

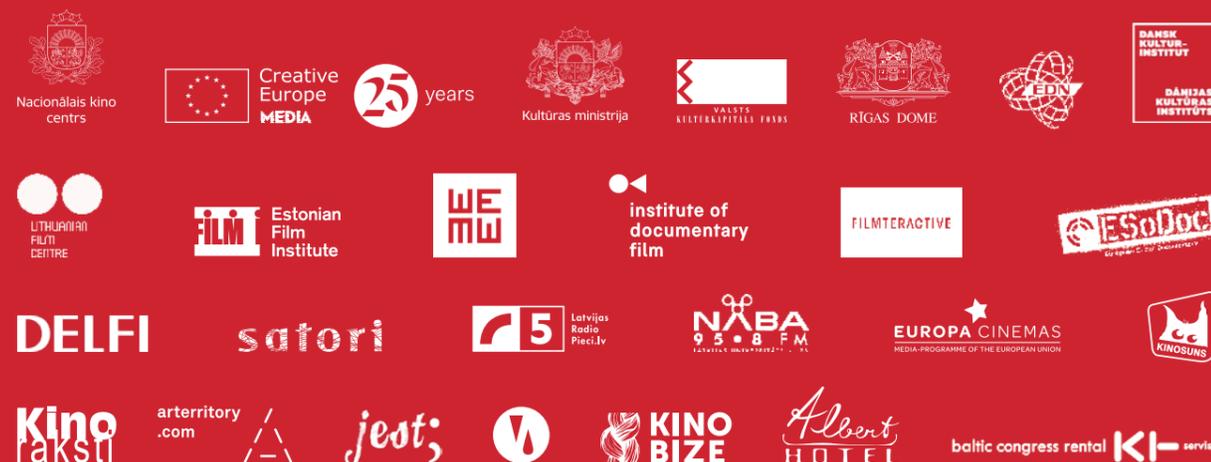
BEYOND

GOOD AND EVIL

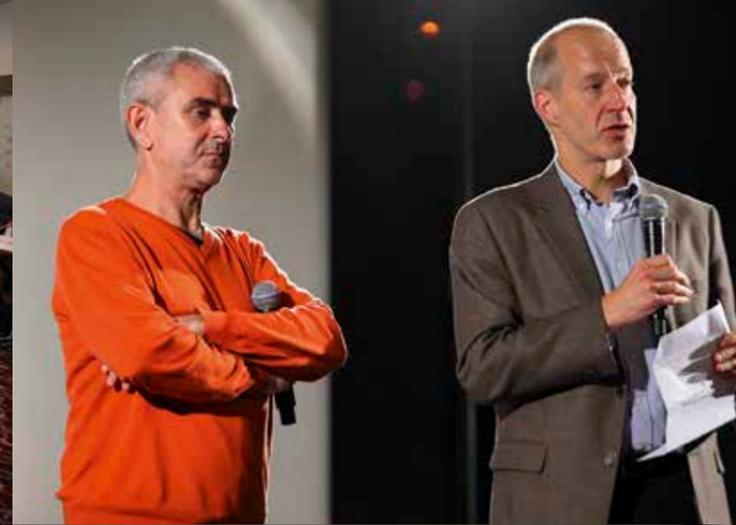


RIGA LATVIA SEPTEMBER 7-11 2016

20 YEARS OF BSD



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THE Baltic Sea Docs tradition began 20 years ago. If at that time the documentary film as a genre belonged more to an alternative world representation and was of interest to a narrower segment of society, then today it has become the main discussion platform for an understanding of the present, a reality check and a vehicle for the movement of quality information. The viewing audience has also grown considerably. This is proven not only by the activities of the Baltic Sea Docs over the years, but also by data from the UNESCO Institute for Statistics, which show a yearly increase in the number of documentaries created worldwide¹.

In marking the BSD's anniversary, the title of the film programme –

Beyond Good and Evil – has been very aptly chosen. And just as wonderful is the selection of documentary films, which, through the use of contemporary language and modern-day realities, demonstrate what documentary film means for the present-day. The film bouquet on offer – with its anatomy of terrorism, the perspective of a would-be suicide bomber and analysis of terrorist organizations, contemporary society's loneliness and the complicated daily life of an autistic child, cultural interaction and the individual battle for a better life – and other truly worthy films, answer this question superbly.

The purpose of documentary films is to make one think, to make one change their habits, to broaden one's scope of understanding and to call for action. This is exactly how documentary films differ from feature films and television news – they address the viewer personally, without creating the illusion that the world will change, but rather placing the choice in front of each

individual. Each of us can change and make our decisions, because in any case, everything in the world exists beyond good and evil. Furthermore, each of us is best characterized by the decisions we make.

I want to thank all the previous and current BSD participants, as well as the film programme audiences for their participation and involvement in this event. The professional high quality nurtured and elevated over the years, the carefully crafted film programme and the variety of countries and directors involved, has made the Baltic Sea Docs a worthy player, gaining its noteworthy place alongside other international events for documentary film creators. I wish the Baltic Sea Docs to continue to be a significant meeting place for directors, film distributors, television representatives and viewers!

DACE MELBĀRDE

Minister for Culture of the Republic of Latvia

Photo: Jānis Deinats



IN THE ZONE OF FRAGILITY

This year marks the 20th occasion of *Baltic Sea Docs* – a warm greeting to the *Baltic Sea Docs* guests, participants, viewers and the Forum team! A lot has changed over the course of *Baltic Sea Docs* existence, and also during the eleven years that the Forum has been taking place in Latvia. During this time the world has become less small, and its farthest reaches – easily accessible and graspable – both virtually and in real life – but it has also become exceedingly fragile. This dramatic fragility and civilization's problem zones are markedly present in this year's documentary film programme. Nine stories – films whose themes cover terrorism – the modern-day challenge for Europe and the world – as well as each individual's

Photo: Kristaps Kalns

existential problems. It's possible that this is one of the most acute of all the *Baltic Sea Docs* programmes, in which the world's fragility and humanity's global confusion has left its "imprint" on these specific, talented author-driven documentary films.

A young person – an Islamic terrorist, a young girl – and Afghan rapper, a preacher from Mariupol, a world-famous New York City intellectual, musical icon Laurie Anderson (she is the face of this year's *Baltic Sea Docs* poster), tango veterans – these are just some of the protagonists of this year's *Baltic Sea Docs* film programme. What do they and we have in common? The fragility of each individual's space and our common space, the space in which humans engage with their egos, ambitions, their delusions

and existential confusion.

The entire film programme, aimed at the Latvian viewer, is full of fragility, smarting and unanswered questions affecting contemporary humans. Many of the *Baltic Sea Docs* project authors are also searching for their answers and their stories, those, that will help the world retain its equilibrium. Smart and talented documentary films allow us to glimpse and perceive slivers of reality, and prevent us from losing our balance.

May you have great success in creating them! And have a lovely *Baltic Sea Docs* anniversary!

DITA RIETUMA

Director, National Film Centre of Latvia

¹Diversity and the film industry. An analysis of the 2014 UIS Survey on Feature Film Statistics, 2016. Information Paper No. 29, UNESCO Institute for Statistics, March 2016, p.23. <http://www.uis.unesco.org/culture/Documents/ip29-diversity-film-data-2016-en.pdf>

WEDNESDAY SEPTEMBER 7

18.00 DUGMA: THE BUTTON 16+

Dir. Paul Refsdal, *Medieoperatørene AS*, 58 min, 2016, Norway/Syria

After the screening – a discussion on refugees and terrorism with film director Paul Refsdal. Moderator: journalist Gustavs Terzens

21.00 HEART OF A DOG

Dir. Laurie Anderson, *Canal Street Communications*, 75 min, 2015, USA/France

THURSDAY SEPTEMBER 8

18.00 DON JUAN

Dir. Jerzy Sladkowski, *Ginestra Film*, Made, 92 min, 2015, Sweden/Finland

After the screening – meet with film director Jerzy Sladkowski and Līga Bērziņa, Chairwoman of the Autism Society of Latvia

21.00 SWEDISH THEORY OF LOVE 16+

Dir. Erik Gandini, *Fasad Cine AB*, 90 min, 2015, Sweden

FRIDAY SEPTEMBER 9

18.00 ALMOST HOLY

Dir. Steve Hoover, *The Animal/Orchard*, 100 min, 2015, USA/Ukraine

After the screening – meet with film director Steve Hoover and Ilona Bičevska, Director of Youth organisation Avantis

21.00 SONITA

Dir. Rokhsareh Ghaem Maghami, *TAG/TRAUM/Intermezzo Films*, 91 min, 2015, Germany/Switzerland/Iran

SATURDAY SEPTEMBER 10

11.00 OUR LAST TANGO

Dir. German Kral, *Lailaps Pictures/ Horres Film & TV/ German Kral Filmproduktion*, 85 min, 2015, Germany/Argentina

13.00 DUGMA: THE BUTTON 16+

Dir. Paul Refsdal, *Medieoperatørene AS*, 58 min, 2016, Norway/Syria

WARRIORS FROM THE NORTH 16+

Dir. Nasib Farah, *Søren Steen Jespersen*, Made in Copenhagen, 59 min, 2014, Denmark/Somalia

15.00 DON JUAN

Dir. Jerzy Sladkowski, *Ginestra Film*, Made, 92 min, 2015, Sweden/Finland

17.00 SWEDISH THEORY OF LOVE 16+

Dir. Erik Gandini, *Fasad Cine AB*, 90 min, 2015, Sweden

19.00 HEART OF A DOG

Dir. Laurie Anderson, *Canal Street Communications*, 75 min, 2015, USA/France

21.00 BANANA PANCAKES AND THE CHILDREN OF STICKY RICE

Dir. Daan Veldhuizen, *Viewpoint Productions*, 94 min, 2015, The Netherlands/Laos

SUNDAY SEPTEMBER 11

13.00 ALMOST HOLY

Dir. Steve Hoover, *The Animal/Orchard*, 100 min, 2015, USA/Ukraine

15.00 BANANA PANCAKES AND THE CHILDREN OF STICKY RICE

Dir. Daan Veldhuizen, *Viewpoint Productions*, 94 min, 2015, The Netherlands/Laos

17.00 DUGMA: THE BUTTON 16+

Dir. Paul Refsdal, *Medieoperatørene AS*, 58 min, 2016, Norway/Syria

WARRIORS FROM THE NORTH 16+

Dir. Nasib Farah, *Søren Steen Jespersen*, Made in Copenhagen, 59 min, 2014, Denmark/Somalia

19.00 SONITA

Dir. Rokhsareh Ghaem Maghami, *TAG/TRAUM/Intermezzo Films*, 91 min, 2015, Germany/Switzerland/Iran

21.00 OUR LAST TANGO

Dir. German Kral, *Lailaps Pictures/ Horres Film & TV/ German Kral Filmproduktion*, 85 min, 2015, Germany/Argentina

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

ALMOST HOLY

Dir. Steve Hoover, *The Animal/Orchard*, 100 min, 2015, USA/Ukraine



■ Charismatic priest Gennadiy Mokhnenko's mission is to take homeless, drug-addicted youth off the streets of Mariupol, Ukraine. Mokhnenko's approach, practically forcing the youth into the shelter he established in 2000, called the Pilgrim Republic, invokes controversy, and that is why he has to deal with miscomprehension from both the locals and officials. Still, as Gennadiy's accomplishments have offered many homeless youth a way out of a seemingly hopeless situation, society is gradually coming round. The director has created an unusual confessional and provocative journey, invoking the question of whether the end justifies the means.

Mokhnenko's parents were alcoholics. There are on average 50 children at his shelter each day. Latvia leads in Europe with 79% of children under the age of 13 having tried alcohol at least once. In accordance with the observations of narcologists at rehabilitation centres for the under-aged, dependency in minors can develop in as little as a few months.

BANANA PANCAKES AND THE CHILDREN OF STICKY RICE

Dir. Daan Veldhuizen, *Viewpoint Productions*, 94 min, 2015, The Netherlands/Laos



■ The picturesque village in northern Laos attracts more and more visitors. While the backpackers marvel at the authenticity and simplicity of the surroundings, the villagers discover the allure of Western culture and its attractions. Their slow daily rhythm is gradually replaced by hubbub, and

the bustling natives begin to offer the visitors banana pancakes instead of the traditional sticky rice. This flowing and aesthetically captivating film is a poetic story of the interaction of two very different cultures in the era of globalization.

During the Vietnam War the USA dropped more than 270 million bombs on Laos – making it the most heavily bombed country per capita in all of history. Laos only began to develop a tourism industry in the early 1990s, as up until that point Laotians were engaged in coffee production. The country currently has 6.8 million inhabitants, but receives more than 4 million tourists annually.

DON JUAN

Dir. Jerzy Sladkowski, *Ginestra Film/Made*, 92 min, 2015, Sweden/Finland



■ Marina has been diligently playing the role of mother-martyr since her child was born, taking her mildly autistic son from one doctor to the next, and isolating him from society. Although he is currently enrolled in university, 22-year-old Oleg still doesn't live up to his mother's idea of a real man. Wanting to improve the quality of her son's life, which would ensure the most important thing – having a wife and finding a job – Marina subjects Oleg to a string of unconventional treatments. The boy gets into playing the role of Don Juan with his amateur theatre group, but during a session with his psychotherapist he is forced to play a horse, carting the aggressive specialist around the office. The psychological showdown between Oleg and Marina raises the question of the fragile line between normal and abnormal in today's society. At the same time, this is a film about the victory of hope and reason.

Autism is the congenital spectrum of developmental challenges characterized by problems with communication and social interaction. It's believed that Albert Einstein, Sir Isaac Newton, Wolfgang Amadeus Mozart, Charles Darwin, Thomas Jefferson and Michelangelo were all autistic.

DUGMA: THE BUTTON

Dir. Paul Refsdal, *Medieoperatørene AS*, 58 min, 2016, Norway/Syria



■ A film about Al-Qaeda soldiers/ would-be suicide bombers who await their turn to fulfil a mission, known as a *dugma* to the jihadists. Among them is the optimism-filled Abu Qusawara from Saudi Arabia who has never met his small daughter, but is determined to keep the promise he made to his father – to press the button, killing as many of the enemy as possible. In turn, radicalized British convert Lucas dwells a lot on religion, identity and his pregnant wife. Through the director's frank conversations with the young men, the abstract notion of terrorism becomes frighteningly embodied.

In November 2009, Paul Refsdal was shooting a documentary on the Taliban in Afghanistan when he was kidnapped. After spending six days in uncertainty, he converted to Islam, haggled down the ransom amount and called several TV channels and the Norwegian Embassy in search of funds, and was finally freed. Notwithstanding the experience, Refsdal returned to the terrorists to shoot his film.

HEART OF A DOG

Dir. Laurie Anderson, *Canal Street Communications*, 75 min, 2015, USA/France



■ In this metaphysical and deeply personal visual essay, multi-disciplinary artist Laurie Anderson philosophizes on love and death, Buddhist teachings and the changing reality in the world. It's an emotional farewell to her recently departed mother, husband – legendary musician Lou Reed – and her beloved dog, Lolabelle. Anderson's melodic voice-over is interlaced with her music, painting, ►

photographies and amateur video fragments, creating an intense cinematic experience that cannot be categorized, just like Anderson herself.

Convinced that animals are intellectually-blessed personalities just like humans, Anderson taught her rat terrier Lolabelle to paint, play the piano and "sing". It's believed that terriers are among the most intelligent of all dogs – they can comprehend more than 500 words.

OUR LAST TANGO

Dir. German Kral, *Lailaps Pictures/ Horres Film & TV/German Kral Filmproduktion*, 85 min, 2015, Germany/Argentina



■ María Nieves Rego (80) and Juan Carlos Copes (83) are the most famous Argentinean tango pair of all time. Having met as teenagers and later married, they dedicated their entire lives to the temperamental dance. Even upon divorcing, they put their art ahead of their personal issues. Thanks to Juan and María, tango has traversed national boundaries onto the Broadway stage and has conquered the world. Laden with emotional and passion-filled memories, this special tango portrait of a partnership in life and in art is recreated through music and virtuoso dancers, creating an overwhelming desire to learn this form of dance.

Argentinean tango was created in the mid-19th-century through a fusion of African dance elements and local dance forms. Later, after absorbing Spanish, Cuban and other immigrant culture features, tango became popular amongst common folks. At the beginning of the 20th century, tango became the passion of the nobility, and by WWI tango had captured the posh salons of London and Paris. The golden age for tango in Argentina was the mid-1930s – mid-1950s. During the dictatorship of Juan Perón the dance form languished due to the ban of large crowd gatherings. The fall of the military junta in 1983 marked the beginning of a Renaissance period for tango in the country.

SONITA

Dir. Rokhsareh Ghaem Maghami, *TAG/TRAUM/Intermezzo Films*, 91 min, 2015, Germany/Switzerland/Iran



■ If 15-year-old Sonita had a say, then Michael Jackson would be her father and Rhianna her mother. Sonita is an Afghan refugee living in Tehran. While Sonita's family hopes to marry her off for a \$9,000 dowry, happy-go-lucky Sonita works as a cleaner, goes to school in the refugee camp with other teenage girls, and dreams of becoming a rapper. Despite the fact that women in Iran aren't allowed to sing in public, Sonita, armed with rap, starts a holy war against the forced marriage of under-aged girls.

The YouTube clip of Sonita Alizadeh's song "Brides for Sale" has been viewed more than half a million times. The young musician has become a kind of feminist icon in the West – Sonita has been invited to participate in conferences devoted to women's rights, and she has captured the interest of MTV, Teen Vogue and The New York Times.

SWEDISH THEORY OF LOVE

Dir. Erik Gandini, *Fasad Cine AB*, 90 min, 2015, Sweden



■ In 1972 Swedish politicians created a manifesto of a society made up of mutually independent individuals. 40 years later, Sweden has the highest incidence of singles dying alone in Europe, and self-sufficiency has been taken to extremes. Family planning on the Internet, sperm donor needles delivered by bike courier – that's the "love theory" for many Swedes. A visiting Swedish retiree searching for the true meaning of life finds everyday life in an Ethiopian village to be the polar opposite. Is it pos-

sible to breach the gap between the oversaturation of state welfare and a society's willingness to survive?

Latvia opened its first sperm bank in 1999 for the purposes of treating infertility. Even though sperm donors in Latvia remain anonymous, there still aren't enough of them, and a unified donor registry as prescribed by the 2002 Sexual and Reproductive Health Law hasn't been set up yet. Thus it's impossible to control the restriction, as defined by the law, that there cannot be more than three children born in Latvia from one sperm donor.

WARRIORS FROM THE NORTH

Dir. Nasib Farah, Søren Steen Jespersen, *Made in Copenhagen*, 59 min, 2014, Denmark/Somalia



■ In the last several years many European-dwelling Muslim immigrant youths have joined radical Islamist groups. In speaking with Scandinavian youths who have come into contact with recruitment attempts and a father whose son has become a member of an extremist organization, the film's creators attempt to uncover the causes behind this phenomenon. The reasons are neither always unambiguous nor flattering for Western society.

In 1988 in Pakistan, Osama bin Laden formed the terrorist organization Al-Qaeda, who were Muslims fighting the Soviets in Afghanistan. Later Al-Qaeda expands across the globe and enacts countless terrorist acts, including the bombing of the World Trade Centre. In 2004, an Al-Qaeda splinter group in Iraq morphs into the Islamic State, or Daesh, and becomes especially powerful after 2011. They are currently actively fighting in Syria and Iraq. Al-Nusra, another Al-Qaeda splinter group, is also fighting in Syria. Al-Shabaab is the East African militant Islamist youth group currently active in Somalia, also linked to Al-Qaeda. Both Al-Qaeda and Al-Shabaab disassociated themselves from the Islamic State after 2011. Hezbollah is the Shi'a Islamist militant group fighting Israel. They all want to protect Islamic countries from Western influence and infidels, but as a result they are radicalizing Islamic society and sowing fear in the world...

FORUM



PROJECTS



BALTIC SEA DOCS





Abastumani is a small town in Georgia, 20 km from the Turkish border. This breathtaking highland village, famous for its air quality and thermal waters, was a centre for the Romanov family's social life during the Russian Empire. In 1913, the Anti-Tuberculosis Society built a highland sanatorium in Abastumani, including public bathhouses with reading rooms, libraries and marble baths. The pavilion was further extended during the Soviet era. Now the shattered old residence needs serious restoration. The heyday of one of the most beautiful resorts in the Caucasus ended long ago.

Mariam, the film's director, is healthy now and feels fine. But eight years ago the news that tuberculosis had ripped a 13mm hole in her lungs hit her hard. She was isolated from everyone she knew, and was unable to see her small daughter for six months. Her doctor told her that if she didn't show signs of recovery quickly, they would have to send her to Abastumani TB Hospital, high up in the mountains. Most patients though, find themselves in Abastumani TB Hospital at the end of a long road of poverty, crime, violence and social deprivation.

One patient, Zviadi, has certain privileges and influence over all the other patients. This privilege has been bestowed on him from a tradition within the Georgian criminal code that dates back to early Soviet times: the code of *The Thief in Law*. Other patients turn to faith, like Father Giorgi, who wears the long black robes of a priest, has a big beard and several followers among the patients. Father Giorgi used to be an armed bandit with a dark past, but after finding himself in Abastumani and face to face with death, he decided to become a priest. Floating like a fairy godmother, bringing smiles to every patient she meets, Doctor Olga single-handedly keeps the spirits up in Abastumani. She moved here from Russia when she was eight and her father had TB. In those days Abastumani was reserved only for the most privileged in the Soviet Union, and the life was so good that the family decided to stay. Each time Olga receives her salary she gives money to patients to buy cigarettes. Abastumani is a waiting room, but nobody is sure to what exactly!

The patients' suspicions were laid to rest when they found out that Mariam was an ex-patient, and that she not only survived TB but

also managed to live a normal life afterwards. Mariam's status as an ex-TB patient is important in winning the trust of the patients, but because she is a woman there are some doors that remain closed to her. Only Nik is allowed into the men's world to document the private drinking and gambling sessions that have a tendency to end in violence. This is no normal hospital – existing in total isolation from the outside world, normal procedures do not apply here. Patients are free to do as they please as they grapple with the illness that unites them. Mariam discovers that a society developed in isolation has its own rules.

Enter the sanatorium through the large creaking door, and the first thing you'll notice is the wave of cold damp air that greets you. There are three floors, each with a long wooden corridor connecting the rooms. The corridors are the common areas and are full of people milling about, sitting on sofas gambling and smoking, the air blue with cigarette smoke. It does not look or feel like a hospital, especially not a TB hospital. Doctor Olga explains that Abastumani Hospital is the toughest one in the country, because patients have extremely troubled histories. The system disposes of lost causes, medical and social, by sending them to Abastumani, never to be seen again. In this alternative society, the anonymity and lack of judgement renders them free to take on new roles that have no relation to the outside world.

PRODUCTION COMPANY: OPYO DOC

Abastumani is produced by the Tbilisi based production company OpyoDoc, founded by filmmaker Mariam Chachia. The company's aim is to bring about social change through the making of documentary films that highlight real social problems. The company runs social initiatives that work with marginalized groups helping them integrate into wider society. They also run training programs for budding documentary filmmakers.

PRODUCER: ANDRA POPESCU

Romanian producer Andra Popescu is a EAVE B'EST graduate with experience in working with directors from the Caucasus. The previous film she produced, the Azerbaijani / German / Romanian documentary *Holy Cow*, premiered at the IDFA First Appearance Competition, and received grants from the IDFA Bertha Fund, Sundance and the Doha Film Institute. She is currently developing a fiction film directed by Imam Hasanov, which was selected for La Fabrique des Cinémas du Monde in Cannes, 2016.

DIRECTOR / SCRIPTWRITER: MARIAM CHACHIA



Mariam Chachia graduated from the Georgian State University Shota Rustaveli, Theatre and Film-Drama Faculty in 2003. Having directed 27 short fiction films for children, she decided to start her own business in 2012: production company Opyo Doc. Haunted by the idea of a documentary film about her grandmother, she directed her first film, the Georgian / French co-production, *Kirov Street #8*, based on the history of a specific category of deportees during WWII – the Germans. The film was selected for the Lumière du Monde catalogue. Her second documentary, *Listen to the Silence*, received a grant from the Doha Film Institute and is currently in the final stage of post-production in France.

DIRECTOR / SCRIPTWRITER: NIK VOIGT



Nik Voigt works regularly with major broadcasters such as BBC, Sky and ITV as a cameraman, editor and photographer. He is currently based in Tbilisi, Georgia, and produces together with Mariam under the umbrella of Opyo Doc. *Abastumani* is co-directed and shot by Nik.

ABASTUMANI

PROJECT TITLE: Abastumani
PRODUCTION COMPANY: Opyo Doc
COMPANY ADDRESS: 11 AL. Chavchavadze street, Tbilisi 0158, Georgian Republic
TELEPHONE: +995 3214 3361
E-MAIL: opyodoc@gmail.com
SKYPE: nikvoigt
WEB: <http://opyodoc.org/en/>

SYNOPSIS
Within the majestic building of the Abastumani Tuberculosis Hospital the air is thick with cigar smoke, there are wild drinking parties, solemn prayers, and everyone's companion: death. Filmmaker Mariam Chachia, diagnosed with tuberculosis 8 years ago, will take a look into an unseen world with its own rules and heroes.

