



# WHEN EAST MEETS WEST

20.22 | 01 | 19



# WE MW 20.22|01|19

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## WHEN EAST MEETS WEST JANUARY 20/22, 2019

### organized by

Fondo Audiovisivo Friuli Venezia Giulia  
Trieste Film Festival/Alpe Adria Cinema

### with the support of

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Laser Film  
Lithuanian Film Centre  
MIA  
National Film Centre of Latvia  
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### database

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## FOREWORD

A “bridge” between Western and Eastern Europe: this is how our region, Friuli Venezia Giulia, likes to define itself. It is a metaphor, however, that has been used so often (by us, too) that it has become a kind of cliché, a bit obvious, for some even obsolete.

Yet, despite this, we happen to be living in an era in Europe, in which walls are being preferred to bridges. This is why our identity as a bridge between cultures has regained relevance, as well as all the initiatives which aim to unite and facilitate mutual knowledge and understanding.

We all hope that 2019 is the year that will mark a renaissance in the idea of Europe. But we all know that in order to achieve that, we need to find new roads to overcome those forces that have been pulling countries apart from each other, driving us towards a return to the tragic divisions of the past.

If we look at **WHEN EAST MEETS WEST**, we realise that this small ‘bridge’ here in Trieste – this year in its ninth edition – can be part of the solution.

I know that those who come to **WEMW** do so in the belief that Trieste, in these winter days, offers the opportunity to meet people who may be very different from each other, but who all share the same values regarding cinema. Therefore they see the city as the perfect place to meet other like-minded people ready to share their stories and find new collaborations.

It’s a concept that’s rather popular too: **applications this year totalled 299 from 49 countries**. These are significant numbers that remain stable year on year.

However, our wish is, above all, that everyone comes to Trieste because they are convinced that only by working together, and staying united as Europeans, we have a future ahead of us, a future that looks radically different from the one which those who love walls are preparing for us.

Welcome to Trieste, welcome to **WHEN EAST MEETS WEST**.

# 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), Joanna Szymanska (Shipsboy) and Jozko Rutar (SPOK) has selected 22 projects in development from 14 different countries. The 2019 final line-up includes 11 fiction feature films and 11 documentaries selected amongst 299 applications from 49 territories.

The **WEMW 2019 jury**, including Lorenzo Esposito (KVIFF and CINÉMA DU RÉEL programmer), Georges Goldernstern (CINÉFONDATION), Peter Kerekes, Simon Ofenloch (ZDF) and Jacobine van der Vloed (ACE) will deliver the *Film Center Serbia Development Award*, *Flow Postproduction Award* and *Cannes Producers Network Prize*.

Along these awards, *EAVE* will give away a scholarship for the European Producers Workshop and *Asterisk* will offer the Visual Marketing Prize. Moreover, all fiction projects will be in the running for the *Pop Up Film Residency Award* and the European Women's Audiovisual Network will deliver the *EWA Network Best Woman Director Award*.

Lastly, *Italy-Baltic Development Award for Co-Production* will be granted to the best project in development co-produced between Italy and one of the Baltic States. The Award is granted by MiBAC-Ministero per i Beni e le Attività Culturali, Estonian Film Institute, Lithuanian Film Centre, National Film Centre of Latvia.

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**GENRE**

Documentary

**DIRECTOR / WRITER**

Volkan Üce

**PRODUCERS**

Emmy Oost, Magalie Dierick

**BUDGET**

€ 414.645 (€ 295.021 in place)

**COMPANY**

Cassette for timescapes

**LOOKING FOR**

Financing, Sales Agents, Festivals



Magalie Dierick



Volkan Üce

**CONTACT DETAILS**Cassette for timescapes  
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Two shy young men start to work in an all-inclusive hotel. A new, absurd world opens up to them. Colourful bikinis, an abundance of food and the management's demands ensure they will never be the same again.

**SYNOPSIS**

Ismail and Hakan start working in Nashira Resort, a gigantic all-inclusive hotel at the Turkish Riviera. Ismail is 17 and dropped out of school to earn money for his family. Hakan is 25 and the youngest of 12 children. Both have come to the hotel business to move ahead in life and to learn English. At first the newcomers are very shy and avoid all contact with the hotel guests. They have learned to be respectful to others. And they understand their position. Gradually, they observe the colourful bikini's, the un-emptied plates, the different ways of addressing other people, the sorts of opportunities. Ismail and Hakan are changing. Initial kindness turns into indifference. Ismail starts to use the tourists for his own goals and envisions a future in Europe. Hakan struggles to be 'the nobody' the hotel business demands him to be. In vain, he tries to discuss Gogol and Dostojevski

with the Russian tourists. Is it at all possible to set your identity aside for the sake of money? Who can be an example to whom? While losing all the values they have been brought up with, Hakan and Ismail find ways to no longer serve, but to be served. By following Ismail and Hakan during 2 summers in the hotel, ALL-IN explores the coming of age within the European dream. In ALL-IN, the hotel functions as a microcosm for a more universal story about the loss of innocence, when newcomers try to adapt to our capitalistic first world societies.

**DIRECTOR STATEMENT**

I lived in Anatolia for two years. When I returned to Belgium, at the age of eight, I sometimes had trouble understanding the Western values. Getting to know Belgium, changed and shaped my identity. Sometimes I wonder what kind of a person I would have been if I had just grown up as Turk between Turks in Turkey. In this sense, ALL-IN is a kind of reconstruction of my acquaintance with Flanders. I believe I can empathize with young people who leave their village for the first time and who are thrown in an absurd Western world.

**COMPANY PROFILE**

Cassette for timescapes is an independent Belgian production company that produces films and cross-media projects with social and political engagement. The company was founded in 1997 by Emmy Oost, who was awarded the Flanders Cultural prize for film in 2016, for producing and distributing a slate of three migration films that are still being screened around the world.

**PRODUCER'S PROFILE**

Emmy Oost studied Germanic Literature & Linguistics and started working as a film producer for Johan Grimonpez, an internationally acclaimed filmmaker and artist from Belgium who directed a.o. DOUBLE TAKE (premiered in Berlinale & Sundance) & SHADOW WORLD. Since 2009, within her company Cassette for timescapes, she mainly focuses on documentary and crossmedia projects with social or political engagement. Emmy Oost receives the Flanders Cultural Prize for Film in 2016 for a slate of migration films. Junior producer Magalie Dierick joined Cassette for timescapes in 2014 as production coordinator on the feature film Problemski Hotel by Manu Riche. From 2015 onwards, she has been managing the production of the company's documentary and fiction projects.

**DIRECTOR BIOGRAPHY**

In 2005, Volkan Üce obtained his master's degree in Political and Social Sciences at the University of Antwerp, Belgium. He decided to continue as a self-taught filmmaker before completing his PhD. Volkan completed his first full-length documentary DISPLACED (71', 2017) with the support of the Flanders Audiovisual Fund and VRT. The film had its world premiere at DOK Leipzig 2017 and was received with great enthusiasm by both the international and the Belgian public. DISPLACED shows the identity crisis of third-generation Turks growing up in Belgium and the Netherlands. At the same time the film tells a lot about current Turkish and Western European society. Raised with oriental values and standards, Volkan deliberately chooses themes that are related to his life. As a filmmaker, he wants to avoid telling exotic stories. Informing and creating empathy for protagonists is an important aspect, but only a starting point for Volkan. In a subtle way, he strives to confront the audience with themselves.

**DIRECTOR FILMOGRAPHY**

ALL-IN (2020, 75' &amp; 52')

DISPLACED (2017, 71', docu)  
Produced by Cobra Films with the support of the Flanders Audiovisual Fund (VAF) and Canvas. World premiere at DOK Leipzig 2017

**GENRE**

Documentary

**DIRECTOR / WRITER**

Vedrana Pribacic

**PRODUCER**

Mirta Puhlovski

**BUDGET**

€ 189.000 (€ 81.000 in place)

**COMPANY**

Metar60 &amp; Slavica film

**LOOKING FOR**

Co-producers, Financing



Vedrana Pribacic



Mirta Puhlovski

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Metar60 &amp; Slavica film

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**LOGLINE**

Documentary essay with animated elements set in a post-war period.

Raped women are getting their power back riding the wave of recent events in the world.

8 raped women/4 unconventional therapists/ strictly confidential and intimate inner journey to recovery.

**SYNOPSIS**

Our protagonists are women. Women whose families were killed in one of the last European wars; they were tortured and rape but survived; guilt and shame kept quiet for 25 years. Today they're getting their power back, changing their lives to better.

We follow them every month, during 3 day specially designed strengthening program, but also in their homes, villages and cities where they live, often in the vicinity to their abusers, former neighbors and friends who almost 3 decades ago committed these atrocities. The slowness of the justice system, the agonizing process of fact-finding in legal proceedings, the inadequate support provided by the state—consisting of occasional visits to oversubscribed psychiatrists, and eventual stuffing with tranquilizers—they've pushed these women

to the edge of their physical and mental strength, ruined their marriages, led them to internal isolation and illness (all participants occasionally miss their therapy sessions due to various surgeries).

Determined to change and save their own lives, and the lives of their children who've also been severely traumatized by these events, they've turned to new approaches of therapeutic methods including the Systemic Constellation Method, NLP, family systems therapy, osteopathy and the Feldenkrais. All methods are focused on the solution, not the cause. The reconstruction of significant events from personal, physical and family history is focused on the present and takes place in group as well as individual sessions. Women randomly select other participants in the workshop to "represent" their family members or even themselves. Exploring their own notion of tolerance, their inner qualities, meeting with their soul, connecting with their 4aspects of 'self', becoming aware of the physical symptoms of pain, shame and peace are all parts of an intense process that enables them to make the 1. step towards releasing repressed emotions so they can break the code of silence marked by guilt and shame.

**DIRECTOR STATEMENT**

Healing from the trauma of rape victims is shown by following the journey of group of women through a painful process of return to own body and emotions.

The concept isn't founded on repeating the trauma, mark the event or narrate the state. This is a story about the process from reconstruction of personality of each women to their successful every day functioning. Emphasizing the natural noises and sounds (breath, body movement...), we also amplify the atmosphere of their inner states, and the isolated and controlled animation elements are there for effects of a deeper dive into the mental states of raped women, and we partly achieve the narrative exoneration. The workshops will be recorded with 2 cameras, one is static (covering the whole area in total shots); the other is dynamic, held in hand and directed to the close ups of faces, movements, and emotions of the protagonists. Darker tones will prevail. In the second part of the film, the accent is on protagonists' faces and their internal experiences/states, and not the technique itself (the enactment is in the background). Blurrier and less clear images are used at the start of each of the constellation exercises, in order to emphasize the entrance to the unknown.

Film doesn't have classical narrative structure. Treatments (group and individual) are edited in parallel to the private lives of the protagonists. While the treatments were recorded in the way described above, the protagonists in their private lives will be shot so that they fit each of their characters. Some information the protagonists say about themselves and their lives during the program, mostly related to memories, wishes, hopes, fears-will be said in the off screen form. We'll use private photos before the war, which show the noticeable physical body change that happened to them as consequences of repressed trauma. All the above will be shoot as direct cinema footage/Animation will illustrate historical context, memories and parts of therapy.

**COMPANY PROFILE**

Slavica Film production company was founded by film professionals Milivoj Puhlovski, Mirta Puhlovski and Anamaria Kapulica in early 2011. The company specializes in film and video production, and other complimentary services. We also provide creative and production services for commercial and public television (NOVA TV, Croatian National Television HRT, RTL Television). So far we have produced and co-produced

several short films, four documentaries and secured rights for several feature length scripts.

Our films were presented and awarded on many festivals in the world. One of our last short films "THE BEAST" by Daina O. Pusic was qualified for Oscar.

Currently we are in distribution of our latest short film Tina & Sendi, by Hani Domazet, and started pre-production of our next short film "Emil" by Neda Radic. We are also in production of a documentary film "Bigger than trauma" about the connection of internal process of change which reflects to great external events happening to a group of women who were forced into sexual slavery by enemy soldiers during the war.

Slavica Film works closely with a number of directors and writers, with the main producers being Mirta Puhlovski and Anamaria Kapulica, colleagues from the Academy of Dramatic Arts who have gained valuable experience working with various domestic and international production companies. We see the further strategy for development of Slavica Film in high end production of Croatian films, co-productions and other audiovisual projects that enhance local production. We are mostly working with women directors and younger generations, and our last few films were about women

relations (Tina&Sendy, Rhonna&Donna, The Beast, Mother), co-produced with Croatia, Finland and UK. All of our films are co-produced with Croatian NGO Metar60.

