



WHEN EAST MEETS WEST

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**WHEN EAST MEETS WEST
JANUARY 21/23, 2018**

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LOFT
DRAW

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FOREWORD



Eight years ago, when we began to think of a name for an event dedicated to promoting co-production opportunities, we all agreed that it should explain the reason why we had decided to set it up in the first place. And that reason was precisely to create a platform where East and West could meet, to facilitate cooperation between film industry and professionals from Eastern and Western Europe.

Having reached our eighth edition - and despite some criticism for the tongue-twisting nature of the name we chose - we are proud that When East Meets West has become an event of choice for directors and producers from all over Europe looking to present and pitch new projects.

In fact, it is a name that nowadays has perhaps become a little too narrow, considering that for some years WEMW has been connecting North and South, as well as East and West. But no need to worry: we shall not change it to “When East Meets West and South Meets North”...

This edition will repeat last year's formula, and will therefore contain a double focus: on Northern countries (Denmark, Finland, Iceland, Norway and Sweden), on the one hand, and on South Eastern Europe, on the other. The usual ingredients which have been successful in past editions are being

maintained and strengthened, such as with Last Stop Trieste and First Cut Lab - the two parallel sections dedicated to projects in their editing phase and intended to facilitate their launch on the international market. We are also adding a new section - This is IT - dedicated exclusively to feature film projects in post-production and produced or co-produced by Italian companies.

I have written several times about the huge number of applications and participants, and the ever-growing interest in WEMW. Therefore, I shall not repeat myself (even though it is true), and I shall just wish all participants, new and old, a pleasant stay in Trieste. I would, however, like to reiterate a concept which truly embodies WEMW's founding idea, and one that unfortunately is being continually questioned: “Culture is an economic factor of prime importance; it is above all what links people together; it is a catalyst which will manage to destroy the last few existing barriers. As Europeans we must believe that the cultural diversity of the Continent is a source of richness to exploit – not a limitation but a resource to be harnessed, to encourage growth for all”.

PAOLO VIDALI

FRIULI VENEZIA GIULIA AUDIOVISUAL FUND

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WEMMW PROJECTS



The **WEMW international committee** led by Danijel Hocevar (Vertigo) and Leena Pasanen (Dok Leipzig), and composed by Manuela Buono (Slingshot Films), Didar Domehri (Maneki Films), Alessandro Gropplero (WEMW), Katrin Pors (Snowglobe) and Jozko Rutar (SPOK), has selected 21 projects in development from 16 different countries. The 2018 final line-up includes 11 fiction feature films and 10 documentaries selected amongst 287 applications from 43 territories.

The **WEMW 2018 jury**, including Benjamn Illos (Quinzaine des Réalisateurs - France), Petri Kempainen (Nordisk Film & TV Fond - Norway), Riina Sildos (Amrion - Estonia) and Mila Turajlic (Dribbling

Pictures - Serbia) will deliver the *EAVE European Producers Workshop scholarship*, the *Cannes Producers Network Prize*, the *Hot Docs Industry Pass*, the *Flow Postproduction Award*, the *Asterisk Visual Marketing Award* and the *Film Center Serbia Development Award*. Last but not least, the European Women's Audiovisual Network will deliver the *EWA Network Best Woman Director Award* whereas the three Baltic Film Institutes will give away the brand new *Baltic Award*.

In addition to the 21 projects selected for the pitching forum, WEMW invited two **guest projects** previously presented at two WEMW partner platforms: *DOCSP* and *DOK Preview Training - DOK Leipzig*.

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A BAG OF HAIR

GENRE

Fiction

DIRECTOR / WRITER

Maria Douza

PRODUCERS

Maria Kontogianni, Michael Sarantinos, Thierry Lenouvel

BUDGET

€ 875.940 (€ 183.940 in place)

COMPANIES

Steficon, Cine Sud Promotion

LOOKING FOR

Co-producers, Financing, Sales Agents, Festivals



Maria Douza



Michael Sarantinos

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LOGLINE

Financial upheaval forces a teenage deaf girl, Valmira 15, to leave her progressive Athens school and return to her father's struggling island where she is confronted by the danger of prejudice and intolerance, most shockingly -- her own.

SYNOPSIS

Set on a remote and backward island in the Aegean, 'A Bag of Hair' tells the story of two adolescent kids who try to become part of a community they did not choose to live in. One is Valmira (15) a deaf girl. The other is Aris (17) the son of an illegal immigrant woman. Valmira who lost her mother when she was six comes to the island when her father, Stamos, can no longer pay the fees for the School of the Deaf, in which she has virtually grown up. Her arrival signifies her coming out in the real and alien world of the hearing, where she has to struggle to survive and integrate. Aris is the son of Stamos' partner and illegal immigrant, Tania. Fixated by the idea of becoming Greek, Aris wants Valmira to recognize him as her stepbrother. Valmira's strategy to integration though clashes with Aris' strategy as she desperately tries to become part of an environment that excludes him. While Aris

is discriminated and bullied by local kids, Valmira wins the attentions of macho and xenophobic Fanis. Valmira begins dating Fanis not noticing how he tries to hide her from his friends (because she is deaf). In vain Aris tries to protect her from a reality she does not fully comprehend. When things with Fanis and his friends take a nasty turn, it is too late for her to admit to her miscomprehensions. In her misery, she finds solace in sheltering a refugee girl and -in a reversal of roles - she schemes the girl's escape. But things go tragically wrong, and Valmira unable to face her own bad choices, turns her own fear and prejudice onto her only true ally, Aris. Accusing him of behavior that isn't his own Valmira creates in him a sense of loss and betrayal with unforeseen consequences. Aris turns his back to her and abandons her, but in doing so - at long last - he opens her eyes. Humbled Valmira reaches now out for Aris finding in him not just a step brother but a priceless unselfish friend.

DIRECTOR STATEMENT

A Bag of Hair is an existential tale on alienation, the fear of being different and the need to belong. Having a deaf protagonist is a dramatic as much as an aesthetic choice. Valmira represents isolation and exclusion

– the desire to be accepted as equal. It is through her eyes and her soundless perception that we will experience the film, by use of primarily cinematic means that will put emphasis on the image, the gaze, the mood, the movement – not the words – and with deliberate reference to silent cinema. This does not mean that there will be no synch sound, but rather that this will be elliptical or distorted and integrated in a more complex sound score comprising music (minimal contemporary electronic and classical), sound effects and of course silences. Sign Language, whenever used, will be subtitled.

In terms of photography and design, we will try to “construct” a believable yet elliptical universe where only what is essential will be seen. We will refrain from journalistic and naturalistic depiction of reality, using anamorphic lenses to produce cinemascope wide angle shots – reducing whenever required the depth of field in order to focus on the characters, their faces, but also create a sense of isolation (Ref film: Let the Right One In, Tomas Alfredson, 2008). Camera will be mostly moving, hand held or on steadicam to record uninterrupted acting and get close to the hearts and minds of the characters. Lighting will

be soft with low contrast shadows to serve the wintery feel of the film and the sense of loneliness and melancholia. Editing will be fast and dynamic to convey intensity and urgency. (Ref film: Breaking the Waves, Lars Von Trier, 1996).

Contrary to the visual style, acting will be naturalistic in order to fully express passion, fear, joy. This means long preparation periods, familiarizing the actors with their parts and the location. My dream cast for the protagonist from France, Garance Marillier (Raw, 2016).

▲ COMPANY PROFILE

In 2012 STEFICON established a Film Production Department, the purpose of which is the production of independent art-house films, the participation in international co-productions, the creation of interactive video for web usage and the development of projects by new talents and creative filmmakers. Furthermore, STEFICON offers a complete service of film promotion on the web, including digital strategy, website creation, search engine marketing and optimization, creation of targeted digital trailers and social media marketing

RECENT FILMOGRAPHY:

“VIRUS” – in post production

feature film, by Angelos Fratzis
Greece/ France /Latvia

“STASIS” - in post-production, feature film
by Mantas Kvendaravicius. Lithuania /
France / Ukraine

“THE SON OF SOFIA” – feature film,
115min., by Elina Psikou. Greece / France
/ Bulgaria, 2016
Festivals (selection):
Tribeca IFF, 2017 – Best Int/nal Narrative
Award

“AENIGMA” - 3D animation, 10 min., An-
tonis Doussias & Aris Fatouros. Greece,
2016

Festivals (selection):
International Animation Festival of Annecy,
2017 – in competition
Greek Film Academy Awards – Iris 2017 -
Best Animation Film
International Short Film Festival of Drama,
2016 – Best Animation Film

“MYTHICAL CINEMAS - Cine Thissio”,
documentary, 52 min, by Maria Douza.
Greece / France, 2016

Festivals (selection):
Thessaloniki Documentary Festival, 2017 –
Cinema section

“THE TREE AND THE SWING” feature film, 108 min., by Maria Douza. Greece / Serbia, 2014

Festivals (selection):

San Fransisco Greek Film Festival 2014

- Astron Best Feature Film Award

Cyprus Int’nal Film Festival 2014

- 7 awards, incl. the Golden Aphrodite

Best Feature Film and Best Screenplay Award

Toronto European Union Film Festival 2014

- Best of European Union Film Festival Award

▲ PRODUCER'S PROFILE

Maria was born in Greece and calls the city of creative chaos, Athens, her home. In 2004 she entered the professional marathon by coordinating major productions for TV Commercials & Corporate Event and was associated as Production Manager with the 1st Int’nal Film Festival of Patmos (IFFP 2010), after which she moved to Berlin to supervise the film production, development and distribution of more than 17 international art-house co-productions on the side of Twenty Twenty Vision and Palas Film. As of 2015 she joined forces with Steficon S.A. as Film Producer to set a solid base for international, multi-disciplinary film projects in the digital era. She holds

a Master’s Degree in Audiovisual Management (Media Business School 2011).

FILMOGRAPHY (selection)

VIRUS - in post-production, feature film by Angelos Fratzis. Greece / France / Latvia

STASIS - in post-production, feature film by Mantas Kvedaravicius. Lithuania / France / Ukraine

SON OF SOFIA – feature film by Elina Psikou, 115min., 2016. Greece / Bulgaria / France. Tribeca IFF, 2017 – Best International Narrative Award.

WEDNESDAY 04:45 - feature film by Alexis Alexiou, 110 min., 2015. Germany / Greece / Israel. It received 9 Hellenic Academy Awards incl. Best Film, Best Director. Tribeca IFF, 2015. Karlovy Vary IFF, 2015.

SEPTEMBER - feature film by Penny Panayotopoulou, 99 min., 2013. Germany / Greece. Karlovy Vary IFF, 2013. Toronto IFF, 2013, IKS 2013.

▲ DIRECTOR BIOGRAPHY

After studying Byzantine History and Medieval Greek Literature in Greece, Maria Douza went to the National Film and Television School of England to study film. She gradu-

ated from there as Film Director in 1994, with a record of seven short and medium length films (the awarded The Bridge 30’ and The Island 50’ among them). In 1998, she returned to Greece and worked as Commercials and Social Awareness Spots director, while bringing up her two children. At the same time, she directed documentaries including The Making of Free Diving, Family Feast, The Agas Trial and others. In 2010, she designed and founded www.european-scripts.net, an internet platform for presentation and promotion of screenplays in Europe.

▲ DIRECTOR FILMOGRAPHY

Maria Douza for many years directed Commercials, Social Awareness Spots and Documentaries before making her first feature The Tree and The Swing (aka. A Place Called Home) in 2013, with Mirjanna Karanovic and Myrto Alikaki in the leading roles. The film premiered in Montreal and was subsequently shown to lots of festivals around the world winning numerous awards (international representative: East-West Filmdistribution GmbH). Last year, Maria directed the Thission Cinema of Athens - a 52’.00” docu-drama, for French Cine+ series ‘Mythical Cinemas’. Maria is currently preparing her second feature A Bag of Hair.

ABOUT LOVE AND MEN

GENRE

Documentary

DIRECTOR / WRITER

Tatjana Bozic

PRODUCERS

Fleur Knopperts, Denis Vaslin

BUDGET

€ 523.740 (€ 44.740 in place)

COMPANY

Volya Films

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Tatjana Bozic



Fleur Knopperts

CONTACT DETAILS

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LOGLINE

In an attempt to understand her own messed up love life, director Tatjana Bozic speaks with tens of women about their deepest love experiences with men. This film will show you all you never wanted to know about women in love and didn't even plan to ask!

SYNOPSIS

Men fascinated and troubled me all my life. I read books, had many relationships, took my partners to therapy, even made a film about it. But the question remains: why is it so difficult to have relationships with men? Was it me: a slightly dramatic, romantic Slav with childhood traumas? But when I talked to my girlfriends around Europe, they too had relationship pains and not many clues why love can't be nice and easy. In ABOUT LOVE AND MEN, I dive into the emotional and mental state of women in love placing the intimate life of the average European woman center stage.

In disarming stories, women share the beauty and struggle of their love relations. They talk about the traps they walked in and the ones they created themselves; about 'that time I peed on his clothes', the first sex, the sexless coexisting, cheating, (dis)illusions, sharing, fighting, divorcing

and loving again. The stories are edited associatively combining the women's stories with found footage and private home videos that connect to the women's inner feelings, comments on them, or adds humour. My voice-over frames the film. The narration shifts from blaming men to gaining a deeper understanding of our inner drives. The film is deeply personal, but by no means an ego documentary.

Some women tell a long story, from beginning till the end of the relationship or how they rebuild their lives after. With them we engage as viewers. All women, even the ones who only share an anecdote, will be great storytellers. The film is like a symphony with building blocks of women, archive, voice-over. The underlying structure is the life cycle of a relationship. As the film progresses, women move from sharing to a self-observing mode often with a self-ironical twist. Here, some wiser women will be more present. They're (like) experts (but not presented as such) and help us to make sense of our love relationships. What is our own role, and is there a way to heal relationships between men and women?

DIRECTOR STATEMENT

Many women, all over Europe shared their stories with me, inspired by watching my

film *Happily Ever After* in which I shared my desperate love life. They would come to me and say: you know, the same thing happened to me...

I spent many nights laughing, crying and drinking with women who wanted to tell how it was for them. I thought – wow, these women have my story. Not my particular story but the story of women who want to live out a certain ideal of their own inner selves and are searching for ways to do it in the times of change of relationships. Some women had more remains of patriarchate kind of stories, others more super individualistic society kind of stories, but between them there was definitely a connection.

I am deeply moved by the book *Time - secondhand* (2015) by Svetlana Alekseevich. The book is a collection of talks she had over 20 years with people all around the Soviet Union, about the life they lived during communism. Alekseevich beautifully portrays this tragic 'homo soveticus'. While reading the book I was engaged in every story, dosed just to the right amount, but when I had to cry while reading, it was always a tear for the fate of the people. My dream is for *Men* to have this cumulative effect of telling the story of many.

This film should be an emotional roller coaster. I want tears mixed with laugh, po-

etic moments to be cut by blunt reality. The approach of women looking straight in the camera underlines that they talk with me directly, which supports the storyline of the director on quest, but also works on the feeling of intimacy shared with the audience directly.

I want the audience to walk out of the cinema with this feeling of melancholic and pensive satisfaction, of understanding something on level that you find somewhat difficult to explain; of feeling some unity and connection. I want this film to make a small, but ambitious contribution in understanding and showing the inner world of a modern woman.

▲ COMPANY PROFILE

VOLYA FILMS is run by producers Denis Vaslin and Fleur Knopperts. We produce author fiction films and creative documentaries, mainly as international co-productions. Recent films are *I KNOW YOU ARE THERE* by Thom Vander Beeken (WP *Visions du Réel* 2017 – Special Mention First Film); *CENTAUR* by Aktan Arum Kubat (WP *Berlinale* 2017 panorama – winner *CI-CAE* award); *WAITING FOR GIRAFFES* by Marco de Stefanis (WP *Dutch Competition IDFA* 2016), *THE GROWN UPS* by Maite Alberdi (WP *Intl Competition IDFA* 2016),

THE FREE MARKET by Marleine van der Werf (WP *Debut Competition Netherlands FF* 2016), *80% Disabled* by Mari Sanders (WP *Netherlands FF* 2016), *PROBLEMSKI HOTEL* by Manu Riche (WP *Gent FF*), *BIG FATHER*, *SMALL FATHER & OTHER STORIES* by Di Phan Dang (WP *Berlinale Official Competition* 2015), *NAZIHA'S SPRING* by Gulsah Dogan (*IDFA* 2014 – Winner Audience Award), *KURAI*, *KURAI – Tales on the Wind* by Marjoleine Boonstra (winner of the *Guimet Prize* at the *21st Vesoul Asian IFF*) and *MEN WHO SAVE THE WORLD* by Seng Tat Liew (WP *Locarno Film Festival* 2014).

▲ PRODUCER'S PROFILE

Fleur Knopperts is producer at Volya Films since 2009. Previously, she was Director of the *FORUM* for international co-financing of documentaries at *IDFA* in Amsterdam – the largest and most prestigious international documentary market in the world. She started her career at *IDFA* where she co-organised the year-long documentary script workshop. From 1998 - 2000, she was coordinator of the *Jan Vrijman Fund* (now *IDFA Bertha Fund*), which gives financial support to documentary filmmakers from developing countries. As *Industry & Marketplace Director*, she set up the *MeetMarket* - the international documen-

tary marketplace of Doc/Fest in Sheffield in 2007. She is a graduate of Eurodoc and the Binger Film Lab Script Editing Workshop.

▲ DIRECTOR BIOGRAPHY

I was born in a country that does not exist anymore: Yugoslavia, and had this happy Tito's pioneer youth, until in 1986 I moved with my family to the USSR, a country which started to collapse soon after (not that it was my fault). My first 'five year plan' ended successfully with a magna cum laude at Lomonosov University, faculty of TV-Journalism (1988-1993), which I chose wanting to be a part of the crazy changes. I then attended Moscow Film school, documentary film department (1993-1996), where I sat in the smoky little cinema where Tarkovski once showed the forbidden classics. I dreamed to become a filmmaker like my teacher Artavazd Peleshian, master of associative storytelling. In 2014, my feature length documentary *Happily Ever After* (2014, 83' JvdW Film/IKON/Factum/Zelovic productions) had its world premiere and was nominated for the Hivos Tiger Awards Competition at IFFR Rotterdam. The film is an intimate inner journey into my (past and present) love life, filled with humorous encounters with my ex men, scattered around Europe. It was opening

film of ZagrebDox and was released in the cinemas in the Benelux, Croatia, Slovenia, France and Switzerland.

▲ DIRECTOR FILMOGRAPHY

Fraus (1995, 16mm, 8') - A passionate and associative story of a woman falling in love. (International Festival de Films de Femmes in Creteil, France in 1996.)

Provincial Girl (1996, 35mm, 30', co-directed with Frank Muller, Studio Risk) - Is an intimate portrait of young provincial women, coming to Moscow to find their happiness. (Winner of 'Grand Prix' for the best Russian documentary of 1996 at the Russian Documentary Film Festival in Ekaterinburg)

In 1998, Sundance Documentary Fund funded the development for my film project 'My Home Town', and I moved to Croatia. I directed more than 20 short documentary films, mainly shown (and sometimes forbidden) on national television.

Just About Oasis (1999, 16mm, 20', Factum) - A warm story of people of different nationalities living in one house on Istrian coast (Mad Cat Women Int'l FF, Trieste International Film Festival - Alpe Adria Cinema 2000)

Distorted Reflections (2001, 30', Fade In) - Which opens an issue on the stereotypes on women in society and media

Dear Suzy (2002, 40', Fade In), What is a woman? A documentary about me and my friend Suzy's becoming a woman.

Travelogue series *My sister Eastern Europe* (2003-2005, 12x22', SniMi Film/Adria studio). Intimate portraits of my scattered (female) friends, and my experiences in their countries. Shown in prime time on the first programme of Croatian National TV (HTV).

Director on several pieces for a documentary TV series *Surprising Europe* (2010-2011 9x25', JvdW Film for AlJazeera English and Human), a look at life of (non-documented) African immigrants in Europe.

In 2014 my feature length documentary *Happily Ever After* (2014, 83' JvdW Film/IKON/Factum/Zelovic productions) had World premiere and was nominated for Hivos Tiger Awards Competition at International Film Festival Rotterdam.

The film is an intimate inner journey into my (past and present) love life, filled with humorous encounters with my ex men, scattered around Europe.

Happily Ever After was an opening film of ZagrebDox International Film Festival.

In April 2014 it was released in Dutch cinemas, distributed in Benelux by CineArt, in December 2014 it was released in cinemas in Croatia by Restart, in September 2015 it had cinema release in Slovenia, and in February 2016 it started its cinema release in France and Switzerland, distributed by Aloest. The French cinema life of the film is ongoing till now; namely, the distributor organizes, together with cinema 'Studio Galande' in Paris a monthly viewings of the film, followed by discussions with prominent people of French cultural milieu.

Being a part of KineDok project, through which 12 best documentary films of year are shown in alternative places, Happily Ever After was shown in cinemas in Hungary, Slovakia, Czech Republic and Romania, (and once again Croatia). The film was shown on Dutch, Croatian, Serbian, Italian, Estonian and New Zealand television.

The film was nominated for Gouden Kalf, for the best long documentary on Netherlands Film Festival in Utrecht and won Gouden Kalf for the best editing. The film was awarded a Special Jury mention on Sarajevo Film Festival, the Let's CEE film festival in Vienna 2014, and DocuDays in Kiev.

On Liburnia Film Festival it was awarded the best editing and best directing. The film was nominated for the Estonian Peoples Award during Estonian national television festival in Parnu in 2015. On Belgrade Festival of Documentary and Short films the film won a Golden Medal of Belgrade for the best scenario. I was nominated by my Dutch colleagues in DDG as best director of the year. The film was shown on more than 30 festivals around the world.

GENRE

Fiction

DIRECTOR

Zuzana Kirchnerova Špidlova

WRITERS

Zuzana Kirchnerova Špidlova,
Kristina Majova

PRODUCER

Pavla Janouskova Kubeckova

BUDGET

€ 1.500.000 (€ 80.000 in place)

COMPANY

Nutprodukce

LOOKING FOR

Co-producers, Financing



Pavla Janouskova
Kubeckova



Zuzana Kirchnerova
Špidlova

CONTACT DETAILS

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LOGLINE

The debut feature film of Cinéfondation winner Zuzana Kirchnerová Špidlová. A roadmovie about an unconventional mother and her mentally disabled son on a road trip through Italy looking for freedom, love and life.

SYNOPSIS

Ester is turning 40 next year, and she has nothing going on in her life. That is, nothing more than caring for David (12), her severely mentally handicapped son. David doesn't speak, and has to be watched constantly – otherwise he runs away and destroys things. Ester loves David tremendously, but she's worn out from it all – the isolation, the routine, having to do everything herself. She feels like her life is a prison. A friend who moved to Italy invites Ester over for a visit. It's her first chance ever to take a holiday, two weeks to escape it all for a little while. Just before she's about to leave, though, it turns out there's no one to watch over her son. If Ester wants to go, she'll have to take him with her. Ester decides to travel to the south, to the sea. On a road trip through Italy, they find out that as long as they are on the road, they're still alive.

DIRECTOR STATEMENT

My son was born with Down Syndrome, and gradually autism was added to his problems. The topic of the film Caravan is thus a largely personal one for me. Not exactly in terms of the story specifically, but the yearning for escape, to rebel against the lot of a mother of a handicapped son – this is personal to me. The theme of revolt thus finds its way into the choice of genre as well. For me, the road movie best expresses Ester's almost aggressive yearning to live.

Ester could easily be a character in a heavy social drama. However, that is another categorization I wanted to resist. I want to make a film that is hopeful in spite of the heavy subject matter, a film full of lightness and humor – though bittersweet. Ester and her son are seeking the sea, sunshine, an open space, and free horizons, and the visual concept for the film will correspond to that. The film will play out for the most part in exteriors, with the transformations of landscape and weather reflecting the internal state of the protagonists.

I consider one of the main things to be the approach in to the character of handicapped David. The main thing in this for me is to achieve maximum authenticity - David must certainly be portrayed by a mentally handicapped non-actor. People with handi-

caps are often depicted as being cute, kind-hearted, and a bit ridiculous. In my experience this point of view is very limiting. David is fragile and vulnerable, but at the same time can be extremely aggressive and caring for him is, simply, very exhausting. So much so that he can even arouse strongly negative emotions in his mother: anger, irritation, rage, sometimes even resistance. Emotions that we are usually embarrassed by and that, particularly in reference to children, few are willing to admit. The rawness and veracity of this film resides for me in the depiction of these negative emotions as well. Ester is a loving and self-sacrificing mother. But the person who she loves the most is also her greatest enemy.

▲ COMPANY PROFILE

Nutprodukce is one of the leading production companies on the Czech market, with 9 feature films, 14 Czech Lions, and 6 Czech Critics' Awards. Nutprodukce's films have been in competition at Cannes, the Berlinale, and Annecy, and have been screened at Toronto, Telluride, Rotterdam, and received a Student Oscar nomination. Our work portfolio is diversified into three major areas: 1) Feature fiction for cinemas 2) Quality TV produced mostly for HBO Europe 3) new media projects aimed for

the internet and younger audiences. This diversification in general has helped us create a steady flow of top quality projects.

We live in an era of Quality TV, and the company is well-established in the Quality TV domain. We have a long-lasting bond with HBO Europe that has been essential to bringing in high-budget projects in our region: *Burning Bush*, 2013, a miniseries directed by Agnieszka Holland (three-time Oscar nominee), sold to over 60 countries, winner of 11 Czech Lion Awards, nominated as the Czech Oscar candidate and for the European Film Award; *Wasteland*, an 8-part miniseries produced for HBO in 2016 which premiered at the Toronto Film Festival and coined the "first Quality TV series in the Czech Republic" by critics. *Wasteland* was successful worldwide, being selected as one of only five series in the Toronto International Festival's Primetime section and later broadcasted in 19 countries across Europe. In close collaboration with HBO, we have made our work travel beyond Czech borders, creating an internationally recognized brand. With HBO, we have also produced 3 documentaries.

More than two years ago, a sister company, *nutprodukcia*, was founded in Slovakia, becoming a stable partner for international projects. Both companies have helped

co-produce Agnieszka Holland's new film *Spoor*. Connecting more regions in Central Europe and building long-lasting relationships with the talent across the CE region is our vision for a long-term growth.

Crucial to our future growth is expanding our focus to include web series as well, and gaining experience in new media distribution. Therefore, our plan is to continue producing web series such as *Live from the Moss* (2016), which is a 6-part animated kids' miniseries for the leading Czech streaming website *Stream.cz*.

▲ PRODUCER'S PROFILE

Pavla Janoušková Kubecková (*1985) studied journalism and media studies at Charles University as well as Film Production at FAMU in Prague. In 2009 Pavla co-founded the production company *nutprodukce* and started working as an independent producer. Her first film *Graffiti* was nominated for the Student Oscar. She was one of the producers of the highly successful HBO miniseries *Burning Bush*, directed by Academy Award Nominee Agnieszka Holland. In 2013 she produced two feature documentaries: *Show!*, which won the Czech Critics' Award for Best Czech Documentary and the Audience Award at the Jihlava IDFF, and the *Great Night*, which was awarded Best

Czech Documentary at the Jihlava IDFF and premiered in the main competition at CPH:DOX. In 2014, she completed two other feature documentaries (Long Live Hunting! and My Home), both of which screened at more than 10 international festivals. Last year Pavla produced a new documentary, FC Roma, which premiered in competition at Karlovy Vary IFF and was awarded Best Czech Documentary at the Jihlava IDFF. She was also one of the initial and leading producers of Wasteland, an original TV series for HBO Europe. Its international premiere was at the Toronto Film Festival as a part of the Primetime selection. Pavla was also a co-producer of Agnieszka Holland's latest feature film, Spoor, which took the Alfred Bauer Silver Bear Prize at the 2017 Berlinale and is now on the EFA 2017 shortlist. As part of her education, Pavla attended many European film workshops, e.g. Emerging Producers, DOK.Incubator, Midpoint, Ex Oriente, and Eurodoc, and she was selected as one of this year's Producers on the Move at the Cannes IFF.

▲ DIRECTOR BIOGRAPHY

Zuzana Kirchnerová Špidlová holds a degree in feature film direction from the FAMU Film Academy in Prague. Her graduation film *Bába* was awarded first prize in

the Cinéfondation Selection at the 62nd Cannes Film Festival. The movie was also showcased at a number of international film festivals, and received many more awards such as the Prix Européen France 2 at the 24th Brest European Short Film Festival. In recent years she has directed primarily documentary films, such as the observational documentary TV series about mentally ill adults *The Magnificent Five*, which was shot over the course of four years.

▲ DIRECTOR FILMOGRAPHY

Bába / Grandma / 2008 - short film

Ctyri v tom / The Four In It / 2013 - documentary TV series

Velvyslanci hudebního baroka/ Collegium 1704 2015 documentary

Pet statečných/The Magnificent Five 2017 documentary TV series

Pet statečných / The Magnificent Five / 2017 - documentary TV series

GENRE

Fiction

DIRECTOR

Rok Bicek

WRITERS

Rok Bicek, Kristian Novak

PRODUCER

Danijel Pek

BUDGET

€ 1.500.000 (€ 27.497 in place)

COMPANY

Antitalent

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Rok Bicek



Danijel Pek

CONTACT DETAILS

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LOGLINE

A boy is blamed for 8 suicides in his village. Years later he finds out he was only responsible for one.

SYNOPSIS

In a small village in Croatia, during 2 months in 1991, there were 8 unexplained suicides. A small boy was somehow connected to all of them. Twenty years later, Matija has reinvented his past and created false memories. When he loses everything, he embarks on a quest to recreate his childhood. At 6 years old, Matija struggled to understand the sudden death of his father. His mother and sister were not able to explain death to him, so he escaped into a world of fantasy. At first, people from the village supported Matija and his family. But when the boy began to act strange, rumours spread connecting him to the suicides. The family became isolated. The only friend Matija had was Franjo, an abused child from a family of alcoholics. But it was not enough. Both boys desperately wanted to belong to the community. The difference between them was that Franjo would never have sacrificed their friendship for the approval of their fellow villagers.

DIRECTOR STATEMENT

This story is an intimate portrait of a nation unwilling to look in the mirror. The events in this rural village through which the story is told, are not frightening per se. They become terrifying in the imaginary world in which the children take refuge when they can no longer cope with cruel reality. The impending war in the Balkans runs like a current through this story in which polar opposites meet: friendship and betrayal, belonging and isolation, grief and comfort, making us understand that ending vicious circles is all about taking responsibility on an individual and collective level. Without facing our demons, the circle will never be broken. Failed relationships will haunt us. Suicides will haunt us. Wars will come back. This story gives me an opportunity to plunge once again into the themes I have been dealing with in my movies and revisit those feelings. The sense of closure and relief achieved by dealing with suppressed emotions, connects me to the experience the author had of writing the novel. One of the most important themes, is the fact all of us were either betrayed or betrayers in our formative years. Those of us who grew up in ex-Yugoslavia, were usually both.

▲ COMPANY PROFILE

Antitalent is Croatian production company focused on film, TV and online content. We are telling stories in a unique way and developing creative relationship with writers and directors.

Recent production is Goran, drama/thriller by director Nevio Marasovic premiered at Fantasia Montreal and awarded with Best actor prize.

Old man and the Stork, documentary by Tomislav Jelincic is supported by Re-Act co-development fund in 2015 and ME-DIA Single project development in 2016. Project is now Croatian-Slovenian-Italian co-production. The Last Well, short film by Filip Filkovic premiered on Zagreb film Festival in November 2017.

Projects in development:

Luka, drama/crime, director Nevio Marasovic

Blok 62, thriller/horror, director Vanja Vascarac, (Ekran+ 2016, Film Garage 2016)

The old man and the Stork, documentary, director Tomislav Jelincic, (ExOriente Film)

I miss you, feature film, director: Hrvoje Hribar

Producer Maja Pek graduated from Serial Eyes program at DFFB.

Producer Danijel Pek is EAVE Producers workshop 2015 graduate.

Antitalent also has track record in production service and camera rental as owner of company CineCro..

▲ PRODUCER'S PROFILE

Danijel Pek is Croatian TV and film producer. Studied political science and film production in Zagreb. He has professional experience as journalist in various radio and tv newsrooms in Croatia. In 2004 he participated in launch of RTL Television in Croatia as a producer of news and sports program.

In 2007 he founded production company Antitalent (www.antitalent.hr) focused on film, TV and online content. In 2013 Antitalent released first feature film, independent production Vis-à-Vis by director Nevio Marasovic.

Filmography:

2017, THE LAST WELL, short film,director: Filip Filkovic

2016, GORAN, feature fiction, director:Nevio Marasovic

2015/2016/2017, SWEET CHEF, TV factual series, 2 seasons (34 episodes)

2015/2016/2017, HERBS HUNTER, TV

documentary series, 2 seasons (24 episodes)

2015, EYE FOR AN EYE, short,

director:Antoneta Alamat Kusijanovic

2013, VIS-A-VIS, feature fiction, director: Nevio Marasovic

Projects in the slate:

I MISS YOU, feature fiction, director: Hrvoje Hribar, EAVE 2015

THE OLD MAN AND THE STORK, feature documentary, director: Tomislav Jelincic, EX Oriente Film 2015, Re-Act co-development fund 2015

BLOK 62, feature fiction, director: Vanja Vascarac, Ekran+ 2016, FilmGarage 2016

DARK MOTHER EARTH, feature fiction, writers: Kristian Novak & Rok Bicek, director Rok Bicek, development

▲ DIRECTOR BIOGRAPHY

Rok Bicek is a director from Slovenia. His short Duck Hunting (2010) was acquired by ARTE. Class Enemy (2013), his feature debut, was premiered and awarded at the Venice Critics' Week and distributed in 5 countries. His feature documentary The Family (2017) premiered and awarded in Locarno Critics' Week. His works reveal a rare self-confidence, backed up by a clear aesthetic favouring one shot sequences,

specific colour schemes and dramatic subjects narrated in a low-key, off-hand, but always controlled style.

▲ **DIRECTOR FILMOGRAPHY**

Rok Bicek (1985) is a Slovenian film director and editor, known for his debut *Class Enemy* (2013)

28th Venice Critics' Week - Federa Award
2014 Lux Prize nomination

Festival of Slovenian Film 2013, 7 Vesna awards: Best Film, Best Lead Actor, Best Supporting Actress, Best Cinematography, Best Costume Design, Audience award, Critics' award

International Film Festival of Bratislava 2013, Grand Prix, Audience Award, Award for Best Actor, FIPRESCI Prize
FIPRESCI Prize - Panorama of European Cinema - Athens 2013

Link: <https://vimeo.com/105431482>

PW: enemy

Družina (AGRFT, 2008) - short documentary

Link: <https://vimeo.com/67998851>

PW: thefamily

Dan v Benetkah (AGRFT, 2009)

Link: <https://vimeo.com/67998849>

PW: dayinvenice

Lov na race (AGRFT, 2010)

Link: <https://vimeo.com/67998850>

PW: duckhunting

GENRE

Fiction

DIRECTOR / WRITER

Dusan Milic

PRODUCER

Snezana Penev

BUDGET

€ 905.500 (€ 485.500 in place)

COMPANY

Film Deluxe International,
This and That Productions,
RFF International, PTD

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Dusan Milic



Snezana Penev

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LOGLINE

A family living in post-war Kosovo, protected by KFOR during daytime, suffers a torment every time night falls. They fight to stay alive, keep sanity and prove their fears are real.

SYNOPSIS

In the mountainous outback of Kosovo, in a homestead surrounded by a dense forest, lives MILICA with her mother Vukica and grandfather Milutin. When night falls, the family barricades itself inside its house, petrified of the psychological terror coming from the woods. Is that fear of their house being under siege an echo of the recent war or is it just their imaginations as Italian KFOR officials would have them believe? KFOR soldiers transport children in an armoured vehicle to a school located in an Orthodox monastery, where a priest encourages people to stay in Kosovo, even though every morning they tell stories of the cattle they have lost during the night – the only physical evidence that something untoward is happening. When the Italians finally launch an official investigation, they get redeployed, prompting the majority of the Serbian families to opt for permanent exile.

Milica's family is the last to remain. The

upcoming weekend means the absence of KFOR and the Serbs being left without protection until the new school week starts. The worst night to date ends with their only cow disappearing from the stable. This fuels the conflict among the family members about whether to abandon their home. Seething with rage, Milutin arms himself with a rifle that he hides in the cellar, determined to fight the invisible evil lurking in the darkness. His weapon at the ready, he steps bravely into the forest... never to return. Milica and her mother are left alone in the house as night draws in, forced to defend themselves against the impending storm. The sky darkens. Lightning strikes. The stable catches fire! Then the roof of the house bursts into flames! The blaze brings the ceiling crashing down and mother and daughter take refuge in the cellar to survive. In total darkness, they huddle together to fight their fears.

DIRECTOR STATEMENT

After the 'War in Kosovo', many families of both nationalities, Serbian and Albanian, were torn apart, frightened, and devastated both physically and mentally. They didn't need the war. They knew they'd have to stay there in the future, living next to each other, even when everything had been forgotten.

After the war ended, a strong mistrust fuelled revenge. People started to swap territory in order to avoid new conflicts. This is a story about the evil that cannot be separated from our being, the primeval fear of darkness and what exists in it. What we actually see is maybe not what reality is.

The protagonists live in fear, the primeval fear of darkness, of what will come when night falls and you have to go to sleep. It is a metaphor for darkness and what it induces in people's minds.

To support this idea, the visual style has to be unsettling as well. Deep shadows and impenetrable darkness block the view. Every sound becomes something other than what it is. The whistling of the wind signals danger rather than a phenomenon of nature; the creaking of a wooden floorboard suggests somebody's in the house; a rattling from the ceiling fuels the fear that an intruder is trying to break in...

Unexpected cuts quickly change the protagonists' point of view, holding them in constant fear... My main visual references are 'Assault on Precinct 13' and 'Straw Dogs', but here the enemy is never visible, as in fact it doesn't exist.

This film supports the moral standpoint that there are no differences among people. There is just a different interpretation of reality.

▲ COMPANY PROFILE

FILM DELUXE INTERNATIONAL production company is founded in 2005. by director Dusan Milic. His first film JAGODA IN THE SUPERMARKET was produced by Emir Kusturica in 2003. The film was screened at Berlin Film Festival in Panorama. Media Luna, German based sales agent holds the rights for the film.

The first international project of Film Deluxe International was "GUCHA - Distant Trumpet" (director and scriptwriter Dusan Milic), that has gathered a group of very experienced film producers as are: late, renowned Karl Baumgartner, producer of films by Jim Jarmush, Aki Kaurismaki, Kim Ki Duk to name a few; Emir Kusturica two time Golden Palm winner; Josef Aichholzer, Oscar winning Austrian film producer; Stefan Kitanov, Bulgarian film producer and Sofia Film festival director; Thanassis Karathanos well established German producer. EURIMAGES supported GUCHA with the funding in 2005. and the film was screened as a world premiere at Berlin Film Festival in Panorama section in 2007. The Match Factory, one of the biggest and busiest World Sales agent represents the film and sold it to numerous countries around the globe.

Based on that experience Film Deluxe International produced film TRAVELATOR

(by Dusan Milic) as a co-production with Parthenon Films from USA and Eye to EYE doo from Serbia. The film was released as bilingual, Serbian/English project, and had a world premiere in Competiton section of the Montreal Film festival in 2014. where also won Innovation Award. Travelator was recognized as 'new approach to the visual form and specific film language'. PTD Distribution from Luxembourg holds World Sales rights. Travelator also won award for the Best Director at 43rd FEST film festival in Belgrade in 2015. and for Best Script at Vrnjacka Banja film festival the same year. Working with all those respected partners, the team of Film Deluxe gathered lot of experience in developing and preparing projects for presentations at the world film markets and co-production forums, to further production at later stages. As well Film Deluxe works with the most talented film producers from Serbia, such is Snezana Penev, young but already highly established film and TV producer who produced and co-produced The Good wife (Mirjana Karanovic) Monument to Michael Jackson (Darko Lungulov) to name a few and worked as a executive producer in a majority of recent Serbian and regional productions, such are: Ustanicka street, Travelator, Withering... Snezana was selected by EFP

(European Film Promotion) to participate in the Cannes Film Festival "Producers on the move" and in 2015 became a voting member of the European Film Academy.

At the moment Film Deluxe is in the production of 86 episode TV series for the Serbian National Television, which was aired in October 2016. Besides Film Deluxe is in the development stage for two feature films of different genres.

▲ **PRODUCER'S PROFILE**

Snežana Penev graduated Film Production at the Academy of Arts in Belgrade. She became a graduate of the EAVE Producers program in 2011. Snežana has produced many internationally acclaimed fiction films and documentaries. "MONUMENT TO MICHAEL JACKSON" was supported by Eurimages and Media as well as "BATTERY MAN", a feature documentary sold to over 10 worldwide broadcasters. Snežana recently produced "IN THE DARK", a feature documentary which premiered at the IDFA 2014 film festival and "A GOOD WIFE" a debut film by Mirjana Karanovic (SUNDANCE 2016). She was selected by EFP (European Film Promotion) to participate in the Cannes Film Festival "Producers on the move" and in 2015 became a voting member of the European Film Academy.

▲ **DIRECTOR BIOGRAPHY**

Dušan Milic, born in Belgrade, Serbia. Graduated at University of Dramatic Arts, department of Film and TV Directing. His previous two films Jagoda in the Supermarket (produced by Emir Kusturica) and Gucha! (produced by Karl Baumgartner...) were screened in official program of Panorama Program at Berlin Film Festival. Both films were sold in more than 25 countries around the world. Jagoda in the Supermarket won the first prize at Athens Film Festival and Cinequest Film Festival, California. Gucha! won audience award at Sofia Film Festival and was nominated for the European Film Award in category best original music in 2007. He wrote and directed two seasons (21 episodes) of the most popular TV series in Serbia - FOLK (2012-2014).

The world premiere of his third feature film TRAVELATOR, was at Montreal Film Festival in the competition program where it won the Innovation award. He currently works on a TV series (88 episodes) entitled SUSPICIOUS MINDS for Serbian National TV.

▲ **DIRECTOR FILMOGRAPHY**

2003. Jagoda in the Supermarket, (produced by Emir Kusturica, two time Golden Palm winner)

Festivals:

World premiere: Berlin Film Festival (Panorama Program)
Go East Film Festival
Sofia Film Festival
Warsaw Film Festival
Palm Springs Film Festival
Lecce Film Festival
Moscow Film Festival
Vancouver Film Festival
Athens Film Festival

Awards:

- Athens Film Festival (first prize)
- Cinequest Film Festival, California (first prize)

World Sales: MEDIA LUNA

Distribution territories: Sweden, Russia, Italy, Greece, Poland, Germany, Hungary, Arte (broadcasted), Macedonia, Bosnia and Herzegovina, Montenegro...

2007. GUCHA! – Distant Trumpet, (produced by Karl Baumgartner, producer of films by Jim Jarmush, Aki Kaurismaki, Kim Ki Duk to name a few; Emir Kusturica two time Golden Palm winner; Josef Aichholzer, Oscar winning Austrian film producer; Stefan Kitanov, Bulgarian film producer and

Sofia Film festival director; Thanassis Karathanos well established German producer

Festivals:

World premiere: Berlin Film Festival (Panorama Program)

Sofia Film Festival

Antalya Film Festival

Monterey Film Festival

Warsaw Film Festival

Awards:

- Sofia Film Festival (audience award)
- European Film Award (nominated in category best original music)

World Sales: Match Factory

Distribution territories: Sweden, Russia, Italy, India, Bangladesh, Bhutan, Nepal, Sri Lanka, Pakistan, Australia, New Zealand, Greece, Poland, Switzerland, Germany, Austria, ZDF/Arte (broadcasted), Macedonia, Bosnia and Herzegovina, Montenegro, Bulgaria, Hungary, Romania...

2012. – 2014. FOLK

two seasons (21 episodes) of the most popular TV series in Serbia

2014. TRAVELATOR

Festivals:

World Premiere: Montreal Film Festival (Competition Program)

Sofia Film Festival

Warsaw Film Festival

Prague Film festival

Oldenburg Film Festival

Awards:

Montreal Film Festival (Innovation award)

43rd FEST film festival (Best Director)

Best Script (Vrnjacka Banja Film Festival)

World Sales: PTD Distribution (Luxembourg)

Distribution territories: Serbia, Bulgaria, Slovenia, Croatia, Montenegro, Bosnia and Herzegovina...

2016.-2017. SUSPICIOUS MINDS TV series (86 episodes) broadcasted at Serbian National TV.

GENRE

Documentary

DIRECTOR

Marta Popivoda

WRITERS

Marta Popivoda, Ana Vujanovic

PRODUCERS

Marta Popivoda, Dragana Jovovic

BUDGET

€ 81.600 (€ 53.000 in place)

COMPANY

Theory at Work

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Dragana Jovovic



Marta Popivoda

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▲ LOGLINE

The last voyage through the landscapes of vanishing memory of Sonia, a gentle elderly lady who was a fighter, first Partisan woman in Serbia and a member of the resistance movement at Auschwitz. Where did her resistance come from?

▲ SYNOPSIS

Freedom Landscapes is a film about Sofija Vujanovic, the first Partisan women in Serbia. She was also one of the leaders of the Resistance at Auschwitz-Birkenau. The film deals precisely with that story, bespeaking that it is possible to think and practice resistance even in such a totalitarian situation as Nazi concentration camps. While traveling through the landscapes of Sonia's memory, we enter an archive of a world that is vanishing inevitably with its last actors, a story that must be told now or will disappear forever.

▲ DIRECTOR STATEMENT

Sonia's entire life story is valuable and fascinating, because it bears witness to a moment when certain people were ready to sacrifice all, even their lives, seeking to change the world. I want to focus Sonia's time at Auschwitz and her involvement in

the Resistance may I remind ourselves that if one could practice resistance even in Auschwitz, one can certainly do it today, when we have more freedom and tools to put up resistance to the rising tide of fascism in our own time. Besides, this story is also important to me because it was never told in entirety. After World War II, in Yugoslavia those who came back from the camps were treated with distrust. The question floating in the air was: "What did she actually have to do to survive a death camp?" Many heroes from the WW2 got public monuments. Some of them are women. But none of them is an Auschwitz survivor. The film is meant to become a kind of alternative monument to Sonia. However, for us she is not a monolithic, genderless heroine and thus Sonia's cinematic monument should be affective and humanistic, bearing "the womanly face of war".

One of the most engaging documents I found in Sonia's private archive is her scrapbook from Auschwitz, filled with drawings and messages of her fellow inmates. 'The last view of freedom' reads the caption beneath a drawing of a fence and guard tower by an architect who never made home. It inspired me to compose this film by employing the concept of landscape. Thus I deal with temporality as a visual cat-

egory, where a travel through the time of Sonia's story is depicted by the images that populate that time, but not necessarily in chronological order.

▲ COMPANY PROFILE

The production company Theory at Work was founded by film director Marta Popivoda, dramaturge Ana Vujanovic, and producer Dragana Jovic. For a number of years, they had collaborated in various cinema and multimedia projects, mostly under the auspices of Walking Theory, a theoretical-artistic platform. Theory at Work is intended to pursue contemporary practices in creative documentary, experimental and artistic film. Our idea is to create an artistic platform for producing innovative and radical experiments in cinema. Freedom Landscapes is the first feature documentary of Theory at Work, whose team already successfully collaborated on Yugoslavia, How Ideology Moved Our Collective Body by Marta Popivoda, which premiered at the 63rd Berlinale.

▲ PRODUCER'S PROFILE

Dragana Jovic graduated French language and literature from the University of Belgrade. She holds an MA in Cultural

management and cultural policy. From 2008 she has been working as a producer and organizer on numerous projects such as art performances, theatre plays, exhibitions, debates, lectures, videos and films during her work at the Walking Theory platform from Belgrade. She also collaborated as a production assistant with Bitef Theater, Bitef Festival, Sarajevo Film Festival, Pancevo Film Festival and she is executive director of REZ - festival of contemporary experimental film in Belgrade. She was a participant of the Sarajevo Talent Campus 2011 and she was part of Sarajevo City of Film 2012 Producer's Workshop. She is the producer of the documentary films Yugoslavia, How Ideology Moved Our Collective Body (dir. Marta Popivoda, 2013) and Depth Two (dir. Ognjen Glavonic, 2016), both premiered at the Berlinale Forum.

▲ DIRECTOR BIOGRAPHY

Marta Popivoda is filmmaker and video artist. Her first feature documentary Yugoslavia, How Ideology Moved Our Collective Body premiered at the 63rd Berlinale and was later screened at great number of film festivals worldwide (Festival dei Popoli, DOK Leipzig, Sarajevo Film Festival). Her work has been presented as well in Tate Modern London, MoMA New York, M HKA

Antwerp etc. Recently, she received the Berlin Art Prize for the visual arts by Akademie der Künste and Edith-Russ-Haus Award for Emerging Media Artist.

▲ DIRECTOR FILMOGRAPHY

Yugoslavia, How Ideology Moved Our Collective Body, 62', 2013, TkH (Walking Theory)

HIDE AND SEEK

GENRE

Documentary

DIRECTOR / WRITER

Victoria Fiore

PRODUCERS

Aleksandra Bilic, Jen Corcoran,
Jamie Clark

BUDGET

€ 300.000 (€ 10.000 in place)

COMPANY

My Accomplice

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Aleksandra Bilic



Victoria Fiore

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LOGLINE

HIDE AND SEEK is a surreal journey into the visions, dreams and nightmares of 12 year old Entoni, a wayward Neapolitan street kid, and his grandmother Dora, a recently repented ex-Camorra boss, as he lives his final days of freedom before the state intervenes to take him away from his family.

SYNOPSIS

As a law is passed that is set to rehouse all children from families in organised crime, Entoni's days in the Spanish Quarters seem numbered. Entoni, 12, is the grandson of Dora, 55, who founded the clan of 'The Wife' that brought the drug trade to central Naples. Entoni's father has been in jail for most of his life, and for loyalty Entoni's mother is confined to the four walls of their house, leaving Entoni and his brothers free to roam the streets where they have adventures and learn the difficulties of life early on. However, while his disturbing and distracted behaviour has raised concerns from the local families, one thing keeps him focused - acting, and the hope that one day, like other kids of his neighbourhood, this might prove to be a way out. However, while he lets his imagination run wild and acts out scenes from his favourite films, he

is facing a very serious threat; a new law passed in Italy that vows to take away all children from families of organised crime. His days of freedom are numbered.