LANGUAGE: Georgian
FORMAT: HD
LENGTH: 77 / 52 min

PRODUCER: Andra Popescu
PREVIOUS FILMS:
Basket, drama, 2018, Azerbaijan / Romania (in development)
Holy Cow, documentary, 2015, Azerbaijan / Germany / Romania (premiered at the IDFA First Appearance Competition)

DIRECTORS / SCRIPTWRITERS:
Mariam Chachia & Nik Voigt
PREVIOUS FILMS:
Listen to the Silence, documentary, 2016, Georgia / France (in post-production)
Kirov Street #8, documentary, 2010, Georgia / France

YEAR OF RELEASE: April 2017
ESTIMATED BUDGET: EUR 131 391

FINANCIAL SOURCES CONFIRMED:
Opyo Own Investment / EUR 16 338
Lokokina Studio Tbilisi (sound equipment) / EUR 13 975
Cinemark Studio Tbilisi (editing facilities) / EUR 6 078

BACK TO USSR



Have you ever been mesmerized by an escape story, an adventurous, breath-taking and risky search for freedom and the pursuit of a dream? This film is about the no less arresting return after the escape.

Back to USSR is a nostalgic and witty tale about the first encounters of American-Lithuanians with Soviet Lithuania. In 1960's, the American-Lithuanians who departed Lithuania in the interwar period finally have the opportunity to visit their motherland. They queue for hours to get a visa, tuck in their cameras and take off to their dreamland. However, in the years of their absence, Lithuania has become a Soviet country with a parallel reality. The nostalgic wind-tousled meadows, old wooden houses of their ancestors, and nesting storks have given-way to Soviet machinery, ideological symbols and the absurdity of the everyday. The legacy of the Lithuanian exodus – the memoirs, the prose and poetry of the emigrants, their political and civilian views have been published and are known worldwide. However, the Lithuania of 1960s – 1980s, documented on the amateur cameras of the diaspora, has not yet been exposed to the general public.

The archival material used in the documentary allows us to see rare material from the uncensored Soviet reality, and also the adventures the American – Lithuanians experienced during their visits. The film reels contain tragicomic events and documentation of bizarre methods of tricking the KGB, as when the expatriates endeavour to visit the country beyond the permitted 50 kilometres from Vilnius. Men dress in female garments and undertake odd adventurous journeys to their roots. Someone accidentally tastes the ashes of their relative brought from the USA, thinking the powder is an exotic spice – as it says on the tin. These strange and charming reconciliations, the feelings experienced by those who return and those who greet them, were documented in amateur film reels, photographs, diaries and letters. The sincere and romanticized idea of the motherland, the uncensored Soviet reality, and authentic stories of Lithuanians living on both sides of the Atlantic Ocean – these themes will meet in *Back to USSR* to reveal the unique and moving connection of two different worlds, different mentalities, and different civilizations.

PRODUCTION COMPANY: NOMINUM CREATIVE GROUP

Nominum Creative Group, founded in 1992 by director Arūnas Matelis, is one of the first independent film studios in Lithuania. It focuses on creative documentaries, the development of scripts and ideas in different genres, as well as the realisation of innovative audio-visual projects. Nominum has produced approximately 30 documentaries by well-known Lithuanian filmmakers such as A. Matelis, H. Šablevičius, A. Stonys, V. V. Lansbergis, R. Lileikis, D. Vildžiūnas, O. Buraja, A. Mickevičius and others. Nominum films have been screened at numerous well-known festivals, film retrospectives have been presented at key documentary festivals such as IDFA Amsterdam, Leipzig, Florence, Linz, Open Doek FF (Belgium), Glasgow and others, as well as the art museum MoMA in New York City. Films by Nominum have been nominated and awarded in many festivals, including a EFA nomination, Directors Guild of America award, and others. Nominum has had television sales of their films in over 30 countries in Europe and Asia. Nominum Creative Group also acts as a distributor.



PRODUCER: ALGIMANTĖ MATELIENĖ

Algimantė Matelienė is co-owner and CEO of Studio Nominum. For the last 20 years she has been working as a line producer, executive producer or producer on more than 20 award-winning films produced by the studio (including awards at IDFA, Leipzig DOX and more). Led by Algimantė, Studio Nominum also acts as a distributor and has one of best documentary results in cinemas in the country, and has co-produced more than 10 documentary films. She is currently co-producing 3 feature documentary films in the production stage, 3 documentaries in development, and 3 fiction features in development.



DIRECTOR: RAMUNĖ RAKAUSKAITĖ

Ramunė Rakauskaitė has been working as a professional director and scriptwriter since 1996. Directed over 10 feature and short documentary films, releasing her latest documentary *Radviliada* in 2014. It has been one of the most successfully distributed documentaries in cinemas, now counting over 10 000 admissions. She has received awards and prizes in national and international film festivals, and has been working as a university lecturer since 2014. In 2010 her book, *Memoirs About Film Director H. Šablevičius*, was published.



JUNIOR PRODUCER: JULIJA MATULYTĖ

Julija Matulytė graduated in Fine Arts from the University of Westminster, London. Has worked in several cultural institutions in the UK. She works in the film industry since 2012. She has worked as a set designer and production manager, and is now currently working as executive producer on a documentary feature, *Second Hand*, which was pitched at the Baltic Sea Forum in 2013.

PROJECT TITLE: Back to USSR
PRODUCTION COMPANY:
Studio Nominum
COMPANY ADDRESS:
A. Gostauto St. 2, Vilnius, Lithuania
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SYNOPSIS

A witty and unique film featuring the KGB archives and the tragicomical, breathtaking experiences of the American-Lithuanians who visited Soviet Lithuania in the 1960s-1980s. Having departed occupied Lithuania in the interwar period, they finally have the opportunity to visit their motherland. However, in the years of their absence, it has become a Soviet country with a parallel reality.

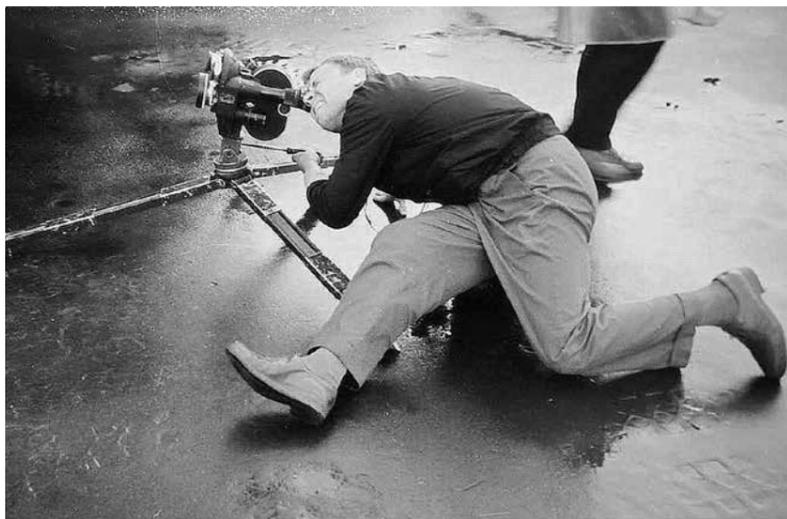
LANGUAGE: Lithuanian
FORMAT: 4K
LENGTH: 52 min

PRODUCER: Algimante Mateliene
PREVIOUS FILMS:
Second Hand (dir. A. Jevdokimovas), doc. feature, end of 2017, Lithuania / Switzerland / Ireland
Gladiators. A Different World (dir. A. Matelis), documentary, end of 2016, Lithuania / Italy / Belgium / Switzerland / Latvia / Ireland / Northern Ireland / Spain (in production)
Radviliada (dir. Ramunė Rakauskaitė), 2014, Lithuania / Latvia / Switzerland
UB Lama (dir. Eglė Vertelytė), 2011, Lithuania / UK

DIRECTOR / SCRIPTWRITER:
Ramunė Rakauskaitė
PREVIOUS FILMS:
The Hats Under Three Skies, documentary, 2016, Lithuania (in post-production)
Radviliada, documentary, 2014, Lithuania / Latvia / Switzerland
Living Among Grasses, documentary, 2012, Lithuania
Cheese maker, short film, 2006, Lithuania

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 94 000

FINANCIAL SOURCES CONFIRMED:
Lithuanian Film Centre / EUR 15 000



A film about the Baltic School of Poetic Documentary and its creators – filmmakers from Latvia, Lithuania, and Estonia, who broke away from the propaganda documentary tradition in the Soviet Union in the 1960s by creating humane, meaningful and poetic films. The story is told in a poetic road-movie, ‘detective’ style by two filmmakers – contemporary director Audrius Stonys (LT), and Herz Frank (LV / ISR), his late friend and mentor, who is guiding Audrius and the audience according to the Map of Ptolemy – a cinematographic code – book from 1975 suggesting new discoveries both in poetic filmmaking and its meaning.

Herz Frank is one of the main people behind the phenomenon of Baltic Poetic Documentary, famous as such not only in Latvia where he worked, but also throughout the former Soviet cinema sphere. After the collapse of the Soviet Union he settled in Israel. He left behind films and books that are used as examples of great filmmaking by film schools worldwide, often referred to as ‘new trends’ in documentary.

Audrius Stonys is one of the few filmmakers developing poetic

cinema language nowadays. With Frank as a ‘stalker’, he takes a walk in the footsteps of the generation of the 1960s – filmmakers who re-invented the unique, symbol-based visual language in order to express themselves freely, even under censorship. It matters today, and helps resist the pressure of modern media propaganda and the lack of time for the important things.

Frank’s personal archives, uncovered by Audrius in Frank’s last home in Israel, is a key left by Frank to the timeless questions raised by every generation. The travel leads further on into certain ‘time and space pockets’, mixing up modern day with history, leading us to the Baltics.

There is a historical line in the film – archives create a flashback to the atmosphere of the 1960s Soviet Union. It is the ‘Khrushchev era’: the newsreels reflect the false facade of the deformed Soviet reality. At the same time other signs of the Khrushchev Thaw appear – blooming poetry, inspiration arising from the first human trip into space, the so-called ‘physics & lyrics’ – creative technical and lyrical antidotes challenging each other and thus reaching greatness in their fields. The common pathos

and hope for the future after the decades-long grip of repressions against people loosens.

The journey leads us both to the Grand Masters of the Baltic Poetic Documentary today – Uldis Brauns, Aivars Freimanis, Ivars Seleckis, Mark Soosaar, Andress Soot, Robertas Verba, Henrikas Sablevicius (the last two from beyond), their films, and a unique collection of archives promising a discovery of another new wave in the history of cinema. This will be a creative documentary consisting of a fine-tuned compilation of road-movie investigations and inspirational poetic scenes enriched with mostly unique archives.

BALTIC NEW WAVE

PRODUCTION COMPANY: VFS FILMS

VFS films (LV) is an independent film production company with a special interest in social, man & nature and travel & adventure stories. The mainstay of its creative output: documentaries and young audience oriented TV programmes. Creative documentaries produced by VFS films have won awards and been nominated in prestigious film festivals as well as have been aired by many national and international broadcasters. VFS is a member of European Documentary Network.

PRODUCER: ULDIS CEKULIS

Uldis Cekulis (LV) founded the independent production company VFS Films, and won the International Trailblazer prize at MIPDOCS in Cannes. He has worked on more than 45 documentaries both as producer and sometimes also as cameraman. Many of the documentaries he has produced, such as *Roof on the Moonway* (2001) and *Dream Land* (2004), have travelled the world.



PRODUCER: ARŪNAS MATELIS

Arūnas Matelis (LT) director and producer, is among the few European film directors to have been awarded the Directors’ Guild of America (DGA) Award – for best documentary of year for his film *Before Flying Back to the Earth*. Matelis established the independent film production company Studio Nominum, and since 1992 has produced over 30 creative documentaries.



PRODUCER: RIHO VÄSTRIK

Riho Västriik (EST) producer, director and co-owner of the production company Vesilind. He has produced and co-produced a number of documentaries and is currently an associate professor at the Baltic Film, Media, Arts and Communication School in Tallinn.



DIRECTOR: AUDRIUS STONYS

Audrius Stonys (LT) film director and producer, is a professor at the Lithuanian Academy of Music and Theatre, recipient of the Lithuanian National Culture and Art Award, and EDN member. His films have received numerous international film awards. In 1992 his documentary, *Earth of the Blind*, was recognised by the EFA as the Best European Documentary Film of the Year.



DIRECTOR: KRISTĪNE BRIEDE

Kristīne Briede (LV) author and director, has actively worked with film and new media projects since the mid-1990s. She has made more than 10 films as director, scriptwriter, and sometimes DoP. In 2000 she moved to Liepājas Karosta – a former Soviet military base, where she established the culture, art and information centre K@2 in order to regenerate the problematic area. She has received numerous recognitions for her projects in art, cinema and societal integration.

PROJECT TITLE: Baltic New Wave
 PRODUCTION COMPANIES:
 VFS Films / Studio Nominum (Lithuania)
 Vesilind OU (Estonia)
 COMPANY ADDRESS: VFS Films,
 Lapu iela 17, Riga, LV1002, Latvia
 TELEPHONE: +371 6750 3588
 E-MAIL: vfs@vfs.lv
 WEB: http://vfs.lv

SYNOPSIS

A story about the Baltic School of Poetic Documentary and its creators – filmmakers who broke the propaganda documentary tradition in the Soviet Union in the 1960s. The story is told by two filmmakers – contemporary director Audrius Stonys (LT), and Herz Frank (LV / ISR), his late friend and mentor, who is guiding Audrius according to the Map of Ptolemy – a cinematographic code-book suggesting new discoveries both in poetic filmmaking and its meaning. Frank’s personal archives, uncovered by Audrius in Frank’s home in Israel, are a key to the timeless questions raised by every generation.

LANGUAGE: Latvian / Estonian / Lithuanian / Russian / English
 FORMAT: DCP
 LENGTH: 75 / 56 min

PRODUCERS: Uldis Cekulis / Arunas Matelis / Riho Västriik
 PREVIOUS FILMS Uldis Cekulis:
Ukrainian Sheriffs, documentary 2015, Latvia / Ukraine / Germany
Double Aliens, documentary, 2015, Latvia / Georgia
Those Who Dare, documentary, 2015, Latvia / Iceland / Estonia / Lithuania

DIRECTORS / SCRIPTWRITERS:
 Kristīne Briede / Audrius Stonys
 PREVIOUS FILMS Kristīne Briede:
Close and Away, documentary, 2012, Latvia
Eurowatching, 2007, Latvia
 PREVIOUS FILMS Audrius Stonys:
Gates of the Lamb, creative documentary, 2014, Lithuania
Cenotaph, creative documentary, 2013, Lithuania
Ramin, creative documentary, 2011, Lithuania / Latvia / Georgia

YEAR OF RELEASE: April 2018
 ESTIMATED BUDGET: EUR 280 000

FINANCIAL SOURCES CONFIRMED:
 Pre-sales: LTV (Latvia) EUR 500 / ERR (Estonia) EUR 500 / LRT (Lithuania) EUR 500
 National Film Centre (LV) / EUR 104 000
 Lithuanian Film centre (LT) / EUR 10 500
 Culture Capital Foundation (LV) / EUR 8 500
 Media Development / EUR 25 000



THE Soviet Man – what does it mean? Now, after 25 post-Soviet years, a time for understanding has come - not to simply condemn the horrors and crimes of the Soviet ideology, but to instead comprehend the psychology of the people who grew up with this ideology and continue believing in it.

How has the Soviet Man managed to survive? What is so special about this breed, which can unite folks of different nationalities and, for all that, considerably distinguish them from the rest of mankind? Why is the Soviet idea itself so immortal?

We do not intend our film to be a monument to the Soviet Union, but we want to understand the nature of this phenomenon – Soviet psychology – through the personal fates of concrete characters. Belarusian writer Svetlana Alexievich, the 2015 Nobel Prize winner, did something similar in literature.

To comprehend the psychology of the Soviet Man is to understand the alarming processes that are now taking place in Russia, Belarus and Ukraine. This film about the Soviet Man will contribute to an understanding of today's Russia

with its threatening idea of a “Russian World”.

We plan to select five principal protagonists; each is connected to a fateful historical event pivotal to the entire post-Soviet area. These are: WWII, Stalin's terror, the Soviet-Afghan war 1979-1989, Chernobyl and the recent conflict in Ukraine. All of our characters live in different places and have a reason to begin this journey. We will put them on a train in a special kind of a carriage called the “platzkartnyj wagon”, an open space with no compartments or inner doors. Across the former Soviet Union travel in such carriages is still common, as it is cheap.

Our protagonists do not know each other and our shooting crew will be travelling with each of them separately. So there will be different journeys on different trains edited in such a way, however, as to create the impression of it being the same carriage and the same trip. Such “road movie” conditions will create the opportunity for the characters' confessional monologues, revealing their terrible personal experiences and heartbreaking misfortunes. All brought on by communism, in which the characters, nevertheless, still firmly believe.

What is gained by using the train as an approach? While the protagonists are telling their stories to the film crew, an imitation of conversation with other passengers will be created, so that it will seem that the character is addressing fellow passengers instead, which is definitely more cinematic and natural. It is also a favourable situation for filming because many different people are gathered together in one space. They have time but no privacy, which inevitably makes accidental fellow travellers inclined to confidential conversations.

That is why our sixth character is the so-called “Choir”, consisting of the remarks of other people. They will be expressing themselves on the main subject – “Sovietness”. Their words – the words of different people but with the same message – will create polyphony – a background against which our central protagonists' stories will stand out. Also, glimpses of the flying landscape through the window will create a harmonious rhythm and break the cramped space of the carriage.

So as the protagonists are telling their catastrophic stories, justifying their suffering and seeing a necessity and high meaning in them, and whereas the train is rushing through the unending expanses of the former USSR... where then are our characters heading? From their monologues we discover that they all are heading to a cemetery, where Orthodox people duly go on All Souls' Day, to the graves of their relatives and friends to honour their memory. This traditional commemoration celebration may be used as a motif in connecting all of the stories, and may become the final episode of the film.

BEING SOVIET

PRODUCTION COMPANY: MA.JA.DE.

MA.JA.DE. is one of the few German production companies to make films that have for years won international film festival awards, and proved themselves worthy of cinematic acclaim and international sales. Since 1991 the company has been involved in a number of successful collaborations with many renowned directors from both Germany and abroad. They include Sergei Loznitsa, Victor Kossakovsky, Hartmut Bitomsky, Ulrike Ottinger and Thomas Heise. MA.JA.DE. has produced 100 films to date. In 2010, *Rabbit á la Berlin* by Bartek Konopka was nominated for the Academy Awards. *My Joy* and *In the Fog* by Sergei Loznitsa were chosen for the Cannes competition in 2010 and 2012. *In the Fog* received the Fipresci Award. In 2011, Victor Kossakovsky's *Vivan las Antipodas* had its premiere as the opening film of the Venice Film Festival, and was nominated for the European Film Prize. In 2013 *Song from the Forest* by Michael Obert won the VPRO IDFA Award for Best Feature-Length Documentary.



PRODUCER: HEINO DECKERT

Heino Deckert is the managing director of MA.JA.DE., Filmproduktions, based in Leipzig and Berlin, as well as Deckert Distribution. He has produced more than 90 award-winning documentaries with filmmakers such as Thomas Heise and Viktor Kossakovsky. Deckert lectures on the production and distribution of documentaries at various international training programmes and is a group leader at Eurodoc.



DIRECTOR: VICTOR ASLIUK

Director and scriptwriter. Graduated from Belarusian State University and Belarusian Academy of Arts. Member of the European Film Academy since 2003. In 2003 was nominated for the European Film Academy Prize. Has directed more than 40 documentaries and taken part in numerous international film festivals, receiving some 60 awards. Victor Asliuk has made more than 40 films in his 20-year career (documentaries and fiction, short and feature length). He has collaborated with different studios – national film studio Belarusfilm (Minsk), Belarusian Videocentre, (Minsk), St. Petersburg Studio of Documentary Films (St. Petersburg), Belsat TV (Warsaw) and ARTE.



SCRIPTWRITER: VOLHA DASHUK

Film director, scriptwriter, and film critic. Graduated from the Belarusian Academy of Arts (Film direction department) in 1994. Completed a post-graduate course at the Institute of Art criticism, Ethnography and Folklore (Belarusian Academy of Sciences). Worked as a freelance journalist in Belarusian and foreign newspapers and magazines. Has been working at Belarusfilm Studio (Minsk) since 1995 (director and scriptwriter), as well as at other film studios. Has participated and has received awards as a director and scriptwriter in numerous international film festivals, including IDFA, DOK Leipzig, Rotterdam IFF, HotDocs.

PROJECT TITLE: Being Soviet
PRODUCTION COMPANIES:
MA.JA.DE / Victor Asliuk (Belarus)
COMPANY ADDRESS:
Bayreuther Str.9, Berlin, Germany /
Koltsov St. 16-44, Minsk, Belarus
TELEPHONE:
+49 30843 06166 / +375 2933 18891
E-MAIL: heino@majade.de /
victorasliuk@hotmail.com
SKYPE: victas21
WEB: majade.de

SYNOPSIS

The end of an era and the resurrection of the Soviet Man. How has the Soviet Man managed to survive? What is so special about this breed that can unite people of different nationalities, nations and races and, for all that, considerably distinguish them from the rest of mankind?

LANGUAGE: Russian
Format: HD
Length: 76 min

PRODUCER: Heino Deckert
PREVIOUS FILMS:
Song from the Forest, documentary, 2013, Germany
In the Fog, 2012, fiction, Germany
Vivan las Antipodas, documentary, 2011, Germany / various
Rabbit á la Berlin, documentary, 2010, Germany / Poland
My Joy, fiction, 2010, Germany

DIRECTOR: Victor Asliuk
PREVIOUS FILMS:
Pedagogical Poem, documentary, 2015, Belarus
Lucky People, documentary, 2014, Poland / Belarus
The Russian, fiction, 2014, Belarus
Earth, documentary, 2012, Poland / Belarus
Wooden People, documentary, 2012, Belarus

SCRIPTWRITER: Volha Dashuk
PREVIOUS FILMS:
Stanislaw Shushkevich, documentary, 2015, Poland / Belarus
Not Alone, documentary, 2014, Belarus
Amateur Filmmaker, documentary, 2013, Belarus
Robinsons of Mantsinsaari, documentary, 2009, Germany / Finland / Poland
11 Coins, documentary, 2007, Belarus

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:
Future Docs / EUR 7 000 (pending)
WDR/Arte / EUR 28 000 (applied)
World Cinema Fund/Germany /
EUR 20 000 (to apply)
CNC/France / EUR 20 000 (to apply)
Belsat TV/Poland / EUR 15 000
(in negotiation)



Every year, for almost half a century, half of all Europeans were facing the complicated task of selecting a new car from among the hundreds of new models arriving in the market. The other half was free to choose from among 10 to 15 makes and models available to them from their States. It was almost as Henry Ford put it about the Model T: "Any customer can have a car painted any colour that he wants so long as it is black". These products of the Socialist automotive industry were usually out of fashion, slow, clumsy, a pain to drive and repair, but still, any Lada 1300S, Volga 24 or Skoda 120L was a status symbol, no less important than a Chevy or Mercedes in the West. Moreover, producing cars was also a question of national prestige – even countries without any automotive traditions (like Bulgaria or Romania), felt obliged to start production of their "own" makes, even if it meant only assembling some other car-maker's rebranded models.

In almost every family there was a much loved, long-awaited (the average period of waiting for a new car was 8 to 15 years in many Eastern Bloc countries), polished and groomed Moskvich, or Trabi, or Dacia. It represented a touch of

freedom, opening new horizons to make that long-dreamed of trip to East Germany, Bulgaria or Hungary, or at least to the lake or the mountains.

Every minor restyling (the average production lifespan of most models was 20 years or more, so even a small change was a big deal) was discussed at large, and every make and model had an entire mythology built around it. Pimping your ride was a way to express at least a bit of individuality – adding some horse-power to the engine, or filling the interior with furry carpets and plastic dolls. The rally drivers squeezing the last bits of power from their Ladas and winning international championships had the status of national heroes, and auto-rodeo shows were part of every major popular event.

This film will cover stories on the most popular Socialist cars from the 1960's, 70's and 80's – cars that made it to the fall of the Berlin Wall, and basically collapsed with it. It will be about the cars that are still alive in the memory of Europeans – as a sweet childhood remembrance or a laughing stock. There will be stories of industrial espionage, design, politics, speed and love.

The film will be character-driven, focusing on the personal stories of people who still own, love and serve every whim of their Lada, Wartburg or Skoda. Geographically the stories will cover a variety of regions and lifestyles – from Cyprus to Finland, from Shropshire to Almaty. There will be between five and seven strong personal stories in the film, with small secondary characters appearing on the road.