### ▲ PRODUCER'S PROFILE

Mirta Puhlovski - NGO METAR60, president; COMPANY SLAVICA FILM D.O.O., founder and owner (CEO) Memberships: Croatian Producers Association (HRUP), Croatian Film Artists' Association (HDFD), Croatian Dramatic Artists Association (HDDU)

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Born 1978 in Zagreb. Graduated in Film and Theatre Production from the Academy of Dramatic Art in Zagreb. Member of HDFD, HRUP and HDDU. She participated in Berlinale Talent Campus 2006, and many other production workshops based on intellectual property, film production and cultural management. She has been working as an independent producer, organizer and IAD on short, feature and documentary films for over 15 years.

Her work in film has been recognized with numerous awards, including Best Short Fiction at 2016 LA Film Festival, New Filmmakers L. A. 2017, Most Popular Internat. Fiction & Doc – Vienna Independent Shorts 2016, Cinematic Achievement Award-Thessaloniki F.Fest and many more.

Since 2008 she has been the producer and general manager of NGO "Metar 60" founded in 2006, which produced several short films and artistic projects. In 2011 she founded the production house "Slavica Film" for film production. Both Metar60 and Slavica film projects won many awards on festivals worldwide.

### ▲ DIRECTOR BIOGRAPHY

Name: Vedrana Pribacic

Born: April 27th 1977. in Zagreb, Croatia

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Vedrana Pribacic (1977) has master's degree in politics, University of Political Science in Zagreb. She was working as TV reporter and editor in chief since 2000 for many TV houses in Croatia, OTV, Nova TV, RTL; but also for CNN World view and CNN 30 'Where you there'.

Since 2015 she made two documentary films for national TV, one of them "The factory is

yours" was awarded with two awards on Liburnia film festival and presented on several festivals in the world; "Bigger than trauma" is her first feature documentary.

### ▲ DIRECTOR FILMOGRAPHY

Work experience

2000-2002. TV reporter, OTV (Open TV)

2004-2013. TV reporter, Nova TV Croatia.

2009. – 2010. CNN World view

CNN 30 'Where you there'

2013. Editor in chief, RTL TV

2015. Pannonian Challenge TV documentary, writer and co director

2016. The Factory is ours! documentary, 45 minutes, writer and director/awarded

link to film: <https://vimeo.com/228935244>

pass: LFF

2017. My neighbour, documentary, in development. Writer

2017. Bigger than trauma, debutante documentary, in production, 100 min

## GENRE

Fiction

## DIRECTOR

Marjoleine Boonstra

## WRITER

Bastiaan Tichler

## PRODUCERS

Denis Vaslin, Fleur Knopperts

## BUDGET

€ 1.615.037 (€ 110.000 in place)

## COMPANY

Volya Films

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, Festivals

Marjoleine Boonstra



Denis Vaslin



Fleur Knopperts

## CONTACT DETAILS

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## ▲ LOGLINE

When Salome, with her Dutch husband, goes back to her Georgian mountain village after 10 years, she is confronted to the family salt mine and its ghosts from the past.

## ▲ SYNOPSIS

For the first time in over a decade NIA (32, impulsive, fiery) returns to the village in the snow-capped Southern Caucasus where she grew up, together with her rational Dutch husband OSCAR, whom she met when he was here with UNESCO.

Tamar asks Nia to help tend to her patients in the salt mine sanatorium, but Nia isn't good with children and the mine frightens her. The next day it becomes clear to Oscar that Nia is despised in the village. He is furious when a group of local teenagers spit on her in passing, however Nia refuses to tell him the reason for their wrath.

That night Nia is shocked when Tamar has packed her bags to leave. She transfers the control of the sanatorium and the care for Ilia to Nia. From that moment on Nia is forced to spend her nights in the sanatorium tending to the children. Oscar wants to know how long this situation will last, but Nia cannot give an answer. Inside the mine Nia discovers, to her distress, rising water levels

and sections of the mine collapsing. Without telling her husband Nia frequently observes the house of a certain miner, DATO.

Gradually Nia comes to enjoy and find meaning in taking care of the ill children. When Oscar confronts Nia with her past, the ensuing argument escalates. Oscar returns home and Nia stays behind to deal with her past on her own.

Now Nia is forced to fend off the many antagonistic forces alone. After a gruesome incident with Dato and the village's teenagers, Nia realises that the only way to save the mine is by cooperating with the village's powers that be. In panic Nia tries to save the children, but discovers that the children are no longer there. Ilia leads the distressed Nia through the myriad tunnels and shafts. As Nia and Tamar furnish the new sanatorium, it feels to Nia as if a weight has been lifted.

## ▲ DIRECTOR STATEMENT

In 2012 I visited the salt mine Tsjon-Tuz as a possible location for my first feature film Kurai Kurai – Tales with the Wind. The visual beauty of the place and the dramatic relationship between life and death overwhelmed me. The salt mine has two entrances, one for the sanatorium, the old original mine, and one for the miners who

have to go deeper and deeper to reach the usable black salt.

Life above and below ground, on the one hand the hard working miners and on the other hand the chronically ill children who have no choice but to spend hours each day in the labyrinth of underground mine-shafts. Both are constantly in danger.

I feel attracted to these kinds of forgotten places and this increasingly disappearing way of life in which there is a dependence on nature. These locations evoke an urge in me to tell stories of sadness, decay, poverty, but also of resilience and the art of surviving. What keeps mankind alive? How do they survive? It is the recurrent theme in my all work, like in *Bela, Bela* in which poets speak about surviving captivity under a communist regime. In the city it is the citizens of New Orleans, who return to their town after hurricane Katrina and try to rebuild their lives. Films, shot on isolated locations, where I seduce people to dive deep into the core of their existence.

The main character of *Black Salt* is Nia who is recalled by her sister, back to the history of her youth. Nia is confronted with the physical contact with her blind son, from whom she fled. Her feelings of maternal love that had died out are rekindled in the subterranean mineshafts.

Nia gets tied in with the lives of the children and loses track of the adult world. It is her sister Tamar who reconnects her. The two sisters keep each other in balance in life. Their sisterly love challenges and confronts them and gives them deep insight in themselves.

## ▲ COMPANY PROFILE

VOLYA FILMS - established in 2004 - is a Rotterdam based company producing fiction and feature documentaries, mainly as international co-productions. Recent films are *A LAND IMAGINED* by Yeo Siew Hua (WP Locarno FF 2018 Winner Golden Leopard), *THE OMISSION* by Sebastian Schjaer (WP Berlinale Panorama 2018), *CENTAUR* by Aktan Arum Kubat (WP Berlinale 2017 Panorama – winner CICA award).

## ▲ PRODUCER'S PROFILE

Denis Vaslin worked as a distributor and producer in France before starting Volya Films in 2004 in The Netherlands. Since 2011, he runs Mandra Films in Paris in parallel. He is a graduate of the Binger Lab, EAVE, EURODOC and ACE, a member of the European Film Academy as well as a member of the pedagogical team of the Festival des Trois Continents. Fleur Knop-

perts joined Volya Films as producer in 2009. Previously, she was (a.o.) Director of the IDFA FORUM and as Industry & Marketplace Director set up the MeetMarket at Sheffield Doc/Fest. She is a graduate of EAVE, Eurodoc and the Binger Script Editing Workshop.

## ▲ DIRECTOR BIOGRAPHY

Marjoleine Boonstra studied at art-academy Minerva in Groningen and at film school in Amsterdam. She works as a photographer and filmmaker and has made documentaries and fiction films as well as video-installations for museums of modern art. Central to her work is a deep interest in human life and a keen eye for simple details of how people cope in their difficult circumstances. This has resulted in concise and strong films about people all over the world that have been awarded at several festivals. One eye-catching detail is the sleeping of people that returns both in her films and photography. Boonstra: ÅgThis serenity under the most horrible circumstances ensures me the world survives. It shows the vulnerability of our existence in its most ultimate form. This moves me.Åh Marjoleine Boonstra's work has been shown at museums, art galleries and film festivals in The Netherlands and abroad. Her work

has received several prizes. She is mentor master-study film academy NFTVA Amsterdam, coaching several film projects and tutor at IDFA workshop 2014 and 2015 and Jury member IDFA 2016.

## ▲ DIRECTOR FILMOGRAPHY

Films in Progress:

- The miracle of the little prince, release 2018, PVH films
  - Home away from Home, about the artist Do Ho Suh, release 2019, Avro/Tros
  - Light in the dark, Viewpoint Productions
- Filmography Films (Direction and Scenario):
- Mirrordreams (52min) 2018
  - Hemelsleutel (2x 28 min) 2016
  - Jongens waren we/When we were boys (48min) 2015
  - The silence of Mark Rothko (60 min) 2014 International film festival, EYE
  - Kurai, Kurai, Feature Film (80 min) EYE, several movie theatres, Prix Emile Guimet, Vesoul
  - Fresco's Paradise, (5x 40 min) series, 2013
  - Keep on stepping, series, cross medial project, IDFA, UPC innovation award
  - Among Horses and Men (73 min) IDFA 2010, New York – several theatres
  - Ongehoord [unheard], (6 x 40 min) 2010

- Plywood dwelling (4 screens, video installation) 40 min in coop. with Aernout Mik
- Irene, a different life, (50 min) 2009
- Witte Sneeuw [white snow], (3 min) 2008
- Zonnig Madeira [sunny Madeira] , 50 min 2008
- Karel van het Reve, (four grandsons tell) 30 min 2007
- Keep on stepping (Seven New Orleans Sketches) 67 min 2007

## GENRE

Documentary

## DIRECTOR / WRITER

Francesco Montagner

## PRODUCER

Pavla Janouskova Kubeckova

## BUDGET

€ 370.460

## COMPANY

Nutprodukce

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, FestivalsPavla Janouskova  
Kubeckova

Francesco Montagner

## CONTACT DETAILS

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In a small village in the middle of the Bosnian mountains, three adolescent sons of a radical Salafi preacher, face their father's sentence for terrorism questioning their beliefs and seeking different paths for their future. Will their dreams carry them to fight in a war, to immigrate to Europe, or maybe to find another way in their hometown?

▲ **SYNOPSIS**

Donja Bocinja, Bosnia and Herzegovina. Džabir, Usama e Uzejr are three young brothers raised in a Sunni Muslim family of shepherds. Since they were children, the father Ibrahim taught them rigorously the precepts of Quran and the stories of the Bosnian War where he fought with the Mujahideen against the Serbian enemies in name of Jihad.

The three brothers are brought up to follow a strict Salafi way of life, glorifying Mujahideen and feeling the danger to be a Muslim in a world where many Muslim countries are under attack. When Ibrahim gets sentenced for terrorism, after his return from Daesh, Džabir, Usama e Uzejr are thrown into crisis, questioning their believe in the only way of Islam they have ever known. The imprisonment of the father creates a

deep fracture raising doubts. Now, free from Ibrahim's influence, will they follow the steps of the father on the path to Jihad or seek a different future out of the Salafi community? In an intimate portrayal of contemporary Bosnia and its insular Salafi community, Brotherhood is an anthropological exploration of youth, brotherhood, religion and extremism in the most radicalized region of Europe.

▲ **DIRECTOR STATEMENT**

Brotherhood is a coming-of-age documentary observing intimately the adolescence of the three brothers Džabir, Usama and Uzejr. During their activities as shepherds, they would spend a lot of time reflecting on the dramatic events touching their lives, developing different views which would lead to a conflict inside the brotherhood, both verbal and physical. Facing uncertainty, they would try to find answers to what brought the father to be sentenced, forming contradicting opinions on Ibrahim's figure, and their radical Islamist education. Their ideas are challenged by a contradicting scenario of two possible worlds: the Islamist one envisioned for them by Ibrahim and the non-religious one penetrating their life through the big influence of the outer world present in their smart-phones. A constant tension

is perceived among the protagonists, invisible and dangerous, like the mines hidden in the fields awaiting their hour. The traces of a conflict which has changed Ibrahim's life, turning him from simple shepherd into a radical preacher for Jihad, remains and echos in the souls of the three brothers. The goal is to follow the lives of the brothers prior to Ibrahim's incarceration until the moment of his return, two years later. Within this time-frame many changes would appear, some in contrast to Ibrahim's will like Džabir's distancing from religious ideas, some in support of it like Usama's self-embracing the father's Salafi ideology. A third point of view would be Uzejr whose special sensibility and open criticism towards the father naturally strikes him as the young hero of the film.

▲ **COMPANY PROFILE**

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 nonconformity, best exhibited in its works such as the miniseries Burning Bush (11 Czech lions, Czech

Oscar candidate), Graffitiger (Student Oscar nominee), animated short Pandas (Cinefondation 3 rd Prize, Cannes 2013) or an original project of the eight-part TV series Wasteland produced by HBO Europe (selected at TIFF). Characterized by its distinct artistic policy, the company constantly seeks original and innovative slate of audiovisual works from central Europe. Nutprodukce has also become known for discovering and developing a long-term relationship with new directorial and screenwriting talent, having produced more than 6 first time features.