As a response to a recent critical rise in youth violence, the recent law passed in Italy and an increased appetite of the media to glamourise Neapolitan organised crime, Nascondino is a hybrid documentary about the coming-of-age of young street kid Entoni as he grows up and tries to understand the world around him, and comes to terms with the threat of being taken away.

This world, of the inner city Naples neighbourhood of the Spanish Quarters, is very much an invisible universe that cannot be filmed due to the business that is carried out here and in order to protect the minors and families that appear. However, thanks to unparalleled access and acceptance of the families of the area, we shall recreate this world using the very people who live it and have contributed their stories.

This style of filmmaking allows us to explore the subconscious and mythological mind of Naples.

DIRECTOR STATEMENT

It feels like not so long ago that I was a teenager in Naples, setting fire with my friends to two metre high walls of overfilled rubbish bags lining the central streets of the city.

We were angry and protesting against the Camorra's control over the waste industry (and many others) that had left our city in a shambles.

Yet, a decade later, instead of fighting against crime, crime has become 'fashionable' amongst younger generations, inspired by the stereotypes proliferated by the book and series of Gomorrah. People have become numb and got used to the Camorra's presence, and terrifying news day in day out will no longer have an effect, so numb we have become to its existence. HIDE & SEEK is born with this aim that uses hybrid documentary techniques, reenactments and observations of a generational family story to tap into the intricacies and layers that have led to this. Discovering youth culture from the viewpoint of Antony, a young 'streetkid' at a crossroads, to the 'babygangs' he hands out with, to the intimate family relations surrounding him, and the mysticism that tries to keep everything together.

This film does not aim to be a more genuine representation, but we do tap into a side of their culture - its musicality, its theatricality, its beauty- to bring out something more than a tired story of a criminal gang. Instead of coldly interviewing the 'babykillers', like in Santoro's "Robinú", or encouraging the kids' delusional visions of themselves as bloodthirsty criminals, like De

Santis' book "Gotham City", or being a stale yet dense journalistic exposé of criminal lives that feels stale, we use expressionism, theatre, musicality, to bring out the soul of a boy, a family, and a city in crisis. HIDE & SEEK is a cry for help, an oneiric exploration as well as a celebration of a city; both the dark and bright side.

▲ COMPANY PROFILE

My Accomplice is a boutique production company working with a roster of talented filmmakers on music videos, commercials, brand films and features. Their dedicated film production department focuses on producing culture led and creative documentaries for theatrical release.

The team is currently in production with their first feature, The Quiet One, a profile documentary of Bill Wyman of the Rolling Stones through Sundance Selects / IFC Films.

▲ PRODUCER'S PROFILE

Aleksandra Bilic is a creative documentary producer. She worked with Roast Beef Productions, one of the leading independent film companies in the United Kingdom, for three years, on films such as PUSSY RIOT- A PUNK PRAYER, SMASH AND GRAB- THE STORY OF THE PINK PANTHERS and Oscar nominated THE SQUARE. She is an

alumni of the Berlinale Talents program and the Sheffield Future Producer scheme. She has produced films and content for We the Economy, Channel 4, the Tate, the BFI and many more.

▲ DIRECTOR BIOGRAPHY

Victoria Fiore is a documentary director and editor based in London working with the New York Times Op-Docs, i-D Magazine, VICE News, Monocle, The Guardian, the BBC and more.

With a background in music, languages and political sciences, she spent years abroad in Spain, Mexico, Russia and Mali before working in documentary. Her films focus on issues of home and belonging around the world, from youth gangs in Italy to closed Russian Arctic mining cities and slave communities in the Sahara, blending reality with elements of fiction and performance. She has been awarded two documentary residencies at the British Film Institute and is part of IDFA Academy 2016 and Berlinale Talents 2017. She is currently in production with her first feature film.

▲ DIRECTOR FILMOGRAPHY

2017 Fire Games of Napoli
2016 My Deadly Beautiful City
2013 Gadjo

GENRE

Documentary

DIRECTORS / WRITER

Virginija Vareikyte, Maximilien Dejoie

PRODUCERS

Maximilien Dejoie, Lukas Trimonis

BUDGET

€ 180.000 (€ 20.000 in place)

COMPANIES

M&N, InScript

LOOKING FOR

Financing, Sales Agents, Festivals



Maximilien Dejoie



Virginija Vareikyte

CONTACT DETAILS

M&N

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LOGLINE

Two women, a psychologist and a police officer criss-cross the rural areas of their hometown in Lithuania to reach lonely elderly people dealing with suicidal thoughts. Together they attempt to save their country from an epidemic of suicide never seen before.

SYNOPSIS

It was one suicide too many for Valija, who along with Gintare, started a prevention program in Kupiskis, a small provincial town, situated in the northern part of Lithuania. Valija, the psychologist and Gintare, the police officer, travel daily across a vast rural area considered the epicenter of suicides to meet with people at risk.

They provide emotional support, resources and a sense of community to hopefully lift these elderly people from the grips sadness and isolation. The success of their actions strongly depends on Valija's and Gintare's own friendship to each other. Yet no matter how strong and resilient they become by their mutual support, the threat of losing another villager lurks at the dawn of each day. Both, Valija and Gintare, visit people living alone in private homesteads to make sure no one is forgotten or left without attention. The elderly confess they feel suicidal themselves, but are reluctant to get

psychological help for the stigma it carries. It's then that Valija and Gintare have to often come up with practical and sometimes unorthodox solutions to help these elderly people: from gathering wood for the winter to making one villager sign a contract that he wouldn't attempt suicide if he had his basic needs covered.

Valija and Gintare are not immune to sadness themselves. The daily exposure to these people's experiences affects them deeply. The only way they manage to maintain the balance of their emotional state is by supporting each other with hugs, laughter and unconditional support. By now they have succeeded to reduce the suicide rate in Kupiskis. However both of them are afraid of what might happen if they slow down or make a bad decision and people start falling back into suicide as the only way out of their problems.

DIRECTOR STATEMENT

The documentary "I'll Stand by You" is aiming to create sensitive and profound portraits of courageous and determined female personalities that are dedicating their lives to tackle a problem in Lithuania that no one had the courage and stamina to overcome before. Through the dynamic routine of their lives, unfolding in the visually capturing surroundings of the Lithuanian province, this

film wants to tell the story about the strong and comforting bond between the characters and the special capacity to transmit the life-saving energy to people around them. Despite the topic that might seem discouraging, the creators of this film strongly believe, that a positive message carried by these two women can build a more hopeful attitude towards the perspective of fighting suicides all over the world.

▲ **COMPANY PROFILE**

M&N was born in 1997 and in its twenty years of activity has produced over 250 commercial productions such as TV documentaries and reportages, which were broadcasted on major TV channels all over Europe. In 2011 M&N co-produced the feature film "The Gerber Syndrome" and in 2016 participated to the production of the feature documentary "When We Talk About KGB". "I'll Stand By You" is M&N's first international co-production on a creative documentary.

In Script is a Lithuanian production company that created several noteworthy projects such as "Waiting for Invasion" a documentary film by Neringa Medutyte, produced by Rogan Productions in partnership with Al Jazeera Network, and a feature film "Miracle" written and directed by Egle Vertelyte, which premiered at Toronto Film Festival.

▲ **PRODUCER'S PROFILE**

Since 2007 Lukas Trimonis worked in audio-visual industries and built a career to become an independent film and TV producer. Besides graduating from the National Film and Television School in UK he completed a range of specialized courses related to project development and film production. Since 2013 he's an MD at the production company In Script.

▲ **DIRECTOR BIOGRAPHY**

Virginija Vareikyte - Born in Lithuania in 1986, Virginija Vareikyte pursued her degree in audiovisual direction from the Lithuanian Theatre and Music Academy. Afterwards she started working as director of cultural and historical TV documentaries, some of which were successfully presented in international film festivals. Her first feature length documentary The Face behind the Voice (2012), a biographical journey in the life of a Soviet opera singer, was theatrically released in Lithuania and shown on Lithuanian national television.

Maximilien Dejoie - Born in Turin, Italy in 1987, he studied photography at the European Institute of Design (IED). Already as a teenager, he began writing and directing short films that have been shown in interna-

tional film festivals. Since 2007 he works as cameraman, editor and director of TV documentaries and reportages. His feature debut, the mockumentary The Gerber Syndrome (2011), was selected in international film festivals such as Sci Fi London and Vilnius Film Festival, and was later distributed in home video and digital platforms in 47 countries.

▲ **DIRECTOR FILMOGRAPHY**

Virginija Vareikyte

2011 - The Face Behind the Voice (feature doc)

2016 - When We Talk About KGB (feature doc)

Maximilien Dejoie

2011 - The Gerber Syndrome (mockumentary)

2016 - When We Talk About KGB (feature doc)

GENRE

Fiction

DIRECTOR / WRITER

Darko Sinko

PRODUCERS

Vlado Bulajic, Lija Pogacnik

BUDGET

€ 894.500 (€ 313.000 in place)

COMPANY

December

LOOKING FORCo-producers, Financing,
Sales Agents, Festivals

Vlado Bulajic



Darko Sinko

CONTACT DETAILS

December

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LOGLINE

After surviving a shooting attack, a man is surprised to discover that more people hate him than he could have imagined and that the perception of his life is only an illusion.

SYNOPSIS

Boris Zupancic is a middle-aged man. One night at his home, after a nice pleasant dinner, he is being shot at through the window. Luckily, he wasn't hit. The police arrive; with detective Andrej as the chief of investigation. There are no suspects, no enemies, no motives – Boris seems to be a completely uninteresting man to kill.

Boris goes back to his everyday life and really tries to keep his spirit high. But since there are no leads and no clues, Andrej informs him one day, that the police is closing the investigation.

Boris wants to live as before, but now, he can't. He starts to investigate on his own. To his surprise, he discovers that people around him might hate him. His wife, friends, son, and work colleagues - they all have reasons to get rid of him. His close-ones seem more and more strange to him; he cannot trust anybody any more. He is slowly losing his common sense, he gets more and more unpredictable, he is suf-

fering from doubting everyone around him. And while things are getting worse and worse for Boris, police comes out with the big news – they got the suspect who has also admitted the crime. The news comes as a great relief for Boris, everything that he was so afraid of is gone, like it never happened.

He returns to his normal life again. But during a family picnic, detective Andrej turns up and informs Boris that the suspect didn't do it. Boris is in shock. He is watching his family from the distance; they are all suspicious to him again.

DIRECTOR STATEMENT

Loneliness, search for love, fear, paranoia, doubts in the relationships, captivity of one sole point of view – these are the topics that form a thematic core of the film. But through the tone of the film, I am trying to deal with them in a funny, ironical manner. I find the situation of our main character Boris both funny and tragic. If you cannot trust anyone anymore, if everybody is potentially hostile, how can you live? And if you've misjudged the people you know for so long, maybe you cannot even rely on yourself? So if everything you believed in is questionable, what can you hold to, what is left? I find these questions very intriguing

and touching. But at the same time, these doubts can be seen as very funny too, it makes sense to me to laugh at them as well. This approach to the feelings of loneliness and fear might be a bit provocative. But it means a great and crucial inspiration to me, and I feel that it can give the project something very interesting and special.

Film is set in modern central-European middle-class surroundings in Slovenia. Stylistically, we will search for a style reminiscent of the classical thrillers from the 50's and 60's. We'll try to be quite "classical" or invisible with the usage of composition, camera movement, editing etc. – meaning we'll try to be pretty subtle regarding these means of film language. Our aim is to set focus on the actors and the story and in a way to "hide" the directing. Nevertheless, we will build a specific visual style, with big flat area of colours in scenography and contrast lightning, with a reference in the paintings of American painter Edward Hopper.

COMPANY PROFILE

Production house December was established in December 2013 by Vlado Bulajic and Lija Pogacnik, both with years of experience in film industry and both born in December 1977. The main goal is to produce fictions or documentaries with promising

young directors. In this short period of time December has managed to raise funds for quite a few projects which are now in different stages of production.

Filmography:

"City Lights" - short, 2015, Director Klemen Dvornik

"Young Lions: the fullness of time" - documentary, 2016, Director Dejan Batocanin, co-produced with Kreker

"Moderne Kunst" - short, 2017, Director Marko Šantic

"It takes so little" - short, 2017, Director Slobodan Maksimovic

"Aktion D.B." - fiction/documentary, in production, Director Dana Budisavljevic (co-production with Hulahop (Croatia) and This And That (Serbia)

"The Cowboy from the Drina" - documentary, in development, Director Tadej Cater

"Taximeter" - script development, Writer Goran Vojnovic

"Jerk" - pilot for TV series for POP TV, Director Nejc Gazvoda

"Inventory" - feature, in development/financing, director Darko Sinko

PRODUCER'S PROFILE

Vlado Bulajic, was born in 1977 in Ljubljana, Slovenia. Studied History and Sociology

of Culture on Faculty of Fine Arts, University of Ljubljana. He's been present in a film and commercial production in Slovenia for over a decade, working as a producer, unit production manager, AD...

He is EAVE Producers Workshop 2012 graduate. In 2013 he established production company called December.

- 2005 attended film workshop on Mokra Gora lectured by Emir Kusturica
- 2010 attended Sarajevo Talent Campus - production (Sarajevo Film Festival)
- 2011 attended Sarajevo City of Film as a producer (Sarajevo Film Festival)
- 2012 graduate at EAVE Producer's workshop

SELECTED FILMOGRAPHY:

- »Heaven (part of omnibus Some other stories)«, 2009, Director Hanna Slak, as UPM
- »Father's wish«, short, 2010, Director Marko Šantic, as UPM
- »Tango Abrazos«, 2012, Director Metod Pevec, as UPM
- »Let us go our own way 2«, 2013, Director Miha Hocevar, as UPM
- »Girls don't cry«, 2015, Director Matevž Luzar, as 1st AD

- »Nika«, 2016, Director Slobodan Maksimovic, as 1st AD
- »Night life«, 2016, Director Damjan Kozole, as UPM

as a producer

- »Posthumous«, short, 2011, Director Cenk Erturk, Sarajevo City of Film 2011
- »Scenes with Women«, short, 2011, Director Nikola Ljuca, Sarajevo City of Film 2011
- »Edina«, short, 2011, Director Nora Lakos, Sarajevo City of Film 2011
- »Bodily function«, short, 2011, Director Dane Komljen, Sarajevo City of Film 2011
- »Man with Raven«, documentary, 2012, Director Sonja Prosenec
- »Morning«, short, 2012, Director Sonja Prosenec
- »City Lights«, short, 2015, Director Klemen Dvornik
- »Moderne Kunst«, short, 2017, Director Marko Šantic
- »It takes so little«, short, 2017, Director Slobodan Maksimovic
- »Diana' List«, in production, Director Dana Budisavljevic (as co-producer)
- »The Cowboy from the Drina«, in development, Director Tadej Cater
- »Inventory«, in development, Director Darko Sinko

▲ DIRECTOR BIOGRAPHY

Darko Sinko (1979) is film director from Ljubljana, Slovenia. He graduated from the Faculty for social sciences (FDV) and at Film academy (AGRFT) in Ljubljana. He has directed and produced several documentaries, e.g. Critical generation and Little houses. His short film Schoolmates received Vesna award for the best screenplay at the Slovenian Film Festival 2015.

▲ DIRECTOR FILMOGRAPHY

2015 Schoolmates, short fiction. Screenwriter, director, editing.

Festival of Slovenian Film 2015, Competition Programme: Vesna award for the best screenplay
 Kraken Film Festival, Ljubljana, 2015
 International Short Film Week Regensburg, Germany, 2016, International Competition Programme
 Kino Otok – Isola Cinema, Isola, Slovenia, 2016

2014 Little Houses, documentary. Co-screenwriter, co-director, producer.
 Festival of Slovenian Film 2015, Competition Programme
 Film Festival Cottbus, Germany, 2015

International Festival of Documentary film, DOKUDOC 2015, Maribor, Slovenia
 DOK Leipzig, Germany, 2015
 Cycle of Slovenian Film, Rijeka Croatia, 2015
 Days of Slovenian Film, Zagreb, Croatia 2016

2013 Revolt, documentary. Co-screenwriter, co-director, producer.

2011 This is Where I live, documentary. Co-screenwriter, co-director.

2010 / Slovenians in Italy are celebrating May 1, documentary short. Co-director, producer.

2009 Critical generation, documentary. Co-screenwriter, co-director, producer.

2008 Grandpa Frost, short fiction. Screenwriter, director.

Mestre Film Fest, 2008 - Premio Migliore Cortometraggio - The best Short Film in the International Competition Award
 Open St. Petersburg Student Film Festival, Russia
 20. Festival International du Court-Metragé des Ecoles de Cinema in Beirut, Lebanon

17. Festival Sequence Court-Metragé Toulouse, France
 Tirana International Film Festival, Albania
 Fribourg Film Festival, Switzerland, Bradford Film Festival, UK...
 2005 Angoraangora, short fiction. Director.
 Nevidanoe Film Festival 2006, Talin, Estonia - The Best film of the Author till 28 Years Award
 2004 We Count, documentary short. Screenwriter, director, editing.
 AGRFT (Academy for Theatre, Radio, Film and Television, Ljubljana) Zlatolaska Award for directing, 2004
 SELECTED OTHER WORKS:
 2015/16 Rudar – feature film. 1stAD.
 2015 and 2016 The Week of Slovenian Drama – opening and closing ceremony. Video artist.
 2015 Infodrom's mission – youth tv show. Director.
 2015 No dots or commas - documentary.

1stAD, camera, producer.
 2014 International horizons – tv show. Director.
 2013 Weekend – short fiction. Co-director.
 2012 Karpotrotter – documentary. Super-8mm camera, sound, 1stAD.
 2010 Black Brothers – feature film. 1stAD.
 2009 The Chinese are coming – short fiction. 1stAD.
 2008 Life – feature film. 1stAD.
 2008 Reservoir Dogs – theatre play. AD and video artist.
 2004 Snowwhite – theatre play. AD and video artist.
 2003 The Birthday Party – theatre play. AD.

LAMB

GENRE

Fiction

DIRECTOR

Valdimar Johannsson

WRITER

Sjón Sigurðsson

PRODUCERS

Hronn Kristinsdóttir, Sara Nassim

BUDGET

€ 2.1 mill (35% in place)

COMPANY

Go to Sheep

LOOKING FOR

Co-producers, Financing,
Sales Agents



Hronn Kristinsdóttir



Sara Nassim

CONTACT DETAILS

Go to Sheep

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LOGLINE

Lamb is a feature film that tells the story of Maria and Ingvar, a childless couple of Icelandic sheep farmers in their early forties, and how an unexpected change in their circumstances brings them much joy before ultimately destroying them.

SYNOPSIS

“Lamb” tells the story of a childless couple of Icelandic sheep farmers, Maria & Ingvar, and how an unexpected change in their life brings them much joy before, ultimately destroying them. On Christmas Eve an unseen creature with a threatening presence makes great havoc in the sheep pen, leaving one of the ewes in a bad state. When that ewe gives birth to an offspring that looks like a hybrid between sheep and human, Maria and Ingvar decide to keep it and raise it as their own. We follow the daily routine of Maria and Ingvar and we witness how they bond emotionally with the strange but vulnerable creature. We understand that it has brought joy and balance in their lives. The creature from Christmas keeps looming around in the cliffs set around the farm and the ewe who gave birth to the lamb-child keeps returning to the farm to claim it. Maria decides to put an end to

that one night by killing it without anyone’s knowledge. The morning after the killing Ingvar’s brother, Petur, comes to the farm seeking shelter. Once again the nice world of the little family is put into doubt this time by his presence. His intrusion doesn’t last long and he ultimately agrees to leave. As Maria drives Petur to the bus stop, terrible things happen back at the farm. The creature that visited and impregnated the ewe on Christmas Eve, returns to claim its lamb-child and take it to the inhabited highlands. It has no mercy for the people who have loved it and cared for it.

DIRECTOR STATEMENT

Lamb is a poetic modern folk tale where the nature, the animals and the people are all characters.

We will use as little dialogue as possible and we will even try to make it less than in the script once we start working with the actors and the cinematographer. So called “show not tell” approach.

We will use long and sometimes complicated shots (like in some of Bela Tarr’s and Andre Tarkowsky’s films). In careful preparations with the cinematographer we might use some of the shooting days with only the key people needed to design and practice the shots.

We will not have a large crew and it is important for me that all crewmembers are well acquainted with the script and my vision of realising it into a film.

All colours will be subtle and the light will be cold, the opening scene almost black and white, the spring will have cold colours and light and in the fall the greens and the black of the Icelandic nature will be the theme.

The storyline itself is rather simple and classical. We feel that it should be that way to enable the audience to accept the surreal existence of the lamb/child without being disturbed by a complicated storyline. It is also important not to give away too much about the existence of the ram-man creature, so that the end will come as a surprise. The soundworld of the film is of great importance and a lot of the story happens in the soundworld outside of the frame.

The development and the preparation work will be carried out thoroughly in research work with puppeteers and vfx specialists in making the lamb/child as credible as possible and in creative work with the cinematographer, production designer and the actors. This film might be considered a complicated work for a first time feature director, but I am very sure that, with my passion, enthusiasm and the talented people that will surround me, I can deliver a fantastic,

honest and interesting film that dances on the fine line of fantasy and reality.

▲ COMPANY PROFILE

Go to Sheep was formed in May 2015 by Hrönn Kristinsdóttir, one of Iceland's most experienced feature film producer and Valdimar Jóhannsson director. Sara Nasim joined the company in 2016. The company aims to develop, finance and produce quality feature films and fiction material for television. We are passionate about artistic, challenging, experimental and imaginative films that appeal to the global film market. We want to focus on working with talented people who have a personal artistic vision and are willing to fight for it with as little compromise as possible.

Benefitting from new technology in shooting and post-production as well as the extensive government tax rebates (25% in 2017) and the high standards of local professionals will enable us to produce projects within the budget frame normally at hand in small countries with a low audiovisual production capacity.

▲ PRODUCER'S PROFILE

Hronn Kristinsdóttir
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CEO of the Icelandic film production company Go to Sheep

Selected Filmography
Sumarbörn (eng. title Summerchildren) family feature film, directed by Gudrun Ragnarsdóttir- Official selection Black Nights Tallinn Nov. 2017

Björk -Black Lake (MoMA/One little Indian/Colonel Blimp/Truenorth production for a retrospective on Björk at the MoMA) July 2014

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Dögun
(eng. title Dawn). Short film written and directed by Valdimar Jóhannsson.
National release December 2012. Producer

Bóbó
(eng: A Man Apart). Short film written and directed by Barði Guðmundsson.
National release, December 2012. Producer

7 Years (7 ár) a documentary about children in Iceland. Directed and written by Áslaug Einarsdóttir and Davíð Alexander Corno. Released April 2012. Producer

Okkar eigin Osló (eng. title Our own Oslo) feature directed by Reynir Lyngdal. Released 2010. Producer

Thors Saga documentary directed by Ulla Boje Rasmussen. Released 2011. Co-Producer

December-feature directed by Hilmar Oddsson. Released 2009. Producer

Skaftfellingur a feature documentary by Helgi Felixsson. Released 2009. Producer.

Draumalandið (eng. title Dreamland)feature documentary by Þorfinnur Guðnason& Andri Snær Magnason. Released 2008. Co-Producer

Harmsaga (eng. title Dolor) short film by Valdimar Jóhannsson. Released 2008. Producer
Edda Nomination for “Best shortfilm” 2008

Beneath the Stars a feature documentary by Helgi Felixsson. Released Fall 2005. Co-Producer.
Edda Nomination for “Best documentary” 2006

A Writer with a Camera a documentary by Helga Brekkan released fall 2004. Producer.
Edda Nomination for “Best documentary” 2006.

Pjakkur a short film by Valdimar Jóhannsson, Released May 2004. Producer.

God,Smell and Her feature film by Karin Westerlund, Co-producer. Produced by Vibeke Windelow and Anita Oxburgh.

Lost my Head a short film by Þjargey Ólafsdóttir. Released in 2005. Producer.
Edda Nomination for “Best short film” 2006

The Magician a short film by Reynir Lyngdal. Released 2005. Producer.
Edda award “Best short film”

Kissing a short film by Reynir Lyngdal shown at the European Film Academy Awards in Berlin 2003. Producer.

Regina a feature children musical comedy by Maria Sigurdardottir Released December 2001. Producer.
Official selection Kinderfilmfest Berlin 2002

Ikingut feature family adventure by Gisli Snaer Erlingsson Released December 2000. Producer.
Official selection Kinderfilmfest Berlin 2001

Other:

-Founder and board member of WIFT Iceland (Women in Film and Television) www.wift.is

-Voting member at the European Film Academy

-Association of Icelandic Filmproducers ,boardmember from 2007-2012

-Nordic Film Awards –Jury member 2005-2007

-The Edda National Awards 2001 for the production of the feature film Ikingut

-European Film Promotion “Producers on the Move”, at the Cannes Film Festival 2000

-Executive at the marketing and acquisition department at RUV 1993 (Icelandic National Television)

Sara Nassim

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Selected filmography

HOUSE OF WISDOM, 2020 (In development). Production Company: Bridge Int. Entertainment. Director: Jehane Noujaim. Producer.

BJÖRK - THE GATE (Music video), 2017. Production Company: Strangelove. Director: Andrew Thomas Huang. Producer.

INHERITANCE, 2017. Production Company: TIJAT. Directors: Laura Davis & Jessica Kaye. Line Producer.

HEARTSTONE, 2016. Production Company: Join Motion Picture / SF Film. Director: Guðmundur A. Guðmundsson. Line Producer.

SPARROWS, 2015. Production Company: Nimbus Film. Director: Rúnar Rúnarsson. Production Manager.

HALA, 2015. Director: Minhal Baig. Narrative short film. Producer.

ALL THESE VOICES, 2015. Director: David H. Gerson. AFI Thesis Film, Narrative short film. Line Producer.

UNREMARKABLE, 2015. Director: Jared

Anderson. Narrative short film. Producer.

ZELOS, 2014. Director: Thoranna Sigurdardóttir, AFI Directing Workshop for Women (DWW) Narrative short film. Producer.

HERDÍSARVÍK, 2014. Director: Sigurdur Kjartan, Narrative short film. Producer.

▲ DIRECTOR BIOGRAPHY

Valdimar Jóhannsson, born 1978, has been active in the Icelandic film industry for two decades, as a leading crew member both in Icelandic films as well as larger service productions such as Noah, Star Wars and The Secret Life of Walter Mitty. Valdimar has directed short films, some of them award winning and widely distributed. From 2013 -2015 he did PhD studies at Bela Tarr's Film factory in Sarajevo, Bosnia-Herzegovina. His mentors there include Tilda Swinton, Guy Madden, Gus Van Sant, Carlos Reygadas, Apichatpong Weerasethakulamong and others. Valdimar currently lives in Reykjavík, Iceland with his wife and two daughters.

▲ DIRECTOR FILMOGRAPHY

Valdimar Jóhannsson Filmography
Ég og ég/Me and me, 2014. Narrative Short

Film. Producers Bela Tarr & Hrönn Kristinsdóttir.

Kjallarinn/The Basement, 2013. Narrative short film based on a story by Gyrdir Eliason.

Producers Bela Tarr & Hrönn Kristinsdóttir.

Dögun (Dawn), 2012. Narrative short film. Production company: Ljósband Producers: Hrönn Kristinsdóttir & Anna María Karlsdóttir.

Harmsaga (Dolor), 2008. Narrative short film Production company: TCFilms Producer: Hrönn Kristinsdóttir.

Pjakkur (Pjakkur), 2004. Production company: TCFilms Producer: Hrönn Kristinsdóttir.

Spói (Spói), 2000. Narrative short film. Producer Theodór Kristjánsson.

Dauðabréfið (The Deathletter), 1998. Narrative short film. Producer Theodór Kristjánsson.

GENRE

Documentary

DIRECTOR

Matteo Tortone

WRITERS

Matteo Tortone, Mathieu Granier

PRODUCERS

Alexis Taillant,
Alessandro Abba Legnazzi

BUDGET

€ 290.640 (€ 88.433 in place)

COMPANIES

Wendigo Films, Malfe Film

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Alexis Taillant



Matteo Tortone

CONTACT DETAILS

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▲ LOGLINE

A gold rush with no return.

▲ SYNOPSIS

Jorge, 21 years old, lives in Villa Maria del Triunfo, a working-class neighbourhood of Lima. He is a motor-taxi driver and dreams of becoming a mechanic and setting up his own garage. Determined to build a better future, he travels through Peru to take a chance in a remote mining town, La Rinconada. On his way, he's told that some miners vanish over there.

Settled in the Andean Cordillera, 5.300 meters above sea level, the town has attracted thousands of young people such as Jorge, who've come to make a fortune thanks to this new gold rush. As it is depicted as an Eldorado, men and women stake their lives on myths of wealth linked to the mines of the 'Bella Durmiente' glaciers (Sleeping Beauty). Throughout an initiatory journey, Jorge learns about living in La Rinconada and meets people who run it: miners, prostitutes, shaman. The difficulties in acclimatizing soon leave room for the double-edged routine of high-altitude living: befriending and flirting as well as exhausting work, alcohol drinking and sacrificial rituals to attract gold.

Through his diary, Jorge guides us into this very mining world, a world he met when he was 13 years old, when he tried to work in the Secocha mines for the first time. Eight years later, he is still bearing traces of this terrible experience but decides to face again this dark world, filled with beliefs inherited from the Inca culture and ruled by the Devil figure, to whom they must make regular offerings.

Innocence and hopes gradually fade away and leave room for what goes on behind the scenes, the dark side of this terrifying Eldorado. A gold rush with no return.

▲ DIRECTOR STATEMENT

In an era characterized by the collapse of the welfare state model and the spreading of the idea of individual progress, the gold miner figure becomes the paradigm of contemporary man.

This film follows one of many Peruvian young people who decide to take on the mines of La Rinconada glaciers, looking for financial prosperity. When I met Jorge, I recognized a universal parable in his story. As any of his peers, he feels a desire for a better life which make him consider the risks he may face, as young Africans who are ready to cross the Mediterranean on precarious boats. I see him as any ordinary

boy who can be found in any other country or continent: a young boy making his own way in a world ruled by the logic of profit. Behind the race for gold comes out the idea of sacrifice, closely linked to the devil figure, locally called «pagacho». This series of rituals, performed within the mines, is supposed to attract luck, involving possible human sacrifices. I've found out that sacrifice is a structural element of gold culture, this is the reason why I've decided to use it as the core of my film.

The film tells the systems which make young people risk their lives, attracted by the wealth they're lacking, and, behind this dynamic, it tries to suggest the dark side of this eldorado exploiting them. They're not fools but end up accepting their fate. In parallel with this critical and fatalistic dynamic, another point of view comes out, embodied by the bonds and the mutual aid between miners. They share a common culture that links them and helps them to have faith in a better life. I want to give an account of this reality without looking down on them, I observe the current survival strategies without judging them. In a world where gold has more value than human life, unfortunately.

▲ COMPANY PROFILE

Wendigo Films was created in 2006. Combining talents, the company has two producers, Nicolas L'heureux and Alexis Taillant, and a production manager, Nadège Labé. The company gathers a passion for cinema, creative documentaries and writing as well as artistic direction and graphic design. Each film is a collective experience during which team members bring their ideas and experience to support the director and help him to achieve his vision and his story on many levels: writing, funding seeking, artistic direction, logics of broadcasting and communication. For more than seven years, we've produced about twenty films, some of which are feature-length documentaries, with continuous passion and enthusiasm, exploring further and deeper each subject.

The third shore by Fabian Remy (doc 58') 2016
Coproductio Wendigo Films (France) - Tremchic (Brazil)
Festivals: 'Dok Leipzig', 'It's all true' (best documentary award)

Stendhal's vertigo by alexis taillant (doc 54') 2015
Broadcasters: RTBF, RTS, FRANCE 3, RSI

Distributor: Andana Films
Festivals: ImageSanté, Machedanz Film Festival

De que vuelan, vuelan by Ananda Henry-Biabaud & Myriam Bou-Saha (doc 54') 2014
Price: 'Étoiles de la Scam' - 2014 (France)
Distributor: 10Francs
Festivals: Dok Leipzig, Thessaloniki International Film Festival, Festival du film artisanal et audacieux (best documentary), Documental (jury price).

White Negro by Cheikh N'diaye (doc 77') 2014
Co-production Wendigo Films (France), Malo Pictures (Cameroun)
Broadcasters: Public Sénat, CFI
Festivals: Escales documentaires de Libreville (first price), Lumières d'Afrique, Nador IFF..

No Image by Fanny Douarche, Franck Rosier (doc 75') 2013
Festivals: Forum Doc, Les écrans du réel, Filmer le travail, Sole Luna

In the name of the thread by Lionel Monier (doc 90 ') 2013
Festivals: Les écrans du réel

Ladies' Turn by Helène Harder (doc 65')
2013

Broadcasters: Arte France, TV5 Afrique,
PBS

Distributor: Windrose

Festivals: Vues d'en face (Public price),
London Feminist Film Festival (Best
film & Public price), Festival de l'Ici et
l'Ailleurs (Plume d'or)...

▲ PRODUCER'S PROFILE

In 2006, Alexis Taillant create Wendigo Films, to develop creative documentaries. For ten years, he has produced around fifteen films, such as Hélène Harder's 'Ladies' turn', broadcasted in France on ARTE and in the US on PBS. This movie was acclaimed in festivals, where it won many awards. Building on this success, he is going into international coproductions with Brazil on Fabian Remy's 'The third shore' project and now Italy on Matteo Tortone's 'Mother lode'.

▲ DIRECTOR BIOGRAPHY

After training in cinema at university, Matteo founded in 2004 the cultural association Officina Koine, of which he is the president. This association aims at developing cultural projects with a social impact, paying spe-

cific attention to the question of solidarity between peoples and highlighting cultural differences. Since 2006, he work as an independent filmmaker and simultaneously trained as a photo director and a documentary editor.

In 2011, he directed the documentary 'White men', followed by 'Swahili tales' (2012) and 'Su campi aversi' (2015), the three of them shown at international festivals (Festival dei Popoli, Bafici, Planet+Doc, Dok Leipzig...). His new feature-length documentary project, 'Mother lode' is produced by Wendigo Films (France) and Malfé Film (Italy).

▲ DIRECTOR FILMOGRAPHY

Mother Lode / 75' / doc / wendigo films,
malfé film / in development

Supports: ACM (Aide aux cinémas du
monde), CNC-Innovation (development),
Procirep/Angoa, Piemonte Film Fund

Su campi aversi (on opposing fields) 70' /
doc / Spinosa / 2015

Swahili tales / 37' / doc / Production Gi-
uliano Girelli, Olmo Produzioni, Babydoc
film / 2012

Selections: Festival dei Popoli, Festa del
Cinema di Roma

White Men / 65' / doc / Production Olmo
Produzioni, Babydoc Film, officina koiné /
2011

Selections: Festival dei Popoli, Bafici, An-
kara Film Festival, Festival del cinema afri-
cano, d'asia e america latina, Planet+Doc,
Dok Leipzig. Price: White Elephant - IX Ka-
zan International Film Festival (2013)

PLAGUE

GENRE

Fiction

DIRECTOR

Jan Tešitel

WRITER

Milada Mašinová Tešitelová

PRODUCERS

Petra Oplatkova, Artemio Benki

BUDGET

€ 1.140.000 (€ 80.000 in place)

COMPANY

Sirena Film

LOOKING FOR

Co-producers, Sales Agents



Petra Oplatkova



Jan Tešitel

CONTACT DETAILS

Sirena Film

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petra.oplatkova@sirenafilm.com

LOGLINE

The mother is in a sanatorium, the father is a despot, and out there is a plague. Rosalie (13) wants to avoid the infection at all cost, but finds out too late, that most contagious is her own fear.

SYNOPSIS

Imagine a city-state in the heart of Europe. There lives 13 y. o. Rosalie, her twin brother Josef, older brother Jan, and despot father; awaiting their mother to finally return from a sanatorium. The mom is not returning, but orphan girl Charlotte joins twin's class. Rosalie can't stand the new girl, especially after noticing that Josef is friendly to her; she starts the rumour that Charlotte spreads dangerous disease. Then the plague epidemic breaks out and the quarantine is declared.

While the father hesitates whether to flee with kids the city or to risk infection but make a final push for his inventor career peak, Jan plunges into a morbid business scheme to gain his independence. The twins comply with the quarantine rules and spend days in boarded up apartment with soothing voice of the radio advertising the Plague Helpline. After Rosalie sets back Josef's contact with Charlotte, she organises

the promise with Josef to never leave each other alone.

When the father finally decides to flee, it is too late. There is a curfew and city is surrounded by high voltage fence. Back at home Rosalie is consumed by fear. She betrays the promise, leaves Josef to die alone and reports to the Helpline that the plague is in her home. While waiting she watches preps of Charlotte execution for bringing the plague, and her remorse and grief are growing.

Jan performs his job of Plague helpline expert impassively until he ends up at the door of his family apartment and faces the reality of having to become the executor of his own family. He tries to help his little sister to escape, while the bullets are fired. Rosalie closes her eyes and runs. She flees, manages to sabotage Charlotte's execution and together they go to mom's sanatorium. There is the mother, with Josef, the father and Jan. Rosalie introduces Charlotte as a new member of the reunited family.

The city is ruined by plague, overflowing with the dead. In a mass grave lies the father, Jan, Josef and Rosalie.

DIRECTOR STATEMENT

PLAGUE is the story of a disintegrating family in the background of the world in decay. The values that the characters

know are losing their sense, the rules are violated, and society is plunged into chaos. Those who are in the crumbling contours of the world trying to find still some order, fall hardest. Conversely, those who participate in the crises, see things clearly and pragmatically. They stopped to see a human in all its complexity and humanity is forever gone; when the still hungry plague catches them as well, there is no need to despair, as there is no longer anything that is worth. The story world is filled with characters who themselves are variations on the theme, and reflects each other. As if each of them had even his own antagonist. Rosalie is the main character and her line is about, among other things, how little does it take for a person in the crisis to begin to dismiss the bonds built in years just to save own skin in order to survive. Her story works as a synecdoche and where Rosalie fails, fails also the society. The realisation comes too late for Rosalie, as well as for the world around. It is impossible not to see the story themes that resonate well with our world. Artists were always very sensitive to the processes in the society, which led to its transformation, and although the story *Plague* takes place in the fictional world, a sort of another Europe, links to our present are more than evident.

Despite all the dark shades we are telling the story with humour; very specific, often morbid one and with a withering sarcasm, traditional for Central Europe.

For me as a director *Plague* offers several gems: a multi-layered story that is filled with conflicting figures and is read in one breath. Fictional world with enormous visual potential, which we illustrate in the teaser, with thematic overlaps into our present.

▲ COMPANY PROFILE

SIRENA FILM is a major Czech production company based in Prague and founded by Artemio Benki in 1994.

During over 20 years of company existence we participated at numerous film and TV projects like for example

TV series 1864, HEAVY WATER WAR, NOBEL; and successful movies like A ROYAL AFFAIR (Academy Awards Shortlist, Silver Berlinale Bear 2012), MARGUERITE by X. Giannoli (IFF Venice 2015, N.Taddei Award, 4 Césars),

THE DANCER by S.Di Giusto (IFF Cannes 2016, Un certain regards) and PERSONAL SHOPPER by Olivier Assayas (IFF Cannes 2016, Best Director Award).

Besides international co-productions we are also focused on development of local talents such a project *PLAGUE* (MFI Award

at Sofia Meetings 2017, Czech State Film Fund Development support) based on successful comic trilogy written by Milada Masinova – Tesitelova and directed by promising director Jan Tesitel.

Jan Tesitel.

▲ PRODUCER'S PROFILE

Artemio Benki is director and producer born in Paris, France. Since 1992 he lives in Prague. Artemio has been working in film production and distribution for more than 30 years, founding and operating different companies across Europe; he is alumni of EAVE 2010, FAS Screen Leaders 2011, EuroDoc 2015, FOCAL Constellation 2015 and SOURCES 2 in 2016. By focusing on high quality international co-productions Artemio participated and gained experience on films like an Academy Award nominated A ROYAL AFFAIR by N.Arcel, award winning MARGUERITE by X.Giannoli, or Cannes Best Director Award winner PERSONAL SHOPPER by O.Assayas.

Petra Oplatkova graduated from the Academy of Applied Arts in Prague (Architecture) and Gerrit Rietveld Academy in Amsterdam (New Media). Her interest for interdisciplinary approach and experience design led her into collaboration with producer & di-

rector Artemio Benki (InVitro Project supported by EU Media Pilot Projects / Open Media Production Environment Support 2011). Since 2012 she works as a head of development and producer at Sirena Film and Artcam Films. She participated on several Sirena Film award winning international co-productions (Marguerite, Personal Shopper, La Danseuse).

Petra's most recent projects are a creative FUGUE directed by Artemio Benki (CZ/FR/ARG/AT co-production, supported by MEDIA, Czech State Film Fund, CNC, INCAA and BKK Austria, pitched at WEMW Triste 2016) and a dark fairy tale PLAGUE based on successful comic trilogy written by Milada Masinova – Tesitelova, directed by promising director

Jan Tesitel and supported by Czech State Film Fund.

Petra is alumni of Berlinale Talents 2014, FOCAL Constellation 2014, Eurodoc 2014, EsoDoc 2015 and SOURCES 2 in 2016.

▲ DIRECTOR BIOGRAPHY

Jan Tešitel studied film science at Charles University (2002-2007) and film directing at FAMU (2007-2014).

During his studies, he made several short films that were successfully shown at various international festivals.

His film People Involved (2010), was nominated for the Czech Lion award in the short film competition.

Jan also participated in the Czech Television series The pockets of Karel Capek (2011).

Jan shot several commercials and music videos and was nominated for the award for best advertising director The Nutcracker in 2012.

Jan Tesitel debut feature film was DAVID (2015), which premiered at the Karlovy Vary International Film Festival 2015 in the Forum of Independents, and then was shown in competition of several major international festivals.

▲ DIRECTOR FILMOGRAPHY

DAVID / feature length debut/ 2015 / CZ - FAMU, Sugar Division, Magic Lab Supported by Czech State fund of Cinematography

MIDPONT 2013 Central European Script Development Workshop / Best script award IFF Karlovy Vary 2015

Festival du Nouveau Cinéma de Montréal 2015 – international competition

Warsaw International Film Festival 2015 – Discoveries Section

São Paulo International Film Festival 2015 – international competition

SCENECS International Debut Film Festival 2016 – international competition

Valencia International Film Festival 2016 – international competition

Finále Plzeň 2016

FAMU FEST 2015 – Best Film, Best Cinematography, Best Producer Award

We are Europeans /short/ 2011
Festival Azył 2011, best film award

People Involved / short/ 2010 / CZ - FAMU, Czech Television

Nomination, Magnesia Award, Czech Lion 2011

Nomination Grand Prix, Warsaw International Film Festival 2011

FESTIVALS – Warsaw International Film Festival, Film Fest München, Art Film Fest

Trenciánské Teplice, Prague

Shorts Film Festival, Hong Kong International Film Festival

PRISON BEAUTY CONTEST

GENRE

Documentary

DIRECTOR / WRITER

Srdjan Sarenac

PRODUCER

Srdjan Sarenac

BUDGET

€ 210.000 (€ 90.000 in place)

COMPANIES

Novi Film

LOOKING FOR

Co-producers, Financing,
Sales Agents



Srdjan Sarenac

CONTACT DETAILS

Novi Film

Miroslava Krleža 8/10

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LOGLINE

Graziella Fernanda Costa, the director of female prison in a small rural city Pirajui in Brasil, decides to organize a prison beauty contest in order to restore self-confidence of inmates. For 4 weeks, convicted women get a chance to transform from poor Cinderella to the beautiful princess.

SYNOPSIS

Building three prisons in a rural town Pirajui, 500 kilometers from Sao Paulo in Brasil, reduced unemployment rate and saved the small city. Suddenly people stopped leaving the city, they found jobs in the prisons and many families of prisoners moved to Pirajui to be closer to them. The increase of population generated higher taxes and building of new roads and infrastructure in the city. Graziella Fernanda Costa, is a director of a female prison in Pirajui who also lives in the prison. Her mother Vera used to be a prison guard for 35 years. Most of the female convicts in Pirajui prison are because of drug. Some of them did it for money but the other did it for love, helping their boyfriends or husbands. All convicted women as soon as they enter the jail lose their partner who is no longer interested in being in touch with them. Graziella de-

cides to bring back self-esteem to female convicts with organizing a prison beauty contest. The "Beauty Contest" will give back the female inmates goals, pride and steps towards improving their self-esteem. Prison beauty contest is a welcome diversion from the monotony of life inside the bar. If not for poor-quality tattoos on the ankles of some contestants, and the presence of uniformed armed guards around the doors, it would seem like a normal beauty pageant. For two weeks, convicted women get a chance to transform from poor Cinderella to the beautiful princess. Like in a fairy tale where Cinderella's rags turn into a beautiful jeweled gown, complete with a delicate pair of glass slippers, the convicts also become glamorous. Even if she's in prison, she should show her beauty. A woman is everything gently and wonderful – or should be. Several guards and unit chiefs serve as judges, crowning the winner in three different categories: "Miss Spring", "Miss Plus size" and Mister (transgender inmates). The movie follows director Graziella Fernanda Costa and 6 prisoners competing in three different categories.

DIRECTOR STATEMENT

I want to understand how women's life without any man is and what a man means to a

woman. Life behind the bars is bleak when you have to share the place with convicted murderers, thieves and drug dealers. Glamour is the last thing you would expect in a place like this. But inmates in Pirajui female prison have something to cheer about. For two weeks, convicted women get a chance to transform from poor Cinderella to the beautiful princess. Like in a fairy tale where Cinderella's rags turn into a beautiful jeweled gown, complete with a delicate pair of glass slippers, the convicts also become glamorous. A woman should always be beautiful, not just outside the fence. Even if she's in prison, she should show her beauty.

A woman is everything gently and wonderful – or should be. I am very much interested to show what happens after the beauty contest ends? Like in a Cinderella fairy tale, when the clock strikes midnight Cinderella's beautiful jeweled gown turns into rags. At that time the dresses from contestants have to go and it's back to prison routine. How do they go back after the Beauty Contest ends?

Prison Beauty contest is an observational documentary following 6 female convicts as they prepare for annual prison beauty contest. In order to be as close as possible to our protagonists the director and director

of photography will immerse themselves in the lives of prison beauty contestants. The documentary will have two different visual approaches. The prison will be shot using a tripod. We will calmly follow our contestant Focusing at close range we will try to reach their inner state of mind and intimacy, especially in situations when the silence dominates. Long and steady scenes of prison will transmit the ambiance of the isolated place where nothing happens. These scenes will be without music, only with natural sounds. The Beauty Contest will be shot using hand held camera with music and faster pace.

▲ COMPANY PROFILE

Novi Film is an independent production and distribution company founded in 2009 by award winning filmmaker Srdjan Sarenac. We are searching new talents in Southern Europe to produce fiction and documentary films. Our all movies were regularly supported by national film funding institutions.

FILMOGRAPHY

“Two Schools”, Bosnia/Serbia/Croatia (42 mins, 2017), documentary by Srdjan Sarenac - World premiere in a competition section

of 13th Zagrebdox 2017. The movie was shown at 20 film festivals such as Belgrade Documentary and Short Film Festival, Sarajevo film, festivals winning 2 awards. The movie was acquired for Al Jazeera Balkans, Radio-Television of the Federation of Bosnia and Herzegovina, Radio Television of Serbia, YLE – Finland
- Producer

“The Road Movie”, Russia/Bosnia and Herzegovina/Serbia/Croatia (67 mins, 2016), documentary by Dimitri Kalashnikov, premiered at The First Appearance competition section of IDFA Amsterdam 2016, shown at 75 film festivals (Hots Docs, Sheffield Docs, True / False, Sarajevo film festival), distribution cinemas in North America by Oscilloscope Laboratories in January 2018
- Co producer

“The Awakenings” – feature fiction in post-production by Jure Pavlovic, the winner of the European Film Academy Award for the Best European short film in 2015.
- Co- producer

“Beyond the End of the World” – feature documentary in production by Srdjan Sarenac and Anne Barliant

Supported by: Catapult Film Fund (USA), Creative Europe (EU)

- Producer

“The Porcupine”, adaptation of Julian Barnes novel, director Srdjan Dragojevic, feature fiction in development

- Co producer

“Oma Export”, Germany – in postproduction, feature documentary

- Co producer

Supported by: Creative Europe – EU

Telemach, 3 commercials - Bosnia and Herzegovina, Croatia, 2014

- Executive producer

“Village Without Women”, France/Croatia/Bosnia/Serbia (83 mins, 2010), feature documentary

- Screenwriter, director and producer

- Premiered at IDFA, shown at 75 film festivals worldwide

- Winner of 14 international awards including Best Documentary at Documenta Madrid; Association of Filmmakers SCAM Award.

- Represented by Journeyman Pictures; sold in 30 territories

Supported by: Film Center Serbia - Ser-

bia, Croatian Audiovisual Center - Croatia, CNC – France, Region Atlantique – Loire – France, Procirep – France, Telenantes – France, TV Planete – France, YLE – Finland, ZDF – Germany, TV Ontario – Canada, ORF - Austria

DISTRIBUTION

Krivina (2012), Canada, feature fiction by Igor Drljaca

- Cinema release in Bosnia and Herzegovina

“Village Without Women”, France/Croatia/Bosnia/Serbia (83 mins, 2010), feature documentary

- 15 cinemas in Bosnia and Herzegovina, TV Slovenia, Radio Television Vojvodina – Serbia, Croatian National TV – Croatia, BHRT – Bosnia and Herzegovina, Al Jazeera Balkans, Spain and Portugal

▲ PRODUCER'S AND DIRECTOR'S PROFILE

Srdan Šarenac is an award winning film director, screenwriter and producer with 17 years of experience in Bosnia, Serbia, Croatia, France and Germany. He has an MFA in film directing from the Academy of Dramatic Arts in Belgrade, Serbia, a Master's in Audiovisual Management at Media Business School in Ronda, Spain and a post-

graduate degree in screenwriting from the Binger film Lab in Amsterdam. In 2004 he directed the documentary series HOW WAS MADE TOT LIST OF SURREALISTS (KAKO JE NASTALA TOP LISTA NADREALISTA). In 2006 he directed the very popular comedy show MILE U BORBI PROTIV TRANZICIJE / MILE VS. THE TRANSITION for B92 in Serbia. In 2010 he directed and co-produced, the feature length documentary, VILLAGE WITHOUT WOMEN, premiered at the largest documentary film festival – IDFA Amsterdam. The movie was screened at 80 film festivals winning 14 awards such as Ivica Matic Award for Best Bosnian Film in 2010 and the SCAM French Filmmakers Association Award. VILLAGE WITHOUT WOMEN has been selected for INPUT – best 80 movies produced by public television. The movie is available on iTunes and Amazon Prime. He coproduced THE ROAD MOVIE, 67 mins – world premiere in the competition section of the biggest film festival for documentary movies IDFA 2016. It was screened on 70 film festivals such as: True /False (USA), Hot Docs (Canada), Sheffield Doc (UK)... American distribution company Oscilloscope bought the theatrical rights for screening the movie in USA and Canada. The movie was reviewed in a Variety, Hollywood reporter, IndieWire.