A selection from the vast and wonderful archival footage that is still available in the former Socialist countries will be the link between the personal stories, giving a bit of basic historical information about each Socialist car brand, revealing the reasons behind the nostalgia that is so strongly associated with them. Although the restoration of luxury Socialist limos has been very popular among collectors, our project will concentrate on the most popular, mass-produced, massively loved and massively hated models, including: Lada, Moskvich, Zaporozhets (ZAZ), Skoda, Wartburg, Trabant, Fiat, Dacia, Zastava and Yugo.

The vast amount of stories, archives and other materials collected during the research for the film will serve as a basis for a cross-media platform showing the unknown and unexpected twists in the life of the Socialist old-timers.

CARS WE DROVE INTO CAPITALISM

PRODUCTION COMPANY: AGITPROP

AGITPROP is probably the most awarded Bulgarian film production company. AGITPROP has produced a number of creative documentaries and fiction films with a strong author-style, among which are the multi-internationally awarded *Georgi And The Butterflies* (IDFA winner), *The Mosquito Problem And Other Stories* (Cannes), *Corridor #8* (Berlinale), *Omelette* (Sundance) and *Love & Engineering* (Tribeca, NY). AGITPROP produced the first original Bulgarian content for HBO and National Geographic Channel. They have co-produced with Germany, USA, Finland, Sweden, Switzerland, Italy, Greece, Romania, Croatia, and the UAE. Among their leading TV partners: Channel 4, Sundance Channel, HBO, ARTE, PBS, YLE.



PRODUCER: MARTICHKA BOZHILOVA

Martichka has been producer at AGITPROP since 1999. She graduated from EURODOC 2005. Her films have represented contemporary Bulgarian cinema at the top film festivals in the world: Cannes, Berlinale, Sundance, Toronto, Pusan, IDFA and others. In 2006 she received the International Trailblazer Award at MIPDOC in Cannes. Director of the Balkan Documentary Centre (BDC), which supports documentary filmmakers from the Balkans. Ambassador of the European Documentary Network (EDN) and member of its Executive Committee.

DIRECTORS / SCREENWRITERS: BORIS MISSIRKOV / GEORGI BOGDANOV

The creative duo Boris Missirkov and Georgi Bogdanov are internationally acclaimed Bulgarian cinematographers, directors, visual artists and photographers. Ideologists and founders of AGITPROP Production Company and co-founders of the Bulgarian Photographic Association. Their latest documentary film, *The Ladino Ladies Club* (Warsaw IFF, Sofia IFF) was screened at the IDFA Best of Fests section in 2015. DOP of the most successful AGITPROP films, incl.: *Georgi and the Butterflies*, *The Mosquito Problem and Other Stories*. Directors and scriptwriters of the first original Bulgarian TV series for National Geographic Channel.

CO-PRODUCER: SIGRID DYEKJÆR

Danish Documentary Production is one of the key international players in creative documentary film production. Since its creation in 2007, Danish Documentary has produced more than twenty internationally acclaimed films for both television and the big screen. The company was founded and is co-owned by four celebrated directors: Phie Ambo, Pernille Rose Grønkvær, Mikala Krogh and Eva Mulvad, together with world-renowned film producer Sigrid Dyekjær.

CO-PRODUCER: JIRY KONECNY

The films produced by Endorfilm have been selected for numerous international festivals. Selected filmography: *Aferim!* (feature, 2015, dir. Radu Jude) – Silver Bear for Best Director (Berlinale); *Goat* (feature, 2015, dir. Ivan Ostrochovsky) – nominations: Best First Feature Award, Berlinale; Wiesbaden GoEast - FIPRESCI Prize, Best Director; *Eugeniove* (2013, dir. Pavel Stingl) – Jihlava IDFF – nomination: Best Czech Documentary.

PROJECT TITLE:
The Cars We Drove into Capitalism
PRODUCTION COMPANIES:
AGITPROP Ltd. / Danish Documentary
Production (Denmark) /
Endorfilm (Czech Republic)
COMPANY ADDRESS:
68 Budapesta St., Sofia 1000, Bulgaria
TELEPHONE: +359 88612 3544
E-MAIL: producer@agitprop.bg
WEB: www.agitprop.bg

SYNOPSIS

Within the Eastern Bloc, there was a much loved, long-awaited, polished and groomed Moskvich, Trabi or Skoda in almost in every family. Let's once again drive the most popular socialist cars that made it to the fall of the Berlin Wall, some even collapsing with it!

LANGUAGE: English / Bulgarian /
German / Finnish / Russian / Spanish
FORMAT: DCP
LENGTH: 90 / 55 min

PRODUCER: Martichka Bozhilova
PREVIOUS FILMS:
The Ladino Ladies Club, documentary,
2015, Bulgaria
The Last Black Sea Pirates, documentary,
Bulgaria
Love and Engineering, documentary,
2014, Bulgaria
Tzvetanka, documentary, 2012,
AGITPROP, Bulgaria
The Boy Who Was a King, documentary,
2011, Bulgaria

DIRECTORS / SCRIPTWRITERS:
Boris Missirkov / Georgi Bogdanov
PREVIOUS FILMS:
Palace for The People,
feature length documentary / mini-series
(coming soon)
The Ladino Ladies Club, documentary,
2015, Bulgaria
I'm a Bulgarian, documentary short,
2009, Bulgaria

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 397 032

FINANCIAL SOURCES CONFIRMED:
MEDIA Development Slate Funding /
EUR 35 000
The Danish Broadcasting Company/
Mette Hoffman Mayer / EUR 4 000
Bulgarian National Television /
Sevda Shishmanova / EUR 25 000
Slovenian TV / Majda Gantar / EUR 600



A film about a Sami girl, Tasha, who is an inmate of a Russian orphanage even though she is not an orphan. Both her parents are alive and live in the Russian Sami capital. The Samis are also known as Laps, and are one of the indigenous peoples of Europe. Lapland covers the northern parts of Fennoscandia and the Russian Kola Peninsula.

Tasha believes that her mother is dead and that her father is in jail for life. She has found a Russian stepmother at the orphanage. Her biggest dream is to be adopted by her. One day her biological mother suddenly calls. Tasha is shocked since the authorities had declared her mother dead by a drug overdose several years ago, but her body was never recovered. Her mother claims that she is now drug free and a reborn Christian, after having a near death experience in a hospital in Moscow. She plans to return to her native Sami village to collect her abandoned children and start a new life. Tasha has mixed feelings about this newly found mother. She is longing to have a mother of her own, but is afraid to be exploited. Tasha and her friends try to figure out if her biological mother is an "angel" from the past or a "devil" from the future?

Tasha's two mothers are both sympathetic and wise women. They are very different in character, but are united by a common goal. Both of them want to do their utmost to enable Tasha's happiness. Her biological mother, Maria, is struggling to get her family back and to be accepted by her relatives. She is working hard to stay drug free and to find a way to provide for her family. Tasha's prospective adoptive mother, Nadia, has sacrificed a family for her career. According to Russian legislation she will soon be too old to adopt a child.

Tasha's Father Pjotr is a gang member and ex-convict. He was sentenced to fifteen years in prison for murder, but was surprisingly recently released. In the film, Pjotr is the primary source of many unexpected surprises. He is street smart and well connected to different criminal gangs. At the same time he is very vulnerable as an ex-convict who has served his punishment and who should be given a second chance in life.

At the end of the film Tasha reaches the most difficult crossroads of her life. She has to make a decision that will have an enormous impact on the rest of her life. Will she become a Sami by choosing to

live with her biological mother, or should she become a Russian by choosing a life with the Russian foster mother appointed by the orphanage?

In the background of Tasha's fate lurks the greater global narrative about the "stolen generations". Children belonging to different indigenous peoples all over the world who were "stolen" and placed in orphanages hoping that they might be assimilated into the majority population. In North America and Australia the "stolen children" constitute a relatively large population group. For years the authorities in the English-speaking former colonies have been devoting a great deal of effort to finding ways to achieve reconciliation. In Europe the "stolen generations" still remain silent, in spite of the fact that many parents belonging to indigenous peoples on that continent too were regarded as being incapable of looking after their own children, only because they were considered to be members of an inferior race

PRODUCTION COMPANY: SAAMIFILMI (SAFI)

Saamifilmi (SAFI) is a Finnish film & TV production company based in Kilpisjärvi in the Finnish Lapland. The company's customers are European and international TV companies. SAFI has a well-developed network in the region with unique access to the people and to locations. The company has produced feature films, commercials, TV series, children's programming and documentaries in the area for over thirty years. Many of the inhabitants have contributed in various ways to the productions. The company's key persons mastered all of the area's languages: Saami (Lapp), Finnish, Norwegian and Swedish. Saamifilmi has developed a good knowledge base on reindeer and European Arctic nature. They have also filmed nomadism and reindeer herding all over the globe. SAFI has supplied wrangler services to international film productions, as one of their specialties is training reindeer for different types of roles in films, commercials and TV productions.



PRODUCER / DIRECTOR: PAUL SIMMA

Paul Simma has over 30 years of experience in film and television communications and numerous awards for superior work. Proven skills as a producer, manager and project leader. Recognized for work in the production of films and television series. Fluent in English, Swedish, Norwegian, Finnish and Sami. Limited French language skills. Extensive international travel. Long history of producing quality work that has been on-time and on-cost.



PRODUCER: MARGUS ÕUNAPUU

Margus Õunapuu has a long and colourful film background. Before establishing his own production company in 2001, he worked on many different film projects as a set designer, property master, assistant, art director, production manager, etc. He has had the great opportunity to work with Edgardo Cozarinsky, Pelle Seth, Andrew Grive, Maximilian Schell, Bill Pullman, etc. He is the sole owner of the production company Film Tower, and is also known as the co-producer of the biggest co-productions in Estonia to date. A graduate of the EURODOC 2004-2005 and EAVE 2008 programs.

DEAR MOTHER

PROJECT TITLE: Dear Mother
PRODUCTION COMPANIES:
Saamifilmi Oy / Film Tower (Estonia)
COMPANY ADDRESS:
Tshjackall Louhta 48 toim 2, FIN-99490
Kilpisjärvi Lapland, Finland
TELEPHONE: +358 93157 7167
E-MAIL: safi@safi.nu
WEB: www.facebook.com/
GreetingsfromTasha/

SYNOPSIS

Tasha, an 11-year-old orphan, struggles for a decent life in a family. Her journey is torn between the orphanage, stepmother, biological mother and a father who is suddenly released from the prison.

LANGUAGE: Sami / Russian / Finnish / Norwegian / Swedish
FORMAT: Digital video / DCP
LENGTH: 52 / 90 min

PRODUCER / DIRECTOR /
SCRIPTWRITER: Paul-Anders Simma
PREVIOUS FILMS:
Olga – To My Friends, documentary
How to Kill a Reindeer, documentary
Children's Samiland,
10-part TV series for kids, 2008
How to Kill a Bear, documentary, 2008
The Boxer, documentary, 2003

PRODUCER: Margus Õunapuu
PREVIOUS FILMS:
Ash Mountains (dir. Ivar Murd),
documentary, 2016, Estonia
Christ lives in Siberia (dir. Jaak Kilmi &
Arbo Tammiksaar), documentary,
2015, Estonia / Finland
Finland's Unofficial Policy (dir. Arto
Koskinen), documentary,
2014, Estonia / Finland
Drought (dir. Ivar Murd), short feature,
2013, Estonia, USA
Kosmos 68, (dir. Peeter Brambat),
documentary, 2011, Estonia

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 370 000

FINANCIAL SOURCES CONFIRMED:
SES / Pekka Uotila / EUR 90 000
YLE / Erkki Lyytinen / EUR 45 000
Church av Centre / EUR 3 000
Swedish TV / A. Svensson / EUR 53 000
Sami Film Institute / A. Utsi / EUR 6 000
NRK TV / O. Hetta / EUR 1 000
Norwegian Arts Fund / EUR 35 000
Nordic Council / L. Mutsi / EUR 20 000

DEBUT



1,500 women are serving their time in the Gomel colony in the southeast part of Belarus. They are first time offenders, but even still Belarusian law dictates prison terms averaging 5 to 25 years. From our footage it's absolutely clear that very often these terms are unreasonably long. A 17-year-old schoolgirl was sentenced to 6 years for a fight that she only witnessed. For a young woman who stole a swimsuit from a shopping mall there was no commutation, even though she was pregnant. Now her son, born behind the barbed wires, is serving a sentence with his mother.

For first time offenders, long-term imprisonment with the harsh conditions common to non-democratic countries is a tragedy. They are only allowed to call a relative every 2 weeks. Meetings with relatives become the event of the year. Long-term imprisonment not only deprives a woman of the opportunity to be a mother, but also irretrievably damages children and destroys the lives of parents. A long break from the family may become fatal.

11 prisoners have the unique opportunity to participate in a theatrical performance under

the guidance of a professional director. By living the life of other people on stage, the prisoners are trying to find new directions and values for their own lives. Only during the theatrical rehearsals do they get back to feeling like their own selves. The theatre is the only place in the penitentiary where they go by their own will and where they can feel like free people again. This is the spot where the most intimate conversations and harsh arguments take place.

The long-awaited premiere of the play will take place in the Gomel Drama Theatre. Prisoners will leave the premises of the prison for the first time in years just for a few hours. Relatives and family will be able to witness their debut on the professional stage. This is an opportunity for prisoners who live behind bars to introduce themselves as something other than criminals. This is their second 'coming of age', a possible debut into a new life.

On the day of the premiere the participants are full of high hopes and are overwhelmed by emotions. However, when the performance ends only one 'actress' will see actual changes. Her family will meet her at the gates of the colony. She will be released together with

her 1-year old child, who was born in the penitentiary. For the rest of inmates, the premiere means that the day after they will once again be a part of the anonymous prison crowd.

PRODUCTION COMPANY: PERVAJAKINOVIDEO COMPANY

Founded in 2007. Produces features and TV content. Has experience in a fruitful collaboration with the Ministry of Culture of Belarus and the national film studio Belarusfilm. *Debut* will be their first auteur documentary production.

PRODUCER: VIKTAR LABKOVICH

Founded Pevajakinovideocompany in 2007. He is a producer of fiction films, owner of the production company, co-writer of several books and films, as well as a co-owner of the national TV channel VTV and radio station Humor-FM. Labkovich has years of experience in producing programs for various TV channels, not only in Belarus. His film *Traces of Apostles* (2013) won a special award at the Detective Fest in Moscow, and was successfully distributed in Ukraine, Slovakia, the Czech Republic, Serbia, China and Vietnam.

CO-PRODUCER: MALCOLM DIXELIUS

A Swedish journalist, documentary filmmaker and Russia expert. After twenty years in public radio and TV, in 1993 Dixelius switched to documentary filmmaking, founding his own production company: Dixit International. He has received awards and acclaim for several films, including *Russian Mafia* (1994), *CCCP Hockey* (2004) and *A Bitter Taste of Freedom* (2011). From 1999-2001 he produced a trailblazing international affairs series for TV4 called *pangea.nu*. From 2003 Dixelius is involved with Deep Sea Productions through which he has produced the series *Wreck Hunters* (Swe. Vrakletarna, 2007), as well as directing and producing a number of documentary films for the international market.



DIRECTOR / SCRIPTWRITER: ANASTASIYA MIROSHNICHENKO

Studied at the Belarusian State Academy of Arts (Documentary Film Directing Department) and the State Academy of Postgraduate Education (Higher School of Advertising). She has worked in television since 2009 as a director of historical, entertainment and scientific TV programs. Her first documentary, *Crossroads* (2014), received international TV and festival acclaim, and had its world premiere at the Warsaw IFF where it won two awards.



EXECUTIVE PRODUCER: DARYA LABKOVICH

Has been at Pevajakinovideocompany for 2 years and is also studying for a BA in Culture, Criticism and Curation at Central Saint Martins in London.

PROJECT TITLE: Debut
PRODUCTION COMPANIES:
PervajaKinoVideo Company / Dixit International (Sweden)
ADDRESS: Volodko St. 6-12,
220007, Minsk, Belarus
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SKYPE: dashezka
WEB: www.1kvk.com

SYNOPSIS

An unreasonably long prison term deprives a woman of the opportunity to be a mother and damages her dignity in an irreversible way. Inmates find salvation in art. A prison theatre becomes not only a get-away from a harsh reality for them, but also motivation to reconsider their life's values.

LANGUAGE: Russian
FORMAT: Full HD
LENGTH: 52 min / 75 min

PRODUCER: Viktor Labkovich
PREVIOUS FILMS:
The Table, 2016
A State Boarder, 2016
Traces of the Apostles, 2013
Outskirts, 2011
Waiting Hall, 2009

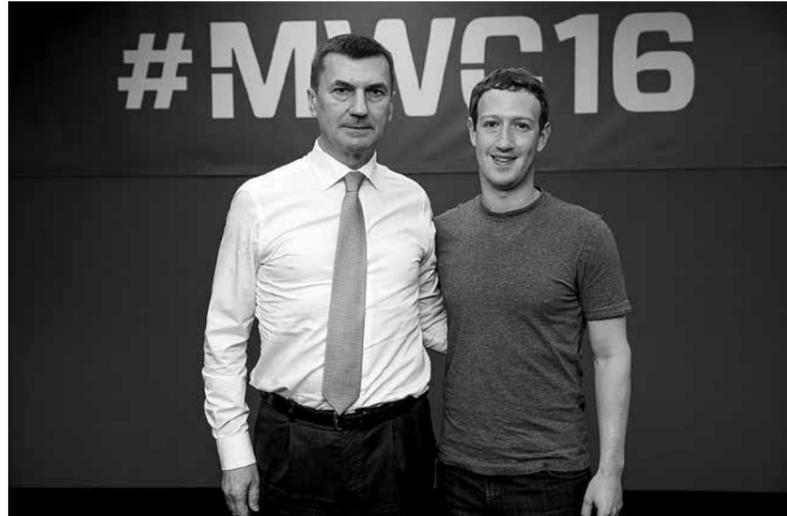
CO-PRODUCER: Malcolm Dixelius
PREVIOUS FILMS:
Crossroads, 2014
A Bitter Taste of Freedom, 2011
CCCP Hockey, 2004
Russian Mafia, 1994

DIRECTOR / SCRIPTWRITER:
Anastasiya Miroshnichenko
PREVIOUS FILMS:
Crossroads, 2014

EXECUTIVE PRODUCER:
Darya Labkovich
PREVIOUS FILMS:
A State Boarder, 2016
The Table, 2016

PROJECTED DATE /
YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 75 000

FINANCIAL SOURCES CONFIRMED:
PervajaKinoVideo Company /
EUR 20 000
Dixit International / EUR 15 000
DocOnAir Award (DocsThessaloniki
Pitching Forum 2016) / EUR 3 000
Letter of Intent from First Hand Films
(International Distribution)
Financing Required: EUR 37 000



A film about the digital revolution shaping Europe's future – the digital gunpowder called the Digital Single Market – and the character leading this process, Andrus Ansip, as seen from the perspective of the future and the past.

This film will explain what the Digital Single Market means on all levels, but above all, in our daily lives, which is the most precious thing that we have. We will see those who are pro and those who are contra, and we'll do it in a way that will not only entertain the audience, but will also make them think about their futures. This documentary will take us all over Europe. We will meet the men and women trying to change the world, but also those who will have to undergo the consequences.

Digital Single Market – is it a mantra or a working tool? Is it a global challenge or an inside joke? Is it the past or the future of broadcasting, at least in Europe? Is it a one-man-dream and the nightmare of 500 million Europeans, or exactly the opposite? And who will win: small businesses or big corporations? A portrait of the Europe we don't know and a portrait of the man behind the challenging Digital Single Market, the "father" of

the European digital business.

My first aim is to introduce the man behind this project – an Estonian ascetic, a former prime minister and mayor of the university city of Tartu. Is he a go-getter, or a secret follower of Yuri Lotman, the founder of the famous Tartu-Moscow Semiotic School?

The second aim is to make a documentary that tries to reach every possible digital corner in Europe, as "a sample work" for the digital single market. This project was created not only to explain the Digital Single Market and to answer some serious questions – for example, the meaning of "modernising" or "breaking down" (European Commission rhetoric from 2014 and 2015), but also to entertain the audience – as we know "there is no business like show business".

The film is an artistic interpretation of different opinions in multicultural Europe, attempting to discover if it is at all possible to transform individual European countries into a common joint force of different cultures.

DIGITAL SINGLE MARKET MAN

PRODUCTION COMPANY: ACUBA FILM

Founded in 1998. Focused on creative, high quality documentaries & feature films with a high artistic value. Latest films: *The Happiest Man on Earth* or *The Diaries of Former Loony Bin Superintendent* and *The Night of Crimea* (3D short film). Co-producer of *Lisa, Go Home!* (Estonia / Lithuania), and producer of *The Man Who Lived in Three-dimensional Time* (2011), which premiered at the Jihlava IFF in the 3 Docs programme together with Wim Wenders' *Pina* and Werner Herzog's *Cave of Forgotten Dreams*. Our latest documentary, *Allan*, was presented at the Baltic Sea Doc Pitching Forum in 2013, and had its international premiere at the Iran IFF, Cinema V rit  2015.



PRODUCER / DIRECTOR: ARKO OKK

Born in Tallinn 25.12.1967. Graduated from the VGIK, Moscow, in 1993, Department of Cinematography, under masters Alexandr Knjazhinsky (*Stalker*, 1979) and Alexandr Rybin (*The Hyperboloid of Engineer Garin*, 1965). Debut feature as director, producer and script-writer was *The Highway Crossing*, 1999. FIPRESCI prize at the Stockholm IFF, 1999. Member of European Film Academy (EFA).

PROJECT TITLE:
Digital Single Market Man
PRODUCTION COMPANY: Acuba Film
COMPANY ADDRESS:
Tartu mnt. 80, 10112 Tallinn, Estonia
TELEPHONE: +372 5664 6725
E-MAIL: arko.okk@gmail.com
WEB: <https://www.facebook.com/AcubaFilm>

SYNOPSIS

This character-driven, investigative style documentary will follow the protagonist, the Vice President of the European Commission, Andrus Ansip, during his mission to digitise EU society with its 500 million citizens. As prime minister of Estonia for 10 years, he completely digitised his home country.

LANGUAGE: Estonian / English
FORMAT: 4K / 2K
LENGTH: 70 / 52 min

PRODUCER: Arko Okk
PREVIOUS FILMS:
Hi, Rasma!, documentary, 38 min, co-producer, 2015, Estonia / Latvia / Lithuania
Lisa, Go Home!, short documentary, 27 min, co-producer, 2012, Lithuania / Estonia
Hope 3D, short feature, 15 min, producer, 2011, Estonia
The Bus, documentary, 52 min, producer, 2004, Estonia / Latvia / Lithuania / Finland
The Highway Crossing, feature film, 68 min, producer, 1999, Estonia

DIRECTOR / SCRIPTWRITER: Arko Okk
PREVIOUS FILMS:
Allan, documentary, 52 min, 2014, Estonia
The Man Who Lived in Three-Dimensional Time, 3D documentary, 65 min, 2011, Estonia
Hope 3D, short feature, 3D, 15 min, 2011, Estonia
The End of Poetry, documentary, 114 min, 2011, Estonia
The Highway Crossing, feature film, 68 min, 1999, Estonia

YEAR OF RELEASE: 2017 / 2018
Estimated Budget: EUR 132 000

FINANCIAL SOURCES CONFIRMED:
Acuba Film / EUR 14 000 (confirmed)
Estonian Public Broadcasting / EUR 2 000 (LOI)
Creative Europe / EUR 25 000 (TBA)
Cultural Endowment of Estonia / 25 000 (TBA)
Estonian Film Institute / EUR 44 000 (TBA)



A group of young students in a small laboratory at the University of Kiev take us on a (sur)real journey. It is an adventure of humans and flies, of social and political boundaries, and the many creative ways of getting around them...

Drosophila – a constant, mostly unseen companion to humans, better known as the common fruit fly – takes us on a trip from Kiev to Moscow, from Ukraine to Finland, and from Spain to Germany.

We're in a small post-Soviet genetics laboratory somewhere between the old and new, and between official coercion and unofficial solutions, where young students are trying to find their way through the social landscape of a changed Ukraine. Irina, the lab manager, is the one holding it all together. She handles the collaboration between West and East, monitors field research even in regions that are difficult to access such as Crimea and Chernobyl, and is constantly confronted by social and political limitations. By her side are five young researchers battling the same complexities in both their private and professional lives. All of them must find their own paths for their futures in Ukraine – or

perhaps even better, abroad in Russia or the EU?

The tightly knit group is joined in its adventure by an unusual companion: the fruit fly. Despite its genetic similarities with us humans – 60% of our DNA is exactly the same – the fruit fly knows nothing of social norms or political borders. But as a subject of scientific examination the little insect becomes an expert in precisely those areas, having been illegally transported, a prisoner in a politically isolated region, sent abroad as a symbol of solidarity, or simply used as a catalyst for people to make contact with one another...