▲ **PRODUCER'S PROFILE**

Pavla studied Journalism at Charles University and Film Production at FAMU. In 2009 she co-founded production company nutprodukce. She has produced many documentary films and short animated films (e.g. Graffitiger - Student Oscar Nominee). She is one of the producers of HBO miniseries Burning Bush, directed by Agnieszka Holland and HBO series Wasteland (premiered at Toronto IFF 2016). She is one of the co-producers of Spoor (dir. Agnieszka Holland) that was awarded Silver Bear at Berlinale 2017.

▲ **DIRECTOR BIOGRAPHY**

Francesco Montagner (Treviso, Italy, 1989). After having received his Bachelor in Economics and Management at the University of Trento, he began his collaboration with the Association of Contemporary Arts Fucina del Corago. Since 2013 Francesco has been studying Directing Documentary at Prague's renowned film school, FAMU. Animata resistenza (2014) is Francesco's first feature documentary which he produced, shot and directed with Alberto Girotto. The film has been presented at the 71. Venice Film Festival where it has been awarded with the Venice Classics Award for the Best Documentary on Cinema. Animata Resistenza has received 10 awards and it has been presented in more than 20 festivals worldwide, distributed by SKY and through a DVD package Nuvole.

▲ **DIRECTOR FILMOGRAPHY**

Animata resistenza (2014) - Animated Resistance.  
Animata resistenza is a feature documentary film, a poetic portrait of the Italian "resistant animator" Simone Massi. The film is a voyage into the deep of his lifework's themes, the Italian resistance period and the peasant civilization that has vanished

forever. Little stories forgotten by history.  
Roles: Co-director, co-writer, co-editor, and producer.

Awards:

- Venezia Classici Award for Best Documentary on Cinema - 71. Venice Film Festival
- Award Veneto Movie Movement - Euganea Film Festival 2015
- Best Italian Documentary - Foggia Film Festival 2015
- Honor Mention Award for the Best film on Art and Best Original Soundtrack - ArtFilmFest-Asolo XXXIV
- Audience Award - ViaEmiliaDocFest 2015

## GENRE

Documentary

## DIRECTOR / WRITER

Egil Håskjold Larsen

## PRODUCER

Racha Helen Larsen

## BUDGET

€ 270.000 (€ 190.000 in place)

## COMPANY

Yellow Log

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, Festivals

Racha Helen Larsen

Egil Håskjold  
Larsen

## CONTACT DETAILS

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## ▲ LOGLINE

From the white overwhelming landscape of polar island Svalbard, we enter into the depths of a dark coal mine to meet Daniels Inferno.

## ▲ SYNOPSIS

Daniels Inferno is a journey towards the depth of the earth and the human mind. Far below the ground, in a coal mine in arctic island of Svalbard, in a claustrophobic noisy environment, we find unsightly faces and strange Mad-Max-like machines, constantly digging and drilling into the depths of this mountain. Outside, everything is completely white. An endlessly dull landscape, as far as the eye can see. All of this is Daniels Inferno. A man that has been digging for 35 years. And now: where will it end. The documentary film Daniels Inferno dives into the darkness of Mine 7 in the arctic island of Svalbard. One of the very few coal mines left in Europe. A Norwegian underground mine where 20 men, like small ants, divided into two shifts, engulf inward, both in search of more coal, good camaraderie, a safe workplace and probably the very meaning of life. Like all others. The film dig down with these men and reproduce the feeling and experience of be-

ing down here in the darkness. In an overwhelming sound-image, just lit by confused headlights, they are still digging deeper, but for what reason? Good numbers and tons of coal? Is it a quest for something in themselves, or a state they have been part of for so long that it has become life itself?

## ▲ DIRECTOR STATEMENT

I grew up in a city built around an industry. The town of Kirkenes, in the north of Norway was founded on the steel mining of AS Sydvaranger. The people growing up and living in a city like this, and even the city itself, is shaped by this lifestyle. The opportunities and limitations, and the mentality and type of people that a bred through this type of life, shapes and forms the community. Just like myself.

The operation here has been laid down for several years now, but my thoughts and memories of such life and such work have stayed with me. How it affects on its inhabitants, my friends and acquaintances, and how the city in itself is able to proceed. What happens when it all shuts down.

I want to explore such an environment and such a framework. A city, shaped and also completely dependent on such an industry, and how this will turn out when times around it is changing, and the industry is

about to disappear. What do you do then, and what kind of impact does this have on the environment that the industry then implemented? I think I have found my ideal location for this theme. Svalbard is one of the few surviving coal mines in our "western" world. This is an extinct profession, an extinct environment, and this may also be a slowly erratic type of people. Mining in Svalbard has slowly but surely been minimized, and an operation that formerly housed hundreds of people, and big profits, is now down to 30 men, and a very modest production. The thoughts about how long this operation is being maintained are many, but it's a matter of years. And to be frank, I guess the real reason why it actually still exists here has to do with a lot more than just the coal itself, and rather a political situation of sustaining some sort of relevant important activity in this remote Norwegian polar region. Russian mines are just as active as they always been, just a couple of hours with snowmobile over the mountain.

## ▲ COMPANY PROFILE

Yellow Log was established in 2017, but the co-founders and those involved have a long track-record in the film and television industry. Yellow Log today consists of producer Racha Hellen Larsen and Andreas

Øyvåg. In addition, we have attached to our Executive producer Bendik Rugaas. Now we have two active directors: Egil Håskjold Larsen and Paul Tunge.

In Yellow Log we believe that we need new ways to experience and see the world in order to renew our understanding of ourselves and the "others".

Yellow Log ambitions are to create films that can give us a surprising new look at the world, from an unexpected standpoint. Our starting point is that film must be an experience, both through the film itself, but also the way it reaches out and how it is consumed by the audience. We follow developments and wish to go ahead with new ideas and methods to make the movie experience unique. Another important goal of starting Yellow Log is to establish a company with ambitions for international cooperation, both to reach out with our movies, but also to find the best partners. We strongly believe that cross-border cooperation, and not least across cultures, is essential for understanding our own project better, and to expand perspectives on storytelling and the view of the world around us. So aspire to work with directors and projects who have the ability to reach out internationally with their style of films.

With our latest film we are working with a Russian sound designer, Danish editor, Norwegian director, and Brazilian and Finish consultants. This makes way for a broader view of how the world sees your project, and we can benefit from worldwide expertise, not just limited to the Norwegian workforce.

## PRODUCTIONS

In development

- NEEEL - Short film - Director: Paul Tunge
- Daniels Inferno - Documentary feature-Director: Egil Håskjold Larsen
- FENDI-Documentary feature-Director: Fabiano Parisi
- Barcode- Documentary feature- Director: Egil Håskjold Larsen

In production

- Natural Man (Den Siste Jege) - Documentary feature-Director: Egil Håskjold Larsen

Released

- Bauta -2018- Shortfilm- Directors: Egil Håskjold Larsen & Paul Tunge.
- ODDA -2018- Shortfilm- Directors:Egil Håskjold Larsen & Paul Tunge.
- AD ASTRA -2017-Shortfilm- Directors: Egil Håskjold Larsen & Paul Tunge.

## ▲ PRODUCER'S PROFILE

Racha Helen Larsen has several years of experience from the industry, working for many of the largest TV production houses in Norway, as producer, director and post-production manager. In 2018 she was one of the founders of the Oslo based production company Yellow Log. Aiming to produce documentary films as well as fiction, with the common understanding that film needs to be an experience, a way for audiences to travel into the unknown and take part in something magical, and this way to see the world from new perspectives. At Yellow Log she is now the co-owner and creative producer, as well as being responsible for the artistic approach and for selecting projects and directors to work with. Her latest film as a producer is work by director Egil Håskjold Larsen; *Where Man Returns*, set to be opening film at Tromsø International Film Festival in January 2019. Racha has her education from the University of Manchester with a Masters in Ethnographic Documentary, and masters from Volda University in Documentary Filmmaking, as well as Executive Master of Management from BI Norwegian Business School.

## ▲ DIRECTOR BIOGRAPHY

Egil Håskjold Larsen grew up in the wilderness of Jarfjord, just next to the Norwegian border to Russia, they were 3 people in his class. He then finished his education as a still photographer from Anadolu University in Turkey, before taking a Masters degree in documentary film from Volda University. Egil has worked as a cinematographer on several fiction and documentary films, including works with directors like Victor Kossakovsky. His first feature documentary as a director; *69 Minutes of 86 Days* earned him several international awards, including the Emerging Filmmaker Award at Hot Docs. He is now finishing his second feature length documentary: *Where Man Returns*. A film from his childhood playgrounds; a portrait of a man's particular relationship to nature, in this remote wilderness. To premiere as the opening film in Tromsø International Film Festival, January 2019.

## ▲ DIRECTOR FILMOGRAPHY

*Where Man Returns* - 71 min. - 2019  
Camera: Egil Håskjold Larsen, Editor: Mik Stampe Fogh, Music: Christian Wallumrød, Sound: Alexander Dudarev.

Festivals: Norwegian Premiere (January 14<sup>th</sup>, 2019): Tromsø International Film Festival (Opening Film)

*69 Minutes of 86 Days* - Doc. 70 min (first feature) - 2016

Camera: Egil Håskjold Larsen, Editor: Egil Håskjold Larsen & Victor Kossakovsky, Music: Bugge Wesseltoft, Sound; Alexandr Dudarev.

Festival awards: CPH: DOX - Honorable Mention, HotDocs - Toronto - Winner: Emerging International Filmmaker Award, Sheffield Doc Fest - Winner; Youth Jury Award, Dokufest Kosovo - Honorable Mention, New York Nordic Int Film Festival - Winner: Best Feature Documentary, Odesa International Film Festival - Winner: Honorable mention Best Int. Documentary, Sole Luna Film Festival - Winner; Best Editing, Nordic Docs - Winner: Best Cinematography + Honorable Mention, The Norwegian Short Film Festival - Winner: The Golden Chair for best Documentary, Amanda - Nominated for best Documentary film, The Norwegian Documentary Film Festival - Honorable Mention, Gullruten Award for best TV Documentary - Winner: Best Directing.

+ Selection for numerous international festivals like: IDFA, Dubai International Film

Festival, Message to Man St Petersburg, Docs MX, Westlake Documentary Film Festival, Camden Int Film Fest, Gothenborg Film Festival, to name a few.

*Ad Astra* - Doc. 27 min - 2016 (part of a trilogy on modernist architecture)

Director, edit, camera: Egil Håskjold Larsen & Paul Tunge. Music: Kim Hiorthøy.

Festivals/Exhibitions: The State Autumn Exhibition 2016, Nordic Docs, Eurodok, The Norwegian International Film Festival, Bergen International Film Festival, OSLO PIX Nowness.

*Bauta* - Doc. 20 min - 2018 (part of a trilogy on modernist architecture)

Directors, edit, camera: Egil Håskjold Larsen & Paul Tunge. Music: Kim Hiorthøy.

Festivals/Exhibitions: Bergen International Film Festival, OSLO PIX, Nowness.

*ODDA* - Doc. 45 min - 2018 (45 minute one take)

Directors, edit, camera: Egil Håskjold Larsen & Paul Tunge. Music: Kim Hiorthøy.

Festivals/Exhibitions: Bergen International Film Festival, OSLO PIX, Nowness.

## GENRE

Fiction

## DIRECTOR

Anna Kazejak

## WRITERS

Anna Kazejak, Marta Parlatore

## PRODUCER

Mariusz Włodarski

## BUDGET

€ 1.800.000 (€ 50.000 in place)

## COMPANY

Lava Films

## LOOKING FOR

Co-producers, Financing,  
Sales Agents

Anna Kazejak



Mariusz Włodarski

## CONTACT DETAILS

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She loved another man, but married him because it made sense. He has only ever loved her. She wants to be free and follow her passion. He believes their marriage is sacred and they should be together till death do them part. The story is quite different when you see it through her or his eyes.

▲ **SYNOPSIS**

WARSAW, late 80's.

IRENA - a skating pair coach, preparing to participate in the Winter Olympics in Calgary. She once was an ice skater, but her career ended before it could really start because Irena got pregnant. This apart from resignation from sport, also resulted in a quick marriage.

Irena's husband, JACEK, is a sports journalist working on the radio. Irena and Jacek seem to be a well-chosen couple, but the truth about their marriage is completely different. Jacek loves Irena with a desperate love, supported by an unshakable faith in God and Catholic values. But for Irena, who is not a believer, life with Jacek becomes slowly an emotional hell.

The marriage breaks up and the fault is not only on one side. Each of the spouses looks at the same situations and shared ex-

periences from a different perspective, and the intense emotions that accompany such a process cause that often the same event has a completely different response in the eyes of each of them. From Irena's perspective, Jacek became a tyrant who, by force and command, tries to get out of his head all libertarian ideas. Jacek initially thinks that divorce is a temporary whim of Irena, then discovers that Irena is cheating on him.

Irena wants freedom where Jacek intimacy. Irena wants a divorce and a feeling that she is the lady of her own life. Jacek regards their relationship as something inviolable, because it is integrated with the blessing of the Supreme. Jacek make it clear to Irena that he will never agree to divorce, but Irena is not going to give up without a fight and decides to apply to the metropolitan court for church vows. This is an extremely painful blow for Jacek, mostly because it not only beats in his love for Irena, but also undermines the foundation of his identity - in his faith. In order to have a chance to win the case, Irena reveals the secret she has in her since the beginning of the relationship with Jack, which he takes as cruel betrayal.

▲ **DIRECTOR STATEMENT**

Almost everybody knows the feeling when everything you have been building for a

long time is falling apart. That's why I decided tell this story, which is very personal of course, but more over – it is very current and reflects changes which taking place not only in polish society, but also around the world. It will be a story about faith, loneliness, love and freedom. And all those in sultry atmosphere of late '80 in Poland. Irena and Jacek are a sporty couple. Irena, a former figure skater is coaching the Polish representation for the Calgary Olympic Games. Jacek is a sports journalist on Polish radio. Irena's desire for freedom and Jacek's faith have caused a serious crisis in their marriage. Wanting to break free at any cost, Irena directs the case to Metropolitan Court. In order to win the case, Irena will have to reveal the mystery they have been holding back from the world since the beginning of their relationship. It's a post-romantic story - he comes from a family of oppositionists who cultivated a relationship with the Church, she - the daughter of a policeman, rebelled against her family by marrying him. Now, after 15 years of marriage, it is clear that they have not been able to reconcile their differences, despite genuine intentions on both sides. Once merged with an almost impossible feeling, they now live side by side. They both suffer, but each in their own loneliness. The only

opportunity to break out helplessness is to take a chance of the olympic trip away from the iron curtain.

▲ **COMPANY PROFILE**

Lava Films is an independent film production company collaborating with aspiring and established filmmakers from Poland and abroad. The company's goal is to help artists transform their potential into features, documentaries and animated films bearing hallmarks of creative individuality, yet reflecting valid issues of our times. Believing that international co-productions are the most accurate answer to the needs of multicultural audience, Lava Films engages in projects with worldwide potential as the main or minor producer as well as conducts service productions.

Lava Films recent titles:

- The Harvesters written & directed by: Etienne Kallos
- Les Affaires Reprennent written & directed by: Gérard Pautonnier
- 21 x New York written and directed by: Piotr Stasik
- The Here After written and directed by: Magnus von Horn

▲ **PRODUCER'S PROFILE**

Mariusz Włodarski was born in 1980 in Poland. In 2005 he graduated from the Department of International Relations at the University of Lodz, with his thesis about using the marketing approach in film distribution in Poland. He completed post graduate studies of Film Production at The Polish National Film School in Lodz. He has worked for major studios in Poland – Opus Film. In 2010 together with three friends he founded his own production company Lava Films, where at the start he produced the diploma film of Magnus von Horn titled "Without Snow". Mariusz took part in EAVE European Producers Workshop 2011 and EKRA 2011 where he was developing feature debut film "The Here After" by Magnus von Horn, premiered during Cannes 2015 – where Mariusz was representing Poland at Producers on the Move programme. Recently he took part on ACE 27 development workshop. Mariusz is currently also a teacher at directing and producing courses at Lodz Film School.

▲ **DIRECTOR BIOGRAPHY**

Anna Kazejak is national and international awarded director and screenwriter. Prior to attending at the National Film School in

Lodz in 2001, she spent many years studying film theory. In 2005, Kazejak and two of her friends from school decided to produce a three part film dealing with the economic migrations of young Poles - Ode To Joy. The three directors not only won the hearts of critics, but won many major prizes. (Special Jury Prize - Gdynia Film Festival, 2005; Platinum Award for Best Low Budget Production - WorldFest Independent Film Festival, Huston, 2007). This film was also the first Polish film to screen in competition at the Rotterdam International Film Festival. The first feature helmed by Kazejak was Flying Pigs, which was a box office hit in Poland. Her third film - The Word - had its Word Premiere at 64. Berlinale IFF, Generation Section and further was shown over 40 internationals film festivals. Kazejak also directs for television including of HBO Poland's version of In Treatment. She is also member of the European Film Academy.

2010 Flying Pigs (feature film)

2009 The Sidetrack (documentary)

2007 A Few Simple Words (school diploma)

2006 Apetyt na miłosc (tv series)

2005 Ode to Joy (feature film)

2004 You Are There (school etude)

## ▲ DIRECTOR FILMOGRAPHY

2014 The Word (feature film)

2012 In Treatment (polish tv series)

2011 Without Secrets (tv series)

**GENRE**

Documentary

**DIRECTOR / WRITER**

Nika Šaravanja

**PRODUCERS**

Isabel de la Serna, Iva Tkalec

**BUDGET**

€ 247.394 (€ 16.000 in place)

**COMPANY**

Playtime films

**LOOKING FOR**Co-producers, Financing,  
Sales Agents, Festivals

Nika Šaravanja



Iva Tkalec

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tkala@playtimefilms.com**LOGLINE**

Henry is a 12 year-old boy living with his grandmother in a chaotic slum of Nairobi. One day, on a field next to his house, he sees a "superhero"- Steve, teaching a group of children how to fly. Henry sets up a high goal- to become the best acrobat in the group and fly with Steve to Europe to discover a new world.

**SYNOPSIS**

The film begins on two continents and follows two storylines.

The first one is Henry's every day life and childhood in the slums. We see him as a child that is being on a constant lookout, acting as a grown up, trying to hide his weaknesses from the harsh world outside. Only when he is with friends in school or playing at home with his sister, we experience Henry being actually a 12 year-old, growing up boy. The second storyline is following Steve, a self-thought acrobat from Nairobi, Kenya and the Nafsi group on their journey in Europe. The money they raise by performing, they use to fund their project back home; providing shelter, food, clothing and education to children in need. While traveling, we see them being treated like immigrants, facing long and exhaust-

ing police controls, forced to listen to racist comments on their account.

The two stories collide in the moment when Steve and the group come back to Nairobi and Steve organises an acrobatic training for the slum children on the field next to Henry's house. At first, Henry and his friends are observing the trainings from distance and are too shy to participate, but they often try to imitate the acrobats on their own. The day comes when Henry finally goes to the training. From the moment Henry meets Steve, he becomes Henry's hero and Henry decides to put all his effort into becoming an acrobat himself. With doubts from the side from his grandmother, though. Soon the Nafsi will choose a children group to travel with them next year to perform in Europe.

Set in the slums of Nairobi, we follow the two characters chasing their dreams.

**DIRECTOR STATEMENT**

I met the group on "C'est is the Best", a street festival in Zagreb, Croatia in 2009. They were performing on the main square and I was immediately fascinated by their acrobatic skills and contagious positive energy. Since I was into acrobatics myself, we started training together in Zagreb. I got to know their background story and decided

to support their project and NGO. In 2012, I've spent two months in Nairobi visiting all their centers in different slums. Since then, I have been documenting their work, we became very good friends and we have been meeting regularly in different European countries. With the new situation in Europe, the immigration crisis and people fleeing from Africa to Europe, with this film I want to show the opposite journey. We meet one of our heroes in Europe, who returns to Africa, wanting to bring positive change to his home. In the past 10 years, together with Steve and the group I organized various performances and workshops in Italy, Croatia & Austria, as well as fundraising for the NGO Nafsi Africa from the city of Bolzano. Last year we started researching and developing the project in order to make a feature documentary and in April 2018 I re-visited Nairobi, where I met also Henry.

In the last 4 months the project was selected to participate at ESOdocs where I decided to introduce Henry in the film as a "child hero", which allows us also to open the film to younger audiences and a bigger market. The film has been through supervision and advices of many professionals in the field. I still don't have much filmed material with Henry, because I didn't consider him the main focus on the film back in April, but

I plan to go back to Nairobi end of January with a cameraman to film material for a new production teaser that can properly represent the film and the main characters.

**COMPANY PROFILE**

Playtime Films is a production company founded in 2007 in Brussels by three directors and producers, Julien Bechara, Matthieu Frances and Gilles Frankignoul. In 2010, Isabel de la Serna joined the team as production manager and is now executive producer.

Playtime provides production, direction and post-production services for singular projects and unique cinematographic works with european potential both in fiction or documentary fields. Regarding its Cinema editorial line, Playtime focuses on films with a strong european potential and audience engagement proposed by directors with a determined, creative and aesthetic vision. Playtime is also active in the production of TV programmes. Since 2008, Playtime Films has been one of the privileged partner of the RTBF, French speaking broadcaster in Belgium.

On the Tv fiction side, The company has established itself on a national and international level with the TV series Public Enemy (2016, 10x52') in coproduction with Entre

Chien et Loup and distributed by the renowned Zodiak rights international distribution company. Public Enemy was aired all around the globe and won several awards at the inaugural MIP Drama Screenings.

The second season will be broadcasted on RTBF at the beginning of 2019.

Matthieu Frances, director, producer and co-owner, graduated from IAD  
Julien Bechara, director, Producer and co-owner, graduated from IAD  
Gilles Ivan Frankignoul, co-owner, graduated from INRACI  
Isabel de la Serna, producer and co-owner, graduated with a master's degree in communication from IHECS

**PRODUCER'S PROFILE**

Managing director and Producer at Playtime Films

EP2C training with Public Enemy (10 x 52' TV series), 2014  
Graduated from EURODOC training, 2012  
Playtime Films Sprl co-owner, since 2011  
Master degree in communication, IHECS, 2006

Languages: French & English

Isabel, born in 1983, is graduated from IHECS (Brussels) with a Master in communication. Since then, she has been working in cinema field. Isabel joined Playtime Films in 2010 as production assistant. In 2011, she became partner and is now Playtime's managing director and unique producer. She's executive and line producer in charge of the financing department either for shorts, feature or documentary. In 2012, she was selected for EURODOC with the feature length documentary, Reveka by Christopher Yates and Benjamin Colaun (released at Cinema du Réel in 2016). She also participated to the Balkan documentary Center Discoveries with the project Sons of Kosovo by Gilles Coton that has been pitched to many festivals in 2013 (Zagreb-dox, Dok Leipzig coproduction meetings, When East Meet West, ...). Archibelge I, a documentary series (3x52') by S. Bennoote, G. Coton & O. Magis was released in 2015 in coproduction with Off World, RTBF and VRT. In 2016, She produces a TV series Public Enemy (10x52') by Matthieu Frances & Gary Seghers in coproduction with Entre Chien et Loup and RTBF. It was broadcasted in many territories thanks to the collaboration with Zodiak Rights. Isabel is currently developing several documentaries, short and feature-length fictions.

Iva Tkalec is a documentary producer from Croatia, based in Brussels since 2014. She started as a freelance casting director and later on as a researcher for a cult documentary TV series "Direkt" produced for Croatian National Television (HRT) through the period of 6 years. She worked with Croatian production companies as Fade in, Restart and Kinoteka, with them she produced several documentaries with successful festival life: "My life without air" by Bojana Burnac, "Sick" by Hrvoje Mabic, co-produced "4 Passports" by Mihajlo Jevtic. She is currently working with two Belgian production companies (Playtime and Off World) as a producer on international co-productions.

#### ▲ DIRECTOR BIOGRAPHY

Nika Šaravanja is a Croatian documentary filmmaker and visual artist. After studies on the Zagreb School of Economy and Management, she spent many years traveling, doing social work and collaborating and exhibiting with various artist and NGO's. She was the owner and curator of Etikart galley in Rovinj and she has also worked as a yoga and snowboarding teacher for many years. She graduated on the Zelig school for documentary and new media in directing class in 2016. Her work consists of mainly social impact & environmental oriented documentaries. The

award winning film "Dusk Chorus- based on fragments of extinction" which is currently travelling on numerous film festivals around the globe, was her first feature documentary. She is currently living in Vienna and working on her second feature film.

#### ▲ DIRECTOR FILMOGRAPHY

NAFSI AFRICA (in state of preproduction)- 75+, documentary film produced by Playtimefilms- director

LONG TIME NO SLEEP (2018)- video installation, 3x 10 min with Brazilian artist Camila Rhodi-TOP Kino Vienna- Deviation Festival, ACUD, Berlin, Germany

DUSK CHORUS "based on fragments of extinction" (2016) 64', documentary film, produced by Zelig school of Documentary, BLS & Province of South tyrol/ Dolby 5.1. produced by "Fragments of Extinction"-directorInternational Awards and official selections: (13 Awards and more than 50 Official Selections – updated 28 July 2018) Visions du Reel – Nyon (International premiere)Green Film Festival – Seoul Cinemambiente – Torino AWARD – Best Italian DocumentaryDurban International Film Festival – Durban AWARD – Best International Documentary

Innsbruck Nature Film Festival – Innsbruck AWARD – Best International Documentary Imagine Science Film Festival – New York (North-America premiere) Environmental Film Festival – WashingtonD.C. Jihlava International Doc Film Festival – Prague San Francisco Green Film Festival Iran International Film Festival – Teheran-DokuFest – PrizrenGlobal Eco Film Festival – Zurich Bifed – Istanbul AWARD – Best International Doc (student jury)Cervino Cinemountain – Aosta Planet in Focus Environmental FF – TorontoCineEco Serra da Estrela - Portugal AWARD – Best International Documentary Nuremberg Human Right film Festival Cinema Planeta – MexicoInconvenient Films Film Festival – VilniusMountain International Film Festival – Graz InScience Dutch Int. Film Festival – Nijmegen AWARD – Best International DocumentaryFricine Socioenvironmental FF – Rio De Janeiro Signes de Nuit – Paris AWARD – Best International Documentary Festival of Tolerance – ZagrebSignes de Nuit – BerlinGreen Film Festival UEA – Norwick UKBeldocs International Documentary FF – BelgradGreen Image Film

Festival – Tokyo AWARD – Green Image awardInternational Wildlife Film Festival – Montana Ecozine Film Festival – Zaragoza AWARD – Best International FilmFestival Int de Cinema e Video Ambiental – Brazil AWARD – Best International Film InScience Film Network AWARD for the best science film of 2017 World of Knowledge film festival- San Petersburg,Russia HANDICAP- INTEGRATIV (2016)- 15', image film- produced by Kaufmann Grafik, DE

BULB (2015) 3', experimental film- director, cinematographer

IN THIS STATE OF BEING (2015)- 22', documentary film, produced by BLS - director- Trento Film Festival (IT), Motovun Film Festival (CRO)

ASCOLTA I MIEI OCCHI (2014) 15', documentary film- cinematographer- Bolzano Film Festival (IT)

**GENRE**

Fiction

**DIRECTOR**

Giovanni Troilo

**WRITERS**

Gaia Baldini, Giovanni Troilo

**PRODUCERS**

Ognjen Dizdarevic, Maarten Schmidt

**BUDGET**

€ 1.426.000 (€ 52.000 in place)

**COMPANIES**

Bright Frame, Storyhouse

**LOOKING FOR**

Co-producers, Financing



Ognjen Dizdarevic



Giovanni Troilo

**CONTACT DETAILS**

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**LOGLINE**

A few days away from the long awaited re-enactment of Waterloo a group of teenagers attempts to lift the spirits of their city at all costs. The plan is perfect, but some must fall.

**SYNOPSIS**

Paradis, Belgium. One event only can excite the community of the sleepy town: the yearly re-enactment of the Waterloo battle. But a few days before the greatly anticipated happening, Adrien Senior, revered impersonator of Napoleon, dies. His passing leaves the town mourning and his beloved nephew Giovanni hopeless.

Taking advantage of the patriarch's death, who banned him from Paradis after "the explosive Turkish Issue", Andy – Giovanni's older brother – returns from his exile in the Italian Alps. The official excuse is to stay by his little brother's side during the most compelling casting ever heard of.

Giovanni, in fact, has been entrusted with managing the audition for the role of the new Napoleon. However, having Andy and his reunited gang by his side – Johanna, best burglar in town, and Xavier, eclectic cat whisperer – offers limited reassurance: the Turks will have some rightful objections against his daring comeback.

As expected, old habits die hard. The everlasting war between the two factions in town resumes with grotesque twists. To ensure the success of the casting, the community has no choice but to seal it with an impenetrable line-up of police cars, led by inspector Bardier. As the locked selection proceeds, the local contenders reveal themselves to be morally worse than Giovanni ever expected. Disappointed by that bunch of degenerates aspiring to the honorable role, the young boy – to his utmost surprise – discovers himself closer and closer to his brother's dynamiteur attitude. After a series of clumsy abductions, police chases, magnificent "coups de theatre" by the Turks and incongruous deaths, Giovanni realizes there is only one way to change the course of history: turning the mise en scene of the re-enactment into a real war. In "Le paradis, c'est ici" the unreal becomes more than possible – desirable, even – up to the point where enacting a massacre in costume might be an awesome opportunity for the rebirth of an anesthetized community.

**DIRECTOR STATEMENT**

Everything started on that summer morning when my uncle showed up at our home under the mountains in Cimolais in his

smoking Golf together with his son Adrien, after twelve hours of non-stop driving from Charleroi. Adrien has to live here, he said. Otherwise this time those damned Turks will kill him for sure.

This is how it all begun, and it's also the reason why Le Paradis c'est ici is exactly like it is. Like an engaging dive into a small, imaginary town where enigmatic criminal acts follow one another, where you always have the disturbing feeling that reality has got out of control, where cause-and-effect relationships seem completely messed up. It is actually this very humus that facilitates the unleashing on a group of guys – a beautiful and tainted youth who "suffer life" – of a real coming-of-age hurricane.

In this small group, where each and every character is endowed with their own extraordinary aura of iconicity, moral decay and a messy sex life combine with the necessity to produce a dystopic attempt at rebirth. Once every attempt has failed, our protagonists have nothing but one last resort left: introducing the element of death in order to shock the soul into one final vital instinct, the instinct of survival, to morally rearm the community, hoping it will spread like a virus. The previous works La Ville Noire, winner of the Sony Awards and the documentary film Coeurope, selected at IDFA and broad-

cast on RAI and Arte/ZDF, represent a preparatory phase, fundamental for collecting stories, suggestions and moods, and for generating the emotional geography of this place and characters, who represent the ghosts of contemporary Europe.

Under that same push of political urgency, Le Paradis c'est ici represents the third act, in which those ghosts and characters, by an absurd humour and surreal irony, are staging one last great war in miniature, whose mud soldiers, falling and dancing at the same time, will finally remember that they are alive and human...

**COMPANY PROFILE**

Bright Frame is a production company founded in 2015 by professionals Ognjen Dizdarevic and Luca Emiliano Pancaldi for the production and distribution of independent European feature films, documentaries and short films. Bright Frame is based in Gorizia, Italy. Key activities of Bright Frame are to develop, with the core creative team, audiovisual projects and to find the right national and international partners for financing and co-production. In the pre-financing phase meaningful collaborations are sought, mostly in the form of national and European co-productions. The strong point of Bright Film and Ognjen

Dizdarevic are the specialization in low and in high budget production development in Europe, his international relationships and the deep knowledge of national and international funding and co-production.

Bright Frame filmography includes: Saro, Documentary by Enrico Maria Artale – 2016 – co-produced by Bright Frame, Film After Film and Young Films - Best Documentary Film at Torino Film Festival 2016  
Iuventa, Documentary by Michele Cinque - 2017 - financed and co-produced with RAI Cinema, Lazy Film, ZDF and Sunday Film.  
Fosca, Shortmovie by Maria Chiara Venturini - 2017 co-produced with STRUP PRODUKCIJA.

**PRODUCER'S PROFILE**

Ognjen Dizdarevic, legal representative of Bright Frame and executive producer, was born in Sarajevo in 1979. He attended Law School at the University of Sarajevo, Bosnia, and at Graceland University, IA, USA. He graduated in Film & TV production at the National Cinema and Television Academy in Rome (Centro Sperimentale di Cinematografia). He is currently based in Rome, Italy. Since 2000 he is industry market adviser for the Sarajevo Film Festival, following the

development of international projects and working as organizer and production director in films like Cirkus Columbia by Oscar winner Danis Tanovic, Venuto al Mondo by Sergio Castellitto, Bridges of Sarajevo by Godard, Marra, Di Costanzo.

Since 2014 he collaborates with Ballandi Multimedia and Ballandi Arts (leader companies in Italy for audio-visual development in HD, 3D, 2K & 4K format for Art, culture and historical content) for the production of TV shows and large budget art documentaries for channels like Sky UK, Sky Arts, Discovery and Rai.

As executive producer and production manager, his recent filmography includes: Nightguards by Namik Kabil, Storm by Hans-Christian Schmid, Cirkus Columbia by Oscar winner Danis Tanovic, Venuto al Mondo by Sergio Castellitto with Penelope Cruz, ZORAN my nephew the idiot by Matteo Oleotto, Bridges of Sarajevo by: Jean- Luc Godard, Leonardo di Costanzo, Kamen Kalev, Isild Le Besco, Sergey Loznitsa, Vincenzo Marra, Ursula Meier, Vladimir Perisic, Cristi Puiu, Marc Recha, Angela Schanelec, Teresa Villaverde, Aida Begic, Italo by Alessia Scarso and Occhi chiusi by Giuseppe Petitto.

#### ▲ DIRECTOR BIOGRAPHY

Director and photographer, Troilo moves between the worlds of cinema, television,

publishing and advertising. Troilo's work has been published in Newsweek Japan, Der Spiegel, D La Repubblica, GQ Italy, CNN, Wired UK, Wired Corea, Ventiquattro, Wallpaper, GQ Spain, Io Donna, Flair, Sport&Street, Velvet and Urban.

In 2011 he directed Fan Pio, his first feature length film, and published in Germany his first book, Apulien, awarded as best photographic book at the International Photography Awards in 2012. Between 2012 and 2015 Troilo directed for Sky Arte HD Fotografi, three series of documentaries about famous Italian photographers, and several documentaries among which On The Road – Joe Bastianich Music Tour and Caravaggio Criminale. In 2015 with the project La Ville Noire, The Dark Heart of Europe he was awarded People Photographer of the Year at Sony World Photography Awards. In 2016 William Kentridge, Triumphs and Laments, his documentary film about the South African artist William Kentridge, was in competition at Rome International Film Festival and Coeurope, his work set in Belgium on contemporary Europe, was in competition at IDFA and broadcasted on Rai and Arte in Germany and France.

In 2017 he directs The Mystery of the Lost Paintings, series of 7 documentaries for Sky Arts International Hub (UK, ITA, GER), broadcasted from April 2018. His last film,

Le Ninfee Di Monet Un Incantesimo Di Acqua E Luce (B/Arts – Nexo Digital), will be distributed in cinemas in 2018.

#### ▲ DIRECTOR FILMOGRAPHY

Le Ninfee Di Monet  
Un Incantesimo Di Acqua E Luce  
– Film (B/Arts e Nexo Digital) - 2018  
Fan Pio (Feature Film) - 2012  
William Kentridge – Triumphs and Laments  
– (documentary) - 2016  
Coeurope – (documentary) - 2016  
The Mystery of the Lost Paintings, Series of 7 documentari (Sky Arts Europe Hub – UK/ITA/GER) – 2018  
Italian Season, Casanova Undressed, documentary (Sky Arts Europe Hub – UK/ITA/GER)  
Fotografi, series of 3 documentaries (Sky Arte HD)  
On the Road – Joe Bastianich Music Tour, series of documentaries (Sky Arte HD)  
Caravaggio Criminale, documentary (Sky Arte HD)  
Biennale di Venezia, documentary (Sky Arte HD)  
The Yellow Show with Adam Green, documentary (Sky Arte HD)  
Leica Talent, documentary (Sky Arte HD)  
Mazda, L'arte in Movimento, documentary (Sky Arte HD)

## GENRE

Fiction

## DIRECTOR / WRITER

Vuk Ršumovic

## PRODUCERS

Mirko Bojovic, Miroslav Mogorovic

## BUDGET

€ 1.002.931 (€ 320.931 in place)

## COMPANIES

BaBoon Production, Art&amp;Popcorn

## LOOKING FOR

Co-producers, Financing,  
Sales Agents

Mirko Bojovic



Vuk Ršumovic



Miroslav Mogorovic

## CONTACT DETAILS

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▲ **LOGLINE**

A Serbian farmer goes on a journey across Europe with a six year old refugee girl in search of the girl's mother.

▲ **SYNOPSIS**

RADOVAN (42), a single Serbian farmer turned smuggler, picks up a group of worn-down migrants illegally crossing Bulgarian border on their way to Europe. Among them is BOUSHRA (25) carrying her sick daughter AYA (6).