▲ DIRECTOR FILMOGRAPHY

TWO SCHOOLS, 52', 2017

13th Zagrebdox, Croatia – world premiere –
competition section

64th edition of March festival – Belgrade
Documentary and Short Film Festival, Ser-
bia – competition section

City without cinema, Makarska, Croatia

8th Trsat Film festival, Croatia – competi-
tion section – Award for the Best Script

Mediterranean Film Festival Split, Croatia –
competition section, Croatia

Sarajevo film festival, section of BiH films,
11 – 18 August 2017

Mediteran Film Festival Široki Brijeg, Bos-
nia and Herzegovina – competition section
23 – 26 August 2017

Viva film festival Sarajevo, Bosnia and Her-
zegovina – competition section – 13 – 17
September 2017

Festival International du Filme de Nancy,
France

VILLAGE WITHOUT WOMEN, 83', 2010

Premiere at IDFA, 75 film festivals, winner
of 14 awards such as Documenta Madrid,
Sarajevo film Festival, SCAM award...

SELMA, 25', 2006

GENRE

Fiction

DIRECTOR / WRITER

Elmar Imanov

PRODUCER

Eva Blondiau

BUDGET

€ 1.800.000 (€ 300.000 in place)

COMPANIES

Color of May

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Eva Blondiau



Elmar Imanov

CONTACT DETAILS

Color of May

Köln, Germany

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blondiau@colorofmay.com

LOGLINE

RASTLOS is a father-and-son-drama with surreal elements. The young man Bernard is losing control of his life facing the death of his beloved father. His reality starts to shift and becomes more and more absurd. Although the film deals with loss, the narrative is also amusing and often colorful.

SYNOPSIS

Bernard is 29 years old and restless. He needs diversity in his life: he has different jobs that change as the mood strikes him. Still, he is able to pay his rent. He spends his nights with his friend Frank partying and looking for thrills. His girlfriend Agata, tries to find her role in his unbalanced life. With his father Carlos, Bernard has the only daily routine: they always eat lunch together. Bernard lives in a surreal world, where he has encounters with a grasshopper and a man with disembodied head, this is the common reality of the world.

Then Carlos is assaulted and beaten down in the street. In the hospital, they discover a large tumor in his head. Carlos refuses any kind of treatment. Bernard has to face the reality: he is going to lose his father. He does not understand why Carlos is giving up.

The feeling of fear and helplessness shake Bernard's world and his reality starts to shift.

Visually, the world is cast in a dark and ominous shadow. Encounters become absurd. Bernard is trying to spend as much time with his father as possible. While facing death, they suddenly have the need to talk and share, something they never did before. Although the film deals with loss, the narrative is also amusing and often colorful.

DIRECTOR STATEMENT

I was born in the summer of 1985 in Baku, the capital city of Azerbaijan, as the son of an architect and an artist. During my childhood, the country was facing one of the most difficult periods of its history. The Nagorno-Karabakh war reached its climax, police demanded protection money, criminality flourished, and my father worked day and night to support his family. As a result, I ended up spending a lot of time with my grandparents and on the streets.

I can still remember one particular time my father picked me up from school. It was around two o'clock in the afternoon of one summer day of the year 1993. I was glad to see him. He took my hand and we left the school building. He then told me that we have to stop by the bread factory nearby to buy some bread. It was already dark outside when we got home. We spent the rest of the day waiting for our turn in a very long line outside the bread factory, worrying

we won't make it home in time, before the evening curfew. While waiting, we used the opportunity to just talk.

As an architect, my father sharpened my awareness for the space around me. Even as a child, I was very much aware that the space around us is preconceived. He also showed me how one can reshape reality by shifting and repositioning walls or rearranging trees and other surrounding elements. We immigrated to Germany in 1998. From my family's perspective, this was a much more peaceful and beautiful time in our lives. We travelled a lot as a family and spent joyful years in our apartment in Köln – Ehrenfeld, where I also grew up. I graduated from high school, where I had to fight against bullying and mobbing in a German school. We celebrated together my admission at the film school and later my Student Oscar and Cannes attendance. I travelled a lot with my films and saw the world. In-between flights, I often didn't make it home. My father would then come to the train station and bring me a clean white shirt he previously ironed himself. We would drink a coffee and smoke a cigarette together before my next flight.

In 2014 came the heartbreaking news that changed everything: SCLC – lungs carcinoma. Lungs cancer in the final stages. We all knew he was going to die in about

twelve months. A feeling of unfairness and helplessness invaded our house. I intuitively knew that nobody could fully understand my father now and that he would be alone until his very end. The world made no sense for me anymore. My desperation embodied various forms, sometimes that of tears and sometimes that of a hyperactive party animal. I plunged deeply into my suffering and became more like a ghost.

When my father died ten months later, I began to slowly make my way back into life. I woke up from my numbness one year after my father died and immediately started writing this script. Today, when I look back at this life experience, I realize that it changed me as a human being.

▲ COMPANY PROFILE

Color of May produces and co-produces both nationally and internationally implemented documentaries and feature films. We are interested in life stories with a particular point of view, able to enlighten strangeness and seize familiarity in a new light.

Elmar Imanov and Eva Blondiau graduated from ifs internationale filmschule köln with their much acclaimed short film "The Swing of the Coffin Maker", which was screened at more than 100 international film festivals around the world, winning the Student Os-

car® and 40 other awards. In 2013, Eva and Elmar founded their own production company, COLOR OF MAY, and produced the short film „TORN“, which had its world premiere at the „Directors' Fortnight“ in Cannes. The next short films were "Three Steps" by Ioseb "Soso" Bliadze, premiered in 2017 at the IFF Rotterdam and won already 7 awards, and the short film "Walya" by Alexandra Brodski, screened in 2017 at the best German Festival for upcoming talents, Max Ophüls Preis. COLOR OF MAY is also the co-producer of the feature film "Arrhythmia" by Russian director Boris Khlebnikov that premiered in the competition of the Kalovy Vary Film Festival and won the award for the "Best Actor" and the Grand Prix at the Kinotavr Festival in Sochi, Russia. The film is shown also in Toronto Film Festival (TIFF). on the Hamburg Film Festival Eva Blondiau won the Co-Producers-Award for „Arrhythmia“. The documentary "Long Echo" by Veronika Glasunowa and Lukasz Lakomy was shot in Ukraine and premiered in the official selection of the Vision du Réel Festival in Nyon. The German premieres of "Arrhythmia" and "Long Echo" took place at the Hamburg Film Festival. At the moment the company is in development, financing and post-production of 4 feature films in Germany, Georgia and Azerbaijan. COLOR OF MAY also received

a scholarship for upcoming companies worthy of support in the region of Nordrhein-Westfalen.

▲ PRODUCER'S PROFILE

Eva Blondiau was nominated as “Best Producer” for the renowned award of upcoming talents in Germany. She was listed in the Cannes magazine by Screen International as “Future Leader” – one of the top 40 young producers worldwide. She took part in the Berlinale Talents, the “Emerging Producers” in Jihlava, the Rotterdam Lab, the BEST EAVE program and passed the “International Producing” course at the international filmschule köln. and was an EAVE participant in 2016 with the project “RASTLOS” by Elmar Imanov, the project is also selected for EKRAN+.

▲ DIRECTOR BIOGRAPHY

Elmar Imanov was born in 1985 in Baku, Azerbaijan. Since 1998 he is living in Cologne, Germany. After several practical trainings in Germany and Azerbaijan he studied "directing" at the ifs internationale filmschule köln.

His graduation film The Swing of the Coffin Maker (2012) was presented on over 100 film festivals and won 40 awards worldwide including the Student Academy Award / Student Oscar® in the category “Best Foreign Film”.

His next short film TORN (2014) had its world premiere at the Directors' Fortnight in Cannes. Both films were produced by Eva Blondiau with whom he founded the production company COLOR OF MAY. Elmar Imanov wrote the scripts of three short films (Walya, Three Steps and Tradition) and one feature film (OTAR'S DEATH). All three short films were realised, the development of OTAR'S DEATH was funded as well as the production from the German side. Three Steps, Tradition and OTAR'S DEATH are co-productions between Germany and Georgia. Walya was shot in Russia.

▲ DIRECTOR FILMOGRAPHY

FILMOGRAPHY (Writer/Director/Producer)
A Selection

2014: TORN

Fiction / 22 min. / HD / Azerbaijan/GER

2014 Quinzaine des Réalistes /

Directors' Fortnight Cannes, France

2012: The Swing of the Coffin Maker

Fiction / 29 min. / HD / Azerbaijan/GER

AWARDS (Selection of 40):

2012 Student Academy Award /

Student Oscar®

Best foreign film, USA

2012 Best Film of 2012

German Film Critics Association

2012 Golden Award

Beijing Film Festival, China

2012 Best Cinematography

Rhode Island Film Festival, USA

2012 Best Film

Sehsüchte/inter. Student Film Festival in

Potsdam, Germany

2012 Best Director

Nominee and special mention – Studio

Hamburg Young Talent Award

2013 Grand Prix

Brest ISFF, France

2013 Best Actors

Tashkent, Uzbekistan

2011: Behind Closed Eyes

Fiction / 12 min. / 16mm / GER

2010: Wherever We Are

Dokumentary / 5 min. / HD / Albania/GER

2010: Fired!

Social spot / 2 min. / HD / Azerbaijan

2010: I Am Actor

Dokufiction / 18 min. / HD / GER

2013 Best Film at Tresen Film Festival in

Dortmund, Germany

2010 Special prize of the young jury at

FIDEC/International student film festival in

Huy, Belgium

2008: Shamil

Fiction / 15 min. / 16mm / GER

2008: AIDS SPOT

Social spot / 30 sec. / HD / GER

2006: I Am Here

Documentary / 7 min. / miniDV / GER

AWARDS & NOMINATIONS

Student Academy Award / Student OSCAR®
“Best Foreign Film” in Los Angeles, USA
Directors’ Fortnight / Quinzaine des Réalisateurs in Cannes, France
Best Short Film 2012 – German Film Critics Association Awards, Germany
Grand Prix of the Festival at Brest European Short Film Festival in Brest, France
Best Short Film at Leiden International Film Festival in Leiden, Netherlands
Golden Award at the International Student Film Festival of Beijing Film Academy in Beijing, China
Best Short Film at Sehsüchte International Student Film Festival in Potsdam, Germany
Best Short Film at Vukovar Film Festival in Vukovar, Croatia
Best Film at Gulf Film Festival in Dubai, UAE
Grand Prix of the Festival at Etiuda and Anima Int’l Film Festival in Krakow, Poland
Special Award of the FICC Jury at Etiuda and Anima Int’l Film Festival in Krakow, Poland
Best Narrative Short Film at Richmond International Film Festival in Richmond, USA
Best Film at the NEXT International Film Festival in Bucharest, Romania
Audience Award at the Next International Film Festival in Bucharest, Romania

Best Film at Amirani International Student Film Festival in Tbilisi, Georgia
Best International Film at “Silence, en court!” International Film Festival in Paris, France
Best International Film at FFRESH Film Festival in Wales, UK
Best Middle-Length Film at FILMZ Film Festival of German Cinema in Mainz, Germany
Best Fiction Film at Skena Up International Film and Theatre Festival in Pristina, Kosovo
Best Graduation Film at River Film Festival in Padua, Italy
Best Cinematography at Rhode Island International Film Festival in Rhode Island, USA
Award for Best Acting and Emotional Expression of the Theme of Humanism at the Tashkent International Film Forum "Golden Guepard" in Tashkent, Uzbekistan
Gold Medal at Fish Film Festival in Rostock, Germany
Sputnik Award for the most original film at Fish Film Festival in Rostock, Germany
2. Prize at CILECT, The International Association of Film and Television Schools
Special Jury Prize at Golden Apricot International Film Festival in Yerevan, Armenia
Special Mention at Golden Knight Film Festival, Malta
Special Mention and Nominee Best Director at Studio Hamburg Young Talent Awards in Hamburg, Germany

Nominee Best Short Film Under 30 Minutes at German Short Film Awards in Munich, Germany
Nominee Best Film at First Steps Awards of German Film Academy in Berlin, Germany
Nominee Best Producer at First Steps Awards of German Film Academy in Berlin, Germany
Seal of approval: “Highly Recommended” by German Film and Media Review, FBW, Germany
Best Film at Tresen Film Festival in Dortmund, Germany
Special prize of the young jury at FIDEC/ International student film festival in Huy, Belgium.

RESTLESS GUARDIANS

GENRE

Documentary

DIRECTOR / WRITER

Micol Roubini

PRODUCERS

Fabrizio Polpettini, Marco Alessi

BUDGET

€ 276.500 (€ 45.000 in place)

COMPANIES

La Bête, Dugong Production

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Fabrizio Polpettini



Micol Roubini

CONTACT DETAILS

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LOGLINE

Restless Guardians is the search of my grandfather's house portrayed in a photograph dating back to 1919. A choral mystery set today around the center of a remote village in Western Ukraine where an inaccessible area is kept under surveillance by soldiers and armed guards. Apparently, without reasons.

SYNOPSIS

Milano. A silent and just restored apartment. Four men are packing up and carrying out some furniture. A long list of objects, like the one that my family carried out of the Soviet Union in 1957, as means of livelihood while emigrating to Italy. Among those, the photo of a house, portrayed in a photograph dating back to 1919.

In Jamna, in Western Ukraine, a low cement wall defines the perimeter of the area where no one is allowed to enter, except for the armed guardians patrolling the territory. Beyond the fence, the abandoned buildings of a sanatorium and an old wooden house, that looks exactly like the one portrayed in the photo from 1919. Throughout the whole film, my desire to narrate the present of a long-imagined territory, while probing the memory of its inhabitants. The

search for a house that belonged to my grandfather inseparably connected to the obstinate attempts to elude the guards.

The inhabitants of the village called to question the events of their recent history and the fate of that building that had been forgotten, will be entangled in the voids of a collective memory partial and inexact. And the more the inquiry will proceed, the more people will be involved. The help of two of them will be crucial: Petro, the oldest partisan of the area, and Yura, the taxidriver. The confessions will shed light on the fortunes of the house, just before the whole village will be buried, again, in its silent secrets.

DIRECTOR STATEMENT

The film develops in the tension towards a place that is both real and imaginary: a small area within a village in the Ukrainian Carpathians, Jamna, where once stood the house built by my great-grandfather in 1919. A remote territory on the border, deeply marked by the many political and cultural changes of the last century.

The project was born following the recent and casual finding of a photography none of my family knew about: it depicts the house in Jamna, abandoned few years later, after the extermination of my grandfather's family, during the Second World War.

Through the implications of an individual event, the film poses as an open question on the present of those places. What is left today? What questions raise the fragmentary traces, often minimal, and the gaps that collective memory and territory tell about?

Like a "noir" the film will search the territory almost in an anthropological way, through places, people, objects, sounds. A voice-over written in first person, will accompany the succession of events related to the research of the house, revealing progressively the relationship between the present time, the past, the legends that inhabit that remote area.

▲ COMPANY PROFILE

La Bête is a Paris-based production company created by Fabrizio Polpettini and Pierre Malachin in April 2014, with the ambition of experimenting innovative forms in the field of documentary filmmaking through the production of films that blur the boundaries between cinema, television, new media and contemporary art.

Filmography:
2017

- In Praise of Nothing, by Boris Mitic, feature doc (Locarno Film Festival – Signs of Life;

IDFA Amsterdam; Masters Sarajevo Film Festival; Documentary Competition Jihlava International Documentary Festival; in competition El Gouna Film Festival - Documentary Competition)

2016

- The Challenge, by Yuri Ancarani, feature doc (USA theatrical release: September 8th, 2017

Distributed by Kino Lorber; International Sales Slingshot Films; Locarno Film Festival – Special Jury Prize Ciné+; IDFA Amsterdam - Paradocs; Torino Film Festival - Onde/Artrum; Dubai International Film Festival - Arabian Nights; VIENNALE Documentaries; Mar del Plata Film Festival – Panorama; South by South-West; Moma – New Directors / New Films; Hot Docs; True / False; more than twenty other international festivals)

- Spira Mirabilis, by Massimo d'Anolfi e Martina Parenti, feature doc (Mostra del Cinema di Venezia - Green Drop Award; Busan International Film Festival - Wide Angle)

- L'ami Poulos, by Jean-Paul Fargier, feature doc (FID Marseille - Histoires de portraits; Genève Tous Ecrans; Torino Film Festival)

2015

- Icaros, by Pedro-Gonzalez Rubio, doc

(Visions du Réel Nyon - Competition Internationale; Riviera Maya Film Festival - Mexican Platform; Costa Rica Film Festival - Competition Documentaire; Auratic and other phenomena - Galerie 5020 Salzburg; Viseur Paris - Rétrospective Pedro Gonzalez-Rubio; VISOR - Ciné documental francès en Mexico; BOZAR Bruxelles - Luciano Barisone Carte Blanche Rencontres Cinématographiques de Cerbère et Portbou; Jihlava Documentary Film Festival - Special Screenings; FICUNAM - Mexico Now; AYA - World Ayahuasca Conference) - Agosto, by Adriano Valerio and Eva Jospin, short-fiction (Milano Film Festival 2015 – Short Film Competition; Corto Dorico – Short Film Competition; Cineteca di Bologna Visioni Italiane – Best Cinematography; Landshuter Film Festival – Short Film Competition; Frankfurt Lichter International Film Festival; I LOVE GAI Venezia 2016 – Special Mention; Pluk de Nacht Film Festival; Alexandria Film Festival).

▲ PRODUCER'S PROFILE

Fabrizio Polpettini studied documentary filmmaking at the Ateliers Varan in Corsica and holds an MA in film production from the French National Audiovisual Institute (INA). He is active as a producer, filmmaker and programmer. He is a cofounder and

artistic director of Filmcaravan, an itinerant film festival which has received the patronage of the Unesco Italian commission. He is a member of the programming team of the Geneva Biennale for Moving Image and he is part of the Jihlava Berlin 2018 Emerging Producers programme.

▲ **DIRECTOR BIOGRAPHY**

Micol Roubini (Milan 1982) graduated in Painting at the Fine arts Academy in Milan and in Audio Technology at Irmus, Scuola Civica, Milan. Since 2006 she works as artist, mainly with video, sound and multimedia installations that have been shown in solo and collective exhibitions in Italy and abroad. Among her films, Ignition was selected at Rô Theatre/International Film Festival Rotterdam; Woodland Atlas was projected at Filmmaker festival, Mart, Longlake film festival.

In 2017 she has founded l'Altauro, for the production of independent cinematographic works. Restless Guardians is her first feature documentary film.

▲ **DIRECTOR FILMOGRAPHY**

Restless Guardians (in production),
Ukraine/Italy/France
Watna!, Rotterdam, The Netherlands, 23',

2017
Outer Dark # 430.670 MHz, Milan, 7',
2015
Arrange your rocks naturally, Aberdeen,
Scotland, 14', 2013
Woodland Atlas, Valle Camonica, Italy, 16',
2012
Ignition, Cork, Ireland, 8'23", 2010
Safely Unknown, Milan, 4', 2009

GENRE

Documentary

DIRECTOR / WRITER

Haidy Kancler

PRODUCERS

Bostjan Virc, Ari Matikainen,
Sabine Gruber

BUDGET

€ 350.000 (€ 75.000 in place)

COMPANIES

Studio Virc, Kinocompany,
FlairFilm

LOOKING FOR

Financing, Sales Agents,
Festivals



Haidy Kancler



Bostjan Virc

CONTACT DETAILS

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LOGLINE

In the mountains of central Afghanistan, a group of Afghani teenage girls are challenging cultural stereotypes – by learning to ski and bringing it to a professional level through extensive training in Europe.

SYNOPSIS

Men fascinated and troubled me all my life in the Afghani mountain province of Bamyán, female Slovenian ski instructor Ana is providing a chance for girls to try serious ski training. Women in sports are confronted with many gender-related obstacles and prejudices, even outright opposition. Zakiya, Masoma and Fatima are Ana's best students - ambitious and determined to advance in their ski activities and even join the World Cup in the future. Aware of the limited possibilities in Afghanistan, Ana is preparing them for an extensive training course in the Alps. Their journey to Europe is the central part of the film, where girls will be confronted with the harsh reality and tough competition of the Western professional world of sports. Their dreams are universal and easy to identify with, while their culture is much more complex and sometimes hard to understand from a European perspective. Although already exercising their

individual freedom, the girls are still influenced and limited by conservative Afghan society and its harsh treatment of women. Their values and views may be different from European ones. This film will explore their emotional and cultural world during their encounter with European culture and its people. This will bring a new perspective and understanding of Afghani people, including the ones already living in Europe.

DIRECTOR STATEMENT

I did not fully understand how big a step skiing is for a group of teenage Afghan girls, until I traveled to Afghanistan myself. The very first time I went out onto the ski slopes with them, we were confronted by a group of angry men who forced us to leave. It was a sharp reminder of how courageous these girls are, and how many obstacles they face. "Skiing in Scarves" is a film that instead of taking a direct and invasive approach, it repackages the problems women face as the subtle personal story of girls in their late teens. My real interest is in using skiing as a metaphor for challenge and the chance to raise one's self-esteem. The main dramaturgy of the film is to build on the interpersonal relationships between Ana, and three Afghan girls who have the best chance of becoming ski instructors or even enter the

World Cup later. Right now, skiing for these girls is more like a hobby: to qualify as a ski instructor takes a lot more time, effort and commitment, not to mention traveling with Ana to Europe, to take the ski instructors' exam. The film will explore social tensions, prohibitions and unavoidable cultural clashes as they arise especially during the European trip.

In terms of storytelling, style and film language, "Skiing in Scarves" is a classical three-act narrative, using an observational method of storytelling.

The film's approach will be observational and with a small female crew. In order to get really close to the girls and spend so much time in Afghanistan, I've already started learning Dari, the language spoken in Bamyan.

While the film confronts the challenge of bringing something new, positive and into Afghan society in an unobtrusive and culturally sensitive way, it also serves as a window offering a more positive view of the girls' culture and life – a perspective that moves beyond the familiar images of war, segregation, discrimination and violence.

▲ COMPANY PROFILE

Studio Virc is a film & TV production house, first established in 1992 and making bold step into arena of international co-productions

since 2010. We are a family-run business with a permanent staff of 8 people, and managing creative, production and business processes under one roof. We are located in Slovenia, right in the heart of Europe on the crossroads between East and West – we are exposed to a rich mix of Slavic, German and Italian political and cultural influences and have an excellent understanding of both Western and Eastern culture. Our feature film "Houston, We Have a Problem!" was the Slovenian submission for Best Foreign Language Film Oscar 2017 and won Best Slovenian Feature Film Award 2016. Our projects were supported or acquired by HBO, Netflix, Al Jazeera, various national funds, MEDIA, Eurimages, Doha Film Institute, RAI (Italy), WDR (Germany), YLE (Finland), RTV Slovenija and were accepted by festivals like Karlovy Vary, Toronto, Warsaw, Tribeca New York, IDFA Amsterdam, BFI London and many others.

Important films:

- Houston, We Have a Problem! (2016)
- A New Home (2016)
- a series of documentary film for RTV Slovenija since 2011

▲ PRODUCER'S PROFILE

Boštjan Virc was born in 1972 in Novo

Mesto, Slovenia. He has an MA in media studies and communication and a BA in economics. He works closely with his creative and business partner, film director Žiga Virc. In 1992 he established the family-run company Studio Virc. During that stage he has produced over 700 commercial corporate and TV projects and later started producing documentary and fiction films.

Boštjan made his personal and professional breakthrough in 2016 with films A New Home and Houston, We Have a Problem! Boštjan is a regular participant at film markets and pitching sessions across Europe, Middle East and North America. He lectures on film production at various international workshops and in January 2017 he was a guest speaker at the Universities of Columbia, Michigan and Pennsylvania. Boštjan is alumni of EAVE, Documentary Campus Masterschool and Pixel Lab workshops and also a member of the management board for the Society of Slovenian Producers.

▲ DIRECTOR BIOGRAPHY

Haidy Kancler (a.k.a. Maja Senekovic) is a freelance film director from Slovenia. She graduated from the University of Media and Communication Arts in Maribor with a degree in documentary film. Already as a student she started directing for Slovenian

national television, went to work for Austria's ORF television and had some student summer jobs in the film industry in Berlin.

Most of her documentary films were made for National Television of Slovenia and gathered several international awards. Among her latest projects are her first feature documentary about a Slovenian free-diver "The deepest man in swimsuit" (she did everything by herself) and documentary film "Good night, Irene" that was a part of Balkan Documentary Center (BDC discoveries) workshop 2016.

She creates a wide range of film and video content, but documentary remains her favorite genre: „It is passionate journey since life itself moves me more than anything else.”

DIRECTOR FILMOGRAPHY

- THE DEEPEST MAN IN A SWIMSUIT, 2016, (Wolves Independent International FF 2017, Vasteras International FF 2017, East Silver Market 2017, Switzerland International FF 2017, LIDF 2017, Dokudoc 2016) , producer: HAIDY KANCLER, co-producers: INVIDA, 100 doo

- 400 YEARS OF SEARCHING, 2014, (SPFF 2015 - Special Mention, Lisboa FF 2015- Best Film -Audience award, B3F

2015 - Jury Award), producer: STUDIO VIRC for RTV SLOVENIA

- CHEESE WITH 7 RINDS, producer: Studio Virc for RTV SLOVENIA

- SILENT VICTORY, 2014, producer: RTV SLOVENIA

- JURE DAIC - VWT 106m, 2014, (SILENTLY 2015 - ARRI award), producer: HAIDY KANCLER

- WETLANDS BEAUTIES, 2013, (XIX International Environmental TV Festival "To Save and Preserve", Slovenian Festival of Science), producer: RTV Slovenia

- THE SLOVENIAN WAY, 2010, (4TH European Film Festival 2013, Docudoc 2011, Eurochannel), producer: RTV SLOVENIA

- HIGH ON LIFE!, 2009, Dokma, Isolacinema, Asterfest 2010, Motovun film festival 2010, Festival Slovenskega Filma 2010, producer: HAIDY KANCLER

GENRE

Fiction

DIRECTOR

Laura Samani

WRITERS

Marco Borromei, Elisa Dondi,
Laura Samani

PRODUCER

Nadia Trevisan

BUDGET

€ 1.000.000 (€ 68.000 in place)

COMPANY

Nefertiti Film

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Laura Samani



Nadia Trevisan

CONTACT DETAILS

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LOGLINE

I see things others can't see so for you I will not grieve. Time of one breath is all I need to speak your name and find my peace.

SYNOPSIS

Early 20th Century. Famine spreads in the lagoon in North-East Italy. Agata is 17 and gives birth to her first child, but the baby is born dead.

Stillborn babies can't be baptised. Their souls will be stuck forever in Limbo. Agata should pray and forget. She will give birth to other children and her life will go on, but she can't forget her daughter and wants to name her.

A rumor about a miracle reaches her ears: in a sanctuary on the mountains stillborn babies come back to life, just enough time for one breath.

She embarks on a dangerous journey to the sanctuary with her daughter's body in a box. She is in strange territory and needs the support of someone who is familiar with it. She meets Vida, a wild girl dressed as a boy. She can help, but she wants something in return and asks Agata for her box. Agata accepts the trade, but Vida can only have it when they reach the sanctuary. The two of them face many obstacles and put their own lives in danger. They meet a

group of women bandits who kidnap them, and they are forced to go through a tunnel in a mine populated by unsettling blind albinos. Just before getting to the sanctuary, Agata's faith collides with reality: a group of elderly women says that there is no miracle waiting for her. A young boy with goat hooves makes her open the box and look for the first time to her daughter. Agata realizes it's just a corpse. But even knowing that, even when Vida leaves her, horrified because she had discovered the truth, Agata doesn't give up. She tries to reach the sanctuary and Vida is with her again: she has been learning how bonding with someone makes your life worth to be lived. Agata manages to enter to the Limbo and has the chance to hold her daughter for the first time, before dying. Everything seems lost. But Vida does something that she would have not done before meeting Agata. She grabs Agata's little box and reach the sanctuary, trying to fulfill her friend's desire and to find her own miracle.

DIRECTOR STATEMENT

This movie is a rough fairytale, because it has in itself two very different, and also very connected, aspects: ferocious realism and magic. The realistic world is the one Agata lives, a countryside where life is hard. The

story is set at the beginning of the last century, in the northeast part of Friuli, where famine and starvation are all around. The magic lives through Agata's visions, which represent her sense of transcendence, her tension to something that it's not only the finiteness around her.

The intention is to treat in a neo-realism way a gothic fairytale, taking away the epicness the magic can have. All the departments will do everything to make tactile this story, creating a world sharpened by pain, cold, hunger and dirt, in which, sometimes, you can catch a glimpse of light and beauty.

The camera will embark the journey along with Agata and Vida. Handheld is the first choice, at the same height of the characters, next to them. A simple triptych: nape, face, everything the two girls see. A light and handy camera, like the mini Alexa, and visual solutions will be explored in order to have a more palpable texture in the image, using lens such as the Cooke Panchro. The format is 16:9, indicated to tell both the character and the landscape.

We will see Agata, who's unscrutable, through Vida's gaze. The direction will tell the events through long takes, preferring the main characters, rather than the others. Natural light and realistic climatic conditions would be the first choice.

The movie soundtrack is mainly made of steps, water noises, scream, barks, shootings, cries and whispers. The language will have an important role. Friulian dialect will be used as a tool, inflecting it through its main influences, such as the Slovenian and the German. It will be done through a juxtaposition between classic dialogical scenes and the silence when hell, beauty and magic will be faced.

Casting will include both professional and non-professional actors.

▲ COMPANY PROFILE

Nefertiti Film is an independent production company, located in the north-east of Italy, which operates at both national and international level. It creates research projects with a strong authorial orientation for film, but not only, all based on an 'artisan' philosophy. It is a small but dynamic company, with a modular structure, that adapts itself to the work in progress. Nefertiti Film believes that cinema can be a means of social development. Its projects stimulate the audience to active participation: the film becomes the starting point for personal reflection that is an integral element of viewing the film but also continues outside the cinematographic scope. Nefertiti Film have already participated in a number of inter-

national film festivals, being often praised and awarded.

Track record:

In Production:

- Menocchio by Alberto Fasulo, produced by Nefertiti Film, in co production with Rai Cinema (ITA) and Hai-Hui Entertainment (RO).

- History of Love by Sonja Prosenec, produced by Monoo (SLO), in co production with Nefertiti Film (ITA) and Incitus Films (NO).

In Development:

- Small Body by Laura Samani, produced by Nefertiti Film, selected at TFL Torino Film Lab – Script Lab Original;

PORTFOLIO

- Genitori (Parents) by A.Fasulo, produced by Nefertiti Film, in co production with Rai Cinema. (DOC, 83' -COL -ITA 2015

- TIR by A. Fasulo produced by Nefertiti Film (IT), in collaboration with Rai Cinema (IT), in co-production with Focus Media (HR). (86' COL ITA/HR 2013).

▲ PRODUCER'S PROFILE

Nadia Trevisan is producer and CEO of Nefertiti Film. She lives and works in the North East of Italy. In 2013 she established, together with Alberto Fasulo, Nefertiti Film an independent production company with an

international approach. Her films have been screened at many international film festivals. Nadia has taken part at Cannes' Producer Network and she is a member of the EAVE network.

▲ **DIRECTOR BIOGRAPHY**

Born in 1989 in Trieste, a melancholic multi-ethnic city on the north eastern border of Italy. After graduating in Philosophy and Literature at the University of Pisa, she studied at the Centro Sperimentale di Cinematografia di Roma, directing class. Her graduation short movie, *The Sleeping Saint*, was premiered in Cannes Cinéfondation in 2016. Since then, it has gained international acclaim and awards in several international festivals. She writes stories made of magic realism to defy the limits of the known world. At the moment she is attending Torino Film Lab – Script Lab Original with her first long length film, *Small Body*. This project has already received the support of MiBACT and of Fondo per l'Audiovisivo del Friuli Venezia Giulia.

▲ **DIRECTOR FILMOGRAPHY**

The Sleeping Saint is Laura Samani's degree short film at Centro Sperimentale di Cinematografia di Roma.

GENRE

Fiction

DIRECTOR

Thea Hvistendahl

WRITER

Sofia Lersol Lund

PRODUCER

Andrea Ottmar

BUDGET

€ 1.400.000 (€ 22.000 in place)

COMPANY

Frokost Film

LOOKING FOR

Co-producers, Financing,
Sales Agents



Thea Hvistendahl



Andrea Ottmar

CONTACT DETAILS

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LOGLINE

How far are you willing to go to feel loved?

SYNOPSIS

'Syden' is a coming of age drama about Astrid (14), an insecure teenager, obsessed by being perfect; eating healthy, exercising and looking flawless. This summer she's got an unusual invitation to spend the holidays in Spain with her estranged, 'white trash' mother, Arlene, for the first time in many years. Arlene lives of social security, drinks too much and doesn't have a clue how to take care of herself, let alone a teenage daughter. Astrid seeks away to the beach where her attention is soon caught by a group of local rich kids led by the beautiful, confident Issi (17), who represents everything Astrid longs to be. Obsessed with getting Issi's approval, Astrid creates a new, tougher, older, richer and more outspoken identity, one that Issi and her friends cannot reject. They introduce her to a world of partying, freedom and not giving a fuck, where Astrid feels more alive than ever. In the company of her new best friend, Astrid is finally able to let go of her insecurities, but at the same time she's constantly reminded that it's all built on a lie. It doesn't help that rumor around town has it that her mother is

sick as a result of her promiscuous lifestyle. As the fear of being exposed and losing everything increases, Astrid pushes her mother further away, diving deeper and deeper into a dangerous adult world threatening to swallow her whole.

DIRECTOR STATEMENT

Betrayal is a feeling I know very well. When I was nine my dad told me he had found another woman and moved out of our family home. I was left with so many questions, but it quickly became apparent to me that the new family was more important than me. This experience made me angry, strong and independent, but at the same time it gave me an urge to punish, both my mom and my dad. Although I still carry the feeling of being left, I have a much deeper understanding of my dad's actions today. Accept and forgiveness, and the nuances between them, are important emotional forces in the relationship between Astrid and her mother Arlene that I want to explore. When we meet Astrid her relationship to her mother is dominated by the same feeling of betrayal and anger. She has to learn how to accept, if not forgive, her mother, at the same time as she has to learn to accept herself. The film takes place in "Syden", any southern holiday destination, a sacred place for

anyone who wants to escape the everyday life. The prices are lower and the rules are looser. This sense of liberty is the reason why "Syden" is the only right location for this story. When Astrid comes to Syden she exploits the lack of expectations – trying to escape the Astrid everyone knows her to be at home. When she meets Issi nothing else matters but to impress her. Issi is confident, explorative, fun, sexual and beautiful. But the friendship is obviously out of balance. Astrid only wants recognition, not to be a good friend.

The tone in the film follows Astrid's self-destructiveness; dark, hypnotic pictures mixed with the colorful, happy Syden and wild parties that teases your nerves. Even though Astrid is full of low self-esteem the lively persona she creates helps draw the audience into an emotional, fascinating and visual journey. Her inner struggle will balance with the outrageous life she tries to live. I want to create space to see the difference between who she is and who she pretends to be.

▲ COMPANY PROFILE

Frokost Film is based in Oslo, Norway, a company highly focused on emerging talent. The company has mainly produced a number of high quality short films, music videos and documentaries, now developing

feature films, both independently and in partnership with other companies. "Syden" will be produced in collaboration with Einar Drama in Norway.

▲ PRODUCER'S PROFILE

Andrea Berentsen Ottmar is CEO and producer in Frokost Film, a production company based in Oslo, Norway. The company was established in 2012 together with director André Chocron. Today the company produce the narrative work of up-and-coming Norwegian directors such as Halfdan Ullmann Tøndel, Thea Hvistendahl, Kenneth Karlstad and Chocron, as well as individual projects. Andrea has an academic background from the University of Oslo, and started working in production management, leading up to producing music videos and shorts. Since 2011 she has worked on several commercials, music videos and tv-series as production manager, and has also worked as producer in Ape&Bjørn and in VICE Norway as account director. Today she is producing and developing shorts, feature films and documentary in Frokost Film.

▲ DIRECTOR BIOGRAPHY

Thea Hvistendahl is a Norwegian director (b. 1989). She has made her mark with her

characteristic visual style and has won several prizes for her short films and music videos. Since 2014 she has been a member of the Oslo based film collective Frokost Film for her narrative work, and also represented by Einar Film for commercial. Her first full-length film «Adjø Montebello» premiered in theaters in Norway in December 2017, a hybrid between a concert film, music video and fictional narrative starring Norway's biggest rap duo Karpe Diem. «Syden» will be her first full-length narrative drama.

▲ DIRECTOR FILMOGRAPHY

Adjø Montebello (postprod.) (Full-length, 2017)
Virgins4Lyfe (postprod.) (Short, 2017)
Den Islamske Elefantén (Music video, 2016)
Attitudeproblem (Music video, 2016)
Vill mark (Short, 2015)
Quaaludes (Music video, 2015)
Faen ta (Music video, 2014)
You and me, Mommy (Short, 2013)

THE QUEST FOR TONEWOOD

GENRE

Documentary

DIRECTOR

Hans Lukas Hansen

WRITER

Christian Lysvåg

PRODUCERS

Eirin Høgetveit, Christian Lysvåg

BUDGET

€ 750.000 (40% in place)

COMPANY

Norsk Fjernsyn

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Hans Lukas Hansen



Eirin Høgetveit

CONTACT DETAILS

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LOGLINE

In an attempt to understand her own In a few secluded forests one might find trees worth their weight in gold. This film is the story about the quest for this magical wood.

SYNOPSIS

In a few secluded forests one might find trees worth their weight in gold. This film is the story about the quest for this magical wood.

Finding the tonewood trees is an activity veiled in secrecy and myth. Only a few people know where and how to find them. But in the hands of the master violin makers, this wood is transformed into a miracle of music. It is an ancient and enigmatic art. The craftsmen of today are searching for the perfection that was once established by a man called Stradivari.

This documentary is about the quest for this magical wood. And it is a film about the journey from the living tree in the forest to the most valuable musical instruments in the world. It is a story that includes treasure hunting and well-kept secrets, wild nature and old traditions, bandits and artists, deep knowledge and high culture. It is also a story about intelligent use of nature.

DIRECTOR STATEMENT

The Quest of Tonewood is movie that will appeal to every lover of action, fantasy, secrets and superstition. But also to those who would think fondly of the relationship between nature and culture. The movie has both poetic and narrative potential to reach a big, international audience – far beyond the segment that focuses on classical music and string instruments. I will tell a magnificent story from the reality – a fairy-tale that is true.

My goal is to make a cinematic documentary aimed at an international audience.

We have, in the making of this production, shaped and written the movie as a classical adventure. Both cinematically and contextually it can be compared to both; Lord of the rings – an unusual hero with an important and crazy mission in a magnificent and dangerous territory. And not mention his relation to his companions, the fellowship. And the Da Vinci code – with its secrets, riddles and investigation.

Like Antonio Russo, from the Swedish film institute, said after our pitch at Nordisk Panorama in Malmö: - To me this documentary is a completely undiscovered genre. This is 'docu-fantasy'.

Yes, I feel like I have been challenged as a filmmaker.

Among the means and methods that come naturally to me, and that I am most comfortable using, are idiom and musicality important. In this movie, the potential is both great and wonderful. I will refer to the enclosed pilot, which I hope will show the means of directing that I find convey this story the best.

The story will be conveyed in present tense. This will create presence and bring the audience close to the story and the characters. We will achieve a sense of participation in the actions, not just observation. The scenes in the movie will mostly be driven by situations – situations that will play out here and now.

▲ COMPANY PROFILE

Norsk Fjernsyn AS develop and produce documentaries, TV- and documentary-series and entertainment for Norwegian and international broadcasters and cinemas.

Norsk Fjernsyn AS is part of Monday Media, a Scandinavian media company.

In production at the moment: War of Art (documentary), The Quest for Tonewood (documentary) and Man, Falling (series)

Recent productions (last two years):

Når knoklene blir til gelé - 2017 (documentary 50')

Da vi styrte landet - 2017 (documentary series 6x45') NRK

Takin Ova - 2017 (documentary series 4x30') NRK

Verdens Sterkeste Lillebror 2017 (documentary) NRK

Løvetannmillionæren 2017 (documentary) TV2

Nordens Perler 2016 (program series) TV3

Veien ut 2016 (program series) Aftenposten TV

Varsleren 2016 (documentary) TV2

Nettkjendis 2016 (documentary) TV2

Kvelds 2016 (program series) NRK

Seiern er vår 2016 (program series) TVNorge

Norske fans (program series) 2016 Viasat

▲ PRODUCER'S PROFILE

Eirin is a producer with a lot of international experience from British TV- and documentary production. Over the course of seven years she made programmes for BBC, ITV, Discovery International, History channel and Channel 4.

In 2014, she started producing for Medieoperatørene, a high-end documentary production company. She produced and developed several award-winning documentaries and a six-part TV series for NRK (Norwegian Public Broadcaster).

In 2017, she joined Norsk Fjernsyn as a producer. Currently, Eirin is producing a

feature length documentary about North Korea, a six-part true crime series for Discovery. She also has several documentaries and TV series in development.

Eirin has an MA degree in Screen Documentary from Goldsmiths, University of London.

▲ DIRECTOR BIOGRAPHY

Hans Lukas Hansen (b. 1975) is a Norwegian director and producer for Norsk Fjernsyn AS, a production company he co-founded in 2013. He also has several years experience as a producer for TV 2 Norway and Monster Entertainment. Hansen has won three Gullruten-awards (“the Norwegian Emmy”) for his work. Hansen is educated from Volda College In Norway in both animation and documentary filmmaking.

He has worked with animation, as a graphic designer and promo-producer for independent production companies Mikروفilm, Flimmer Film, Monster Entertainment and the broadcaster TV2. In 2013 he co-founded Norsk Fjernsyn AS with three other partners, a production company that produce documentaries, TV- and documentary-series and entertainment for norwegian and international audiences.

Hansen has directed music videos, shorts, tv-shows and documentaries and also has

a solid track record as a producer.

▲ **DIRECTOR FILMOGRAPHY**

Director documentaries

Med flagget på brystet/ 2016 Director TV2

Magnus Carlsen from Norway/2016 Director TV2.

Seiern er vår/Director 2016 TVNorge.

Livet er rart/Director 2015 TV2.

Producer

Da vi styrte landet/Producer 2017

Takin Ova/Producer 2017

Nordens Perler/Producer 2016

Norske Fans/Producer 2016

Norway's got Talent - Producer 2011/2012

GENRE

Fiction

DIRECTOR / WRITER

Marcin Bortkiewicz

PRODUCER

Sebastian Petryk

BUDGET

€ 930.000 (€ 445.000 in place)

COMPANY

Ps Film

LOOKING FOR

Co-producers, Financing,
Sales Agents, Festivals



Marcin Bortkiewicz



Sebastian Petryk

CONTACT DETAILS

Ps Film

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LOGLINE

There are dozens of films about central characters struggling with adversity... and with failure. My film tells the story of a person who has to face up to success.

SYNOPSIS

One October morning, in a modest writers' retreat in the small community of Stilo on the Baltic coast, an elderly lady gets up and, before breakfast, sets about making a postcard for a friend by gluing a collage of clippings from old newspapers onto thin cardboard. She has breakfast and then goes out for a walk. The Poetess stops off for a coffee at a fish-and-chip bar by the sea and there, the television informs her that she has been awarded the Nobel Prize in Literature. The Poetess slips back to the writers' retreat unseen, but television Outside Broadcast Vans are already parked outside it, amidst a swirling crowd of eagle-eyed Photo Journalists and Reporters. The media circus has begun. The Manageress of the writers' retreat smuggles the Poetess to her room, but the Photo Journalists and Reporters spot them and a blaze of camera flashes accompanies the Poetess as she takes refuge from the world. The media lay siege to her room. The Poetess locks

herself inside. From this moment on, she is alone with her thoughts. She is visited in her room by Thomas Mann, Jean-Paul Satre and a host of other luminaries. Over a 'Nobel Supper', they debate fiercely; should the Poetess take the Nobel? A decision has to be made because the hoard outside isn't going to retreat. However, we do know that the woman who came out to meet the journalists at that evening was somewhat different from the one who had taken the phone call that morning. This was a woman who had stepped out onto an unwished-for road to fame, a step from which there would now be no going back. That day, the poet's life had changed irrevocably. Never would it be the same again and her leaving her room to meet the journalists marked her bitter acquiescence to that transmutation. "The Storm Before The Calm" tells the story of a symbolic and poetic journey taken by Poetess whilst in some measure secluded from the world...

DIRECTOR STATEMENT

A few years ago, I was watching "The Joy of Writing", Antoni Krauze's documentary about Wislawa Szymborska, on Telewizja Polska (Polish Television). In the film, a friend of the poet, Teresa Walas, remarked in passing that, after Szymborska had re-

ceived the phone call from Sweden while she was staying at the Astoria Writers' Retreat in Zakopane, in the Tatra Mountains, she had not left her room for several hours, dreading the encounter with the veritable onslaught of reporters who had swooped down from Poland and all over the world. In that one moment, I realised that THIS was a theme for a feature film. I realised that, with this, I had the opportunity of showing a critical turning-point in the life of a person whose attitude toward the world and relationships with it had been ordered and steady for many years. I realised that I could observe the moment when that person's life, which had progressed smoothly along a familiar, well-worn and accepted groove for several dozen years, was thrust from that path with no hope of ever returning to it. The 'Nobel Honour' had 'descended' upon her from the Swedish heavens like a thunderbolt. Yet, by nature, Szymborska had never desired such an honour, had never wanted it and was even set against it. After the many twists and turns taken in my subsequent explorations and documentation of the theme, I concluded that it would be better to make a film not about Szymborska, but about a Poetess, a fictional character with whom I could allow my imagination full play, a character whom

I could neither harm nor misrepresent or distort through any 'facts' I might dream up. I also realised that the story of a fictional central character would be far more interesting because, unlike the true facts, it would provide me with fertile ground for sowing the events which will drive the cinematic dramaturgy.

▲ COMPANY PROFILE

PS FILM - produces documentary and feature films.

"Drawn from memory" was selected to Director's Fortnight section of Festival de Cannes 2012.

"Left side of the face" (short documentary) - received the award at the 54 Festival dei Popoli - International Documentary Film Festival in Florence in 2013.

Feature film "Walpurgis Night" received many polish awards including audience award for the longest-applauded film on Gdynia Film Festival in 2015.

▲ PRODUCER'S PROFILE

Sebastian Petryk – producer, production manager of feature and documentary films. A graduate of the University of Szczecin and Film and Television Production Management at Lodz Film School.

He worked with such film studios as TOR, Zebra, Scorpio Studio, Munk Studio, Monolith Films.

Co-produced and was also the executive producer "Drawn from memory" was selected to Director's Fortnight section of Festival de Cannes 2012.

The debut of a producer – "Left side of the face" (short documentary) - received the award at the 54 Festival dei Popoli - International Documentary Film Festival in Florence in 2013.

His first feature film Walpurgis Night received many polish awards including audience award for the longest-applauded film on Gdynia Film Festival in 2015.

▲ DIRECTOR BIOGRAPHY

Marcin's feature debut WALPURGIUS NIGHT won "The Young and Cinema" award for the Best Script, along with the Best Actress Award, the Audience Award, the Journalists' Award and the Youth Jury Award at the Koszalin Debut Film Festival in 2015. WALPURGIUS NIGHT has been also selected for the Main Competition of the 40th Gdynia Film Festival. His movie DRAWN FROM MEMORY was screened at the accompanying section of the Cannes film festival, Directors' Fortnight (Quinzaine des Réalisateurs) in 2012 and has won the Two Riversides

short films competition in 2011.

Marcin graduated from the University of Gdansk and Wajda School of Film Directing, Poland.

▲ DIRECTOR FILMOGRAPHY

- 2015 "Walpurgis Night" (The first full length feature) - Writer and director
- 2013 "Left side of the face" (documentary) - Writer and director
- 2011 "Drawn from memory" (short fiction) - Writer and director
- 2009 "The Lodger" (short fiction) - Writer and director
- 2009 "Early learning" (doc.) - Writer and director
- 2004 "The Rules of the Game" (documentary) - Writer and director
- 2003 "The Silence - six'th exercise" (doc.) - Writer and director

TREES FLOATING

GENRE

Documentary

DIRECTOR / WRITER

Salome Jashi

PRODUCERS

Salome Jashi, Ümit Uludag,
Erik Winker

BUDGET

€ 176.357 (€ 34.447 in place)

COMPANIES

Sakdoc Film, Corso Film

LOOKING FOR

Financing, Festivals



Salome Jashi



Ümit Uludag

CONTACT DETAILS

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LOGLINE

Giant ancient trees are traded for much desired cash and sent to an adventurous journey through land and sea.

SYNOPSIS

Through its visual narrative the film is a poem, an ode dedicated to the rivalry between men and nature. A powerful man buys some 100-year-old trees, as tall as 15-floor buildings to excavate them along Georgia's coastline and collect them in his private garden.

A tree is surrounded by a group of men who first excavate soil around its roots. One by one the men drill pipes under the roots of the tree each pipe penetrating the soil and being pushed deep into the earth. Dozens of century old, thick and tall trees are dug out from private gardens and public spaces. Each is loaded on two joint lorries and is driven to a shore. At the shore the trees are put on a ferry. The ferry sails through the Black Sea and to a billionaire's private garden protected by high fence and guarded by security.

Inhabitants of the coastline have now discovered treasure in their yards – ancient trees – that can be sold and converted into cash. While contemplating upon the reasons

of this unique process, the film portrays the needs and values of today's Georgian society also reflecting upon the topic of forced migration where “cutting the roots” isn't just an metaphor anymore. It's a fact.

The billionaire who commissions the trans-plantation is Bidzina Ivanishvili, Georgia's former prime minister and still an informal leader of the county. He is not visible in the film, but he is always talked about. He is a god-like, ephemeral figure, who you never see but who is there determining the course of events. There are myths and legends created about him.

The film takes the bunch of trees as a central character. The plot develops around their forced journeys from identifying a tree to it entering into the void of highly protected private garden. The magnificent trees serve as an introduction to its owners, to the workers and to the billionaire thus describing the social dynamics between rich and poor, powerful and weak, and all in all, a social structure existing in the country nowadays.

DIRECTOR STATEMENT

When I first saw the image of a tree floating in the sea it blew my mind. It caused some kind of an error in perception. I saw something, which I should have never seen - a glitch in the reality. It made me think

there's nothing impossible in this world. It made me rethink of the concept of journey, longing, separation, home, greed... It triggered intangible sensations. And that's when I thought this is the poetry, which should be made into a film.

But the film project I find not only poetic, but also disturbing. To me as well as to many others a tree is a very strong symbol of life. Just like others I also have very strong childhood memories connected to old trees especially from my holiday house in rural Georgia. Memories of family dinners under a large walnut tree or climbing up on a strangely grown mulberry tree stir sensations of innocent times.

While an image of a floating tree is the starting point of the documentary, I take a mythological structure to portray the characters and events in the film. The Georgian millionaire Bidzina Ivanishvili is a Zeus-like figure who one never sees but always hears and talks about. He determines the course of events. Through his money, he practices power upon the people. Then there are his employees who follow his orders, fulfill his caprices. And then there are the common people, spectators of the events, who have no courage to express their true opinion and who marveled at the magic of gigantic trees moving in front of their courthouses.

Soil and Water are two important landmarks in the film. Digging a tree with drills and putting it in the water does have an erotic connotation and to make a stronger point, it actually has a violent sexual connotation, especially considering the fact that the excavation, digging, drilling and transportation of a huge erect tree is done by a group of men.

To summaries, I see the film as an evocative journey in today's social, political and even gender values.

▲ COMPANY PROFILE

Sakdoc Film is a documentary film production company in Georgia.

Mission: The aim of Sakdoc Film is to depict the transitional period that Georgia is now undergoing from being a Soviet state to becoming a modern country. We believe that there are number of topics, places and people that will not exist in Georgia in a few years and which are worth and even essential to film before the opportunity fades away. Apart from producing Sakdoc Film is also implementing projects related to documentary filmmaking such as organizing work-shops and screenings.

Filmography:

STORY FROM THE FAMILY ALBUM I in

production I directed by Anna Dziapshipa
THE DAZZLING LIGHT OF SUNSET I 2017 I 74' I Georgian-German co-production. Directed by Salomé Jashi. Main Award at Visions du Réel's Regard Neuf competition, ZagrebDox, FICValdivia, Astra IFF, Jihlava IDFF. Broadcast on Arte, MDR, YLE, Al Jazeera Balkans, New Zealand public broadcaster, Current Time TV Russia.

DOUBLE ALIENS I 2015 I 56' I directed by Ugis Olte. Latvian-Georgian co-production. Premiered at IDFA

OGASAVARA I 2015 I 8' I fiction. directed by Tato Kotetishvili. Premiered at IFF Rotterdam.

BAKHMARO I 2011 I 60' I directed by Salomé Jashi. Georgian-German co-production. Special mention at DOK Leipzig, Main Award at Jihlava IDFF, nominated for Asia Pacific Screen Awards. Broadcast on Arte, MDR, YLE, IKON, TVP Kultura, Estonian Public Broadcaster

Corso Film

The beginnings of CORSO Film lie in the year 2008 when Andreas Brauer, Martin Roelly and Erik Winker founded the production company HUPE Film. Since then the company has been responsible for award-winning films such as "Work Hard Play Hard" by Carmen Losmann (FIPRES-

CI Prize and Prize of the Ecumenical Jury DOK Leipzig), "Dancing With Bellies" by Carolin Genreith (Official selection Berlinale) or „The Hitman's Solitude Before The Shot“ by Florian Mischa Böder (Festival del Film Locarno) and international co-productions like „15 Corners of The World“ by Zuzanna Solakiewicz (Award of the Semaine le la Cri- tique Locarno, Int. Competition DOK Leip- zig) or "Aida's Secrets“ by Alon Schwarz (Hot Docs Toronto, Audience Award Doc Aviv). Since 2016 the company is running under the new name CORSO Film.

▲ PRODUCER'S PROFILE

The director Salomé Jashi is the producer of the film from the Georgian. She has produced and directed documentary The Dazzling Light of Sunset (2017) made in coproduction with inselfilm produktion and MDR/Arte. She has also been development producer of her documentary Bakhmaro (2011) made in coproduction with ma.ja. de. filmproduktion and MDR/Arte.

Erik Winker was born in 1973 in Stuttgart. Studied commu- nication, film and educational science and TV production in Münster, Berlin and Man- chester. Degree as Master of Arts. Subse- quently postgradu-

ate film directing at the Academy of Media Arts Cologne. Gradua- tion with diploma and the long documentary "Solo Ultra". 2003 - 2007 permanent producer at LICHTBLICK Film Köln and involved in numerous national and inter- national co-productions. Teaching assignments at various universities such as HS Mainz, ifs Köln or MHMK Köln and tutor at national and international workshops and further education. Regular member of festival and promotion juries and chairman of Filmbüro NW eV.

Ümit Uludag was born in 1979 in Bad Kreuznach. Graduat- ed in 2003 from the Police College of FHVR Berlin. 2004-2009 Master's Degree in Film Studies, Journalism and Theater Studies at the Johannes Gutenberg University in Mainz. 2010 graduation dt.-frz. Postgradu- ate studies in film production in the Atelier Ludwigsburg-Paris at the Filmakademie Baden-Württemberg and La fémis with stops in Paris, London and Istanbul. Activi- ties as a freelance recording and produc- tion manager and producer of own short films. 2012-2017 permanent employed creative producer at av independents Film in Ludwigsburg and involved in numerous productions there. Since autumn 2017, head of the new COR- SO office in Stuttgart.

▲ DIRECTOR BIOGRAPHY

Salomé Jashi was born in Tbilisi, Georgia in 1981. She first studied journalism and worked as a reporter for several years. In 2005 she was awarded a British Council scholarship to study documentary filmmaking at Royal Holloway, University of London. Upon her return to Georgia, together with close friends Salomé founded production company Sakdoc Film. Alongside filmmaking, Salomé was part of Caucadoc, a project that supported development of the documentary scene in the South Caucasus. She additionally tutors at international workshops.

Salomé's The Dazzling Light of Sunset (2016) was awarded the Main Prize at Visions du Réel's Regard Neuf Competition as well as at ZagrebDox, Jihlava IDFF and Valdivia IDFF. Her previous film Bakhmaro (2011), made in co-production with ma.ja. de. filmproduktion and MDR/Arte, received an Honorary Mention for a Young Documentary Talent at DOK Leipzig, was awarded as the Best Central and Eastern European Documentary at Jihlava IDFF, and was nominated for the Asia Pacific Screen Awards and Silver Eye Awards.

▲ DIRECTOR FILMOGRAPHY

THE DAZZLING LIGHT OF SUNSET | 74 min | 2016 | Director, cinematographer, producer | Georgia, Germany

BAKHMARO | 58 min | 2011 | Director, cinematographer | Georgia, Germany

THE LEADER IS ALWAYS RIGHT | 43 min | 2010 | Director, editor | Georgia

SPEECHLESS | 12 min | 2009 | experimental short | Director, editor | Georgia

THEIR HELICOPTER | 22 min | 2006 | Director, editor | Georgia, UK

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WEMMW GUEST PROJECTS

88 ▲ MERRY CHRISTMAS, YIWU

92 ▲ THE VOICE OF GOD

MERRY CHRISTMAS, YIWU

GENRE

Documentary

DIRECTOR / WRITER

Mladen Kovacevic

PRODUCERS

Iva Plemic Divjak, Jasmina Sijercic,
Thierry Detaille

BUDGET

€ 300.000 (€ 64.000 in place)

COUNTRIES

Serbia, France, Belgium, Sweden

COMPANIES

Horopter Film Production,
Bocalupo Films, Visible Film,
Sisyfos Film Production

LOOKING FOR

Co-producers, Financing



Mladen Kovacevic



Iva Plemic Divjak

CONTACT DETAILS

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LOGLINE

"Merry Christmas, Yiwu" is a melancholic portrait of Yiwu, a place with more than 600 Christmas factories, where Christmas as we know it is produced for the entire world. The absurdity of modern globalized world has rarely been so cinematically explicit as in everyday lives of Chinese workers trapped in the parallel universe of eternal Christmastime.

SYNOPSIS

There is a city in China called Yiwu, that has more than 600 Christmas factories, in which Christmas as we know it is produced for the entire world. This film is a portrait of Yiwu and its workers.

Yiwu is a wealthy modern city with cosmopolitan lifestyle rarely seen in China. It is inhabited by factory bosses driving Maseratis and Rolls Royces, and migrant workers from all over China, who do not miss their hometowns, but who miss their factories when they go home for holidays.

These factories are surrogate households where best friends hang out, where couples meet, families form and children grow up. They are all trapped in the parallel universe of the eternal Christmastime, where Christmas is celebrated by no-one.

The workers from Yiwu have unusually large salaries, several times higher than in most of China, or for that matter most of Eastern Europe. They can easily afford biggest newest iPhones. They live in dormitories for free, air-conditioning and three meals included.

Yiwu is the ultimate globalization success story. A true Christmas fairy-tale for grownups. If you happen to believe in fairy-tales.

Merry Christmas, Yiwu is a melancholic observational documentary with a geopolitical twist, and the alluring visual aesthetic that enhances the irony of modern China – the unexpected place where even Christmas is made.

DIRECTOR STATEMENT

Being born in communist Yugoslavia where I wore a red scarf throughout my childhood, naturally kept China's ever-changing role in the global geopolitics on top of my personal interest for years – I was simply waiting for the right premise that would allow me to explore the complexities of modern China in my own idiosyncratically cinematic and always slightly offbeat style. When I heard about the magnitude of Santa's secret workshop in Yiwu, aware of its peculiar emotional relevance to the entire western world, I knew I had to go and make a film about it.

With the unique access to the Christmas factories of Yiwu, we will bring this story to cinemas for the first time. This exceptional opportunity gives our camera a virgin quality and a chance to approach the subject in a subtlest naturalistic manner, to offer genuinely deep insight into a yet unexplored world. Merry Christmas, Yiwu will delicately combine the form of observational direct cinema where narrative spontaneously unfolds, with poetic cinema where the atmosphere, the visual compositions strongly complement the narrative elements in a subtle romantic manner. The result should be a so called healthy realism, or what Bazin called “documentary reality plus something else”, which was revived by the Asian directors like Hou Hsiao-hsien, Jia Zhangke, Tsai Ming-liang, Apichatpong Weerasethakul. Merry Christmas, Yiwu is not the film that covers the confusing topic of modern China in broad strokes, but focuses on China by isolating the most intimate, occasionally offbeat or comical undertones. Every shot will be overwhelmed with empathy and add up to organic revelations in each of the subtly thought-provoking components of the narrative. The geopolitical subtext of the story, and its universal emotional relevance, seamlessly merge into an unconventional and politically stimulating take on

the morality of Christmas tales, as a paradigm for family values, all happening in a bewildering context of modern China.

▲ COMPANY PROFILE

Horofter Film Production was founded by filmmaker Mladen Kovacevic, and it was mainly focused on production of his films. Horofter produced several commissioned documentaries, and Mladen Kovacevic's acclaimed films UNPLUGGED and WALL OF DEATH, AND ALL THAT which achieved great international successes. Last year, Iva Plemic Divjak took over as the principal producer engaged in production of the feature documentary MERRY CHRISTMAS, YIWU, most ambitious project to date entirely shot in China, as well as BEGINNINGS, an art house documentary that is shot all around the world, from South Pacific, to Himalayas, to Mediterranean, and North Europe, produced by seven international co-producers (Serbia, France, Croatia, Scotland, Norway, Portugal, and Canada). Horofter is also developing a fiction film KORYO that takes place in North Korea.

▲ PRODUCER'S PROFILE

Iva is a documentary film and festival producer. She studied Production & Cultural

Management in Belgrade and Development of Audiovisual Heritage in Paris. Switched to producing documentaries as one of the producers and distributor of the award-winning “Cinema Komunisto” and the executive producer of this year's IDFA winner “The Other Side of Everything” dir. Mila Turajlic. For 10 years, Iva has been producing the MAGNIFICENT 7 - European Documentary Film Festival in Belgrade. Since 2016, she is a co-representative of Serbia in the EURIMAGES Board of Management. Iva joined Horofter Film Production in 2016. (Projects in production: 4 Minutes in 10 Years (ERD 2017), Beginnings (ERD 2018), Merry Christmas, Yiwu (ERD 2019)

▲ DIRECTOR BIOGRAPHY

Mladen Kovacevic studied film directing in Belgrade, London and Cape Town. His films UNPLUGGED and WALL OF DEATH AND ALL THAT were in competitions at Visions du Réel, Hot Docs, CPH:DOX, FID-Marseille, DOK Leipzig; at hundreds of festivals where they won 14 awards. He is busy directing BEGINNINGS and MERRY CHRISTMAS, YIWU, both big international documentaries, while developing a fiction feature film KORYO to be shot in North Korea. His films have been screened at cinemas and televisions worldwide.

▲ **DIRECTOR FILMOGRAPHY**

Merry Christmas, Yiwu (in production, ERD 2019)

Beginnings (in production, ERD 2018)

Wall of Death, and All That (62', 2016)

Unplugged (53', 2013)

GENRE

Documentary

DIRECTOR / WRITER

Miguel Antunes Ramos

PRODUCERS

Paulo Serpa, Nicholas Bernstein

BUDGET

€ 250.000 (€ 6.000 in place)

COUNTRY

Brazil

COMPANY

Corisco Filmes

LOOKING FOR

Co-producers, Financing,
Sales Agents



Miguel Antunes Ramos



Paulo Serpa



Nicholas Bernstein

CONTACT DETAILS

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LOGLINE

On the eve of Brazil's presidential election, Brazil's youngest evangelists in the country's expanding Pentecostal churches strive to balance the demands of their youth with those of their faith.

SYNOPSIS

Three Brazilian child preachers, each at a different career stage, under pressure from parental expectation, dizzy with rising fame, watch each other closely, as they seek the limelight.

João Victor Ota, 7, struggles to please his father and to launch his career. Matheus Nonato, 13, uncannily collected and ambitious, rises to national fame. Daniel Pentecostes, 16, approaching "retirement," decides, against his father's wishes, to leave preaching. Each character's journey echoes the other, coming to a head at a national child preaching event, Gideõesinhos, where major stars pose for selfies, idolized by clamoring crowds, and seemingly imbued with special powers.

An adult operator runs this show, pastor Walter Luz, 45 and he's a tough negotiator. He recruits child preachers from remote, desolate parts of Brazil where desperate parents beg him to give their children a chance.

Welcome to the world of evangelical child preachers in Brazil. Watch as the geographies of socioeconomic realities arise organically through the story: in Ceilândia, a satellite town of Brasília; in Itaim Paulista, outside São Paulo; in tiny Planalto Central, Brasília's political hub.

From established older churches to new suburbs, the film uncovers the mechanisms that drive an exploding evangelical movement in Brazil, on the eve of the 2018 presidential elections in a story of ambition, frustration, desperation, hope and disenchantment that reveals a microcosmic world from within.

DIRECTOR STATEMENT

Our impulse to make this film was to look at the unseen, hidden evangelical world in order to understand it and its dynamics. Naiveté versus expertise, faith versus manufactured performance, inspiration versus hard work and how all of that fit into an ever-changing Brazil: these are just some of the tensions and dichotomies that immediately arise. Contrasts and juxtapositions abound: between characters' childish reality and stage of development – full of innocence, authenticity and spontaneity – and the slick system in which they participate – ruled by performance demands, efficacy

and success. Just like American showbiz, the universe we portray subscribes to a philosophy of success, with pressure to hit the right notes. It's a world of winners and losers, revealing an ethos of hierarchal status, a ladder to climb, a dream and a goal to achieve. The film reveals the scale of this world and its star making system, a subcultural world with its own rites, gestures, style, specialized vocabulary, and aesthetic.

Cinema verité offers us the chance to show this world from within, through its main players: rather than talking about it or passing external judgment from outside. This immersive style will use longitudinal shooting, as we forge a deep relationship with characters. The outcome is an artwork that is saturated in the affect, issues and meanings of the evangelical world.

A small crew, a light maneuverable camera, and becoming embedded in the world of the characters, allows the team to get close to characters, their parents, and to observe at close hand their relationships. We're also able to observe something about national character and the meaning of belonging to the country of Brazil. In 2018 a presidential election will turn out to be a moment when the country will face several mirrors looking back to it. THE VOICE OF GOD captures more than simply the uni-

verse of child preachers, but reveals how the explosive growth of evangelism reflects the country as a whole.

▲ COMPANY PROFILE

Corisco Filmes is the Brazilian Production Company behind the film THE VOICE OF GOD. Started several years ago by producer Nicholas Bernstein with a focus on improving screenplays through the use of established Hollywood screenwriter mentors similar to The Sundance Screenwriters Lab. Mr. Bernstein added Robert Avila as CFO. Mr. Avila has over 35 years of experience working as a consultant including many projects in Brazil and South America. Hamilton Fernandes, a respected Brazilian businessman with experience in the Audiovisual sector. Corisco has several projects in development including Mother's Helper, a comedy starring Sandy Lima of Sandy and Junior fame, a film about the renowned doctor from Recife, Vanessa van der Linden who discovered the connection between Zika and Microcephaly and a feature on the Brazilian National Ice Hockey team. Corisco is also developing a football show called Fora de Campo.

▲ PRODUCER'S PROFILE

A graduate in Audiovisual Studies from The School of Communications and Arts at the University of São Paulo, Serpa has worked on more than 50 short films and since 2010 on a multitude of feature films, including: To Ryca (2016), dir. Pedro Antônio; Loucas pra casar (2015), dir. Roberto Santucci; Copa de elite (2014), dir. Victor Brandt; and Odeio o dia dos namorados (2013), dir. Roberto Santucci; all produced by Glaz Entertainment. Since 2012 he has taught an executive production course at the AIC (International Cinema Academy) and has executive produced many recent prize-winning shorts, including: Torre (2017),; A boneca e o silêncio (2015) dir Carol Rodrigues; and Sobre chás e vinhos (2013), dir. Lucas Barão. He is currently Production Coordinator of feature Os Salafrios dir. Pedro Antonio, and Cine Holliudy 2 dir. Halder Gomes, as well as Executive Producer of the auteur cinema hub of Glaz Entertainment, developing 5 films by emerging directors. With Meus Russos, he is producing the documentary Bem Vindos de Novo dir. Marcos Yoshi and financed through São Paulo's Film Fund. He is also involved in development of feature Susan, Flesh and Bone dir Lia Kulauskas, considered for project development lab BRLab (2016) and

for the Script Consultancy of the Tribeca Film Institute (2016) and Flores dir. Lucas Barão, selected for the feature film project development lab Prodav 04 in Brazil.

▲ DIRECTOR BIOGRAPHY

After graduating in Audiovisual Studies from The School of Communications and Arts at the University of São Paulo in 2012, with an award-winning short graduate film One, Two, Three, Volcano, In 2013, he directed a series of videos for the exhibition “Brazil: The Spectacle of Growth”, for the CCSP’s 10th Biennale of Architecture of São Paulo. His documentary short E won “Best Short Film” at the 17th Tiradentes Film Festival, the É Tudo Verdade Festival and the V Cachoeira DOC, and played in Rotterdam (2015) and Oberhausen (2016). In 2014, His short film A Era de Ouro (The Golden Era) won Best Editing at the V Janela Internacional de Cinema de Recife. His short film O Castelo (The Castle), won the Itamaraty Prize, International Short Film Festival of São Paulo. His first feature documentary Banco Imobiliário premiered at the 19th Tiradentes Film Festival – Mostra Aurora, winning Best Film in Pirenópolis DOC 2016. He co-directed the documentary Operações de Garantia da Lei e da Ordem, with Julia Murat, which premiered in

the Brasília Film Festival 2017 and which will be shown shown in the São Paulo International Film Festival and in Semana dos Realizadores, in Rio de Janeiro.

▲ DIRECTOR FILMOGRAPHY

2012
One, Two, Three, Volcano, short film
2013
E, short documentary
2014
A Era de Ouro (The Golden Era), short film
2015
O Castelo (The Castle), short documentary
2016
Banco Imobiliário. documentary feature
2017
Operações de Garantia da Lei e da Ordem, codirected with Julia Murat, documentary feature

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LST
LAST
STOP
▶▶ TRIESTE

LAST STOP TRIESTE – edition 4 LABOUR OF LOVE

Here we are - for the 4th time, trying to bring to the limelight exceptional documentary films, topics that matter, authors that deserve special attention, those makers, beginners or experienced ones who invested so much time and energy to find a personal cinematic style or the most suitable narrative for a story to be told.

And indeed, many films that we'll see in the selection are labours of love involving a passionate, long relationship of five or six years, during which makers were filming their characters or just spending time with them in order to understand them better and go deeper into their story. Several films in this year's selection show an intriguing process, especially in the editing stage, in finding a proper, engaging cinematic approach to tell life stories that really matter or slices of reality that have a great significance for both the people involved and the recipients around the world who are going to watch the films.

We try to be instrumental in finding the best platform to promote the film, the suitable

festival to premiere, the engaging sales agent or broadcaster who will carry the film to the widest audience.

We are proudly presenting our selection for this year's 'LAST STOP TRIESTE' edition.

In collaboration with our steady partners: BDC Discoveries, Docu Rough Cut Boutique - SFF, Ex Oriente, Baltic Sea Forum, Zagreb Dox Pro and the WEMW forum Trieste, we got the biggest number of projects for selection so far. I would say, the strongest as well. This signals two positive developments: our Last Stop Trieste gets more known and appreciated but also and what is even more significant for the world of documentaries – the film makers are finding the strength and energy to progress in their work in spite of many funds closing down and broadcasters offering less favorable production conditions,. Therefore, we decided to give them extra support and chose instead of four or five projects, seven.

We welcome all film teams of the selected projects, we salute their tremendous talent, meticulous work, devotion and enthusiasm and wish them the best of luck!

Most of the authors are new names on

the documentary scene and we are very proud to have a chance to support their first feature length films. We also celebrate the presence of female makers in our selection, namely, 80 percent of the selected projects are directed or produced by women. We can proudly point out that the documentary practice does not suffer from the gender inequality problems like the world of fiction production.

Our invitations also went to a carefully selected group of film professionals, specially tailored for the needs of these particular projects. We welcome you warmly too! Come and join us in strengthening the chances of great films to be noticed and widely seen. Even if some of the films you might find unfinished and not ready to be launched, please be frank and generous in your comments and advise them how to improve their fine cuts and get the best out of the possible material they have.

Let's not forget: they are all LABOURS OF LOVE!

Rada Sesic

LST artistic director

LST TEAM



Rada Sestic



Fabrizio Grosoli



Alessandro Groppiero



Monica Goti



Niccolò Coscia

LST 2018 JURY



Esther Van Messel



Ryan Harrington



Sabine Bubeck-Paaz

Last Stop Trieste (LST) is a work in progress section for documentary projects that will potentially premiere by spring/summer 2018.

LST will present seven creative documentaries in advanced editing stage (fine cut) previously developed at one of the partner platforms *Ex-Oriente Film*, *BDC Discoveries by Balkan Documentary Center*, *Docu Rough Cut Boutique at Sarajevo Film Festival* or presented at the previous editions of *Baltic Sea Docs*, *ZagrebDox PRO* and *When East Meets West*.

The LST international jury composed by Sabine Bubeck-Paaz (ZDF/ARTE - Germany), Ryan Harrington (Hot Docs - Canada) and Esther Van Messel (First Hand Films - Switzerland) will deliver the **HBO Europe Award** and the **Flow Digital Cinema Award**.

100 ▲ 100 TRIPS AROUND THE SUN

102 ▲ BALTIC NEW WAVE

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108 ▲ HOME GAMES

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112 ▲ PAYING A VISIT TO FORTUNA

GENRE

Documentary

DIRECTOR / WRITER

Victor Cruz

PRODUCERS

Fito Pochat, Giovanni Pompili

BUDGET

€ 336.555

COUNTRIES

Argentina, Italy

COMPANY

16m films



Victor Cruz



Giovanni Pompili

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▲ SYNOPSIS

100 trips around the sun is a documentary about people from across the world who are 100 or older, and still have an exciting passion for life.

In Costa Rica, Panchita have just turned 109 year old, and hopes to receive the visit of two of her children: 93-year-old Pablo and and 88-year-old Calixto.

At 93 year old, Sarita don't hesitate to confess his love to Denis a young police officer. Pachito's daughter, fears that something could happen to her 98-year-old father, so she tries to forbid him to continue horse riding.

In Sardinia, Adolfo wishes a gift for his 93rd birthday: to fulfil the dream of flying a plane.

In Okinawa, Tomi of 93 can't get over the death of his first son. Her friend Haru, who has reached 98, urges her to return to the island grandmas pop band.

No matter how many trips around the sun they have turn, their dreams are still there, fulfilling their lives and inspiring us to pursue ours.

▲ DIRECTOR'S NOTES OF INTENTION

100 trips around the sun is a documentary full of drama, it has a strong cinematographic approach where the action moves the story forward, but the most important thing: it's a tender and sensitive film about feelings, people and family bonds. I'm passionate about people and their stories, that is why I understand documentary as a transforming encounter among the protagonists, the camera and my humble view of the world.



GENRE

Creative documentary

DIRECTORS / WRITERS

Audrius Stonys, Kristine Briede

PRODUCERS

Arunas Matelis, Uldis Cekulis,
Riho Vastrik

BUDGET

€ 336.757

COUNTRIES

Latvia, Lithuania, Estonia

COMPANY

Studio Nominum



Kristine Briede



Audrius Stonys



Arunas Matelis

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▲ SYNOPSIS

In the beginning of 60ties behind the Iron Wall a new generation of filmmakers in Latvia, Lithuania and Estonia challenged the Soviet dogma of propaganda newsreels and turned documentary filmmaking into a form of Art. They explored metaphor, promoted associative thinking, balanced facts and images in an earlier unseen and groundbreaking visual language - all that was and is called Poetic cinema.

Half a century later we try to build bridges of time and detect how the old masters were thinking and how they managed - in the midst of that vast Soviet Solaris Ocean - to put a Human in the focus and search for the answers to the Eternal questions - the ones that every generation has to answer anew...

This phenomenon continues to influence and inspire generations of filmmakers and their audiences in the whole world. The time is passing but we are still getting only *Ten minutes older.*

▲ DIRECTOR'S NOTES OF INTENTION

We are creating our original episodes based on our interpretation of the "messages" the old masters have left for us: Like about balancing between Heaven and Earth and thus searching for a human soul through cinema. About pulsation between a Fact and a Symbol necessary to make a film alive. About the Map of Ptolomy - Herz Frank's metaphorical guide to every documentary filmmaker who wants to go on discovering and creating.

This film contains silence, and it is filled with beauty of the frame, magic and details that one must look into, must stay with them; the details that create the unity of the film. In this film the frame does not need to finish in 4 seconds. Those seconds would contain years. The details, atmosphere, subtle gestures of composition that allow the viewer to understand there is a different world of cinema, not only the TV screen; there are different values.



GENRE

Feature Documentary, Drama,
Coming of age story

DIRECTORS / WRITERS

Mari Gulbiani

PRODUCER

Tekla Machavariani

BUDGET

€ 136.403

COUNTRIES

Georgia, Netherlands, France,
Germany

COMPANY

Nushi film



Tekla Machavariani

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SYNOPSIS

'Two girls are growing up in a valley where the outside world of radical Islamization tries to keep them down when they want to express themselves and explore the world. In a darkened classroom, the white cracked walls serve as a movie screen.

We are in a remote mountain village of Georgia. The light from the projector breaks the darkness: the kids' first cinematic experience is about to begin.

Among them are Iman and Eva, two Muslim girls for whom the experience becomes a turning point and inspires them to take the camera and start filming their daily lives.

The girls are growing up in a valley infested by radicalism, where most people are living in a constant fear of their relatives sacrificing their lives abroad in the name of God.

DIRECTOR'S NOTES OF INTENTION

Two Muslim girls and best friends in their teenage years risk being separated. They are tightly connected by their longing for their fathers, who have both gone abroad. In a region where love for life isn't acknowledged, the film will show the different paths chosen by the main protagonists Iman and Eva, under the control of their fathers' orders, as well as what girls try to discover through films while waiting for their fathers to return.

The story revolves around two teenage girls, but everyone can relate to it. Everything started when I visited the Georgian region Pankisi Valley as a cinema teacher in schools. The region was always associated with the news that is difficult to hear, especially these last years after Wahhabism spread more and more and includes many families.

To tell this story, we will be opening the doors of her pupils'/characters' houses little by little, in which they are constantly waiting for news about their relatives who have left for Syria.



EXEMPLARY BEHAVIOUR

GENRE

Author-driven documentary

DIRECTORS

Audrius Mickevicius, Nerijus Milerius

WRITERS

Audrius Mickevicius, Georgi Tenev

PRODUCERS

Rasa Miškinyte, Martichka Bozhilova,
Edoardo Fracchia

BUDGET

€ 218.919

COUNTRIES

Lithuania, Bulgaria, Italy

COMPANY

Era film



Nerijus Milerius



Rasa Miškinyte

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▲ SYNOPSIS

“Exemplary Behaviour” is a socially responsible film oriented to wide international audience. It is a feature-length creative documentary that seeks to create an emotionally and visually strong, thought-provoking cinematographic space that is meant to encourage tolerance. Today many Europeans still tend to lack tolerance towards other ethnicities, immigrants, prisoners, non-orthodox thinking, etc. In this film, a prisoner becomes a metaphor for “the other” and the main goal of the film is to encourage tolerance of “others”.

This documentary focuses on personal transformation of its main characters: life sentenced prisoners Rimantas Alekna and Rolandas Cerapokas represents murderers, who still have hope to return to society through exemplary behavior. A world-renowned contemporary French philosopher and a former prisoner Bernard Stiegler and a Franciscan monk, murderers’ chaplain Arunas Peškaitis represents society.

These are real and very powerful stories of four people, who have their personal experience with the prison and imprisonment.

▲ DIRECTOR’S NOTES OF INTENTION

A few years ago a man was killed in a small Lithuanian town. One of the murderers escaped punishment, while the second, who alone took the blame for the crime, after serving half of the sentence was released from prison for exemplary behaviour. Director Audrius Mickevicius, a younger brother of the killed man, went into socio-artistic research regarding what “exemplary behaviour” means when it applies to a murderer. During his research in the strictest prison in Lithuania, Mickevicius met the main characters of the documentary – Rimantas Alekna and Rolandas Cerapoka, who were sentenced for life, but were driven by the hope to change. Director Mickevicius himself experienced his own journey from anger to forgiveness; the journey that has been interrupted by his own disease and unexpected death. While taking an obligation to complete the film, we are eager to explore the ideas of personal suffering, forgiveness and social justice.



GENRE

Documentary

DIRECTOR / WRITER

Alisa Kovalenko

PRODUCER

Stéphane Siohan

BUDGET

€ 90.000

COUNTRIES

Ukraine, France, Poland

COMPANY

East Roads



Alisa Kovalenko



Stéphane Siohan

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▲ SYNOPSIS

«Home Games» is a broken fairytale depicting a crucial season in the life of Alina, a 20-year-old million dollars baby from Kiev, whose passion for football has a chance of saving her from poverty. Alina is now a professional player, but her mum dies, leaving behind Alina's beloved siblings, Renat and Regina, 6 and 7 years old. The young girl, barely out of adolescence, becomes a substitute mother. Life is a mess. Money lacks. The father of the kids disappears. Grandma is turning blind. The dysfunctional family lives in a cramped one-room apartment. Soon, Alina returns to football. But will she find the strength to save her family and find her personal redemption? Home Games is more than a film about girls who play football: it's a film about the lost childhood, about dreams and how to make them come true when the odds are stacked against you.

▲ DIRECTOR'S NOTES OF INTENTION

Today, in Ukraine, only 200 girls play professionally football in very harsh conditions. I know well this underground subculture as my own cousin played in the very last USSR women's national team. I was always fascinated by those women, strong on the field, especially I found out what they've been through in their lives. I decided to follow a girl, Alina, one of the best Ukrainian football players, who could have been my cousin, 25 years ago... Though, «Home Games» is not just a film about football, it's a film about offsides, when life starts to play tricks on you. It's a story about the identity construction of a young girl on the edge of adulthood, who is about to take her first adult decisions. The main conflict line of my hero, Alina, is universal: remain faithful to your family or emancipate yourself from an heritage of poverty.



MY UNKNOWN SOLDIER

GENRE

Documentary

DIRECTOR / WRITER

Anna Kryvenko

PRODUCERS

Michal Krácmer, Sergei Serpuhov,
Wanda Adamik Hrycová

BUDGET

€ 188.487

COUNTRIES

Czech Republic, Latvia, Slovakia

COMPANY

Analog Vision



Anna Kryvenko



Sergei Serpuhov

CONTACT DETAILS

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▲ SYNOPSIS

A documentary composed of archival footage from the 1968 occupation of Czechoslovakia by the Warsaw Pact armies, told from the perspective of the occupier – the titular unknown soldier.

When I was visiting my family in Ukraine, I discovered scrapbooks of old photos with a figure cut out of them with scissors. It took some time to uncover at least fragments of a story that my family tried to erase – story of my grand-uncle, who was a Soviet soldier who invaded Czechoslovakia in 1968. He couldn't bear the guilt and when he came back home to Ukraine, he committed suicide. His story could be the one of any young soldier who happened to stand on a tank in August 1968 in Czechoslovakia. I am asking how a person caught in the machinery of war and global powers becomes an occupier, and what it does to him.

▲ DIRECTOR'S NOTES OF INTENTION

The story of my grand-uncle forms the axis of My Unknown Soldier – a personal family story of a man who was 'an invader' in 1968, told with the distance of 50 years. And from this main storyline emerges a complex picture as it will be intertwined with other stories and perspectives. Through common themes and associations, I will tie his story to the recollections of other people who were present in the Soviet Union back then and their reactions to the events (both positive and negative) as well as people who committed suicide. Together it creates one polyphonic personal diary, telling the story of one and telling the story of the many. The never before seen footage from personal archives and amateur photography will be combined with period newsreels, contextualising the 'small' personal histories within the perspective of History.



GENRE

Documentary

DIRECTOR / WRITER

Mátyás Kálmán

PRODUCERS

Ágnes Horváth-Szabó,
Mátyás Kálmán

BUDGET

€ 115.000

COUNTRY

Hungary

COMPANY

Colloc Productions



Ágnes Horváth-Szabó



Mátyás Kálmán

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▲ SYNOPSIS

Anikó and Laci are a middle-aged couple living in a small town in Hungary. Before winning two-million euros in the lottery in 2013, their circumstances were miserable. Still, they managed stability.

Once hitting the jackpot, hand in hand, the couple dive into a life of which they feel is luxury. For the husband Laci this means the “privilege of not doing”, while for the wife Anikó this means the “power of doing”.

On their way to realizing material happiness, their relationship changes. The wife does not understand her husband’s behaviour, while the husband cannot accept his “new” wife. The personal story of the couple’s delight and unexpected difficulties are shown in this contemporary fable about finding happiness.

▲ DIRECTOR’S NOTES OF INTENTION

The film covers four years of the family’s life, the period after winning the lottery. As the silent and passive husband, Laci, and the loud and busy wife, Anikó, quickly take different directions after the miracle, we see the couple’s story in two parallel storylines. Although they rarely meet and spend time together, neither in physical nor in spiritual sense, these encounters are sometimes astonishingly honest and determining to their relationship.

Paying a Visit to Fortuna is a modern parable about elementary contradictions in human nature, where desires are juxtaposed with safety, and fidelity with self-realization. The characters must continuously adapt to previously unimaginable situations and they are forced to find out what really matters for them. The film’s focus is Anikó’s and Laci’s character development.



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First Cut Lab (FCL) is a programme designed for long feature fiction films in editing phase. Selected producer/director teams will receive tailor-made advice from a consulting editor and expert feedback from top international film professionals (creative

producers, festival programmers, sales agents, etc). The main goal is to foster the artistic potential of selected rough cuts and, at the same time, increase the sales, festival and circulation potential of completed films.

FCL TEAM



Alex Trailla



Benjamin Mirguet



Alessandro Groppiero



Matthieu Darras



Maartje Alders

FCL 2018 EXPERTS



Lorenzo Esposito



Jules Debrock



Natasa Damnjanovic



Amra Bakšić Camo



Pierre Menahem



Marcin Luczaj



Alexis Hoffmann



Marie-Pierre Vallé



Konstantina Stavrianou



Katrin Pors

118 ▲ CORE OF THE WORLD

120 ▲ SUMMER SURVIVORS

122 ▲ THE MUTE

GENRE

Drama

DIRECTOR / WRITER

Natalia Meschaninova

EDITOR

Daria Danilova

PRODUCERS

Natalia Drozd, Sergey Selyanov

BUDGET

€ 730.000

COUNTRIES

Russia, Lithuania

COMPANY

CTB Film Company



Natalia Drozd



Natalia Meschaninova

CONTACT DETAILS

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SYNOPSIS

Egor is a veterinarian on a rural farm which doubles as a hunting dog training center. He is a grown man, but deep inside he is a child who has been hurt and abandoned by everyone, including his own mother. All he wants is to care for the animals and to feel part of the close-knit family he works for. When animal rights activists invade this fragile microcosm, throwing off its delicate balance, Egor's world begins to crumble... Or so it seems.

DIRECTOR'S NOTES OF INTENTION

Core of the World is about a young man named Egor who could never forgive his mother, who was unable to grow up and get his act together, who could not cope with his fear, anger and resentment – until he meets a group of people, a family, who won't abandon him. This is a deeply important subject for me. A tainted past is not a verdict, nor is it a diagnosis. It's just a past, and you could try to shape the present that would give a person the opportunity to emerge from their dreadful quicksand.



SUMMER SURVIVORS

GENRE

Dramatic road movie

DIRECTOR / WRITER

Marija Kavtaradze

EDITOR

Domas Petronis

PRODUCERS

Marija Razgute,
Klementina Remeikaite

BUDGET

€ 325.000

COUNTRY

Lithuania

COMPANY

M-Films



Marija Kavtaradze



Marija Razgute

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▲ SYNOPSIS

“Summer Survivors” is a road movie, where a psychologist Indre is ordered to take two young patients - Paulius and Juste - to a psychiatric hospital in a seaside town. Indre is a psychology post graduate who has difficulties communicating people herself, Paulius suffers from bipolar disorder and his mood is shifting, Juste is being treated after a suicide attempt, but she refuses to admit she needs help. Travelling together makes them closer to each other, but will this help them to survive?

▲ DIRECTOR'S NOTES OF INTENTION

“Summer Survivors” is my debut feature film, which tackles mental health problems in a very delicate way. My characters are heroes who are fighting in a war when the battle field is their own mind. The journey of a psychologist and two patients from one hospital to another shows how essential it is for one to have a connection with other people. A connection that can lead you to a long and difficult process of healing or sometimes even save your life. With the great care I tried to portray the shifting moods of the characters all along the film, attempted to be honest and true with them while directing, so that the audience could grasp the way they feel. With this movie, I want to send my love to all the people, who understand what it's like to fight in this war – for those who do survive, and those who cannot.



THE MUTE

GENRE

Drama

DIRECTOR

Bartosz Konopka

WRITERS

Bartosz Konopka,
Przemysław Nowakowski, Anna Wydra

EDITOR

Andrzej Dabrowski

PRODUCER

Anna Wydra

BUDGET

€ 2.150.000

COUNTRIES

Poland, Belgium

COMPANY

Otter films



Andrzej Dabrowski



Anna Wydra



Bartosz Konopka

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SYNOPSIS

A tale of two knights – experienced Willi-brord and young, mysterious Unnamed, who set off to christen a small pagan village hidden deep in the mountains. Despite the differences in their worldviews and perspectives on religion, the two men become travel companions and create a somewhat father-son relationship. At the village, the pagans put the newcomers' beliefs to a test. Soon, love is confronted with hate, dialogue with violence, madness with rules and many will have to die.

DIRECTOR'S NOTES OF INTENTION

Today's Europe partially started with a single man carrying his cross through the wilderness. Ready to die every day. First missionaries brought faith, hope and love to the pagans, but also brought manipulation, violence and authority.

Two main protagonists create a perfect couple. Eager to fulfil their needs, support and fight for each other. Why does their love turn into hate? When does it go out of control? Why ideology and power blind us so quickly? Why official laws win over individual feelings? Why have we been letting it to happen for so many centuries? Will we ever stop? And last but not least: how would God answer these questions? Why is he mute? Why does everybody read his words and deeds differently?



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THIS IS IT



WEMW and Trieste Film Festival expand their initiatives targeting projects in post-production phase and launch a new section exclusively dedicated to long feature fiction films produced or co-produced by Italian producers. 6 Selected teams will have the chance to present their works to an exclusive panel of more than

40 international sales agents, festival programmers and buyers. The international jury including Rémi Bonhomme (Semaine de la Critique - France), Gabor Greiner (Films Boutique - Germany) and Iole Maria Giannattasio (DG Cinema MiBACT - Italy) will deliver the **LASER FILM Award**.

TEAM



Fabrizio Grosoli



Alessandro Gropplero



Monica Goti



Niccolò Coscia



Thanos Anastopoulos

JURY



Gabor Greiner



Iole Maria
Giannattasio



Rémi Bonhomme



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CITTÀ GIARDINO

GENRE

Drama

DIRECTOR

Marco Piccarreda

WRITERS

Marco Piccarreda, Gaia Formenti

PRODUCERS

Marco Piccarreda, Gaia Formenti
in collaboration with Elianto Film

BUDGET

€ 85.000

COUNTRY

Italy

COMPANY

Elianto Film



Gaia Formenti



Marco Piccarreda

CONTACT DETAILS

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SYNOPSIS

Sicilian hinterland, summer.

The Città Giardino Help Centre for Immigrants is a dilapidated building squeezed between the mountains and the factories.

Città Giardino is closing and the only guests are six kids between 14 and 18 years old.

They come from Africa, they went across the desert and the sea and now they are waiting for a permit, a visa, a transfer directive.

As a matter of fact, the lack of means and the slowness of Italian bureaucracy transform this temporary stay in an agony of hallucinated inactivity.

The days pass the same, through sleep, meals and endless immersion in their smartphones. Heat, frustration and boredom paralyse the boys, under the look of an elderly watchman in charge of their supervision.

Omar trains in his improvised gym, Jallow looks for refuge in his tablet, Jelimakan prays.

Only Sahid, a newcomer, seems determined to win the immobility: he is planning an escape.

DIRECTOR'S NOTES OF INTENTION

More and more frequently African boys, little more than children, choose to undertake the arduous journey that leads them into Europe.

Once in Italy they are separated from adults and collected in CPAs for many months.

There they sleep, eat pre-packaged meals and do nothing.

How could the mind of a teenager react to all this? He survived war, violence and poverty.

And now he find himself alone, stuck for months in a remote corner of a foreign island.

What is left of his thrust toward the future? Of his reckless courage? Of his own identity?

These questions guided us in staging a gaunt story focused on the description of a place and its hypnotic atmosphere. An isolated planet where the mobile phone is the only way to stay in touch with yourself, your dreams, your loved ones, your friends: the animated image of the world outside, ephemeral like a mirage.



Città Giardino

GENRE

Dramedy

DIRECTOR

Paolo Sassanelli

WRITERS

Francesco Apice, Chiara Balestrazzi,
Luca De Bei, Paolo Sassanelli

PRODUCERS

Tommaso Arrighi, Gudrun Edda
Thorhannesdottir

BUDGET

€ 1.000.000

COUNTRIES

Italy, Iceland

COMPANY

Mood film



Tommaso Arrighi



Paolo Sassanelli

CONTACT DETAILS

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SYNOPSIS

Two naive friends in their forties flee from a small town in Southern Italy and find themselves catapulted into Northern Europe. They will, for the first time, understand what feeling alive and happy means. Through a series of surprising adventures and with the help of a woman, they will overcome their fears and inhibitions, they will discover the joy of life, affection and even love, becoming part of a bizarre but also reassuring 'modern family' with this woman.

DIRECTOR'S NOTES OF INTENTION

This story is about something very close to my heart, something that has always moved me. It talks about people's fragility and how the balance created around a monotonous life that seemingly satisfies can be broken by a traumatic episode that changes everything.

There are people that lean over the parapet of their lives and look down to see those of others passing by. Certain of the small things around them, they believe that this is life. Resigned to staying glued to rocks like molluscs, they taste the salty water, the rhythm of the waves and are dependent on the tides. So, without wanting to sound poetic, it can happen that one of these mussels is accidentally separated from its rock by an unexpected event and the water currents take it. Maybe it would see more things in those few minutes than the entire population of mussels in the harbour could in a lifetime!



MENOCCHIO

GENRE

Drama

DIRECTOR

Alberto Fasulo

WRITERS

Alberto Fasulo, Enrico Vecchi

PRODUCERS

Nadia Trevisan, Nefertiti Film, Rai Cinema, Hai Hui Entertainment

BUDGET

€ 1.600.000

COUNTRIES

Italy, Romania

COMPANY

Nefertiti Film



Alberto Fasulo



Nadia Trevisan

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▲ SYNOPSIS

Menocchio, a charismatic miller, “guilty” of reading too much and talking openly about his ideas, decides to stand up for his ideas and face his own destiny against the Catholic Church during Inquisition period. Menocchio’s trial shakes the social, political and religious equilibrium of a community which has governed itself for centuries without external intrusions. Confession, once an act of consolation for suffering souls, becomes a means to inflict penal power and anyone suspecting anyone else for heresy, is forced to denounce it. Menocchio doesn’t give any names away but he can’t resist the temptation to measure himself as an equal against the Inquisitor. He expresses his deeply felt and astonishingly modern ideas concerning God, justice and love, risking a death sentence. He is forced to deny his ideas in front of friends, family, and the community full of rancor and disappointment for the consequences of his actions. In the carnival frame, the madness of all explodes with unforeseen and unpredictable consequences.

▲ DIRECTOR’S NOTES OF INTENTION

The parable of Menocchio is not that of a martyr burnt at the stake for his ideas, or at least not just that. His story is more complex and human. A heretic who decides to disown his ideas must deal not only with his own conscience, but also with the scorn that such an abjuration will generate in his community; especially if he has spent years preaching his own view of the world and swearing he would die to defend it.

I believe the direction should focus less on the historical setting than on simple human action.

None of my “non-actors” will learn any of the script by heart. I’m working with each and every one of them individually to help them relate strongly to the characters they will play.

I imagine, hear, see a film where the physicality of the bodies, set design and costumes are functional rather than scenographic, and that their purpose is to reveal the emotions of the characters.



GENRE

Drama

DIRECTOR

Mirko Locatelli

WRITERS

Mirko Locatelli, Giuditta Tarantelli

PRODUCER

Paolo Cavenaghi

BUDGET

€ 1.200.000

COUNTRIES

Italy, France

COMPANY

Stranifilm



Paolo Cavenaghi



Mirko Locatelli

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▲ SYNOPSIS

Isabelle is a sixty year old French astro-physicist, living in Italy.

Her son, Jerome, is about to be a father and lives far from her, he is cellist in the Montpellier orchestra, where he lives with his wife Julie.

For some time, Isabelle goes to the hospital to see an aging colleague, and she meets Davide, a twenty something who has to undergo prolonged in-patient treatment for injuries suffered in a hit-and-run road accident, in which his sister was killed.

Stars and people look alike: they are composed of the same elements, at times they hide something, they act abnormally or, looking at them up close, reveal unexpected details.

Isabelle and Davide will meet and, just like stars and planets, they will influence each other, attracting or repelling, each with their own characteristics, to differing degrees.

But Isabelle hides an unspeakable secret, that she shares only with her son Jerome: they are responsible for the tragedy that involved Davide's family and, despite living many miles away, Jerome comes to his mother more than once, influencing a system with an already precarious balance. Isabelle, Davide and Jerome, bound by fate and consumed with guilt, will look for a way to save themselves or for redemption.

▲ DIRECTOR'S NOTES OF INTENTION

A road accident and a the getaway car in the middle of the night: what happens if the culprits were a woman and her grown son, both with a social position and an acknowledged respectability?

With that first question the co-author and I started to develop the story, so that the mise-en-scene of pain, fear and guilt were confined in fixed frames, like on a stage, with nature as a silent witness.

Isabelle knows the chemistry of the universe, but she has to fight to preserve the order and the integrity of her family.

Time passing, the stages of life and the ages of the stars, the distance between human and heavenly bodies and between life and death, are the tracks to find the conflicts between Isabelle, her son Jerome and Davide, with the desires, responsibilities and secrets that they strive to hide.

Evoking the ambiances of Frédéric Bazille's paintings, the power of the bodies immersed in the blue of Henry Scott Tuke, punctuating the tale with the solemnity of Arvo Part's De Profundis, the conflict between the characters brings the game of life and the representation of the selfishness and hypocrisy of the bourgeois class on the stage at such a pace as to force them into free fall towards their own destinies.



GENRE

Drama

DIRECTOR

Gregor Božič

WRITERS

Gregor Božič, Marina Gumzi

PRODUCERS

Marina Gumzi, Nosorogi

CO-PRODUCERS

Igor Princic, Transmedia, RTV Slovenia

BUDGET

€ 984.000

COUNTRIES

Slovenia, Italy

COMPANY

Nosorogi



Gregor Božič



Marina Gumzi

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SYNOPSIS

Somewhere in a far-off region, in a forested valley between two countries, lived two old people, husband and wife. The old woman felled sick and died, and the old man, a stingy coffin maker found himself all alone in the world. Pondering the life he had lived, he meets Marta, a local chestnut seller, who desperately wants to leave the valley. A chance encounter gives rise to a dreamy parable on loneliness and the power of imagination.

DIRECTOR'S NOTES OF INTENTION

The main reason to have started working on this film is the singular world of local, regionally- specific fantasy - a sort of magical perception of the world, which has today almost entirely disappeared from most people's mental universes. Specific mental imagery and a deep connection with the land and nature was for me an inspiring ground for visualising our ancestors' inner lives. The past, the distance and the respect that I feel towards them offered me the possibility to direct the film playfully, almost as if it would be a fairy-tale. However, by turning the heads and hearts of long forgotten people around to be felt on film, I hope I will be able to point out the other side of their poverty, grief and pain, and so expose the human dignity – beauty and hope.



THE WORLD IS FLAT

GENRE

Drama

DIRECTOR / WRITER

Matteo Carrega Bertolini

PRODUCERS

Matteo Carrega Bertolini,
Paola Dall'Olio

COMPANY

Zid Films



Matteo Carrega
Bertolini



Paola Dall'Olio

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▲ SYNOPSIS

Jean is a young and rational businessman, he has a girlfriend who loves him, a new apartment, an old but faithful car and some good friends. Everything to live a happy and easy life? Not even close. Jean still has a score to settle.

▲ DIRECTOR'S NOTES OF INTENTION

«The World is Flat» is the story of young people trying to fit in a life they have to shape. It is a direct dialogue with my generation, an uncertain youth that is facing a drab world and that constantly needs to reinvent itself. In a flow of funny and tragic moments of everyday life, the film is a deep dive into a young man's intimate evolution seen through the glass of a friendship that evolves over time. How the passage of years transforms these characters and re-defines their dreams while they try to find their place in the world. Without taking a step back and with no intellectual posture, we felt the necessity to tell a story close to our intimate emotions. A story both personal and universal regarding what it means to be young nowadays, in a world without cardinal directions.



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Ilir Butka

ALBANIAN NATIONAL CENTER OF CINEMATOGRAPHY



Arben Lamri

The ANCC was created in 1997 and it's the main governmental national institution that finances, encourages and promotes Albania's film production.

The ANCC's goal is to foster and advance Albanian cinema, encouraging new visions and emerging voices. The ANCC actively encourages Albanian filmmakers in developing feature film projects by financially supporting international co-productions as a strategy to enhance distribution and reception of these films beyond our borders. The ANCC represents Albania in a number of international motion picture organizations such as Eurimages, SEE Cinema Network and the European Film Promotion.

From 2015 Albania is part of Creative Europe / Media Programme. Media Desk Albania offices are allocated within the premises of ANCC. The ANCC is also responsible for organizing pavilions and booths which promote Albanian cinema in international film festivals, such as Cannes and Berlin.

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Andamion Murataj

BALKAN FILM MARKET

BFM is a unique event standing on three main pillars: Education, Development and Collaboration. An elaborate set of panels targeting youth, gender, technology and coproduction with Europe, compiled with several networking events will open numerous windows of opportunities for Balkan filmmakers to get informed, promote and attract funding for their upcoming project as well as explore sales and distribution opportunities in a prime regional market.

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Dritan Huqj

ON FILM PRODUCTION

Filmography

- Feature
MY LAKE movie by Gjergj Xhuvani
"ZANA" movie by Antoneta Kastrati
"DISTANT ANGELS" movie by Gjergj Xhuvani
"Alarm für Cobra 11 - movie by Nico Zavelberg
"THE ALBANIAN" movie by Johannes Naber
- Documentary:
"How do I see my neighbour"
"Signs" (6 episodes x 45 min)
"The Humanist"
"Big Attacks" (6 episodes x 45 min)
"Rivers eyes", (8 episodes x 52 min)
"Alone" (8 episodes x 45 min)
"Albanian style" (10 episodes x 35 min)
"In Front of." - (20 episodes x 52 min)
- Short movie:
"Ardit" "The avenger's Family"
"Parallel Life" "The Good, the Bad and the Ugly" "The death of the grandfather Trifon",
"The first Day of the Job", "Beyond the Borders", "The Guests", "The Farewell Waltz",
"Horoscopes", "Hospital window", "Soldiers 4", "Two Friends", "Money", "Albania - Italy",
"Family Market" "Heat", "Lost Days", "A night of bright weather", "Children Jobs", "Bela",
"Sarina" "24 Hours" "Doors, doors"

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Dionis Papadhimitri

PAPADHIMITRI FILM PRODUCTION

Papadhimitri Production is a creative film production company. Located in Albania, Papadhimitri was founded in year 2008. But, despite this, the Papadhimitri family's story dates back to the year 1930. Back then it only specialized in photography, but with the years it developed and started a tradition not only in photography but also in film making which made the Papadhimitri brand in to what it is today. We produced features ,shorts, documentaries, Tv Series and also offers comprehensive booking of locations, local crews, facilities and equipment. Over the years we have worked with important clients around the world. We have successfully managed production with low budget, and we will find the perfect solution for your shooting plans in Albania. We act either as a co-producer or experienced production service supporting international and local producers with a complete set of services. Our team is specialized in international productions and provides exceptional services at all stage of production.

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Genc Permeti

SKA-NDAL PRODUCTIONS

SKA - NDAL Film Production is a dynamic Albanian feature film production company, launched at 2006. SKA - NDAL offers filmmakers assistance facilitation and expertise production in Albania.

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Florenc Papas

TUNNELFILM

Tunnelfilm is a new film production company founded in 2016 by filmmaker Florenc Papas.

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LiseLOT Verbrugge

AUTLOOK FILMSALES

Autlook Filmsales is a worldwide sales agent for powerful and acclaimed feature docs, auteur-driven, cinematic and or issue driven with strong international appeal.

Our recent lineup includes Of Fathers and Sons by Talal Derki, Over the Limit by Marta Prus, Time Trial by Finlay Pretsell and Bobbi Jene by Elvira Lind.

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Enrico Jakob

CINESTYRIA FILMCOMMISSION & FONDS

CINESTYRIA Film Commission and Fonds offers a one stop address for all filming and TV projects launched in Styria, with special emphasis on their possible exploitation internationally and the tourism value of the submitted projects.

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Sasha Wieser

EASTWEST FILMDISTRIBUTION

EastWest Filmdistribution GmbH is a feature film sales company which specialises in the promotion and sale of quality European and Independent feature films. EastWest was founded in November 2004 by Sasha Wieser and Steve Walsh who each have over thirty years experience across all aspects of international film production and distribution. We start to work on our films from all stages (developing, financing, production or finished film). With a strong global network of experienced film professionals EastWest has a passion for world cinema and a firm belief that the films we represent deserve and will find a worldwide audience.

Our recently acquired films are eg: KILLING GOD (Horror comedy, Spain, 2017) LARS AND THE BARON (Drama, Sweden, 2016), ON THE TRAIL OF MY FATHER (Drama, Italy, 2016).

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Sabine Gruber

FLAIRFILM

FlairFilm was founded in March 2017 in Vienna with the aim to create, develop and produce politically, ecologically and socially committed fictional, documentary and animation feature films with a certain flair.

FlairFilm combines long-term international experience in development, production and distribution with flair and fairness, which form the basis for FlairFilm's work and contribute to the special style of its productions: providing the mutual respect, attention, time and means to create films that move and matter.

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Ines Pedoth

ORF

ORF is the Public Broadcaster in Austria with ORF eins and ORF 2 as main channels and two digital special interest channels: ORFIll and ORF Sport+.

Programme Profile

ORF 2, Magazine Department. WELTjournal 30' and WELTjournal+ 45' are our weekly current affairs programs being 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 Europa
Acquisition only. Presales occasionally.

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Soon-Mi Peten

CREATIVE EUROPE MEDIA

Education, Audiovisual and Culture Executive Agency managing the implementation of Creative Europe MEDIA Programme of the European Union.

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Jules Debrock

FLOW POSTPRODUCTION



Paolo Finotto

Flow postproduction is your one stop boutique solution. Our talented and diverse pool of both operational and creative talent combined with cutting edge technology

make for exceptional and standout work that ignites the imagination.

We love telling great stories.
Let's put your ideas into motion.

What we do: colorgrading / visual effects / animation / motion graphics

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Nicolas George

LES FILMS DU CARRÉ

Les Films du Carré is a production company created by Nicolas George in November 2012. Based in Liège, the company mainly focuses on projects of feature films, TV series, documentaries and shorts. Les Films du Carré affirms the desire to produce film both exigent and mainstream, combining film genre and sensibility of auteur films.

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Thierry Detaille

VISIBLE FILM

Visible film gap-finances 6 to 10 projects and releases around 10 new completed films a year and focuses on one-off, feature length with TV reversion, contemporary society, human interest, geopolitics, current affairs, and history mini-series. Co-founder of EduDoc with Docs Online, Visible Film reaches European educational rights users. Though its participation to Agent Double prodco, Visible film enables tax shelter funding for post-production. Ventes-CBAWIP-Sales, sales unit of Wallonie Image Production, and Centre de l'Audiovisuel à Bruxelles, two associations dedicated to promoting creativity while conveying accessibility to TV, providing belgian docs with promotion and distribution.

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Philippe Van Meerbeeck

VRT

VRT (Vlaamse Radio & Televisie Omroep) is the Flemish speaking public broadcaster in Belgium.

VRT has two tv channels and 5 radiochannels with related web services.

It serves the general audience and specific audiences: kids, youngsters and people with an impairment.

VRT/Canvas has several documentary strands covering society, history, nature, science and authored documentaries.

VRT produces documentary in-house (25%), commissions or coproduces (25%) and acquires (50%).

VRT Sandbox is a start-up division dedicated on innovation thru collaboration with media- & edutech start up companies.

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Lejla Dedic

AL JAZEERA BALKANS

Al Jazeera Balkans started broadcasting in November 2011 and our main studio is in Sarajevo, located in BBI center, as the team lead by General Director Tarik Đodic.

Al Jazeera Balkans is offering a new and exciting perspective in the regional media landscape.

Program is broadcast in High Definition (HD), in XDCAM HD on 50Mbit/s. Al Jazeera Balkans is fully integrated in Al Jazeera Network, and that is allowing distribution of materials and documentary programs within the network. Al Jazeera Balkans will “give voice to untold stories, promote debate, and challenge established perceptions.” Al Jazeera Balkans is following Al Jazeera network Ethical code and report EVERY ANGLE / EVERY SIDE.

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Melina Alagic

ASSOCIATION OF FILMMAKERS IN BOSNIA AND HERZEGOVINA



Elma Tataragic

The Association of Filmmakers of Bosnia and Herzegovina is a professional association which gathers filmmakers, who are professionally engaged in filmmaking and was founded

in 1950. Today the Association is actively involved in developing and guiding the BiH film industry. In the past 20 years, our members have won the world's most prestigious film awards, while Association has significantly broadened its activities. It organizes the festival of BH. Film as a part of Sarajevo Film Festival every year since 2003 and issues annual catalogs of BiH cinema. The Association also issues Location Guide, and edits the only website dedicated to Bosnian cinema bhfilm.ba, promotes our cinema internationally, and since 2004 awards local filmmakers with the Ivica Matic Annual Award. In 2015 the Association has become a member of European Film Promotion and Film New Europe for Bosnia and Herzegovina.

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Damir Ibrahimovic

DEBLOKADA FILM PRODUCTION

The Association of Artists “Deblokada” was founded in 1997 by film director Jasmila Zbanic and producer Damir Ibrahimovic, with the aim to gather artists of various profiles from around the world and to open space for joint expression and release of creative potentials. With more than ten documentaries and short feature films shown at the most prestigious international festivals, five feature films selected in Competition Programme of A-list festivals (including the Berlinale’s winner full-length feature film “Grbavica”), and two films in their preproduction phases, “Deblokada” is one of the most successful production companies of Southeast Europe. In addition to production of films for cinema, “Deblokada” runs a programme of professional film workshops such as scriptwriting, acting and filmmaking workshops for children.

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Alem Babic

DOKUMENT SARAJEVO



Ines Tanovic

DOKUMENT is a production company from Sarajevo. So far, DOKUMENT has produced among other things omnibus SOME OTHER STORIES, which was produced as co-production between five ex-Yugoslav countries, Irish film board and Euroimages in 2010. The Film has been invited in more than 42 world festivals, short documentary A DAY ON THE DRINA was selected in Competition documentary programme of 17. Sarajevo film festival 2011. and won BIG STAMP at ZAGREBDOX 2012, also was selected in competition of many festivals.

- 2015 long feature film OUR EVERYDAY LIFE, which was produced as co-production between BiH, Croatia and Slovenia (DOKUMENT Sarajevo, STUDIO MAJ, Ljubljana, SPIRITUS MOVENS, Zagreb) and Euroimages. BiH representative for Oscar Award 2015, 45 festivals, 15 awards.
- 2016 received BiH funds for the production of feature film THE SON, Montenegro Film Fund in 2017 and MEDIA Development Fund. In 2017 we finished co-production of the Croatian feature film ALL ALONE by Bobo Jelcic.

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Tomislav Topic

MEDITERRANEAN FILM FESTIVAL

Mediterranean Film Festival is the oldest festival of documentary film in the region considering that only documentary films compete here and the largest part of the program is based on documentaries. Festival in Široki Brijeg is characteristic for a unique atmosphere – a mixture of relaxed fun, tourism, rhythm and films. Hence the Festival quickly became the favourite of film workers and audience.

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Rada Sesic

SARAJEVO FILM FESTIVAL



Elma Tataragic

The Sarajevo Film Festival is an international film festival focusing on the region of Southeast Europe. High quality programming, a strong industry segment, an educational and networking platform for young filmmakers, generates presence of the film industry professionals and media representatives alongside an audience of over 100,000 people. The main programme of the Sarajevo Film Festival, the Competition Programme, has become the most important meeting point of the East European Film representatives. The Sarajevo Film Festival competition highlights regional production. Next to the screenings of creative documentaries, SFF and BDC have opened a new platform for projects in a rough cut stage - Docu Rough Cut Boutique. 5 project teams work extensively with 5 + 2 tutors during 4 days, focusing on the quality of the material, trying to bring the project forward in its finishing creative process. Next edition SFF: 11-18 August 2017. see for more at www.sff.ba

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Amra Beksic Camo

SCCA/PRO.BA

SCCA/pro.ba, established in 1998, is the video, film and TV production. After establishing a strong basis in the production of artist videos and installations, pro.ba entered into film production with Aida Begic's short FIRST DEATH EXPERIENCE (Cannes Film Festival, Cinefondation, 2000). In the years to follow pro.ba continued with production of short and feature length fiction as well as documentary films. Our films have participated and won awards at festivals worldwide including Cannes FF, Berlinale, Venice FF, Rotterdam FF, Locarno FF, IDFA, Clermont-Ferrand Short FF, Goteborg FF, Sarajevo FF among others.

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Zoran Galic

VIZART FILM

Vizart Film was founded in 2003 in Bosnia and Herzegovina, a country that had only a decade earlier exited a brutal war. The country was economically devastated, but left rich in compelling stories just waiting to be told. It was our belief that, even though it did not seem financially prudent, independent film could flourish on such a potent source and it would be a powerful outlet for both artists and audiences. Therefore, we began networking among the film community, establishing co-productions and most importantly nurturing young and talented directors. Impoverished countries usually do not have large budgets for culture and BH is not an exception. However, rich and diverse cultural heritage along with strong contemporary tendencies always find a way to bring their stories on screen and we are proud to be part of that process. We have produced four feature length films, numerous documentaries and short fiction films which have won awards at national and international festivals.

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Nicholas Bernstein

CORISCO FILMES



Paulo Serpa

Corisco Filmes is the Brazilian Production Company behind the film THE VOICE OF GOD. Started several years ago by producer Nicholas Bernstein with a focus on improving screenplays through the use of established Hollywood screenwriter mentors similar to The Sundance Screenwriters Lab. Mr. Bernstein added Robert Avila as CFO. Mr. Avila has over 35 years of experience working as a consultant including many projects in Brazil and South America. Hamilton Fernandes, a respected Brazilian businessman with experience in the Audiovisual sector. Corisco has several projects in development including Mother's Helper, a comedy starring Sandy Lima of Sandy and Junior fame, a film about the renowned doctor from Recife, Vanessa van der Linden who discovered the connection between Zika and Microcephaly and a feature on the Brazilian National Ice Hockey team. Corisco is also developing a football show called Fora de Campo.

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Martichka Bozhilova

AGITPROP

AGITPROP is probably the most awarded Bulgarian film production company. AGITPROP has produced a number of films - creative documentaries and fiction films with a strong author's style, among which the multi-internationally awarded GEORGI AND THE BUTTERFLIES (IDFA winner), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes), CORRIDOR #8 (Berlinale), OMELETTE (Sundance). AGITPROP produced the first original Bulgarian content for HBO and National Geographic Channel. The company's latest films include LOVE & ENGINEERING (Tribeca NY, Visions de Reel; Karlovy Vary 2014), DAD MADE DIRTY MOVIES (sold to more than 30 territories), and THE BOY WHO WAS A KING (Toronto IFF). In 2016 AGITPROP was fully commissioned with production of a drama TV series. AGITPROP has co-produced with Germany, USA, Finland, Sweden, Switzerland, Italy, Greece, Romania, Croatia, UAE. Among AGITPROP's leading TV partners are: Channel 4, Sundance Channel, HBO, ARTE, PBS, YLE.

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Kamen Balkanski

BULGARIAN NATIONAL FILM CENTER



Jana Karaivanova

Bulgarian National Film Center is the Executive Agency of the Bulgarian Ministry of Culture that administrates the implementation of the Film Industry Act (FIA).

The main functions of the Agency are to finance film production, film managing, distribution and exhibition of films, to support the promotion of Bulgarian films in this country and abroad, to keep the register under the FIA, to stimulate the development of the film culture.

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Katya Trichkova

CONTRAST FILMS

CONTRAST FILMS is a production company, based in Sofia, Bulgaria. It was founded by the producer Katya Trichkova with the main purpose to support authors to make their films. The company is focused on the development and production of fiction and documentary films.

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Stanislav Donchev

DYNAMIC ARTS

Dynamic Arts activities encompass a wide range of audio-visual products: films for cinema and TV distribution, documentaries and television series, music videos, and advertising videos and films. Dynamic Arts has established itself as a trusted partner nationally and it is aiming to do so on an international level.

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Rossitsa Valkanova

KLAS FILM

KLAS Film is a Bulgarian film production company set in 1995 by R. Valkanova, former film director. KLAS has produced 9 fiction films (6 in co-production with Netherlands, Hungary, Germany, France, Sweden, Denmark, Romania); 4 documentaries and 2 shorts, 3 minority co-productions and 6 as line producer. It has long term stable partnerships with both directors and co-producers. The company aims at high quality of production and to sustain the importance of cinema as art. Most of the titles produced have become emblematic for Bulgarian cinema of the past 25 years, awarded at numerous festivals, some of the latest being the 2015 Silver Bear for best director (minority co-production Aferim! by Radu Jude) and 2016 Golden Leopard for Best Film for "Godless" by Ralitz Petrova (in co-production with Denmark and France).

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Ryan Harrington

HOT DOCS

Hot Docs is North America's largest documentary film festival, Forum, conference and market held annually in Toronto, Canada. Hot Docs offers a broad range year-round film funds, labs and mentorship to filmmakers around the globe.

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Rudy Buttignol

KNOWLEDGE NETWORK

British Columbia's Knowledge Network is a commercial-free, multi-platform public broadcaster. Through television and the web, Knowledge Network broadcasts a mix of arts and culture programs that explore the world from local, national and global perspectives.

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Andrei Tanasescu

TORONTO INTERNATIONAL FILM FESTIVAL

Toronto International Film Festival is the leading public film festival in the world, screening more than 300 films from 60+ countries every September. We're most famous for our passionate and discerning audience who by the hundreds of thousands fill our cinemas year after year. In 2015, we welcomed 480,000 attendees to the Festival. It is immensely successful both locally and internationally, as it has become a "must-attend" destination. Our programmers have earned a reputation for excellence, and a diverse array of films are shown: Hollywood galas, complete with red carpet glamour; the best in international cinema, the latest homegrown comedies... and everything in between. Our films are divided into programmes to help guide audience choices. Love horror flicks? Check out Midnight Madness! Feeling edgy? Try Vanguard. Are you a TV buff? Get into Primetime. A true cinephile? Discover Platform.

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Danijel Pek

ANTITALENT



Katarina Prpic

Antitalent is Croatian production company focused on film, TV and online content. We are telling stories in a unique way and developing creative relationship with writers and directors.

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Slobodanka Miskovic

ART-KINO

Art-kino operates as a platform for developing audio-visual activities in Rijeka and it has undertaken a role of the main promoter of film culture. Art-kino is much more than a place for screening and watching films – it is a place for discussion, education, communication and research of motion pictures, film reflection and reflection on film.

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Martina Petrovic

CED - MEDIA OFFICE CROATIA

The Creative Europe Desk - Media Office is a promotion and information office for the European Commission's sub-programme MEDIA, within the Creative Europe Programme, which offers a wide variety of funding for film and television, from training through development and distribution to markets, events and festivals. The Creative Europe Desk - MEDIA Office (ex MEDIA desk Croatia) is hosted by the Croatian Audiovisual Centre since September 2008. It offers advice and answers enquiries from Croatian film and TV professionals, explaining various funding strands and eligibility criteria, organizing various presentations/workshops, info days and lectures.

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Zvonimir Munivrana

CORVUS FILM

Corvus film has been established in 2004. with a single mission - creating film and television content of high artistic merit.

After producing numerous industry and commercial films, in 2008 Corvus film went on to create and produce a TV series entitled 'U stanici' – seven-episode sitcom that aired on local TV Z1. Upon airing, it was picked up by a national broadcast Nova TV, as a thirteen-episode sitcom.

In 2011, Corvus started production of the feature film 'Children of the Fall', directed by Goran Rukavina, starring Leon Lucev and Judita Frankovic. (featured at Warsaw film festival, Braunschweig film festival and Red Square screenings in Moscow)

Currently, Corvus film is developing two feature films – migrant inspired 'Heron Flies North' (selected to Sources2 workshop) and coming of age drama 'Planted', and a short film 'Finders (not) keepers'. Also, we are co-producing Albanian feature film 'Man of the House' by Andamion Murataj.

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Jadranka Hrگا

CROATIAN
AUDIOVISUAL
CENTRE

Daniel Rafealic



Tina Tislar

The Croatian Audiovisual Centre is the Government-backed strategic agency for the audiovisual sector in Croatia. It aims to stimulate a successful, vibrant audiovisual industry as well as to promote the widest possible enjoyment and understanding of audiovisual works throughout Croatia.

It was founded in 2008 as a result of the new Law on Audiovisual Ac-

tivities unanimously passed by the Croatian Parliament in July 2007. It is funded by the grant-in-aid from the Government and through contributions of all those using audiovisual works, such as broadcasters, digital, cable and satellite operators, Internet providers, telcoms, etc.

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Tena Gojic

DINARIDI FILM

Tena Gojic graduated in production at the Academy of Dramatic Art and comparative literature and philosophy from the Faculty of Humanities and Social Sciences in Zagreb. So far, she has produced short feature films and worked as a production manager on feature films and documentary TV series. She has participated in numerous workshops for the development and placement of audiovisual projects (EKran+, Midpoint, Breaking Ground, CineVision). She is a member of the Croatian Association of Film Workers and Croatian Producers Association.

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Miljenka Cogelja

HULAHOP

Hulahop Film and Art production is an independent film production company based in Zagreb, Croatia. Hulahop focuses on production of creative documentaries, shorts, documentary TV series, and also organizes the world festival of animated films – Animafest Zagreb, the second oldest film festival in the world that is completely dedicated to animation. In film production Hulahop works with innovative authors who are passionate about exploring their genre and theme and who love their characters.

In production and development: The DB Campaign (a hybrid feature length docufiction film about the biggest humanitarian action of World War II, helped by the Croatian Audiovisual Centre, EURIMAGES and MEDIA program, Slovenian Film Fund, EAVE and the City of Zagreb, 2017.) and Slumbering concrete – Unfinished Modernisations (second season of the TV documentary series on modernist architecture). Documentaries in development: Bogomolje, Lessons from my Father, The Wolf of The European Union.

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Maja Yukic

INTERFILM

We are Interfilm, a creative production company from Zagreb, Croatia. We started in the early 1990s, producing TV ads, music videos and short videos. Soon afterwards, our first big project came – the independent production of a feature-length movie. Since then, we have produced more than 30 feature-length films. We have also produced many documentaries, series and various television projects. We are proud recipients of numerous festival awards, both from Croatia and abroad. But our activities are not limited to production alone. We independently develop screenplays for feature films, documentaries and TV movies, and other television formats. We are open for collaboration and looking for new ideas and challenges. Contact us at interfilm@interfilm.hr and send us your screenplays, stories or treatments. Please remember to enclose your CV, synopsis and contact info (phone, address and e-mail address). If you send us physical copies of your screenplays, we reserve the right to keep them.

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Anika Juric Tilic

KINORAMA

Kinorama is a production company specialized for production of feature films, founded in Zagreb in 2003. Our permanent staff consists of six people, four of them producers. Kinorama has produced 21 feature-length films, some of which co-productions, number of shorts and three TV series. Kinorama's artistic team is composed of established authors and debutants alike. Special attention is given to the project development and projects are regularly presented at numerous international production markets and developed at film workshops.

Kinorama's latest titles are "Quit Staring at My Plate" by Hana Jusic (Venice Days 2016, 32 film awards, Croatian candidate for Academy Awards) and "The High Sun" by Dalibor Matanic (Cannes FF 2015 - Jury Prize winner; nomination LUX Prize, Croatian candidate for Academy Awards, 30 international and national awards).

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Igor A. Noi

MP FILM PRODUCTION



Vanja Stremac

MP Film Production is a production company providing service resources for companies who wish to shoot Film, TV and Commercials in Croatia, Slovenia, Bosnia and Herzegovina,

Macedonia, Montenegro and Serbia. Working with major international productions from all over Europe, USA, UK and Asia, we offer full bidding and production coordination, as well as full production services. Our dedication to make efficient shoot days resulted in working with companies such as MJZ, Radical Media, Rattling Stick, Knucklehead, Stink, Smuggler, BBC, Nimbus Film, Eccose, Fidelite, HBO and many others.

Our latest titles include McMafia by James Watkins, The Greatest Man by Mikkel Serup, Dede by Mariam Khatchvani, Sparrows by Runar Runarsson.

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Sinisa Juricic

NUKLEUS FILM

In the past 15 years, Nukleus became a regional production company whose films crossed borders and were shown at important festivals such as Cannes, Berlin and Sundance. In 2012 together with director Miha Knific we established Nukleus film Slovenia as our new outpost. In 2013 we also established Jaako dobra produkcija (JDP), as a company specialized for co-productions and production service. The intent was to have a co-production/production service house to fully use cash rebate in Croatia for international projects. We get continuous support from Croatian Audiovisual Centre (HAVC) and Slovenian Film Centre (FCS). We regularly take part in co-production forums and successfully arrange co-productions. Nukleus is a member/participant of the European Film Academy, ACE, EAVE, as well as a regular attendant of the coproduction and pitching forums. We attended training programs such as EAVE, Producers on the Move, ACE Producers Network, Producers Lab Toronto and Torino FilmLab.

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Tibor Keser

RESTART

Restart is a multifaceted organization focusing on production, education, distribution and exhibition of creative documentary films. Restart acts as a regional hub for discovering new talent. The company was founded in 2007 and is run by a younger generation of film and media experts. Our films were a part of most of the biggest festival venues in the world winning many awards.

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Bojan Kanjera

SEKVENCA

SEKVENCA is an award-winning production company based in Zagreb, Croatia. The focus of the company is to produce projects by upcoming authors with distinctive vision. SEKVENCA is best known for its successful short films: Picnic (2015), directed by Jure Pavlovic made an impressive festival run (100+ festivals) after its premiere at Berlinale – Berlin International Film Festival. It is the first Croatian majority produced film that won the European Film Award (EFA, best European short film 2015). The company has developed sustainable co-operation with national and local film funds (Croatian Audio-visual Center, Zagreb Cultural Office), national public broadcaster (HRT), regional funds (SEE Cinema Network) and distributors. In addition, Sekvenca has established contacts with key co-producing partners (Staragara Slovenia, Wakeup films, Bas Celik Serbia, Monokel Germany) with a view to foster international co-productions for upcoming projects.

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Darija Kulenovic Gudan

STUDIO DIM

2018 Aleks, director & script: Barbara Vekarić, feature film POSTPRODUCTION
2018 My Grandpa is an Alien, d: Dražen Žarković, Marina Andree Škop, feature film (transmedia project) for children - POSTPRODUCTION
2016 Housing Problem, doc TV series 8x45', director Silvana Mengušić, for Croatian Radiotelevision
2016 A Well Spent Afternoon, short fiction, director Martin Turk, Bela Film in coproduction with Studio Dim
2015 Let's Play a Story: The Ant and the Grasshopper, short animated film 7', director: Marina Andree Škop
2014 RECI. interactive TV Show for the teenagers 20x25', screened at Croatian Radiotelevision,
2014 SpaceLab, TV series for children 30x7' 2nd season, screened at Croatian Radiotelevision,
2014 The Cover Story, documentary 60', director Silvana Mendjusic
2013 In treatment, TV series 45x30', screened at Croatian Radiotelevision,

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Barbara Jukopila

U SVOM FILMU

Production company U SVOM FILMU is based in Zagreb, Croatia. It was founded by producer Barbara Jukopila with the aim to enable emerging Croatian filmmakers to launch their first cinematic vision. In 2015 producer Đina Jakir joins the company. The company's primary goal is to establish a recognizable platform for developing and producing highly personalized and high-quality films, from documentaries to fiction shorts and feature films and expose them beyond the national borders. Highly attention is paid to discovering and supporting emerging authors as well as to creating grounds for international collaborations and co-productions.

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Boris T. Matic

ZAGREB FILM FESTIVAL



Lana Ujdur

Zagreb Film Festival has from the very beginning been focused on promotion and presentation of film debuts and emerging filmmakers. The main (competition) section has thus far

seen former first-time directors, like Steve McQueen, Cristi Puiu, Radu Jude, Xavier Dolan, Andrei Zviagintsev, Taika Waititi, Jeff Nichols etc., while the national Checkers competition programme gathers and presents new up-and-comers on the Croatian film scene.

The Industry section, dedicated to educational and practical content, will host a series of workshops, talks, panels and other events intended for film professionals, emerging filmmakers and all those with an interest in different aspects of film production. Industry will also include the 7th edition of My First Script workshop, intended for filmmakers preparing a screenplay for their first feature.

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Nenad Puhovski

ZAGREBDOX

ZagrebDox is an international documentary film festival taking place in Zagreb every year, in late February / early March. Launched in 2005, the festival is intended to provide audiences and experts insight into the recent documentary films, stimulate national documentary production and boost international and regional cooperation in co-productions. ZagrebDox is a specialized festival that presents the best creative documentary films with an imaginary form and choice of topics that make it unique in Croatia and Europe.

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Petra Oplatkova

ARTCAM

Film Distribution ARTCAM was founded by Artermio Benki in 2000 with intention to bring a quality European art house cinema to Czech audiences. Since then ARTCAM distributed over 150 films: The White Ribbon, Persepolis, Post tenebras lux among many others. In 2012 ARTCAM entered in production, developing author driven projects of local directors. Since its foundation 20 years ago, Sirena Film produced over 25 films and TV productions and 800 commercial spots and music videos. Within the last 3 years, we have co-produced several major films including "A Royal Affair" (Academy Awards Shortlist, Silver Berlinale Bear), the largest Danish TV project ever - a historical drama television series "1864" (Miso Film), and a period drama "Marguerite" by Xavier Giannoli (Fidelite).

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Markéta Štinglová

CZECH TELEVISION

Czech Television is a public service broadcaster in the Czech Republic. Currently the Czech Television has been broadcasting 6 programs on 5 Channels. CT 1 is a broadly targeted, family-oriented channel with drama, entertainment, news, current affairs and lifestyle programming. CT 2 is a channel, with factual, documentaries, as well as acquisition drama. CT :D is a children's channel, without advertising. CT art is focusing on culture, music, theatre, art films and docs about art. CT 24 is a 24-hour news channel CT sport broadcasts world, European and Czech sports events.

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Rebecca De Pas

EX ORIENTE FILM

Ex Oriente Film is an international training programme for documentary professionals supporting the development and funding of creative documentary films from Central and Eastern Europe. The core of the Ex Oriente Film workshop is based on three week-long residential workshops held over 9 months. Each year we select up to 12 projects that receive assistance from a wide range of film experts, with each workshop focusing on a different segment of development. Our participants are given a tailored guidance in developing the subject, narrative and the visual style of their projects, making drafts of a financing and distribution strategy, and finding international partners.

The course culminates in the pitching sessions of projects at the East Doc Forum co-production meeting, featuring the final pitching in front of Europe's and North America's leading commissioning editors and independent producers, distributors, buyers and film fund representatives.

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Hanka Kastelíková

HBO EUROPE

HBO Europe currently provides basic and premium channels to fifteen countries: Hungary, the Czech Republic, Slovakia, Poland, Romania, Bulgaria, Moldova, Slovenia, Croatia, Serbia, Kosovo, Montenegro, Macedonia and Bosnia and Herzegovina and the Netherlands. HBO Europe offers five high quality movie channels (HBO, HBO2, HBO Comedy, Cinemax and Cinemax2); HBO Europe also offers the latest on demand services with HBO On Demand, the subscription video-on-demand service, and HBO GO, the broadband subscription service that gives the subscriber unparalleled flexibility and program choice.

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Jarmila Outratová

JI.HLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL

The Ji.hlava International Documentary Film Festival is the largest festival of creative documentary films in Central and Eastern Europe. It draws attention to documentaries notable for their innovative visual style and a deeper social reflection and confrontation.

Ji.hlava IDFF has also a rich Industry section, which includes the successful Emerging Producers programme focusing on the upcoming generation of talented European documentary film producers.

The festival is famous for its informal atmosphere, discussion character and full screening venues – over 40,000 viewers visited the festival last year's film screenings. The 22nd edition of Ji.hlava IDFF will take place on October 25-30, 2018, in the Czech Republic. Jarmila Outratová is the Head of Industry Office at Ji.hlava IDFF.

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Martin Horyna

KARLOVY VARY INTERNATIONAL FILM FESTIVAL



Hugo Rosak

Hosting its 53rd edition in 2018 and selling 140,000 tickets every year, the Karlovy Vary International Film Festival is the largest and most prestigious film event in Central and

Eastern Europe. Established in 1946, KVIFF is one of the oldest A-list film festivals (i.e., non-specialized festivals with a competition for feature-length films), a category it shares with the festivals in Cannes, Berlin, Venice, or San Sebastian. The Festival annually presents around 200 films in three competitions and numerous informative sidebars. With an extensive industry programme, it is considered the most important event in the whole region by both filmmakers and distributors, sales agents, and journalists.

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Barbara Struss

MIDPOINT

MIDPOINT is an international training and networking platform for script and project development for emerging film professionals – aimed at creative teams of writers, directors and producers from Central and Eastern Europe. MIDPOINT focuses on narrative film and TV projects and operates as a year-long center organizing a string of workshop programs.

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Francesco Montagner

NUTPRODUKCE

Nutprodukce is one of the leading Czech production companies. Its position is based on a wealth of experience ranging from documentaries, high end tv series to animated works, and an artistically diverse selection of the best art house Czech cinema. Nutprodukce's reputation stands for both professionalism and non-conformity, best exhibited in its works such as the miniseries *Burning Bush* (11 Czech lions, Czech Oscar candidate), *Graffiti* (Student Oscar nominee) or animated short *Pandas* (Cinfondation 3rd Prize, Cannes 2013). Characterized by its distinct artistic policy, the company constantly seeks original and innovative slate of audiovisual works from the central Europe. Nutprodukce has also become known for discovering and developing a long-term relationships with new directorial and screenwriting talent, having produced more than 6 first time features.

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Julie Zackova

UNIT AND SOFA

Unit+Sofa Local is the Unit+Sofa department catering for original projects and representing selected directors for the Czech market. The aim of this project is to transfer the international experience and high-end work Unit+Sofa has been providing since 2009 into the local market. We have been a co-production partner to a number of projects, most recently Alma Har'el's *"LoveTrue"*, which premiered at Tribeca and was awarded the Best Documentary Award at 2016 Karlovy Vary film festival. We are now in development process of a feature film *"Mountains in the Mist"* with writer Milada Masinova and director Agnieszka Smoczynska.

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Ove Rishøj Jensen

EDN

EDN provides documentary consulting and informs about possibilities for funding, financing, development, co-production, distribution and collaboration across borders. This is done via individual consultancy to members on documentary projects, activities like workshops, seminars and conferences as well as through the two indispensable resources *The EDN Financing Guide* and *The EDN Co-Production Guide*.

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Per Damgaard Hansen

MASTERPLAN PICTURES

Masterplan Pictures aim to produce high quality films with a strong artistic vision. The Copenhagen based company premiered its first short film Seven Boats at Toronto International Film Festival 2014 followed up by two other short films by new talented filmmakers. Masterplan Pictures premiered its first feature film Winter Brothers in main competition at Locarno Festival 2017 winning four awards before going to a number of internationally acclaimed film festivals.

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Eva Juel Hammerich

NEPENTHE FILM

Nepenthe Film, founded by producers Nina Lyng and Eva Juel Hammerich in 2005, is a creative Danish production company. Nepenthe Film mainly focuses on feature films, but also develops and produces short films, TV and drama series, we have a particular focus on adaptations, content for younger audiences and female driven projects. At Nepenthe Film we have production experience locally as well as internationally.

Our main focus is on the individual talent. We develop and produce projects in close collaboration and as an integrated part of the creative team. We work with established names, but we also emphasize the development of new and interesting talent. It is our responsibility to inspire the new generation as well as the established talents in our field and business. We want to work in an innovative environment that will nourish and challenge our intellect. We do not aspire to be traditional or conventional.

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Katrin Pors

SNOWGLOBE

Snowglobe is a film production company established in Copenhagen by producers Mikkel Jersin, Katrin Pors & Eva Jakobsen.

With its strong international roots, and particularly strong affiliation with Latin America, Snowglobe is a dynamic production company working with feature films across borders.

The producers' current slate include films by directors such as Amat Escalante, Ask Hasselbalch, Carlos Reygadas, Ciro Guerra, Jaime Rosales, Jeanette Nordahl, Joachim Trier, Jonas Arnby, Josefine Kirkeskov, Kasper Gaardsoe, Martin Skovbjerg, Omar Shargawi & Ralitza Petrova.

Snowglobe won the Silver Lion in the official competition in Venice for THE UNTAMED (LA REGIÓN SALVAJE) by Amat Escalante and the Golden Leopard in the official competition in Locarno for GODLESS.

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Lene Børglum

SPACE ROCKET NATION

Space Rocket is a Denmark-based independent production company dedicated to producing highly artistic, edgy, and counter-cultural feature films for an international audience. The company was founded in 2008 by producer Lene Børglum and director Nicolas Winding Refn and has between other things produced Refn's feature films ONLY GOD FORGIVES (Cannes Competition 2013) and THE NEON DEMON (Cannes Competition 2016).

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Silje Nikoline Gjimsdal

TRUSTNORDISK



Nicolai Korsgaard

TrustNordisk is one of the largest sales agents in Europe and the leading expert when it comes to Scandinavian feature films and TV-series worldwide.

We represent one of the most extensive catalogues in Europe, with films from both upcoming talent and highly acclaimed directors such as Lars von Trier, Susanne Bier, Thomas Vinterberg, Nicolaj Arcel, Harald Zwart, Hans Petter Moland, Roar Uthaug and Lukas Moodysson.

We put great pride in representing both festival darlings and big-budgeted films based on bestsellers from authors such as Jo Nesbø and Jussi Adler Olsen.

We collaborate with both large production companies as well as independent producers within all of Europe, functioning not only as a sales agent, but also as co-producers, creative partners and contribute with our know-how through business consulting on a large variety of high profile projects.

Welcome to our world of films!

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Riina Sildos

AMRION OÜ

AMRION was established in 2003 by Riina Sildos to produce high quality feature films and documentaries for local and international cinema and TV markets. Since then Amrion has produced five documentary films and ten feature films. The box office hits „Mat the Cat” (2005), „The Class” (2007) and „I Was Here” (Estonia-Finland, 2008). The “Class” is one of the most successful films ever to come out of Estonia, winning 25 awards from more than 70 festivals, having been sold to more than 90 countries and evolving into award-winning TV series. These films were followed by “The Poll Diaries” (2010, Germany-Austria-Estonia), “Hella W” (2011, Finland-Estonia) and “Une Estonienne a Paris” (2012, Estonia-France-Belgium). The latest productions include “Kertu. Love is Blind” (2013, Estonia), “I Won't Come Back” (2014, Russia-Belorussia-Estonia-Finland-Kazakhstan), “Seneca's Day” (2016, Lithuania-Latvia-Estonia) and psychological drama “Pretenders” (2016, Estonia-Lithuania-Latvia).

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Marge Liiske

BALTIC EVENT

Baltic Event is the largest international co-production market in North-Eastern Europe taking place within the Industry@Tallinn events during the Black Nights Film Festival in November. A total of 180 projects have been presented since its launch and over the years, they have enjoyed notable success at international film festivals and the box office. It also comprises a training program for scriptwriters, works in progress session, plus lectures and open discussion on hot topics in the audiovisual film industry.

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Eda Koppel

ESTONIAN FILM INSTITUTE



Edith Sepp

Estonian Film Institute (EFI) is a national foundation, financed mainly by the Ministry of Culture. EFI supports development, production and distribution of films, promotes Estonian films, film industry and film heritage, and establishes and develops international contacts.

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Giampietro Balia

TALLINN BLACK NIGHTS FILM FESTIVAL

Tallinn Black Nights Film Festival is a unique event recognized by FIAPF combining a feature film festival with the sub-festivals of animated films, student films and children/youth films. The festival aims to present Estonian audiences a comprehensive selection of world cinema in all its diversity with the emphasis on European films, providing a friendly atmosphere for interaction between the audience, Estonian filmmakers and their colleagues from abroad.

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Mark Lwoff

BUFO

Producers Misha Jaari (b. 1972) and Mark Lwoff (b. 1976) have both studied in Aalto University's Film Department in Finland. They have both participated in EAVE Producers Workshops and Producers on The Move. Misha has participated also in the ACE Network and Training Programme. Films produced by Misha and Mark have received international recognition and 34 Jussi Award nominations (Finnish equivalent to Oscars).

Founded in 2007 and led by producers Mark Lwoff and Misha Jaari, Helsinki based Bufo has produced a number of feature films such as Academy Award Winner Jörn Donner's films *Armi Alive!* (2015), Pirjo Honkasalo's *Concrete Night* (Finland's official entry for the Academy Awards and Golden Globes in 2014) and Zaida Bergroth's *The Good Son* (2011). Bufo's first TV series *Northern Mishaps* premiered in 2015. Furthermore, Bufo has been involved in a number of international co-productions. The latest co-production *The Other Side of Hope* by Aki Kaurismäki had its international premiere.

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Lasse Saarinen

FINNISH FILM FOUNDATION

Finnish Film Foundation is in charge of the public funding and promotion of the Finnish audiovisual production. Our annual budget is around 25 million euros and we also support co-productions.

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Ari Matikainen

KINOCOMPANY

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

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Liisa Karpio

NAPAFILMS

Napafilms produces fiction and documentaries in all possible forms: short, feature, web-series and interactive. The focus is on films that help to understand the different kind of phenomena and people in this world – and thus ourselves. We are experienced in international co-productions and actively looking for new collaborations. The company was established in 2009 by producer Liisa Karpio. Some of our latest films are: Boys Who Like Girls (2018) Grey Violet –Odd One Out (2017), Cheer Up (2015).

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Elli Toivoniemi

TUFFI FILMS OY

Films that dare to make that crazy jump
 Tuffi Films is an award-winning film production company based in Helsinki, Finland, founded in 2010. The company is formed of three producers (Elli Toivoniemi, Venla Hellstedt and Sanna Kultanen) and three writer/directors (Kirsikka Saari, Jenni Toivoniemi and Selma Vilhunen). The films of the company have enjoyed international success at the Academy Awards, and at festivals such as Sundance, Berlinale, Locarno, Visions du Réel and Clermont-Ferrand.

Tuffi Films develops feature films with a wide range of genres from contemporary drama to comedy, as well as versatile creative documentaries and cross media series for television. The company produces quality films and series on contemporary topics with a human touch, made to stand the test of time. Content with an international appeal that dares to make that crazy jump.

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Erkkko Lytinen

YLE - THE FINNISH BROADCASTING COMPANY

Yle - Finnish Broadcasting Company, service on three national channels, looking for creative documentary films for prime time slot on channel TV1.

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Francesca Feder

AETERNAM FILMS

French film production company based in Paris, France. It was founded in 2002 by Francesca Feder. Arnaud Louvet joined in 2007.

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Murielle Thierrin

ALDABRA FILMS

Aldabra Films provides solutions to videos and films productions at competitive prices for both shootings and photographic projects in French Guiana, Brazil, Surinam and French Caribbean. Based in Paris and Cayenne, Aldabra Films offers a variety of locations from cityscapes to landscapes such as jungle and beach... Our network and partners enable us to operate in Brazil, Columbia, Surinam and French Caribbean. Our experience allows us to anticipate problems and find effective solutions. Aldabra Films assists you in each step of your video, film, or photographic production for scouting the locations, casting and at every step of production. Our goal is to provide you with quality choices while giving you cost-effective solutions that will meet your specific needs.

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www.aldabrafilms.com



Francesco Gai Via

ANNECY CINÉMA ITALIEN

Annecy Cinéma Italien is the renowned festival devoted to Italian cinema that takes place every year at the end of September in the homonymous town in the south of France. Since 2017 the artistic director is Italian film critic and programmer Francesco Gai Via.

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Guillaume De Seille

ARIZONA PRODUCTIONS

Paris-based Arizona Productions is led by Guillaume de Seille to produce and coproduce art-house feature films mainly directed by non-French emerging talents; Bénédicte Thomas is handling domestic theatrical distribution for most of the films.

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Claire Launay

ARTE FRANCE CINEMA

Since its founding, Arte France Cinema has been involved in more than 600 films and has worked together with over 300 different directors representing more than 50 different nationalities. The subsidiary policy focuses on talent renewal, efforts to boost European and world cinema, and steps to revitalize French cinema. Roughly speaking, co-production may be broken down into three categories: one-third first features, one-third French films, and one-third international joint ventures.

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Cedomir Kolar

ASAP FILMS

Independent production company interested primarily in feature films of authors from all over the world.

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Alexis Hofmann

BAC FILMS

For over 30 years, BAC FILMS has been amongst France top independent distributors and has distributed over 500 films (9 of which have won the "Palme d'Or" in Cannes) BAC FILMS is active in : theatrical distribution, video publishing, VOD and TV sales, international co-production, international sales.

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Jasmina Sijercic

BOCALUPO FILMS

Bocalupo Films is a production company based in Paris. Our aim is to explore the diversity of the audiovisual field, producing either fiction or documentaries, but also video installations. Producer Jasmina Sijercic has a particular interest in developing projects as international co-productions.

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Catherine Le Clef

CAT&DOCS

CAT&Docs is a Paris based sales agent company set up by Catherine Le Clef. CAT&Docs is looking for pertinent and impertinent docs at any stage on topical questions and timeless subjects; docs that are carefully researched; docs that rigorously explore the subject matter, that are audacious, open to the diversity of the world and that have their place on the international scene; docs that question the world and propose new ways of looking at it. Docs that keep us from closing our eyes. Award winning documentaries such as: The Poetess, Cameraperson, Citizenfour, The Good Postman, Stranger in Paradise, Communion, La Chana, Let There Be Light, to name a few.

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Joséphine Vinet

CNC

The Centre national du cinéma et de l'image animée (CNC) is a public administrative organization.

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Anton Calleja

EURIMAGES

Eurimages is the co-production fund of the Council of Europe. Set up in 1989 as a Partial Agreement it currently has 38 Member States.

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Maria Bonsanti

EURODOC

EURODOC is a training program designed for documentary film producers who want to enhance the development stage of their projects on the international level, as well as for commissioning editors from the documentary departments of television stations and funding institutions.

EURODOC fosters the development of documentary film projects in a highly demanding and creative way.

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Cecilia Johnson-Ferguson

EWA NETWORK



Simona Nobile

EWA Network supports women through networking opportunities, training, research programmes and member benefits that encourage the professional development of women in the audiovisual sector and enables online and off-line knowledge sharing.



Alessia Sonaglioni

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Marco Urizzi

EYE ON FILMS

Developed in January 2011 by Wide with the support of the European Commission (Creative Europe MEDIA Program), Eye on Films is a label and a support platform dedicated to the promotion and circulation of first and second European films.

Thanks to the support from the European Commission and with our network of more than 153 film professionals (including 53 film festivals, 78 distributors and numerous exhibitors based in more than 50 countries), EoF guarantees the promotion, exhibition and commercialization of independent films worldwide.

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Christian Riffard

FROZEN FROGS

Webseries, documentaries and Movie feature producer, based in Paris and Germany

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Matthieu Taponier

INDEPENDENT

Born in 1982, Matthieu Taponier is a Franco-American script consultant, screenwriter and film editor. After studying Modern Literature in Paris, he completed a MFA in filmmaking at New York University's Tisch School of the Arts. He was trained as a story editor by the Torino-FilmLab Script&Pitch program in 2013 and has been tutoring since in workshops such as Next Step, Biennale College - Cinema, and Le Groupe Ouest's Cross-Chanel Film Lab. He collaborated both as a script consultant and film editor on *Son of Saul* by László Nemes (Cannes Film Festival 2015 Grand Prix, 2016 Oscar for Best Foreign Language Film).

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Nathalie Jeung

LE PACTE

Le Pacte is a Distribution, International sales and Co-production Company based in Paris. It has been founded in December 2007 by Jean Labadie, with a team of young experienced executives whose common goal is to develop an efficient, talent friendly tool dedicated to cinema from all over the world, in all its styles. The only criteria will be Enthusiasm, Quality and Passion.

Alongside cult hits by directors such as Nanni Moretti, Mathieu Kassovitz or Tran Anh Hung, Le Pacte also handles sales for more recent titles by famed French directors such as Alain Resnais (*LIFE OF RILEY*), Joachim Lafosse (*AFTER LOVE*), Guillaume Nicloux (*THE NUN, THE KIDNAPPING OF MICHEL HOUELLE-BECQ, VALLEY OF LOVE*), as well as other international festival hits such as Abderrahmane Sissako's *TIMBUKTU*, and Wim Wenders & Juliano Salgado's *THE SALT OF THE EARTH*.

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Anna Ciennik

LES ARCS EUROPEAN FILM FESTIVAL

European Film festival based in les Arcs, Bourg Saint Maurice, France.

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Laura Briand

LES FILMS D'ICI

Les Films d'Ici has expanded over the last thirty years and continue to realize its dreams for drama, documentaries, animation and now interactive projects across all production and distribution formats. We share a desire to create and shape an additional tool that puts artistic work at the heart of decisions and the film-making process.

Working alongside, Laura Briand, Frédéric Chéret, Richard Copans, Serge Lalou, Sébastien Onomo and Charlotte Uzu will strive to perpetuate, develop and pass on our approach by making several generations of producers partners in an adventure initiated by Richard Copans almost 30 years ago.

Selective filmography: Bon appetit: Gérard Depardieu's Europe by Stéphane Berghounioux - Fuocoammare"" by Gianfranco Rosi - Le Gang des Antillais by Jean-Claude Barny - Michael KohlhKohlhaas by Arnaud des Pallières - Orpheline by Arnaud des Pallières - Rainbow by Paolo and Vittorio Taviani - Ricordi? by Valerio Mieli - The Obama Years by Norma Percy"

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Laurent Danielou

LOCO FILMS

LOCO is a Paris-based world sales and production company created in 2015 by Laurent Danielou and Enrique Gonzalez Kuhn, cinema lovers and veterans in the European film industry who are joining forces in order to find and reveal the finest of independent filmmaking

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Lucas Le Postec

LUXBOX

A Paris-based company, Luxbox is dedicated to international sales and co-production of selected projects. With a complementary industry knowledge built on experience in production, distribution, acquisitions, sales and festivals programming, Fiorella Moretti and Hedi Zardi started with a solid film catalogue and a passionate pool of world cinema directors such as Lisandro Alonso, Bruno Dumont, Amat Escalante, Ole Giæver, Carlos Reygadas or Jonas Carpignano.

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Julie Bergeron

MARCHÉ DU FILM - FESTIVAL DE CANNES

The Marché du Film is the most important event in the industry and the leading meeting place for 10 000 film professionals, including 3 200 producers, 2 300 theatrical distributors, 1 500 sales agents and 790 festival programmers.

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Benjamin Mirguet

MÔMERADE

Mômerade is a Paris-based film company founded by Lucie Kalmar, producer and consultant, in 2005.

We care for cinematic works, long and short, meant for festivals and theatres, galleries or the world wide web. We dedicate ourselves to the films we love and help them be financed, shot, edited, heard, sold, shown and seen (not necessarily in this order).

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Ilann Girard

OLFFI

Oloff.com is the largest database about public funding, covering over 85 countries and 80 financing scheme for development, production and postproduction for film and television. Oloff .com which is free. Registered users have access to several useful tools to better search the database and compare funds. Oloff is supported by Creative Europe/Media program as well as several film funds. It is run by Ilann Girard and Joelle Levie. Oloff aims at becoming a fully integrated portal for film financing.

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Christine Reisen

PARISCIENCE

Christine, former senior commissioner at ARTE France, is currently the curator of the international science film festival PARISCIENCE and working as an independant consultant for international producers and organisations.

PARISCIENCE is a film festival which crosses science with cinema to shed light on the evolution of the various scientific disciplines and their impact on society, our condition as human beings and our place in the world.

Each year, the festival showcases the very best of French and international science-linked films. Many of the films had never been shown on French television or screens.

The festival runs for 6 days in early October and is held at the Muséum National d'Histoire Naturelle in Paris. It is organised by the Association Science & Télévision (AST), a collective of independent production companies working to promote science on film and television and developing relationships between the audiovisual sector, the scientific world and a large audience.

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Benjamin Illos

QUINZAINE DES RÉALISATEURS

Born in the aftermath of the 1968 events the Directors' Fortnight will celebrate it's 50th edition in 2018.

Striving to be eclectic and receptive to all forms of cinematic expressions, it's program pays attention to the annual production of fiction features and documentaries.

It encourages the emergence of independent fringe filmmaking, the contemporary popular genres, the expression of individual talents and original directorial voices.

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Rémi Bonhomme

SEMAINE DE LA CRITIQUE

Sidebar section of the Cannes Film Festival, la Semaine de la Critique has steadfastly remained true to its tradition of discovering new talents. Ever since it was conceived by the French Union of Film Critics in 1962, the objective of la Semaine de la Critique has been to showcase a selective programme of 10 short films as well as 10 first and second feature films by directors from all over the world. In the recent years, being a true discoverer of new talents helped La Semaine bringing to light and awarding films like Take Shelter by Jeff Nichols, The Lunchbox by Ritesh Batra, The Kindergartenteacher by Nadav Lapid, The Tribe by Myroslav Slaboshpytskiy, It Follows by David Robert Mitchell, Paulina by Santiago Mitre or Raw by Julia Ducournau. Since 2014, la Semaine de la Critique supports the filmmakers selected for its short films competition in the transition to feature film through its training-workshop Next Step organized in collaboration with the TorinoFilmLab.

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Pierre Menahem

STILL MOVING

Founded in 2015 by Pierre Menahem and Juliette Lepoutre, Still Moving is a Paris based production and international sales company dedicated to produce and represent challenging arthouse films across the world. Our credits include Julia Murat PENDULAR (2017 Berlinale Fipresci Winner), Ala Eddine Slim THE LAST OF US (Tunisia official entry to the Oscars, Lion of the Future Winner in Venice 2016), Tamer El Said IN THE LAST DAYS OF THE CITY (Cagliary Award Berlinale 2016). In production : Maya Da Rin THE FEVER (Brazil), Omar El Zohairy FEATHERS OF A FATHER (Egypt), and Ala Eddine Slim TAMLESS (Tunisia).

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www.stillmoving.fr



Carine Chichkowsky

SURVIVANCE

Survivance is a production/distribution company, created in 2010 by Guillaume Morel and Carine Chichkowsky. In choosing to name our company 'survivance' we wanted to evoke the way in which images can resurface, unexpected and reminiscent, appearing "despite everything".

With a dozen produced films which premiered at the Berlinale, Locarno, Rotterdam and key documentary festivals (Nyon, FID, Festival du Reel, CPH Dox...) Survivance was also the recipient of funding from CNC, Eurimages, Doha Film Institute, and the Hubert Bals Fund. Through its distribution activities Survivance introduced French audience to world filmmakers such as Koji Fukada, Kleber Mendonça Filho, Katsuya Tomita and Anocha Suwichakornpong. In its DVD publishing, Survivance showcases the great names of documentary and fiction cinema, releasing films by Apit-chatpong Weerasethakul, Harun Farocki, Hong Sang-Soo, Bob Conolly and Robin Anderson, but also young promising authors such as Alessandro Comodin and Koji Fukada.

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Delphine Besse

UDI - URBAN DISTRIBUTION INTERNATIONAL

UDI – URBAN DISTRIBUTION INTERNATIONAL presents international arthouse films by promising young filmmakers and renowned directors whose films distinguish themselves through innovation and originality. Since its creation in 2004 by Frédéric Corvez, UDI has always been driven by the same goal: bring quality cinema to the largest audience possible on every continents.

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Maja Milos

WIDE MANAGEMENT

Founded by Loïc Magneron, WIDE is a leading independent sales company currently representing more than 20 new feature films a year and a library of more than 500 fiction titles and 300 documentaries represented by the branch WIDE HOUSE.

In 2011, Eye On Films (EOF) was created, which is a label focused on promoting first feature films and highlights emerging authors through its unique global network of film professionals.

Our catalogue contains a variety of movies from internationally acclaimed directors (restored classics by Max Ophuls LOLA MONTES, J-L Godard VIVRE SA VIE among others) but also a selection of genre/horror and edgy dramas from around the world.

In 2015, WIDE launched its Distribution department, with the release of «BONTE DIVINE», a film by Vinko Bresan, which was a box-office success in Croatia and internationally distributed in more than 32 countries.

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Marie Pierre Valle

WILD BUNCH

Created in 2002, Wild Bunch is a leading independent film distribution company.

A major player in international sales, Wild Bunch is also active in France on theatrical distribution (Wild Bunch Distribution) and in video distribution (Wild Side Video). The company has developed a pan-European distribution network with direct distribution arms in Italy (BIM Distribuzione), in Germany (Wild Bunch Germany) and in Spain (Vertigo).

Wild Bunch has also positioned itself in the market of electronic distribution through its French VOD/SVOD platform FilmoTV.

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Cosima Finkbeiner

BETA CINEMA

World sales and co-financing company Beta Cinema has established itself as a "boutique-operation" for quality feature films that combine commercial viability with artistic integrity. Prime examples are Oscar winners and worldwide B.O. hits like THE LIVES OF OTHERS, IL DIVO, MONGOL and DOWNFALL.

Current highlights include the Emma Watson, Daniel Brühl, Michael Nyqvist thriller COLONIA, Sundance Grand Jury Prize winner SAND STORM and and 2017 Oscars contender THE KING'S CHOICE. The slate of upcoming titles is spearheaded by THE HAPPY PRINCE, written and directed by Rupert Everett with Rupert Everett, Colin Firth and Emily Watson, as well as WERK OHNE AUTOR, the new film by Oscar-winner Florian Henckel von Donnersmarck.

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Martina Haubrich

CALA FILMPRODUKTION

CALA Filmproduktion Berlin was established in 2016 and produces fiction and documentary films for cinema and series for the international market.

Set up by producer and managing partner Martina Haubrich she is supported by her experienced partners from different fields of the industry: Alexandre Geisselmann and Reno Koppe as distributors, writers and directors Angelina Maccarone and Barbara Albert as well as Austrian producer Michael Kitzberger.

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Ümit Uludag

CORSO FILM AND TELEVISIONPRODUCTION

Fascinating stories for Extraordinary Cinema.

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Kim Busch

DOK LEIPZIG



Leena Pasanen

Founded in 1955 DOK Leipzig is the oldest documentary festival in the world, but from its first edition on animated films were part of the programme which today extends into cross-

media art. This makes Leipzig unique in the international festival landscape as well as its strict attention to artistic quality.

The programme includes international competitions for long and short documentary and animated films as well as for animated documentary, for German documentaries and the Next Masters Competition. There are numerous special programmes like the regional focus, a rich historical retrospective, a homage to a master and many more.

Today, DOK Leipzig has grown into an international centre of competence for documentary and animated film that is active throughout the year.

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Marcel Maiga

FILMFESTIVAL COTTBUS

The FilmFestival Cottbus was first held in 1991 and is regarded as the most important festival of Eastern European Cinema worldwide. The city of Cottbus is located 120 km southeast of Berlin and is a gateway to the east, only a few miles away from the border to Poland in the bilingual (German/Sorbian) Lausitz region. Every year, filmmakers, producers and actors from Eastern and Central Europe meet in Cottbus. The film industry platform “connecting cottbus” plays an important role in bringing together filmmakers, producers and potential financiers. It even pushes some projects from the first idea to the actual film. FilmFestival Cottbus is a hallmark as a consumer and industry meeting alike. With a representative overview of the current film production of the entire Central and Eastern European region, it has developed continuously into the leading festival for East European Cinema. The FilmFestival Cottbus presents 18 awards, which are endowed with a total value of over € 75,000.

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Gabor Greiner

FILMS BOUTIQUE

Independent Berlin-based international sales company specialized in distribution of innovative feature films by filmmakers from all over the world. Only 10 to 15 new titles are added to our line-up per year as we are going back to basics: treat films as works of art and concentrate ourselves on a limited number of high profile titles. We are proud to serve our producers and distributors, who trust us in building up long lasting relationships and a reputation of new and confirmed talents.

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Andrea Wink

GOEAST-FESTIVAL

Every year in April, goEast transforms State Capital Wiesbaden into one of the most important international centres for Central and Eastern European cinema. Around 140 feature films, documentaries and short films, covering the seven sections of the festival, will be screened to appeal to both professional visitors and local cinema audiences alike over the seven festival days. With the East-West Talent Lab, goEast provides young filmmakers from the areas of direction and production with a valuable platform for networking and further education during the festival week in Wiesbaden. Here, tomorrow's pros are able to gain festival and co-production experience for the first time. The best pitch will be honoured with the goEast Development Award, which has been presented since 2014 and is endowed with prize money in the amount of 3,500 euros.

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Janine Jackowski

KOMPLIZEN FILM

Komplizen Film was founded in 2000 by Janine Jackowski and Maren Ade during their studies at the Munich Academy for Film and Television. Both serve as Komplizen Film's managing directors and are active as producers for the company. In 2010, they were joined by Jonas Dornbach as managing director and producer. Komplizen Film's primary focus is on developing arthouse feature films and international co-productions for the cinema as well as working to establish German directors on an international level.

We seek out projects that have a special regional and cultural character, projects that cross borders and encourage us to think beyond boundaries. We appreciate cinematic scripts and directors that exhibit a unique signature style. We believe in building long-term relationships with directors and production partners. In 2015, Komplizen Film was honoured with the Award for Outstanding Accomplishments in German Film by the DEFA Foundation.

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Alexander Ris

NEUE MEDIOPOLIS FILM

Neue Mediopolis Filmproduktion is a Leipzig based company with offices in Berlin and Bergen. Our main focus are international Co-productions for theatrical release, feature films as well as documentaries.

We are looking back to a range of successful and award winning productions (i.e. Golden Palm Cannes 2010, Special Jury Award Sundance 2013) and as follows:

2016 Albüm, Director: Mehmet Can Mertoglu, premiere: Cannes 2016

2015 One Floor Below, Director: Radu Muntean, premiere: Cannes 2015

2014 The Judgment, Director: Stephan Komandarev, premiere: Warsaw Filmfestival 2014, (all Bulgarian national film awards)

2014 Come to my Voice, Director: Hüseyin Karabey, (Berlinale, Generation competition)

2013, Circles, Feature Film, Director: Srđan Golubovic (31 main awards so far, Special Jury Price Sundance)

2012 Upside Down, Feature Film, Director: Bernd Sahling (Childrens Film, Berlinale Generation competition)

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Rickard Olsson

PICTURE TREE INTERNATIONAL

Picture Tree International GmbH is a world-sales & production company with headquarters in Berlin. The core business of the company is worldwide licensing of film rights and the coproduction of international feature films in an integrated business model.

Picture Tree International GmbH was founded in December 2012 and currently represents up to 12 theatrical feature films per year, ranging from mainstream to arthouse cross-over productions.

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Daniela Chlapikova

PLUTO FILM

Pluto Film is a world sales company specialized in distribution of exceptional feature films from around the globe and devoted to bringing feature films to the international market and worldwide audiences.

We promote high-quality fiction films from Germany and around the globe with a focus on arthouse and cross-over films as well as debut features by emerging talents.

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Diana Karklin

RISE AND SHINE WORLD SALES

Rise and Shine World Sales markets and sells outstanding documentary films to broadcasters and local distributors around the world. Founded in 2007, the company's Managing Director Stefan Kloos and his team Diana Karklin and Anja Dziersek take a selection of 12-16 new films per year plus a growing exquisite catalogue to the major markets and directly to broadcasters and other distribution channels. Strong storylines and style, universal topics, personal perspectives. Youth and pop culture. Current affairs, human rights issues, popular science, ecology, geopolitics. We do everything to see each film "rise and shine".

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Simone Baumann

SAXONIA ENTERTAINMENT

Saxonia Entertainment is one of Germany's leading producers of factual and factual entertainment programming with special expertise in the fields of international co-production, history programming, quality dramatic reconstruction and production in the former Soviet Union as well as Eastern Europe.

Simone Baumann is the head of the documentary department of Saxonia Entertainment.

For documentary and international co-production, contact: simone.baumann@saxonia-entertainment.de

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Martin Blaney

SCREEN INTERNATIONAL

Screen International is the international voice of the film business. From offices in London and LA and with correspondents around the world, it covers the global business of film development, finance, production and distribution. Screen is published as a daily web-based news service - www.screendaily.com -, a monthly magazine, and as daily editions at all of the world's major film events. Based in Munich and Berlin since 1988, Martin Blaney has been working in the European film industry as a journalist (for Screen International since 1990) and a moderator for panel discussions and pitching forums throughout Europe and beyond. He studied German and Russian at the University of Durham and received a doctorate from the University of Bath (UK) for a dissertation on the relationship between the film industry and television in West Germany from 1950 to 1985.

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Sabine Bubeck-Paaz

ZDF/ARTE



Meinolf Zurhorst

ARTE is a European public-service cultural television channel. Its originality lays in the fact that it targets audiences from different cultural backgrounds, in particular French and German. It is composed of three entities: the headquarters in Strasbourg and two Members responsible for programme production and delivery, which are ARTE France in Paris and ARTE Deutschland TV GmbH in Baden-Baden. ARTE's broadcasting experience over the past years has shown that its name stands not only for innovative television, but also for the fundamental values set out in its mission statement. Top-quality, topical evening schedules, documentaries, feature films, TV films, music, theatre, informative programmes and much more can be seen on ARTE, with the exceptions of talk shows and sports programmes. The different programmes invite you to discover other people, regions and ways of life, to experience culture in Europe and to better understand political and social developments in today's world.

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Ioanna Bolomyti

ARGONAUTS

Argonauts Productions SA, founded in 2003, is one of the leading audiovisual production companies, based in Athens. Our films, domestic and international productions, have seen the success of numerous awards, box office hits and presence at the major international film festivals. Argonauts focuses on meeting the needs of any project with optimum production value on screen. In the last 10 years the company has produced 16 feature films, co-produced international films and TV content. In addition, with a true knowledge of the country's locations, a vast network of skilled professionals, and expertise in legal, tax and all production related aspects in Greece, we deliver exceptional full package services at all stages of productions.

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Konstantina Stavrianou

GRAAL

Graal s.a. is a production and post-production facility in Greece. Currently in its 18th year of operation, the company is focused on cinema and its involvement in the cinematic process varies from the early stages of development to providing post-production services for short, feature films and documentaries. It has produced three feature films and three documentaries to date awarded in international festivals. In 2003, Graal entered international co-production and has continued with a wide selection of projects. It has a significant track record, with its films selected for Cannes, Venice, Berlinale and other international festivals. The company has co-produced 53 films to date and has a portfolio of approximately 385 titles. Since 2010, it has been the main sponsor of the Agora Film Market section of Thessaloniki IFF, offering a complete image post-production award.

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Vassilis Kosmopoulos

GREEK FILM CENTRE

Greek Film Centre (GFC), a public benefit non-profit legal entity supervised by the Hellenic Ministry of Culture and Sports, is the main institution that applies cinematographic policy in Greece.

The GFC consists of 4 Directorates:

- The Production and Development Directorate: responsible for the development and production funding programs, as well as for monitoring the projects till their completion.
- Hellas Film, the Distribution and Promotion Directorate: responsible for the promotion of Greek Cinema in international festivals and markets, and also for the support of Greek film productions and co-productions' distribution and exploitation.
- Hellenic Film Commission: responsible for promoting Greece as a film friendly country and attracting foreign audiovisual productions to shoot in Greece.
- The Financial and Administrative Directorate.

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Vicky Miha

HERETIC ASTERISK

Heretic Asterisk* is a one-stop consulting company for international producers. Launched in 2017, Heretic Asterisk* aims at using its creative networks and know-how to offer cost-efficient and custom-made solutions for projects and completed films, providing a 360 overview of the international market.

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Christina Liapi

HERETIC OUTREACH

Heretic Outreach is an international sales company that supports and encourages outstanding films and filmmakers to reach out to the world, by becoming a key partner for solid strategies in festivals, sales and alternative distribution models. The company focuses primarily on films that have been produced or co-produced by one of the countries in South Eastern Europe and plans to gradually expand its territory.

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Ioanna Davi

INDIGOVIEV

Indigo View is an award winning media production company based in Chania, Crete. With passion and creativity, we develop, produce and line produce innovative TV Series, Films, Documentaries and Commercials for Greek and Global clients. We have an unparalleled local knowledge of Crete, allowing us an extensive portfolio of actors and extras, supply of the latest film and video equipment, and access to hundreds of unique locations.

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Vasilis Chrysanthopoulos

PLAYS 2 PLACE PRODUCTIONS

PLAYS2PLACE is a cultural production company specialising in the implementation of cross-media and research projects and in the development and production of films, TV Series and theatre performances. The company's vision is to deliver original and compelling concepts and stories by taking creative risks, discovering new talents and exploiting the opportunities of radical and innovative means. PLAYS2PLACE was founded in 2008 in Athens by the cultural manager and social anthropologist Martha Bouziouri and the film producer Vasilis Chrysanthopoulos and has evolved into an innovative matrix of cutting edge professionals, attempting to apply its vision into four diverse but overlapping cultural sectors.

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Giannis Sotiropoulos

REAL EYES PRODUCTIONS

Real Eyes Productions is an Athens-based production company, created in 2015, by the film producer Giannis Sotiropoulos. It is dedicated to the development and production of feature and short films, as well as documentaries with a strong artistic view, addressing audiences worldwide. The company's most recent credits include the short film "Manodopera" by Loukianos Moshonas (Locarno Film Festival - Pardi di Domani 2016) and the feature film "USSAK" by Kyriakos Katzourakis, in coproduction with the Greek Film Center.

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Antigoni Rota

SQUARED SQUARE

Squared Square, is an urban nonprofit organization based in Piraeus. It is consisted of a group of young filmmakers who wish to be active in the political cinema and respond with direct shootings to the historical events taking place. Since 2009 we have produced plenty of awarded international short films and cultural spots (National Greek theater, Athens Biennale). Especially the Athens Biennale spot was censored from Greek National TV, prompting widespread support and heightened interest from the press and social media in Greece and abroad (ARTE). We aim to promote political art and active culture by creating modern audiovisual projects focusing on modern social matters. Most of our productions have participated in national and international festivals and have been awarded prestigious prizes and have been broadcasted by many TV stations around the world (ARTE, CNC, SBS, ERT, NIBC etc..) Especially the short film Casus Belli, Out of Frame, Washington, Yellow Fieber, have won m

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Elise Jalladeau

THESSALONIKI FILM FESTIVAL

The Thessaloniki International Film Festival is the top film festival of South Eastern Europe, the presentation platform for the year's Greek productions, and the primary and oldest festival in the Balkans for the creations of emerging film makers from all over the world. In 2005 Agora Thessaloniki's Film Market, was created and established a productive and unique form of helping and introducing professionals from South-Eastern and Central Europe, the Balkan region, the Mediterranean as well as the rest of the world to the invited industry professionals, consultants, tutors and potential collaborators. Its activities include the Film Market, the Agora Works in Progress and Crossroads Co-production Forum. The organization also hosts the Documentary Festival (March 2-11.3.2018).

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Maria Repousi

WHOLEWAVE

Wholewave is a young production company based in Athens, Greece. Created in 2014 and currently run by Maria Repousi, the company mainly develops and produces short films, features and documentaries by collaborating with a wide range of talented and creative professionals.

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Patricia D'Intino

GOOD KIDS

Good Kids is a Budapest-based boutique production company founded by Patricia D'Intino and photographer and commercial producer Leo Pinter focusing on upcoming directors and creative development as well as service production. Their proposed debut feature PINKLER was presented at the HNFF Incubator program aimed at first time directors and received best Pack and Pitch award during SFF 2017.

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Tibor Forizs

RTL HUNGARY

Major broadcaster from Hungary with an extensive expertise in acquisition, commission and production.

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Balázs Zachar

After several years of practicing in the legal field and public sector of the film industry I have started my producer career in 2017. The focus of my activity is setting up projects with a solid coproduction structure, seeking stories with a strong social and human dimension, that are marketable in the international scene.

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Heather Millard

COMPASS FILMS/ SPIER FILMS

Compass Films produces independent non-fiction and fiction content for cinema, television and online. Based in Reykjavik, Compass Films also provides production services throughout Iceland, as well as consultancy and financial services to international productions.

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Laufey Guðjónsdóttir

ICELANDIC FILM CENTRE

The Icelandic Film Centre plays a key role in the vibrant Icelandic film industry, through its financial support scheme, international promotion of the Icelandic cinema and other initiatives intended to further develop film making and film culture in Iceland.

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Marteinn Thorsson

TENDER LEE EHF

Marteinn Thorsson formed Tender Lee ehf in 2008 with the aim to develop and produce works for Thorsson to direct. In 2011, writer/producer Gudmundur Óskarsson joined the company as co-owner and since then we've expanded our slate to include collaborations with other directors and companies in Europe. In 2013 we produced our first feature, XL, which was directed by Thorsson and went on to win Best actor at Karlovy Vary International Film Festival and has since been invited to festivals worldwide and been sold to countries such as the US, France, UK, Canada and Iceland. We are members of the Association of Icelandic Film Producers. We currently have 5 projects in development, supported by various funding agencies and/or organisations (including EAVE, Creative Europe, Icelandic Film Centre and various markets):

- WILD SUMMER (Drama)
- RECURRENCE (supernatural "elevated" horror/thriller)
- PROTOS (science-fiction)
- ANGEL DUST (Drama)
- YOSOY (TV Series, Near-Fi, Drama, Nordic Noir)

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Giovanni Robbiano

4ROOMSFILMS

4 Rooms is a newborn film production company based in northern Italy. We are a team of dedicated and talented Cinema aficionados focusing on the creation of genre driven, heart warming, entertaining motion pictures for worldwide sales and distribution. Specialized in low-to-mid-budget fare, the company is developing original material with a solid understanding of what audiences enjoy. In spite of the fact that we are a brand new reality, we have just carried out two international co-productions and set up a sound relationship network of local stakeholders, enabling us to fully exploit the benefits of the Italian Tax Credit program: therefore we are also offering our company as a reliable partner for co-productions with Italy.

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Debora Desio

A_LAB SRLS

A_LAB is house production for audio&video. We work audio and video the same way, they are two different kinds to communicate. The two founders are expert in this two skill: they are a video producer and sound engineer. Pre production, production and post production. We work in network with Agenzia to find a perfect concept for Adv; with the best directors; but we love also to work with younger talents. For more info, please visit our web site www.a-lab.eu, you are welcome.

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Dorino Minigutti

AGHEROSE

Agherose is an independent production company located in Udine, Friuli Venezia Giulia. It has always been involved in social communication realising innovative projects with the aim of raising awareness and promoting health, in network with local governments and private firms. Agherose develops and produces creative documentaries in co-production with national and international companies and broadcasters and with the support of Italian and European film funds. The company is specialised in the production of documentaries regarding historical and current topics. All its products are characterised by strong creative spirit and social commitment and are especially focused on individual and collective memory and reutilisation of home movies. Among the works produced by Agherose it is worth mentioning "Parole Povere" by Francesca Archibugi and "Over the line" by Dorino Minigutti.

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Enrico Pacciani

ALKERMES

Founded in 2014 by Enrico Pacciani, Alkermes is a film production company based in Florence and in Rome. In addition to continuing our output of creative and hybrid documentaries, we are currently developing drama and animation features. Fueled by curiosity, our projects are driven by the determination to explore the world's complexities through unique characters, engaging stories and an ambitious cinematic approach.

We actively seek coproductions to support filmmakers through a collaborative process, with the aim of making films that have a strong development and financial structure.

Released documentaries: Irrawaddy Mon Amour (IDFA premiere 2015, sales by Taskovski), and Sky Arte prime time tv events Indro (2016) and Firenze 66 (2016).

Projects in development include hybrid documentaries on Italian soundtracks and on Chianti, the feature-length debut of award-winning stop-motion animation director Giovanni Maccelli, and an international film noir by the John Snellinberg collective.

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Valeria Cozzarini

ALTREFORME



Remigio Guadagnini



Andrea Trincardi

Since 2010, Altreforme develops projects and products in different fields, working with companies, publishers, artists, graphic designers and videomakers. Among the past projects: Cinema Grattacielo / Il nemico su tutti i fronti / La linea sottile / Segni particolari nessuno / I luoghi della poesia / Viaggi nella parola / Alfabeto possibile / Un'idea di pittura

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Ines Vasiljevic

ASCENT FILM

Is one of the most established Italian independent film production companies in Italy. Founded in 2003 by Andrea Paris, over the years it has produced a large number of short films, feature-length films and quality documentaries.

Ascent aims to be the "searchlight district" of the industry, the hub where younger generations can grow. The author is therefore at the heart of Ascent Film's editorial strategy, aware that the formats, languages, ideas, techniques, are undergoing constant renewal but can never be shorn from the creativity and sensitivity of the artist. Ascent Film is particularly interested in emerging authors.

SELECTED FILOGRAPHY

WHEREVER YOU ARE (in post production) by Bonifacio Angius

JUST LIKE MY SON (in post production) by Costanza Quatriglio, co-production with Caviar Film (Belgium) and Antitalent (Croatia) with the Eurimage support.

My daughter's first time first feature film by Riccardo Rossi, 2015. In coproduction with Rai cinema. Distributor Universal.

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Giordano Bianchi

BORDER STUDIO



Martina Marafatto



Paola Sponda

Border Studio is an independent film studio, located in Friuli Venezia Giulia, Italy. It was born in 2014 as the natural combination of the professional abilities of the three founding members. Giordano Bianchi, author, director and DOP, gathered a decennial experience in the audio-visual and documentary sector, always accompanied by his colleague Martina Marafatto, author, director and editor. Paola Sponda, with a long experience in the private cultural sector as administrator and producer, joined them on a second instance. Border Studio produces and co-produces mainly documentary films supported by national and European funds. They produce documentaries purchased by international broadcasters. They also cooperates with film festivals, international cultural events, training agencies and schools.

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Rosanna D'Aloisio

CAUCASO

Caucaso is a cooperative society that have been active since 2000 in research and in documentary filmmaking.

Among the various partnerships that Caucaso has created over the years we mention Rai Cinema, Rai Storia, Rai Radio 3, Rsi, Avrotros, Maxxi Museum of XXIst Century Art Rome, Mart di Rovereto, Scuderie del Quirinale.

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Carolina Mancini

CINEMA&VIDEO INTERNATIONAL

Trade magazine about cinema and audiovisual industry, distributed in the main European markets and festivals.

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Giovanna Nicolai

CINEMAUNDICI

In 1998 Luigi Musini and Roberto Cicutto joined director Ermanno Olmi, who is no longer in the executive board, in the film production company, Cinemaundici. They have co-produced Jacques Rivette's "Histoire de Marie et Julien", "Ne touchez pas la hache" and "36 Vues du Pic Saint Loup", Otar Ioselliani's "Lundi matin" and "Jardins en Automne", and Ermanno Olmi's "The Profession of Arms", "Singing Behind Screens" and "One Hundred Nails". In 2010 Cinemaundici produced Sergio Castellitto's film "Love & Slaps". In 2011 Luigi Musini became the sole owner of the company and in that same year Cinemaundici presented Ermanno Olmi's films "The Cardboard Village" at the Venice Film Festival. In 2012 Olivia Musini joined the company dedicating specific attention to the development of new projects. Cinemaundici is currently developing a number of feature films for theatrical release.

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Francesco Costabile

CONTRORA FILM



Alessandra Grilli

Founded in 2013 by Alessandra Grilli and Serena Sostegni, Controra Film develops and produces independent first and second feature films, with a special attention to social and

cultural contemporary issues. Among its productions the film "2night", directed by Ivan Silvestrini and premiered at Rome Film Festival 2016, >lice nella Città, "Via della Felicità", documentary directed by Martina Di Tommaso and premiered at Festival dei Popoli 2017, "Diorama", directed by Demetrio Giacomelli winner of the first prize at Turin Film Festival 2017.

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Sarah Bellinazzi

CREATIVE EUROPE DESK MEDIA ITALY



Silvia Sandrone

The Creative Europe Desk MEDIA Italy is the national information and promotion office of the MEDIA Sub-programme, which supports the European audiovisual industry. CED

MEDIA Italy consists of three offices (Rome, Turin and Bari) operating within Istituto Luce and Mibact. Our offices offer free advice and help filmmakers and all audiovisual industry professionals to apply to MEDIA's funding schemes and benefit from the support system. Besides offering information on the various MEDIA funding and networking opportunities, our offices host and attends event across Italy to promote the Programme.

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Simona Pelliccioli

DANDY PROJECTS

AUDIOVISUAL PRODUCTION COMPANY

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Luigi Chimienti

DISPÀRTE

Dispàrte is an independent production company founded by Alessandro Amato and Luigi Chimienti in 2015 in Rome. Our mission is to give voice to emerging talents, focusing on characters driven stories and international art-house co-productions.

We produced *Il Nostro Ultimo* (Our Last, Italy 2016), directed by Ludovico Di Martino, that was theatrically released in Italy and it was one of the most awarded and selected Italian movies of 2016 worldwide.

We collaborated on *Il Più Grande Sogno* (I Was A Dreamer, Italy 2016) directed by Michele Vannucci and produced by Kino Produzioni in collaboration with Upupa, Laser film and dispàrte, that premiered at ORIZZONTI at the Venice Festival 2016 and received the nomination for "Best Emerging Director" at David di Donatello 2017. The International Sales is TrueColors.

We also produced advertising and short moives selected and awarded worldwide. Currently we are developing a documentary and two feature, including *Hogar* by Maura Delpero.

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Alessandra Principini

DOCLAB

DocLab is one of the leading Italian production company for cinema and television, specialized in national and international coproduction of high quality documentaries.

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Marco Alessi

DUGONG FILMS

Dugong's specific strategy of finding talent, innovative projects and working in an international framework has proved extremely successful. Its productions have harvested a number of hits including: Stefano Savona's feature documentary 'Tahrir – Liberation Square', won the David di Donatello as best feature documentary; the Venice Film Festival Orizzonti Award with 'In Attesa dell'Avvento' a short film by Lavorato & D'Agostino. 'A Short History of Abandoned Scenes', short directed by the renowned artist Ra di Martino, is presented at Rotterdam FF, Tate Modern in London, Lima Museum of contemporary arts. The short film 'Requiem' by Valentina Carnelutti, winner of Turin Film Festival. The short film 'Stella Maris' by Giacomo Abbruzzese, winner of Canal Plus Award, in 2015 Clermont Ferrand competition and winner of the Golden Egg at the Kustendorf FF directed by Emir Kusturica. 'The Challenge' a documentary feature by Yuri Ancarani, winner of Jury Prize at Locarno Film Festival.

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Federico Minetti

EFFENDEFILM

Effendefilm is an independent production company ruled by Federico Minetti, selected in 2014 to represent Italy at Emerging Producers in Jihlava. In these years it has been produced several works such as: "Standing Army", "Chasing the wind" by F. Ticozzi - selected at Visions du Reel and at Full Frame - , "Moo ya" by the F. Ticozzi, Special Jury prize at Torino Film Festival and awarded as best doc. at the 27th Festival Cinema Africano, Johnny, selected at Premio Migrarti at Mostra del cinema di Venezia. About fiction in 2014, his short film, "Vis-tamare" was selected at Giffoni film fest.

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Pasqualino Suppa

EUFRASIA FILM

Eufrasia Film is an independent production founded in 2010 by Pasqualino Suppa. We focus on projects with an international scope and “glocal” aims related especially to highlight human being’s aspects in general. When we make storytelling we want to put on focus the human in the heart of narration in a broad sense. We are involved in research projects, and social communication and we strongly believe in the value of artisanal, (hand-crafted) work in every field. Humans first!

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Iris Martín Peralta

EXIT MEDIA



Federico Sartori

EXIT Media's contribution to international film community span over 9 years with experience in the arts and entertainment industry. The company, founded by Federico Sartori and Iris Martín-Peralta, is based in Rome and Barcelona. Its first project is an annual film festival of Spanish cinema in Italy. EXIT MEDIA is actually producing the length documentaries “Esplugas City: a Spaghetti Western Story” and “Rest in Peace Mr. Hopper” about Dannis Hopper’s The Last Movie in Perú. From 2012 EXIT media is a distribution company specialized in independent and quality movies. Its line-up includes the animation “Arrugas” (Wrinkles, 2011) by Ignacio Ferreras; “El estudiante” (The student, 2012) by Santiago Mitre, Locarno Special Jury Prize; EFA nominated documentary “Dancing With Maria” by Ivan Gergolet; and “Vir es fácil con los ojos cerrados” (Living is easy with eyes closed, 2013) by David Trueba, winner of 6 Goya Awards and selected to represent Spain in the Oscars.

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Sabrina Baracetti

FAR EAST FILM FESTIVAL

Born in 1999 after the success achieved in 1998 by the Hong Kong Film focus, Far East Film is about to reach its 20th edition in Udine (Italy) and still represents a unique opportunity to experience current trends in East Asian filmmaking. Every year, during its nine days of screenings, Far East Film offers the chance to watch the most successful recent Asian releases as well as staging important retrospectives. In the pleasant, informal and relaxing festival mood, the newest feature films from the Far East are presented along with tributes and focuses on specific directors. From last year FEF also hosts its new industry section called FOCUS ASIA, that brings together over 120 producers, investors, sales and buyers from Asia and Europe, and will include a Project Market for genre films in development and a series of Panels & Case Studies dedicated to the latest trends of European and Asian genre-cinema. Growing every year, the 19th Udine FEF was the world's largest showcase of Asian Popular Cinema: a total of 60.000 viewers and more than 1.200 accredited guests coming from 20 different countries, plus more than 140 VIPs (film directors, stars, producers and Asian film experts), 200 international/domestic journalists, buyers and representatives of International Film Festivals attended FEF 2017.

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Andrea Ciria

FIL ROUGE MEDIA

Fil Rouge Media started its activities in 2014 as independent player in theatrical distribution, in Italy and Italian speaking Switzerland, with special focus on international arthouse films, documentaries, music and books.

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Simone Gandolfo

FILM COMMISSION VALLÉE D'AOSTE



Alessandra Miletto

The Film Commission Vallée d'Aoste supports and develops the movie and audiovisual industry to promote the culture and the landscape of the Aosta Valley by supporting and assisting production companies interested in shooting in this unique Northern Italian region at the foothill of Mont Blanc. The objectives of the Film Commission Vallée d'Aoste additionally include the promotion and development of the professional, technical and artistic talents of the region, training, coordinating exhibitions in the movie domain and protecting and promoting the local audiovisual assets and patronage.

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Elisa Bordon

FVG AUDIOVISUAL FUND



Alessandro Gropplero

First experience in the Italian panorama, the aim of the Friuli Venezia Giulia Audiovisual Fund is to support the development of local film companies and promote the regional audiovisual works in national and international markets. The Fund operates in three main sectors: training, development and distribution. Along with



Paolo Vidali

the ordinary management of the fund, it has organized several events (When East Meets West, Ties that Bind, RE-ACT) aimed at creating platforms for cinema professionals from all around the world and developing the local audiovisual industry. The main purpose is to offer new training possibilities and set up new market places, where professionals can meet up, share experiences and start to collaborate.

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Guido Cassano

FVG FILM COMMISSION



Gianluca Novel

The FVG Film Commission was born in 2000, one of the first to be founded in Italy. Since then, we've been supporting hundreds of projects - films, documentaries, TV series, music videos and commercials. In 2003, we were the first to create a film fund. Since then, for more than 10 years, the FVG Film Fund has supported countless productions choosing to film in



Federico Pojlicci

our region. We have proven experience in dealing with film production administration and logistics issues. Given our thorough knowledge of a relatively small territory, we are able to handle the location scouting directly. A gallery of locations is available on our website, and you may request to access our database of more than 35.000 photos, a mapping so extensive we are able to send photos in advance to scheduling your surveys, saving time and money and helping us establish your needs.

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Enrica Capra

GRAFFITIDOC

Founded in 2004 in Torino, Graffiti Doc is a production company that since its origin has committed itself to the production of audiovisual works with an international scope. For more than ten years, Graffiti Doc has concentrated on the production of prime time feature-length documentaries for ARTE and other European public channels on relevant contemporary subjects. Among them, 'Dust. The Great Asbestos Trial' (2011) was recipient of several awards at festivals worldwide; 'The Toxic Burden' and 'Europe for Sale' (2014), also awarded, were sold to more than 20 countries. More recently, with its new branch Graffiti Film, the company has focused on films for theatrical release. 'Thy Father's Chair', which premiered at IDFA 2015 in main competition, was screened in over 30 among the main international festivals, included True/False, DOC NYC, Thessaloniki, DocAviv, and DocuDays UA, where it got the main award. 'Another Me' (2016) opened the 57 Festival dei Popoli, where it won the Audience

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Maria Teresa Punzi

HYPHAE



Nicole Leghissa

Hyphae's projects have have been shot all around the world, focussing on such diverse themes as portraits of internationally recognized scientists to Arab women in their wedding

preparations and ceremonies. Hyphae has co-produced the Arte feature-length documentary THE CITY OF WOMAN – TODAY and developed the Arte-series EUTOPIA, creating visually fascinating character driven city portraits of Tallinn and Krakow.

Since five years Hyphae produce short documentaries and videos to promote international scientific activities of the UNESCO agencies TWAS and OWSD.

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Linda Beath

IDEAL FILMWORKS ITALIA

Idealfilmworks acts as an Executive Producer, primarily responsible for raising financing for feature films, feature documentaries, animated features and TV series. It also facilitates Strategic Planning workshops for production companies and consults on government policy and programmes relating to project funding.

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Erika Rossi

INCADENZA FILM

Incadenza Film is an independent production company based in Trieste, aimed to the realization of creative documentary films for the international market.

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Carlotta Calori

INDIGO FILM

Established in Rome in '94, Indigo Film produces films, documentaries and series. Founding partners are Nicola Giuliano, Carlotta Calori, Francesca Cima, having significant experience in international co-productions. Main filmography includes all of Paolo Sorrentino's films such as Youth (EFA - Best Picture/Director), The Great Beauty (BAFTA, Golden Globe, Oscar as Best Foreign Film), This Must be the Place, Il Divo (Cannes Film Festival-Jury Prize). Amongst the recent productions: Lucky (Sergio Castellitto), Sicilian Ghost Story (F.Grassadonia, A.Piazza), The Invisible Boy (Gabriele Salvatores), The Wait (Piero Messina), Me, Myself and Her (Maria Sole Tognazzi), One Kiss (Ivan Cotroneo), Slam (Andrea Molaioli) based on N.Hornby's novel, The Double Hour (G.Capotondi), The Human Cargo (D.Vicari), Slow Food Story (Stefano Sardo), the series An Imperfect Mum, the comedy Welcome Mr President! 2018 slate includes The Invisible Boy's sequel, Capri-Batterie by M. Martone and Them by Sorrentino.

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Clizia Di Blasio

INHOUSE

InHouse is a “Digital Cinema Boutique” based in Rome that has been providing digital post-production services since 2013 when a qualified group of professionals in various fields got together to set up a structure committed to delivering an innovative offer in the audiovisual sector.

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Marco Valerio Fusco

INTRAMOVIES

Intramovies is an independent sales company established over forty years ago with the intent to be the helping arm for creative producers and new directors.

During all this time it has remained mainly and foremost an international distributor of quality movies from all over the world, particularly focused on first and second features directed by talent directors.

Every year the company's line-up is chosen among movies of high standard production value that get their highlights at major international festivals.

Intramovies also boasts a wide catalogue that includes some of the most prestigious Italian classics directed by acclaimed authors like Fellini, Antonioni, Visconti, Argento, Pasolini, De Sica and many others.

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Jacopo Chessa

ITALIAN SHORT FILM CENTER / CENTRO NAZIONALE DEL CORTOMETRAGGIO

Italian short films promotion agency. Organizer of Torino Short Film Market.

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Jacopo Wassermann

JACOPO WASSERMANN

Jacopo Wassermann is a writer/director whose shorts have screened in Turin, Lisbon, Los Angeles, Beijing, Kolkata, among other venues. He assisted Thomas Vinterberg during the writing for his Danish-comeback *A Man Comes Home*. He worked for production company Ukbar Filmes in Lisbon and did production assistance for a number of short and feature film productions, including Terry Gilliam's upcoming *The Man Who Killed Don Quixote*. He was a jury member for Venice Days Awards 2015.

He harbors an undying love for Michael Mann's films and stories with high stakes.

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Francesca Lixi

KINÉ

Kiné is focused on making arthouse documentaries and productions for cinema, TV and digital platforms. In 2012 *Anita* by L. Magi was in competition at Torino Film Festival and DocLisboa. In 2013 *The Train to Moscow* by F. Ferrone and M. Manzolini was in competition at TFF and Karlovy Vary Film Festival and was distributed by Istituto Luce Cinecittà. In the same year *Holidays by the Sea* by E. Cavazzoni was in competition at Festival Internazionale del Film di Roma. In 2014 *A Noble Revolution* by S. Cangelosi was in competition at TFF and distributed by Cineteca di Bologna. In 2015 *The Magic Legacy* by L. Cini was in competition at Festival dei Popoli. In 2016 *The Magic Legacy* won a Special Mention at Bellaria Film Festival. In 2016 *Circle* by V. Monti produced with Rai Cinema, was presented at Filmmaker Festival. In 2017 *The Prince of Ostia Bronx* by R. Passerini was in competition at Biografilm Festival and won three prizes: LifeTales Award Italia, Audience Award Italia and Follower Award.

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Laura Pellicciani

KINEOFILM

Kineofilm is an independent Italian production house focused on socially and culturally committed feature films.

In particular, it strives for a more democratic communication and perceives its research in the cinema language. Our projects are built in an international framework, believing art is the most universal language.

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Giovanni Pompili

KINO PRODUZIONI

Kino produzioni's main goals are to research and develop a new cinema point of view strongly linked with reality. Kino is working to develop a new generation of emerging talents often co-producing with international companies.

In 2016 Kino presented IL PIÙ GRANDE SOGNO, debut film by Michele Vannucci in Orizzonti Competition at Venice, VALPARAISO by Carlo Sironi awarded of Prize Video und Surtitlung at Pardi di Domani at Locarno and THE SILENCE by Farnoosh Samadi and Ali Asgari premiered in the Short Film Competition in Cannes. In the same year Kino set up the social film literacy project "TOR SAPIENZA FILM LAB" engaging teenagers in the outskirts of Rome: the result is ALMOST HEROES by Giovanni Piperno, a short film that won the NASTRO D'ARGENTO award. The lab was part of the developing process of the feature film WE ARE THE WINNERS coproduced with Matteo Garrone's Archimede and selected at MIA coproduction Market 2107.

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Alessandro Borrelli

LA SARRAZ PICTURES

La Sarraz Pictures since 2004 produces feature films, creative documentaries, animation and webplatforms /games for theatrical and tv release. La Sarraz Pictures like to work in coproduction with EU and non EU countries.

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Giulia Esposito

LAB 80 FILM

Lab 80 film was founded in 1976 as a distribution company for independent films.

Since then, the company brought to the Italian market films by authors like Wenders, Fassbinder and Herzog, today reference points in film culture. Lab 80 dedicated itself to the rediscovery of great films of the past, distributing films by Imamura, Dreyer, Bresson, Tarkovskij, Lubisch and Wilder. Over the years many films of artistic and cultural value have been acquired, which did not find space in commercial distribution.

In the last two years we decided to invest significantly to improve our presence, increasing the catalogue. Beside other titles, fiction and documentaries, we focused on productions from countries that are barely present in Italian market, and titles by young directors at their first or second film. Lab 80 film works on three main branches: restored classics distribution, documentaries and little productions with great cinematic and artistic relevance.

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Giancarlo Chetta

LASER FILM



Andrea Di Nardo

Passion, dedication, quality, and competitiveness are the criteria that have driven Laser S. Film in the cinema market and have made the company a solid point of reference for

national and international majors since 2001. "Ours is a dynamic and expanding company", says Managing Director Andrea Di Nardo, "that keeps its finger on the pulse of new technologies in order to provide our clients with the best audio and video post-production services. We're the only European facility with two screening rooms with Meyer Sound EXP Dolby Atmos sound systems and 4K and 3D projectors."

Creativity, precision, and promptness are the characteristics that define Laser Film, multi-award winning professionals with proven experience worldwide. The perfect mix between technology and know-how make Laser Film the place where your television and cinema projects can become unparalleled, top-notch creations.

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Cinzia Masòtina

LO SCRITTOIO

Lo Scrittoio is a company focused on independent cinema offering different services: promotion, conventional and unconventional distribution, communication and press office.

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Adriano Bassi

LUME



Lara Calligaro

Lume is a production company based in Turin. During the past decades Lume's team has built solid and productive relationship with Italian Film Commissions, the Regional Governments and all bureaucratic systems. The results is a perfect understanding of the Italian film fund and tax credit system and more importantly, how best to apply them.



Paolo Giacomo Marino

Lume provides also executive productions to projects with budget ranging from a few thousand to millions of euros – TV Series and Feature Films, Commercials, Corporate Videos, Still Photo Shoots, Reality TV and Game Shows, Web-Based Programming and more. Lume works with national and international feature films and commercial production companies, photographers and producers. Lume is a new challenge for a team that comes from a long experience.

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Maximilien Dejoie

M&N

M&N was born in 1997 and in our twenty years of activity we produced over 350 commercial productions such as TV documentaries and reportages, which were broadcasted on major TV channels all over Europe. An experience which allows us to take care of every stage of an audio-visual production, from development to production and from post-production to distribution.

M&N's future strategy is to use our production experience to make new creations in the domain of creative documentary and to build the grounds for international co-productions. Our goal is to develop and produce projects with strong narratives that carries a high potential for both festivals and sales. "I'll Stand By You" is our first international co-production on a creative documentary.

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Graziella Bildesheim

MAIA WORKSHOPS



Alessandra Pastore

Maia Workshops is an advanced training programme for young and upcoming producers supported by European audio-visual programmes and institutions since 2005. Its hands-on participative and creative approach to coaching young professionals has attracted more than 400 participants and over 20 partners to its workshops held in 35 different countries.

Maia has a steady hold on the state of the art in the global audiovisual market and involves many among the best industry experts in the world. Its exclusive focus on new and innovative ways of making and marketing films sets the participants at the very centre of the process and provides them with the fundamental skills to steer their projects to their chosen audience.

Maia is made up of three independent five-day workshops across a year. Its offer also includes collaborations with Festivals and markets and tailored events for partners.

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Alexia De Vito

MIA

The MIA Co-Production Market is the co-production Platform of the MIA Mercato Internazionale Audiovisivo of Rome. It's the place where filmmakers and their producers – selected from among the world's most interesting talents on the independent film scene – find an ideal platform for presenting their new projects and connect with key players in the International audiovisual industry.

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Chiara Fortuna

MIBACT



Iole Maria Giannattasio

The Italian Directorate General for Cinema of the Italian Ministry of Cultural Heritage, Activities and Tourism is in charge of public functions and duties related

to the Film Industry, its mandate entails the promotion, the development, the production, the protection and the dissemination of Italian Cinema. This mission is deeply connected to the nature of one of the most innovative forms of Italian cultural expression – motion picture – based on the need of consolidating the paramount role of.

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Pepi Romagnoli

MICHELANGELO FILM

Michelangelo Film is an independent Italian Production Company, based in Milano, dedicated to making quality films for a broad public.

The company's objective is to support creative projects based on universal stories, to be developed through international co-productions involving the artistic contribution of our foreign partners.

Michelangelo Pastore is the Company's CEO which he manages together with Pepi Romagnoli, film director.

Films produced:

Tre finestre sul cortile – short feature film, 40'
Quanto costa diventare un Angelo? – documentary for Brahma Kumaris World Spiritual University

Il verde nel futuro dell'attività estrattiva – documentary for the Regione Lombardia
Italian Housing Programme – documentary for the South African Housing Board
Electoral TV ads

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Alice Arecco

MILANO FILM NETWORK

MFN - Milano Film Network unites the experience and resources of Milan's seven film festivals for a cultural offering throughout the year and a series of services for those who operate in the cinema and in the audiovisual sector in Milan and in Italy. The primary objective is to create a stable model of collaboration through an inter-organizational network, in the first place between the film festivals, which allows an innovative exchange of knowledge, resources and services, with the organization of a calendar of activities, in collaboration with other subjects, such as the creation of a common archive and the digitalization of its works, but also the distribution of the films and the organization of workshops and training paths. In 2014 it starts up initiatives of production of audiovisual projects, such as In Progress and Atelier MFN (for films in development and in post-production), which result in the Milano Industry Days, the main professional event for independent Italian cinema.

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Francesca Moino

MINERVA PICTURES

Minerva Pictures Group has been operating in the entertainment industry for more than 60 years, producing, distributing and trading film copyrights. During its activity, the Company has acquired and consolidated a library of approximately 1.200 film titles, from the 50's up to nowadays, which makes Minerva one of the leading independent exporters and content providers in Italy and Europe.

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Angela Prudenzi

MOSTRA DEL CINEMA DI VENEZIA

The Venice Film Festival was born in 1932. The Festival is organized by La Biennale di Venezia and directed by Alberto Barbera. The Festival is officially recognised by the FIAPF - International Federation of Film Producers Association). The aim of the Venice Film Festival is to raise awareness and promote the various aspects of international cinema in all its forms: as art, entertainment and as an industry, in a spirit of freedom and dialogue. The Festival also organises retrospectives and tributes to major figures as a contribution towards a better understanding of the history of cinema.

The line-up of the Festival includes the sections Venezia-Competition, Orizzonti, Out of Competition, Biennale College - Cinema, Venezia Classici, and Cinema nel Giardino.

The autonomous and parallel sections include the sections International Critics' Week and the Giornate degli Autori-Venice Days.

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Roberto Minini Merot

MYRO COMMUNICATIONS

Ferdinando Vicentini
Orgnani

Myro Communications is a company operating at a highly professional level in video production for Cinema and TV industry, as well as for companies, institutions, and advertising agencies. Main Products:

2017 -"Two Minuettos" film-concert (Paolo Fresu and Uri Caine).

2016 -"Il cielo senza fine" docufilm (Gino Paoli).

2015 -"Un filo di trucco, un filo di tacco" the last live tour of Ornella Vanoni.

And many spots and institutional videos for main industrial companies.

In progress:

Docufilm: "Luchino Visconti e la musica"

Film project: "Musicians" a music travel around the world.

Film project: "Ballando con Cecilia"

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Luigi Viglione



Claudia Soranzo

NEFERTITI FILM



Nadia Trevisan

Nefertiti Film is an independent production company, located in the north-east of Italy, which operates at both national and international level. It creates research projects with

a strong authorial orientation for film, but not only, all based on an 'artisan' philosophy. It is a small but dynamic company, with a modular structure, that adapts itself to the work in progress. Nefertiti Film believes that cinema can be a means of social development. Its projects stimulate the audience to active participation: the film becomes the starting point for personal reflection that is an integral element of viewing the film but also continues outside the cinematographic scope. Nefertiti Film have already participated in a number of international film festivals (Locarno, Rome, Munich, Reykjavik, Montreal, Belfort, Moskow...), being often praised and awarded.

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Lydia Genchi

NO.MAD ENTERTAINMENT

No.Mad Entertainment is an independent film company distributing Italian and international movies, documentaries and TV series, with the purpose of introducing the public to powerful social themes. At the same time, No.Mad Entertainment also demonstrates an affinity for sophisticated comedies and for those films that manage to actively entertain the audience.

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Andrea Stucovitz

PARTNER MEDIA INVESTMENT

Partner Media Investment was founded in 2006 by Andrea Stucovitz, who had a long experience in the cinema industry. Since then, it has produced theatrical films and documentaries, all international coproductions:

PMI is an independent production company that mainly focuses on arthouse projects.

Latest film include Hannah by Andrea Palaoro, Biennale di Venezia '17, Coppa Volpi for Best Actress.

In production: Stay Still by Elisa Mishto.

In development: I Am Sorry by Francesco Piras; Durendal by Egidio Eronico

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Leonardo Paulillo

PAULLILLO&TETI BOUTIQUE LAW FIRM

Leonardo Paulillo is the founder of the Boutique Entertainment Law Firm "Paulillo & Teti". Currently he is also Director of the Culture Desk of Confindustria Puglia, the main Industries Association in Italy. He has over 15 years experience dealing with intellectual property, working and negotiating contracts with many of the top companies in the entertainment industries and a deep commitment to providing the highest level of service to every client he works with.

His practice focuses on entertainment, intellectual property, fine arts, digital, communications and media transactional issues but he also handles corporate, LLC and other business matters, intellectual property agreements, drafting all contracts related to audiovisuals. Mr. Paulillo has been appointed from AltaMedia a media broker company for structuring and revising business proposals for codevelopment, strategic partnerships, co-financing, film library acquisitions.

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Paola Lombardini

PIELLE MEDIAMIX



Marco Zovi

PiElle MediaMix provides multi-platform marketing and communication consultancy services, both at strategic and operational level. For his long experience in audiovisual domain,

it operates internally both the shooting script and the editing, using consolidated external camera crews for the shooting. PiElle MediaMix also offers the copywriting, ghostwriting and storytelling services. In the last few years, it has created a section on the illustrations, comics and cartoon, and he has also published graphic novels and advercomics. Graphic design and corporate identities are always made inhouse, in addition to advertising, media planning (traditional media, new and social media) and public relations.

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Fabiana Balsamo

QUASAR MULTIMEDIA



Marta Zaccaron

Quasar Multimedia is an independent production company based in Friuli Venezia Giulia. Since 2008 we produce high quality creative documentaries for the national and interna-

tional television market. During these years we have created a strong connection with our territory, working regularly with the regional FVG Film Fund and Film Commission. We have also weaved an important network of local professionals with great experience. In these years Quasar Multimedia has become one of the main production companies of documentaries in Italy and our projects are often selected in prestigious European festivals.

Quasar Multimedia is working in Italy with RAI and is also constantly co-producing with foreign companies documentaries that find distribution on the most famous European channels. Recently, we are developing two fictional feature film which are achieving strong interest nationally and internationally.

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Annamaria Catricalà

RAI RADIOTELEVISIONE ITALIANA



Fabio Mancini

DOC3 try to address human and social themes through a narrative system that might support the broadcast of titles on a network broadcaster. Personal stories that show indirectly current and conflictual realities.

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Iseult Mac Call

RAI CINEMA



Federico Pedroni

Rai Cinema is a Rai Group Company established with the specific purpose of strengthening the Italian cinematographic industry. The obligation to invest in Italian cinema productions, originally provided for by the law, turned over time in an opportunity for developing the cultural industry of the country. Rai Cinema offers its ideational, productive and financial contribution to independent producers who intend to implement projects in the cinematographic field. Important films, bought in the international markets, back up this quality production, creating a list that succeeds in attaining mutual synergic effects. With a view to ensuring the maximum visibility to its own titles, Rai Cinema is operating in the film distribution and home video sector through O1 Distribution that, in just a few years, has achieved an important position in the domestic film distribution, ensuring a previously unknown support to Italy's new quality cinema. Just as important is Rai Cinema's commitment...

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Marco Fabbro

RED ON PRODUCTIONS



Thomas Turolo

Independent production company offering a multiple skilled network. We develop audiovisual projects and films from concept to Post-production.

Red On, a video production company, was born in 2014 presenting itself as a unique reality on the regional landscape. Red On is made by a variety of professionals: directors, producers, screen-writers and filmmakers. Red On Productions is a MIBACT recognized company.

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Nevina Satta

SARDEGNA FILM COMMISSION

Sardinia Film Commission is a non-profit organization of the Autonomous Region of Sardinia which offers free assistance, creative production services to national and international film productions which are interested in shooting in the island. The goal of the Foundation is to promote Sardinia, with its talents, locations, cultural and natural heritage and innovation strategies to encourage the growth of audiovisual industry in the area.

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Beatrice Fiorentino

SETTIMANA INTERNAZIONALE DELLA CRITICA

The Venice International Film Critics' Week (SIC) is an independent section of the Venice International Film Festival. It is promoted and organised by the Union of Italian Film Critics (SNCCI), in association with la Biennale di Venezia. Every year, the Venice International Film Critics' Week presents a competition of seven first time director's full-length films, and two films out of competition.

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Manuela Buono

SLINGSHOT FILMS



Michela Pascolo

Launched in 2013, Slingshot Films is sales agency and production company based in Trieste, Italy specialized in creative documentaries and art-house fiction films.

We like to work with debut and second films, with the aim is to value the career of the authors. We prefer to join projects at early stage, and we can provide input at different level: from project development to financing strategies, project packaging and marketing. In addition to our sales activities, we recently engaged in film production with documentary project Fango Rosso, by debut film-maker Alberto Diana.

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Elena Filippini

STEFILM INTERNATIONAL



Edoardo Fracchia

Stefilm is one of the most prominent documentary film producers in Italy. Founded by Stefano Tealdi, Elena Filippini and Edoardo Fracchia its goal is to develop documentary films that we want to see on the screen researching new talent and great stories.



Stefano Tealdi

Stefilm's productions, mostly developed with support from the European Union's MEDIA Programme, are largely international co-productions. To date Stefilm has worked with more than 50 partners, which include Italian and international cinema funds, broadcasters, distributors, independent production companies and institutions.

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Valeria Jamonte

TEMPESTA

Tempesta, Italy and UK based production company, was founded by Carlo Cresto-Dina in 2009 to produce films, TV and cross-media projects by young European authors for international distribution. Amongst others, tempesta produced Alice Rohrwacher's "The Wonders" which won the Jury Grand Prix at Cannes 2014. Since 2012 tempesta has successfully branched out into interactive projects, sophisticated crowd-interaction games that generate film and TV content. Along with features, tempesta is currently working on tv series, with several projects in development.

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Chiara Arrigoni

TESLA PRODUCTION



Cristian Natoli

Tesla production was established in March 2017 founded by Chiara Toffolo e Cristian Natoli.

Tesla is a production company that creates and produces audiovisual contents for cinema, television and web, following the entire process (creativity, production, technical aspects and realization).

We are able to follow the entire creative, technical

and production process from conception to realization. Thanks to the internal skills and those of the professionals it employs, the company is able to realize the most various audio-visual forms such as documentaries, TV and web commercials, short films and feature films.

The main feature of Tesla's team is to give great importance to the narrative aspect: with particular attention to detail in the writing phase we are able to return a finished product that can simultaneously convey the desired message and excite those who watch it.

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Sarah Pennacchi

TICO FILM COMPANY

TICO Film is an independent production company based in Trieste, founded in 2005 by father and daughter Gino and Sarah Pennacchi, both with experience in the international asset management. To date Tico has produced 10 films, working with companies such as RAI, Indigo Film, Gruppo L'Espresso and accessing European funding, Film Commission, co-productions, and Mibact, Tax Credit Imaie of Banca Generali.

Tico develops films and creative documentaries for national and international markets, often about social issues and combining reality with fiction. We carefully select every project and we dedicate ourselves to all the stages of production, working closely with the creative team.

During these years, our films were shown in A-level festivals such as the Berlinale, the Tribeca FF, The Venice Film Festival and the Festival of Cinema in Rome. In 2014 we opened our UK branch, Tico Media, in London.

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Matthieu Darras

TORINOFILMLAB



Mercedes Fernandez

TorinoFilmLab is a year-round, international laboratory that supports emerging talents from all over the world – with a special attention to those working on their first and second fiction feature films – through training, development, funding and distribution activities.



Savina Neirrotti

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David Caj



Marco Devetak



Ludovica Fales

TRANSMEDIA PRODUCTION

Transmedia Production is a fast-growing production company based in Gorizia, on the border between North-Eastern Italy and Slovenia.

Our vision is to discover and accompany new international talents whose work combine cultural diversity and ambition on the film market. We focus on films with a strong narrative, which involve a European and inter-

national co-production. Our goal is to produce powerful short or long feature films and documentaries that can travel widely thanks to quality storytelling. Therefore we work with eclectic authors and artists whose passion can touch a wide audience.



Beatrice Kildani



Igor Princic

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Gaetano Maiorino

TRUE COLOURS

True Colours is the name of a new shade in the palette of international sales companies.

The new company was established in a partnership between Italian powerhouses Lucky Red distribution and Indigo Film production whose credits include Paolo Sorrentino's Oscar-winning "The Great Beauty", with the aim of bringing the best of Italian and international arthouse cinema worldwide.

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Thomas Bertacche

TUCKER FILM



Samantha Faccio

Set up in 2008, Tucker Film is an independent production and distribution company that focuses on two main areas: our region (Friuli Venezia Giulia) and the Far East. Among the

movies distributed are: Departures by Takita Yojiro (2010 - Oscar for Best Foreign Movie), Poetry by Lee Chang-dong (2011), A Simple Life by Ann Hui (2012), L'Estate di Giacomo by Alessandro Comodin (Pardo d'oro Cineasti del presente, Locarno Film Festival 2011), Zoran, Il mio nipote scemo by Matteo Oleotto (International Critics' Week Award, Venice Film Festival 2013) and TIR by Alberto Fasulo (Marc'Aurelio d'oro, Festival Internazionale del film di Roma 2013). With an opening to Former-Yugoslavia, recent distribution include: Class Enemy by Rok Bicek, High Sun (Best film at Un certain regard, Cannes 2015) by Dalibor Matanic but also After the Storm by Kore-eda Hirokazu and The Net by Kim Ki-duk. Tucker Film is also active in production, with a range of documentary and fiction projects.

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Francesca Da Ros

VIDEE

We've been working in the broadcast industry for almost 30 years, in international sports events, important live events, reality TV show productions and talent shows using production systems with the latest generation technologies such as OBVAN, MCR, flycase, SNG mobile devices and satellite uplinks in flycase. We use the latest generation of broadcast technologies, and create tailor made solutions for each project. All of our work is customized to the type of production, location, transport needs and installation needs. All to guarantee a fast and efficient service.

Each project is followed by experts who have worked in teams for many years in the technical, logistical, organizational and administrative fields. At the same time, we are dedicated to the creation of original content from its conception through to its completion, for documentaries, fiction and television formats, for any platform and production need (branded and promotional content, live events, docu-fiction etc).

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Alessio Bozzer

VIDEOEST



Davide Rabacchin

Videoest was founded in 1990 by five members already engaged in the professional video industry. After an initial start-up phase it gave rise to investments to enhance the productive

capacity of society and bring the standard in broadcast production.

The company deals with institutional documentaries, video advertising, promotional and product videos for trade fairs and exhibitions. Its strength is the production of documentaries. In recent years Videoest has increased its productions. In the fields of contemporary art and architecture its latest productions, MEMOIRY OF FLUIDS – GIUSEPPE PENONE SCULPTOR and WHY A FILM ABOUT MICHELE DE LUCCHI have been selected in 2013 and 2014 at International Festival of Films on Art in Montreal. Its latest production, TRIESTE, YUGOSLAVIA, co-produced with Croatia and BiH, had a great audience success.

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Erica Barbiani

VIDEOMANTE

Videomante was set up in 2004 and it is dedicated to the production of creative documentaries. Among the film produced:

"Valentino's Gift", 2012, directed by Pier Paolo Giarolo. A co-production with Arte G.E.I.E in association with YLE. It was sold to Japan, Spain and Estonia by Autlook Filmsales.

"The Special Need", 2013, directed by Carlo Zoratti, co-produced with Detailfilm and ZDF Das kleine Fernsehspiel. It was premiered at the Locarno Film Festival and won the Golden Dove at Dok Leipzig. Distributed by Wide House Films, it has been selected by more than sixty festivals including IDFA (Best of the Docs section), CPH-DOX and Hot Docs Toronto.

"From Cremona to Cremona", 2017, directed by Maria Averina, a co-production with the Bulgarian company Agitprop.

Together with Mischief Films, Peter Kerekes and Artcam we are producing "Wishing on a Star", a humorous documentary about people who take crazy trips on the day of their birthday, directed by Peter Kerekes.

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Serena Alfieri

VIVO FILM

VIVO FILM, established in Rome at the beginning of 2004 by Gregorio Paonessa and Marta Donzelli, is an independent production company with a catalogue of over 40 films, presented and awarded at the most prestigious festivals worldwide.

Vivo film's credits include Michelangelo Frammartino's LE QUATTRO VOLTE, Europa Cinemas Label Award at Cannes' Directors' Fortnight in 2010; Emma Dante's A STREET IN PALERMO, which won the Best Actress award at the Venice Film Festival in 2013; SWORN VIRGIN by Laura Bisपुरi, which premiered in Competition at the Berlinale in 2015; Andrea De Sica's CHILDREN OF THE NIGHT, which premiered at the 2016 Torino Film Festival and won a Silver Ribbon Award for Best New Director; and NICO, 1988 by Susanna Nicchiarelli, which was awarded as Best Film in the Orizzonti Competition of the Venice Film Festival 2017.

Laura Bisपुरi's second feature film DAUGHTER OF MINE will be premiered in Competition at the Berlinale 2018.

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Walter Ronzani

WALTER RONZANI

Walter Ronzani, born in Asiago (VI) in 1984, is an Italian filmmaker. In 2008 worked as production assistant for CRG International, a production service company based in Venice. The following year he got the same position at Polygone Étoilé in Marseille. Later he was assistant director in "Alpini" by Jean François Neplaz (2010) and "La Pièce" by Mario Brenta and Denis Brotto (2011).

Since then as director he has made several shorts and documentaries for independent production houses. In 2017 his film "Through the looking-glass" was selected in Pesaro Film Festival (Satellite category) and his short documentary "The treasure of the landfill" was in competition at Clorofilla Film Festival. Now he is looking for partners for "Strange Days", a documentary which will be developed between Italy and Slovenia. This project was selected in the pitching workshop managed by Stefilm at Sguardi Sul Reale Festival 2017.

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Maud Corino

ZALAB

ZaLab is an association whose aim is the production, distribution of social documentaries dealing with issues relating to human and civil rights. ZaLab produces participatory video laboratories involving migrants, asylum seekers and children. Promotes advocacy campaigns aimed to spread democracy and minority rights, especially through a distribution network, built over the years to promote an independent distribution of documentaries. Recent titles distributed:

IBI, by Andrea Segre, Italy 2017

Via della Felicità, by Martina Di Tommaso, Italy 2017

Mingong, by Davide Crudetti, Italy 2017

Les Sauteurs, by Moritz Siebert & Estephan Wagner, Denmark 2016

Fuoriclasse, by Stefano Collizzolli and Michele Aiello, Italy 2016

GayBy Baby, by Maya Newell, Australia 2015

On the Bride's Side, by Gabriele del Grande, Khaled Soliman Al Nassiry, 2014

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Thomas Righetti

ZELIG / ESODOC

ZeLIG is an international training institution based in Bolzano (Italy), dedicated to training professionals in the documentary film sector. ZeLIG's core lies in the trilingual (IT-DE-EN) three-years specific training, with majors in directing, camera and editing. ZeLIG's training aim to prepare students for the job markets of tomorrow, providing them with the tools for a quick and easy entry into the professional world. An important part of ZeLIG's mission is its creative focus on this multi-lingual, multi-cultural tradition.

ESoDoc – European Social Documentary is the training initiative promoted by ZeLIG – with the support of EU's Creative Europe programme – for media professionals and “cross-thinkers” who want to increase impact and outreach of their documentary films and cross-media projects by developing new storytelling skills, networking over different platforms, discovering new forms of team building, of producing and financing and new distribution strategies.

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Andrea Ferrari

ZOOM PRODUCTION

ZOOM Production is a company active worldwide in film and television productions. Specialized in: video clips, commercials and corporate videos all over the world.

ZOOM Production, based in Trieste's downtown - Friuli Venezia Giulia - also provides professional support to facilitate and commercialize documentaries, commercials and any kind of audiovisual products.

Our is a 360° territory support with services in:

- 1) rental of cinematographic material with a wide range of technical material and specialized assistance;
- 2) Organization of travel, hospitality, assistance and transfers;
- 3) Locations management;
- 4) Catering services - indoor/outdoor - and special events organizations;
- 5) Administrative, regional and municipal practices.

We provide as well support for any kind of special permits at very advantageous prices thanks to public and private agreements.

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Ujkan Hysaj

AJO PICTURES

AJO Pictures was founded by director and producer Ujkan Hysaj in 2010. Located in Pristina, Kosovo, AJO Pictures's ambition is to develop and produce Kosovan and international art-house films by directors with a personal artistic vision. One of our specialties is to produce Commercials. We have also collaborated on a number of Agencies and international productions, by providing services of Film and Commercials in different fields. Our films have screened at some of the world's top film festivals, including Tampere, Warsaw, Cleveland Film Festival as well as countless others across the world. AJO Pictures is a company with young and energetic people, who are working as a group and trying to bring a new approach in this industry. Our company has worked in several project and different clients till now, starting from Cinematography Center of Kosova, 9/11 Dedication Film Festival, Sefa Wine, National Theatre of Kosovo, Company "Liri", PR Solutions, Karrota Agency, Economic Bank, ect...

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Fatmir Spahiu

BUKA

Production BUKA was founded in 2008 by actor Fatmir Spahiu, initially working with commercials such as creating advertisements, campaigns, concerts, festivals for various local and international companies!

Later on, the company also started producing various artistic works for theater and audio visual works , in which documentary films are dominating, one of them are : "Let's clean it" "My Kosovo "etc.

Film "Distant Angels " of Famous Filmmaker Gjergj Xhuvani, then Cold November is the second film produced by BUKA, which is expected to have a world premiere in one of worldwide festivals.

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Besnik Krapi

CIRCLE PRODUCTION

Circle Production was founded in 2010 by Besnik Krapi with a mission to raise awareness on social and cultural issues through cinematographic productions. To this end, the company produced mostly short movies and features also like: "Shkurta" by Arzana Kraja, which premiered in Rio de Janeiro International Short Film Festival 2012. "Through my eyes" by Arzana Kraja (2013) "A day with not so important ones" – documentary film by Valter Lucaj (2014), "Field of blackbirds" by Arzana Kraja – postproduction, "Open Door" – feature film by Florenc Papas (Albania-Minority Coproduction), "Looking for Venera" – feature film by Norika Sefa (development).

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Shkumbin Istrefi

ISSTRA CREATIVE FACTORY

Isstra Creative factory is a TV and Film production Company based in Prishtina/Kosovo. It has produced lot's of TV programmes and shorts. It coproduced "East West East - The final Sprint" , a feature film by Gjergj Xhuvani, "Three windows and a hanging" By Isa Qosja. Currently is working on a feature film "Vera Dreams of the sea" by a first time director Kaltirina Krasniqi.

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Arben Zharku

KOSOVO CINEMATOGRAPHY CENTER

Kosovo Cinematography Center is public film fund and central authority for cinematography. It's objective is achieving goals on public interest on cinematography issues.

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Bujar Kabasi

N'ART + WOOF FILMS

N'ART + WOOF FILMS aims to produce original cinema that reaches audience everywhere. We pay specific attention to new and emerging authors with distinctive handwriting and try to tailor the production in order to serve and support their vision. Our goal is to connect with fellow filmmakers around the world and establish a wide network of collaborators so that we can mutually help each other create engaging and thought-provoking cinema.

N'ART + WOOF FILMS develops, produces and co-produces feature and animated films that strive to entertain with universal stories, powerful emotions and characters audiences can strongly relate to.

N'ART + WOOF FILMS is a joint venture of N'ART based in Kosovo, Prishtina and WOOF FILMS based in Vrgorac, Croatia – both companies are established by award-winning producer Bujar Kabasi, his recent productions include 'BALCONY', 'ZIBIDI' and 'EXIT' 'BALCONY' had its World Premiere at the 70th Venice International Film Festival, and it's US Premiere at the A

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Greg Zgliniski

THE GROUP

I am an independent creative producer representing the feature film project 'Sunny Hill' from the Prishtina/Kosovo based film company 'The Group', founded by Belrim Gjoci. See the website for more information.

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Dita Rietuma

NATIONAL FILM CENTRE

The objective of the National Film Centre is to implement the national policy in the cinema and film industry and to administer the funds from the State budget intended for film industry.

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Ruslan Perezhilo

Music for film and media, audio production.

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Rasa Miskinyte

ERA FILM

Established in Vilnius in 2001 by the Lithuanian producer, Rasa Miskinyte, ERA FILM is known for producing award winning international documentary films.

Recently ERA FILM entered a new era with an additional focus on animation, feature films, transmedia projects.

Made nearly 20 films in co-production with France, Germany, Poland, Ireland, Spain, Belgium. Have co-produced or cooperated with such broadcasters as: MDR (Germany), NHK (Japan), TG4 (Ireland), BBC-NI (UK), AVRO (The Netherlands), YLE (Finland), TVP2 (Poland), Belsat TV (Poland/Belarusia), ERR (Estonia), DR (Denmark), SVT (Sweden), NRK (Norway), TSR (Switzerland).

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Dovile Butnoriute

LITHUANIAN FILM CENTRE



Rolandas Kvietauskas

The Lithuanian Film Centre is a state institution. The aim of the centre is to participate in the designing an effective film and audiovisual sector policy and to foster the sustainabil-

ity of the Lithuanian film industry.

The Lithuanian Film Centre:

- allocates subsidies for the development, production and distribution of Lithuanian films and international co-productions;
- promotes Lithuanian films at home and abroad,
- implements programmes in areas of film education, national film heritage, training for professionals, research and statistics;
- administers The Film Registry and film ratings scheme;
- represents Lithuania at international film festivals, fairs, organizations and programmes.

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Marija Razgute

M-FILMS

Marija Razgute – Lithuanian film producer, established a film production company M-Films (Ciobreliai) in 2008 and has been producing short films – fiction and documentary, and since 2013 - feature films, too. Now she is working on the second and third feature films. M-Films produces films of the young generation of Lithuanian film directors – Andrius Blaževičius, Karolis Kaupinis, Marija Kavtaradze and since 2013 has been working with international co-productions. The recent feature film *The Saint* by Andrius Blaževičius premiered at Busan IFF 2016, was selected to other important international film festivals, and also awarded by Lithuanian Film Academy in 6 categories, including Best Feature Film, Best Script, Best Director.

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Arunas Matelis

STUDIO NOMINUM

Studio Nominum was founded by award-winning film director and producer Arunas Matelis and mainly focuses on creative documentary production and the distribution of its own films. As a production company, Studio Nominum is among the leaders of creative documentary film producers in Lithuania. Since its establishment, Studio Nominum produced or internationally co-produced around 40 creative documentaries. The films were selected for the Cannes (Directors' Fortnight, Critics Week), IDFA, Leipzig, Torino, Oberhausen, Rotterdam, Moscow film festivals, screened at MoMA, G.Pompidou. Studio Nominum received over 20 int. awards including main prizes at IDFA, Leipzig, Zagreb, Oberhausen, Directors Guild of America Award for the Best Documentary of year, European Film Academy nomination and more.

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Kristina Trapp

EAVE

EAVE is a professional training, project development and networking organisation for producers. At the heart of our programmes is the EAVE Producers Workshop which has created a unique co-producing network in Europe. The EAVE Marketing Workshop, EAVE+ and our international schemes (PUENTES, TIES THAT BIND) complete our core programmes. EAVE also offers various tailor-made 'EAVE on DEMAND' workshops all over the globe.

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Kastriot Abdyli

DARDANIA FILM

Kastriot Abdyli - Producer & film director
Born 10.II.1972, Kumanovo, Republic of Macedonia.

2016 - Producer & film director of the feature film "Maybe" (Maybe), funded by Macedonian Film Agency's (2016). In the Pre-Production phase

2013/2017 Producer & film director of "THE RETURN" - feature film 2017 funded by Macedonian Film Agency & Kosovo Cinematography Centre

2016 "No one to write general" - short film

2012 Film Director of Afër (Closer) - documentary film (14 part)

2011 Film director "Scanderbeg in Skopje" - documentary film

2010 "Return" - short film

2009 "Lokja" - short film

2008 "Waiting" - short film"

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Goce Kratovski

DNF FILMS

DNF Films is a film production company founded by two passionate and smiling filmmakers. Its mission is to cultivate original fiction films and provocative documentaries in Macedonia. DNF is focused on expanding its activities in the film industries at the Balkan region and collaborating on international co-productions. DNF's goal is to bring together talented filmmakers from different backgrounds and produce/distribute their films to a wide international audience, by using innovative distribution channels and promoting the films on festivals around the world.

At DNF we believe that by encouraging new authors with their creative visions we provide our contribution to world cinema and it's diversity. We also aim to support established filmmakers that would like to build up on their previous work.

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Anita Stojcheska

MACEDONIAN FILM AGENCY

The Macedonian Film Agency is a founded governing film body which started to work in 2014 as a legal successor of the Macedonian Film Fund. With the new Film Industry Law, the Macedonian Film Agency aims to provide comprehensive funding for film industry and further development of film production, distribution, cinema network as well as promotion of the Macedonian films and Macedonia as filming destination with its Production Incentives scheme with 20% rebate of eligible expenditure for film production.

The main objectives of the Macedonian Film Agency are:

- Development and financial support for film production
- Support of art house cinemas and cinemas in a local communities
- Support for distribution and exhibition of Macedonian films
- Development of film education and new film audience
- Development of film infrastructure
- Promotion of Macedonian cinematography and culture

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Borjan Zafirovski


NMV

The production and marketing company NEW MACEDONIAN VIDEO DOOEL Skopje was founded in 2007 by Borjan Zafirovski.

The production company is founded with the purpose to bring fresh new ideas in the independent film and video production. It's oriented towards production of positive stories and promotion of positive thoughts as counterbalance of the wave of depressive films on the Balkan.

This production company has realized a lot of projects. One of its most prominent projects is the omnibus film "Skopje Remix" in co-production with Living Pictures from Belgrade in 2011. The film participated at the following international festivals:

- Balkan Film Fest in Lublin, Poland
- Sound and Vision Film Festival, Majdanpek, Serbia
- Festival Diese, Dijon, France
- Balkan Food and Film Festival, Pogradec, Albania. Winner of the special jury prize.
- Manaki Brothers Film Festival, Bitola
- Bioskop Balkanale, Leipzig, Germany
- Lion Film Festival, France

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Kristijan Risteski


VERTIGO VISUAL

Vertigo Visual is film production and post-production company. The production division of Vertigo Visual is mostly involved in production and co-production of short and feature length films, TV commercials and service production for foreign feature films. Filmography:

- Skopje Remixed (2012, feature)
 - Cut Here (2017, short)
 - Eclairé (2016, short)
 - 409 (2013, short)
 - Audition Material (2013, short)
 - Time of the Comet (2008, feature, service production)
 - Blodsband (2007, service production)
- Vertigo Visual currently has the following films in development:

Snow White Dies at the End (feature), granted with € 200,000 by the Macedonian Film Agency Under the Same Eaves (short)

The post-production division of Vertigo Visual is mostly involved in visual effects for A-list Hollywood films, big budget foreign commercials and big budget foreign music videos.

The highlight of the post-production division is participating in the visual effects team of the Oscar winning 'Argo'.

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Marija Dimitrova


LIST PRODUCTION

List Production is an emerging company looking to create a new, fresh and strong platform for film and theatre production. It aims to take on contemporary and scene changing work that will empower the audience and address current social issues through authentic artistic expression.

List Production has produced two short film, THEY COME FROM THE CENTER OF THE WOLRD (2017) and WITHOUT LOVE (2017), both directed by Dina Duma. THEY COME FROM THE CENTER OF THE WORLD (2017) was premiered at the Festival du Nouveau Cinéma in Montreal.

Additionally, List Production is working on the short documentary CONSUMING THE CONTEMPORARY by Ana Aleksovska & Angelika Apsis and on the financing of the feature film SISTER by Dina Duma.

SISTER was part of Pack&Pitch program at Sarajevo Talents, Maia Workshops and won the Post Pitch Award on Connecting Cottbus in 2016.

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Ivan Marinovic

ADRIATIC WESTERN

Adriatic Western was founded in 2011 with the aim to support local talent and to search for cinematic authenticity within Montenegro. The company's first feature project "The Black Pin" premiered in Official Competition on Sarajevo Film Festival in 2016.

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Ivan Djurovic

ARTIKULACIJA FILM

Artikulacija Film is the first independent production company and production service in Montenegro, founded in 2001.

ARTIKULACIJA FILM – cooperates with foreign production companies as production service. It covers different stages of production, from casting to location scouting, shooting and as a co-producer on the development and implementation of projects. We are pioneers in production service, and all in all the most active production house in the country.

ARTIKULACIJA FILM – is known for realized projects which consist artistic sensibility and have accomplished commercial successes, also known for many collaborations and accomplished successes in international co-productions.

Artikulacija Film consists of three segments:

- Film production
- Production service
- Commercial production"

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Bojana Radulovic

CODE BLUE PRODUCTION

CODE BLUE PRODUCTION was founded in 2014 in Podgorica, Montenegro, by Bojana Radulovic, producer, standing for revealing creative talents in filmmaking. CODE BLUE PRODUCTION deals with fiction, eventually of documentary and experimental projects, and acts as delegate, executive or co-producer, organizing castings, scouting and clearing shooting locations and dealing with shooting management and executive production.

CODE BLUE has put on the international film scene map : Ivan Salatic's shortfilm "BACK-YARDS", which premiered at the 72nd Venice Film Festival in the "Orizzonti" competition selection ; Dane Komljen's feature length "ALL THE CITIES OF THE NORTH", which premiered in Locarno film festival in 2016, and screened at New York, Toronto, Sarajevo, Rotterdam film festivals. CODE BLUE PRODUCTION was in 2017 executive producer in Montenegro of Maša Neskovic's feature length "ASIMETRY-THREE TERRITORIES", and launches coproduction of Stefan Malesevic'S feature length "MAMONGA".

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Željko Sošić

DOGMA

Dogma Studio LLC is an independent production company founded in 2007. Our company portfolio includes feature films, documentaries, TV series and video art works.

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Sehad Cekic

FILM CENTRE OF MONTENEGRO

Film Centre of Montenegro is aimed at creating the proper, stimulating environment for the Montenegrin film community and its promotion to Europe and the world. It's main activities include: the management of the film fund; the support of new film productions; the promotion of Montenegrin cinema and its potential for international productions; training programmes for film professionals directed towards raising the level of their professional skills; as well as the series of activities around film festivals and film literacy.

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Jelena Miseljic

FILM FESTIVAL HERCEG NOVI

Film Festival Herceg Novi is the most important film festival in Montenegro, with both regional and international programme sections. Festival gathers filmmakers and guests from Montenegro and all around the world. It, traditionally, takes place from 1st to 7th of August, at some of the most beautiful fortresses at medieval parts of the town.

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Nikola Vukčević

GALILEO PRODUCTION MONTENEGRO

GALILEO PRODUCTION Montenegro is independent Film and TV production, since 2003. We provide complete production of feature films (including international co-productions), promotional films, TV commercials, industrial films, instructional films, tourism films, sports films – with wide international audience and success. Primary activity of this production is independent initiative in film and video production of documentary and featured programs, short commercial and music videos and all types of video presentations, from an idea to a final product – balancing between commercial activities and film as art. Today, with the help of cutting-edge technology, equipment and a team of seasoned professionals, we work in line with world standards, making cooperation with main Balkan artists and productions or equipment rentals – so Galileo production is a creative studio offering one of the best solutions in Montenegro in the field of film and production.

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Dyveke Graver

FILM FARMS

Film Farms is a home for filmmakers who seek to transcend borders and open minds, especially our own.

We are producers, directors and cinematographers developing projects together as well as co-producing internationally with some of the most exciting talents in filmmaking today.

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Jarle Bjørknes

INCITUS FILMS

The filmproduction company Incitus was founded in 2002 by Jarle Bjørknes and Kim Henning Bjorheim.

The first years Incitus produced primarily commissioned, corporate and short films, but later changed focus to feature films and feature documentaries and premiered its first fiction feature film in 2008.

In 2007, Jarle Bjørknes acquired the full share capital of the company and develop and produce projects with a well established network of writers and directors.

Since 2008, Incitus have primarily produced feature length films and these have founded a continuous and central part of Incitus business. However, part of the overhead costs of the company is financed by adapting and versioning existing films into new markets by translation, subtitling, dubbing and packaging into several digital formats and platforms.

Incitus aims at bringing stories to the screen that are relevant and rooted in real-life and have a capacity to entertain and audience and cater to a commercial market.

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Petri Kemppinen

NORDISK FILM & TV FOND

Established in 1990, and based in Oslo, Nordisk Film & TV Fond's primary purpose is to promote film and TV productions of high quality in the five Nordic countries (Denmark, Finland, Iceland, Norway and Sweden), by providing support for top-up financing of feature films, TV-fiction/drama-series and creative documentaries.

Nordisk Film & TV Fond is also secretariat to the prestigious Nordic Council Film Prize and arranges and hosts the annual event Nordic Talents held in Copenhagen each autumn.

We also support a range of professional film and TV events of Nordic importance such as festivals, seminars or forums, through our Film Cultural Initiatives.

Our division www.nordicfilmmandtvnews.com keeps you up to date with the latest industry news from the Nordic region.

Nordisk Film & TV Fond is funded by 17 partners.

The annual budget is approximately NOK 100 million (€ 10,500,000).

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Eirin Høgetveit

NORSK FJERNSYN

Norsk Fjernsyn AS was founded in 2013 by four director/producers. The company has a long track record of documentaries, comedy and docu-series. The company has been awarded 5 Gullruten Awards (Norwegian Emmy) and The Golden Nymph in Monte Carlo in 2015.

In 2015 the company sold 80 % of the shares to Monday Media, the largest independent television production company in Scandinavia.

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Dag Asbjørnsen

NORWEGIAN FILM INSTITUTE



Nedin Mutic

Norwegian film Institute operates under the authority of the Ministry of Culture as their executive body in the film sector and advisor on film policy issues.

Our annual budget amounts to NOK 625 million (EUR 66 million) available for film development, production, promotion and distribution support. NFI employs 87 people and have offices in Oslo and Bergen.

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Mathis Staaie Mathisen

REIN FILM

Film production company based in Norway.

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Frode Søbstad

TENK.TV

Tenk.tv is a young company founded on extensive experience in production, writing and directing. It aims to challenge artistic conventions and to expand the boundaries on how to tell stories. The Tenk.tv team has more than eight feature films, six TV series and a dozen documentaries under its collective belts, either as writer, director and/or producer, with many of them award-winning productions which are well travelled on global TV screens and the international festival circuit. We are currently in production with the animated feature THE TOWER, directed by Mats Grorud, 2018 release. Other productions include Thai master director Pen-ek Ratanarung's latest feature film Samui Song, premiered at Venice days September 2017, (as coproducer). The documentary ONE, TWO, THREE by Arman Yeritsyan (2016). Tenk.tv has in development the satirical animated tv series DOLLHOUSE, and feature LOOT, and in co-producing with Dutch Montain Film Heddy Honigmanns latest documentary BEFORE THE FALL.

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Izabela Igel

HARINE FILMS

Harine Films is a Polish production company established by Iza Igel - EAVE and Wajda School graduated film producer. Before she started Harine Films Iza produced "Floating Skyscrapers" by Tomasz Wasilewski(2013 Karlove Vary IFF, Tribeca IFF) and Wild Roses by Anna Jadowska (2017 Cottbus IFF, Impact Award at Stockholm IFF). Harine Films' first film is a Romanian-Polish "Dog" by Florin Serban and Polish-Italian film "The Man with the Magic Box" (2017 Busan IFF, Asteroid Award at Trieste Sci-Fi FF) where she also serves as a producer. Her scope of interest covers art-house cinema; she likes to work with first- and second-time directors. She is focusing on international co-productions.

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Marcin Łuczaj

NEW EUROPE FILM SALES

Boutique sales company based in Warsaw, founded in 2010 by Jan Naszewski. The company's catalogue includes the Icelandic RAMS (Prix Un Certain Regard in Cannes in 2015, sold to over 40 countries), Swedish-Polish debut THE HERE AFTER (Directors' Fortnight 2015) as well as 9 Berlinale titles including the 2016 Silver Bear winner UNITED STATES OF LOVE and Generation winners VIOLET and MOTHER I LOVE YOU. In 2016 the company represented the Israeli black comedy ONE WEEK AND A DAY (Cannes Semaine de la Critique).

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Weronika Czornowska

NEW HORIZONS INTERNATIONAL FILM FESTIVAL

New Horizons International Film Festival, est. 2001, is the biggest film festival in Poland. The 18th edition of the event will take place on July 26 - August 5, 2018. The festival is accredited by FIPRESCI and by FIAPF as a Competitive Specialized Feature Film Festival. It also runs a distribution arm focused on cutting-edge arthouse cinema. Key industry event is Polish Days- the presentation of the latest Polish films to international industry representatives.

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Ewa Puszczynska

OPUS FILM / EXTREME EMOTIONS

Opus Film and Extreme Emotions are film and TV production companies active in Polish and international market. Both companies are very active in co-productions bringing foreign partners for Polish projects and getting financial support for foreign projects in Poland.

Their recent credits are :

“Ida” by Pawel Pawlikowski – Opus film – producer Ewa Puszczynska , Piotr Dzieciot
“Beyond Words” by Urszula Antoniak – Opus Film – producer Piotr Dzieciot, Łukasz Dzieciot
“Hostages” by Rezo Gigineishvili – Extreme Emotions – producer Ewa Puszczynska.

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www.opusfilm.com



Robert Balinski

POLISH FILM INSTITUTE

Established in early 2005, the POLISH FILM INSTITUTE (PISF) has the aim to support national film industry in Poland. His comprehensive system enables the support for film projects at all stages of film production, and helps to promote Polish films in Poland and abroad. With a budget of 22 M EUR for production it subsidizes about 40 feature films per year, including minority co-productions. Among co-financed production there are: 11 Minutes by Jerzy Skolimowski, Body by Małgorzata Szumowska, Game Count by Agnieszka Holland, United States of Love by Tomasz Wasilewski, Les Innocentes by Anne Fontaine, High Life by Claire Denis.

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Joanna Rybus

RYBAMOVIE

We are interested in shorts and feature films. Currently developing documentary and features, preparing shooting for two short films this year.

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Stanislaw Bardadin

STANISLAW BARDADIN

Stanislaw Bardadin is Warsaw based sales company of art house and commercial films. We are focusing on interesting, surprising and engaging filmmaking who risk, play and innovate audiovisual communication both from a commercial and independent point of view.

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Anna Ferens

TELEWIZJA POLSKA

Telewizja Polska SA - TVP -public, free TV station. Territory Poland. Polish language. TVP1 broadcasts: latest news, political programs, world events, documentaries, reportages, movies, series, focused on information and education.

TVP1 is intended for viewers of all ages. The most important for us is the high quality of programs and journalistic integrity. Docs: Human Stories; Wild Life; History, Science, Current Affairs.

Focused on docs for current slots. Polish audience is very demanding. Looking for Strong Human Stories with tension, emotional, shocking, surprising, with one protagonist; Wild Life; History - contemporary, European, universal; the Best Docs - very spectacular. Stories about extraordinary people.

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Ada Solomon

HI FILM PRODUCTIONS

HiFilm provides A to Z production services for advertising, documentary, feature and TV film produced in Romania, from location scouting and casting, through the entire production and postproduction process.

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Alex Traila

ROMANIAN FILM CENTRE

Alex is a Romanian film consultant. He holds a diploma in Cinematography and has followed multiple training and workshops on creative producing, mentoring and marketing. For 11 years has owned in Bucharest its own production company Steppenwolf Film. He is strongly involved in different industry platforms dedicated to South East & Eastern Europe. Along with Connecting Cottbus East West Co-Production Market and WEMW has initiated #FEEDback the think tank platform tackling the future film policy in Eastern European territories. He was a member of Romanian Film Centre's board of management and counsellor to the Ministry of Culture. Currently he is collaborating with the Romanian Film Centre as policy advisor on EU affairs and is EURIMAGES national representative.

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Anamaria Antoci

TANGAJ PRODUCTION

Tangaj Production is a freshly established Bucharest based film production company, owned by Anamaria Antoci, built upon the formerly known boutique for indie titles (e.g La Mezza Stagione by Danilo Caputo) Steppenwolf Film (est. 2006).

The new branding and management underlines the company's direction towards a strong slate of arthouse films carefully balanced with productions that tackle audience in a unique manner while equally exploring fresh talented Romanian voices and newly discovered outside the borders.

Anamaria Antoci produced the last 2 films of Adrian Sitaru, Illegitimate (Berlinale Forum 2016, C.I.C.A.E. Award) and The Fixer (Toronto IFF 2016, Romania's candidate for the Foreign Oscar nomination 2018), and the feature documentary Planeta Petrila directed by Andrei Dascalescu (IDFA 2016).

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Cristian Hordila

TRANSILVANIA FILM FESTIVAL

Since 2012, Cristian is the Managing Director of Romanian Film Promotion Association. In 2013 he was elected in the Board of the European Film Promotion. He is the Manager of Casa TIFF, a cultural center that aims to promote film education, and since 2015, after graduated SOFA Academy, he is preparing the launch of the first regional film fund in Romania, Transilvania Film Fund. Cristian is working also in the production field, in the last years, he worked for several important film projects like: History of Love by Radu Mihaileanu, Tokyo Vampire Hotel by Sion Sono and latest, Morometii 2 by Stere Gulea.

Contact details: www.tiff.ro



Natalia Drozd

CTB FILM COMPANY

The CTB Film Company, with offices in St. Petersburg and Moscow, is one of Russia's most prolific and successful producers of theatrical motion pictures. Founded in 1992, CTB has released more than sixty five feature films in a whole range of styles unmatched in Russian production, from action, drama, and comedy to animation, auteur, and feature debuts.

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Tatjana Zezelj Gojkovic

ARCHANGEL STUDIOS

Archangel Studios is a young production company from Belgrade, founded in 2016. Co owners and CEO in the company are Tatjana Zezelj Gojkovic (producer and executive producer), Milos Bikovic and Miodrag Radonjic (actors and producers).

Archangel Studios in 2016/2017 has produced 2 feature films (Balkan Line and South Wind), and one TV series (Embassy).

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Miroslav Mogorovic

ART & POPCORN

During nine years' experience, Art&Popcorn produced 20 feature films which ranked the company among the most productive Serbian film producers. Art&Popcorn films have been presented at more than five hundred film festivals on six continents and won numerous international awards. Art&Popcorn authors' team consists of distinguished filmmakers as well as young talents whose professional career is still in its early and promising stage. Development, improvement, challenges and continuous presence in the European audio-visual scene is the basic strategic principle of Art&Popcorn, as well as commitment to the development and production of each film.

Since 2011, company Art&Popcorn has been very active in the field of executive production of European films and co-productions in Serbia.

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Mirko Bojovic

BABOON PRODUCTION

BaBoon Production is a Belgrade production company founded in 2007 by established film authors that aims to develop cinematographic projects within the Serbian and global audio-visual panorama. It is centred on European co-productions and international promotion of the audio-visual arts.

BaBoon is the co-production partner in Serbia capable of making a film from the starting idea and bringing it to the audience, or of swiftly mobilizing authors and crew for various video and film productions.

BaBoon has gathered under one roof the credits from more than 120 short and long feature films, documentaries, TV programmes and series as directors, scriptwriters, editors, producers, co-producers, executive producers and line producers.

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Natasa Damjanovic

DART FILM

Dart film was founded in 2006 by two young film professionals, barely out of film school at that time. Since then it has managed to find its' place in the expanding field of Serbian film and television industry, creating shorts, features and documentaries, as well as collaborating on numerous high-end TV productions and producing a vast number of corporate and promotional videos for private companies and public institutions. Currently, we are focused on working with emerging talented filmmakers of the younger generation and our productions have so far repeatedly screened at some of the most significant festivals, such as Berlinale, Rotterdam, Locarno etc, with one of the shorts being nominated for the European Film Awards in 2015.

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Mila Turajlic

DRIBBLING PICTURES

Dribbling Pictures is a Belgrade-based production company created in 2006 by filmmakers Boris Mitic and Mila Turajlic. It has come to stand for their distinctive brands of auteur filmmaking and producing, with films that have won international recognition and are representative of a new wave of Serbian documentary cinema. Their award-winning films PRETTY DYANA, UNMIK TITANIK and GOODBYE, HOW ARE YOU? by Boris Mitic and CINEMA KOMUNISTO by Mila Turajlic have screened at festivals all around the world, and sold to broadcasters including YLE, SVT, RTS, Sky ARTS. Their projects have won funding from CNC-Aide aux cinemas du monde, EURIMAGES, MEDIA TV programming, Bertha Fund, and Doha Film Institute. Boris' latest film IN PRAISE OF NOTHING premiered in Locarno in 2017, while Mila's film THE OTHER SIDE OF EVERYTHING was HBO Europe's first co-production with Serbia. It premiered at the 2017 Toronto Film Festival, and won the IDFA Award for Best Feature-Length documentary.

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Boban Jevtic

FILM CENTER SERBIA



Nevena Negojevic

Film Center Serbia (FCS) is a government organization working under the patronage of the Ministry of Culture of the Republic of Serbia. FCS was founded in order to creatively stimulate and administrate financial support to Serbian film industry. Its goal is to direct and manage strategic development and reconstruction of Serbian film industry.

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Jelena Mitrović

FILM HOUSE BAS CELIK

Film House Bas Celik was established in 1998. By 2017. we have produced and co-produced sixteen feature films, several documentaries and short films.

Our productions include feature film »The Trap« directed by Srđan Golubović, that premiered at 2007. Berlinale Forum, film won 22 international awards and was short listed for the Best Foreign Film Oscar, feature film “Clip” directed by Maja Milos that won Tiger Award at 2012 Rotterdam IFF, short animated film “Rabbitland” directed by Nikola Majdak and Ana Nedeljković that won Crystal Bear at 2013 Berlinale, section Generation 14+.

Our latest feature film “Circles” directed by Srđan Golubović had its World premiere in 2013. Sundance Film Festival, World Dramatic Competition and won Special Jury Prize, film had its European premiere at Berlinale Forum where it received Prize of Ecumenical Jury.

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Milena Džambasović

FILM ROAD PRODUCTION

Film Road Production is a production company founded in early 2016 with the intention to develop a script from idea to production, including work on script, financing and production of films intended primarily for cinema screening. It focuses on the creation of original idea with strong characters and author’s approach to directing, and the desire to cooperate with both: debut directors and well-established once. Our goal is to bring the Serbian film closer to a wider audience, out of regional borders and festival shows.

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Marko Paljic

GARGANTUA FILMS

After working for several years as a head of production and distribution for major Serbian film houses such as Cobra Film (Pretty Village Pretty Flame, Wounds) and Blue Pen Production (Charleston and Vendetta aka Tears for Sale, coproduced by Luc Besson’s Europacorp, premiered at Toronto), Marko Paljic founded Gargantua Films in 2007., as a point of gathering of emerging authors and acclaimed directors.

Gargantua Films quickly established itself as a regional powerhouse.

Among other films, the company produced regional super hits also highly critically acclaimed, darkly humorous LITTLE BUDDHO and the first Serbian martial-art film in history THE SAMURAI IN AUTUMN picked by WIDE for international sales, as well as an award-winning sports docu-drama GINGER: MORE THAN A GAME. Gargantua Films is based in Belgrade, Serbia.

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Iva Plemic Divjak

HOROPTER FILM PRODUCTION

Horopter Film Production was founded by filmmaker, Mladen Kovacevic. Based in Belgrade (Serbia), in the past several years it was mainly focused on production of films directed and produced by Mladen Kovacevic. Since 2015, Horopter works on international co-productions, with a mandate to make quality, viable feature and documentary films for the global marketplace. Horopter focuses on telling great stories in unique ways, in a variety of genres and making movies that resonate with audiences both domestically and abroad. Mladen Kovacevic's previous films UNPLUGGED and WALL OF DEATH, AND ALL THAT premiered at competition of Visions du Réel continuing to Hot Docs, CPH:DOX, FIDMarseille, DOK Leipzig etc. and winning more than 10 international awards. Iva Plemic Divjak has joined Horopter Film Production in 2016 as a producer and is currently developing three documentaries and one feature film.

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Jovana Nikolic

PRABABA PRODUCTION

Prababa Production is an independent production company specialized in creative documentaries, founded in 2007 by Jovana and Dragan Nikolic. Prababa Production has produced "The Undertaker" (2013), "The Caviar Connection" (2008) and "National Park" (2006). These films have been shown at 80 film festivals (incl. IDFA 2013, IDFA 2008, IDFA 2006) and awarded with 18 awards; they were made in co-production with ITVS International (USA) and ZDF/Arte, and in association with Channel 4, YLE, SVT, NRK, RTV SLO, with support of Jan Vrijman Fund (IDFA Bertha Fund), World Wide Fund, European Cultural Foundation, Film Center Serbia and distributed by Films Transit International (represented by Jan Rofekamp); they were broadcasted by Global Voices, Channel 4, Arte, NRK, BHT, RTS, SVT, YLE, DBS Israel, RTV SLO, Al Jazeera Balkans, Max TV. Stories in our focus deal with human interest, environment, politics and culture.

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Aleksandar Kovacevic
Kuzmanovic

SALAMANDER MEDIA

Salamander d.o.o. with its branch Media Division is a relatively young production, and distribution house, though their founders, and external associates are figures with a long list of experiences in the department of production and distribution of cinematic output.

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Maja Popovic

SENSE PRODUCTION



Milan Stojanovic

SENSE Production is a film & video production company from Belgrade (Serbia), gathering young auteurs and professionals with an exciting approach to drama and visual. Producers team is

young, but with significant experience in Serbian and international productions. We are present at the festival markets, always looking for new and exciting projects.

In the first years of company's life, we've produced the award-winning feature film "Barbarians" by Ivan Ikic (2014 / Special Mention, Karlovy Vary IFF / Best Film, Crossing Europe Linz / Seyfi Teoman Award, EFF Palic), "Battle of Kumanovo: Blood and Mist", a high-quality history documentary, the debut documentary film "The Way of the East" (2017) by Katarina Mutic and "Only Girls Cry" (2017, Grand Prix, Belgrade Documentary and Short Film Festival), a short film by Vladimir Milovanovic.

Currently in production is "Her Job" by Nikos Labot, a minority co-production with Greek partners Homemade Films.

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Tijana Visnjic

SOUL FOOD

SOUL FOOD is an international sales company established in 2010 aiming to promote and widely distribute films and film talents coming from South East Europe and the only sales company from the region specialized in this area recognized by the majority of regional, European and global film industry representatives.

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Biljana Tutorov

WAKE UP FILMS

An independent production company, based in Novi Sad, Serbia. Its predominant activity is the production of Ims, audio-visual and TV program and co-productions. Wake Up Films is also engaged in development of documentary Immaking and education through collaboration with festivals and organizing local sessions of acclaimed international training programmes such the EURODOC and Balkan Documentary Centre Discoveries.

With a passion, WAKE UP Films defends Ims that question our humanity and our deep sense of being, though-provoking and political stories with international scope.

There are several cross-media, documentary Ims and TV series in the WAKE UP FILMS awakening hub developed through: Rough Cut Boutique; Lisbon Docs; East Doc Platform; Pitching du Reel Nyon; Cross Video Days; Inspiration Forum Jihlava; Re-Act; Les Arcs Coproduction Village; ParisDOK - Cinema du Reel; Balkan Documentary Center; Leipzig DOK Market; EURODOC etc.

Member of EDN and EURODOC.

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Peter Kerekes

PETER KEREKES

Peter Kerekes Ltd – was founded in 1998 by Peter Kerekes, producer, director and dramaturg. The company produced several internationally successful films.

“Velvet terrorists”, 2013 - is the story of three protagonists who opposed the communist regime in Czechoslovakia.

The film was honored at several festivals, including the audience prize at Berlin International Film Festival, 2014 and FEDEORA award at the Karlovy Vary Film Festival 2013. “Cooking History”, 2009 - documentary about cooking in the army and how it affects wins and defeats of the soldiers. The film was in production for five years and was filmed in 11 different European countries. It won many awards, including the Jury Prize at Hot Docs, the Best Documentary Award at Viennale, and was nominated for best documentary at the European Film Awards.

66 Seasons”, 2003 - documentary about the swimming pool in Kosice, showing 66 years history of Central and Eastern Europe.

The film was screened at over a hundred festivals and won among others, the following awards: best European documentary at Jihlava Documentary Festival 2003, Best Director, DocAviv, 2004.

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Amela Ikovic

ARSMEDIA

Boštjan Ikovic

Production Company ARSMEDIA was established in 1990.

It is a company with a big experience and high reputation, which confirms more than 25 years of experience and hard work.

On the web page: www.arsmedia.si you can find all our films which were produced, the new films, which are in production and films that are in development phase.

ARSMEDIA's goal is to develop and finalize new screenplay, develop new project, search for co-production, produce new films. We are looking for new challenges...

Also we can offer: scout location, organization of casting and find other crewmembers in basic production, postproduction, promotion and distribution of films.

Members of ARSMEDIA: producers Boštjan Ikovic & Franci Zajc, manager & organization of project Amela Ikovic, administration and paper work Danica Ikovic.

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Ida Weiss

BELA FILM

Production company Bela Film d.o.o. (Ltd.) was established in 1998. Predominantly home of art house feature films, creative documentaries and artistic shorts, we are aiming at socially and personally relevant content and stories. The main mission of the company is production of high quality films that pass along relevant and universal messages and have the potential to cross borders.

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Zoraa Dževedanovic

BLADE PRODUCTION

Blade is an independent production house based in Ljubljana, Slovenia. It was founded in 2012 and specializes in full-service production for films, music video recordings and commercials. With professional experience and knowledge, BLADE provides a range of services to fellow filmmakers and advice to creative and technical crews at all stages of film production. Zoran Dževedanovic is the founder and director of production company Blade production. In 2015 he produced his first feature film IDYLL by Tomaž Gorkic. Idyll won 1st prize Vesna for best film, best supporting women, best supporting men actor, best production design at the 18th Slovenian national festival in Portorož. Our recent experience includes the student academy short film finalist and Berlinale Generation 14+ Award winner "Into the Blue" by Antoneta Alamat Kusijanovic.

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Rok Bicek

CVINGER FILM

Characterized by a truly independent spirit and individual approach, Cvinger film aims to produce author driven films and documentaries that are story-led, boldly told, globally relevant, and have strong potential for critical and international audience success.

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Lija Pogacnik

DECEMBER

Production company's profile: DECEMBER Production house December was established in December 2013 by Vlado Bulajic and Lija Pogacnik, both with years of experience in film industry and both born in December 1977. The main goal is to produce fictions and documentaries with promising young directors. In this short period of time December has managed to raise funds for quite a few projects, which are now in different stages of production. He studied history and sociology of culture at the Faculty of Arts, University of Ljubljana. He is EAVE Producers workshop 2012 graduate. She graduated translation studies at the Faculty of Arts, University of Ljubljana. For a year she studied at The Lee Strasberg Theatre Institute in New York. She also works as a theatre producer.

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Peter Bratuša

FELINA FILMS



Tilen Ravnikar

Felina d.o.o. is a creative production company from Ljubljana formed in 1996 by Peter Bratuša. In its existence, Felina has produced more than 350 TV commercials and

created various TV formats for national and commercial Television stations.

Felina also produced short films "10 years" (award for best short film in Slovenia in 2010) and "Two One".

In 2013 Felina created a TV series "Lives of Tomaž Kajzer" which was shot in co-production with Arkadena studio and aired on RTV Slovenija. In 2017 Felina acquired the finances and produced two feature films "Awakenings" (released in October) and "Gaja's World" (expected release date in February 2018).

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www.felinafilms.si



Eva Rohrman

FORUM LJUBLJANA

Forum Ljubljana was founded in 1994 as an institute for art and cultural production by producer Eva Rohrman, who is also its managing director. Feature films: The Reaper (2014) by Zvonimir Juric, Inferno (2014) by Vinko Möderndorfer, The Parade (2011) by Srdjan Dragovjevic, Landscape No.2 (2008) by Vinko Möderndorfer, Suburbs (2004) by Vinko Möderndorfer.

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Tanja Hladnik

KINO OTOK - ISOLA CINEMA INTERNATIONAL FILM FESTIVAL

Kino Otok – Isola Cinema, organized since 2004, is a boutique, yet at the same time second largest international film festival in Slovenia to showcase art house films. It aims to broaden film horizons by presenting inspiring European authors and artistically stunning films that could otherwise not be seen in this territory. The particular focus is put on film education of children and youth, and on training as well as networking of young film professionals to enable them necessary skills for international film markets.

14th edition will take place between June 4th and June 10th 2018. The majority of the festival takes place in Izola, a bilingual coastal area with the local crowds being mostly Slovenian, Italian and Croatian. During the festival, the picturesque old town center is transformed into a real film island, where the entire film festival colony gathers and enjoys the screenings under the starry sky, followed by the nightly festival throb at Izola's Lighthouse beach.

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Tomi Matic

LIGNIT FILM

LIGNIT FILM Production Collective was founded on 4 November in 2013 by Zoran Bencic (musician, author, screenwriter), Matej Nahtigal (photographer, designer, director), and Tomi Matic (producer). Their first project was a full-length feature PSI BREZCASJA / CASE OSTERBERG, a adapted after Zoran Bencic's namesake novel, directed by Matej Nahtigal and executively produced by Tomi Matic. In 2015, the film, a full-length debut, received the International Film Critics Award (the FIPRESCI Prize) at the 18. Slovenian Film Festival in Portorose, Slovenia. This acknowledgement also earned them the status of a Public Interest Society, conferred by Republic of Slovenia's Ministry of Culture on 10 february 2017.

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Rok Secen

MONOO

MONOO is a Slovenia based production company. From 2012 on we have successfully devoted our first producing years to putting together a slate of films that entered production one after another and managed to start building a catalogue of ambitious and uncompromising films. We are interested in films that are characterised by a distinctive expression, and in intimate stories painted against a strong social commentary backdrop. After a documentary Man with a Raven and an awarded short film Morning we produced internationally and nationally awarded and critically acclaimed feature The Tree (wp. Karlovy Vary IFF 2014). In its festival run The Tree was awarded with FIPRESCI Prize, Youth Jury Best Film and other awards; and was presented as Slovenian OSCAR entry 2016. In June 2015 we completed another short Impromptu and are now in production of our feature History of Love, last year awarded at WEMW and planned for release in 2018.

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Sabina Karlic Briški

MOTOVILA / CREATIVE EUROPE DESK SLOVENIA

The Creative Europe Desk Slovenia (CED Slovenia) is the national information and advice service to promote Creative Europe (2014-2020), the EU programme for the cultural and audiovisual sector. CED Slovenia operates within Motovila, Centre for the promotion of cooperation in the cultural and creative sectors and is a member of the European network of CED offices in more than 35 European countries. Besides offering in-depth information and tailored guidance on various Creative Europe funding schemes offered by MEDIA and Culture sub-programmes, CED Slovenia organises various events to promote the programme as well as to facilitate cultural and creative projects with European added value in Slovenia and abroad.

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Miha Knific

NUKLEUS FILM

In the past 15 years, Nukleus became a regional production company whose films crossed borders and were shown at important festivals such as Cannes, Berlin and Sundance. In 2012 together with director Miha Knific we established Nukleus film Slovenia as our new outpost. In 2013 we also established Jaako dobra produkcija (JDP), as a company specialized for co-productions and production service. The intent was to have a co-production/production service house to fully use cash rebate in Croatia for international projects. We get continuous support from Croatian Audiovisual Centre (HAVC) and Slovenian Film Centre (FCS). We regularly take part in co-production forums and successfully arrange co-productions. Nukleus is a member/participant of the European Film Academy, ACE, EAVE, as well as a regular attendant of the coproduction and pitching forums. We attended training programs such as EAVE, Producers on the Move, ACE Producers Network, Producers Lab Toronto and Torino FilmLab.

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www.nukleus-film.hr



Nataša Bucar

SLOVENIAN FILM CENTRE



Nerina Kocjancic



Jelka Stergel

Slovenian Film Centre (SFC) is a public agency of the Republic of Slovenia which is encouraging creativity in the film and audiovisual field by creating suitable conditions for film, audiovisual and cinematographic activities.

SFC supports script and project development as well as production, promotion and distribution and gives support to minority coproductions,

film festivals, film industry associations and film education.

SFC as the main institution also covers Film Commission activities and promotion of film locations and since 2017 the 25% cash rebate scheme for shooting in Slovenia.

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Jožko Rutar

SPOK FILMS

SPOK Films is dedicated to discover, promote and distribute new talents of slovenian cinema worldwide as well as world cinema in Slovenia and South East Europe. The company was established by Jožko Rutar, who previously worked as a producer at STARAGARA Production and as a managing director of Slovenian Film Centre. With more than 10 year of experiences in production, film funding and policy making, the focus of the company is dedicated towards development, production, promotion and distribution of high end art-house films, as well as offering wide range of various consulting on the film field.

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Miha Cernec

STARAGARA

Staragara institute with its film production label Staragara Production is mainly an arthouse company, dedicated to work with proclaimed inhouse film directors Janez Burger and Jan Cvitkovic as well as some carefully selected new film talents in Slovenia. We are developing stories with strong artistic and personal note, using as form the presence of universal film language. Our recent film productions are both non dialogue films, where visual pictures, music and sounds are used as core elements of story telling (Archeo and Circus Fantasticus). During the period of the last two years we finished a few short films and minority coproductions with Italy (Zoran – my nephew an idiot), Croatia, Serbia and Monte Negro (Life like a Trumpet).

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Viva Videnovc

STRUP

Strup produkcija is an independent film and multimedia production company established in 2004 in Ljubljana. We specialize in creative, cultural and innovative educational projects that cross subjects and genres and bring people together. Strup's activities include the production of documentary, fiction and animated films; large-scale video and multimedia installations; and collaborative video art for theatrical productions. Strup is led by Nejc Saje, an award-winning photographer, videographer, director and animator. Company's lead film producer is Viva Videnovc. In production we have two international co-productions at the moment: the feature-length documentary Pumpkin on the Hot Roof of the World (as lead producer), about the life and work of Slovenian poet Tomaž Šalamun, and Eurimages-supported feature fiction film Freedom or Die (as minority coproducer). Projects in development include a feature fiction film Metod and short animation Original Copy.

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Ziga Virc

STUDIO VIRC

Studio Virc is a family-run company for film and TV production that was established in 1992. We develop documentary, fiction and TV / VOD content. We have produced feature documentaries, TV content, short and feature fiction films. One of our biggest productions is a feature film »Houston, we have a problem!«, which premiered at Tribeca film festival in competition, was coproduced by HBO Europe and acquired by Netflix for the worldwide distribution.

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Jerca Jeric

TEMPORAMA FILM SOCIETY

Temporama Film Society aims to produce films that are focused and firmly positioned towards our own younger generation by addressing either film viewers or creators. We wish to be a part of a movement that would establish a fresh, autonomous and creative film scene which would in turn generate original content in the Slovenian filmography. We hope to attract the viewers to the cinemas by responding to the general feel and feedback from our audience. As emerging producers we mostly work with young, enthusiastic authors who we feel do not get enough opportunities or have hard time getting proper funding in Slovenia. We are firmly convinced that the people we like to work with the most are the future of Slovenian cinema.

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Danijel Hocevar

VERTIGO

Independent production company, based in Ljubljana, Slovenia. Established in 1994, they (co)-produced more than 40 feature films incl. WHEN THE DAY HAD NO NAME (2017) by Teona Mitevska / Berlinale 2017 Panorama Special; NIGHTLIFE (2016) by Damjan Kozole / Karlovy Vary IFF 2016: Best Director Award; HOME (doc, 2015) by Metod Pevec / Sarajevo FF Doc Comp. 2015, ZagrebDox 2016: Special Mention; YOU CARRY ME (2014) by Ivona Juka / Karlovy Vary IFF 2015: East of the West Comp.; AN EPISODE IN THE LIFE OF AN IRON PICKER (2013) by D. Tanovic / Berlinale Comp. 2013: 2 Silver Bears; CIRCLES (2013) by S. Golubovic / Sundance FF 2013: Special Jury Award, Berlinale 2013: Ecumenical Prize; ALEXANDRIANS (doc, 2011) by M. Pevec / Trieste FF 2012: Best Doc; SLOVENIAN GIRL (2009) by D. Kozole / Toronto IFF 2009, Les Arcs FF 2009: Best Actress, Sales in more than 40 territories; SPARE PARTS (2003) by D. Kozole / Berlinale Comp.; BREAD AND MILK (2001) by J. Cvitkovic, Venice FF: Lion of the Future.

Contact details: info@vertigo.si
www.vertigo.si



Pablo Briseño Galván

FEELSALES

Feelsales is an international sales agency devoted to documentary films and short films. Is part of The Circular Group, in which also participate Freak Independent Film Agency, agency specialized in international film festivals distribution and Feelmakers.com, VOD platform dedicated to documentaries, animation and short films. The three companies together offers a complete service of films commercializing with a unique strategy to achieve the best results for the films.

Contact details: pablobrisenogalvan@feelsales.com
www.feelsales.com



Anna M. Bofarull

KABOGA

KaBoGa is an independent film production company, interested in projects that are linked to reality and that depict topics of universal interest, some of them showing strong social aspects, always with a young, sensitive, feminine and daring spirit. Our production company was created in 2007 by young people eager to open the eyes through a fresh look onto the world. KABOGA works both documentary and fiction and our projects depict topics of universal interest and succeed in reaching the audience at numerous festivals worldwide.

Contact details: abofarull@kaboga.eu
www.kaboga.eu



Roberto Cueto

SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL

The San Sebastian International Film Festival is accredited by the International Federation of Film Producers Association (FIAPF) in the "competitive film festivals" category. The Festival seeks to make a positive contribution to the development of the film culture and industry.

Contact details:
rcueto@sansebastianfestival.com
www.sansebastianfestival.com



China Åhlander

CHINEMA FILM SWEDEN

Chinema Film Sweden AB was founded in 2013 by China Åhlander for the projects she really believes in and wants to commit herself to. The company produces features, tv-dramas, tv-series and documentaries. Chinema Film Sweden is working with the most interesting, established and upcoming European directors, making films for the international market and festival scene.

The producer in the company, China Åhlander is an internationally acclaimed producer with awards from international festivals (Venice, Aspen, Telluride, Sevilla and many more) as well as Sweden's top honour – Guldbaggar. As a producer China Åhlander works very closely with her directors and with the scripts and is fully committed throughout the whole creative process.

Contact details: china@chinema.se
www.chinema.se



Ulrika Nisell

CREATIVE EUROPE DESK SWEDEN

The MEDIA Sub-programme of Creative Europe is designed to support European film and other audiovisual industries. It provides funding for the development, promotion and distribution of European works within Europe and beyond.

Contact details: ulrika.nisell@filminstitutet.se
www.kreativaeuropa.eu



Malin Hüber

HER FILM

HER produces moving images in the intersection between film and art. HER seeks to develop new voices and and new narratives on an international arena. HER actively encourages films made by women and for women.

Contact details: malin@herfilm.se



Elin Kamler

KAMLERT FILM

After years working in film and culture, producer and consultant Elin Kamler recently founded her own company in Malmö, Sweden. The primary focus is on documentaries for international audiences. Elin previously worked as a producer at WG Film where she produced “Bikes vs Cars” (dir. Fredrik Gertten) and worked impact and outreach-focused. Currently developing documentary projects together with directors Simon Klose (“TPB AFK”) and Hanna Heilborn (“Sharaf”, “Hidden”, “Slaves”). Elin is a graduate of EAVE’s European Producers Workshop 2013.

Contact details: elin.kamlert@gmail.com



David Herdies

MOMENTO FILM

Momento Film was founded in 2011 by David Herdies, and soon after established itself as one of the most vibrant independent documentary production companies in Sweden, producing numerous award winning documentaries which has been screened at the major festivals (IDFA, Hot Docs, CPH:DOX etc). In 2015, the company moved into fiction with productions such as MADRE by Simón Mesa Soto (Official Short Film Competition in Cannes 2016) and DEAR KID by Frida Kempff (1km Film at Stockholm IFF).

Since the start, the focus has been to be a platform for upcoming talents as well as established directors and scriptwriters who want to push the borders of film making. Currently, Momento Film is working on a slate of fiction and documentary projects among which can be mentioned: AMPARO by Simón Mesa Soto, MADAME LUNA written by Suha Ar-raf, TRANSNISTRA by Anna Eborn and THE GODS by director Ahang Bashi. The producers of the company are part of the Eurodoc, EAVE and ACE networks.

Contact details: info@momentofilm.se
www.momentofilm.se



Mario Adamson

SISYFOS FILM PRODUCTION

Sisyfos Film Production (former Medusa Productions) is a production company that produces award winning animated short films, documentaries, and non-linear storytelling in AR.

Contact details: mario@sisyfosfilm.com
www.sisyfosfilm.com



Magnus Paulsson

SOLID ENTERTAINMENT

Solid Entertainment is a production company founded in 1996 and based in Malmo, Sweden. We (co-)produce everything from commercials and music promos to documentaries and features. We also act as a rental house with a full range of cameras, lenses, lights and grip equipment.

Contact details: info@solidentertainment.se
www.solidentertainment.se



Lars Säfström

SVT

SVT is Sweden's public service television financed by license fees. Today SVT operates four channels - SVT1, SVT2, SVT24/Barnkanalen (a childrens' channel) and together with UR; Kunskapskanalen. Barnkanalen and SVT24 share the same channel ID.

All SVT channels are digital only. All are distributed via all kinds of platforms. Our on-line platform is SVT Play.

Our documentary slots are:

SVT2 Mondays at 22:00, 58'-90', Dox: The best documentaries on the international scene.

SVT2 Thursdays at 20:00, 58': Creative Swedish and Nordic narrative documentaries with a human interest.

SVT2 Friday 20:00, 58': Culture docs

SVT2 Sundays at 22:00: Dokument Utifrån (current affairs)

Contact details: lars.safstrom@svt.se
www.svt.se



Jenny Örnborn

THE SWEDISH FILM INSTITUTE

The Swedish Film institute may finance international co-productions through a Swedish co-producer provided that the film has distribution in Sweden. The projects should have a Swedish artistic participation/exchange .We are always looking for strong cinematic stories of high visual quality, films which embrace complexity and look deep into their characters. We also consider the skills and artistic ambitions of the director and the competence and commitment of the producer.

Contact details:
jenny.ornborn@filminstitutet.se
www.filminstitutet.se



Miira Paasilinna

THE YELLOW AFFAIR

The Yellow Affair is a World Sales Agent and Executive Producer for films & TV series from around the world. After 8 years The Yellow Affair has a proven track record and has a growing reputation in areas of development, financing, marketing and selling films of all types and genres. The Yellow Affair is based in Scandinavia with a catalogue of over 80 films and TV series. The Yellow Affair is developing new relationships with various financial entities and building new strategies that will enable the company to contribute significantly to getting films into production. In addition to this, the company brings its vast experience in areas of development, festival and world marketing strategies, distribution and world sales to the table. We are looking for projects of integrity, that boast high-end production values with big commercial potential. We are interested in strong stories with mid range budget levels with known directors.

Contact details: miira@yellowaffair.com
www.yellowaffair.com



Julia Gebauer

WAY CREATIVE FILMS

Julia Gebauer has been a producer at WAY CREATIVE FILMS, Sweden, since 2004. The company has produced six feature films and Co-produced several more. WAY CREATIVE FILMS has also produced TV series such as the christmas special for the public broadcaster SVT and award-winning short films such as PLEASURE by Ninja Thyberg, which won the Canal Plus prize at the Semaine de la Critique in Cannes, and was in competition at Sundance. Julia is a EAVE Producer's Workshop graduate (2016).

Contact details: jg@waycreative.se
www.waycreative.se



Sarah Born

CATPICS

Catpics Ltd. was founded 1984 in Zurich as an independent film production company. In 1991 Journey of Hope by Xavier Koller won the Academy Award for „Best Foreign Language Film“. The company produces feature films and creative documentaries by directors such as Xavier Koller (Black Tanner, Journey of Hope, Gripsholm, Eine wen iig, dr Dällebach Kari), Léa Pool (Desire in Motion, Emporte-moi, Double Peine), Friedrich Kap-peler (Varlin, Mani Matter – Why are you so sad?), Ulrike Koch (The Saltmen of Tibet, Ash-shak – Tales from the Sahara). Sarah Born joined the company in 2013, since 2014 she is a share-holder and managing partner of the company.

Contact details: sarah.born@catpics.ch
www.catpics.ch



Lorenzo Esposito

FESTIVAL DEL FILM LOCARNO

With 12 sections, 3 competitions and 25 awards, quality and variety are key. This is the framework of a Festival that explores cinema from every perspective, to discover in the present the filmmakers and films destined to have a future.

Contact details: lorenzo.esposito@pardo.ch



Esther Van Messel

FIRST HAND FILMS

Dedicated Production and tailor-made Distribution for every story in every medium everywhere.

First Hand Films is an international sales agent, a theatrical distributor in Switzerland and a producer based in Zürich.

Run by Esther van Messel since 1998, FHF finds partners, finance and deals with the entire production process. FHF has sold hundreds of licenses worldwide, turned over more than ten million Euro and its films have won many awards including Emmies and Oscars. Since 2013 FHF operates also as theatrical distributor in Switzerland and has released a number of international fiction and non-fiction films. For selected projects FHF acts as Executive Producer with global access to talented filmmakers, broadcasters and funding bodies. FHF works with ambitious and accessible projects worldwide, combining intelligence, practical knowledge and experience.

Today First Hand Films have been seen by many millions of people all over the world, in cinemas, on TV and online.

Contact details:

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www.firsthandfilms.com



Gulim Ustun

ISTANBUL FILM FESTIVALI MEETINGS ON THE BRIDGE

MEETINGS ON THE BRIDGE (MoB), the industry section of the Istanbul Film Festival, primarily showcases film projects and films in post-production from Turkey and the neighbours at Film Development and Work in Progress workshops with the purpose of initiating negotiations for co-productions. Prior to the workshops a training program is organized with international experts for the the selected filmmakers .

Aiming at offering further incentives, in collaboration with the Medienboard Berlin-Brandenburg and Hamburg Schleswig-Holstein funds established a Turkish-German Co-Production Development Fund in 2011.

MoB continues to offer new prospects to filmmakers in any stage of their films, and acts as a go-to destination of the Turkish film industry for international professionals.of the Turkish film industry for international professionals.

Contact details: gulim.ustun@iksv.org
<http://film.iksv.org/en/meetingsonthebridge>



Yulia Serdyukova

HONEST FISH DOCUMENTARY STORIES

Independent documentary production company based in Kyiv, Ukraine. We focus on producing creative documentaries with strong author's point of view, refined visual style and critical approach towards dominant discourses.

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www.honestfish.com.ua



Philip Illienko

UKRAINIAN STATE FILM AGENCY

Ukrainian State Film Agency is a governmental authority, responsible for the execution of the state policy in the sphere of cinema.

Contact details: pi@dergkino.gov.ua
www.dergkino.gov.ua



William Page

FILMDOO

Growing up in over 15 countries between them, FilmDoo co-founders Weerada Sucharitkul and William Page have always had a taste for international cinema. They met in London, where they discussed their love of films, but also why so many of them were unavailable in the UK. So they started FilmDoo in the summer of 2014, with the aim of bringing films from around the world to an international audience. So many extraordinary films get made, only to rarely get seen. Let's create a home for these films. Only together can we Doo it.

Contact details: wjpage@filmdoo.com
www.filmdoo.com



Paula Vaccaro

PINBALL LONDON

Pinball London is a production company committed to films with an auteur zeal. Founded in 2009 by Paula Vaccaro it has combined international talents from the US, Latin America and Europe including world known filmmakers such as Sally Potter, Emir Kusturica, Guillermo Arriaga, Edoardo de Angelis, and Aaron Brookner among others.

The company also provides Impact producing services, training, and film distribution consultancy as well as Audience outreach and engagement services. Under the banner Pinball Arts, the company creates ancillary content linking films to the intersection of art and eventually technology.

Contact details: smash@pinballonline.co.uk

**next submission deadline:
4th of May 2018**

12 projects each
represented by the director
and the producer

3 residential sessions of
one week each followed by
online consultation

3 different cities

over 30 tutors

final pitch to over 50
international decision
makers

EX ORIENTE FILM



 institute of
documentary
film



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**WEMMW
PARTNERS**



The 2018 edition of When East Meets West has several strategic industry partners. Each one of them has a key role in planning, promoting and organizing the co-production forum.



CONTACTS

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eave@eave.org

EAVE is a professional training, project development and networking organisation for producers. At the heart of our programmes is the EAVE Producers Workshop, which has created a unique co-producing network in Europe. The EAVE Marketing Workshop, EAVE+ and our international schemes (PUENTES, TIES THAT BIND) complete our core programmes. EAVE also offers various tailor-made 'EAVE on DEMAND' workshops all over the globe.

Since its foundation, the Trieste festival's professional platform dedicated to co-producing with Eastern Europe – WHEN EAST MEETS WEST – has established itself as an important reference for European professionals. EAVE, one of the leading European training and development providers, is proud to have been a partner from the very beginning. In the framework of this partnership, EAVE is advising on the strategic planning and programming of the event and promoting WEMW among the members of our network. EAVE is involved in the market in various ways:

- the WEMW project selection (EAVE group leader and graduate Didar Domehri, EAVE group leader Danijel Hocevar, EAVE graduate Katrin Pors as well as EAVE graduate and Slovenian National Coordinator Jozko Rutar were part of the selection committee),
- the preparation day for the WEMW projects (EAVE graduate and Italian National Coordinator Stefano Tealdi is one of the tutors),
- the First Cut Lab expert team (EAVE graduates Amra Baksic-Camo, Natasa Damnjanovic, Katrin Pors, Konstantina Stavraniou, Elise Jalladeau and Jules Debrock),

- the panel **Co-Producing between South East Europe and the Nordic Countries – Case Study of EAVE project HISTORY OR LOVE** (EAVE graduates Rok Secen, Nadia Trevisan, Jarle Bjørknes) as well as EAVE graduates Katrin Pors and China Åhlander and moderator Miira Paasilinna ,

- the panel THE ROAD TO PROJECT AND FILM MARKETING: CHECKPOINTS AND PITFALLS (EAVE graduate Vicky Miha and EAVE Marketing Workshop graduate Christina Liapi),
- and the **EAVE session TOWARDS 2030: CREATING NEW BUSINESS MODELS FOR FILM** by EAVE consultant Linda Beath.

With the support of FVG Audiovisual Fund, one of the producers and projects selected at WEMW will be awarded with a **scholarship for the EAVE 2019 Producers Workshop**.

Furthermore, we are delighted that the EAVE network has a strong presence at WEMW with **6 projects produced and/or co-produced by EAVE producers in the official and guest projects selection**, including **ABOUT LOVE AND MEN** by Tatjana Bozic (producer: Fleur Knopperts), which was developed at the EAVE Producers Workshop 2017, 2 EAVE projects in the section *This is It*, **MENOCCHIO** (producer Nadia Trevisan) and **STORIES FROM THE CHESTNUT WOODS** (producer: Marina Gumzi) and 3 projects in the new workshop First Cut Lab, including EAVE project **THE MUTE (producer: Anna Wydra)**, developed at the EAVE Producers Workshop, as well as 90 EAVE network members attending the event.

**MEMBERS OF THE
EAVE NETWORK AT
WEMW 2018**

China Åhlander
Anamaria Antoci
Alem Babic
Amra Baksic Camo
Simone Baumann
Linda Beath
Jarle Bjørknes
Eva Blondiau
Mirko Bojovic
Ioanna Bolomyti
Nataša Bucar
Vlado Bulajic
Anton Calleja
Enrica Capra
Miha Cernec
Carine Chichkowsky
Vasilis Chrysanthopoulos
Miljenka Cogelja
Per Damgaard Hansen
Natasa Damnjanovic
Rebecca De Pas
Guillaume de Seille
Jules Debrock
Natalia Drozd
Milena Džambasovic
Samantha Faccio
Marco Valerio Fusco
Zoran Galic
Julia Gebauer
Nicolas George

Dyveke Graver
Alessandro Groppero
Sabine Gruber
David Herdies
Danijel Hocevar
Alexis Hofmann
Izabela Igel
Shkumbin Istrefi
Elise Jalladeau
Pavla Janouskova Kubeckova
Barbara Jukopila
Ankica Juric Tilic
Sinisa Juricic
Bujar Kabasi
Elin Kamlert
Bojan Kanjera
Fleur Knopperts
Eda Koppel
Besnik Krapic
Darija Kulenovic Gudan
Arben Lami
Claire Launay
Christina Liapi
Mark Lwoff
Ari Matikainen
Vicky Miha
Miroslav Mogorovic
Jovana Nikolic
Petra Oplatkova
Miira Paasilinna

Marko Paljic
Danijel Pek
Snezana Penev
Sarah Pennacchi
Giovanni Pompili
Maja Popovic
Katrín Pors
Marija Razgute
Eva Rohrman
Jožko Rutar
Rok Secen
Sergei Serpuhov
Riina Sildos
Ada Solomon
Alessia Sonaglioni
Konstantina Stavrianou
Milan Stojanovic
Stefano Tealdi
Marteinn Thorsson
Elli Toivoniemi
Alex Traila
Kristina Trapp
Nadia Trevisan
Katya Trichkova
Gulin Ustun
Ida Weiss
Anna Wydra
Marta Zaccaron
Balázs Zachar
Arben Zharku



CONTACTS

Maia Workshops
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info@maiaworkshops.org

Maia Workshops is an advanced international training programme for young and upcoming producers. It develops along three immersive week-long residencies during the year dedicated to different aspects of developing, financing and promoting a project; attendees can tailor their training experience to their needs, and can choose to apply for a single workshop or to go for the full package.

All sessions are delivered by experts with at least 20 years experience in the audio-visual trade.

Each workshop is open to 20 international participants and delivered in the English language.

Being a Maia Alumnus means being part of a large international community of professionals with ongoing access to educational and networking opportunities. The Maia team follows up with its Alumni after the workshops, helping them grow and develop their careers.

On request, our team works all year round to develop new tailor-made workshops, in order to provide the most up-to-date insights about the industry, markets, festivals and funders.

MAIA ALUMNI ATTENDING WEMW 2018

Ioanna Bolomyti
David Cej
Luigi Chimienti
Anna Ciennik
Patricia D'Intino
Marija Dimitrova
Zoran Dzeverdanovic
Bojan Kanjera
Besnik Krapic
Zvonimir Munivrana
Andamion Murataj
Marija Razgute
Joanna Rybus
Sergei Serpuhov
Claudia Soranzo
Paola Sponda
Pasqualino Suppa
Tina Tisljar
Alex Traila
Ines Vasiljevic
Luka Venturin
Julie Zackova



Festivals On Demand
for Film Professionals
World Wide

FESTIVAL SCOPE

pro.festivalscope.com



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TEAM



Anna Antonutti



Alessandro Gropplero



Eleonora Rizzi



Giulia Battaglini



Fabrizio Grosoli



Nicoletta Romeo



Elisa Bordon



Masha Markovic



Vittoria Rusalen



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Max Mestroni



Cristina Sain



Monica Goti



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Masha Markovic
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Cristina Sain
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Artistic Directors

Monica Goti
Niccolò Coscia
Programming

Max Mestroni
Production & Communication

Eleonora Rizzi
Accreditation Office

Vittoria Rusalen
Hospitality Office

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OLFFI
FUNDING OPPORTUNITIES
IN THE SPOTLIGHT
COUNTRIES



OLFFI is the world's largest database of public funding and tax incentives for the development, production and post-production of film and TV projects, covering over 300 funding bodies, 550 support programmes, 120 tax mechanisms, 300 co-production treaties, 470 film commissions, and 450 professional associations in more than 85 countries.

OLFFI also offers comparison tools and information about co-production treaties, production rules and more.

OLFFI is free and can also be accessed as an app available on iTunes Appstore and Google Play.

This year, thanks to the partnership with OLFFI, the WEMW catalogue includes a detailed overview of the funding programs in all 2018 WEMW spotlight countries.

OLFFI is the world's largest database of public funding and tax incentives for the development, production and post production of film and TV projects, covering over 300 funding bodies, 550 support programmes, 120 tax mechanisms in more than 85 countries. OLFFI also offers comparison tools and information about co-production treaties, production rules and more. OLFFI is free and can also be downloaded from the App Store and Google Play.

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
ALBANIA	National Center of Cinematography	AL - Production Support	National	Production	N/A		•
	National Center of Cinematography	AL -Minority Coproductions Support	National	Production	6 000 000 ALL		•
BOSNIA AND HERZEGOVINA	Sarajevo Cinema Fund	BA - Coproduction Scheme	National	Production	60 000 EUR	•	•
BULGARIA	Bulgarian National Film Center	BG - Film Support Scheme	National	Production	1 120 000 BGN	•	•
	Bulgarian National Film Center	BG - Support of Minority Coproductions	National	Production	500 000 EUR	•	•
CROATIA	Croatian Audiovisual Center	HR - National Film Production Scheme and Minority Co-production Scheme	National	Production	650 000 EUR	•	•
EUROPE	Eurimages	EU - Eurimages (Council of Europe) - Support for Coproduction	Supranational	Production	500 000 EUR	•	•

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
GREECE	Greek Film Center	GR - Low Budget Film Production Program	National	Production	75 000 EUR		
	Greek Film Center	GR - New Directors Program (1st & 2nd film)	National	Production	220 000 EUR		
	Greek Film Center	GR - Program for Already Completed Film	National	Postproduction	80 000 EUR		
	Greek Film Center	GR - Basic Film Production Program	National	Production	250 000 EUR	•	
	Greek Film Center	GR - Documentaries Production Program	National	Production	100 000 EUR	•	
	Greek Film Center	GR - Minority Coproduction Support	National	Production	50 000 EUR		•
	Greek Film Center	GR - Production Program for Films for Children & Adolescents	National	Production	N/A	•	
	Greek Film Center	GR/FR - Coproduction Support Greece-France	National	Production	500 000 EUR		•
KOSOVO	Kosovo Cinematography Center	XK - Production Support	National	Production	70 000 EUR		•
MACEDONIA	Macedonian Film Agency	MK - Support to Feature and Shorts	National	Production	1 000 000 EUR		•
MONTENEGRO	Montenegro Film Centre	ME - Public Competition for Minority Coproduction Support	National	Production	N/A	•	•
	Montenegro Film Centre	ME - Public Competition for Feature Film Cofinancing	National	Production	N/A	•	•
	Ministry of Culture of Montenegro	ME - Public Competition for Cofinancing	National	Production	N/A	•	•

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
SERBIA	Film Center Serbia	RS - Cofinancing for Minority Coproductions	National	Production	72 000 EUR		•
	Film Center Serbia	RS - Cofinancing of Films with Domestic Themes	National	Production	N/A		•
	Film Center Serbia	RS - Cofinancing of National Documentary Films	National	Production	55 000 EUR		•
	Film Center Serbia	RS - Fund for Co-financing & Financing Cinema Projects	National	Production	400 000 EUR	•	•
SLOVENIA	Slovenian Film Center	SI - Minority Coproduction Support	National	Production	70 000 EUR		•
	Slovenian Film Center	SI - Pre-production, Production and Post-Production Support	National	Production	800 000 EUR		•

PRODUCTION INCENTIVES

COUNTRY	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses
CROATIA	Croatian Audiovisual Center	HR - Cash Rebate for Film and Television Production	Cash Grant	National Productions, Coproductions, Foreign Productions	20%
MACEDONIA	Macedonian Film Agency	MK - Cash Rebate	Cash Grant	National Productions, Coproductions, Foreign Productions	20%
SERBIA	Film Center Serbia	RS - Tax Incentives	Cash Grant	National Productions, Coproductions, Foreign Productions	20%
SLOVENIA	Slovenian Film Center	SI - Cash Rebate for Foreign Productions	Cash Grant	Coproductions, Foreign Productions	25%

The data presented in this grid were collected from websites of public funds. It is possible that some information is missing or misunderstood. All relevant information that could improve Olffi website is welcome.

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
DENMARK	Danish Film Institute	DK - Commissioner Scheme	National	Production	N/A		
	Danish Film Institute	DK - Market Scheme	National	Production	1 000 000 EUR		•
	Danish Film Institute	DK - Minority Coproduction Scheme	National	Production	400 000 EUR		•
	Danish Film Institute	DK - New Danish Screen - Production	National	Production	500 000 000 DKK		
	Film Fyn	DK - Production and Development Support	Regional	Production	N/A		
	The West Danish Film Fund	DK - Production Support (feature film and TV)	Regional	Production	N/A		•
	Copenhagen Film Fund	DK - Feature Films (and TV Series) Fund	Local	Production	500 000 EUR		
FINLAND	AVEK	FI - Short Films and Documentaries Productions and Scriptwriting Support	National	Production	N/A		
	Finnish Film Foundation	FI - Coproduction Funding	National	Production	500 000 EUR		
	Finnish Film Foundation	FI - Production Support Programme	National	Production	1 000 000 EUR		
ICELAND	Icelandic Film Centre	IS - Icelandic Film & TV Fund	National	Production	40 000 000 ISK	•	
	Icelandic Film Centre	IS - Post-production Grants	National	Postproduction	N/A		
NORWAY	FilmKraft	NO - Production Support (documentaries)	National	Regional	N/A	•	•

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
	Norwegian Film Institute	NO - Support for Feature Films (Large Audience Potential)	National	Production	15 000 000 NOK	•	•
	Norwegian Film Institute	NO -New Roads, Development And Production After Consulting	National	Production	6 400 000 NOK	•	
	Vestnorsk Filmsenter	NO - Development and Production Support for Short Films and Documentaries	National	Production	N/A		•
	Nordisk Film & TV Fund	NO/DK/FI/IS/SE - Feature Film Production Support	Supranational	Production	500 000 EUR		
	Nordisk Film & TV Fund	NO/DK/FI/IS/SE - Support for Documentaries	Supranational	Production	N/A		
	Norwegian Film Institute	NO - Sørfond + / The Norwegian South Film Fund +	Supranational	Production	50 000 EUR		•
	Norwegian Film Institute	NO - Sørfond / The Norwegian South Film Fund	Supranational	Production	1 000 000 NOK		•
	Film Fund Nord	NO - Audiovisual Production Support	National	Production	800 000 NOK		•
	Norwegian Film Institute	NO - Development and Production Support (after consulting)	National	Production	N/A		•
	Norwegian Film Institute	NO - Minority Coproduction Scheme	National	Production	N/A	•	•
	Filminvest3 AS	NO - Filminvest Private Equity Fund	Regional	Production	200 000 EUR		•
	Nordnorsk Filmsenter	NO - Support for Short Films and Documentaries	Regional	Production	600 000 NOK		•

SELECTIVE PROGRAMMES

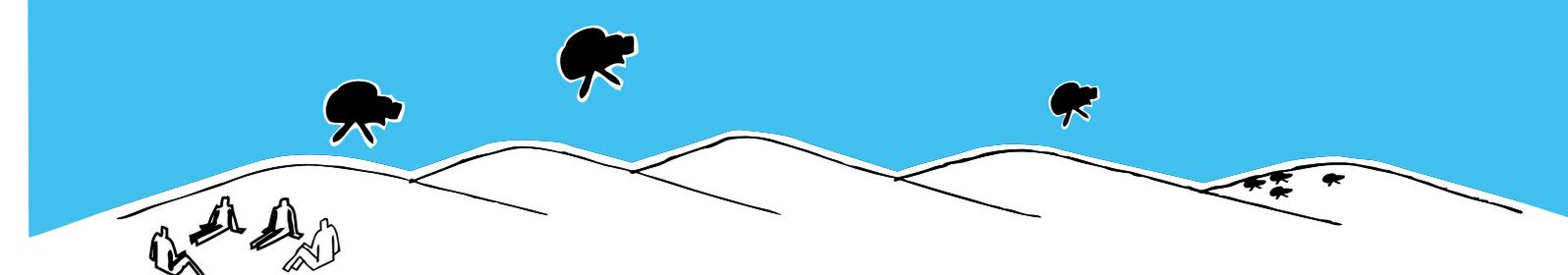
COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
	Sørnorsk filmsenter	NO - Support for Development and Production of Documentaries and Short Films	Regional	Production	N/A		•
	Troms Filmcamp AS	NO - Contribution in Film & TV Productions	Regional	Production	400 000 NOK		
	Viken Filmsenter	NO - Support for Short Fiction Films and Documentaries (any length)	Regional	Production	N/A		•
	Zefyr	NO - Zefyr Private Equity Fund	Regional	Production	N/A		
	Zefyr	NO - Zefyr Regional Fund	Regional	Production	1 500 000 NOK		•
	Østnorsk Filmsenter	NO - Support for Short Fiction Films and Documentaries	Regional	Production	200 000 NOK	•	•
SWEDEN	Swedish Film Institute	SE - Feature Films Support (Audience-related support)	National	Production	N/A		•
	Swedish Film Institute	SE - Feature Films Support (Market Potential)	National	Production	8 000 000 SEK		•
	Swedish Film Institute	SE - Production Support for Documentaries	National	Production	N/A		
	Swedish Film Institute	SE - Production Support (Consultant Scheme)	National	Production	N/A		
	Swedish Film Institute	SE - Swedish Minority Coproductions	National	Production	N/A	•	•
	Film i Skåne	SE - Coproduction Fund for Cinema and Television	Regional	Production	300 000 EUR		

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
	Film i Skåne	SE - Support for Documentaries	Regional	Production	30 000 EUR	•	•
	Film Väst (Västra Götland)	SE - Film Väst	Regional	Production	2 000 000 EUR		
	Filmpool Nord (Norrbotten, Lapland)	SE - Production Support (Fiction and Animation)	Regional	Production	4 000 000 SEK		
	Stockholm-Mälardalen Filmregion	SE - Film Capital Stockholm	Regional	Production	1 000 000 SEK		•

PRODUCTION INCENTIVES

COUNTRY	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses
FINLAND	Business Finland (former Tekes)	FI - Cash Rebate Incentive Finland	Cash Grant	National Productions, Coproductions, Foreign Productions	25%
ICELAND	Icelandic Ministry of Industry	IS - Film Reimbursement	Cash Grant	National Productions, Coproductions, Foreign Productions	25%
NORWAY	Norwegian Film Institute	NO - Incentive for International Films & Series in Norway	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25%



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MIDPOINT FEATURE LAUNCH 2018

MIDPOINT

MIDPOINT, a training and networking platform for film and TV development for emerging talents from Central and Eastern Europe, cordially invites you for a glass of wine to celebrate the first edition of its Feature Launch program in Trieste.

The Feature Launch program is organized in partnership with the Trieste Film Festival, the Karlovy Vary International Film Festival and the When East Meets West coproduction market and is focused on creative teams of emerging film professionals, who are developing their first and second feature film project.

When and where:

Monday January 22 / 16.30 – 17.30 /
Hotel Savoia Excelsior Palace, Library

www.midpoint-center.eu



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