Enjoy Your Fly follows these extraordinary interactions, and the personal stories of this friendly little group of scientists provides us with a look at everyday life in Ukraine. What hopes and dreams do this young generation aspire to? What constraints do they experience, sandwiched between their “big” neighbours to the East and West? And what does Irina's generation see as their role in this tense setting? As soon as you are on board this tandem of flies and humans and let yourself be swept up by the humour, you will see how malleable our ways of thinking and our boundaries really

are. Suddenly, all of the hidden obstructions and forgotten connections with our everyday lives are made visible and sometimes, just sometimes, the solutions even seem very obvious...

ENJOY YOUR FLY

PRODUCTION COMPANY: KICK FILM

Kick Film GmbH is an independent production company producing high quality theatrical and television films, founded in 1981 and located in Munich. Kick Film has produced more than 250 films for the international market with co-production partners or buyers from more than 70 countries worldwide. Kick Film productions have been invited to the most prestigious film festivals around the globe, and have received several awards, including: an Emmy Award, Hugo Award at the Chicago IFF, International Grand Prix for Author Documentaries Monte Carlo, FIPA Award Biarritz, FIFA Award Montreal, Bayerischer Filmpreis, Bayerischer Fernsehpreis, Adolf Grimme Preis, and the German Cinema Award for Peace - The Bridge. Feature films include: *Quiet Days In Hollywood* with Hilary Swank, *Night On Fire* (Brandnacht) with Bruno Ganz, *The Big Day* (Der Schönste Tag Im Leben) with Martina Gedeck, *Escape From Tibet* with Hannah Herzsprung and *The Fencer* by Klaus Härö. Documentaries include: *Das Ei Ist Eine Geschissene Gottesgabe* / *Paradise On Earth* / *Good Bye Tibet* / *Villa Air Bel*, *Memory Books* / *John Lee Hooker – That's My Story* / *J.J.Cale – To Tulsa And Back* and *All You Need Is Klaus*.



PRODUCER: MORITZ BUNDSCHUH

Moritz Bundschuh has been with Kick Film as production manager and producer from 2005. He has been responsible for the development and realization of numerous international co-productions including the feature length documentaries: *Memory Books*, *All You Need Is Klaus*, *Good Bye Tibet*, *7 Tage Im September*, *Haindling – Und Überhaupt...*, *Only New Orleans* and *The Strange Sound of Happiness*. Feature films include: *Mozart In China*, *Escape From Tibet* and *The Fencer* (BR/ARTE, YLE, ERR, Golden Globe Nominee 2016 – Best Foreign Language Film, Academy Awards Shortlist 2016 – Best Foreign Language Film).



DIRECTOR: MARIA STOIANOVA

After finishing her education with a MA in Cultural Studies and a MA in Sociology and Social Anthropology, Maria Stoianova has worked in several different positions within the film industry. She was a coordinator for the DocuDays UA International Human Rights Documentary Film Festival Kyiv and the International Festival of Film and Urbanism '86, worked as a 2nd Assistant Director and Researcher for the feature film *Ugly*, and participated in, among others, the Young Filmmakers for Peace programme, Go East IFF and the Indie Lab Documentary Workshop. She made the documentaries *Missing Floors* (2011) and *Exarch* (2014) as writer and director. Her current project, *Enjoy Your Fly*, won the 1st Award of the Junge Lebenswelten Workshop for documentary films from the Goethe Institute, 2015.

PROJECT TITLE: Enjoy Your Fly
PRODUCTION COMPANIES:
Kick Film GmbH / e2-e4 Films (Ukraine)
COMPANY ADDRESS: Mannhardtstr 6,
80538 Munich, Germany
TELEPHONE: +49 89747 1030
E-MAIL: moritz.bundschuh@kickfilm.de
WEB: www.kickfilm.com

SYNOPSIS

A group of young students in a small laboratory at the University of Kiev take us on a (sur)real journey. It is an adventure of humans and flies, of social and political boundaries, and the many creative ways of getting around them...

LANGUAGE:

Ukrainian / Russian / English
FORMAT: Digital, HD
LENGTH: 52 / 90 min

PRODUCER: Moritz Bundschuh

PREVIOUS FILMS:
Crazy for Opera – the Bavarian State Opera, documentary, 2016, Germany
The Strange Sound of Happiness, documentary, 2016, Germany / Italy
My Father, the Red Orchestra and Me, documentary, 2016, Germany
Only New Orleans, documentary, 2015, Germany
The Fencer, feature film, 2015, Germany / Finland / Estonia

DIRECTOR / SCRIPTWRITER:

Maria Stoianova
PREVIOUS FILMS:
Exarch, documentary, 2014, Ukraine
Missing Floors, documentary, 2011, Hungary

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 150 000

GARAGE PEOPLE



In post-Soviet Russia there is a phenomenon that exists in addition to polar swimming, ice fishing and vodka: the garage settlement.

In small, informal colonies, Russian men embellish their garages at their own discretion, outside the jurisdiction of any regulations and beyond the reach of corrupt government officials. They work painstakingly to create a parallel world; for some it serves as a means of existence, for others it is pure recreation. These garages are an expression of the Russian man's retreat to private life, his escape from the regulations and Mafia-like structures of everyday life in Russia. And, at the same time, it is an example of his devotion to individualism and consumption. This is where men store their possessions and celebrate their independence. They run illegal fish shops, distil their own schnapps or even transform their garage into a little love nest. The garage is a place that harbours diverse escapist tendencies: people can do what they want and find temporary refuge from a government that offers its people no perspective.

With its humorous, unpredictable and bizarre scenes, the film tells

the story of Russian men and their private independence. We hear tales both tragic and light-hearted, which allow us to gaze inside the deep souls of Russian men who speak for themselves – and with each other, sharing their concerns, their fears and their joys. In this way we gain insight into an everyday reality that takes place in secret.

Garage People is an anthology film, a film where we encounter people. Its mosaic-like structure with recurring topics, motifs and problems paints a picture of contemporary Russia. Accompanied by barren panoramic views of the snow-covered Kola Peninsula in Northern Russia, the individual stories relate the present state of Russian society and generate visual sociology.

PRODUCTION COMPANY: TAMTAM FILM

Tamtam Film was founded by producers Andrea Schütte and Dirk Decker. Whether you're a young filmmaker or an established film pro, Tamtam is the breeding ground for exceptional films that appeal to moviegoers and TV fans alike. Tamtam focuses on projects with strong, unconventional characters that captivate national as well as international audiences - high quality products, entertaining, demanding, and award winning. Tamtam's stories are universal. As avowed cosmopolitans we believe in the idea of international co-productions – not only to enhance stories, but also to enable more economic freedom. We are particularly motivated by a methodical approach to filmmaking: we believe in the power of synergy – a goal we also achieve with some of our projects on a horizontal level – by planning and deploying them as trans-media and cross-format ventures. In addition to our content-related focus, Tamtam stands for the mindful use of resources: we take full responsibility for a film production by precisely planning every step and keeping our footprint as small as possible. At the same time, we are committed to Hamburg as a film city: having co-founded the initiative *Hamburg lebt Kino* with other start-up production companies, we have given Hamburg's young film scene an identity, and firmly established Hamburg as a major production centre for Germany's film industry.

PRODUCER: DIRK DECKER

Dirk Decker studied Business Administration in Hamburg. From 2005 to 2012 he worked as a producer for Riva Film, and during that time participated in the European Audiovisual Entrepreneurs (EAVE) programme. In 2012 he founded Tamtam Film in Hamburg together with Andrea Schütte. He is a member of the European Film Academy.



PRODUCER: ANDREA SCHÜTTE

After receiving her M.A. in English and German Literature, Political Science and Media Studies, Andrea Schütte, CEO / Managing Director and producer of Hamburg-based Tamtam Film, first worked as an event manager and business consultant. She then worked on several film productions (shorts, documentaries and animation films), followed by postgraduate studies in film producing at Hamburg Media School. From 2008 to 2015, she worked as development executive and producer at X Filme Creative Pool in Berlin. In 2012 she founded Tamtam Film together with Dirk Decker. Since then, the company has produced feature films for the big and small screen, documentary features, a mini-series and a number of shorts.

DIRECTOR: NATALIJA YEFIMKINA



Natalija Yefimkina was born in Kiev, in Ukraine. In 1995 she moved to Germany where she studied history and literature in Berlin. Following various internships and positions as assistant director and assistant producer, she directed a TV documentary in 2015 for Kika (Children's Channel). *Garage People* is her first full-length film.

PROJECT TITLE: Garage People
PRODUCTION COMPANY:
Tamtam Film GmbH
COMPANY ADDRESS:
Behringstraße 16a, 22765 Hamburg,
Germany
TELEPHONE: +49 40325 22330
E-MAIL: dd@tamtamfilm.com
WEB: www.tamtamfilm.com

SYNOPSIS

An endless settlement, spread across the hostile Russian North: garages with rusty gates but no cars inside. They are the Russian man's refuge. This is where he can take a sauna, make music and breed quail. The garage is his way of escaping from a dismal everyday life, a projection surface for his greatest dreams.

LANGUAGE: Russian
FORMAT: DCP
LENGTH: 80 min

PRODUCERS:

Dirk Decker / Andrea Schütte
PREVIOUS FILMS:
Encounter for Two (Treffen Sich Zwei), feature film, 2016, Germany
Scrappin' (Schrotten!), feature film, 2016, Germany
Some Had Crocodiles (Manche Hatten Krokodile), documentary, 2015, Germany
The Romeo Principle (Das Romeo-Prinzip), feature film, 2015, Germany
Come On! (Komm Schon!), TV series, 2015, Germany

DIRECTOR / SCRIPTWRITER:

Natalija Yefimkina
PREVIOUS FILMS:
Look at My World (Schau In Meine Welt), TV documentary, 30 min, 2015, Germany

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 160 000

FINANCIAL SOURCES CONFIRMED:
BKM / Bundesministerium für Kultur und Medien / EUR 40 000



IN March 2015, President Dalia Grybauskaitė announced Lithuania to be under threat of a Russian attack and decided to reintroduce military conscription in the country. More than 37,000 young men found their surnames on the list of compulsory army service, and many of them started to seek escape from the army. Meanwhile, 79 Lithuanian girls volunteered for the 9 months of military service.

Gentle Warriors is the story of 5 girls voluntarily serving in the Armed Forces among 600 men; five coming of age stories, which happen in very unusual and extremely masculine surroundings.

The girls have been appointed to serve in the Training Regiment in Rukla. The large military training grounds located in central Lithuania encompass a real-scale mock-up town and, unusual to Lithuania, desert-like fields, impassable forests and marshlands.

Their names are Agne, Karina, Ieva, Mingaile and Gintare. They live in one of the 4 dormitories in Rukla. Each building consists of 4 storeys containing 16 rooms, designated for 12 upcoming soldiers. One of those two and half

hundred rooms is allocated to the girls. It is the only room in the entire regiment no one can enter without notice. This is the only privilege the girls have in the otherwise manly surroundings. The schedule in the regiment is strict and invariable: 5:30am – wake-up; 5 minutes to get ready for the line-up; 5:00pm spare time with no opportunity to lie down or relax; 10:00pm – repose. None of the future troops can leave the territory without special permission. They have restricted access to the external world, living mainly in a grey-green-brown colour scheme.

Throughout the film the scenes of the pre-military life of the girls documented before military service are juxtaposed with their current regime. They have made this choice for various reasons: one came to start a new life, another to find the love of her life, the third to prove herself strong. All the girls know it will be a very difficult time for them, yet they are ready to face the challenges and remain equal to if not better than the men in this traditionally masculine military profession.

The five girls are observed for two years – before, during, and after. All akin in their aspirations, dreams, and their romantic vision

of military service, the characters are not only military fighters, but also complex young women undergoing their coming-of-age. Their lives are documented by a responsive and patient camera, which sometimes becomes a partner in an intimate conversation.

What will happen during their first collision with reality, the so-called “first discharge”? How will their attitude towards the military change? What will they need to sacrifice to be able to carry out the tough military duties? How will they change in the masculine environment? Will they withstand the service to the last day? And finally, when does a girl become a warrior?

These nine months undoubtedly are a life-changing experience for these five young women, and they raise questions about the role of women in our society and about their generation, a generation that is now actively trying to define its place in the contemporary world.

GENTLE WARRIORS

PRODUCTION COMPANY: MOONMAKERS

Moonmakers is a Lithuanian film production company founded in 2013 by award-winning film director and producer Giedrė Žickytė, film director Tomas Smulkis and culture producer / board member of the Association of Lithuanian Creative Industries, Živilė Diavara. Moonmakers aim to produce high standard, narrative-driven documentaries with a strong authorship and international potential, for release in cinemas, festivals and on international broadcasts. Currently, one of the company's main aims is to work with young and perspective filmmakers, providing them support and a solid platform for creativity.



PRODUCER: GIEDRĖ ŽICKYTĖ

Giedrė Žickytė (1980) is a Lithuanian director and producer. She has been working in the international documentary film market since 2009. With wide national theatrical releases, her films had been screened at many international film festivals (DOK Leipzig, IDFA, Visions du Réel, Hot Docs, Sheffield Doc/Fest,

Rotterdam IFF, Goteborg IFF, Warsaw IFF, Krakow IFF, etc.), gaining nominations and awards. In 2013 she opened her own film production company Moonmakers. Giedrė is a member of the European Film Academy, European Documentary Network, Lithuanian Film Academy, alumni of the Berlinale Talent Campus and EURODOC. With her latest film, *I'm Not from Here*, she became a nominee of the European Film Awards (2016). For her film *Master And Tatyana* she received the Best Director award at the Lithuanian National Film Awards (2015), as well as awards for Best Documentary, Best Camera and Best Editing.



DIRECTOR: MARIJA STONYTĖ

Marija Stonytė was born in 1991 in Vilnius, Lithuania. She received a MA in Film Directing from the Lithuanian Academy of Music and Theatre in 2016. She has directed several short films and documentaries that have screened in many international film festivals (Opuzen FF, Croatia, Festival Metro et Cinema, Paris,

Litauishes Kino Goes Berlin, Germany, and others). She was a jury member for the 61st edition of San Sebastian FF's film students' meeting. Her film *Too Young to Drive* was awarded best Lithuanian short of 2014 at the European Film Forum Scanorama, and won the Audience Award at the Litauishes Kino Goes Berlin Festival. Her recent documentary, *Mountains to Climb*, was awarded Best Student Film at the Vilnius International FF 2016.

PROJECT TITLE: Gentle Warriors
PRODUCTION COMPANY: Moonmakers
COMPANY ADDRESS:
Kauno g. 30 A-1, Vilnius 03202, Lithuania
TELEPHONE: +370 6590 1278
E-MAIL: giedre@moonmakers.lt
SKYPE: piewos
WEB: moonmakers.lt

SYNOPSIS

With determination and willingness, they arrive. With tenderness and care they stay. With a gentle touch they fight. Five women among six hundred men. The stories of five girls and their self-discovery in the military world created and designed by men for men. It's a film about femininity and youthfulness set within a territory of guns and preparations for war.

LANGUAGE: Lithuanian
FORMAT: 4K
LENGTH: 52 min / 70 min

PRODUCER: Giedrė Žickytė
PREVIOUS FILMS:
The Jump, documentary, 90 min, Lithuania / Germany (in production)
I'm Not From Here, documentary, 25 min, 2016, Chile / Lithuania / Denmark
Master And Tatyana, documentary, 82 min, 2014, Lithuania

DIRECTOR / SCRIPTWRITER:
Marija Stonytė
PREVIOUS FILMS:
Mountains To Climb, documentary, 32 min, 2016, Lithuania
Too Young To Drive, 24 min, drama, 2014, Lithuania
Leave Me Be, 14 min, drama, 2013, Lithuania
How Are You?, 17 min, comedy, 2011, Germany
Before Falling, 23 min, drama, 2010, Lithuania

YEAR OF RELEASE: 2018
Estimated Budget: EUR 160 000

FINANCIAL SOURCES CONFIRMED:
Lithuanian Film Centre / development grant / EUR 12 000



This film is highly politically incorrect. And then also it is not. Most of us can count on one hand the times we have met strong, mature females who have made a special impression on us. And especially when they're aged 75 and 49. These two women have made their mark; a mark that leaves traces of them in our minds and souls, a mark that lasts forever. Not because of their sex, but because they are better than most of their male colleagues in the field of pipe making. They sign autographs and are picked up in limos all over the world. And they also make money. Lots of money.

“Smoking is not only about bad lungs – it’s about culture”.

The friendship between Anne Julie (75) and Manduela Riger Kusk (49) goes back 20 years. Their encounter rises above age and sex, and shows others yearning to live out their dreams that there is a way. Through their art and craft as pipe makers, they have found their way in the pipe-smoking world. And they are being hailed as small, luminous oracles everywhere they go.

In 1972, a young Anne Julie travels to New York City with a box full of pipes she has made in her late

husband’s pipe making workshop. There is a renowned pipe shop between 47th and 48th Street. This meeting will be a defining moment for the young widow who, through chance and luck, is invited into the world she has stayed in ever since as a true pipe heroine.

Manduela Riger Kusk speeds across roads on her moped. Her bald head and slim body do not right away reveal if she is a woman or a man. And in this soaring space we meet this personage, who, on one hand gives the impression of being an anarchist in free fall, but on closer inspection you discover a disciplined, hard-working champion who does not leave any detail to chance.

Isolation and immersion in contrast to a flamboyant lifestyle is a recurring theme in the two women’s lives. In Denmark they both prefer to isolate themselves in their own dens. Anne Julie lives on a small Danish Island and Manduela in a small provincial town. Privately, Anne Julie has buried three husbands, but nevertheless is continuously in love with life. Manduela rarely binds with anyone for long, and when she does, it’s always women. Edification of their own understanding of the world is what propels them both.

Sometimes it can sound as simple as quotations found in fortune cookies confirming life’s unbearable lightness, but in this case it is not just a cliché, but is being adhered to.

HEROINES OF THE PIPES

PRODUCTION COMPANY: FRU TONEFILM

Fru Tonefilm, founded in 1986, is a company specializing in film equipment rentals and sound postproduction, and lately also in the production of documentaries.

PRODUCER / DIRECTOR / SCRIPTWRITER: IBEN HAAHR ANDERSEN



Iben Haahr Andersen graduated from The National Film School of Denmark (1982) as a sound designer. Since 1996 she has moved into directing documentaries focused on personal portraits, of which five have won notable awards: *My Love* (2012), *Hello My Name is Lesbian* (2009), *Two Women on a River* (1996), *Sound on Life* (2006) and *In Light of the Revolution* (2015). Her latest film is *Xenia – Confession of a Truck Driver* (2016).

DIRECTOR / SCRIPTWRITER: MINNA GROOSS



Minna Grooss is a Danish artist based in Copenhagen. She has been working within various artistic fields for the last 30 years, and has a background as a professional musician. Her main skills are writing and creative consulting in relation to writing. She has produced books and documentaries on subjects such as DJ culture, gay culture, portraits of successful Danish women and travelling. She currently works for the Danish Public Broadcaster DR as radio host and DJ.

PROJECT TITLE: Heroines of the Pipes
 PRODUCTION COMPANIES:
 Fru Tonefilm / Anne Julie Pipes
 COMPANY ADDRESS:
 Wilders Plads 9A, 1403 Copenhagen,
 Denmark
 TELEPHONE: +45 2324 7738
 E-MAIL: iben@frutone.dk
 SKYPE: [ibenhaahrandersen](https://www.skype.com/user/ibenhaahrandersen)
 WEB: www.frutone.dk

SYNOPSIS
 Men all over the world adore them. Want them. Hunt them, and need them. When they enter a room they are received like Hollywood stars. They sign autographs and are picked up in limos. But they are not actresses or rock stars. They are two female pipe makers: Anne Julie (75) and Manduela (49). Two women who decided to conquer the world through the art of pipe making and smoke. And they make money, lots of it. Smoking is more than just about bad lungs – it’s about culture.

LANGUAGE: Danish / English / Chinese
 Format: HD
 Length: 58 min

PRODUCER / DIRECTOR /
 SCRIPTWRITER: Iben Haahr Andersen
 PREVIOUS FILMS:
Life According to Anton, documentary,
 2015, Denmark
My Love, documentary, 2012, Denmark
Hello My Name is Lesbian, documentary,
 2009, Denmark
Sound on Life, documentary,
 2006, Denmark
Two Women on a River, documentary,
 1996, Denmark

DIRECTOR / SCRIPTWRITER:
 Minna Grooss
Hello My Name is Lesbian, documentary,
 2009, Denmark
Danish DJ’s, documentary, 2005,
 Denmark

YEAR OF RELEASE: 2017
 Estimated Budget: EUR 150 000

FINANCIAL SOURCES CONFIRMED:
 Danish Broadcast DRK
 Anne Julie Pipes



A crazy idea in the head of one Estonian has led to a new kind of revolution. It will involve 1 million people from 22 countries and just 3 days to untangle the historical mess of the last 5 thousand years: to jointly clean the Mediterranean Sea!

In 2007, an Estonian entrepreneur was illuminated by a beautifully simple idea: our planet is full of garbage – let’s start with our own backyard and clean it up! He sold his profitable IT business and dedicated himself fulltime to improving the world.

When asked nicely, people are happy to help. Genius lies in simplicity – on May 3rd 2008, 50 000 volunteers (5% of the population!) from tiny Estonia removed 10 000 tons of garbage! Since then Rainer’s team has exported the same model to 96 countries worldwide, with over 6 million participants. Exhilarated by success, the time seems ripe to accomplish something of truly great magnitude.

The Mediterranean has provided myths, seafood, and routes for trade and war throughout millennia. It has shaped the ancient civilisations of Egypt and Greece, the Roman and Persian empires,

the Phoenicians and Ottomans, the Islamic Golden Age and European colonisation. And, finally, it has become too dirty!

As the region is enveloped in financial, political and humanitarian crises, the colossal undertaking of a Mediterranean clean-up was to translate into a campaign of unity and reconciliation. With the guidance and support from Estonian headquarters, the local activists approached the task with southern cheerfulness and youthful enthusiasm, but their first attempt in 2014 was a failure, with barely 20 000 participants.

But setbacks don’t deter true idealists. The Tallinn headquarters has now tightened the reins on the lax Mediterranean approach and designated Elina, a full-time prison guard (with a strict attitude and model looks) to oversee the regrouping process. The efforts are now expected to culminate in May 2017, when a million volunteers across 22 countries will (hopefully) set aside their religious, cultural and language differences to collectively clean their common sea.

Our central characters are Rainer Nõlvak and Faisal Sadegh. Rainer, the Chief Motivator, lives on a pristine island in the Baltic Sea.

He avoids the public and prefers to lead millions of his followers through Skype and pre-recorded videos. His motivational speeches are strangely effective and often end in people jumping up and down, chanting mantras of hope and belief.

Faisal, a charismatic bio-chemistry student from Malta, is the chief coordinator of the Mediterranean clean-up. What he lacks in experience he makes up in enthusiasm. If Rainer is the voice from heaven, then Faisal is the interpreter of his message here on Earth. As Rainer gives instructions from the serenity of his winter wonderland, Faisal will physically sweep through different countries, guiding us through various clean-ups and connect the narrative of the parallel stories.

Our film observes a seemingly utopian project from idea to execution, with history and politics getting in the way. Some of our characters are drawn to the campaign by TV commercials, others forced to participate by their village elders. Some will be wearing white gloves, others bulletproof vests. The jet-setters of French Riviera, the trash heaps of Napoli, indebted Greece, the explosive Israeli-Palestinian border, the budding democracy of Tunisia and conservatism of Morocco, are just some of the backdrops of this film.

LET’S DO IT!

PRODUCTION COMPANY: TRAUMFABRIK

Traumfabrik was founded in 2005 with the primary goal of developing film projects, creating film scripts, composing film music, and producing content for television programs. In its short existence the company has produced a number of television programs and documentary film scripts, including for the documentary films: *The Blue Hills*, *Greetings from Soviet Estonia!*, *Lotman’s World*, *September* and *Disco and Atomic War*.



PRODUCER: KIUR AARMA

Kiur Aarma (born 1975), producer and screenwriter. Kiur graduated from Tartu University (1997, BA in Semiotics and Cultural Theory) and studied scriptwriting at the Baltic Film and Media School. In 2005 he founded Traumfabrik. Selected filmography: *The Gold Spinners*, dir. Hardi Volmer & Kiur Aarma, 2014, creative doc, producer, co-director & co-writer / *Disco and Atomic War*, dir. Jaak Kilmi, 2009, creative doc, producer & co-writer / *Lotman’s World*, dir. Agne Nelk, 2008, doc, producer / *September* dir. Ilmar Raag & Kiur Aarma, 2010, doc, producer, co-writer, co-director / *The Blue Hills*, dir. Raimo Jõerand, 2006, doc, producer & co-writer.

DIRECTOR: JAAK KILMI

Jaak Kilmi (born 1973), director. Jaak graduated from the Department of Culture of Tallinn University, majoring in film directing. He has (co-) directed and produced a string of successful short films; a number of documentary films and two feature films. His films have been awarded internationally and have enjoyed successful theatre runs in Estonia. He teaches film directing at the University of Tallinn. Selected filmography: producer and director of the documentary *Paper Town*, 2014 / producer and co-writer of the documentary *The New World*, 2011 / director of the documentary fiction *Disco and Atomic War*, 2009 / producer of the documentary *The Revolution That Wasn’t*, 2008 / producer and co-director of the documentary *The Art of Selling*, 2006 / co-director of the feature film *Revolution of Pigs*, 2004 / co-director of the documentary film *Living Force*, 2003 / co-director of the documentary film *Beauty of the Fatherland*, 2001.



DIRECTOR: ALEKSANDR HEIFETS

Aleksandr Heifets, director. Independent filmmaker with broad experience in directing, shooting and editing creative documentaries with a focus on social issues and a strong emphasis on story. Education: University of Chicago: BA Psychology (cum laude), BA Linguistics (1997-2001), FAMU Film Academy – Film Directing (2004-2005). Selected filmography: *More Flavour into Your Fancy Buns* (in production), Taiga Film / *Gloves Off* (in production), Exitfilm / *Queue* (2014), Pimik / *Metropolis TV* (2010-2014). A series of short documentaries for an award-winning project for the Dutch public broadcaster VPRO / *Robbie Williams – Meet Me in Tallinn* (2013), cameraman. Robbie Williams’ Estonian concert through the personal stories of his fans (dir. Russel Thomas & Peeter Rebane).

PROJECT TITLE: Let’s Do It!
 PRODUCTION COMPANY: Traumfabrik
 COMPANY ADDRESS: Mütürivahe 17-3,
 10140 Tallinn, Estonia
 TELEPHONE: +372 565 1560
 E-MAIL: kiur.aarma@gmail.com

SYNOPSIS

A crazy idea in the head of one Estonian has led to a new kind of revolution. It will involve 1 million people from 22 countries and just 3 days to untangle the historical mess of the last 5 thousand years: to jointly clean the Mediterranean Sea!

LANGUAGE:

Estonian / English / Italian / Catalan / Greek / Albanian / Maltese / Arabic
 FORMAT: HD
 LENGTH: 55 / 72 min

PRODUCER / SCRIPTWRITER:

Kiur Aarma
 PREVIOUS FILMS:
The Gold Spinners, creative documentary, 2014, Estonia / Finland
Spicy Sprats of Tallinn, feature short, 2011, Estonia
Disco & Atomic War, creative documentary, 2009, Estonia / Finland

DIRECTOR / SCRIPTWRITER: Jaak Kilmi

PREVIOUS FILMS:
Out of Fashion, documentary, 2015, Estonia / Germany
Paper Town, documentary, 2014, Estonia
Disco & Atomic War, creative documentary, 2009, Estonia / Finland

DIRECTOR / SCRIPTWRITER:

Alexander Heifets
 PREVIOUS FILMS:
Border Youth, documentary, Estonia (in production)
Canvascity, documentary, 2015, Estonia
Queue, documentary, 2015, Estonia

YEAR OF RELEASE: 2017
 ESTIMATED BUDGET: EUR 150 000

FINANCIAL SOURCES CONFIRMED:
 Estonian Film Institute /
 Kaarel Kuurmaa / EUR 45 000
 Cultural Endowment / Estonia /
 EUR 20 000

LIFE NAKED



The protagonist of the film, Petr Pavlensky (31), is certainly an artist = vandal = provoker = anarchist, although the setting of the film goes beyond the genre of a traditional cinematic portrait. The goal of the film is to create a warning scene of the times and a portrait of today's Russia, when the former superpower state is once again trying to set a course towards a totalitarian regime with an iron curtain. The world's geopolitical situation no longer permits a total isolation of any country, thus seclusion is point in fact absurd and impossible. Pavlensky awakens, provokes, traces an upcoming catastrophe, and doesn't allow one to feel comfortable. He comes up against the system with the only thing he owns – his naked body, and by identifying himself with all the downtrodden.

When the system arranges a show trial and sentences the members of *Pussy Riot*, Pavlensky stands up in the heart of St. Petersburg with his lips sewn, thus expressing his support for the victimized artists. This portrait of his with lips as a huge wound becomes his "trade-mark". Not because he is naked and more difficult to exhibit in other performances, but rather because keeping silent is his greatest

force. By keeping silent he makes others act. He sits naked on the fence of a mental hospital and cuts off his earlobe with a huge dagger. No demands, no declarations. Just solidarity with the dwellers of the hospital, a part of whom are there due to their political views. The same happens in the performance in support of inmates – Pavlensky wraps himself in a barbed wire construction and doesn't utter a word. He is canned meat, making one understand that the whole society is like that.

Militia officers first have to dress him and take to a safe place. They have to cooperate! The job is the hardest when a naked man has managed to nail himself to the ground in the middle of the Red Square, by the Kremlin, having perforated his organs of manliness through his naked thighs. Anyone would at first feel horrified, pitiful, confused, and only then would consider what to do – it's not at all simple! The performance *Fixation* directly and cruelly fixated on society's apathy towards the happening events, at the same time manipulating the present. In order to tame the manifestations of the artist they have to become his accomplices, and give in to Pavlensky's provocations against their own will...

Pavlensky's performances have been extensively covered by the media; their shocking videos broadcast in countless news reports all over the world. The authors of this film take a closer look at the other accomplices – including the militia officers who rescue, liberate and arrest him, and who follow his performances with compassion and interpret them according to their own understanding. While transporting the artist to jail they even show humane compassion, but then in captivity they demonstrate power that is in line with the rules. Pavlensky is too annoying not to be beaten! This is what most of society thinks, the grey mass, for whom the word "freedom" has no meaning.

Contrasts will be accentuated within the film's structure – crowds and an individual, freedom and captivity, admiration and denial, compliance and protest. The protagonist is like a stone, thrown into shallow water, stirring up the surroundings. The film will follow the influence Petr leaves on his contemporaries, thus warning them about the "psychical health" of Russia as a whole.

PRODUCTION COMPANY: EGO MEDIA

Ego Media was established by Latvian producer Guntis Trekteris. Credits include: documentaries *Rodnye (Close Relations)* by Vitaly Mansky, *Beyond The Fear* by the late Herz Frank (co-directed by Maria Kravchenko, Latvia / Russia / Israel), which had its international premiere at Hot Docs, 2015; *Chronicles of the Last Temple* (dir. Davis Simanis), and Viestur Kairish's new and ambitious story about life after the end of world, *The Invisible City*, shot on location in Chernobyl. Development slate includes Stanislavs Tokalovs' debut feature *What Nobody Can See* and the animated documentary *My Favorite War* by Ilze Burkovska-Jakobsen.



PRODUCER: GUNTIS TREKTERIS

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



PRODUCER: VLAD KETKOVICH

Vlad Ketkovich, General Manager of Ethnofund Production Company founded in 2000, has participated in a number of international documentary workshops and pitching sessions in 2010-2016, such as Hot Docs Forum, LeipzigDoc Co-Production Meeting, EURODOC, Dragon Forum, Ex-Oriente Workshop, INPUT, and EDN's professional events. Vlad Ketkovich has worked on co-productions and as production manager with Polish, German, Norwegian, Italian, Finnish film productions, for TV channels such as: TVP, RAI Cinema, YLE/ARTE, et.al. Vlad is a member of EDN (but not paying rent), the International Federation of Journalists, Russian Geographical Society and Eurasian Academy of Television and Radio.



DIRECTOR: DARYA KHRENOVA

Graduated from the Moscow Institute of Cinematography (VGIK) as a cinema critic. Worked at TV channel Culture as a chief-editor, author, and director of the programmes *Apokrif*, *Magic of the Cinema*, and others. From 2006-2013 director and scriptwriter on the TV series *Documentary Camera*. Worked at TV channels TVC, REN TV, and The First. Author of a bestseller auto-fiction book, short stories, critical essays, reviews. Graduated from the script laboratory *Cultburo* with British tutor Peter Ansoorge (Commissioning Editor of Drama at Channel 4, London). Author of a number of internationally-awarded documentaries.

CO-PRODUCER: MARIANNA KAAT

Internationally awarded producer and director Marianna Kaat is one of the most successful Estonian documentary filmmakers. In 1998 she founded the independent production company Baltic Film Production (BFP), the filmography include such titles as *Rodnye* by V. Mansky, *Wunderkind* and *Pit No 8* by Marianna Kaat, *Lobotomy* by Y.Khashchavatski. Marianna is a member of the European Documentary Network (EDN); one of the founders of Estonian Documentarians Guild.

PROJECT TITLE: Life Naked
 PRODUCTION COMPANIES: Ego Media / Ethnofund (Russia) / Baltic Film Production (Estonia)
 COMPANY ADDRESS: Baznīcas iela 8, Rīga LV1010, Latvia
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 E-MAIL: egomedia@egomedia.lv
 SKYPE: guntis.trekteris
 WEB: www.egomedia.lv

SYNOPSIS

Petr Pavlensky is currently the most radical artist in Russia. His bloody and challenging performances involve mutilating his own body – he sews up his lips, wraps himself in barbed wire while naked by the prosecutor's office, nails his genitalia to the ground in the Red Square – he tears down the border between life and art.

LANGUAGE: Russian
 FORMAT: HD
 LENGTH: 52 / 80 min

PRODUCERS: Guntis Trekteris / Vlad Ketkovich / Darya Khrenova / Konstantin Nafikov / Marianna Kaat
 PREVIOUS FILMS: Guntis Trekteris *Rodnye (Close Relations)*, documentary, 2016, Latvia / Germany / Estonia / Ukraine *Operation "Wedding"*, documentary, 2016, Israel / Latvia / Germany *Beyond the Fear*, documentary, 2014, Latvia / Russia

DIRECTOR / SCRIPTWRITER: Darya Khrenova
 PREVIOUS FILMS: *Who Will Be My Husband?*, documentary, 2015, Russia *The Last Campaign of Baron*, documentary, 2015, Russia *The Magic Mountain of Vincenzo Bianchi*, documentary, 2013, Russia

SCRIPTWRITER: Elvita Ruka
 PREVIOUS FILMS: *Re Start*, documentary, 26 min, 2014, Latvia *Against the Wind*, documentary, 74 min, 2011, Latvia *Mansur's War Dance*, documentary, 25 min, 2009, Latvia

YEAR OF RELEASE: January 2017
 ESTIMATED BUDGET: EUR 64 000

FINANCIAL SOURCES CONFIRMED: TV Rain / Russia / EUR 4 000
 Producers' investment / EUR 15 000
 Deferrals / EUR 5 000

LUST FOR LIFE



A story full of music, friendship, desires and dreams that can be lived despite an unlucky fate. What would you do with your life, if you knew that you had limited time ahead of you? Much shorter than an average life. Members of The Tap Tap – a music band made up of the physically disabled, or rather, crippled, as they call themselves, students of the Jedlicka Institute in Prague – have a pretty clear idea. They want to live and enjoy every single minute of it.

They met at the boarding school of the Jedlicka Institute. There was not much to do, so when Simon Ornest, a musician and a volunteer assistant decided to start a band 15 years ago, they decided to give it a try. Since then the band has grown big and its members have become local stars. They sell out large concert venues, they have travelled across Europe, their music videos have millions of views on YouTube, and they appear on TV shows. But they want more, setting new goals almost every year, to reach yet another dream.

TTT shows us how to confront difficulties and obstacles, how to beat the odds. And above all, how to

have fun. They're full of humour, constantly teasing each other, no holds barred. But what lies behind this cheeky exterior? What motivates them to go this route at all? Is it their own inner drive, or is it pressure from their bandleader?

Lust for Life is a road movie following the "rock star lifestyle" of The Tap Tap members. They drink, smoke, and enjoy themselves. And as rock stars, their lives are short. Their diagnoses are in many cases progressive, which means they don't know how soon the end will come. But they don't care for pity and remorse. They don't feel sorry for themselves. They overcome obstacles with a great sense of humour, black humour, which makes those who don't know them well a bit uncomfortable.

Simon Ornest, the leader and founder of TTT, comes from a distinguished artistic family. Simon's grandfather never praised Simon's father, Simon's father never praised Simon, and Simon will probably never praise his own son. The desire to succeed, the desire for praise, is what drives him. Simon despises imperfection, as well as its manifestations, such as tardiness. He shows no mercy; he refuses to differentiate between the healthy and the disabled. He

expects precision and absolute commitment from everyone. His indomitable nature, energy and perseverance drive TTT further and further. But to what end? What is his real motivation for running this band when he could be a professional musician or a well-paid manager?

Jana Augustinovi, lead singer of the group, never sees her father. He disappointed her. He's been convicted of selling drugs for the third time. He slowly sank to the bottom. "I'll stop selling drugs when you start taking them." That was one of those moments when Jana realized how much he was struggling with the fact that his daughter was "imperfect". Jana is a caring young woman who would love to have a partner. She has been in love with Michal (another TTT member) for years, but he loves nearly everyone except for Jana, although it doesn't stop him from sleeping with her.

The film will follow the intimate story of band members against the background of their adventures. But it will also offer a peek behind the scenes of the building of TTT's media image, revealing the positive (and negative) efforts of commercial entities participating in the project, perhaps just vying to make themselves visible.

PRODUCTION COMPANY: PINK PRODUCTIONS

PINK is a Prague-based production company. The company's main interest lies in discovering new talent with the aim to develop and produce author-driven documentaries and fiction films intended for the international market. PINK has produced the feature documentaries *On Decency* (dir. Radovan Sibrť) and *Byeway* (dir. Ivo Bystřičan), along with short fiction films by the prestigious Chaluppecky Award winner Mark Ther: *Enkel* and *Das Wandernde Sterlein*. PINK recently co-produced (w. Libra Film & HBO Europe) the feature documentary *Cinema, Mon Amour* (dir. Alexandru Belc), which was selected for the Next Masters Competition of the 58th DOK Leipzig. PINK is currently developing and producing two feature documentaries together with HBO Europe, and developing the new documentary of Iranian director Mohammadreza Farzad.



PRODUCER / DIRECTOR: RADOVAN SÍBRT

Born in 1975. Graduated from The Faculty of Humanities and The Faculty of Arts at Charles University, and from the Academy of Performing Arts (FAMU). In 2009 he co-founded the production company PINK. His critically acclaimed short documentaries & fiction films (*MRG*, *Domestic Violence*, *Bambino Di Praga*) received multiple awards and travelled to several international festivals. His thesis film *On Decency* premiered at the 2012 Jihlava IDFF, was screened at One World 2013, earned a nomination for the 2013 Pavel Koutecky Award, and was shortlisted as one of 10 best Czech documentaries of 2012. His first feature documentary, *The Prison of Art*, premiered at the 2012 Jihlava IDFF, with a cinema release in 2013. Radovan also directed the short fiction *Darling of the Nation* for the anthology film *Gottland*, inspired by the eponymous book by Mariusz Szczygieł. The film premiered (independently of the feature film *Gottland*) in Poland and was selected for the Camerimage FF. He has directed several short documentaries for Czech TV, but as director & producer focuses mainly on author-driven films. In 2014 Radovan was selected as an Emerging Producer at Jihlava IDFF.



PRODUCER: VIKTÓRIA HOZZOVÁ

Born in 1981 in Košice, Slovakia. Graduated from Film School Zlin in Production Management. Participated in several student films as production manager and co-organized the Zlin Dog Student FF. During her studies she was also involved in several feature films and began her collaboration with Czech TV, where she worked on many documentary series. Between 2009-2013 Viktória worked as production manager and coordinator of the Ex Oriente Film Workshop & the East European Forum at the IDE. She joined PINK in September 2013, and is in charge of documentary projects. In 2014 she participated in the IDFA Academy.

PROJECT TITLE: Lust for Life
PRODUCTION COMPANY: Pink Productions
COMPANY ADDRESS: Opletalova 1015/55, 110 00 Prague, Czech Republic
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radovan@pinkproductions.cz
WEB: www.pinkproductions.cz

SYNOPSIS

The Tap Tap is a band of students with physical disabilities. TTT show us how to beat the odds, and above all, how to have fun with your life. A story full of music, friendship, desires and dreams that can be lived despite an unlucky fate.

LANGUAGE: Czech
FORMAT: HD / DCP
LENGTH: 80 min

PRODUCER: Viktória Hozzová
PREVIOUS FILMS: *Cinema, Mon Amour* (dir. Alexandru Belc), documentary, 2015, Romania / Czech Republic

PRODUCER: Radovan Sibrť
PREVIOUS FILMS: *Cinema, Mon Amour* (dir. Alexandru Belc), documentary, 2015, Romania / Czech Republic
Byeway (dir. Ivo Bystřičan), documentary, 2015, Czech Republic
On Decency (dir. Radovan Sibrť), documentary, 2012, Czech Republic
Enkel (dir. Mark Ther), short fiction, 2012, Czech Republic
Das Wandernde Sterlein (dir. Mark Ther), short fiction, 2011, Czech Republic

DIRECTOR / SCRIPTWRITER:

Radovan Sibrť
PREVIOUS FILMS: *Prison of Art*, documentary, 2012, Czech Republic
On Decency, documentary, 2012, Czech Republic

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 232 117

FINANCIAL SOURCES CONFIRMED:
Czech Cinematography Fund (development) / EUR 11 070
HBO Europe (development) / EUR 9 225
PINK Productions (in kind investment) / EUR 23 656



There is a remote Greek Island in the middle of the Libyan Sea, where only 60 people live throughout the year. Life is tough here: scarce drinkable water, no medical facilities, gas station, airport, shops, or banks. Yet, many of the inhabitants, most of them simple people, enjoy life here. Some of them even fled here from the big cities in search of what they perceived as the only good thing in abundance: freedom. Among them is a community of former nuclear scientists from Russia, who came to this island in pursuit of Pythagorean ideals. 'The Russians', as they are locally known, study Pythagoras, the ancient Greek philosopher who investigated harmony through mathematics and music.

Convinced that our civilization is on the path to self-destruction, they chose to observe the events from a distance while seeking to avert the disaster by setting an example by their way of living in this modern-day utopia. The rest of the islanders know little about Pythagoras and understand even less what the Russians are doing there. Yet, they appreciate the Russians' contribution to the local community, for instance, their practical skills in construction and repairs. 'We are their Gods and

their slaves,' – say the Russians. The pursuit of the Russians' ideals is not easy, as even on this tiny island the outside world constantly encroaches on the idealistic world of philosophy. The islanders have the same conflicts as everywhere, which also affect the Russians: some want to monetize the island by encouraging tourism and civilization, while others fear that would be the end of their world. The film follows the Russians' everyday life, and observes how this idealistic community deals with social conflict and the seduction of the outside world. And how they come to terms with inner conflict and respond to changing group dynamics. Will they manage to preserve harmony and adhere to their noble ideals? Focusing on the case of this small, remote Island – a microcosm on the extremities of Europe – this film investigates the place of freedom of choice in the contemporary world.

At the beginning of the film we follow our main protagonists in their daily lives, becoming familiar with their thoughts and endeavours. Their lifestyle will inspire controversy, because the Russians have set extremely high goals for themselves and lead uncompromising, idealistic lives. Can this really work? In the course of their daily

lives they come into contact with the local islanders. Some of them visit the Russians to ask for advice, and the Russians go out to help and work for the islanders. In the process we are introduced to the island's microcosm and its conflicts. This is the main contradiction in the film: the Russians' aspiration to live according to their noble ideals versus everyday reality, with all its conflicts and pitfalls. Although part of the island's community, the philosophers try not to get involved in the conflict, as this would be against their principles. But social influence will never let them live in peace, and they must always invent ways to avoid the traps. At the same time, they feel it their duty to maintain harmony on Gavdos and prevent people from taking irresponsible actions that might endanger the island. The camera follows the philosophers: will they be able to stick to their principles?

There are also inner conflicts that challenge their idealistic agenda: by closely following Alexei and Alla, and the difficulties arising in their relationship, we will reveal whether they succeed or fail. Yet, the main conflict in the film arises in the minds of the audience. The aim is that the audience's standard of "normality" evolves. I would like the audience to contemplate the meaning of freedom and on how we exercise our right to freedom.

PEOPLE, GODS AND OTHER CREATURES

PRODUCTION COMPANY: DOPPELPLUSULTRA

Founded in 2000 by Frank Müller and Kerstin Reich, Doppelplusultra is a film production company based in Hamburg. Our varied production includes documentaries, media art, short films, corporate films and music videos. We are especially proud of our track record in post-production. With our work we try to challenge conventional methods of film production, just as much as we try to cross the lines between cinematography and other forms of artistic expression. Films we have produced or participated in have been selected for numerous international festivals and have won several awards.



PRODUCER: FRANK MÜLLER

Born in 1969 in Mainz, Germany, Müller is a German film director and producer. After finishing his film studies in 1995 at the Moscow Film School Vyshie Kursy, he worked as a director and producer on several commercials, music clips and documentaries in Moscow. In 2000 he founded the film production company Doppelplusultra in Hamburg, Germany. Since then he has worked on several international film productions and participated in various European documentary workshops and pitching sessions.



DIRECTOR / SCRIPTWRITER / PRODUCER: SVETA STRELNIKOVA

A Moscow-based award-winning documentary filmmaker interested in the intersection of idealism and real life. After graduating from Moscow State University, she entered the National Film School. She worked as a line producer and fixer with foreign crews filming in Russia. She has attended a number of workshops, such as DOK.Incubator and Eurodoc 2016. Her first feature film won a NYFA scholarship. Her director's filmography includes feature-length documentaries awarded at festivals: DocuDays (UA), Watch Dogs (PL), Chronograph (ML), Message to Man (RU) and Kinoshok (RU). Her latest film, *Cardiopolitika*, was nominated for a Nika award – the main annual national film award presented by the Russian Academy of Cinema Arts and Science in 2016.



CO-PRODUCER: DIMITRA KOUZI

MA in Communications from the Ludwig Maximilians University, Munich. For 20 years she has been working as a press and TV journalist, correspondent and moderator for ERT, ZDF, ARTE, N24 and DW. She was Head of Documentary Acquisition for ERT Digital. Since 2006, she has worked as a journalist and communicator within international documentary production, promotion, distribution and impact building. Since 2009, she has co-organised the CineDoc screening and distribution network (founding member of Moving Docs). Kouzi designs communication strategies and audience development for international festival participation. A EURODOC Graduate Producer (2015).

PROJECT TITLE:
People, Gods and other Creatures
PRODUCTION COMPANIES:
Doppelplusultra Film und TV Produktion
Kouzi Productions (Greece)
COMPANY ADDRESS:
Doppelplusultra GbR Reipsoldstraße 45,
20097 Hamburg, Germany
TELEPHONE: +49 17277 88135
E-MAIL: mail@doppelplusultra.de
SKYPE: doppelplusultra
WEB: www.doppelplusultra.de

SYNOPSIS
Freedom is Western civilization's greatest value. People desire it; people struggle and die for it. What does it mean to be free? Even Gods have to follow some rules. The battle between idealism and materialism takes place on a remote Greek island in the Mediterranean Sea.

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

PRODUCER: Frank Müller
PREVIOUS FILMS:
Siberian Love, creative documentary, 2016, Germany
Provincial Girls, creative documentary, 2015 Germany
Herr Schultz Sets Sail, short documentary, 2013, Germany
Mr. Kroeger On Rehab, short documentary, 2012, Germany

DIRECTOR / SCRIPTWRITER:
Sveta Strelnikova
PREVIOUS FILMS:
Cardiopolitika, full-length documentary, 2014, Russia
Monstration, full-length documentary, 2012, Russia
Arrhythmia, full-length documentary, 2009, Russia
Idiot, full-length documentary, 2007, Russia

CO-PRODUCER: Dimitra Kouzi
PREVIOUS FILMS:
Athens Forward, documentary (in development)
Geschenk der Götter, fiction, 2013, Greece, (as line producer)

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 208 709

FINANCIAL SOURCES CONFIRMED:
DPU, Germany / own investment / EUR 5 000
Kouzi Productions, Greece / own investment / EUR 5 000
Sveta Strelnikova / own investment / EUR 5 000



What started for Sam Klebanov, a Russian emigrant in Sweden, as an accidental encounter with acclaimed Japanese filmmaker Takeshi Kitano, developed into a business and 15 years of infinite adventures.

Together with his partner Anton Mazurov, a doctor turned a film guru; they distributed the most famous art-house movies of the decade in Russia (including *4 months, 3 weeks and 2 days* and all Roy Andersson movies), and brought up a generation of cinephiles. They were brilliant and mysterious, but their partnership collapsed after Sam's attempt at becoming a producer.

The plotline follows all the turns of their road to stardom and from glory to sad decay. It begins with the story of Sam's immigration and the establishment of the alliance between Klebanov and Mazurov that soon would become the well-known company, Cinema without Frontiers. Who would have imagined that film distribution could be so enthralling? The breakthrough release of Lukas Moodysson's lesbian teenage drama *Fucking Amal* takes the country aback, and Sam's hosting of a TV

show about films brings him fame. But there's more to follow: Cannes Film Festival soirées and encounters with Hollywood celebrities; a rescue operation in Sri Lanka; production and the flop of the blockbuster *Newsbreakers*; Sam's alleged affair with a middle-aged Russian pop star; the continuous fights with censorship and his own confusion: love, separation, fall and reinvention.

Their careers began in the late 1990s when Russia was craving openness, trying to catch up with the world after years of Soviet isolation, and discovering other cultures. Their fall coincided with the massive changes in the internal and cultural politics of Russia during the "late Putin" years, the time of growing oppression, military escapades, a self-imposed blockade, ubiquitous bans and censorship.

Plankton Salesmen tells the story of the rise and fall of art-house film distribution in Russia during the decade of skyrocketing oil prices. This is a story of friendship, ambition, manipulation, post-Soviet Russia and a passion for cinema.

PLANKTON SALESMEN

PRODUCTION COMPANY: MARX FILM

Marx Film is a Tallinn-based production company founded in 2012 by Max Tuula and Maria Gavrilova. The studio focuses on docs and feature debuts from Russia, Estonia and Eastern Europe. It is interested in new blood and bold ideas in production, marketing and distribution. The company's first successful project was the experimental documentary dramedy *I Don't Love You* by Pavel Kostomarov and Alexander Rastorguev (Kinotavr FF, Warsaw IFF, Kyiv IFF, Minsk IFF, Tromsø IFF, goEast IFF, East Silver Best Documentary Film nomination). The studio continued to work with the directors, co-producing their new documentary – the "revolutionary" cross-media project *The Term* that became an important social and political phenomenon for contemporary Russia. The film was premiered in Karlovy Vary in 2014, and was entered in such festivals as DocLisboa, DOK Leipzig, IDFA, CPH:DOX, Torino FF, Festival dei popoli, Full Frame IFF and many others. In 2015 Marx Film also released the Kostomarov/Rastorguev-produced two-part documentary *Kiev/Moscow* (Part 1 received a Special Mention at the Locarno IFF, Part 2 – a Special Mention at the Verzio IHRDFE, Budapest). In 2016, Zosya Rodkevich's debut documentary *My Friend Boris Nemtsov* was awarded Best Documentary at the Krakow FF.



PRODUCER: MAX TUULA

Born in 1980 in Vladivostok, Russia, Max is an Estonian producer who now lives between Estonia and the USA. He collaborated as a journalist with various film trade magazines and has participated in the production of a few shorts that enjoyed success at festivals from Berlin to Abu Dhabi. In 2012 Max coproduced the experimental docudrama *I Don't Love You* by A. Rastorguev and P. Kostomarov, and continued to work with the filmmakers on their cross-media project *The Term* and their two-part documentary *Kiev/Moscow* (2014). In 2014 Max was a participant in the Berlinale Talents. At the 2015 edition of the Jihlava IDFF he was selected one of the Emerging Producers 2016.



PRODUCER: MARIA GAVRILOVA

Born in Moscow, Maria has worked in journalism, advertising and on films. For a few years she was the program director of the Texture Film Festival in Perm, Russia, and the editor-in-chief of the Russian magazines *Action!* and *The Booker's Bulletin*. Together with Max Tuula she founded the Estonian production company Marx Film. The list of the documentaries she has produced includes the international anthology *15 Young By Young* (the Russian segment) (2012), *I Don't Love You* and *The Term*.

DIRECTOR: MARIA KUVSHINOVA

Maria Kuvshinova, director (born 1978, Moscow) is a Russian journalist and film critic. She graduated from Moscow State University in 2000, wrote for various media including *Seance Magazine*, *Afisha*, *GQ*, *Openspace*, and *Colta*, and curated a program at the 2morrow Film Festival. Her books include: *Balabanov* (2013, 2014) and *Cinema as Visual Code* (2014). She now lives in St. Petersburg. *Plankton Salesmen* is her directorial debut.

PROJECT TITLE: Plankton Salesmen
PRODUCTION COMPANY: Marx Film
COMPANY ADDRESS:
Lirise 5 – 275, Tallinn 10616, Estonia
TELEPHONE: +372 5304 0483
E-MAIL: max.tuula@marxfilm.com
SKYPE: mtuula

SYNOPSIS

What started for Sam Klebanov, a Russian emigrant in Sweden, as an accidental encounter with Takeshi Kitano, developed into a business and 15 years of adventures. *Plankton Salesmen* is the story of the rise and fall of art-house film distribution in Russia – a story of friendship, ambition, manipulation and a passion for cinema.

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

PRODUCERS:

Max Tuula / Maria Gavrilova
PREVIOUS FILMS:
My Friend Boris Nemtsov, documentary, 71 min, 2016, Estonia / Russia
Kiev/Moscow. Part 2, documentary, 74 min, 2015, Estonia / Russia
Kiev/Moscow. Part 1, documentary, 60 min, 2015, Estonia / Russia
The Term, documentary, 83 min, 2014, Estonia / Russia
I Don't Love You, 86 min, 2012, Estonia / Russia

DIRECTOR: Maria Kuvshinova

SCRIPTWRITERS:

Maria Kuvshinova / Leonid Marantidi

YEAR OF RELEASE: January 2017
ESTIMATED BUDGET: EUR 126 000

FINANCIAL SOURCES CONFIRMED:
Seance Magazine (Russia) / EUR 19 000



According to the latest research, more than half of Russians think that gays should be either exterminated or at least isolated from society. Is it the right time to travel to Russia if you are gay? The most outstanding Queer Tango representatives from all over the world think so. They are heading to St. Petersburg for two Queer Tango festivals this coming summer.

Some of them hope that the international Queer Tango movement will help bring tolerance to the society, and this trip will support the local LGBT movement. Others would like to explore “the deep Russian soul” and its culture, embracing it with love. But the journey may pose some real challenges. The harsh reality of today’s Russia, as well as the infighting between two competitive tango festivals, will place the Queer Tango visitors in unexpected and dangerous waters.

This documentary will take the audience into the unique and passionate world of Queer Tango. The story will follow preparations for the festivals, focusing on the culmination of the event and its outcome in the wider political and social context. Each Queer Tango

character presented in the film has a personal reason to make this journey and a story to tell.

The daily struggles of the Russian and visiting Queer Tango dancers will be uncovered. Dancers will share what made them follow Queer Tango and how it influences their life. Russian characters will share a glimpse of the hidden and oppressed life of the queer community in St. Petersburg. From Europe to Russia and back, the kaleidoscope of stories will bring all of the characters to a singular meeting point – the Queer Tango festivals in St. Petersburg. When narrow-minded traditionalism and xenophobia are rife in the world, it is important to continue to dance tango no matter what gender, sexual orientation or country you are from.

Tango, as a dance, is not only about music and movement. It is a language established between two bodies and minds. That is why tango is related to feelings, senses and the way we express what we feel. The film will explore this phenomenon.

As our society is changing, tango continues to faithfully mirror these changes. New waves of this dance appear, Queer Tango

amongst them, which is a movement open to everyone regardless of sexual orientation or choice of role. It is a meeting point to socialize, learn, sense and connect. Above all, it’s about the love of movement, which can change people’s minds, attitudes and who knows, maybe even nations.

QUEER TANGO GOES TO RUSSIA

PRODUCTION COMPANY: VIDEOVAM

VideoVam is a film production company based in Brussels that was founded in 2014 by Aleksandr M. Vinogradov. Aleksandr worked as a creative director in an advertising agency in Moscow for several years before founding the company. The main objective for VideoVam is to develop and to explore new visual artistic media. The company produces creative documentaries, visual art, corporate films and animation. Documentary films produced by the company have been screened at international film festivals, winning several awards. The latest film, *Call Me Chaos*, premiered at Visions du Réel 2016 and will be screened at other European festivals in the months to come.



DIRECTOR / PRODUCER: ALEKSANDR M. VINOGRADOV

Aleksandr M. Vinogradov is a film director / producer based in Brussels. Born in North Russia, in 2002 he moved to Moscow after receiving his Master’s degree in law. For several years he worked as a graphic designer, and in 2008 he participated in a one-year motion design for TV program at the British Higher School of Art and Design. He also attended a special art direction course in Central Saint Martins (London) in 2009. In the same year he started to work as a creative director in the advertising agency Agey Tomesh in Moscow. In 2012 he graduated from the Humanitarian Institute of TV with honours, presenting his graduation film, *Five Steps of Butoh*. The film received the Grand Prix, Best Documentary and Best Cinematography awards at the Telemania Film Festival in 2012. The following year he produced several films for Russia’s main TV channels, as well as his own art projects about contemporary dance. In 2014 he worked as a unit director on the BBC feature documentary, *Robbie Williams: Fans Journey to Tallinn*. In 2015 he graduated from the documentary filmmakers’ Master’s programme DocNomads. His latest film, *Call Me Chaos*, premiered at Visions du Réel in 2016.



CINEMATOGRAPHER: TANYA HAURULCHYK

Tanya was born in Minsk, Belarus in 1987. 2009 – graduated from the Belarusian State Academy of Arts with a BA in TV camerawork. 2009-2013 – worked as a cameraperson and editor for local Belarusian on-line media (NN.BY). 2011-2013 – as a cameraperson, collaborated with various Russian and European channels (ARD, SVT, Channel One Russia). 2011 – worked as a camera operator and archive researcher on the documentary *Belarusian Dream* with Russian director Ekaterina Kibalchich. 2012 – photo project about handicapped people was included in the book *Young Belarusian Photography*. 2013-2015 – Master’s in Documentary Film Directing under the DocNomads program that includes semesters in Lisbon, Brussels and Budapest.

PROJECT TITLE:
Queer Tango Goes to Russia
PRODUCTION COMPANY: VideoVam
COMPANY ADDRESS:
Rue Saint-Josse, 49, Brussels, Belgium
TELEPHONE: +324 8557 2308
E-MAIL:
aleksandr.m.vinogradov@gmail.com
SKYPE: shurashu18
WEB: www.videovam.com

SYNOPSIS
This documentary will take the audience into the passionate world of Queer Tango in Russia. The story will follow several Queer Tango dancers from Paris, London and St. Petersburg throughout the preparations for the festivals, focusing on the culmination of the event and its outcome in the wider political and social context.

LANGUAGE: English / French / Russian
FORMAT: 16:9 / Full HD / colour
LENGTH: 100 min

PRODUCER / DIRECTOR /
SCRIPTWRITER:
Aleksandr M. Vinogradov
PREVIOUS FILMS:
Music Time, documentary, 2016, Russia
Call Me Chaos, creative documentary, 2016, Belgium
The Dreamers Club, creative documentary, 2014, Hungary
Sounds of Kazincbarcika, documentary musical, 2014, Hungary
Five Steps of Butoh, documentary, 2012, Russian Federation / Greece

YEAR OF RELEASE: 2018
Estimated Budget: EUR 102 720



In recent years there has been an explosive increase of online video clips featuring young people exploring cities from dizzying heights and below ground – and at great personal risk. This phenomenon is called “urban exploring” or *urbex*. Behind the most viewed clips are the so-called “roofers”. They scale towers, masts, cranes, bridges and skyscrapers. At the very top they balance on the edge of the abyss without any safety measures. Young Russians and Ukrainians are responsible for the majority of the “roofing” content on YouTube. Their videos have millions of hits.

In the first decade of the 21st century, young Eastern Europeans dominated urban exploring. They pushed boundaries to the extreme. They grew up in Russia and Ukraine in the 1990s, a time when the Soviet Union was falling apart. Overnight all the organizations and institutions that hold a society together broke down. Ruthless capitalism and an unscrupulous mafia replaced a system of extreme centralised control.

The divide between rich and poor grew wider by extremes. Add to that corruption and widespread distrust of the system and the

community. From being a collective society – for better and worse – the former Soviet states changed into extremely competitive and consumer-based societies where only the strongest survive. Through *urbex* many young Russians and Ukrainians have found a way to regain control over their own history and thus create a new identity. By facing their fears they seek to take control over their own lives. But reality at ground level does not change just because you climb up 200 meters. Down below, expectation, conflicts and a host of problems still exist.

Russian Sky gives us a closer look at two young roofers.

Angela is 21 years-old and studies at the Academy of Fine Arts in Moscow. She paints pictures of children and makes a living from working on commission. She comes from a large family of four sisters and two brothers. Angela's passion for studying the city from above can be traced back to when she was in the 7th grade and climbed up onto a roof. Since then she has climbed much taller structures such as the Mercury City Tower in Moscow (338 m), the tallest building in Europe at the time. To her roofing is something that is closely connected with three things: the game, the poetry

and aesthetics, as well as facing her own fears. The challenge of making it past the guards, cheating the alarm system and finally conquering the building is the primary draw. She's fascinated with the beauty of the city, especially from above. She used to be terrified of heights, and roofing has helped her explore and overcome her phobia.

The other roofer is 25-year-old Vladislav (Vlad) from Kiev. He too explores the deep and secret underground of the city. Vlad refuses to be a slave to the system, so to him climbing is about freedom and living outside the box. Vlad took up *urbexing* in 2004 when he was 15 years-old. His day job is “social media monitoring”, and he is an active photographer both via his blog and his YouTube channel. He is seldom scared when he goes exploring. If it happens, he explains his determination this way: “I take my soul in my hands and do what I must to keep moving.” Vlad sees *urbex* as a philosophy of life that can be applied in many other contexts. The idea of “hacking” a building or a tunnel system inspires him to push the boundaries in his everyday life. It is important to him to not become a slave to the system. He constantly wants to challenge and change everyday life and all predetermined patterns.

Roofers challenge fate over and over again. They take pictures, record videos and post them on their web pages, blogs and social media. They often go on excursions with their friends and face their fears together. They become part of a large network of other roofers who also share their adventures online. But how do they keep fear at bay? Why is this phenomenon growing so fast in Ukraine and Russia? And what exactly drives them to put their own lives at risk? This is what *Russian Sky* seeks to explore.

RUSSIAN SKY

PRODUCTION COMPANY: LARM FILM

Larm Film was founded in 2010 by producer Søren Steen Jespersen. Our aim is to produce high quality documentary film and television that makes sense. Currently we have 4 documentary projects in production or development.



PRODUCER: SØREN STEEN JESPERSEN

Graduated from the National School of Journalism, 1993. Nordisk Film TV from 1993-2000 as reporter, director, editor-in-chief and producer. Co-founder of Bastard Film, 2000. Producer and CEO until 2009. Monday Media until 2010 as producer. Awarded the Nils Ufer Award in 2000. Nominated twice for the Danish Cavling Award. Producer and editor-in-chief on several prize-winning films. For example, the documentary film *69* that won the New Nordic Voices award at Nordic Panorama and CPH:DOX in 2008, and the feature-length doc *The Invisible Gang* that won a Danish Bodil Award in 2010. Director of the 2014 documentary, *Warriors from the North*, together with Nasib Farah. Selected for IDFA competition 2014 and winner of Hot Docs mid-length documentary award 2015, and One World Student Jury Award, Prague, 2015. Is currently producing *Russian Sky* for DFI and DR and also directing *Lost Warriors* together with Nasib Farah.



DIRECTOR: ANITA M. HOPLAND

Anita M. Hopland, documentary film director, graduated from The National Film School of Denmark in 2011. Since graduating some of her most notable work includes directing the mini-series *The Hotel* for DR1. She has worked on a documentary film about refugees supported by Ned Danish Screen. She has also directed projects for the Danish Red Cross and Global Health Minders.



DIRECTOR: JENS LENGERKE

Jens Lengerke graduated in 2012 from the Danish School of Media and Journalism with a degree in TV and Media Production. He proceeded to direct reports for the Danish Agency for Culture, the World Wildlife Foundation and others.

PROJECT TITLE: Russian Sky
PRODUCTION COMPANY: Larm Film
COMPANY ADDRESS: Ryesgade 106A,
2100 Copenhagen, Denmark
TELEPHONE: +45 2092 2314
E-MAIL: ssj@larmfilm.dk
SKYPE: larmfilm
WEB: larmfilm.dk

SYNOPSIS

Russian Sky is a film about being young and fearless in the conflict-ridden post-Soviet Union. We follow two urban explorers who, with no safety measures, conquer the tallest buildings and the deepest abysses in Russia and Ukraine. There are certainly enough reasons to be afraid in today's Russia and Ukraine, but these young people have found their very own way to conquer fear.

LANGUAGE: Russian
FORMAT: HD
LENGTH: 60 min

PRODUCER: Søren Steen Jespersen
PREVIOUS FILMS:
Warriors from The North (dir.), a Made in Copenhagen production, documentary, 2015, Denmark
The Carbon Crooks (dir. Tom Heinemann), documentary, 2014, Denmark
Words Matter (dir. Helle Hansen), documentary, 2012, Denmark
The Invisible Gang (dir. Anders Riis-Hansen), Bastard Film, 2009, Denmark
69 (dir. Nikolaj Viborg), documentary, Bastard Film, 2008, Denmark

DIRECTORS:

Anita M. Hopland / Jens Lengerke
PREVIOUS FILMS:
The Hotel, DR1 Denmark, two-part documentary series
Underneath the Dark, graduation film, National Film School of Denmark, 2011, Denmark

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 342 000

FINANCIAL SOURCES CONFIRMED:
DFI / Ulla Hæstrup / EUR 191 689
DR3 / Anders Bruus / EUR 64 189
SVT (UR) / EUR 4 500



Men can drill very deep, down to where oil is. Large groups of qualified men equipped with machines can extract oil and make it travel far, to a place where other qualified men can transform oil into useful plastic. The plastic is then moved away to a factory, where more men can turn it into spoons, which will be even further transported to all sorts of eateries, and, likely, will be available free of charge. This meaningful life will last for one unceremonious meal.

This film is going to be about a plastic spoon, society, and society's progress. About the steps that must be taken so that people can end the spoon's journey and throw it into the bin.

Even though the story is about a spoon, our main character is a man. Not only a man who throws out a plastic spoon and starts wars and kills other people because of oil. But also a man who is here and now. Who is us, me and them at the same time. A man will be an element of the composition and will be present even when not in the frame.

We like this idea, i.e., we believe in this film because it has a very

clear story line (easily explainable) but is very deep (both in regards to the meaningfulness and the cinematographic potential). So we have, in our disposal, a clear story (or statement) – one has to invest a lot of effort in producing such an easily discardable plastic spoon.

The elements of this story (statement or process) are the following: oil drilling; oil transporting; oil processing; transporting of plastics; production of spoons; transporting of spoons; use of spoons; discarding of spoons. And we wish to film them all so that each of the 8 parts are shaped according to a unified principle with static compositions as the basis. Each part has to include one (very lively, possibly spontaneous) human emotion (that shouldn't necessarily be connected to the shooting process).

And once again. It is necessary to look at the processes that one cannot influence in an 'out of the frame' way – it is necessary to put forth questions even when it seems there are no answers. In my opinion, it is essential to do both – look for a reflection of the globe in a dewdrop and for a reflection of the dewdrop in the globe.

PRODUCTION COMPANIES: HARGLA COMPANY (LATVIA), DIGITAALNE SPUTNIK (ESTONIA) / JUST A MOMENT (LITHUANIA)



PRODUCER / DIRECTOR: LAILA PAKALNIŅA

Hargla Company was founded in 1997 in order to enable the founders of the company, director Laila Pakalniņa and cinematographer Gints Bērziņš, to make their own films. So far they have produced 5 features, 12 creative documentaries and 4 short fiction films. In fact, the description of the production company's activities is also reflective of Laila Pakalniņa as a producer and director. One can say – this is wrong, this is not the right way to make films, and this will never work! But it works! Almost all of the films have received festival awards, and were selected for festivals such as: Cannes, Venice, Berlinale, Locarno, Rome, Karlovy Vary, IDFA, Oberhausen, Visions du Réel. Selected filmography / DOCUMENTARIES: *Waterfall* (2016) / *Hi, Rasma!* (2015) / *Short Film About Life* (2014) / *Hotel And A Ball* (2014) / *The Chimney* (2013) / *Forty Two* (2013) / *33 Animals Of Santa Claus* (2011) / *The Bus* (2004) / *Papa Gena* (2001) FEATURES: *Dawn* (2015) / *Pizzas* (2012) / *The Hostage* (2006) / *The Python* (2003) / *The Shoe* (1998) SHORTS: *Silence* (2009) / *Stones* (2008) / *Fire* (2007) / *Water* (2006). P.S. The filmography of director Laila Pakalniņa is about twice longer as she works with other companies as well.



PRODUCER: DAGNE VILDŽIUNAITE

Dagne Vildžiunaite initially worked in TV and the arts world in Lithuania before setting up her own company Just A Moment in late 2007 to produce documentaries such as the award-winning *Master and Tatyana*, directed by Giedre Žickyte, 2015, as well as *When We Played KGB*, dir. Maxi Dejoie, Virginija Vareikyte, 2015. *Together For Ever* (2016) by Lina Lužyte was premiered at the Karlovi Vary International Film festival, East of the West Competition. Dagne has recently expanded into producing narrative features and is currently working on Giedre Bienoriute's feature debut, the romantic thriller *Breathing Into Marble*. This year Dagne Vildžiunaite took part in EFP networking event PRODUCERS ON THE MOVE.

PRODUCER: KASPAR KALLAS

Kaspar Kallas has worked with Laila Pakalniņa since 2003, when he was editor on Laila's film *The Bus*. Now he works not only as editor and not only with Laila. Selected filmography: *Dawn* (dir. Laila Pakalniņa, 2015) co-producer, DIT, editing, post-production, visual effects / *Queen of the Desert* (dir. Werner Herzog, 2015) post-production, visual effects / *Refugiado* (dir. Diego Lerman, 2014) post-production, colourist / *Thou Shall Not Steal* (dir. Michal Marczak, 2014) DIT, post-production / *Mur* (dir. Dariuz Glazer, 2014) post-production / *Hotel and the Ball* (dir. Laila Pakalniņa, 2014) DIT, editing, post-production / *Match Factory* (dir. Pawel Lozinski, 2013) post-production / *Tom Turbo* (dir. Dirk Regel, 2013) colourist / *Grand Street* (dir. Lex Sidon, 2013) colourist / *Father and Son on a Journey* (dir. Marcel Lozinski, 2013) mastering

PROJECT TITLE: Karote (Spoon)
PRODUCTION COMPANIES:
Hargla Company / Digitaalne Sputnik (Estonia) / Just a Moment (Lithuania)
COMPANY ADDRESS:
Valtaiku 19, Riga LV1029, Latvia
TELEPHONE: +371 2923 5618
E-MAIL: laila.pakalnina@inbox.lv
SKYPE: laila.pakalnina

SYNOPSIS

This film is going to be about a plastic spoon, society, and society's progress. About the steps that must be taken so that people can end the spoon's journey and throw it into the bin.

LANGUAGE: possibly without dialogue, or at least without important dialogue
FORMAT: HD
LENGTH: 66 min

PRODUCER / DIRECTOR /
SCRIPTWRITER: Laila Pakalniņa
PREVIOUS FILMS:
Waterfall, documentary, 2016, Latvia
Dawn, feature, 2015, Latvia / Poland / Estonia
Hi, Rasma!, documentary, 2015, Latvia / Estonia / Lithuania
Short Film About Life, documentary, 2014, Latvia
Hotel and a Ball, documentary, 2014, Latvia

PRODUCERS:
Dagne Vildžiunaite, Kaspar Kallas
PREVIOUS FILMS Dagne Vildžiunaite:
Breathing Into Marble (dir. Giedre Beinoriute), documentary, Lithuania / Croatia / Latvia (in production)
Together For Ever (dir. Lina Lužyte), documentary, Lithuania / Romania (in postproduction)
Dialogue With Joseph (dir. Elžbieta Noemi Josade), documentary, Lithuania (in postproduction)
Master and Tatyana, (dir. Giedre Žickyte), documentary, 2015, Lithuania
When We Talk About KGB (dir. Virginija Vareikyte, Maxi Dejoie), documentary, 2015, Lithuania / Italy
PREVIOUS FILMS Kaspar Kallas:
Dawn (dir. Laila Pakalniņa), feature, 2015, Latvia / Poland / Estonia
Pizzas (dir. Laila Pakalniņa), feature, 2012, Latvia / Estonia

YEAR OF RELEASE: MAY 2018
ESTIMATED BUDGET: EUR 190 000

FINANCIAL SOURCES CONFIRMED:
State Culture Capital Foundation of Latvia / EUR 3 500
National Film Centre of Latvia / EUR 30 000
Latvian Television / EUR 500
CE MEDIA Development (TBA)



There are two years to go until the centenary of Latvia. Latvia is part of Europe now, but the good life is not so easy to catch by its tail. The country has just come out of a financial crisis that saw the gross domestic product fall by a quarter. Latvia was granted a loan – in exchange for the introduction of a merciless fiscal discipline. The economy seems to have recovered; but people do not appear to be bouncing back as quickly. Many of those who left the country, forced out by job shortages and the heavy load of credit debts accumulated during the so-called ‘fat years’, still live and work abroad.

From time to time, various alarm signals are sounded in the public sphere: the countryside is emptying – whole villages are dying out and country schools are closing. The birth rate has been low for a long time now; the number of children attending schools is diminishing at a constant rate. Both in the country and in the city you hear people saying that ‘we are becoming extinct’.

On the other hand, these alarm signals are countered by success stories – of city dwellers who move to the country, of émigrés who

come home and enterprising people who find their business niche. Development planners predict that the country is going to evolve in a polycentric way, with infrastructure concentrating in strategically important cities instead of spreading evenly throughout the territory. They think that Latvia has a future – but not quite the one envisaged by those residents of Latvia who are holding on to the life they are used to, or those looking for a better life outside the country.

Although views regarding economic matters differ, opinions are much closer when it comes to the national situation. On the one hand, many believe that Latvia is threatened by the aggressive policy of Russia. On the other hand, people resist global currents. For instance, passions run high on the issue of the refugee crisis in Europe. Right-wing individuals and organizations protest against the decision to take in more refugees. Here the source of alarm is a concern about the future of Latvia as a nation state – about whether Latvians still are and will remain the nation of the state.

Children are still born and grow up in today’s Latvia – albeit fewer of them. They will be the ones who

will witness and shape the future of Latvia. What are the skills, values and hopes instilled into them by the legacy of the past and the reality of today?

The objective of the film is to capture the destiny of the country through the eyes of children, as well as observing the ways in which the situation in the country informs the lives of a group of children. The first film, shot over the course of two years, will mark the point of departure, following seven children who first begin to attend school in 2015 in seven different locations throughout the country. Among them there is someone with strong family roots in the Latvian countryside, whose parents would like their child to grow up to be a proper farmer; someone who lives with their granny while their mother works in the UK; someone of a different nationality who wants to become a businessman and whose grandparents came to Latvia after WWII. They are seven children at the intersection of various historical, social and economic processes.

To Be Continued shows Latvia as it is and as it will be through the eyes of children. A sequel will be made every seven years. The cycle of films will compare the directions that the children’s lives take, considering the various points of departure, and record the ways in which they interact with different national and social processes.

TO BE CONTINUED

PRODUCTION COMPANY: MISTRUS MEDIA

Mistrus Media was established in 2000 and has since become one of leading production companies in Latvia and notable in the Baltic States. The company produces and co-produces creative documentaries, shorts and feature films by bringing together local and international authors and directors of different creative profiles. The variety of productions strongly reflects historical themes, including the documentary fiction *Escaping Riga* (dir. Davis Simanis, 2014), which premiered at IDFA 2014 and has been shown in more than 15 international festivals. Mistrus Media’s first feature drama *Chronicles of Melanie* (dir. Viesturs Kairiņš), a co-production between Latvia, Finland and the Czech Republic is to be released in autumn 2016. Mistrus Media productions have received several national awards, have been screened in various international festivals and broadcasted by LTV, YLE, SVT, ERR, LRT, TVP, Kanal PIK, Korea EBS, Al Jazeera (English), ORF and RTV Slovenija. Current creative documentaries in production: *People from Nowhere*, *Lustrum* and *To Be Continued*, and three feature film projects in development: *The Boy with the Dog*, *Anšlavs* and *Briedis*.



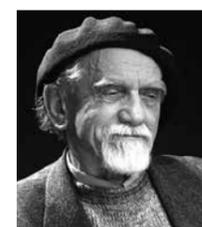
PRODUCER: GINTS GRŪBE

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



PRODUCER: ANTRA GAILE

Antra Gaile holds a degree in sociology and is currently working towards an MBA at the Riga Business School, Latvia. She joined Mistrus Media in 2012, and has gained profound experience in producing creative and historical documentaries, including six short documentaries about Riga by well-known European directors. Prior to that she was in charge of marketing communications for social responsibility and cultural projects at a daily newspaper for almost six years. She belongs to the Emerging Producers 2016 network at the Jihlava IDFF.



DIRECTOR: IVARS SELECKIS

Film director and cinematographer Ivars Seleckis is the oldest still actively working documentary filmmaker in Latvia. His filmography is like a bridge connecting the modern day with the legendary past of the Latvian documentary tradition – Seleckis being one of most prolific creators of that tradition. His documentaries are noted for their thorough and sophisticated analysis of social processes. His film *Crossroad Street* received an EFA award for Best Documentary.

PROJECT TITLE: To Be Continued
PRODUCTION COMPANY: Mistrus Media
COMPANY ADDRESS:
Blaumana St. 11/13–13, Riga,
LV1011, Latvia
TELEPHONE: +371 6731 3314,
+371 2919 5876
E-MAIL: birojs@mistrusmedia.lv
WEB: www.mistrusmedia.lv

SYNOPSIS

The documentary film project *To Be Continued* captures the destiny of the country through the eyes of seven children as they grow up from childhood and become adults.

LANGUAGE: Latvian / Russian
FORMAT: 4K
LENGTH: 90 min

PRODUCERS: Gints Grūbe, Antra Gaile
PREVIOUS FILMS Gints Grūbe:
Chronicles of Melanie, (dir. Viesturs Kairiņš), fiction feature, 120 min, 2016, Latvia / Finland / Czech Republic (November 2016)
The Master Plan, (dir. Juris Pakalninš), documentary, 52 min, 2016, Latvia / Estonia, / Lithuania
My Father the Banker, (dir. Ieva Ozoliņa), documentary, 68 min, 2015, Latvia
Over The Roads, Over The River, documentary, 140 min, 2014, Denmark / Germany / The Netherlands / Latvia / Lithuania
PREVIOUS FILMS Antra Gaile
Over the Roads, Over the River, documentary, 2014, Latvia / Lithuania / Estonia / The Netherlands / Germany
Cats in Riga, short documentary, 2014, Latvia
The Old Jewish Cemetery, short documentary, 2014, Latvia / Netherlands
Ghetto Stories. Riga, documentary, 2013, Latvia

DIRECTOR: Ivars Seleckis
PREVIOUS FILMS:
On Ķīpsala, short documentary, 2014, Latvia
Capitalism at Crossroad Street, documentary, 2013, Latvia
In the Shade of the Oak Tree, documentary, 2007, Latvia
Primadonna on Roller-skates, documentary, 2002, Latvia
New Times at Crossroad Street, documentary, 1999, Latvia

SCRIPTWRITER: Dace Dzenovska
PREVIOUS FILMS: *On Ķīpsala*, short documentary, 2014, Latvia

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 320 000

FINANCIAL SOURCES CONFIRMED:
National Film Centre of Latvia /
EUR 210 000
Riga City Council / EUR 1 200 EUR



Is it possible for a war criminal to reconcile with the past? How do you find your way back to what is known as a normal life, when you have been convicted of one of the worst crimes of all – a crime against humanity? Esad Landzo has looked for the answers for many years, but in vain. He decides to make one last attempt. In 1992 Esad was a 19-year-old Muslim boy when he became radicalized and took part in the Civil War in the former Yugoslavia. He became a guard in the prison camp of Celibici in Bosnia, where they imprisoned Serbs. Esad became an executioner; he tortured and killed prisoners. He was arrested in 1996, tried by the International Criminal Court in Den Haag in 1998, and sentenced to 15 years in prison for murder and torture. In 2003, Landzo was transferred to Finland where he served his time. In 2006 he was released. Now he lives in a suburb of Helsinki and works as a cleaning assistant.

In the autumn of 2015, almost 25 years after the start of the Civil War, Esad will return to his former home and the scene of his crimes in Bosnia. He realizes that this journey is his last chance to let go of his demons and gain peace

of mind. He needs to seek forgiveness among those whom he betrayed, those he hurt the most, and for himself, because without forgiveness Esad will never be able to find his way back to life. Unlike many other war criminals Esad says he was never forced to do what he did, but he did it anyway – no excuses. Now he understands that he has to confront the pain of the survivors, hoping to be able to help them move on. In the film we will meet former camp guards, Esad's victims, their relatives, Esad's family and also search for his son. Whom he has never seen.

Lars Feldballe has filmed Esad for over 10 years. He started filming from prison and has followed Esad's attempts to integrate into Finnish society and create relationships. He has been to Bosnia to visit and interview his family, former friends and soldier comrades. In the film we will see archive material, Esad's video diary, and most of all, strong visual Nordic-Noir style cinematography.

In the three-act story we'll first see Esad in Finland and get to know him. Then we go to Bosnia to meet the victims, and family and search for his never-seen son. Finally, we'll most probably return to Finland to see if there really was

a way. *The Unforgiven* is a documentary about reconciliation and Esad Landzo's way back to life. But it is also a film that triggers our own search for answers to the difficult question: Would we be able to forgive war criminals like Esad Landzo? Should we be?

THE UNFORGIVEN

PRODUCTION COMPANY: KINOCOMPANY LTD.

Kinocompany Ltd. is a production and distribution company located in Helsinki, Finland. We feel passionate about quality content and meaningful stories. Currently, most of our productions are creative documentaries or documentary series, but we also produce music videos, advertisements and fictional films. Strong images play a big role in our productions, and we are always creating new ways of expressing ourselves to make the best possible impact with our films. We are interested in international co-productions, and as a distributor we work mainly with Finnish cinema. Among our latest productions: *War and Peace of Mind* (Sota ja Mielenrauha, 2016), documentary, HD, 72 min, in co-operation with Napafilms / *Russian Libertine* (Venäjän vapain mies, 2012), documentary, HD, 72 min / *Laika & The Cosmonauts: Last Day in The Office* (2010), documentary, 58 min / *Riimuruhtinaat* (2010) documentary, 52 min / TV Series: *Kansankodin Kuokkavieraat* (2011) / *Yhteinen Sävel* (2009).



PRODUCER: ARI MATIKAINEN

Ari Matikainen, writer, director, producer and owner and CEO of Kinocompany Ltd. He has always been very interested in the reflection of history on the present populace and themes that have been traditionally shunned or avoided. His works include creative documentaries and documentary TV series and fiction. He won a Jussi award for Best Documentary in Finland, 2007. His latest international documentary, *War and Peace of Mind* (2016), had its international premiere at the Edinburgh IFF.



DIRECTOR: LARS FELDBALLE-PETERSEN

Lars Feldballe-Petersen has directed two international award-winning documentaries *The Battle on Chemicals* (2008) and *My Happy Life as A Vegetable* (2013). He is also director and producer on an extensive, more than 25-year catalogue, of national and international documentaries. Among selected titles: *Crossing the Line*, *The Innocent Victims*, *Bloody Diamonds* and *And After The Torture*.

PROJECT TITLE: The Unforgiven
PRODUCTION COMPANIES:
Kinocompany / Film & TV Compagniet (Denmark)
COMPANY ADDRESS:
Kinocompany, Pursimiehenkatu 23,
00150 Helsinki, Finland
TELEPHONE: +358 50551 2235
E-MAIL: ari@kinocompany.fi
WEB: www.kinocompany.fi

SYNOPSIS

Is it possible for a war criminal to reconcile with the past? *The Unforgiven* is a film about reconciliation. Would we be able to forgive war criminals? Should we be?

LANGUAGE: English / Bosnian
FORMAT: DCP
LENGTH: 75 / 52 min

PRODUCER: Ari Matikainen
PREVIOUS FILMS:
War and Peace of Mind, documentary, 2016, Finland
Russian Libertine, documentary, 2012, Finland
Laika and The Cosmonauts: Last Day in The Office, documentary, 2010, Finland

DIRECTOR / SCRIPTWRITER:
Lars Feldballe-Petersen
PREVIOUS FILMS:
My Happy Life as a Vegetable, documentary, 2013, Denmark
The Battle on Chemicals, documentary, 2008, Denmark
Bloody Diamonds, documentary, 2002, Denmark

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 535 291

FINANCIAL SOURCES CONFIRMED:
YLE / Iikka Vehkalahti & Erkkö Lyytinen / EUR 50 000
Finnish Film Foundation / Elina Kivihalme / EUR 100 000
EU Creative Media / Virve Indren / EUR 25 000
Finnish Church Media Fund / Juha Rajamäki / EUR 25 000



A film about Burrneshas, the “sworn virgins” of Albania. It is the story of five women who have chosen to live their lives as men, each driven by a different cause. This permanent conversion, and their appropriation of a new gender is not a personal or sexual decision, but is rather based on a social or economic need. In Albania, women can neither be the head of the family nor take their rightful heritage. Divorced women have no social standing. Even today in Northern Albania, many women can't work in public and are not permitted to carry a weapon, leaving them defenceless. Not every woman can accept these restrictions of personal freedom, which is why some decide to become a Burrnasha. During a ceremony in front of the village elders, the women swear an oath that from this point forth they will live as men and in perpetual virginity. This irrevocable decision gives them the same rights and obligations as men. Socially fully accepted, the women begin to behave, to move, to speak and to think like men, until they gradually become their gender of choice. Over the years the women change not only mentally but also physically. Menstruation stops, the voice drops and the breasts shrink.

Eventually they are externally unrecognizable as the women they once were.

As Westernized women we meet the Burrneshas; two lifestyles that could not be more different collide. An encounter that reveals many differences but also similarities. Not only is our biological sex identical; our social gender is strongly influenced by male behavioural patterns. We stand by our “man” on a daily basis. This female search for personal freedom, in whatever form, coincides, whether in Albania or in Berlin.

Our documentary accompanies the audience into the world of the sworn virgins. It is a movie about freedom and suppression, about the search for individual happiness, about overcoming “nature's given”, but also about the risk of failing existentially due to this non-reversible life decision.

PRODUCTION COMPANY: FILMKANTINE

Filmkantine was established in early 2009 to develop and produce documentaries for cinema, television and other distribution channels for the German and international markets. Filmkantine has produced (among others) the documentary *The Education of Auma Obama* (director: Branwen Okpako) about Barack Obama's Kenyan half-sister, *The Patent Wars* (director: Hannah Leonie Prinzler), and *Cinema: A Public Affair* (director: Tatiana Brandrup). *The Education of Auma Obama* won the Africa Movie Academy Award (AMAA) in 2012. *The Patent Wars* was awarded Best Documentary at the São Paulo IFF 2014, and was nominated for the Prix Europa 2014 and received the Herbert Quandt Media Prize 2015. *Cinema: A Public Affair* won Best Documentary at filmkunstfest Schwerin in 2015.



PRODUCER: KATRIN SPRINGER

Katrin Springer has been working as a production manager, line producer, production consultant and producer on national and international film productions. She teaches at the Film University in Potsdam.



DIRECTOR: KRISTINE NRECAJ

Kristine Nrecaj has Albanian roots. She studied theatre and cinematography at the Freie Universität Berlin. After that, she made a documentary about Kosovo and a short fiction movie.

DIRECTOR: BIRTHE TEMPLIN

Birthe Templin studied at the London Film Academy and the Andrzej Wa-jda Master School in Warsaw. She has made several documentaries and short fiction movies, which were screened at festivals and on TV.

PROJECT TITLE: woMEN
PRODUCTION COMPANY:
Filmkantine UG
COMPANY ADDRESS:
Gounodstraße 50d, 13088 Berlin,
Germany
TELEPHONE: +49 30692 05469
E-MAIL: info@filmkantine.de
SKYPE: springerfilm
WEB: www.filmkantine.de

SYNOPSIS

Five women in the patriarchal society of Albania. Five different lives, one mutual decision: to give up femininity in the name of honour, freedom and responsibility. To live as a man; to be a sworn virgin.

LANGUAGE: Albanian / English subtitles
FORMAT: HD
LENGTH: 80 min / 52 min

PRODUCER: Katrin Springer
PREVIOUS FILMS:
Cinema: A Public Affair
(dir. Tatiana Brandrup), 104 min,
documentary, 2015, Germany
Hackney Lullabies (dir. Kyoko Miyake),
11 min, short documentary, 2015,
Germany
The Patent Wars
(dir. Hannah Leonie Prinzler),
80 min / 52 min, documentary,
2014, Germany
Nuclear Power Plant for Sale,
30 min, documentary, 2012, Germany
The Education of Auma Obama
(dir. Branwen Okpako), 79 min,
documentary, 2011, Germany

DIRECTORS / SCRIPTWRITERS:
Kristine Nrecaj, Birthe Templin
PREVIOUS FILMS Kristine Nrecaj,
Of Dogs and Lions, 23 min, short fiction,
2014, Germany
A Man Runs Through the Desert, 6 min,
short documentary, 2008, Germany
Kosovo, 52 min, documentary,
2003, Germany
PREVIOUS FILMS Birthe Templin
What Remains, 58 min, documentary,
2009, Germany
Alfred and The Angel in Wintertime,
20 min, short fiction, 2009, Germany
Luebbo's Wife Is Waiting, 8 min,
short fiction, 2002, Germany

YEAR OF RELEASE: 2018
ESTIMATED BUDGET: EUR 295 000

FINANCIAL SOURCES CONFIRMED:
FFA treatment development /
EUR 10 000
Company investment / EUR 11 700



IN Gyumri, the 2nd largest city in Armenia, 28 years after the earthquake, many still continue to live in wagon – like temporary tin houses called “domiks”. Once the cultural centre of the country, today Gyumri struggles with socio – economic problems and the aftermath of the devastating earthquake of 1988, which took the lives of 25,000 people and left thousands homeless. For Gyumri – once famous for its unique architectural profile and active political life – the *domik* districts are like open wounds, still bleeding and hurting, and reminding the city and its people

of their tragedy and loss. The city streets still echo with the long lost sounds of blacksmiths, metal-workers, stonemasons and jewelers, now rarely seen in this urban settlement. A family of four men of different generations live side by side in this ghost city. Their lives resemble an eternal wait; while they live in their memories real life passes by. This is a city where melancholy lingers and humour is the only respite. These four men of different ages, from 5 to 80, are linked together by family ties, their dreams and their distress. Their everyday life reflects the reality the entire society lives in 25 years after of the collapse of the Soviet Union.

THE WOUNDED CITY

PRODUCTION COMPANY: ATLASDOC

AtlasDoc is a newly established independent documentary film studio in Yerevan, Armenia. We make short and full-length documentaries for cinema and broadcasts covering various subjects. Our first award-winning documentary film, *Our Atlantis*, a co-production with Armenia / France / Turkey, was screened at the Karlovy Vary IFF, Visions du Réel, Krakow FF, Istanbul International Independent FF, Golden Apricot IFF, et al. We are currently developing several short and feature-length documentary projects that will reveal inspiring stories to an international audience.

PRODUCTION COMPANY: QUILOMBO FILMS

In Bantu Africa quilombo is an initiation group for young warriors, or a place of rest for nomads. In Brazil in times of slavery, the quilombo designated villages and communities formed by runaway slaves in far-off regions. Created in November 2010 by Jérémie Reichenbach and Adonis Liranza, Quilombo Films is an independent production company, based in Paris, specializing in creative documentary films, oriented around the production of demanding films, both through their powerful content and formal research.



PRODUCER: JÉRÉMIE REICHENBACH

After university studies at Université Paris 1 Saint Charles, then at Université Paris 8 Saint Denis, where he studied under Jean-Louis Comolli, Reichenbach made a number of documentary movies, several of which were shot in the region of Sahel in Africa. In 2010 Reichenbach had the desire to create a production structure that would then allow him to develop singular movies with a strong aesthetic bias. He develops various projects within Quilombo Films, in association with Adonis Liranza.



PRODUCER / DIRECTOR: ARTHUR SUKIASYAN

Arthur Sukiasyan was born in Gyumri, Armenia. He graduated as a filmmaker from the Master School of Cinema organized by the Golden Apricot IFF. He had the honour to take part in various renowned masters' workshops within the framework of his professional development. He also worked at Bars Media Documentary Film Studio as a producer. In 2010, his short experimental documentary film *Master of Doves*, filmed in Gyumri and Kars, had its world premiere at the 30th Istanbul IFF, and afterwards at the Golden Apricot IFF. It was also screened in New York, France and at the Istanbul Museum of Modern Art. His debut feature length documentary, *Our Atlantis*, was screened in various international film festivals, and won both the Audience Choice and Best Documentary Film awards at the Pomegranate FF (2015) in Toronto. Since 2011 he has been working as a freelance documentary filmmaker.

PROJECT TITLE: The Wounded City
PRODUCTION COMPANIES:
AtlasDoc / Quilombo Films (France)
COMPANY ADDRESS: Shinarraneri 18
Street, studio 16, Yerevan 0038, Armenia
TELEPHONE: +374 1039 4734
E-MAIL: atlasdocinfo@gmail.com
newkinoartart@gmail.com
SKYPE: artsukiasyan

SYNOPSIS

A close look at the lives of one family of men of different generations and the city they live in, 28 years after the earthquake.

LANGUAGE: Armenian
FORMAT: HD
LENGTH: 75 min

PRODUCER: Jérémie Reichenbach
PREVIOUS FILMS:
Mon père était boxeur
(dir. Barbara Pellerin), documentary,
35 min, 2016, France
Through the Ruins
(dir. Emmanuel Piton), documentary,
80 min, 2016, France
A la mélancolie (dir. Manon Guichard),
documentary, 52 min, 2015, France
Blood of My Blood (dir. Jérémie
Reichenbach), documentary,
78 min, 2015, Argentina / France
Here Comes the Train
(dir. Jérémie Reichenbach),
documentary, 52 min, 2013, France

PRODUCER / DIRECTOR /
SCRIPTWRITER: Arthur Sukiasyan
PREVIOUS FILMS:
Our Atlantis, documentary, 83 min, 2014,
Armenia / France / Turkey
8 Minutes of Armenia, documentary,
8 min, 2011, Armenia / UK
Master of Doves, experimental
documentary, 41 min, 2010,
Armenia / Turkey

YEAR OF RELEASE: 2017
ESTIMATED BUDGET: EUR 120 890

FINANCIAL SOURCES CONFIRMED:
National Cinema Centre of Armenia /
EUR 8 000
TV FIL 78 France / EUR 10 900
CNC (National Centre for Cinema and
the Moving Image) / applied



AN absurd comedic and social documentary about Yves Nicolas Ogou, who originally comes from Benin, Africa, but has been living and working in Eastern Slovakia for almost 25 years. Although he is a foreigner in this country, it is he who helps the local people understand the social system that is very unhelpful to them many times over. Socially disadvantaged people, who often don't understand the system, are lost in it, and Ogou is their only hope. He is their representative, their attorney, and their closest friend. Bizarre and absurd situations, misunderstandings, and a miscomprehension of the language of the authorities, often causes problems. That's when Ogou stands up for them and does all he can to help them out of their miserable conditions.

People from the small village of Somotor in Eastern Slovakia are not living in the most ideal conditions. They try to do everything in their power to stay alive and make some money for themselves or their families. Most have nothing higher than just elementary education. In their adult lives they meet with adult responsibilities every day: the Bureau of

Labour, Health Insurance Office, Administrative Department for self-employment, execution, taxes, and money loans... The language of the authorities could well be from another planet to them, and therefore they often ignore legal issues simply because they don't understand that there are any. Their only hope is Yves Ogou, who has dedicated his life to helping people in need.

Yves Nicolas Ogou is a forty-year-old man, a social worker, who helps people not only in his village, but in the neighbouring villages as well. He has dedicated his life to his work, which sometimes has a negative effect on his personal life. Those people who need his help see him more often than his own family. He is one of the few who understand the language of the authorities and stands up for those who don't. Although it is a tough fight against an impersonal and faceless social system, he finds the energy to fight it every day.

The social cases he is dealing with are often too bizarre to be true. One involves Gejza Fénys, who picked 3 kilos of pears from an orchard near Somotor. The owner of the orchard called the police, and Gejza is now being held by the authorities for causing damages

amounting to 6€. Ogou defended him in court, but unfortunately it seems that the effort will be of no use. Gejza might be imprisoned for six months. Another villager, Helena Totíková, is currently living with her daughter in a tiny apartment in Čierna nad Tisou. There are seven people living in three rooms. Not to mention that her daughter forces her to pay the rent from her pension. Helena wants to buy herself an apartment and live in it only with her blind grandson. Together with Ogou, they are searching for the possibility to raise 3,000€ for a new apartment. The Slovak president, Andrej Kiska, donates his monthly paycheck to people in need. Helenka writes him a letter asking for help. One month of the presidential salary could buy her a place of her own to live in. Maybe the system won't remain faceless in the end, and Helenka will be an example of the way it could all work – if the system cared, if it wasn't faceless, if it could really be beneficial to everyone.

YOURS SINCERELY, SOCIAL SYSTEM

PRODUCTION COMPANY: MIRAKL

Mirakl is a Bratislava based association of young filmmakers from Slovakia. Founded in 2016 by Ivana Hucíková, Tereza Michalová and Martin Tokár, Mirakl focuses on developing and producing documentary projects for film and television. Innovative, playful and untraditional forms of filmmaking, with the emphasis on strong stories, are some of the main subjects of our interest.

PRODUCER: IVANA HUCÍKOVÁ

Ivana graduated from the Academy of Performing Arts in Bratislava in documentary directing. For her graduating short film she chose to make a very intimate and gentle portrait of a family that consists only of women – 4 generations of mothers and daughters, who are not only sharing one big house, but some life similarities as well. She is experienced in experimental music video production, as well as in film journalism. Ivana lives in Bratislava and has recently been working on finding interesting topics for her future projects as well as producing and directing documentary films.



DIRECTOR: MARTIN TOKÁR

Martin Tokár studies at the Academy of Performing Arts in Bratislava, in the Department of Documentary Directing. His student film, *Vojčice Dream*, won a special jury award at the festival in Koprivice, Czech Republic. He worked as a director of photography on the Czech television series, *Český žurnál*, specifically on Filip Remunda's film, *Near Far East*. Recently he has been working on finishing his studies and his debut documentary film: *Yours Sincerely, Social System*.



SCRIPTWRITER: TEREZA MICHALOVÁ

Tereza Michalová finished a master's degree at the Academy of Performing Arts – Bratislava, in 2015. She is interested in Slovakia and the people who live here. Their stories, lives and "reality" around us. Tereza thinks that good director of documentary films has to know people, work with them and at the same time be able to see what is happening in society and world around us. She is currently working on a project *Your Sincerely Social System* as scriptwriter and also helps with production.

PROJECT TITLE:
Yours Sincerely, Social System
PRODUCTION COMPANY: Mirakl, o.z.
COMPANY ADDRESS:
Nerudova 1, Bratislava 821 04, Slovakia
TELEPHONE: +421 91102 0699
E-MAIL: info@miraklfilm.com
SKYPE: ivana.hucikova
WEB: www.miraklfilm.com

SYNOPSIS

An absurd comedic and social documentary about Yves Nicolas Ogou, who originally comes from Benin, Africa, but has been living and working in Eastern Slovakia for almost 25 years. Although he is a foreigner in this country, it is he who helps the local people understand the social system that is very unhelpful to them many times over. Socially disadvantaged people, who often don't understand the system, are lost in it, and Ogou is their only hope. He is their representative, their attorney, and their closest friend. Bizarre and absurd situations, misunderstandings, and a miscomprehension of the language of the authorities often causes problems. That's when Ogou stands up for them, and does all he can to help them out of their miserable conditions.

LANGUAGE: Slovak / Hungarian
FORMAT: Digital
LENGTH: 52 min

PRODUCER: Ivana Hucíková
PREVIOUS FILMS:
Yours Sincerely, Social System, documentary, 2018, Slovakia (in development)
Mothers and Daughters, documentary, 2015, Slovakia (director)
Departures/Arrivals, documentary, 2014, Slovakia (director)

DIRECTOR: Martin Tokár
PREVIOUS FILMS:
Yours Sincerely, Social System, documentary, 2018, Slovakia (in development)
Bells, documentary, 2016, Slovakia (in development)
Vojčice Dream, documentary, 2012, Slovakia

SCRIPTWRITER: Tereza Michalová
PREVIOUS FILMS:
Yours Sincerely, Social System, documentary, 2018, Slovakia (in development)
Bells, documentary, 2016, Slovakia (in development)

YEAR OF RELEASE: January 2018
Estimated Budget: EUR 109 400

FINANCIAL SOURCES CONFIRMED:
Slovak Audiovisual Fund /
project development / EUR 4 500

DECISION

MAKERS



BALTIC SEA DOCS

20
YEARS

DECISION MAKERS

ATTLESEY, SCARLETT

JOURNEYMAN, UK



After working for the Open City Documentary Festival in London, Scarlett now handles Acquisitions and Publicity at Journeyman, where she co-ordinates the newsletters and press releases as well as serving as the point of contact for the company's filmmakers. For over twenty years Journeyman has distributed and co-produced provocative, profound and original factual content, working with the top players in the industry, and being one of the leading independent suppliers of award-winning stories to the world broadcasting market. The agenda remains the same – to always look for new ways to create revenue for the stories their partners tell. The company operates 3 departments: documentaries, news (newsletters *The Journeyman Weekly*, *Doc of the Week*) and footage. And their combination of interactive web platforms, a powerful publicity machine and a topical sales focus means Journeyman films target both broadcasters and the consumer directly.

BRINSTER, ROBIN

ILLUMINA FILMS, THE NETHERLANDS



Illumina Films is a boutique sales company based in Amsterdam. It specializes in quality human-interest documentaries, and represents a collection of documentary films that have been shown widely at international film festivals and by international broadcasters. Illumina Films focuses on documentaries with meaningful cultural and social themes as well as historical, literary, and art subjects. Robin Brinster has acted as Head of Sales for some notable production and distribution companies. These include the American / Dutch distribution and production company TV Matters, which specialized in classic feature films and music productions with the American public broadcaster PBS, and Nature Conservation Films, the production company behind Holland's great wildlife filmmaker Hugo van Lawick. She started her own company in 2003.

CHEPEL, RODION

TV RAIN, RUSSIA



Rodion Chepel is a journalist, TV reporter and documentary filmmaker. He covered internal affairs, the annexation of Crimea, the war in Ukraine and the war in Nagorniy Karabakh. He filmed *The Committee* (a documentary on the 2004 Beslan terrorist attack in Russia – an Artdocfest 2014 nominee), the investigative documentary *Chaika* (on business ties of the Russian Prosecutor General – an Artdocfest 2015 laureate) and co-edited *Freedom* (a documentary about acclaimed Russian artist Piotr Pavlensky). Dozhd (Russian: Дождь, also known as TV Rain) is the only independent Russian television channel. The channel's coverage of politically sensitive issues, such as the Moscow street protests in 2011 and 2012, as well as the conflict in Ukraine, has been dramatically different from the official coverage by Russia's national television stations. The channel focuses on news, discussions, culture, politics, business reports, and documentaries.

DAAE, JAN

DR SALES, DENMARK



DR Sales, the sales department of DR (the Danish Broadcasting Corp.), is Scandinavia's largest international TV-distributor. We distribute and sell films and TV programmes produced by DR as well by independent production companies around the world. Our focus is great stories in all genres, but we specialise in documentaries as well as handling projects in production for international co-productions and pre-sales. We are looking for new, engaging projects with contemporary stories – unique stories and strong narratives for an international audience.

DE KONING, MARGJE

IKON/EO, THE NETHERLANDS



After finishing her studies, for 12 years Margje de Koning made all sorts of documentaries for many different broadcasting companies. In 2004 Margje de Koning became a part-time teacher of Culture & Media Studies (Film & Television Department at the University of Amsterdam). In August 2004, Margje de Koning became Commissioning Editor for a documentary slot of 52' docs. This means producing and co-producing creative single 52' documentaries on contemporary social, social-cultural and moral issues with a strong human-interest angle. In January 2005, Margje de Koning became responsible for the Television Department of IKON television. As of January 2012, Margje de Koning is Head of Radio, TV and New Media at IKON.

DEREWIENKO, ALEKSANDRA

CAT&DOCS, FRANCE



Holds a Master's degree in psychology from Jagiellonian University in Krakow. She also completed postgraduate studies in TV and Film Organization at the National Film School in Lodz, and the MEGA Plus course – European Master in Audiovisual Management – from the Media Business School in Spain. Aleksandra worked as a production manager for the Warsaw-based company Eureka Media, and took part in the production of documentaries such as *Farewell Comrades* (2012, produced for ARTE) and *The Last Generation* (2011), among others. In 2016, after working as a sales manager at Taskovski Films for four years, she joined Cat&Docs in sales and acquisition. She has participated in many international festivals and markets, and was a member of the pitching panels at the Baltic Sea Docs, *Visions du Réel*, Krakow Film Festival, Doc Lisboa and Zagreb Dox, among others.

DETALLE, THIERRY

VENTES-CBAWIP-SALES, VISIBLE FILM, BELGIUM



With a journalism and communication degree and a European master's degree in film writing and analysis, Thierry has a journalistic background for the press and specialized cinema press, and was a reporter-producer for radio magazines prior to working internationally in 1998 with documentary films, initiating the commercial unit of Belgian documentaries' incentives CBA-Centre de l'Audiovisuel à Bruxelles and WIP-Wallonie Image Production. He actively participates in decision making at events for coproduction and pre-sales at the East European Forum, Prague, Visions du Réel, Nyon, Sheffield Meet Market, Baltic Sea Forum, Medimed pitching and Dok Leipzig coproduction meetings, as well as for IDFAcademy or Forum IDFA. The Belgian export and pre-sales catalogue Ventes-CBAWIP-Sales provides Belgian creative documentaries with a P.O.V. on society, history, geopolitics, arts & culture, with a priority for feature-length with an hour-long TV version. Thierry's international selection with Visible Film, favours current affairs with creative cinematography and a human angle on society and geopolitics, keeping world sales, pre-sales and international co-productions in mind.

DJUKIC, TIJANA

TASKOVSKI FILMS, UK



Tijana Djukic holds a B.A. degree in Art History from the University of Belgrade, with a specialization in surrealistic film and photography. In 2007 she co-founded the International Short Film Festival *Kratkofil Plus*, where she was the artistic director. Tijana has 7 years of experience working for MIP markets in Cannes. Additionally, she has worked as a curator and project manager for the local authorities in Serbia and Bosnia, on European Commission, UNDP, UNESCO and UNICEF projects. Since the beginning of 2015 Tijana has worked at Taskovski Films as an acquisitions and sales executive, as well as a 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, with a passion to discover new talent and authorial stories in the fields of history, society, justice, environment, and politics, while still maintaining high criteria when it comes to

production value, content and form. The Taskovski Films portfolio includes: *Lampedusa in Winter*, *Olmo and the Seagull*, *Blood Sisters*, *Work Hard Play Hard*, *People I Could Have Been* and *Maybe I Am*, and the European Academy Award-winning director Audrius Stonys with his *Ramin*, and Helena Trestikova's *René*, winner of the European Academy Award, Prix Arte 2008.

DZIERSK, ANJA

RISE AND SHINE WORLD SALES, GERMANY



Anja Dziarsk started her career as a TV journalist and film critic for German TV before joining the broadcaster SAT.1 in the department for acquisitions of films and series. In 2002, she and her partner Stefan Kloos founded the production company Kloos & Co. Medien, which produces documentaries for international TV and cinema. Together with Kloos, she also directed and edited the documentary *Dance With Me* about the history of film musicals for a theme evening on ARTE. Together they founded Rise And Shine World Sales in 2008, one of the world's leading international boutique-size sales agents. Anja is amongst those responsible for festivals/sales. Rise And Shine markets and sells outstanding documentaries to broadcasters and distributors around the world. With an average of 15 new films per year, the exquisite catalogue of award-winning films from all over the world includes: *Waiting For August*, *Transit Havana*, *Holy Cow*, *Walking Under Water*, *Hip Hop-Eration*, *Gayby Baby*, *Chuck Norris Vs. Communism*, *K2 – Touching The Sky* and *Raving Iran*.

JURTSHENKO, MARJE

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



General: Estonian Public Broadcasting consists of 5 radio channels and 3 television channels, ETV, ETV2 and ETV+. ETV main channel is for general audience while ETV2's programming consists of outstanding cultural and educational broadcasts, documentaries, TV shows and films. It also has a special daily children's slot. ETV+ is a new channel for Russian speaking audience. *Acquisitions:* Average yearly budget for acquisitions – about 1 million EUR. *Co-Productions:* Mostly local co-productions but open to pre-buys (for creative documentaries mainly). Can only support international co-productions involving

an Estonian independent production company.

Main documentary film slots:

Current affairs docs (ETV): weekly, 1 hour

dokkaader (docframe, ETV2): creative author films, weekly, open end

AegRuuum (TimeSpace, ETV2): scientific docs, weekly, 1 hour

Natural History (ETV): weekly, 1 hour

Music documentaries (ETV): weekly, 1 hour

Theme evenings, thematic events, special events

KOLANKIEWICZ, TOMASZ

TVP KULTURA, POLAND



A buyer, programming editor and a commissioning editor for TVP Kultura. Focuses on films about culture and creative docs. TVP Kultura is the first TV theme channel to be run by the Polish Public Broadcaster TVP. It was launched on April 24, 2005, and is dedicated to arts and culture. The channel concentrates on all cultural disciplines: cinema, music (both classical and modern), theatre, dance, visual arts and literature.

LĪDUMA, ŠARLOTE

LATVIAN PUBLIC TELEVISION, LATVIA



Šarlote Līduma is the head of Film Acquisitions at Latvian Public Television and is responsible for a broad spectrum of acquisition content starting with current affairs, people, social issues, wildlife, environmental issues, exploration, adventure, civilization, popular science, and ending with various film genres (romance, drama) and TV series (daytime, crime, drama series), etc. Collaboration with Estonian Public Broadcasting's Russian channel this year has seen an exchange of Russian content. Developing the collaboration between the Public Broadcasting channels in the Baltic States is viewed as a mutual benefit for all. Previously wrote film critiques for various newspapers and magazines. Is a member of the International Federation of Film Critics FIPRESCI. Has a festival programmer's background specializing in English and German speaking countries as well as Asia.

NEUHAUSER, CLAUDIA

ORF, AUSTRIA



Claudia Neuhauser has been with ORF since 1986. She worked for the news departments in radio and television, was a war reporter during the Yugoslav war, and Head of ORF's Bureau in London. She headed ORF's foreign report magazine WELTjournal in 2010. In 2012 the additional current affairs documentary slot WELTjournal+ was developed. Claudia Neuhauser is currently responsible for all acquisitions for the weekly international themed evening slot. ORF is the Public Broadcaster in Austria with ORF eins and ORF 2 as the main channels, and two digital special interest channels: ORFIII and ORF Sport+.

ORF 2, Magazine Department: WELTjournal 30' and WELTjournal+ 45' are the weekly current affairs programs aired on ORF 2. Our shows report on international affairs and global impact stories with a topical angle (Green, Social, Politics, Human Interest). The programs go out consecutively and are connected. Preferred Length: 30' and 45'-50'. Recent titles: *Migration in Europe, Ukraine/Russia, Fukushima, Meat Consumption and the Planet, Women in India, Youth Unemployment in Europa, Old Age and Work, Roma in Europe, War in Syria, Women in Saudi Arabia and Weapons for Terror in Europe.*

Acquisition only. Presales occasionally. We are looking for: international affairs and global impact stories with a topical angle (green, social, politics, human interest). The shows (30' and 45') go out consecutively and are connected. Rights expected: TV, video-on-demand, 7-day catch-up.

ONDŘEJKOVÁ, KATEŘINA

CZECH TELEVISION, CZECH REPUBLIC



Kateřina Ondřejková is a TV producer and creator. She works for Czech Television and has produced many documentaries, documentary series, TV films, series, miniseries, feature films (as a co-producer), as well as sketch and music shows. Some of her projects were screened in festivals and won awards. Her music documentary series *My Efforts to Make a Masterpiece* (2015) received a Prix CIRCOM Regional award, and was part of the International Television Festival Golden Prague program (2015, 2016). The Czech / Polish documentary *Czech Swan* (2016) won the Best Pitch at Cannes IFF in 2013, and was presented at the Krakow Film Festival and Fes-

tival Era Nowe Horzonty in Wrocław. Her new documentary *Courage* (2016) and feature film *Teacher* (2016) premiered at the Karlovy Vary IFF. The feature film *The Way Out* (2014) was presented at the Cannes IFF (section L'ACID), Karlovy Vary IFF, Art Film Fest Trenčianské Teplice, Festival du cinéma européen en Essonne, and others. *The Way Out*, as well as another of her Czech TV co-produced feature films, *Nowhere in Moravia* (2014), received Czech Film Academy Awards. Her documentary *The Unseen* (1997) was screened at the Karlovy Vary IFF, RIDM Montreal, IDFF San Paolo and DOK Leipzig among others. Kateřina Ondřejková was a council member of the Czech State Cinematography Fund (2009–2013). In 1995 she received the Film and Television Association (FITES) award for her production activities.

Currently with SVT's documentary slot K special, which aims to present the most exciting and daring titles within arts & culture. Past assignments over the last 15 years include Canal+ and the educational broadcaster UR. K special's recent co-productions include: *Mr. Gaga, Presenting Princess Shaw, I am Ingrid* and *Dixieland*.

PYNNÖNEN, DANIEL

SVT, SWEDEN

**SCHNEIDERS, HERIBERT**

ARD/MDR, GERMANY



MDR is a public service channel in the ARD Network, based in East Germany (Leipzig). It is financed mainly by license fees. MDR broadcasts to Eastern Germany, and contributes with a share of approximately 10% to the national ARD programme. It also delivers programme to ARTE and 3sat. MDR is broadcast by cable, satellite and terrestrial network. MDR produces documentaries (from 30 min to feature length) for regional broadcasts and for the nationwide ARD Network and ARTE. The Culture and Society department produces and commissions documentaries with topics ranging from history and society to current affairs, from science and arts. Special focus is laid upon the local history and stories from Eastern Europe and Russia.

THEOBALDT, VALÉRIE

ARTE G.E.I.E, FRANCE



After having completed two Master's degrees in Sociology and in the Science of Information in Paris, I moved to Berlin where I worked for ten years as a journalist for the daily news TF1 (French TV) in Germany. In 2001, I started to make my own films and became a freelance author and producer for several French and German production companies. Since 2009, I am a commissioning editor in the knowledge unit at ARTE, where I'm in charge of the programmes *360° GEO Report* and *Faraway Places*.

360° GEO Report: a prestigious international ARTE TV slot, in 43 min and 52 min lengths on Saturday nights. This program offers fascinating escapes while discovering stories in far-off countries or just around the corner. Our stories are character driven: we follow these everyday heroes in their houses, regions and countries, to see the world through their eyes. All of them have a passion, a mission or a challenge that opens up a question, which we promise to try and answer during the film. *360° GEO Report* offers amazing footage during authentic trips with original music inspired from the shooting.

Faraway places: an authentic and unbiased view of lifestyles, traditions, religions and everyday life in cultures and societies around the globe. The narrative and cinematic characteristics of the documentaries are shaped by the following criteria: accessibility, comprehensibility, and the arousal and satisfaction of curiosity. True to the motto *different countries, different customs*, this allows viewers access to distant and out-of-the-ordinary cultures and their ways of life.

VOLANEN, SARI

YLE, FINLAND



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

in 1926 and joined EBU in 1950.

Sari Volanen is a commissioning editor at YLE Finnish Broadcasting Company. She began her career in television over 20 years ago. She currently works for YLE's Co-production Dept. producing shorts and documentary films mainly with independent Finnish filmmakers and producers. She is in charge of a strand called *New Cinema* on YLE Teema on Monday nights. Along with film studies in Finland, she has participated in the EAVE training in 1999, Eurodoc 2006 and Sources2 – Documentary Mentor training 2008.

TUTORS

ACHTÉ, INKA

AUTLOOK FILMSALES, AUSTRIA



Inka has over 10 years of experience working in the film and television industries in her native Finland, and in the United Kingdom. Alongside directing numerous award-winning short documentaries, she has worked at Finnish National Television (YLE) and independent production companies as director, producer and scriptwriter, on documentary series and factual programming. In early 2014 a documentary series she directed won a Finnish Television Academy Award.

She is currently also working as a Module Leader and Mentor for MA film students at the Raindance Film Institute. Before joining Autlook Filmsales, Inka was International Sales and Acquisitions Coordinator for documentaries at Taskovski Films. She has also worked as a consultant/tutor in various industry events, most recently Medimed and the Busan Film Festival. The Autlook line-up includes *Song of Lahore* by Sharmeen Obaid-Chinoy & Andy Schocken, *The Forecaster* by Marcus Vetter, *The Visit* by Michael Madsen, *Bikes vs. Cars* by Fredrik Gertten, *Art and Craft* by Sam Cullman & Jennifer Grausman, and *Toto and his Sisters* by Alexander Nanau.

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

TUTORS

BROADBENT, LUCINDA

MEDIA CO-OP, SCOTLAND



Lucinda Broadbent has over twenty years experience as a director and executive producer of UK and international documentaries for UK broadcasters: More4's *True Stories*, Channel 4, BBC1, BBC2, BBC4, Scottish Television and Sky; and co-productions with YLE, ZDF, Al Jazeera, etc. Her prizes include Amnesty International's Media Award and ECHO Human Rights Award as well as BAFTA nominations. Lucinda has specialised in human rights and social justice stories. She is a member of media co-op, a production company in Scotland that is a workers co-operative, making documentaries on social issues and non-broadcast digital content for NGO's.

media co-op's international co-pro's include *Red Oil*, a Scotland-Germany co-pro commissioned by Channel 4, *Man for a Day*, a Scotland-Germany co-pro commissioned by ZDF and *The Bridge Rising*, a Scotland-Canada co-pro commissioned by BBC.

Lucinda is a former Skillset Careers Advisor for freelancers in the UK film and TV industry, and a mentor for the Screen Academy in Scotland. A strong believer in new voices in the international documentary scene, she is a former Board Member of the European Documentary Network, and has tutored in pitching forums in Greece, Italy, Spain, Czech Republic, India, Turkey, Malaysia, South Korea, Morocco and Tunisia.

HOOVER, STEVE

DIRECTOR, USA



Steve Hoover made his feature film directorial debut in 2013 with the documentary *Blood Brother*, which won the Audience Award and Grand Jury Award at the Sundance Film Festival. Also that year, he co-directed an award-winning documentary short film entitled *Seven Days*. Steve's second feature-length documentary film, *Almost Holy*, premiered at the 2015 Tribeca Film Festival, where it was acquired for distribution. *Almost Holy* went on to win awards around the world. Prior to directing documentary films, Hoover has had a successful career directing commercial campaigns. Currently, he is a commercial director at Animal.



JANDALY, PHIL

FILM EDITOR, SWEDEN



It started as a love of film before Phil turned it into an unhealthy obsession with its construction. Part of the last generation of editors to physically cut actual film, Phil has pursued the architecture of great stories for the past 20

years. He's cut independent and international feature films, labour of love shorts, and art installation media. But his love for documentary keeps him coming back to help tell real stories about human rights abuses and everyday injustice.

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

LUCASSEN, VINCENT

UNDER THE MILKY WAY, AUSTRIA



Vincent Lucassen was born in the Netherlands. He studied sociology at the University of Wageningen and worked as a lobbyist in Brussels. After finishing his studies at the Media Academy in Hilversum, he moved to Vienna

where he set up the production company WILDart FILM, together with Ebba Sinzinger. In 2001 he co-founded dok.at, the Association for the Austrian Documentary Film, in 2004 he created DocuZone Austria – a collaboration between right holders to promote films in the digital age. DocuZone was part of the world's first international digital cinema network: CinemaNet Europe. In 2011, Vincent joined Under the Milky Way, and is the film aggregator for Germany, Poland, Austria, Switzerland, Hungary, Bulgaria, Romania, the Czech Republic, Slovenia, Slovakia, the Baltics, Russia and Turkey.

MÜLLER, TUE STEEN

DOCUMENTARY CONSULTANT, DENMARK



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

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

In 2004 he was awarded the Danish Roos Prize for his contribution to the Danish and European documentary culture. In 2006 an award for promoting Portuguese documentaries. In 2014 he received the EDN Award "for an outstanding contribution to the development of the European documentary culture". In 2016 he received a handshake from the President of Lithuania, and the Cross of the Knight of the Order for Merits to Lithuania.

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

MARSHALL, JOHN

DOCOS MEDIA, UK



John Marshall is founder of Docos Media, an international technology and media consultancy for the convergence of digital and traditional media. Based near Cambridge, England, the company concentrates on digital innovation, research and development, advising clients worldwide and developing its own cutting-edge systems.

The company is currently focused on Memodox, a mobile international online training, production and dissemination system for short documentaries. The aim

is to provide audiences with an innovative new factual medium and film-makers with realistic, accessible, local revenue streams. The project is currently being piloted, in collaboration with film schools in Cambridge and Barcelona.

With a professional background in documentary film, television and journalism, John has worked with digital since the early days of the internet and founded the global documentary industry platform, docos.com.

John started as a journalist writing about media issues. He became a successful documentary producer and writer for the UK's BBC and Channel 4 and for five years was a television war reporter for the International Committee of the Red Cross, based in Geneva.

John has also held a number of posts in EU-supported organisations: Secretary General of the European Union's documentary film support agency, based in Copenhagen; Director of Development for MEDEA, based in Seville and focused on documentary producers from the Middle East, North Africa and Europe, Head of Studies at SWIM Digital, the workshop programme on emerging digital media, based in Nantes and partnered by a network of European institutions.

John currently moderates and instructs at the annual MEDIMED pitching forum in Sitges, near Barcelona, which assists producers from the Middle East, North Africa and Europe to enter international markets.

OPSTRUP, MIKAEL

HEAD OF STUDIES, EDN, DENMARK



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

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

SALTZWEDEL, DANIEL

MA.JA.DE. FILMPRODUKTION, GERMANY



Daniel Saltzweidel is a producer for Ma.ja.de. Filmproduktion in Leipzig and Berlin. He also represents Deckert Distribution at festivals and markets. Until 2015 Daniel worked as a funding consultant for the Medienboard Berlin-Brandenburg filmfund, specialising in creative documentaries. Daniel has studied business, cultural studies and philosophy in Witten-Herdecke, Cardiff and Berlin, and has worked as a producer for zero film (Berlin). He teaches story development and film financing at the Film University Babelsberg Konrad Wolf, amongst others.

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PARTICIPANTS



BALTIC SEA DOCS

20
YEARS

LIST OF PARTICIPANTS

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FRONT COVER:

A still from Heart of a Dog Laurie Anderson, Canal Street Communications, 75 min, 2015, USA/France



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