During the night, Aya's condition is seriously deteriorating. Radovan's boss DEJAN (46), a cruel and shady character, tells Radovan to take the girl away and leave her to die. Radovan takes the girl to a remote, abandoned cottage and leaves her there.

A few days later, Aya starts to get better and wants to get back to her mother who already had to go away with the group. Knowing that Dejan wants to sell the girl for money, Radovan decides to leave everything and go on a journey with the girl in search of her mother.

As they travel along illegal immigrant routes, Radovan and Aya experience life-and-death challenges. They come across a soldier who almost kills them, the truck driver who illegally transports them in the refrigerated con-

tainer, the clerk who rejects their asylum application, fast food owner who refuses to pay them and the foreman who fires them from an illegal shipyard job. As they go through all the hardships, Radovan and Aya become the only family to each other.

More than two years after they started their journey, Radovan and Aya finally reach Sweden and find Boushra, who is a changed woman now. She has a new life and a baby with her new husband who doesn't know about Aya.

Boushra is torn apart. She knows that her husband would be humiliated and shamed, and his reputation in the community would be ruined forever if he finds out about Aya, so she has a big decision to make: to abandon her new life and go with Aya or to turn back on Aya and her past forever.

Radovan and Aya are sitting on the coast waiting for Boushra to come and tell them her decision.

▲ **DIRECTOR STATEMENT**

LIVING is telling interlocking stories of the migrants and natives, people within the system and those left out. All these stories are defined in one way or the other by the current global issue of mass migration.

The main story of Aya and Radovan searching for Aya's mother across Europe is the

backbone of the film and creates the main dramatic tension. But the narrative spins into several side stories in some way connected with the story of Aya and Radovan. LIVING is a road movie and its plot has an inherent structure of coincidence, chance encounters and unpredictability. This aligns perfectly with my intention to introduce various, almost random characters and their lives along the way and tell their stories from their respective points of view (POV).

The effect of such an approach – having different POV's throughout the story – is to create a layered view of the world, the characters and our main subject. The shifting perspective towards Radovan and Aya reveals the complexity of the problem. At one point, they are our main characters and we can easily identify with them and empathize. At another point, they are presented as the Others, from the point of view of the other characters in the story and immediately we feel the distance.

My visual approach will be simple and unobtrusive with the constant sense of reality surrounding the characters. The idea is to juxtapose static, wider compositions with the more intense, hand-held and closer framing. Of course, the main stylistic visual attribute is the conscious use of the various POV's throughout the film.

I want to slip into the skin of the ordinary man and feel what it is like to live in a relentless capitalist grinding wheel. To what extent is an ordinary man given the right to make a choice? Can he freely decide his own destiny and to what extent can he allow himself to help a fellow human being? How much humanity is still left in us, and how much has already been corroded by fear?

▲ **COMPANY PROFILE**

Center for Film Art ART&POPCORN, was established in 2004 in Belgrade by a group of young filmmakers with the underpinning idea to produce good films. At the time the company was established, individually the company had: one feature film, ten short films, and twenty-seven international film festival productions, one Berlinale Golden Bear, the European Film Academy Award and an Oscar nomination. Fourteen years later the company participated as producer, co-producer or executive producer in filming over twenty films, which makes it one of the most productive Serbian film companies. They participated with their films at over five hundred festivals spanning all six continents and were presented with numerous awards and recognitions. Since its establishment, ART&POPCORN gathered a young and talented team of

professionals, authors and producers alike. Creative development of young directors remains one of the company's primary goals. Apart working with young artists, the company is also focused on cooperating with renowned directors whose worth has already been recognized, working together with foreign companies in co-productions to create new European films. Development, creative growth, meeting challenges and continuous presence at the European audio-visual scene / as well as complete dedication to the development and production of every film – is ART&POPCORN's fundamental strategy. Apart from producing and shooting films, ART&POPCORN is actively engaged in putting together and organizing film festivals, with special emphasis on European Film Festival Palid. The diversity of this company's activities is also shown in the fact that the company has been managing cinema "Fontana" in Belgrade since 2012. The cinema is dedicated to promoting European cinematography and children's films.

Development of new ideas and searching for what the market needs has led to the development of the Festival Box Office, the web platform that provides detailed insight into the festival life of individual films. Since 2008, the company and Miroslav Mogo-

rovid as producer have turned to production and executive production (production service) of European films and secured financing and principle photography for films produced from The US, Germany, France, Russia, Belgium, Greece, The Netherlands, Slovenia, Croatia, Ukraine, Hungary etc. The positive ratio between the invested funds and production value served as a recommendation for the named films. Cooperation and production service for the foreign companies expanded when Stefan Mladenovic joined the company. He worked as the Line Producer on most of these titles. With a sizeable number of produced films, the company have developed into one of the largest and most reliable Serbian film companies working with European partners. Festivals' success followed the company's development. High numbers of awards on local and international festivals are proof of this.

#### ▲ PRODUCER'S PROFILE

Miroslav Mogorovic was born in 1972 in Zemun, Serbia. In 1995, he started working as a convention and festival manager at Sava Center, the largest Serbian congress, cultural and business center. In the same year, he started working as Managing Director's Assistant for Film Festival Palic. In

1998, he became the Executive Producer of Palic Film Festival, establishing its European character and changing its name to European Film Festival Palic. From 2002 until 2006, he was the Executive Producer of FEST - Belgrade International Film Festival, the biggest and the oldest Serbian film festival. Within the 34th Belgrade International Film Festival, he has established Belgrade Industry Meetings B2B, focusing on non-EU countries. He was in charge of B2B for all of the eight successful editions. In spring 2004, after ten years of experience in festival & event management, together with the group of young film professionals, founded ART & POPCORN Motion Picture Company, entering film production market independently. Program Director for European Film Festival Palic. Founder and Director of DEAD LAKE Horror and Wine Festival held at the oldest Serbian cinema Abazija located at Palic, Subotica and Program Director for KMMFF - Kosovo and Metohija International Film Festival. Manager of Cinema FONTANA in New Belgrade, and Cinema ABAZIJA at Palic, Subotica. Member of the National Council for Culture of the Republic of Serbia. Member of EAVE (European Audiovisual Entrepreneurs – graduate 2007), ACE (Ateliers du Cinema Europeen – ACE IPA 1)

and voting member of EFA (European Film Academy).

Mirko Bojovic was born 1970/03/02 in Belgrade, Serbia. Graduated at Faculty of Dramatic Arts in Belgrade in 2000.

1991. Mirko started his career in TV and film business in small TV station "Studio B" as video editor. He was working there until 1994. when he enters TV and Film Editing studies on Faculty of Dramatic Arts in Belgrade.

Between 1994 and 2000, parallel with studies, he worked as TV editor on all major TV stations in the country: BK, B92, RTS, BBC Belgrade bureau and WTN news agency. He was working on all genres of television, from news to TV movies.

After graduation, in 2000 he joined production house "Arhitel" and that is the beginning of his professional move towards production. In addition to the editing of documentaries, Mirko began working as a line producer and executive producer After five years in Arhitel, Mirko moves to The Netherlands in 2005. He got employment in UN as director and producer for various videos and live programmes.

Being passionate about movie making, he joined forces with his longtime friend and colleague from Faculty of Dramatic Arts,

Vuk Ršumovic, and started BaBoon Production (Belgrade) in 2007.

Mirko is 2016. EAVE Producers Workshop graduate.

#### ▲ DIRECTOR BIOGRAPHY

Vuk Ršumovic is an award-winning writer & director. He studied writing for film and theatre at the Faculty of Drama Arts in Belgrade and Studies of Analytical Psychology of Carl Gustav Jung both in Belgrade and Zürich.

His feature film debut No One's Child had World Premiere at Venice Film Festival Critic's Week where it won three awards: FIPRESCI Critics Award for Best Film (Orizzonti and International Critics' Week), Best film at Critic's Week Award and FEDEORA Award for Best Script.

The film has won over 35 awards all over the world, among them New Voices/New Visions Award at Palm Springs International Film Festival, Best Film Award at GoEast Film Festival in Wiesbaden and Best Director Award at Tarkovsky International Film Festival.

He has been writing extensively for TV. Most notably TV sitcom Andrija & Andjelka, teen drama The Ballers and crime drama The Department.

He has been the head writer for reality TV Survivor Serbia shot in Panama, Philippines

and Costa Rica, respectively.

He works as a full-time professor of Screenwriting and Film Directing at the Faculty of Media and Communications in Belgrade and is, also, an active member of European Film Academy.

#### ▲ DIRECTOR FILMOGRAPHY

Valter, feature documentary (writer) 2012  
The Bag, short (writer, producer) 2013  
Department, crime series (writer) 2013-2014  
No One's Child, feature film (writer, director) 2014  
Tricks & Jokes, Children's TV show (writer, director) 2009-2016  
Andrija & Andjelka, sitcom (writer) 2015-2016

## GENRE

Fiction

## DIRECTOR

Floor van der Meulen

## WRITER

Bastiaan Kroeger

## PRODUCERS

Derk-Jan Warrink, Koji Nelissen

## BUDGET

€ 1.500.000 (€ 133.000 in place)

## COMPANY

Keplerfilm

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, FestivalsFloor van der  
Meulen

Derk-Jan Warrink

## CONTACT DETAILS

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koji@keplerfilm.com▲ **LOGLINE**

At a family celebration, Iris' father breaks the news that his life is complete. On his upcoming 75<sup>th</sup> birthday he will end it. Done. Deal. How is one supposed to react to such news?

▲ **SYNOPSIS**

Just before Iris (33) can announce her pregnancy to her family, her father Jan (74) breaks the news that he wants to end his life. The news comes completely out of the blue, although he says he has been thinking about it for a long time. He has had a pleasant and rich life, filled with love, but now, before it all goes downhill from here, he is ready for death. He is done.

Up to that moment, Iris' existence was one of a carefree, young and ambitious professional, of a daughter, a sister, whose days mainly revolved around herself and work. An existence that gets unexpectedly and profoundly derailed by her father's announcement and the fact that the other family members seem to accept her father's wish.

Not only does it turn Iris' life upside down, but it also exposes their complex relationship and the less charming sides of being human. Hypocrisy, vanity, guilt, and shame. Faced with her father's death wish,

Iris turns into an adult child, who cannot let the news go.

She finds it difficult to accept her father's wish, because who determines when life is complete? Iris does not want to let him go. Iris tries everything to change his mind; to prove life is worth living. That she is worth it. Feelings of denial, fury, despair and love alternate. She desires to be close to her father during their remaining time, to not let him out of her sight; therefore when the date of his birthday approaches, as a last resort, she decides to steal him away from the rest of the family to the Slovenian Alps.

▲ **DIRECTOR STATEMENT**

In a society where the generation gap is wide, we intend to bring the old and the young closer together in a fatherdaughter relationship.

Imagine: one day your father tells you: "I want to die". He has thought long and hard about it, he really is done with living. That is, that. What do you do? If this is his wish, should you respect it? After all, this is your own dear father, someone you want to have at your side at the most important moments in life. I was filled with shame my first reaction is a purely egotistical one: I do not want to lose my father because I myself would feel lost. Am I not worth enough to him to

keep on living? Although you are all grown up and an adult yourself, you are still your fathers or mothers child. In this film, we explore how an adult child deals with the death wish of a parent.

Iris is a young adult, mature and full of selfconfidence, but underneath this armor, she still has to learn a lot in life. She has taken her father's presence mostly for granted, she always thought that there would be time to really get to know him, to do something together, to tell him that he means a lot to her. But she has always postponed it. And now her father makes this radical choice. Who determines when life is complete?

The chosen theme reveals a social taboo we would like to address. But we do not want it to become an ethical pamphlet about selfdetermination, rather we strive to position the characters and arenas we have created in such a way they mirror the time we live in. By approaching the characters' destiny in Methusalem seriously, without trying to be funny, room for some humour will automatically be created. We aim to make a drama that is not so heavy handed that it will suffocate the audience. Instead, we have a colourful and above all down to earth film in mind, in which life will be celebrated and in which the whole palette of

humour, absurdism, and tragicomedy will be utilised. A film that will resonate.

▲ **COMPANY PROFILE**

Before founding Keplerfilm in April 2016, longtime friends DerkJan Warrink and Koji Nelissen worked at several Dutch production companies. For more than eight years, they were lucky enough to be surrounded by many inspiring talents with whom they succeeded to shape and generate amazing films and TV series. They have worked on awardwinning projects, both in their native country the Netherlands, as internationally, such as Monos (Alejandro Landes), The Lobster (Yorgos Lanthimos), Blind (Eskil Vogt) and Bullhead (Michaël R. Roskam). With a strong focus on developing and nurturing talent, Keplerfilm's business is telling stories; whether funny or sad, always deeply human and with a heart, and aiming to intellectually entertain the audience.

▲ **PRODUCER'S PROFILE**

Derk-Jan Warrink graduated in 2009 from the Netherlands Film Academy with JACO'S FILM (Daan Bakker), nominated for the Crystal Bear Berlinale 2010. In 2009 he joined Dutch production company Lemming Film, where he produced several

(co-)productions such as THE LOBSTER (Yorgos Lanthimos), BLIND (Eskil Vogt), BLOOD, SWEAT & TEARS (Diederick Koopal) and TV-series, such as Emmy Kids Award nominated series NOBODY'S BOY and Rockie Award nominated sci-fi series ZENITH (Maurice Trouwborst & Tomas Kaan). Derk-Jan participated in the Binger Filmlab, Berlinale Talent Campus 2011 and the EAVE producer workshop 2014. Derk-Jan is a member of the European Film Academy.

▲ **DIRECTOR BIOGRAPHY**

Floor van der Meulen, born in 1989 in the Netherlands, studied Audiovisual Design at the Rotterdam WdKa Art Academy and the School of Visual Arts in New York. In 2014, she made her international debut with her documentary STORMING PARADISE (50min), broadcast by Al Jazeera Channel and screened at numerous international film festivals including DOK Leipzig. Her film 9 DAYS FROM MY WINDOW IN ALEPPO (2015) was selected for International Film Festival Rotterdam, DOK Leipzig, won Best Short Film at the BFI Film Festival London, and picked up, after 85+ festival selections, the Best European Short Film Award at the 29th European Film Awards. Her 45min drama IN EXILE (2016)

was nominated for two 'Dutch Oscars' and won the award for Best Actress. Floor has been selected to the roughcut Editing Station at IDFA Summer School 2018 with her documentary feature debut LAST MALE STANDING. Floor has been selected to develop her first feature METHUSALEM at the Berlinale Script Station in 2018.

#### ▲ **DIRECTOR FILMOGRAPHY**

2018 Last Male Standing (90'00 Documentary) (filming)

2016 In Exile (48'00 Fiction)

2016 9 days: From My Window in Aleppo (13'00 Documentary)

2014 Storming Paradise (46'00 Documentary)

## GENRE

Fiction

## DIRECTOR / WRITER

Ergys Meta

## PRODUCER

Sabina Kodra

## BUDGET

€ 435.000 (€ 103.500 in place)

## COMPANY

Erafilm

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, Festivals

Sabina Kodra



Ergys Meta

## CONTACT DETAILS

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▲ **LOGLINE**

A former volunteer in the Kosovo war returns to Albania to pursue a career in the police force. In the country's chaotic and corrupt capital city, Tirana, the ex-soldier turned cop ends up solving the crimes he committed.

▲ **SYNOPSIS**

During their nightly patrols in Tirana, SARA, a police officer, together with her partner, ERJON, are assaulted by DENIS, the son of the mayor and his two bodyguards. SULA, a man in his late 30s, gets accepted into the Police Academy. Sula graduates in the rank of inspector and with his partner SHPETIM get assigned the night shift. Soon the news story of Sara's rape and the physical assault of Erjon goes public. Denis faces trial. Sula gets to know BINA in a video store. Sula suffers from chronic insomnia. Working the pointless routine of the night shift, his mental condition begins to deteriorate. Erjon's lawyer contacts Sula and asks him to find Denis's bodyguards, who have not shown up in court. Accompanying his sister to the airport, Sula spots Denis' bodyguards. He calls Erjon's lawyer. The bodyguards are arrested. The lawyer rewards Sula and asks him to tail the judge

in Sara's case, ARBER, who is linked with Aleksander, the mayor. Sula accepts and manages to take pictures of their meeting. Sula receives another financial reward from the lawyer and tells him that his legal firm also works for the opposition's mayoral candidate, ALFRED ENGJELLI. Sula feels used. His rejection by Bina, insomnia, his headaches and other health disorders begin to effect Sula's patrols and the routine of his days. Sula receives a call from the candidate Alfred Engjelli. After they meet, he asks to investigate about his wife AMELA. Sula finds out that Amela is having an affair with Erjon's lawyer. Alfred shocked from the photos, along with a very generous cash reward offers Sula the katana and instructs him to kill Amela and the lawyer. After finishing his shift, Sula kills Amela and the lawyer with the katana, and carefully places Alfred's body in a seppuku position (harakiri). Sula files a request to get promoted from inspector to chief inspector.

▲ **DIRECTOR STATEMENT**

The story will be shown from the original point of view of the protagonist, SULA, a veteran soldier who volunteered to fight the war in Kosovo. After the war, Sula returned to Albania to pursue a police career in Tirana. This desire to serve and protect his

country becomes magnified by the post-traumatic stress disorder he continues to suffer from. A harsh reality, told bluntly, without any romanticism, almost as if it's a documentary, will be the film's narrative tone. ONE OF US will show how evil can flow from the mind to the body, causing a strong clash which will have wide social consequences, a kind of antidote to a corrupt society. The story is an original idea not based on a novel or a real incident. The colors will be the ones of a police siren, red and blue, bathed in a green military night to give an atmospheric veil to reality. The lighting will be close to natural so we are still close to the truth but there won't be any lack of silhouettes or half-lit portraits. The style will be a metropolitan Balkan neo-noir that will often merge with tones of the Dogme 95 filmmaking movement. During the car patrol scenes, I will use car mounts most of the time. The composition of the frames will often be homages to cult movies. Editing cuts will be minimal. The film will be captured in long shot sequences. The music, using a few classical, psychedelic and electronic elements will be present notably when Sula is experiencing a particular moment of loneliness. This film is very important for me because it represents a style of cinema that I want to continue

exploring in the future. Stories told from the anti-hero's point of view where meaning goes beyond morals. I chose ONE OF US as my first feature film because my country is full of stories like this, which, in most cases, remain untold. I feel responsible to denounce this social anomaly, visualizing it in cinematic notes; a choice that will provoke many questions which only the audiences can answer.

▲ **COMPANY PROFILE**

Founded in 2001 by producers and filmmakers Sabina Kodra and Robert Budina, ERAFILM is a film production company based in Tirana, Albania.

The main purpose in creating ERAFILM was the production of independent art movies, innovative in style, and to discover new talent in Albanian cinema.

Our first co-production with Italy, the dramatic feature, "Letters in the Wind", was directed by Edmond Budina. This film went on to win the Prize of Merit as one of the best movies produced in Italy in 2003.

In the years that followed, the shorts, the features and the documentaries produced by ERAFILM, such as "Luleborë", "Ballkan Pazar", "Agon", "Bota", "Made in Albania", "Mëngë këmishe" reached countless film festivals around the world such as Kar-

lovy Vary, Pula, Reykjavik, Shanghai, Saint Petersburg, Palm Springs, Chicago etc., winning over thirty different international awards. In 2014 and 2015, the film "Agon", written and directed by Robert Budina and "Bota" written and directed by Iris Elezi and Thomas Logoreci were selected as the Albania's selection in the Best Foreign Film category at the US Academy Awards. In 2015, the dramatic feature film, "Sworn Virgin", directed by Laura Bispuri, was selected for that year's official selection of the Berlinale. This film collected over twenty different international awards in important film festivals such as Tribeca, Hong Kong, San Francisco, AFI Fest in Los Angeles etc. ERAFILM will soon hold the premiere for its next feature project, "A Shelter Among the Clouds", directed by Robert Budina. This dramatic film has already been chosen to take part in the official competition of the prestigious Tallinn Black Nights Film Festival in Estonia.

ERAFILM is currently developing two feature films by a pair of promising writer/directors: "One of Us" by Ergys Meta and "The Three of Us" by Suela Bako. These two filmmakers, from Albania's next wave generation of creative motion picture talent, have already conceived their projects with a visually specific and highly

characteristic point of view.  
- A SHELTER AMONG THE CLOUDS, 2018  
- THE PROCEDURES, 2018  
- SWORN VERGIN (CO-PRODUCER)2015  
- BOTA, 2014  
-AGON, 2012  
- BALKAN BAZZAR, 2011  
- LETTERS IN THE WIND (coproducer)  
2002

### ▲ PRODUCER'S PROFILE

Sabina Kodra graduated from the Academy of Arts in Tirana in 1999 with a degree in theater direction. In 2001, she founded the Albanian film company ERAFILM and co-produced her first feature film LETTERS IN THE WIND, directed by Edmond Budina. Together with director Robert Budina, she subsequently produced a series of shorts, documentaries and commercials before producing the feature comedy, BALKAN BAZAAR (2011). Kodra has also filled numerous roles from line producer to assistant director on various Albanian and international co-productions including the critically acclaimed Greek fiction feature EDUART (2006), Gjergj Xhuvani's EAST WEST EAST (2009) and HONEYMOONS (2010) directed by Goran Paskalievic . She has also produced the feature film, AGON (2012) by Robert Budina (Albania's se-

lection for the US Academy Award's Best Foreign Language Feature 2013). She also produced BOTA by Iris Elezi and Thomas Logoreci (Albanian entry for the US Academy Award's Best Foreign Language Feature 2015), co-produced SWORN VIRGIN by Laura Bispuri (Berlinale Competition 2015). Kodra recently completed producing duties on A SHELTER AMONG THE CLOUDS directed by Robert Budina which has already been accepted in Tallinn's 2018 IFF main competition. In 2018, Sabina Kodra produced two short films, A DAY LIKE THIS and HANDS IN THE POCKET with two promising Albanian writer/directors, Suela Bako and Ergys Meta. With Ergys Meta, Sabina is currently developing his first feature film, ONE OF US, to be shot in 2019. With Suela Bako, Sabina Kodra, is also developing her first feature film to be shot in 2020.

In 2018, Kodra founded the Albanian Woman in Audiovisual (AWA) association with the goal of strengthening women's potential, encourage their presence and empower their voice in the Albanian audiovisual environment.

### ▲ DIRECTOR BIOGRAPHY

Ergys Meta is known for the retrieval of neo-noir sub-genres in Albania. Born in

Shkodër in 1985 July 5th. Since the early age, he had an influence from his father as a fan of Spaghetti Western and Spaghetti Noir movies.

Georges Simenon, Mikey Spillane, Jim Thomson, Dashiell Hammett, Raymond Chandler, from where

evolved his vision for the dark genre. A more profound philosophic approach with anti-hero he took from Dostoevsky, mentioning his main influences as "Notes from Underground" and "Crime and Punishment". In Bologna he continued the studies per Cinematography Critic at the University of Bologna, Faculty of Lettere e Filosofia corso DAMS cinema mediologico.

In Bologna in 2003 independently tried to direct his first short film (Ciak Movie) where he will introduce all his cinematic influences. This was his first noir experiment. In the same year, he came back to his birth town to direct on the villages the documentary regarding to cannabis of the north of Albania (Green Traffic).

Ergys during the Academy years had a recognition and appreciation from the cinematic community in Tirana, where immediately after finishing the academy won three projects at the Albanian National Center of Cinematography. Dog killers, Me duar në xhepa and One of us, which is his

first Featuring movie. During his creativity he won three cinematic awards.

### ▲ DIRECTOR FILMOGRAPHY

Ciak Movie, short- 2003  
Green Traffic, doc- 2004  
Let me Free, short - 2007  
This Must, short - 2012  
Punch in the Chest, short - 2012  
Çelësi, short - 2012  
Këmbë dhe një Kapele, doc -2013  
Paragliding , doc - 2013  
Come Inside Me, short - 2013  
The killers, short - 2014  
Dog Killers , short- 2015  
Me duar ne xhepa,short -2018

## GENRE

Fiction

## DIRECTOR / WRITER

Attila Till

## PRODUCER

Judit Stalter

## BUDGET

€ 1.783.000 (€ 418.000 in place)

## COMPANY

Laokoon Filmgroup

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, Festivals

Judit Stalter



Attila Till

## CONTACT DETAILS

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Budapest, Hungary  
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stalter@laokoonfilm.com▲ **LOGLINE**

Lackó and Ilka want to be mothers. Lackó, the 28 year-old ex-dealer nearing her release, had her baby in prison and then gave him up. Ilka, a 40 year-old prison psychologist, can't have children and wants to adopt. The women form a unique friendship behind bars and begin a challenging search for a child, while desperately longing for motherhood.

▲ **SYNOPSIS**

Lackó (28) will be released from prison in three months. She's served long years for dealing drugs. The boyish young woman is suddenly seized with the choking thought that she will have to do something worthwhile once she's out, and she'll have to face some messy events from the past too. She signs up for a release assistance workshop with the prison psychologist, Ilka (40).

What does it really mean to be a good or bad mother? What does this mean out in the world? And what does it mean in a women's detention facility, amidst strict rules and the misery of confinement in a crowded, eighteen-person cell full of scheming?

Ilka's greatest misfortune is that she cannot have children, yet still she wants to be a mother. So she and her partner are picking their way through the maze of an adoption

process. While she tries to help the inmates in a thousand different ways, she forms an increasingly closer bond with wild, conspicuously clever Lackó and her wounded soul. She is really bothered by the fact that she knows nothing about her son. She wants to find him, because she feels horribly guilty. But should Ilka help an inmate in this unlawful thing? Should she listen to her heart or her rational mind? Moreover, she knows very well from the whole adoption process she's experiencing at the moment, that the lives of the birth mother and the adoptive parents cannot be tangled up again once the child's new life has begun. This situation cannot take place, because nothing good will come of it.

Ilka and Lackó want to be mothers. Though neither has children, they are unable to control their motherly instincts any longer. Their strengthening relationship also propels them towards the same goal. The two women begin an investigation full of adventures, and no one can predict the outcome. But one thing is definite: Lackó will be released soon, and she has a pretty clear and dangerous goal for her new life.

▲ **DIRECTOR STATEMENT**

I imagine Prison Mama as the combination of an unconventional prison movie and a story

of friendship full of emotions and adventures. It is a drama with a positive ending.

The adventure revolves around these questions: Will the two women be able to find a child? And will a mother be able to give up her child so that he can have a better life? The film will show a world of women in complex emotional relationships brought on by confinement with lots of humor, small acts of kindness, not always clear gender roles, the lesser known forms of violence, and a great deal of very strong, emotionally charged situations.

Lost mothers and hopeful mothers stand here in the focus of this story. The film is about all the ways that a woman can be a mother. We often think of motherhood in only one way, an optimal way, even though there are a thousand different ways to experience it. One of the most extreme situations is when she is a mother in spirit already, wanting to be more than simply a woman, but there is no child to be a mother to. The "mothers" in the film are on this difficult path. In the midst of their personal problems, they start to instinctively pay attention to each other; a deep relationship – a friendship perhaps – develops between them: a connection that is hard to define. But neither incarceration nor social differences facilitate the development of friend-

ships much. What they have is more of a spiritual link, an alliance for survival based on love. One of my main goals is to have the film present this sensitive relationship. I imagine that during the film's many emotional, often wild situations, we will get to know the two women very well, since the film is character-driven, and would head towards a grand conclusion. The suspense at the film's end would truly grip the viewers. After all, the events could turn tragic at any moment.

▲ **COMPANY PROFILE**

Laokoon Filmgroup founded by producers Gabor Sipos, Gabor Rajna and Judit Stalter. It's a market leader film production company in Hungary, mostly known for their groundbreaking holocaust-drama of 2015, Son of Saul that won most of the awards of the world - including the Academy Award for Best Foreign Language Film, a Golden Globe, the Grand Prix of Cannes and ca. 40 further awards - and is sold over 98 territories.

The group of companies has different profiles: development and production of feature films, documentaries since 2005 and service production for foreign feature films, television series, and commercials since 2002. Laokoon Filmgroup as Production

Company has completed 6 feature films, 8 feature films as a minority co-production partner, and more than 20 short films and 5 short- and full-length documentaries. There are 2 feature film directors Laokoon Filmgroup have been focusing on: László Nemes and Attila Till.

▲ **PRODUCER'S PROFILE**

- running a market leader film production company with 2 partners ( Gabor Sipos and Gabor Rajna), mostly known for their groundbreaking holocaust-drama of 2015, Son of Saul that won most of the awards of the world - including the Academy Award for Best Foreign Language Film, a Golden Globe, the Grand Prix of Cannes and ca. 40 further awards - and is sold over 98 territories
- 16 years of experience in film and TV business, producing a wide range of genres from art-house features to commercials, TV-documentaries and -series
- high number of service productions (e. g. with Fernando Trueba, Penélope Cruz, Federico Brugia, Fernando Bovaira) and service commercials for the biggest brands (such as BMW, Coca-Cola, Vodafone, Barilla / Mulino Bianco with Antonio Banderas, KIA, Jägermeister, Mini, Ikea, Twinings etc.)
- collaboration with Sony Pictures Classics, HBO Europe, Netflix USA, Amazon USA

- Spanish - US – Hungarian service film production with Penelope Cruz and Fernando Trueba – Oscar winner actress and director – Queen of Spain
- US – Hungarian documentary film co-production with Sundance premier – 306 Hollywood, theatrical distribution over 17 American cities
- 5 countries feature film co-production with acclaimed European director, Krzysztof Zanussi– Eter
- Sunset – Venice Film Festival premier, after 24 years the first new film in completion from Hungarian cinema history. Fipresci Award.
- member of the EFA (European Film Academy) and the HFA (Hungarian Film Academy)

#### ▲ DIRECTOR BIOGRAPHY

Graduated from the Hungarian University of Fine Arts in the Intermedia department. His second feature film *Tiszta Szívvel* (Kills on Wheels) premiered in 2016 at Karlovy Vary then achieved more than 50 festival invitations internationally and collects 27 awards. The film was sold about 30 territories worldwide, including Japan, Taiwan, Qatar, Latin America and USA among several European countries. *Tiszta Szívvel* (Kills on Wheels) is the second Hungarian

feature film on the US Netflix's library. His previous short film, *Csicska/ Beast*, based on extended research and inspired by newspaper articles, and television news on the theme of modern-day slavery. This film had world premier at Quinzaine Section in 2011 and had excellent festival response.

Aside from his film work, he is one of the most recognized TV personalities in Hungary. In recent years, he has helped create numerous innovative cultural programs as well as hosting high-profile TV shows.

#### ▲ DIRECTOR FILMOGRAPHY

*Tiszta szívvel/ Kills on wheels*, 2016, 105 min, – writer, director, feature film

Awards:

- 2016 July- 23th Palic International Film Festival/SR – Audience Award
- 2016 Okt - Luxemburg CinEast – Jury's Special Mention
- 2016 Okt - Chicago International Film Festival/USA - Roger Ebert Award
- 2016 Sept - European Film Academy – Long list
- 2016 Nov - FilmFestival Cottbus/DE – FIPRESCI and Ecumenical Award
- 2016 Nov - Thessaloniki International Film Festival /GR –

Golden Alexander – Main Prize, Best Actor  
- 3 main actors

## GENRE

Documentary

## DIRECTORS / WRITERS

Mattia Colombo, Valentina Cicogna

## PRODUCER

Sebastiano Luca Insinga

## BUDGET

€ 350.000 (€ 40.000 in place)

## COMPANY

Jump Cut

## LOOKING FOR

Co-producers, Financing



Valentina Cicogna



Sebastiano Luca Insinga



Mattia Colombo

## CONTACT DETAILS

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▲ **LOGLINE**

A person who dies without a name is like a story without an ending, and every year at the Labanof Laboratory in Milan, arrive dozens of bone remains and bodies found without identity documents. The researchers who take care of them work to write the ending of these stories.

▲ **SYNOPSIS**

PURE UNKNOWN is how anthropologists define the nameless corpses that arrive each year at Labanof, the Laboratory of Forensic Anthropology and Dentistry in Milan. Located in the underground of the Institute of Legal Medicine, Labanof has been founded by Dr. Cristina Cattaneo, who put together a small group of archeologists, biologists and anthropologists to take care of these unidentified bodies or bone fragments that have been discovered and then sealed in zinc containers. Cristina and her team have set themselves the task of weaving together the threads of these remains, these stories fragmented into bones or personal effects, so that none of those lives will be lost forever; be it a murdered prostitute buried in the 1990s, a martyr who died in the 15th century, or an African refugee swallowed up and then

spat out by the Mediterranean Sea in 2015. Sometimes Cristina and her team achieve an ending to the stories of those remains. They find a name, and then a home, a family waiting for them. And sometimes they don't. However, they try to prove that our society has the responsibility to take care of "the last" of our dead, the ones who died alone, far from home. They are always motivated by the same ethical and political belief: "We discovered what we know about past societies thanks to the way they treated their dead; so, what kind of Europe will the way we treat our dead ones tell to future societies? What kind of Europe do we want to leave to those who will come?" The film PURE UNKNOWN seeks to answer this question.

▲ **DIRECTOR STATEMENT**

PURE UNKNOWN will be shot in a documentary style commonly referred to as "observational". It begins with a portrayal of the archaeological and academic setting through the work the researchers perform on the bones of one of the most important intellectuals in the Church, St. Ambrose, and presents a laboratory for young recruits in anthropology. The film aims to provide viewers scientific literacy and at the same time build an initial bridge between science

and philosophy, science and faith, science and culture. It is a very dynamic, collective act and takes place in various locations. This part also sets the rules we set for ourselves to tell this story. In fact, shooting bones and lifeless bodies poses some delicate questions regarding how the story should be told. For this reason, we chose the use of offscreen narration. Often, the height of the camera is aimed at the object being studied, without the object being framed. Therefore, the missing image is created in the viewer's mind as they listen to the researchers' voices and, in turn, study the reactions on the faces and through the looks of the researchers. In other moments, we do the exact opposite. While maintaining the height of the object, the camera doesn't frame the researchers. We only see their hands and hear their voices. Once the necessary tools have been collected, we will be able to veer the film towards the story of a pure unknown. An individual, just one, a story we can relate to from beginning to end. The story of an individual who could potentially be someone we know. We watch as the researchers at Labanof are gathered in the same spaces as they work side-by-side to find a name, an identity.

And we are there when the remains finally leave for home. From a small yet invaluable success, we are ready to take on the biggest challenge. Portray the work carried out to find the identity of the more than 700 victims of the shipwreck in the Mediterranean Sea on 13 April 2015.

▲ **COMPANY PROFILE**

Jump Cut is an independent film production company.

Its goal is to produce Arthouse films that are experimental in theme, style and type. Jump Cut was founded in Trento, Italy, in May 2011.

In 2013 Jump Cut collaborated with producer Gianpaolo Smiraglia and produced the company's first narrative feature film, "Piccola Patria" (Small Homeland), the debut narrative picture by acclaimed Italian documentarian Alessandro Rossetto. The film, financed through four local regional film funds, by the Italian Ministry of Culture and the EU program MEDIA, premiered at the 70th Venice Film Festival in 2013. It was then selected in Spectrum Competition at Rotterdam Film Festival 2014. Overall, it was shown in over 44 festivals, winning 12 awards.

In 2015 Jump Cut premiered the feature documentary "Bath people", coproduced

with Don Quixote and EiE Film and the feature documentary film, "Complimenti per la festa", a music biopic of iconic Italian rock band Marlene Kuntz, celebrating the 20th anniversary of their debut. The film has been sold to Sky Arte Italia and is currently in cinemas across Italy. In 2016 the documentary "Noi 2, domani" (The 2 of us, tomorrow), by Eugenio Maria Russo, premiered in Trento Film Festival. In 2016 we premiered the documentary "Funne - Sea dreaming girls" by Katia Bernardi in Roma Film Festival, Alice nella città section. The film is a coproduction between Jump Cut, EiE Film, Chocolat and Restart (Croatia). It has been financed by Trentino Film Commission, Hydro Dolomiti Enel, HRT Croatia, Croatian Audiovisual Center, Valdaone municipality, and it has been sold to Discovery Italia.

In 2017 Jump Cut released the short film "Non gioco più" (Lost Summer), by Sebastiano Luca Insinga, premiered at Giffoni Film Festival and awarded by festival across Europe. The last production is another short film by Sebastiano Luca Insinga La Buona Novella (Good Tidings) that is now running through festival across the globe.

## ▲ PRODUCER'S PROFILE

"During my studies in Literature, I began to use film as a mean of expression. I've been selected for Berlinale Talent Campus in 2012 and for Film Factory Italia in 2013. I'm a member of Jump Cut since his foundation in 2011. With Jump Cut I produced and released all my films".

## ▲ DIRECTOR BIOGRAPHY

Mattia Colombo, 1982. He directed ALBERI CHE CAMMINANO, co-written with Erri De Luca and distributed by Feltrinelli. It was selected at Festival dei Popoli, Slamdance Film Festival (Sundance), American Documentary Film Festival, Trento Film Festival. VOGLIO DORMIRE CON TE, winner of the Premio Corso Salani and finalist for the Premio Solinas, was selected at Cinema du Réel, Biografilm Festival and États généraux du film documentaire in France. IL PASSO, produced by Start and Rai Cinema, was screened at Visions du Réel and Filmmaker Festival. Mattia directed also the film, RITMO SBILENCO, a documentary on the Italian band, Elio e le Storie Tese, