends to stroke your hair, the sound is intimate and powerful. This is Emma Smith, one of the most beloved faces in YouTube's ASMR community. After her children go to school, she goes to her garden shed, sits in front of the camera, and starts shooting videos that are watched by millions around the world. Often she pretends to be a caring doctor or an attentive customer service person. Sometimes she just whispers and gently touches the edge of the camera to create an illusion of contact.

"When I make ASMR videos I look at the camera as a mother. I feel as though I'm comforting my child to sleep", she says.

The Kind Stranger is a touching and at times comical film about people who want to stop the chaos of the world. The Internet can be cold and full of hate, but now a vast community of

insomniacs and anxiety-ridden people are creating a safe place online. They are soothing each other, on their own terms, without shame. In less than a decade the community has grown from a tiny secret bubble to a worldwide phenomenon of kindness. But can you cure loneliness and fear with a YouTube video?

Through the film's central character Emma we get to know the phenomenon and the people behind it. These are people of different ages, ethnicities and backgrounds. Many have encountered mockery because of their odd hobby – but that kind of thing means less and less when you have millions of similar-minded folk by your side. "We're all a bit broken", says Australian Dmitry who uses ASMR to help his autistic son. "We have these threads that link us, and sometimes they just need to be tied back together."

Many people turned to ASMR because something was wrong: they suffer from depression, trauma or stress. They needed some quiet and a loving face to look at.

The Kind Stranger depicts the endless hours of work and care that "ASMR artists" put into their videos, and their presence and sincerity. Emma Smith has a mission and she is not alone in it: the world needs kindness and soothing, a turn for the good. She wants to make ASMR an alternative therapy and a way of living. The world is driving us crazy but "it's the sensitive people who are going to do something about it".

We follow the struggle of Emma and other sensitive souls to bring ASMR back to the real world where it belongs.



Director: Sini Hormio

Sini Hormio is a Helsinki-based director. She has directed and produced corporate videos and advertisements and has worked as a broadcast journalist. On documentary films Hormio has gained experience as an Impact Producer and is a DocSociety Impact Lab 2016 graduate. Hormio has a passion for stories that have the power to change the world, and she wants to strengthen people's belief in a better future. Hormio believes that film is the best way to create more empathy in the world.



Director: Anu Silfverberg

Anu Silfverberg is an award-winning journalist living in Helsinki. She is one of the founders of Long Play, a high quality publication of digital journalism in Finnish. Her work has been translated into several languages. She has a background in traditional media, and has worked as a reporter for some of the main media establishments in Finland. She has also worked as a broadcast journalist for TV news and programmes directed at young audiences. Silfverberg's focus is investigative journalism, human rights issues and in-depth profiles. She has published two books of fiction and two collections of essays dealing with cinema, literature and society. Throughout her work you find the notion that the personal and the intimate are also always social and political.



Producer: Ari Matikainen

Ari Matikainen is a producer who also works as a screenwriter, director and musician. Ari is the CEO of Kinocompany in Helsinki, Finland. His work includes creative documentaries, TV-series and fiction films. He won the Jussi Award for Best Documentary in Finland 2007. Ari has produced several international co-productions, the latest being the feature documentaries *The Unforgiven*, which premiered at CPH:DOX in March, and *Rodeo*, which was shown in Hot Docs 2018. Ari is also an EAVE 2017 Producers Workshop graduate and ACE Nordic 2018 participant.

Production Company: Kinocompany Ltd.

Kinocompany Ltd., established in 2006 by Ari Matikainen, is a production company located in Helsinki, Finland. We feel passionate about quality content and compelling, character-driven stories that have an impact on us. Our international co-productions consist of creative documentaries, TV-series and fictional shorts & features encompassing all aspects of human life.

Finland

LANGUAGE: English/Finnish/possible other
 FORMAT: 2K or 4K
 LENGTH: 75 min
 STAGE OF PRODUCTION: Development

PRODUCTION COMPANY: Kinocompany Ltd
 +358 50551 2235
 ari@kinocompany.fi
 kinocompany.fi
 PRODUCER: Ari Matikainen
 PREVIOUS FILMS: *Rodeo*, doc, 2018, Estonia/Finland (producer/writer)
The Unforgiven, doc, 2017, Finland/Denmark (producer)
War and Peace of Mind, doc, 2016, Finland (director/writer)
The Shower, short fiction, 2016, Finland (producer)
Russian Libertine, doc, 2012, Finland (director/producer)

DIRECTOR: Sini Hormio
 PREVIOUS FILMS: *La Lettera*, short fiction, 2006
Sidenotes for the Social Politics, doc short, 2004
 DIRECTOR: Anu Silfverberg
 PREVIOUS FILMS: debut

PREVIOUS MARKETS: Elisa Pitching Session, Peking

YEAR OF RELEASE: late 2020
 BUDGET: EUR 334 750

FINANCIAL SOURCES: (for development)
 EUR 18 000 / Finnish Film Fund
 EUR 2 000 / AVEK
 EUR 7 000 / Finnish Cultural Foundation



In an attic in St. Petersburg lie 30,000 photographic negatives recording life in the latter years of the Soviet Union. With them rest the photographer's diaries, detailing her tragic and poetic life. Now for the first time we reveal the life and extraordinary work of Masha Ivashintsova, Russia's lost photographer.

Few photographers can give as true a taste of life inside the Soviet Union as Masha Ivashintsova. In a world where artists and radicals were always under the threat of arrest or hospitalisation, walking the city with a camera was a dangerous activity. Ever more so as a woman. Masha was on the streets of Leningrad at a time of creative and political ferment, observing with her Leica, unobtrusive and usually unseen.

Masha, Out of the Realm of Memory takes us on a journey into daily Soviet life, where she captured joy and sadness like few of her contemporaries. Masha also offers us an entry into the world of artists and bohemians trying to live independent lives under the Soviet system during the era of Brezhnev and Andropov, a time when little information leaked out to the outside world.

From the mid-sixties onwards, Masha becomes a central part of this underground. They become her family, and she – lover, mother, supporter and enabler. In this

intense, male auteur environment, Masha's own thoughts and feelings go unspoken, and little by little she withdraws into herself. Many in her circle even believe her to be mute. Her own photographic practice remains a private, almost secret occupation. Her personal diary becomes her sole form of expression. It is a wonder in itself, vivid and candid, poetic and emotional.

Her three loves were a linguist, a photographer and a poet. She gave them her love, but lived in their shadows, their equal in her art – but not in their eyes. She was their mirror. A passionate woman in a world dominated by men, her life ends up being a tragedy, like a great novel by her hero Dostoyevsky. Her story is full of symbolism and grand gestures, of people willing to live and die for their art, but also the story of a female artist erased from history.

This film will be an epic personal narrative told with all the passion and drama of a great Russian novel. The emotional

rollercoaster of Masha's life will pull us through the hidden world of the Soviet era – of love and loss, of samizdat publishing and apartment exhibitions, of kommunalka and secret drinking dens in the shadows of Leningrad; the search for work and bread; the conflict between church and state. Daughter Asya, widow Melvar and other key witnesses will help us tell the story.

The majestic city of St. Petersburg will be a strong and forceful character in the film. Using previously unseen images of the Soviet Union, we will paint a vivid picture of Leningrad at the end of the Soviet era, bringing us closer to daily life in all its richness and complexity.

Masha will tell her own story in her own voice, through readings from her diaries and her letters. The film will redress the balance between the female artist and the men to whom she gave her support for so long. The voice that remained silent for so long will speak loudly. And it will be heard.



Director/Co-Producer: Giedrė Žickytė

An award-winning Lithuanian documentary film director and producer. Her films have been screened at numerous international film festivals including IDFA, Hot Docs, Sheffield Doc/Fest, Rotterdam IFF and Goteborg IFF. They were internationally broadcast and theatrically shown in Eastern Europe. *I'm Not From Here* was nominated for the European Film Academy Awards. *Master and Tatyana* won a Lithuanian Film Academy Award and was selected as one of 10 Documentary Film Talents of the Year by international film critic Tue Steen Muller. She is currently finishing *The Jump* for France 2, SVT and YLE.



Producer: Christine Le Goff

Award-winning producer Christine Le Goff started in the 80s in US independent feature cinema, then moved to Paris to focus on documentaries. She produced the 2002 Oscar winner feature doc *Murder on a Sunday Morning*, the groundbreaking investigative doc *Origin of Aids* (2005 Europa Prize winner) and the Werner Herzog sci-fi fantasy *Wild Blue Yonder*. *Classified X* is now a standard for race studies in American universities. For ARTE, Christine co-directed *Birth of Shopping*, produced the 4K series *Living Universe* about space exploration, *Decoding da Vinci* with the Louvre Museum and *Sacred Space*, an ambitious collection on architecture and human beliefs.

Production Company: ZED

An independent producer and distributor specializing in factual documentaries, ZED has been on the international scene for more than 20 years, leading co-productions with major international broadcasters such as France Television, Canal +, ARTE, BBC, National Geographic, PBS, ZDF and NHK. ZED produces some 40 films per year, covering all non-fiction genres. On the strength of its audacity and the diversity of its documentaries, ZED has been listed 5 times among the 10 Best French Producers of the Year, and has won three French Export Award for the best distributed programs abroad. In 2019, ZED was nominated by Realscreen as part of the Global 100, an annual snapshot of the best production companies working in the non-fiction industry. Over the years ZED has built its reputation by crafting high-end, acclaimed films recognized in the most famous international festivals.

Co-Production Company: Moonmakers

Moonmakers focus is on high standards and thought provoking and cinematic documentary films with a strong author's vision. We are based in Vilnius, Lithuania and collaborate with local and international funding institutions, television broadcasters, distributors and sales agents.

Scriptwriter: Nick Ware

A British-born documentary writer and producer based in France, works with international directors as author and producer. His recent films include *Sour Grapes* by Jerry Rothwell, *Becoming Cary Grant* by Mark Kidel and *Bogdan's Journey* by Michał Jaskulski and Larry Loewinger. Nick worked for 25 years at the BBC where he commissioned and executive-produced many films and series. His roles included Managing Editor of BBC Four, Creative Director of BBC Learning, and Commissioning Executive for Arts Programmes. He was also Controller of the Community Channel and Director of the Africa Channel.

France
Lithuania

LANGUAGE: Russian
FORMAT: 4K
LENGTH: 90 min/52 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
ZED (France)
+33 61641 5084
clegoff@zed.fr, zed.fr
PRODUCER: Christine Le Goff
PREVIOUS FILMS: *Sacred Space*, arts feature collection, 2018, France/US/Japan
Living Universe, science series, 2018, France/Australia/US
Leonardo: The Mystery of the Lost Portrait, arts feature, 2017, France/Italy
Murder on a Sunday Morning, creative feature, 2002, France/US
Classified X, arts doc, 1998, France/US

CO-PRODUCTION COMPANY:
Moonmakers (Lithuania)
CO-PRODUCER/DIRECTOR:
Giedrė Žickytė
PREVIOUS FILMS: *The Jump*, creative feature doc, 2019, France/Lithuania/Latvia
I'm Not From Here, creative short doc, 2016, Lithuania/Chile
Master & Tatyana, arts feature doc, 2014, Lithuania
How We Played the Revolution, creative feature doc, 2011, Lithuania

SCRIPTWRITER: Nick Ware
PREVIOUS FILMS: *Sour Grapes*, doc, 2016, France/US
Becoming Cary Grant, arts doc, 2017, France
Bogdan's Journey, history doc, 2016, US

PREVIOUS MARKETS:
Edinburgh Doc Pitch 2019

YEAR OF RELEASE: 2021
BUDGET: EUR 543 000

Financial sources:
EUR 20 000 / ZED



95 year-old Georgian WW2 veteran Ivlita puts on her medals to attend Victory Day. But her beloved annual event is about to be hijacked by young activists – pro-European Ana and black-shirted fascist Giorgi. The youth are preparing for battle over what May 9th means in 21st century Georgia.

A documentary about contemporary Georgia directed by two foreign journalists who have made the country their home. As filmmakers we chose *Mayday Georgia!* as the title because it serves two functions. It is firstly a distress signal from a country with a post-Soviet identity crisis. Mayday is also Victory Day on May 9th, a commemoration to mark Georgia's contribution to the USSR's victory over Nazi Germany. Now only a few WW2 veterans – all of them in their mid to late 90s – are still alive. Our film is a tale for those who are curious about Vladimir Putin's Russia and its influence on its neighbours. It is also a film about the threats facing all societies in the age of social media echo-chambers and disinformation. In both serious and light-hearted ways, *Mayday Georgia!* seeks to combine a human, observational documentary with current affairs journalism about a society in transformation.

Our story begins in Vake Park, Tbilisi, where for decades, every

year on May 9th, Georgia's WW2 veterans have celebrated victory over Nazi Germany. Our protagonist, Ivlita Kuchaidze, is 95 years old. Despite her age, she lives for this occasion. For one day a year, she wears her military uniform and medals, escapes her humiliating, poverty-stricken life with her spinster daughter Mary, and is treated like a hero.

But Ivlita finds that Victory Day is not the dignified occasion it used to be. The event has been hijacked, and the veterans are no longer the centre of attention. Stalinists and supporters of a 'Georgian-Russian' friendship clash in the park with a far right group led by Giorgi, whose fascist sympathies have made him a target of the security services.

A third character, Ana, leads a group of pro-Western activists. They suspect a Kremlin conspiracy in which Victory Day has become another propaganda tool of Vladimir Putin. Skirmishes break out between old Communists with their portraits of dictator Stalin

and activists protesting against symbols of a totalitarian past.

Exploring what motivates the lead protesters, *Mayday Georgia!* will seek to answer why Victory Day has become so contested in contemporary Georgia. Ivlita and Mary's story – a couple marginalised by Georgia's transformation from Soviet stability to 21st century market capitalism – is the central narrative thrust.

We will follow Ivlita, Mary, Giorgi and Ana over the course of a year, from one Victory Day in the park to the next. Some of our characters may not make it to the next May 9th. Ivlita is in frail health; Giorgi is under investigation and facing a possible prison sentence.

But when Victory Day comes around again, we will understand why Georgia's Soviet past continues to haunt its present, and whose version of history may ultimately decide Georgia's future.



Director/Producer: Robin Forestier-Walker

Robin is an independent British filmmaker and journalist living in Tbilisi. He took part in the Germany documentary training scheme, Documentary Campus Masterschool, in 2018. His directorial debut was the Coda Story documentary web series, *Clash of Narratives*, selected for London's Raindance FF in 2017. Robin filmed the short documentary *Forgotten Army of World War 2*, which won the Imperial War Museum Short Film Festival in 2016, and picked up a Hong Kong Human Rights Press Award for his Al Jazeera documentary *Unhealed Wounds of Osh* in 2013. A former BBC journalist, Robin joined the Al Jazeera Network after moving from London to Almaty in 2008. He has been a regular reporter on key stories from the Eurasia region and has produced and reported for Al Jazeera's top series including *The Listening Post*, *People and Power* and *101 East*.



Director: Rayhan Demytrie

Rayhan lives in Tbilisi as the BBC's regional correspondent, and is a 2018-alumni of Documentary Campus Masterschool. Since 2008 has produced and presented web, TV and radio reports and documentaries in Central Asia and the South Caucasus, from revolution to ethnic conflict, drug trafficking and prison torture. Rayhan was born in Tashkent, Uzbekistan and began her career as a radio DJ. Later she presented television shows and hosted cultural events and music awards ceremonies. Moved to London to study at City University in 2001, and began working for Reuters and the BBC. Later worked on arts and culture series for Channel 4 and Travel Channel. *Mayday Georgia!* is Rayhan's first feature-length documentary combining her journalism and passion for storytelling.

Production Company: Vision Fabrika

Founded by Robin Forestier-Walker and Rayhan Demytrie in 2018 as an independent media production company for documentary film, television and radio. It produces news and current affairs for international broadcasters, including the BBC and Al Jazeera Network, as well as production services, media training and consultancy.

Co-Producer: Tekla Machavariani

A Tbilisi-based producer and founder of the production company Nushi Film. After working at CineDOC Tbilisi for a few years, became an independent producer for various companies until 2015. Since then she has won grants from the Georgian National Film Centre three times, and has co-produced the film *Three Steps* with the German production company Color of May, and the feature documentary *Before Father Gets Back*.

Co-Production Company: Nushi Film

Nushi Film focuses on creative documentaries, features and short fiction films. Since its creation participated in various forums, festivals, workshops and markets with different projects, won grants from the Georgian National Film Centre several times, and co-produced with various European countries. Nushi develops relationships with talented writers and reporters in Georgia, and has produced a diverse body of work from award-winning shorts to the feature documentary, *Before Father Gets Back*.

Georgia
UK
Uzbekistan

LANGUAGE: Georgian/Russian/English
FORMAT: HD, 4K
LENGTH: 90 min/52 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
Vision Fabrika (Georgia/UK)
+995 5999 47367
robinfw@googlemail.com
visionfabrika.com
PRODUCER/DIRECTOR:
Robin Forestier-Walker
PREVIOUS FILMS: *Clash of Narratives: A Tale of Two Georgias*, doc web series, 2017, UK/Georgia
The Forgotten Army of World War 2, short doc, 2016, UK
Kazakhstan: Poisoned Legacy, TV doc, 2014, UK/Qatar
Unhealed Wounds of Osh, TV doc, 2013, UK/Qatar

CO-PRODUCTION COMPANY:
Nushi Film (Georgia)
CO-PRODUCER: Tekla Machavariani
PREVIOUS FILMS:
Before Father Gets Back, doc, 2018, Georgia/France/Germany
Three Steps, short fiction, 2017, Georgia/Germany

DIRECTOR: Rayhan Demytrie
PREVIOUS FILMS: debut

PREVIOUS MARKETS: Documentary Campus Leipzig Networking Days 2018 winning pitch

YEAR OF RELEASE: 2021 (estimated)
BUDGET: EUR 160 000

FINANCIAL SOURCES:
EUR 5 000 (in kind) / post-production archive restoration prize
EUR 10 000 / Vision Fabrika existing technical investment



A visual exploration of masculinity, loneliness and longing in a world defined by time and ocean. The film follows the crew of an oil tanker far out at sea. Through a series of scenes from the daily lives of the men on board, we are allowed to reflect on the sailor as myth and reality.

Men On Boat follows the crew of an oil tanker far out at sea. Through a series of scenes from their life on board, we are allowed to reflect on the sailor as myth and reality. The film follows primarily the Filipino crew on the Norwegian ship. While the Scandinavian officers go home every other month, the sailors stay at sea for a minimum of six months without landing, oceans in time and space from their families at home.

The oil tanker serves as a physical and thematic framework, a laboratory that delineates man from the rest of society (and from women). We get glimpses of hierarchies and friendships, dreams, regrets, secrets, worries and loves. It may be during the tiresome work on the deck, during the short coffee breaks in the smoking room, while the men cut each other's hair, on weekend karaoke nights, or during moments alone in the cabin. The scenes portray the monotony in the men's work, but also the relationships and community that arise between the men in this

isolated world. The film moves between the men and different spaces on the ship, coming together as a mosaic of man in this floating micro-world. Each little story is a message in a bottle. Each individual part of the definition of man, of us.

HAIRO – 3rd engineer Hairo is saving up money in order to buy the car of his dreams, a Ford Mustang. However, the dream seems unattainable as he must first and foremost put aside money for the education of his newborn son.

ANTONIO – During primary school Antonio was wildly in love with his classmate Hazel. Hazel had exceptionally long eyelashes. Antonio devised a devious plan to attract the unsuspecting girl. He would get close to her friends to arouse a feeling of jealousy within Hazel, thereby bringing himself to her attention. Then he would use a subtle but charming approach. Unfortunately, the plan proved too long-term. On return from summer leave, Hazel had moved to another school. To this

day Antonio regards himself a person who lacks the ability to act resolutely.

HENRY – As a young lad Henry's greatest dream was to own a black remote-controlled car. He pleaded with his mother, but unable to afford the toy, she encouraged him to ask his considerably richer godfather. Lucky Henry got the car from his godfather and, beside himself with joy, played with the car for two days straight until the batteries ran dry. When he asked his mother for new batteries she refused, referring to the cost. Henry never touched the black car again. Many years later, while out shopping with his wife, Henry spotted a similar car in a shop window and bought it at once. With his wife's indulgence, Henry plays with his black car whenever he has a moment to spare.

JUN – For as long as he could remember Jun had a troubled relationship with his mother, who tended to favour her eldest son. During college Jun took part in a national culinary competition in Manila. To his great surprise he won third place in cookie decoration and second place in napkin folding, receiving a diploma and a big silver medal. Jun could hardly wait to show the awards to his mother. But rather than congratulating the young achiever, she scolded him for being late. Many years after her death Jun still feels great resentment towards his mother.



Director: Carl Olsson

Carl Olsson was born in Sweden in 1984, and lives in Copenhagen where he graduated from The National Film School of Denmark in 2013. His first feature documentary *Patrimonium* premiered at Göteborg FF in 2019, and received an artistic excellence award at the Moscow IFF. His latest film *Meanwhile on Earth* (prev. *A Place Above the Sky*) is in post-production. His short doc *Blessed Be This Place* was nominated for a Danish Academy Award, the Robert, in 2014, and the prestigious Camerimage. His film *Mr. Magdy, Room Number 17 Please* won Special Mention at Stockholm IFF 2013. Carl Olsson looks at the human being with a sharp and loving eye, exploring oddities in our systems and cultures, where we humans always seem to peep through the cracks in its systemic perfection.



Producer: Anne Köhncke

Anne Köhncke is co-founder of Final Cut for Real in Copenhagen. Norwegian-born and living between Sweden (Malmö), Norway (Oslo) and France (Marseille), she has recently also started Final Cut for Real Norway. She holds an MA in film from the University of Copenhagen. Prior to producing she worked as a Commissioning Editor of docs at the Danish Broadcasting Corporation, DR2, and as Sales Executive at TV2 World. *Men On Boat* is the third film she is working on with Carl Olsson. The others are *Patrimonium* (2019) and *Meanwhile on Earth* (in post-production).

Production Company: Final Cut for Real

Final Cut for Real (FCfR) is a two-time Oscar®-nominated production-house in Copenhagen, dedicated to high-end creative documentaries for the international market. Founded in 2009 by producers Signe Byrge Sørensen and Anne Köhncke, the company today consists of two additional producers, Monica Hellström and Heidi Elise Christensen, and post producer Maria Kristensen. FCfR work with young directors as well as established talent to create a productive mixture of experience and innovative approaches to filmmaking. Our policy is to be curious, daring and to seek out directors with serious artistic ambitions. Among our titles are: *Patrimonium*, *What Walaa Wants*, *The Distant Barking of Dogs*, *Les Sauteurs*, *The Look of Silence*, *The Act of Killing*, *Land of the Free* and *Pervert Park*.

Denmark

LANGUAGE: Tagalog/Bishaya/English
 FORMAT: HD
 LENGTH: 75 min/56 min
 STAGE OF PRODUCTION:
 Pre-production

PRODUCTION COMPANY:
 Final Cut for Real
 +45 3543 6043
 info@final-cut.dk
 finalcutforreal.dk
 PRODUCER: Anne Köhncke
 PREVIOUS FILMS:
Patrimonium, doc, 2019, Denmark
What Walaa Wants, doc, 2018, Canada/Denmark
Death of a Child, doc, 2017, Denmark/Sweden
Pervert Park, doc, 2015, Sweden/Denmark
The Act of Killing, doc, 2012, Denmark

DIRECTOR: Carl Olsson
 PREVIOUS FILMS:
Meanwhile on Earth, doc, 2019, Sweden/Estonia/Denmark (in post-production)
Patrimonium, doc, 2019, Denmark
Blessed Be This Place, short doc, 2013, Denmark
Mr. Magdy, Room Number 17 Please, short doc, 2013, Denmark
Night Shift, short doc, 2013, Denmark

YEAR OF RELEASE: 2020
 BUDGET: EUR 210 293

FINANCIAL SOURCES:
 DKK 100 000 (EUR 13 390) / Danish Film Institute – development support



“You won’t rest until you have at least a piece of me.” A dead soldier’s message to his grieving parents.

The phone rings. My father picks-up the phone. This is a Red Cross officer calling, asking my father to go to their office.

Twelve years ago they called for the first time. And my father went for the first time...

Then there were these long years of silence.

And they called again, today.

The problem is that I was an adopted son. So I didn’t carry the same DNA as my parents. But I was loved by them the way they loved my sister, their biological daughter.

But now DNA is needed. It’s the only hope.

I was 22 when I went to war; the homeland needed my protection.

I got wounded.

After my recovery, I immediately went back to join my buddies.

There was a passenger plane, routinely evacuating refugees from the hot spot to my city. I got on

that plane to fly to the frontline.

It was an hour flight with no landing. A Russian rocket downed the plane.

But who cares about the politics now!

After a brief talk with the Red Cross officer, my father had a glass of water and a minute of silence.

Tomorrow he has to go to their office. He doesn’t want to, but he must. He’s on the list.

When he goes, he’ll probably join the group of other parents. They’ll be asked to be seated in the hall. Then the officer will read out the list of identified bodies. Those families who are lucky will receive wrapped containers. They will scream in joy, will let their feelings out. It’s always loud when this happens. Then they’ll go home, carrying containers with some pieces of bones in them.

My father will go home barehanded. And will wait for another call.

If one day all the bones from that

mass grave get identified and then if there’s something left over, that’ll probably be the pieces of my body. And my father will probably be allowed to take them and bury them in our family grave.

And then he will have his boy back.

The film follows the stories of three families in Georgia who are missing family members due to the armed conflicts that took place on Georgian territory in past decades.



Producer/Director: Alexander Kvatashidze

Alexander Kvatashidze was born on January 28, 1977 in Tbilisi, Georgia. In 1996 he graduated from art college as a qualified sculptor. In 2001 He earned a BA degree in Art and Humanities at Tbilisi State University. In 2001-2005 he worked at Rustavi 2 TV as cameraman and video editor. In 2005-2006 Alexander studied at California State University in San Jose in the film department. In 2006-2007 he worked as a producer at Monitor Studio. Since 2008 Alexander works as director, cameraman or producer on various projects, mainly documentaries. In 2009 he founded the Lokokina Studio film production company.

Production Company: Lokokina Studio

Founded in 2009 by two Georgian filmmakers – Alexander Kvatashidze and Niko Tarielashvili, Lokokina Studio is a media production company based in Tbilisi, Georgia. We work on different types of media while documentaries remain our passion.

Georgia

LANGUAGE: Georgian
 FORMAT: 4K
 LENGTH: 52 min/85 min
 STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
 Lokokina Studio
 +995 57742 4577
 sandygeorgia@gmail.com
 lokokina.com
 PRODUCER: Alexander Kvatashidze
 PREVIOUS FILMS:
The Hole, short doc, 2019, Georgia
King Richard and Mr. Johnson, doc, 2017, Georgia/France
See You In Chechnya, doc, 2016, GE/FR/EE/DE
August, short fiction, 2006, US
Pilot, doc, 2004, Georgia

DIRECTOR: Alexander Kvatashidze
 PREVIOUS FILMS: *The Hole*, short doc, 2019, Georgia
See You In Chechnya, doc, 2016, GE/FR/EE/DE
August, short fiction, 2006, US
Goodbye, short fiction, 2006, US
Pilot, doc, 2004, Georgia

YEAR OF RELEASE: 2022
 BUDGET: EUR 170 000

FINANCIAL SOURCES:
 EUR 8 000



The story of a Romanian circus, which undergoes a complete transformation from an old post-communist relic to a spectacular modern circus inspired by Cirque du Soleil.

Two huge plastic elephants are being pulled down from the top of the colourfully decorated great arena of the State Circus of Bucharest. Change has finally become unavoidable for the circus built by the communist regime in 1961. Wild animal shows have suddenly been forbidden, and with it the circus loses its main attraction. Adi and his long time partner in training, Mioara, now have to see their pupils off to the zoo, and are left without the occupation that meant their life to them. The circus is in crisis, so the director must decide on a risky move: he calls in Adrian, a progressive show director from Las Vegas, who has been working for the famous Cirque du Soleil. This means revolution as Mioara, Adi and their fellows are put to a seemingly impossible task: make the sleepy circus put on a spectacular world-class show by the end of the year. In the same lively and humorous tone in which our heroes take on the challenges ahead, we see mentalities clash, East confront West, and so-called modernization challenge the old ways. The former trainers try to become clowns or acrobats,

Mioara begins learning a new discipline, intensive training and a harsh pace of work are imposed on everyone, but are their efforts enough to make the new show into a resounding success?

This is a story about change. In a wider sense the circus is a mirror for the processes of transition taking place all over Eastern Europe during the past 30 years. On the personal level, it is about the transition of the artists who struggle to fit into a new, about to be modernised reality.

Mioara is a strong and determined woman who is used to achieving her goals. At the age of six, when she crossed the threshold of the circus for the first time, she decided that it would become her life. And it did. She's raising her 9-year-old son, Klatu, single-handedly, and she fights to stay at the circus by taking on a hard new discipline that requires a great amount of strength – Chinese poles. She is extremely ambitious, but is increasingly feeling the effect of passing time on her physical fitness. Her body does not take to the training as easily

as it used to, and compared to her younger colleagues she falls behind in her efforts.

Adi has trained some of the most dangerous species for years. Now the job he took pride in is being regarded with increasing suspicion by the public. It was Mioara who years ago first introduced him to the circus, and they have kept on working closely together for all these years. He is charismatic and likes to put on a great show. In his relationship with his own charges he is caring and loving, yet strong and dominant. In the face of change he appears more helpless than his partner Mioara.



Director/Scriptwriter: Clara Kleininger

Clara Kleininger studied Social and Cultural Anthropology in Vienna, where she received her bachelor degree. As an exchange student she studied anthropology, video and film in Mexico City. While at the Granada Centre for Visual Anthropology, she conducted part of her research with the Jamaican community of Moss Side, which resulted in two films: the short *ONEchester* and *Dem A Talk*. She went on to graduate with a MA degree with *The Good Day*, a short film on marital agency in Moldova, which was awarded prizes at several festivals. In the meantime, she made *Nosso Morro*, a collaborative documentary about two neighbouring districts of Rio de Janeiro: Rocinha, the biggest favela of Latin America and Gavea, one of its richest areas. She has been living and working in Poland for the past four years, has recently finished directing the short film *Połączenie odbrane*, and an observational piece on a night telephone helpline as part of the Dok Pro programme in Wajda Film School in Warsaw. Clara teaches film and photography workshops and is also currently working in TV production with Endemol Shine Poland.



Producer: Magdalena Borowiec

Born in Krakow in 1984. Graduated from the University of Science and Technology in Krakow and the Production Department of the Polish National Film School in Lodz. Producer and production manager of various documentaries and feature films. In 2013, together with four friends, she established SQUARE Film Studio Ltd. and has worked there since as a creative producer and script consultant.

Production Company: SQUARE Film Studio

SQUARE Film Studio is a dynamically growing film production company based in Lodz, Poland. We make documentaries, feature films and animation. Our aim is to support talented directors who offer a fresh look at the world around us. We would like to tell stories that inspire, entertain, touch and broaden horizons.

Co-Production Company: Triba Film

An independent film production company based in Cluj Napoca, Romania. Our films focus on human rights, traditions and innovative experiments.

LANGUAGE: Romanian/English
FORMAT: HD
LENGTH: 72 min
STAGE OF PRODUCTION:
Post-production

PRODUCTION COMPANY:
SQUARE Film Studio Ltd. (Poland)
+48 69314 9533
magda@squarefilmstudio.com
squarefilmstudio.com
PRODUCER: Magdalena Borowiec
PREVIOUS FILMS:
Pure Art, doc, 2019, Poland/Belarus
White Stream, fiction feature, 2019, Poland
Compulsory Figures, doc, 2018, Poland
The Guest, short doc, 2018, Poland
First Pole On Mars, short doc, 2016, Poland

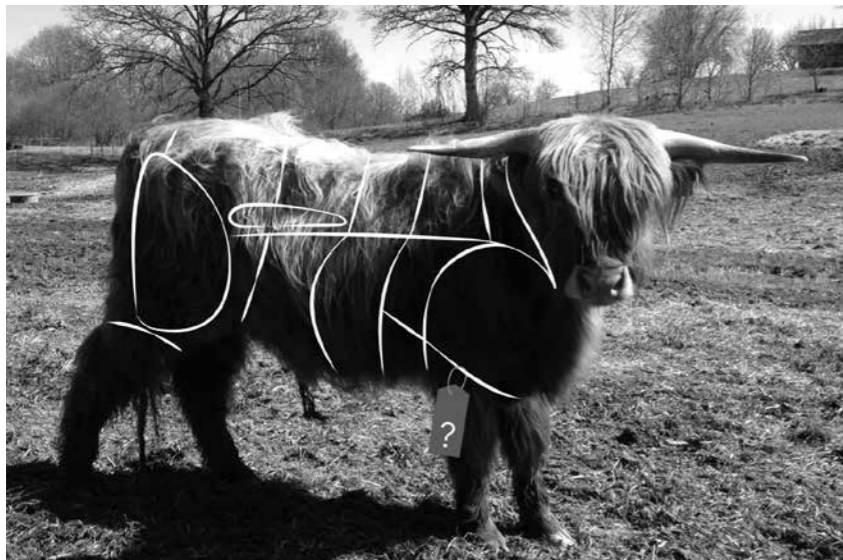
CO-PRODUCTION COMPANY:
Triba Film (Romania)

DIRECTOR/SCRIPTWRITER:
Clara Kleininger
PREVIOUS FILMS:
Warsaw by Night – the Helpline, doc, 2017, Poland
The Good Day, short doc, 2016, UK

PREVIOUS MARKETS:
Krakow Film Market

YEAR OF RELEASE: 2020
BUDGET: EUR 120 000

FINANCIAL SOURCES:
EUR 45 000 / Polish Film Institute
EUR 30 000 / Triba Film
EUR 10 000 / DI Factory
EUR 10 000 / SQUARE Film Studio



A very personal story of the dilemmas faced by a vegetarian film director who after 19 years spent in documentary filmmaking and photography returns to his childhood farm and starts cattle farming.

The Price of Meat is a very personal story of the dilemmas faced by a vegetarian film director who after 19 years spent in documentary filmmaking and photography returns to his childhood farm and starts cattle farming.

Humans and animals have a history dating back thousands of years. And this history involves killing animals. Humans have killed them for food; humans have killed them for making sacrifices. However, in modern society the killing of animals has become a hot topic. There are global environmental concerns about food consumption and food waste, and more and more are people becoming vegetarians and even vegans. The director of the film has realised that by becoming a cattle farmer he himself has become the subject of those discussions and has decided to make a film about it.

The film will be the personal trip of the director, it will evolve around Kaspars working at the farm – gathering hay and feeding animals, fixing tractors, shooting animals and bringing them to

a meat processing factory for packaging and selling the meat. During this process Kaspars will meet different people – other farmers, slaughterhouse workers, hunters, chefs, people who buy and eat meat, people who study food anthropology. Conversations with them will form the film's story – discussing topics of eating meat versus not eating meat, killing animals, the ethics of farming, organic versus conventional farming. As he makes the film Kaspars will try to answer the question – shall he quit the business or maybe there is a way to do it without having a moral dilemma?

The film will be narrated by its author, his reflections forming the backbone of the story. Visually the film will be a mix of scenes with a lot of suspense combined with the portrayal of beautiful Latvian rural landscape shot in the best traditions of Baltic poetic documentary.



Director: Kaspars Goba

Kaspars Goba is a documentary film director and photographer. Since 1996 he has worked as director, scriptwriter and cinematographer on more than 20 documentaries focusing on social and environmental issues. His documentary *Seda. People of the Marsh* (2005), was co-produced with Filmtank Hamburg GmbH for ARTE/NDR; in Latvia this film received the *Lielais Kristaps* prize for Best Document of the Century at the National Film Festival. His film *homo@lv* (2010) was the first documentary from Latvia screened at the Berlin IFF. In 2018 Kaspars finished the documentary *Inga Can Hear*, which had its international premiere at Hot Docs IFF in 2019, and he is now working on his new documentary *The Price of Meat*.



Producer: Ieva Goba

Ieva Goba is an experienced documentary film producer and project manager. For the last thirteen years Ieva has worked as a producer, photo editor and project manager on numerous documentary film and photography projects dealing with social and environmental issues. She is also one of the founders and head of the Rucka Artist Residency based in Cesis, Latvia.

Production Company: Rucka Art Foundation

Rucka Art Foundation is an independent art institution based in Cesis, Latvia producing documentary film and photography projects and running an artist residency. The foundation was established in 2007 with the aim of drawing society's attention to environmental and social issues through documentaries and photographic projects, and over the years has developed a proven track record both in Latvia and internationally. Rucka Art Foundation is the only production company in Latvia to constantly include social documentaries and environmental films in its editorial line. During the last 10 years the foundation has produced several documentary films on socially hot topics, including the internationally acclaimed *homo@lv*, as well as numerous environmental films. The foundation also runs Rucka Artist Residency, a space for creative professionals from different fields, which in 2016 was named among the Top 10 residencies for photographers by the US-based Format Magazine.

LANGUAGE: Latvian
FORMAT: 4K
LENGTH: 90 min/52 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
Rucka Art Foundation
+371 2544 0039
rucka@rucka.lv, rucka.lv
PRODUCER: Ieva Goba
PREVIOUS FILMS: *Inga Can Hear*, doc, 2018, Latvia/Estonia
Thinking Lessons, short doc, 2015, Latvia
They Were The First, doc, 2013, Latvia
homo@lv, doc, 2010, Latvia

DIRECTOR: Kaspars Goba
PREVIOUS FILMS: *Inga Can Hear*, doc, 2018, Latvia/Estonia
They Were The First, doc, 2013, Latvia
homo@lv, doc, 2010, Latvia
Engure. The Lake Given by The Sea, doc, 2005, Latvia
Seda. The People of the Marsh, doc, 2004, Latvia

PREVIOUS MARKETS:
BelDocs Academy 2019

YEAR OF RELEASE: 2022
BUDGET: EUR 96 595

FINANCIAL SOURCES:
EUR 10 000/ State Culture Capital
Foundation, Latvia

Latvia



Recently, the oldest prison in Latvia – Brasa Prison, built in 1905 – was closed, as it could no longer ensure normal functioning. Some of the inmates will be released after long-term imprisonment. They know how to survive in extreme circumstances, but are unprepared for a normal life. They may be like children whom parents would never allow to walk alone. But our protagonists will have to.

The film begins with closing of the oldest prison in Latvia – Brasa Prison was built in 1905 and can no longer ensure normal functioning. Inmates are leaving the place that has long been their only home.

Our protagonists reside in Ward 207. They have really inhabited it – they even have a fish tank in the ward! One of the issues that has risen is: what to do with the fish? Though, this is not their only problem.

The film will focus on marginal situations faced by people – and environments. The old prison with its past-rooted imprisonment culture will be closed and replaced by a more civilized European approach. Notions like *obschak* – a member's share in the criminal community and *hodka* – one's previous conviction, are replaced by motivational lectures and the common celebration of Easter.

Having spent a certain time with our protagonists, we have

understood that they are not from a different planet. The humanity of the inmates may contrast with their records of committed crimes. Murderers hug each other. All have their small pleasures and big plans. All are longing for changes and afraid of them.

Likewise, the term of imprisonment is running out for several of our protagonists. They are getting ready for life at large. Those who were continuously controlled will soon be left alone and nobody will take interest in their destiny. One's return to the big world is one of the most accentuated marginal situations.

Some will be released after ten or twenty years of imprisonment. They know how to survive in extreme circumstances but are unprepared for living a normal life. They may not know how to cross a street or use public transport. They may be like children whom parents would never allow to walk alone. But our protagonists have to.

Can imprisonment reform them? Can they change? Do they want to? Do we have to be afraid of them? Will they return to prison – unluckily for themselves but luckily for us? These are the main questions we want to answer in setting out on this somewhat risky journey.



Director/Scriptwriter: Ivars Zviedris

After his studies at the Latvian Academy of Culture, Ivars Zviedris has been working as a freelance reporter and regional TV station manager, as well as a member of the National Media Board. He has directed more than 10 documentaries, including his award-winning feature documentary *Documentarian*.



Producer: Guntis Trekteris

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

Production Company: Ego Media

Riga-based production company Ego Media was established in 2005 by experienced Latvian producer Guntis Trekteris, to produce documentaries and fiction for local and international audiences. Recent selected titles include documentaries *D is for Division* by Dāvis Šimanis (recently premiered at Vision du Reel), *Rodnye – Close Relations* by Vitaly Mansky (premiered in Karlovy Vary), *Beyond the Fear* by the late Herz Frank and Maria Kravchenko (premiered at HotDocs). Among other upcoming projects are an animated documentary by Ilze Burkovska-Jakobsen *My Favorite War* (Latvia-Norway co-production) and the fiction feature by Viesturs Kairiņš *City on the River* (Latvian-Lithuanian-Czech co-production), both in post-production.

LANGUAGE: Latvian
 FORMAT: 2K
 LENGTH: 52 min/80 min
 STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:

Ego Media
 +371 2921 9373
 egomedia@egomedia.lv
 egomedia.lv
 PRODUCER: Guntis Trekteris
 PREVIOUS FILMS:
Goat Who Climbed to Heaven, doc, 2019, Latvia
D is for Division, doc, 2018, Latvia/Czech Republic
Rodnye (Close Relations), doc, 2016, LV/DE/EE/UA
Beyond the Fear, doc, 2015, Latvia/Israel/Russia
The Invisible City, doc, 2014, Latvia

DIRECTOR/SCRIPTWRITER:

Ivars Zviedris
 PREVIOUS FILMS:
Residents, short doc, 2017, Latvia
Lumberjacks, doc, 2017, Latvia
Documentarian, doc, 2013, Latvia
Tide, doc, 2009, Latvia
Com' Erik, doc, 2005, Latvia

YEAR OF RELEASE: 2020
 BUDGET: EUR 110 000

FINANCIAL SOURCES:
 EUR 54 316 / National Film Centre of Latvia
 EUR 8 000 / deferrals
 EUR 9 000 / LV co-producer

Latvia



The story of a street in the middlemost part of Ukraine unexpectedly turning into a pilgrimage site for Hasidic Jews coming from all around the world. A post-Soviet chapter still to be written into history books.

Living alone on the 9th floor of a Soviet building, Tatiana, one of the last Ukrainian residents of her neighbourhood, struggles to resist the ongoing gentrification of the district in Uman, a small city in central Ukraine, she has been living in for the past 50 years. On the same street, the 24-hour-shop selling Jewish handcrafts has become the main spot for religious tourists wanting a souvenir from what they believe to be a sacred place. But for the owner, Chaim, a middle-aged Jewish businessman, the investment opportunities in the region and its potential for tourism is the real reason he moved to the city a few years ago. Drinking alone in the bar next to the souvenir shop, Olga, a Chechen immigrant working as a sex worker, tries to deal with her alcoholism and loneliness while having no other job opportunities to survive in the country. Meanwhile, living in a constant state of nostalgia, Ihor, a Cossack sculptor, unsatisfied with the current corrupted Ukrainian political system, uses his talent to bring to life the images of his heroes, in an attempt to immortalize the epic narratives of his time.

These people may have nothing in common, but strangely enough their lives are now connected by a ghost of the past known as Rabbi Nachman from Uman.

When Rabbi Nachman, a Hasidic leader from the 18th century, decided to be buried in Uman, no one could have predicted the consequences. The Hasidic Jewish community that was at one point in the past massacred in this same town is now returning to the birthplace of their traditions, drastically changing the socio-economic fabric of the place and, most importantly, changing its narrative.

While within the bigger picture you have a country trying to erase its Soviet past by destroying the monuments and statues of an entire era, in the micro-cosmos of Uman a new chapter is being written with the ashes of its own past.

Rebellion is a fantasy documentary film portraying, in a creative way, the lives of different people forced to co-exist in an extraordinary situation. Mixing

pure observational film style with directed scripted scenes, the film will meditate upon the relationship between memory, identity and religion, and how we are all shaped by the narratives we choose to believe.



Director: Keren Chernizon

Born in Brazil in 1985, Keren has a bachelor in Media Studies and started her early career working as a producer for a range of different TV shows and commercials on national TV channels. After 5 years in the production field she did a Master in Photography with focus on Visual Anthropology. Parallel to her studies, she began working as a freelance photojournalist for media agencies, newspapers and magazines. Her photographic work has been exhibited in galleries and in printed materials. Today, living in Berlin, she works as a freelance cinematographer and film editor for various media outlets and is the creator of Projeto SOLO, an audiovisual production company specializing in dance films and media content for choreographers and performers. She is starting the production of her first feature creative documentary, *Rebellion*, to be shot in Ukraine.



Producer: Illia Gladshstein

Illia Gladshstein was born in Kyiv in 1985. At the age of 15 he lived through a life-changing experience by accidentally watching *Irreversibility* by Gaspar Noe. He originally studied medicine, but instead of working as a doctor he went for a film festival career. He worked as a short film programmer at Molodist IFF for 5 years. In 2013, together with Nadia Parfan, he co-founded the festival of film and urbanism "86" in the small town of Slavutych, close to Chernobyl. Illia produces documentaries with Phalanstery Films and distributes them in Ukraine with 86PROKAT. His recent production – feature documentary *Heat Singers* by Nadia Parfan (Ukraine, 2019), which premiered at Visions du Reel and is circulating the festivals – was blessed by Werner Herzog.

Production Company: Phalanstery Films

Phalanstery Films is an independent production company focused on creative documentaries, established in 2017 in Kyiv, Ukraine. Its recent production – feature documentary *Heat Singers* by Nadia Parfan, premiered at Visions du Reel 2019 and is currently travelling the festivals. Phalanstery Films delivers a full range of local production services for international documentaries and broadcasting projects – development, production and post-production. The team has more than 10 years of professional experience in production, distribution and international festival management. Phalanstery Films is open for international co-productions as a Ukrainian partner.

LANGUAGE: Ukrainian/English/Hebrew
 FORMAT: 4K
 LENGTH: 90 min
 STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
 Phalanstery Films
 +380 63280 7335
 pha.films@gmail.com
 facebook.com/phalanstery
 PRODUCER: Illia Gladshstein
 PREVIOUS FILMS:
Heat Singers, doc, 2019, Ukraine
Survival Artist, TV doc, 2015, Germany

DIRECTOR: Keren Chernizon
 PREVIOUS FILMS: *Blackwash*, mid-length doc, 2017, Germany
Invisible Cracks, short doc, 2012, Brazil

PREVIOUS MARKETS:
 IDFAcademy 2018 / Esodoc 2018

YEAR OF RELEASE: 2021
 BUDGET: EUR 138 520

FINANCIAL SOURCES:
 EUR 5 000 / in-kind producer's fee
 EUR 5 000 / in-kind director's fee



Riga Palace is a hotel in the middle of war-torn Aleppo. Its owner, Nawras Riga, is a businessman who wants to find his roots and has decided to visit Riga, Latvia for the first time. The film follows his journey and documents how life returns to Riga Palace after the cruel civil war in Aleppo.

Nawras Riga is a businessman who owns an unusual hotel in the middle of war-torn Aleppo, Syria. Riga Palace carries his family name, and also that of the Latvian capital. In 1838 his ancestors emigrated from Riga to Lebanon, and eventually settled in Aleppo. All that's left of Nawras heritage is his name and an amber ring that has been handed down to him through generations. Although Nawras has lived in Syria all his life and has never visited Riga, he still feels connected to this almost mythical northern city in Latvia. Even the peculiar architecture of his hotel is inspired by pictures of buildings in Riga.

Mr. Riga kept his employees working and living in the hotel during the years of warfare in Syria. The place was always open for visitors. The building suffered from rocket explosions, but was stubbornly repaired by its owner who refused to leave his hotel. Now the hotel is fully restored – it's an oasis of luxury surrounded by ruins and destruction.

War in Aleppo ended less than two years ago. The battles were so intense that a lot of people have been buried in the city square, not far from Riga Palace. Tourist numbers have decreased from 3 million per year before the war, to a few dozens of guests in Syria last year. Life in Riga Palace seems to have stopped. However, with hopes of stability in the region, liveliness is slowly reappearing and the hotel is coming back to life.

Experiencing war has sparked Mr. Riga's interest in the fate of his great-great-grandfather. What was his family fleeing from? Are there still some distant relatives of his in Latvia? Mr. Riga is determined to find out – he is finally coming to Riga to do research on his ancestry. His notions of Latvia will clash with the reality, just as our own notions of war-savaged Syria may clash with the realities of everyday life there.

The film will follow Nawra's quest and will try to draw parallels between his story and that of his ancestors, proving that the world

is much more interconnected than we are used to thinking, and that conflicts in far away lands might affect us much more deeply than we allow ourselves to believe.



Director: Armands Začs

Latvian director and editor Armands Začs graduated from the Latvian Culture Academy with a bachelor's degree in film directing. Since then he has focused on his work as an editor, working on numerous fiction films and documentaries, successful both nationally and abroad. Recently, he has started directing short documentaries with his full-length debut *36 Months* currently at the post-production stage. His work mainly focuses on very personal and intimate portrayals of his characters and the environments they inhabit.



Producer/Scriptwriter: Sandijs Semjonovs

For more than twenty years I have been working in the fields of cinema and television. For many years I have been making TV films and reporting from war-torn places like Lebanon, Iraq, Afghanistan, Somalia, Syria and others. Several times I have been named best TV journalist of the year in Latvia. I have made travel films about Sierra Leone, Ivory Coast, Ghana, Ethiopia, Sri Lanka, Brazil and other places. Ten years ago I founded a small film studio, SKUBA Films. During this time almost 20 documentaries have been made. I have worked on films as producer, director and writer. The main themes in these films are very different – from social problems to individual human stories and experiences. Cinema has always been something special to me. It has some kind of magic. In films I have wanted to talk about important issues. About things that shape life in its different forms. About ourselves, and unperceivable things that are the reason for unique every day moments.

Production Company: SKUBA Films

SKUBA Films is a small film production company with well-established personnel in documentary filmmaking and journalism. Its team consists of highly experienced professionals, including journalists Sandijs Semjonovs and Gundars Rēders. The production company co-operates closely with directors Jānis Streičs, Mārtiņš Grauds, Oskars Morozs, screenwriters Inese Zandere and Atis Klimovičs, cinematographers Andrejs Rudzāts, Ģirts Straustiņš and Valdis Celmiņš, composers Raimonds Tiguls, Kaspars Zemītis and many other acclaimed professionals. SKUBA Films was founded in 2011.

LANGUAGE: English
 FORMAT: HD
 LENGTH: 70 min/52 min
 STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
 SKUBA Films
 +371 2944 9464
 sandijss@hotmail.com
 facebook.com/SKUBAfilm
 PRODUCER/SCRIPTWRITER:
 Sandijs Semjonovs
 PREVIOUS FILMS:
Looking for Mr. Dice, doc, 2019, Latvia
David and Goliath, doc short, 2019, Latvia
NORA, doc, 2018, Latvia
Touched By the Ocean, doc, 2018, Latvia
Family, doc short, 2017, Latvia

DIRECTOR: Armands Začs
 PREVIOUS FILMS:
My Father the Spy, doc, 2019 (editor)
All My Friends Are Dead, short animation, 2019, Latvia
Lustrum, doc, 2018 (editor)
Therapy, doc short, 2018, Latvia
Denis, doc short, 2017, Latvia

YEAR OF RELEASE: 2020
 BUDGET: EUR 100 000

Latvia



A coming of age portrait of Roma, from being the 13-year-old hero of the Maidan revolution, through an orphanage to an uncertain adulthood in his small Ukrainian home town.

After his mother was deprived of parental rights, 12-year-old Roma escapes to the heart of Ukrainian revolution, becoming a star of the Maidan uprising. His childhood experience of survival in a devastating environment and street skills turn into his advantage as he engages in the most dangerous events of the revolution. The people around him admire his courage and sturdiness. In the eyes of the media, he is a young hero fighting against the authorities along with the adults.

In fact, for him the revolution is like a festival, where one may throw stones at the police with impunity, spend nights in warm tents, and be in the spotlight. Here, for the first time in his life, Roman boy Roma is accepted by society and feels he is necessary.

In the aftermath of the revolution, Roma ends up at a boarding school; however, instead of the necessary psychological and social rehabilitation, the system only provides some conditional assistance. Roma and the other pupils are slowly growing up in

the shared bedrooms, remaining on their own with their childhood traumas and surrounded by female teachers with a post-Soviet approach towards collective education.

At the age of 17 Roma steals some equipment from the boarding school and gets probation. When he turns 18, Roma is expelled from the boarding school without a chance of graduating, without accommodations or money, and still on probation. He returns to his native, criminogenic town of Yahotyn and gradually becomes immersed in the criminal world in which he grew up, and which he knows better than the alphabet. His older brother Kolya, who was just released from prison and has influence on Roma, is among the few people who care about him. Kolya brags about prison life and shares his experience of survival outside of jail until the next imprisonment.

Independent life is a challenge for Roma, and the camera witnesses his efforts to cope with normal existence: he finishes his 9th grade studies, tries to find a job and

abstain from drugs. Still, all his efforts are futile. Roma seems to be completely dependent on his devastating environment and is rapidly degrading. He grows further and further away from the possibility of normal life; however, hope is always looming somewhere in the future.



Director: Olga Zhurba

Olga Zhurba is a director and film editor, born and living in Ukraine. She graduated from the Karpenko-Karyi Kyiv National University of Theatre, Film and TV (2010). She works with documentary and fiction films, commercials and music videos. Among her latest editor's projects is the highly acclaimed documentary *Home Games*, dir. Alisa Kovalenko.



Producer: Darya Bassel

Darya Bassel worked in TV and commercial production. In 2011 she joined the Docudays UA IHRDFF where she works as programmer and head of the industry platform. Her first project as a producer is *My Father is my Mother's Brother* (dir. V. Ilkov, most innovative feature film at Visions du Reel 2018). She worked as production manager on *Sickfuckpeople* (dir. J. Rechinsky, best documentary film Sarajevo IFF 2014), line producer on *Ugly* (dir. J. Rechinsky, premiered at Rotterdam IFF 2017), and *Volcano* (dir. Roman Bondarchuk, premiered at Karlovy Vary 2018). This year she produced the short film *Desaturated* (dir. M. Stepanska). The documentary *Depth* is currently in development (dir. V. Ilkov, presented at East Doc Market 2019).



Producer: Viktoriia Khomenko

Viktoriia Khomenko began her career as a film critic and researcher in the Ukrainian media. Nowadays she works as communications coordinator at the Docudays UA industry platform. She started her producer's career in 2016. Together with Ukrainian director Kateryna Gornostai she produced 3 short films (*Condensed Milk* 2016, *Lilac* 2017, *Crocodile* 2018) that travelled to Cottbus IFF, GoShort ISFF, Molodist IFF, OIFF etc., and received numerous awards. They are now developing their full-length fiction debut *The Floor is Lava* (Best Pitch and Producer's Network Award at Connecting Cottbus 2017), which has been picked up by Pluto distribution.

Production Company: Moon Man LLC

An independent film production company based in Kyiv, Ukraine, founded in 2019 by Darya Bassel and Viktoriia Khomenko. Our production company aims to create documentary and fiction films with a strong author's approach. We both appreciate the special nerve of reality in projects that we produce. We are a young company, but we each have experience in producing documentaries and fiction films.

Co-Production Company: Tangerine Tree

Tangerine Tree welcomes daring, author-driven films and have built a steady flow of 'youth' lead documentaries. We have produced 13 youth documentaries, some that blur the lines between their target audiences. Recent productions include: *Ceres* (2018, dir. J. van den Brand, feature doc, 68th Berlinale, co-production with Belgium), *#Bullying Story* (2019, dir. E. Hilgers, Special Mention 69th Berlinale) and *Lenno & The Angelfish* (2017, dir. S. Raphaela, Kids & Docs Award IDFA).

LANGUAGE: Ukrainian/Russian
FORMAT: HD
LENGTH: 75 min
STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
Moon Man LLC (Ukraine)
+380 97469 8765
viko.khomenko@gmail.com
moonman.com.ua
PRODUCER: Darya Bassel
PREVIOUS FILMS:
My Father is My Mother's Brother, doc, 2018, Ukraine
Desaturated, fiction short, 2019, Ukraine
PRODUCER: Viktoriia Khomenko
PREVIOUS FILMS: *Crocodile*, fiction short, 2018, Ukraine
Lilac, fiction short, 2017, Ukraine
Condensed Milk, fiction short, 2016, Ukraine

CO-PRODUCTION COMPANY:
Tangerine Tree (The Netherlands)
CO-PRODUCERS:
Willem Baptist, Nienke Korthof
PREVIOUS FILMS: *#Bullying Story*, doc short, 2019, Netherlands
Ring of Dreams, doc, 2019, Netherlands
Ceres, doc, 2018, Belgium/Netherlands

Director: Olga Zhurba
PREVIOUS FILMS:
Between Two Wars, doc, 2020, Ukraine/Latvia/Germany (editor)
Adult, dir. Z. Ozirna, fiction short, 2019, Ukraine (editor)
Home Games, dir. A. Kovalenko, doc, 2018, Ukraine/France/Poland (editor)
Gospel, doc short, 2010, Ukraine (director)
House on the Border, fiction short, 2008, Ukraine (director)

PREVIOUS MARKETS: 2015 IDFAcademy (observer) / 2017 B2B Doc Story Development Workshop / 2019 Ukrainian Doc Preview Docudays UA IHRDFF / 2019 Documentaries for Kids & Youth programme Beldocs Industry / 2019 B2B Doc Story Development Workshop / 2019-2020 EX ORIENTE Film Workshop

YEAR OF RELEASE: 2021
BUDGET: EUR 182 612

FINANCIAL SOURCES:
EUR 11 800 / Moon Man LLC own investment



A documentary musical featuring 7 actresses of the freak-cabaret Dakh Daughters, in a universal portrait of an artist against the background of the Revolution. In this film-cabaret the music hardly stops, tears are mixed with laughter, and the heroines are inseparable from the stage – though, within the never-ending acting they are profoundly sincere.

A documentary musical featuring 7 female artists of the intellectual freak-cabaret Dakh Daughters band, a theatrical musical project that was founded under the roof of the Kyiv experimental contemporary theatre Dakh (which means 'roof' in Ukrainian). Irena Stetsenko, the film's director, worked with the girls as their sound producer and eventually started to document their lives – this 5-year video diary became the foundation for the film.

Dakh Daughters are theatrical performers rather than musicians. They merge music and drama, they mix languages and styles, Ukrainian folk with rap and punk, lyrics by William Shakespeare, Charles Bukowski and Ukrainian poets. Now they perform all over the world, they're mentioned cordially by The New York Times, Rolling Stone and Iggy Pop personally. But the film follows Dakh Daughters during the first years of their story and shows them sort of coming of age as artists. And it just so happened that these were the years of the Maidan Revolution

and its aftermath, the annexation of Crimea and the beginning of the war in the East of Ukraine.

Roses. Film-Cabaret is about being an artist under the extreme conditions of pain and loss, realizing that during the war a natural self-defence would be creation – in terms of art as well as motherhood. The film shows revolution through the eyes of the artists – through female eyes – which gives it a particular perspective: humane rather than epic, celebrating life rather than heroic deeds.

This is a story about a change – which might ignite easily in revolutionary fire but is so much harder to follow through despair and despondency.

This Dakh Daughters' drive to change – the country as well as themselves – can move boulders, which is mirrored in yet another of the film's heroines – a sculpture by young French artist Roti Sassone was made after the features of one of the Dakh Daughters.

Roses is a film-cabaret, a musical, created by a first-time director, who discovered her auteur's voice due to many years of experience in her first profession as sound producer. Life is a cabaret for the characters of the film, so *Roses* is a film-cabaret, where the music hardly stops, the pace never slows, tears come with the laughs, and acting becomes something genuinely sincere.



Director: Irena Stetsenko

First time director. In her first profession as sound producer worked with various musicians as music arranger, sound editor and sound designer. Worked for television, handling broadcasting for several Ukrainian channels. Worked on documentary projects about musicians as a sound designer. Since 2013 has been fully attached to the Dakh Daughters band as sound producer and director of their music documentary video-stories. In 2000 graduated from Kyiv National Karpenko-Kary Theatre, Cinema and Television University with a diploma in Sound Directing. In 2017 graduated from the Serhiy Bukovsky Film Program.



Producer: Oleksandra Kravchenko

Graduated from National University Kyiv-Mohyla Academy in 2007 (MA Culture Studies). Since 2011 has been engaged in the film industry: communications & PR director (Arthouse Traffic, Odessa International Film Festival), executive marketing specialist (Animagrad/FILM.UA Group), producer (ESSE Production House/DGTL RLGN).

Producer: Oleg Sosnov

Since 2012 curates and produces cultural projects for the French Institute in Ukraine as well as his own art projects. In 2015, together with Vlad Troitsky, initiated and produced the Ukrainian cultural festival *Ukraine is a Free Stage* in Paris. During 6 years of work for the FI initiated 4 theatre / music co-productions with French directors and the Dakh Daughters band. Besides his official work, he promoted and organized the first Dakh Daughters concerts in France. Currently he is a part of the production team of the documentary *ROSES Film-Cabaret*.

Production Company: DGTL RLGN

Founded in Kyiv in 2011 by ESSE Production House, it is the first full-service film production company in Ukraine. Our digital production specializes in any kind of video content: for websites or video platforms YouTube and Vimeo, music videos, viral videos, commercials as well as documentary films.

Ukraine

LANGUAGE: Ukrainian/Russian/
English/French
FORMAT: Full HD
LENGTH: 90 min
STAGE OF PRODUCTION:
Post-production

PRODUCTION COMPANY:
DGTL RLGN
+380 44337 6409
o.kravchenko@dgtrlgn.com
dgtrlgn.com
PRODUCER: Oleksandra Kravchenko
PREVIOUS FILMS: *Donbass*, fiction feature, 2018, dir. Sergey Loznitsa – production coordinator
Maidan, doc, 2015, dir. Sergey Loznitsa, Ukraine – head of promo campaign
The Tribe, fiction feature, 2014, dir. Myroslav Slaboshpytskiy, Ukraine – head of promo campaign
PRODUCER: Oleg Sosnov
PREVIOUS FILMS: debut

DIRECTOR: Irena Stetsenko
PREVIOUS FILMS: debut

PREVIOUS MARKETS: UA Docs in Progress, Docudays IDFF 2019 / Beldocs In Progress 2019

YEAR OF RELEASE: 2019-2020
BUDGET: EUR 117 956

FINANCIAL SOURCES:
EUR 35 000 / self-investment
EUR 18 672 / Cinecrowd crowdfunding platform
EUR 14 300 / Ukrainian Cultural Foundation
EUR 6 000 / granted office expenses by DGTL RLGN (Ukraine)
EUR 1 500 / Current Time TV prize
EUR 4 000 / in-kind grant for visual postproduction from Living Picture (Serbia)



In a world where super bacteria is increasing, established scientist Anu Kantele has a mission to decrease the use of antibiotics. 800 tourists are brought into Benin, West Africa, as her guinea pigs to be part of research to create a vaccine for diarrhea. A film about seeking atonement in the endless world of aid.

Rough estimates are that in 2050 super bacteria will kill more people than cancer. The main reason is the reckless use of antibiotics.

Anu Kantele, 56, is one of the top doctors in the field of tropical diseases. In her first summer job at the start of career she made a decision – a presumption, that lead to the death of her patient. From that night on she decided to try her best, even when the situation seems lost.

Anu is a visionary and her passion is scientific research, because: “science is never a matter of taste”.

Now Anu is the leading doctor in a Swedish medical company’s study on a vaccine against diarrhea in a small village in Benin. A spaceship-like research centre is built, and 800 western tourists are brought in to give their poop samples for the use of science.

In an African atmosphere Anu is navigating this high-class study funded by the Gates Foundation and the WHO.

Restless Africa shakes even the most competent scientist. Anu’s desire to help everyone gets out of hand, and she interferes in things that aren’t her business. A close colleague falls in love with a young local fisherman, and those 800 tourists – they try to expand their mental horizon in many ways. African life almost ruins the research and Anu’s health is collapsing.

The scientific study of a vaccine from actual field research to the opening of the code is the backbone of the film. It creates a setting where the inevitable destruction of the world is approaching. At the same time, it gives us access into the humane need to find atonement and purpose for one’s own life. Still, the puzzled tourist group and every day matters surrounding the poop samples and diarrhea give the film a humoristic tone.

The tourists leave Benin. Super bacteria are found in space. In a glass-walled office in Stockholm scientists open a code. Behind the

glass we see their faces and try to ascertain if the vaccine works. And Anu – Anu packs her bags and leaves yet again towards a new project in her mission to save the world.



Director/Scriptwriter: Mia Halme

Mia Halme is a director/writer and has background in journalism. Her documentaries have been screened widely in different festivals around the world. *Forever Yours* (2012) was awarded the respected Finnish Jussi prize, and the Best Director prize in Visions du Réel.

Every Other Couple (2016) premiered in DOK Leipzig and Hot Docs. Halme graduated from Film School Finland and has also worked at the school over the last years as a visiting professor in documentary film.



Producer: Marianne Mäkelä

Marianne Mäkelä is a producer specializing in creative documentaries. Mäkelä has been working in documentary film for several years in different production roles on many successful documentaries. She has gained experience in international co-

productions and in national financing, distribution and EU slate funding. Films she has produced have been broadcast on BBC, ARTE, YLE, SVT and NRK. And screened in many film festivals such as IDFA, Visions du Reel and Nordisk Panorama, just to mention a few. When choosing projects Mäkelä looks for a humane point of view on society and the world we live in.

Production Company: napafilms

Napafilms produces fiction and documentaries in all possible forms: short, feature, web-series and interactive. The focus is on films that help to understand the different kind of phenomena and people in this world – and thus ourselves. We are focused on international co-productions and actively looking for new collaborations and adventures. The company was established in 2009 by producer Liisa Karpo, and has produced several award-winning films since then.

LANGUAGE: Finnish/French/English/
Mina
FORMAT: 4K
LENGTH: 52 min/75 min
STAGE OF PRODUCTION: Development

PRODUCTION COMPANY:
napafilms oy
+358 40563 6403
marianne@napafilms.fi
napafilms.fi
PRODUCER: Marianne Mäkelä
PREVIOUS FILMS:
Moonchild, doc, 2018, Finland
Nokia Mobile – We Were Connecting People, doc, 2017, Finland
Old Marine Boy, doc, 2017, South Korea/Finland (co-producer)
The Other Jerusalem, doc, 2017, Sweden/Norway/Finland (co-producer)

DIRECTOR/SCRIPTWRITER: Mia Halme
PREVIOUS FILMS:
Every Other Couple, doc, 2016, Finland
Yours, Forever, doc, 2011, Finland
Big Boy, doc, 2007, Finland

PREVIOUS MARKETS:
observer+ in Nordisk Forum 2018

YEAR OF RELEASE: 2020
BUDGET: EUR 443 000

FINANCIAL SOURCES:
EUR 179 000 / Finnish Film Foundation
EUR 50 000 / AVEK
EUR 10 000 / YLE (development funding)



Claudio knows that one day he will be in a wheelchair, and what still keeps him on his feet and working his fields is tango. His Parkinson's is progressing slowly but inexorably. Time is short. He promised his beloved wife Ivana that one day they would tango together in Buenos Aires, and he must fulfil this promise now.

For Claudio and Ivana, tango constitutes the meaning of life in the most literal sense. Up to now the therapeutic power of tango has helped Claudio hold an upper hand over Parkinson's disease. His dream and struggle inspires Latvian composer Arturs Maskats, author of a world-famous tango, to create a musical composition especially for them.

Three parallel lines will form the narrative structure of the film. First is the life of Claudio and Ivana, centred on their struggle with the disease and time in order to realize their dream of dancing together in Buenos Aires. This narrative line is about their daily life, their hardships and joys, their relationships with friends, doctors and people who help them, and who are inspired by Claudio and Ivana's love of life and vitality. Here tango appears as a device to curb the symptoms of the disease and to keep life on track.

The second narrative line focuses on tango as an art form that brings us in contact with the ideal world

where each step and movement has a purpose and a meaning – a world that engenders joy and helps overcome pain. The main driving force behind this narrative line is music. The story of the film's protagonists inspires Latvian composer Arturs Maskats to create a new musical composition. Maskats' *Tango* (2002) is probably one of the best-known pieces of orchestral tango music of the early 21st century.

We will see the composer getting to know the protagonists, listening to their thoughts on tango music and discovering what's important for them. We will follow Maskats, first as he works on the score at home, and later as he collaborates with the director and orchestra during the rehearsals.

As Claudio and Ivana move closer to the realization of their dream, Maskats's composition acquires a fuller shape. Its emerging themes accompany the events of their daily life. The musical phrases, the musicians' facial expressions, the eloquent movements of their

hands reviving the violins and other instruments mimic the function of the choir in Greek tragedies. They provide a sort of commentary on the events and acts of the protagonists, only instead of words they use music whose creation requires an elementary human faculty that destiny is gradually taking away from Claudio: making conscious and precise movements.

The leitmotif of the third narrative line is "life as tango" – the predictable and organic four-beat rhythm (one-two-three-four/ winter-spring-summer-autumn/ childhood-youth-maturity-old age) – is interrupted by wars, political commotion and natural disasters. This is the news that breaks into everyday life, and this is the anxiety caused by the impulsive pattern of tango movements: slow-slow, fast-fast, slow-slow.

The three fundamental principles of tango dancing become the principles of narration building and editing. As we unfold our protagonists' story, we move together with them in a tango-like fashion. The passage of seasons helps to connect the protagonists in Italy and Latvia by placing them on the same time axis. Yet we do not isolate them from the larger reality of the world, thus reminding the viewer of the socio-political ills of modern civilization. We pose the question whether art can cure the Parkinson's disease that is consuming the modern world. And how much time have we got left?



Director: Erica Liffredo

Graduated from the University of Parma in History of Theatre and Entertainment. Master in Editing and Writing Audiovisual Products from the University of Turin. Author, assistant director and head of archive research for the documentary *E l'Italia volò* (2012), dir. Stefano Tealdi. Co-author with Enrica Viola and Paola Rota of *Borsalino City* (2015), dir. Enrica Viola.



Director: Krista Burāne

I am an artist who works in different fields of culture (theatre, documentary film, photography), but the main question for me is co-operation with the audience and making space and time for conversation with spectators. I believe in art works that are events in people's lives, that create new experiences, wake up senses and provoke thinking.



Producer: Uldis Cekulis

Uldis Cekulis created the independent production company VFS Films almost 20 years ago, and later won the International Trailblazer prize at MIPDOC in Cannes, which recognizes the best documentary makers. He has worked on almost fifty creative documentaries and author-driven prime time TV projects both as producer and sometimes as cameraman. As producer, most of his films have travelled and received awards around the world, and he has co-produced documentaries with many different countries.

Production Company: VFS Films

VFS Films is an independent film production company which houses a large group of talented filmmakers around a tight nucleus – best at telling human stories through award-winning creative documentaries or author-driven TV productions. With skin rough enough to spend much time outdoors.

Co-producer: Raffaele Brunetti

Raffaele Brunetti is a documentary film director and producer. In 1987 he founded B&B Film, a dynamic production house based in Rome. Over the years Raffaele and his films have received awards and been recognized by festivals. He is currently director and producer of the docu-reality *Banquet Boss* for Discovery, in production for its 7th season. A member of Italy's Foreign Press Assoc., has been on the EDN Executive Committee and Doc/it board. He directed *Italian Doc Screenings*, the most important documentary showcase in Italy.

Co-Production Company: B&B Film

B&B Film develops and produces creative documentaries through co-production and broadcast agreements, ranging from social issues to history to the environment, working with quality European partners such as ZDF, Arte, NDR, YLE, SVT and RAI as well as international networks such as National Geographic, Discovery and Al Jazeera. B&B Film's documentaries have been broadcast in more than 160 countries and have been awarded at several international film festivals.

Latvia
Italy
Argentina

LANGUAGE: Italian/Latvian/English
FORMAT: 4K
LENGTH: 90 min/52 min
STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
VFS FILMS (Latvia)
+371 6750 3588
vfs@vfs.lv
vfs.lv
PRODUCER: Uldis Cekulis
PREVIOUS FILMS: *Bridges of Time*, doc, 2018, Latvia/Lithuania/Estonia
Wonderful Losers. A Different World, doc, 2017, LT/LV/ES/IE/CH/BE/IT
The Fairytale of Empty Space, doc, 2017, Latvia
Liberation Day, doc, 2016, Latvia/Norway/Slovenia
Ukrainian Sheriffs, doc, 2015, Latvia/Ukraine/Germany

CO-PRODUCTION COMPANIES:
B&B Film (Italy), Nativa Contenidos (Argentina)
CO-PRODUCER:
Raffaele Brunetti (B&B Film)
PREVIOUS FILMS: *My Missing Sister*, doc, 2018, Italy/Germany
La via della Conciliazione, doc, 2016, IT/CH/SE/FI/CA
Zero Waste, doc, 2014, IT/FR/DE/NL/SE
Mother India, doc, 2011, IT/UK/NL/FI
Le Coccinelle, doc, 2011, Italy

DIRECTOR: Erica Liffredo
PREVIOUS FILMS: *Borsalino City*, doc, 2015, Italy/France
La Valle ritrovata, doc, 2015, Italy
La Badante, doc, 2008, Italy
DIRECTOR: Krista Burāne
PREVIOUS FILMS:
The Fairytale of Empty Space, doc, 2017, Latvia
Mara, doc, 2014, Latvia
Future is the Present of Past, doc, 2011, Latvia

PREVIOUS MARKETS:
Toronto Hot Docs / Sheffield Forum

YEAR OF RELEASE: 2020
BUDGET: EUR 239 000

FINANCIAL SOURCES: EUR 37 180 / MiBACT – TAX CREDIT
EUR 6 000 / Film Commission Piemonte – development
EUR 10 000 / Boite D'or
EUR 6 000 / Piemonte Doc fund – production
EUR 40 000 / National Film Centre of Latvia
EUR 37 927 / Encuentro



A very intimate story, extremely and frankly baring one of the most sensitive issues of our intolerant society – through the eyes of the mother of transgender boy.

Filmmaker Gayane Petrosyan began to film her family – herself and two children – when the oldest, her 19-year-old daughter Evgenia, said that she is going to make a gender transition and asked to be called from now on by masculine gender.

Evgeny's decision completely changed their lives. Medical commissions, psychiatric and bureaucratic systems, a long chain of judicial proceedings – all to change documents. Hormonal injections and operations, and, as a result – facing continuous, rapid changes. Reactions of the younger teenage brother and Evgeny's girlfriend Katya, who should accept all these changes. Trips with his mother from Moscow to Armenia where he spent his childhood, full of drama and all kinds of emotions while meeting with old friends, his babysitter, relatives – those who remember Gayane's son as a little girl.

Societal aggression and anti-LGBT protests on the streets of Moscow and Yerevan, the law "On the Prohibition of Promotion of LGBT Among Minors" – after it was

adopted in Russia it is possible to go to prison just for carrying an iridescent flag. Changing Evgeny's documents and Evgeny and Katya's wedding. The camera captures all these moments and all the characters.

The camera becomes an integral part of life, documenting their family journey, and showing not only the gender transition but also the internal transition that all participants in this story make, but firstly the mother. And that is what comes to the fore. The word "transition" gains additional meaning – as the internal transition of the mother of a transgender, from misunderstanding the whole concept, to slow acceptance through doubts and fears, ending with a full disclosure of the desire to help others in a similar situation.

The movie includes several anonymous trans-teenager talks, their messages and stories filled with sincerity and pain. The surrounding world is extremely hostile to them, and in trying to find support from relatives they encounter misunderstanding and

aggression, and remain alone and closed off with their challenges. The audience will hear only voices, not see faces. Their names too will be changed, the anonymity connected with the fact that four of five are minors. "Invisible" people forced to remain invisible even in the movie, but their stories can be heard.

The documentary is about the importance of family love, which changes all of the participants and helps everyone overcome their difficulties.

Through the prism of a mother-son relationship, and through other characters, this movie draws a difficult and painful portrait of the intolerance that is still prevalent in modern society. The fact that the movie's director is at the same time the parent of the main character and a direct participant in the ongoing events – provides maximum access to our heroes and situations, and at the same time gives the movie authenticity and creates audience trust.



**Director/Producer/Scriptwriter:
Gayane Petrosyan**

An Armenian-Russian producer, director, author, born in Abkhazia (Georgia). In 1992, during Abkhazian-Georgian War, she moved with her family to Russia where she later graduated from the Faculty of Journalism of Moscow State University. As scriptwriter and producer collaborated with Russian TV channels and production companies, before starting her own independent company – Baikal Cinema, with a focus on environmental, social and human rights topics. Her first documentary as director was *Born To Be Free* (Russia/UK). The film was broadcast on NETFLIX, Channel4, ARTE, received critical acclaim and won awards, including the audience award at the International Human Rights Documentary FF Docudays in Kiev, Grand Prix and Mind-Changing film award at Baikal Intl Documentary FF Human and Nature, BAFTA nominated for best original music, nominated for best environmental film Sheffield Doc/Fest. Gayane is a member of the Russian Documentary Guild and Russian Geographical Society.

Production Company: Baikal Cinema

Moscow-based Baikal Cinema studio started as a team that made underwater footage for other production companies. Later the company began to produce independent documentaries with focus on the harmonious interaction between human and nature, environmental issues, as well as social and human rights issues. The first feature doc *Born To Be Free* was released at 2016 in co-production with Roast Beef Productions (UK). The international premier was at Sheffield Doc/Fest (Best Environmental Film nomination). The movie received a BAFTA nomination for soundtrack, was broadcast on NETFLIX, Channel4, and ARTE, received critical acclaim and won several awards in international film festivals.



Co-producer: Mike Lerner

Head of London and New York-based Roast Beef Productions, producer, director, Oscar-nominee, Mike Lerner has been making films since 1988 for BBC, Channel 4, BFI, HBO, PBS, Discovery Channel.

Has won a number of industry awards including an Academy Award nomination for Best Documentary Feature 2012, 6 Sundance Awards (Grand Jury, Special Jury, Best Director, Audience, Cinematography), EMMY Award for Best Documentary, 2 Grierson Awards for Best Documentary, Prix Italia, 2 Royal Television Society award nominations and 2 IDA award nominations, Cinema Eye award, Independent Spirit award, Gotham Independent Film award, Audience Award Durban FF, The Alfred Dupont Award and Best Documentary award winner Moscow FF.

Co-Production Company: Roast Beef Productions

Roast Beef Productions makes internationally recognized non-fiction films and series for cinema, television and online. They have won a number of industry awards including 2 Academy Award nominations for Best Documentary Feature 2014 and 2012, 7 Sundance Awards, 4 EMMYS, 2 Grierson Awards for Best Documentary, Prix Italia, The Alfred Dupont Award, Moscow Film Festival Best Documentary, BIFA and broadcast awards for best documentary.

Russia
UK

LANGUAGE: Russian
FORMAT: HD, 2K
LENGTH: 80 min
STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
Baikal Cinema (Russia)
+7 92682 91332
baikalcinemadoc@gmail.com
PRODUCER/DIRECTOR/
SCRIPTWRITER: Gayane Petrosyan
PREVIOUS FILMS: *I Am a Volunteer*, 2018, Russia (co-director)
Born To Be Free, doc, 2016, Russia/UK (director, co-producer)
Children of the State, 2014, Russia (scriptwriter, co-producer)
Baikal Planet, 2012, Russia (scriptwriter, executive producer)
Labels, 2011, Russia (scriptwriter)

CO-PRODUCTION COMPANY:
Roast Beef Productions (UK)
CO-PRODUCER: Mike Lerner
PREVIOUS FILMS: *The Kleptocrats*, doc, 2018, UK
The Negotiators, doc, 2016, UK/US
Born To Be Free, doc, 2016, UK/Russia
Machine of Human Dreams, doc, 2016, UK
The Russian Woodpecker, doc, 2015, Ukraine/UK/US

SCRIPTWRITER:
Evgeny Abaev-Gildebrand
PREVIOUS FILMS: debut

YEAR OF RELEASE: 2020
BUDGET: EUR 240 000

FINANCIAL SOURCES:
EUR 23 000 / private sponsor
EUR 15 000 / Baikal Cinema own funds
EUR 10 000 / Roast Beef Productions own funds



Somewhere in the mountains of Oregon, a tiny community lives quietly in the shadow of Bigfoot, seeking comfort in nature and one another while struggling with life's challenges.

On a hauntingly beautiful property, hidden somewhere in the mountains of Oregon, are horses and hippies, kids and vintage vehicles, ex-cons and Bigfoot hunters. A plethora of charismatic, strong-willed, outspoken individualists. 70-year-old Steve is a hard-working and kind-hearted landlord who allows his renters to be late with the rent or sometimes not pay at all. One of Steve's renters, 30-year-old Amber, lives in an old school bus. She is the woman Steve can't stop loving, although their romance has ended. Buzz has come here from far away, and after several dark passages in his life now isolates himself in a tent, nurturing dreams of a mountain expedition with his wounded mule Daisy. Buzz has only a few belongings to his name. Ron spent a decade in prison for car-theft, and now dwells in a simple forest cabin with Gale, whose father is suddenly rushed to hospital. Gale's young son Robert follows his own creative streak, secretly working on a science-fiction novel, while Sky – an energetic drummer – is deeply convinced, just as Ron and many others here, that

Bigfoot is hiding somewhere in the woodlands. They regularly go searching for him.

Mikael Lypinski approaches this nonconformist community with curiosity and humanism, capturing poetic and humorous moments in the lives of its colourful characters. *Unpaved* is a patchwork of interweaving stories and destinies. A study of time and place, biography and geography that offers a moving insight into an isolated world where Bigfoot exists, drug-addicts are just around the corner and passionate love is easily broken. This is off-grid America, often destitute and derelict, but proud and passionate.

Unpaved is the second part of an American trilogy of documentaries directed by Mikael Lypinski, portraying an unknown, unmanicured part of America.



Director/Co-Producer/Scriptwriter: Mikael Lypinski

Mikael Lypinski was born in Stockholm, Sweden. He graduated from the Directing Department of the Polish National Film School in Łódź, Poland. Mikael has directed hundreds of commercials, several fiction shorts and *Desert Coffee*, a 53-minute documentary filmed in Slab City in Southern California. *Desert Coffee* won the Grand Prix at the Man in Danger documentary film festival in Poland (2018) and a Jury Special Mention at DocsMX in Mexico City. *Desert Coffee* was acquired & broadcast by SVT (Sweden), VGTV (Norway), RSI (Switzerland), TVP (Poland), TV3 (Slovenia) and IFLIX (Malaysia). The film was distributed and screened at select theatres in the USA. Mikael is currently working on another US project, *The Quiet Zone*, filmed in April-May 2019 in Green Bank in the Appalachian Mountains of West Virginia, home to one of the most advanced radio telescopes in the world.



Producer: Małgorzata Koziol

Małgorzata Koziol has been working as producer and production manager for over 10 years with many feature films, TV series, commercials and documentaries in her portfolio. Małgorzata is co-founder of East Beast, a company dedicated to developing and producing films with international potential, currently producing four documentaries and developing a documentary TV series. Małgorzata also provides consulting services on development, co-productions and international strategy, assisting directors and producers with packaging projects, gaining better access to foreign markets and financiers. She has participated in several prestigious European film training programmes (Eurodoc, Sources2, MFI) and numerous international film markets, both documentary and fiction.

Production Company: East Beast

East Beast was set up by two experienced producers, Małgorzata Koziol and Rafał Buks, in 2016. Based in Warsaw, the company is keen to work with international talent to produce films of high quality intended for international audiences. A careful and planned selection of projects allows for full focus and dedication from an early development stage.

Co-Production Company: Salton Sea Films

Salton Sea Films is an independent production company focused on creative documentaries, based in Stockholm, Sweden. *Desert Coffee*, produced by Salton Sea Films Poland, had television / VOD broadcasts & acquisitions in Sweden, Norway, Switzerland, Poland, Slovenia, USA and Malaysia.

Poland
Sweden

LANGUAGE: English
FORMAT: HD
LENGTH: 53 min
STAGE OF PRODUCTION: Production

PRODUCTION COMPANY:
East Beast (Poland)
+48 50422 6624
contact@eastbeast.pl
eastbeast.pl
PRODUCER: Małgorzata Koziol
PREVIOUS FILMS: *Pollywood*, doc, 2019, Poland/US
Letters to A., doc, 2019, Poland/Switzerland
Desert Coffee, doc, 2017, Poland/US
13 Summers Underwater, doc, 2017, France
Aldona, doc, 2012, Poland

CO-PRODUCTION COMPANY:
Salton Sea Films (Sweden)
CO-PRODUCER/DIRECTOR/
SCRIPTWRITER: Mikael Lypinski
PREVIOUS FILMS: *The Quiet Zone*, doc, 2019, Poland/Denmark/US
Desert Coffee, doc, 2017, Poland/US
Mr. Steven's Bar, doc, 2015, Poland/US

PREVIOUS MARKETS: DOC LAB Poland
Co-Production Market, Krakow Film
Festival, 2019

YEAR OF RELEASE: 2020
BUDGET: EUR 110 000

Financial sources:
EUR 10 000 / private investment

Decision makers

23rd Baltic
Sea Forum
for Docs

Isabel Arrate Fernandez

IDFA BERTHA FUND, THE NETHERLANDS



Isabel Arrate Fernandez finished her MA in Film Studies from the University of Amsterdam in 1996, and worked in festival production, programming and film financing. Since 2002 she is head of the IDFA

Bertha Fund, and responsible for general policy and activities. She is a member of the selection committee, oversees the mentoring of supported projects, and regularly participates as a consultant in workshops and pitching forums. The IDFA Bertha Fund has developed into an internationally-renowned institution with a broad network supporting over 600 documentaries projects and film organisations in Africa, Asia, Eastern Europe, the Middle-East and Latin America. The fund has facilitated notable successes with supported films such as Academy Award nominee for Best Documentary: *Of Fathers and Sons* (Talal Derki, 2017), *Kabul, City in the Wind* (Aboozar Amini, 2018) opening film IDFA 2018, *Talking about Trees* (Suhaib Gasmalbari, 2019) winner Best Documentary Glashutte Award 2019 at Berlinale.

Christa Auderlitzky

FILMDELIGHTS, AUSTRIA



Film professional in distribution and programming, Austria. 1993-2001. director Filmhaus Stöbergasse, Vienna. Academic studies: Theatre-, Film- & Media Science, University of Vienna.

1996-2001, acquisition & marketing for Polyfilm distribution. 2003-2008, artistic director of Austrian Filmgallery (art-house cinema, exhibition hall dedicated to film, film digitalization). 2004-2014, lector at the Institute for Theatre-, Film- & Media Science, University of Vienna. Since 2010, owner and founder of Filmdelights, an innovative sales and distribution company for classical (theatrical, TV, Pay TV, DVD) and digital film distribution. With passion for differently and well-told stories, sensibility and humour, we believe in films that increase awareness in various ways. Customized cross-marketing and distribution strategies support our goal to exploit the optimal commercial potential of each individual film. We also offer our know-how for filmmakers and producers to advise them in finding their audience.

Margit Balogh

EODOCS, THE NETHERLANDS



Margit Balogh (1966) is editor-in-chief at EO. Prior to starting her job at EO in September, 2019, she made documentaries for Dutch National Television for over 25 years. Her documentaries focus on topics

related to human rights and ethical dilemmas. She dives deep into the topics, which results in, for instance, a series on human trafficking and forced prostitution in the Netherlands, as well as providing an inside view on Dutch youth care and crime. Balogh has always focused on creating a sustainable impact and has set up several projects in regards to this focus. EOdocs (formerly known as IKONdocs) looks for creative documentaries in 4 main subject areas: faith & philosophy, human rights near and far, hope & forgiveness and earth & environment. EO-Docs is committed to social impact and high artistic quality while trying to reach a broad audience.

Agnė Biliūnaitė

LRT, LITHUANIA



Agnė Biliūnaitė became Culture Editor in Chief at Lithuanian National Radio and Television (LRT) in June 2019. In 2015-2019 she was appointed as a Lithuanian Culture Attaché to China and South Korea.

Before that she worked as Head of Creative Practitioners at the national *Creative Partnerships* project, Assistant Producer at the Lithuanian National Opera and Ballet Theatre, and contemporary dance expert and critic. She has a MA in Culture Management and Culture Politics. Lithuanian National Radio and Television (LRT) is a non-profit public broadcaster that has been providing regular radio services since 1926 and television broadcasts since 1957. The aim is to serve public interest, to create and broadcast educational, cultural and entertainment programs. LRT operates three national television, three radio channels and an internet portal. It also provides satellite and live internet broadcasts, radio and television podcasts. In 1993, LRT joined the European Broadcasting Union (EBU). LRT provides assistance to foreign broadcasting companies covering events in Lithuania.

Ulrich Brochhagen

MDR, GERMANY



Dr. Ulrich Brochhagen, born in 1961, studied history and political science in Cologne and Munich. Graduated as a Dr. Phil. in 1993. After freelance work for different newspapers and for the BBC,

London, he became an editor at the MDR. Ulrich Brochhagen leads the department of history and documentaries at the MDR. He is Chairman of the working committee for history of ARD and the Arte representative for the MDR. Mitteldeutscher Rundfunk (Central German Broadcasting, MDR) is the public broadcaster for the federal states of Thuringia, Saxony and Saxony-Anhalt. Established in January 1991, its headquarters are in Leipzig and Halle, with regional studios in Dresden, Erfurt and Magdeburg. MDR is a member of the ARD consortium of public broadcasters in Germany. MDR broadcasts its own television and a number of radio channels to the three states it serves, and also contributes programming to the first German TV channel (Das Erste) and to ARTE.

Neraida Cukali

RTSH, ALBANIA



Since its launch in December 2016, Neraida Cukali is editor-in-chief of RTSH MOVIE & DOCU TV channel. She has been working in media for many years as an editor, journalist and producer in private radio and

TV channels in Tirana, before starting at RTSH. Albanian Public Television, RTSH, is the only public broadcaster in Albania, founded in 1960 in Tirana, and was for a long time the only broadcaster in the Albanian territory. In the past 3 years it has enlarged its platform adding 12 free new digital TV channels and 5 radio stations, aiming to offer the public a large variety of programs. One of the recently-opened channels is RTSH MOVIE & DOCU TV channel, a 24/7 digital channel that broadcasts a large selection of foreign documentaries and movies in Albania. For the moment, the channel broadcasts all genres of documentaries, docu-series and movies, and has fast-growing audience interest.

Aleksandra Derewienko

CATS & DOCS, FRANCE



Aleksandra is Sales Manager in the Sales and Acquisitions department of CAT&Docs, a Paris-based sales agent company specializing in promoting and distributing internationally documentaries from

all over the world. CAT&Docs is run by Catherine Le Clef. CAT&Docs is looking for original documentaries, always associated with a high standard of content and form. Pertinent and impertinent films on topical questions and timeless subjects; documentaries that are carefully researched; documentaries that rigorously explore the subject matter, that are audacious, open to the diversity of the world and have their place within the international scene; documentaries that question the world and propose new ways of looking at it. Documentaries that keep us from closing our eyes. Rigor, respect, curiosity, diversity and innovation: the editorial choices of CAT&Docs must meet the demands of international markets. CAT&Docs latest acquisitions include: *Buddha in Africa, Confucian Dream, Duck Academy, Once Aurora, Our Time Machine, The Last Male on Earth, The Magic Life of V, Transnistria, Winter's Yearning*, to mention a few.

Tijana Djukic

TASKOVSKI FILMS, UK



Tijana holds a degree in Art History, and has 15 years of experience in the cultural & cinema sector in political and operational functions. Since the beginning of 2015, Tijana has worked at Taskovski Films as

head of sales and acquisitions as well as creative producer on selected film projects. Taskovski Films welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. We have a passion for discovering new talent and author-driven stories in the fields of arts and culture, history, society, the environment and politics, while still maintaining a high criteria when it comes to production value, content and form. Taskovski Films works with some of the finest creators today, including European Academy Awarded directors Audrius Stonys and Helena Trestikova, Oscar winner Tilda Swinton, Oscar nominee Kristi Zea, as well as Cannes winner Radu Jude.

Karlo Funk

ERR, ESTONIA



Karlo Funk is a film journalist and professional currently acquiring documentaries for Estonian Public Broadcasting (ERR). He has worked as head of development and production at Estonian Film

Foundation, headed the Estonian Institute, and managed acquisitions at the telecom company Telia. Among other projects, he is running Estonian Film Days in Madrid and co-managing the European genre film development initiative European Genre Forum. ERR operates 3 TV channels in two languages and 5 radio stations. The documentary films are broadcast mainly on the second channel ETV2, with slots for creative documentaries, arts, history and popular science. Documentaries on current affairs and nature are programmed on the main ETV channel. While the focus of ERR is not on commissioning and co-production, we are seeking to support documentary filmmaking within the limits of the available resources.

Aleksandar Govedarica

SYNDICADO, CANADA



Aleksandar Govedarica was born 1987 in Sarajevo, graduate of University of East Sarajevo as well as Vancouver Film School. He started working as a film programmer at Kriterion Sarajevo, the only art-

house cinema in Bosnia and Herzegovina. Aleksandar was part of the organizing committee of the Serbian Film Festival in Vancouver. With three years of previous experience in sales and distribution, Aleksandar runs the Toronto-based world sales and production company Syndicado. He produced two documentary films and has experience in all aspects of filmmaking including directing. Aleksandar is tutoring at workshops such as Dok Incubator, East Doc Platform and Duna Dock.

Gitte Hansen

FIRST HAND FILMS, SWITZERLAND



Gitte works on daily basis with project development, executive producing, financing & marketing strategy, and sales & acquisition of non-fiction films/series. Recent titles she executive-produced for

FHF include *Humanity on Trial* (by Jonas Bruun, Hansen & Pedersen with DR, SVT, YLE, RUV, IKON), *A Thousand Girls Like Me* (by Sahra Mani, Marmita & Les Fils du Tambour de Soie with Sundance, Bertha, Chicket & Egg, RTS, UR, RTBE, GNT, WMM, Al Jazeera, ORT, Mubi, EBS). Gitte is head of acquisitions at FHF. Previously she worked on the international distribution of feature films, production at DR, and film promotion at FkN. She serves as lecturer/moderator at events such as Nordic Forum, DOK incubator, EDN workshops, Crossing Borders, Pitching du Réel and Greenhouse. Gitte has served on juries at international film festivals and holds a MA in Film & Rhetoric from the University of Copenhagen.

Liene Kalnaella

LTV, LATVIA



Liene Kalnaella is acquisition manager at Latvian Public Television (LTV). She selects films for the main documentary slots of LTV1 and LTV7, on the topics of current affairs, lifestyle, science,

natural history, travel and adventure, as well as creative documentaries. She also selects fiction films. Kalnaella is a member of the jury of the documentary film project *Latvian Code*, a series of documentaries selected through a project competition organized by LTV. She has directed several documentaries, including *Tev, Rūķi!* (2016), which was awarded the Best Debut prize at the National Film Festival. LTV is a state-owned public service television. The company is funded by grant-in-aid from the Latvian government (around 60%), with the remainder coming from television commercials. LTV operates two channels, LTV1 in Latvian, and LTV7 in Latvian and Russian. LTV1 is the annual broadcaster of Eurovision in Latvia; LTV7 broadcasts many sporting events such as the Olympics. In 2017, LTV launched an online channel Visiem LTV (VISIEMLTV.LV) for foreign viewers, mostly targeting the Latvian diaspora. The programming is a mix of LTV1 and LTV7 broadcasts that are not restricted by copyright laws.

Anas Khelawy

AL JAZEERA, QATAR



Anas Khelawy is a Senior Producer commissioning for Al Jazeera Documentary Channel. Before taking this position in 2014, he produced documentaries for Egyptian TV/ Nile News Channel, and served as production manager on several feature and documentary films. He joined Al Jazeera Media Network as an associate producer in 2005, and assisted launching Al Jazeera Documentary Channel in 2007. Al Jazeera Documentary Channel is a pan-Arab satellite Arabic language film and documentary channel, and a branch of the Al Jazeera Media Network based in Doha, Qatar. It aims to provide viewers with high-quality documentaries, which cover and analyse a breadth of topics, including history, science, politics, art, and travel. The channel produces 15% of broadcast material in-house, while obtaining the rest from Arab and global producers. It also co-produces documentaries for Al Jazeera Arabic and assists in producing documentaries for other Al Jazeera channels such as Al Jazeera English. The channel was the first of its kind in the Arabic-speaking world. The aim of the Production Department is to commission documentaries from around the world that deal with human stories, people, environments and their interaction with each other, in order to bring viewers to the heart of fascinating stories. We are looking for documentaries that have credible content, tell genuine stories, explore major current affairs around the world and above all, respect the cinematic language. We are looking for modern and original story-telling approaches that reflect the target themes.

Jo Lapping

BBC, UK



Jo Lapping is an experienced broadcast Executive and Producer with a strong track record in commissioning and acquiring distinctive international content for BBC audiences. With over 20 years of experience, Jo has worked as the Strand Manager for Storyville, the BBC's multi award-winning feature documentary strand and as a pan genre buyer and producer for BBC Factual Commissioning. Jo has been involved with over 600 documentary projects including: *The Furthest*, *The Cult that Stole Children*, *Kings of Pastry*, *The Chinese Mayor*, *The Great Hip Hop Hoax*, *If A Tree Falls* and *Knuckle*.

BBC is a British Public Service broadcaster with television, radio and online services that cover the nations and regions of the UK.

Hidetoshi Nakamoto

NHK, JAPAN



Hidetoshi Nakamoto is a Senior Producer currently working for NHK World Documentary, developing, commissioning and co-producing more than 100 documentary films every year. He has worked as NHK documentary director since 1991, covering a wide range of affairs for the news and documentary programs. Commissioned Titles: *Why Slavery*, *ISIS Leaks*, *Cleaners*, *Wandering Chef*, *The Last Ring Ladies*. Strand/Genre: current affairs, politics, social issues, environment, science, technology, modern history, health, human interest, sports and experimental documentaries. Length: one-hour. NHK, Nippon Hoso Kyokai (Japan Broadcasting Corporation) is Japan's only public broadcaster. As a public broadcaster funded by fees received from TV viewers, NHK delivers a wide range of impartial, high-quality programs, both at home and abroad.

Lars Säfström

SVT, SWEDEN



Lars Säfström works for the Swedish Public Service SVT, Sveriges Television, as a commissioning editor in the documentary department in Stockholm. He has a background as a documentary film editor, filmmaker and producer, who has worked with documentaries since the seventies. He has also worked with light entertainment and as head of the SVT drama department in the early nineties, and head of programmes in the southern district of SVT in Malmö. He commissions and buys documentaries for three major slots: Current Affairs, Sunday 22:00, Feature documentaries, Mondays 22:00, and mainly Swedish documentary films, Fridays 21:00. SVT also has a culture documentary slot primetime Fridays.

Markéta Štinglová

CT, CZECH REPUBLIC



After graduation from the Film and Television Faculty of the Academy of Performing Arts in Prague (FAMU), Markéta joined the production company K2 Ltd. as an executive producer, focused mainly on documentaries about people whose personal stories were influenced by the political events of the 20th century in Central Europe. Since 2001 Markéta has been working for Czech Television in various positions. She was in charge of co-operation within the EBU, fundraising/financing TV projects from EU funds and others. Currently she works as Head of International Co-productions and is responsible for international co-operation across genres. After the conclusion of the Association Agreement with ARTE in 2013, she is in charge of co-operation between CT and ARTE and periodically attends ARTE programme conferences. Markéta also participates in international co-production and pitching forums and she is also occasionally a member of festival juries (Rose d'Or, Banff Festival, etc.) where she represents Czech Television. In 2016 she was elected to the Bureau of the EBU Documentary Experts Group. Czech Television is a public service broadcaster in the Czech Republic. Currently Czech Television is broadcasting 6 programmes on 5 Channels.

Sergei Trofimov

CURRENT TIME TV, US



Sergei Trofimov is a Prague (Czech Republic) based media professional focused on TV-series and documentary acquisition, production and distribution. Sergei graduated from the Baltic Film and Media School (Tallinn, Estonia) with a bachelor in Cross-media Production. During the last 15 years, Sergei was involved in audio-visual production across different media platforms such as print, online and video. He worked as a professional press photographer for Estonian outlets and news agencies such as Xinhua, RIA Novosti, Scanpix; producer and cameraman for TV shows and documentaries, and has editing and filming skills. In the period from 2015-2017, Sergei worked for Estonian Public Broadcasting as an acquisition executive acquiring features, animation and documentaries for ETV+ (channel in Russian). From 2017 Sergei works for Current Time TV (Radio Free Europe/Radio Liberty) as an acquisition &

commissioning manager. Funded by the U.S. Congress, and led by Radio Free Europe/Radio Liberty in co-operation with Voice of America, Current Time has gathered top-rate independent journalists to deliver the news from Russia, Ukraine, Central Asia, the Baltics, Europe, and the United States. And with 100 new titles per year, Current Time offers the largest compendium of Russian-language documentaries.

Jenny Westergard

YLE, FINLAND



Jenny Westergard graduated as a journalist from Helsinki University and has been working for YLE since 1985. She is currently working as Commissioning Editor for documentary films in the YLE co-production department. She is commissioning and acquiring for the YLE Fem/Teema broadcast channel, and also serving the online platform YLE Areena, focusing on contemporary, human-interest stories with strong visual style, interesting storylines and good characters set in a social, political or philosophical context. YLE is the national public service broadcasting company in Finland with duties laid down by law. YLE operates 3 national television channels, 6 radio channels, and a growing internet service. YLE ranks first in television viewing in the country. YLE is a limited company mainly owned by the Finnish state and since 2013 financed by taxes. YLE is a media company free from commercial and political affiliations, and its programs carry no advertising. YLE was established in 1926 and joined the EBU, the European Broadcasting Union, at the very beginning in 1950.

Tutors

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Natalia Arshavskaya

CURRENT TIME TV, USA



Natalia Arshavskaya was invited to the Acquisition & Commissioning Department of Current Time TV in August 2016, after two years of heading the Documentary Department at Antipode Sales & Distribution. Natalia is in charge of selection and acquisition of the best international documentaries for the Realnoye Kino (Real Cinema) strand of Current Time TV, which aims to make the world of documentaries more familiar to Russian-speaking audiences. Since 2017 Natalia is also Commissioning Editor with 12 films commissioned so far. Among them are multi-award winning *Putin's Witnesses* by Vitaly Manski and the highly anticipated *State Funeral* by Sergei Loznitsa (to premiere in Venice IFF). Among directors Natalia is working with as Commissioning Editor are also prominent first- and second-time filmmakers. The films *Home Games* by Alisa Kovalenko and *Heat Singers* by Nadia Parfan, commissioned by Current Time TV, are active participants in international film festivals.

Mandy Chang

STORYVILLE, BBC, UK



Mandy is the Commissioning Editor of Storyville, the BBC's pioneering global feature documentary strand. It showcases the world's best documentaries – dealing with big issues of our time and with stories that resonate universally. For over 20 years, Storyville has aired acclaimed films such as: *India's Daughter*, *City of Ghosts*, *Blackfish*, *Death on the Staircase*, *OJ: Made in America*, *Notes on Blindness* and *Man on Wire*. Many of these films have won Oscar, Grierson, Emmy, Peabody and other prestigious awards. Mandy is from a filmmaking background and herself has brought award-winning films to public television viewers, both as a commissioner (at ABC Arts) and filmmaker. During her time at Storyville Mandy has overseen and delivered to the BBC series such as *The Fourth Estate* and *Why Slavery*, as well as single films, *Under the Wire*, *Last Men in Aleppo*, *The Death of Ratko Mladic*, *Trophy*, *A Northern Soul* and *The Cleaners*, which premiered at Sundance and won the Prix Europa. She is a passionate advocate of public service broadcasting with its remit to support independent, diverse and creatively authored storytelling for audiences, and to nurture new talent in a culture dominated by commercial imperatives.

Anna Eborn

FILM DIRECTOR, SWEDEN



Anna was born in 1983 in Sweden. Her debut documentary *Pine Ridge* (76 min, Adomeit Film) was selected for the Official Selection at Venice IFF 2013, and won the Documentary Dragon at Gothenburg IFF 2014. As a result of CPH:LAB, Anna and Oscar Ruiz Navia co-directed *Epifanía* (73 min, Plattform Production / Contra Via Films) a hybrid/fiction, which premiered at Busan IFF in South Korea 2016. *Lida* (89 min, Adomeit Film / Momento Film) premiered in competition at CPH:DOX and Visions du Réel 2017. Anna's fourth feature, *Transnistria* (95 min, Momento Film, Adomeit Film & Clin d'oeil) premiered at Rotterdam IFF 2019, where it won the Big Screen Award and later also a Dragon for Best Documentary in Gothenburg and Best Nordic Documentary at Oslo Pix. This year Anna also received an Honorary Award for her work as a director at Nordic/Docs in Norway. Anna is educated at the Academy of Dramatic Arts in Stockholm and at Valand Academy of Arts in Gothenburg. Aside from directing, Anna is always her own sound engineer on set and also editor. Her latest three movies have been shot on 16mm. As a tutor, Anna's skills are on methods during development, shooting and editing.

Aleksandar Govedarica

SYNDICADO, CANADA



Aleksandar Govedarica was born 1987 in Sarajevo, graduate of University of East Sarajevo as well as Vancouver Film School. He started working as a film programmer at Kriterion Sarajevo, the only art-house cinema in Bosnia and Herzegovina. Aleksandar was part of the organizing committee of the Serbian Film Festival in Vancouver. With three years of previous experience in sales and distribution, Aleksandar runs the Toronto-based world sales and production company Syndicado. He produced two documentary films and has experience in all aspects of filmmaking including directing. Aleksandar is tutoring at workshops such as Dok Incubator, East Doc Platform and Duna Dock.

Phil Jandaly

FILM EDITOR, SWEDEN



Phil has been an editor for the last 20 years, starting in fiction before firmly landing in documentary. Part of award-winning international productions such as *Prison Sisters*, *Killing Time*, and *Missing Fetine*, he also works as a rough-cut consultant and has been part of the films *Liberation Day*, *Home Games*, *How Big is the Galaxy*, and more. Working out of Sweden, his projects have originated in places as far afield as Serbia, Kenya, France, Russia, and beyond. He has travelled the world as a tutor with EDN, B2B Doc, and independently, helping filmmakers develop their projects and giving master classes on pitch pilot trailers, the craft of storytelling through scripting and editing, and the genius of sticky notes. Phil blogs about documentaries and technology on his Storysmith blog, and hopes to one day run a marathon.

Tue Steen Müller

DOCUMENTARY CONSULTANT, DENMARK



Tue Steen Müller has worked with short and documentary films for more than 20 years on the Danish Film Board – as press secretary, head of distribution and information, and as a commissioning editor. He's the co-founder of the Balticum Film and TV Festival, Filmkontakt Nord and Documentary of the EU. Müller has frequently been on the juries of various European short and documentary festivals, and given courses and seminars on documentaries in more than 30 countries. He has received multiple awards for his work with film: the Danish Roos Prize in 2004 for his contribution to Danish and European documentary culture; an award for promoting Portuguese documentaries in 2006; the EDN Award for "outstanding contribution to the development of European documentary culture" in 2014; the Cross of the Knight of the Order of Merits to Lithuania in 2016. From 1996 to 2005 Müller was director of the European Documentary Network. From 2006 he has been a freelance consultant and teacher in workshops, including Ex Oriente, DocsBarcelona, Archidoc, Documentary Campus, Storydoc, Baltic Sea Forum, Black Sea Doc Stories, 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 in Bolzano, Italy. Müller has written multiple articles for national and international newspapers and magazines and writes (almost) daily about documentaries in English on www.filmkommentaren.dk.

Mikael Opstrup

DOCUMENTARY CONSULTANT, DENMARK



Mikael Opstrup has worked as a producer for most of his professional life, but began in distribution and theatrical release of documentaries in the 1980s. In 1988 Opstrup studied screenwriting at Danish Film School. He worked as a freelance producer through the 90s and co-director of the festival Films from the South from 1995-1998. In 1998 Opstrup joined the Danish Film Institute and worked there as production adviser until 2002. He attended EAVE in 1998, and was co-owner and producer at Final Cut Productions in Copenhagen between 2002 and 2008, where he produced a number of international documentaries. Opstrup served as Executive Committee Member, Chairman of EDN, and from 2011-2019 as EDN Head of Studies and editor of the EDN Co-production Guide. Opstrup now works as a specialist in project development, trailer consultancy, co-productions, workshop planning & tutoring, and has worked as such on more than 40 international documentary events.

Ove Rishøj Jensen

PARADIDDLE PICTURES, DENMARK



Ove Rishøj Jensen is a documentary mentor, consultant, producer, outreach manager and owner of Paradiddle Pictures. Ove has a master in film studies with additional studies in cultural journalism and humanistic computer informatics. With over 15 years of experience in the international documentary sector, he has an advanced network within all parts of the industry. He gives lectures and run workshops about project development, international financing, co-production, impact, outreach and distribution. From 2003 to 2019 Ove worked for EDN, programming and producing a number of events such as the EDN Pitch Pilot Workshop, Docs in Thessaloniki, RealYoung, DocPro

Tehran and EDN market activities at European Film Market/Berlinale. He has moderated pitches at IDFA Forum, MipDoc and Sunny Side of the Doc. In addition, he has collaborated with a large number of documentary organisations and festivals with tailor-made master classes, seminars and workshops for special events and occasions. Since 2011 Ove has also worked for the Swedish production company Auto Images starting the cooperation through outreach and audience engagement for *Harbour of Hope*. This extended into similar work with *Every Face Has a Name*, resulting in a large digital outreach campaign to identify and gather details on Holocaust survivors. He has also been involved in the production of *Every Face Has a Name*, *Cutting Loose* and *Patriotic Highway*. He is currently working on several international projects together with director Magnus Gertten and the documentary debut of World Press Photo awarded photographer Åsa Sjöström. He also heads production of the first VR project from Auto Images entitled *Moment of Freedom*, which will use unique archive methods in virtual reality. Ove serves as Chairman of the Nordic screening initiative Doc Lounge, international advisor for Chinese Fresh Pitch and European content consultant for the American Getting Real conference.

Alex Szalat

DOCS UP FUND, FRANCE



Alex Szalat was a commissioning editor for the Geopolitical Europe and Society department of ARTE France 2005-2008; from 2008 to 2011 he was in charge of the Current Affairs, Social Issues and Geopolitical department. From September 2011 until March 2019 he was Deputy Head of the Society and Culture department of ARTE France. Szalat began his career in film in 1977 as a director of short films, documentaries and TV series. His filmography is extensive, covering a full-range of aspects dealing with European life, culture and society. In 1987, Alex Szalat founded KS VISIONS, an independent producers' company that has produced over a hundred documentaries, films and TV series for Canal+, ARTE, FR3, FR2, TF1, Planète, IBA, RTBF, VRT and Dutch Channel 1, amongst others. He is now developing a project which aims to fund documentaries about human rights – Doc's Up Fund.

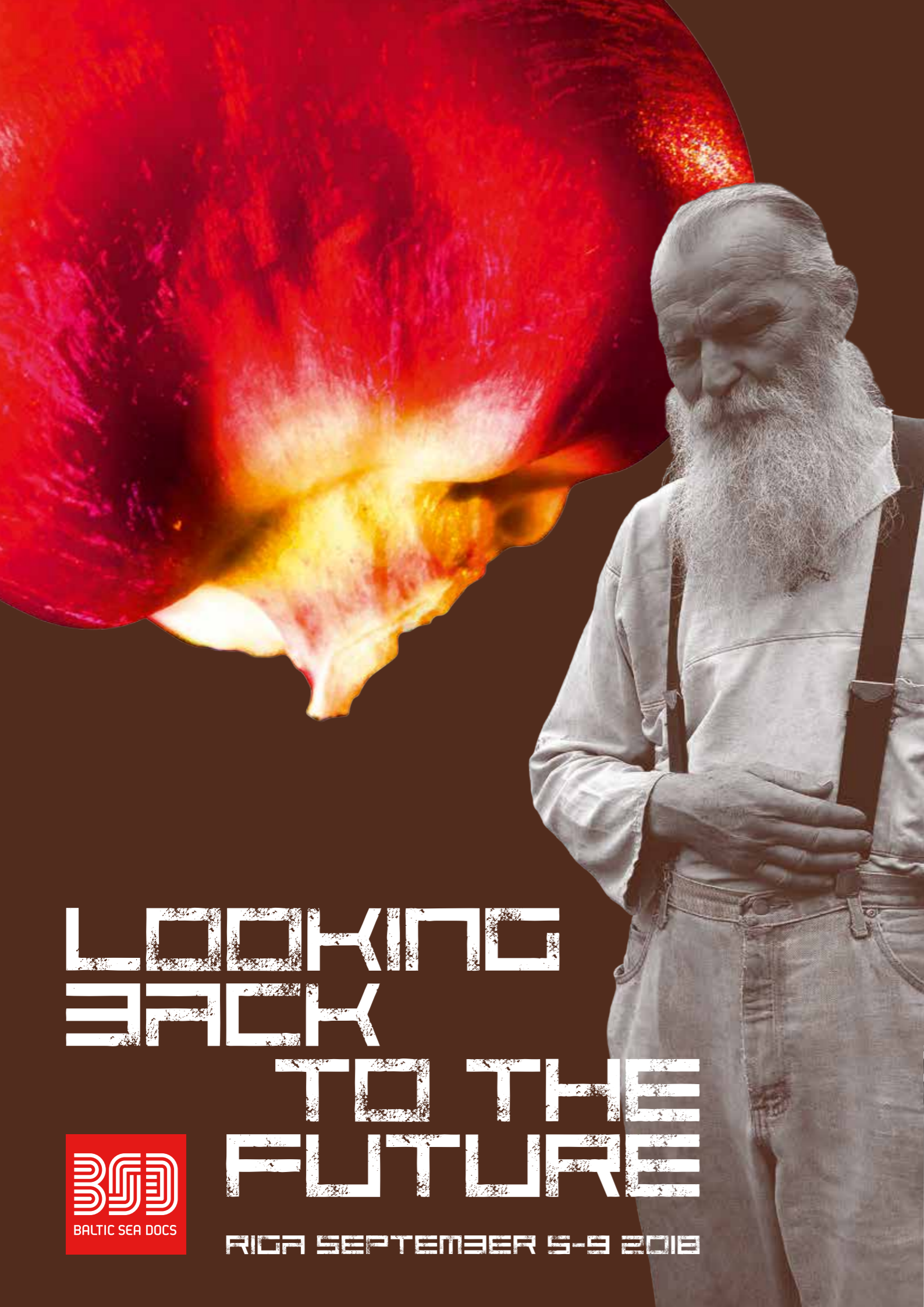


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DELFI



CINAMON

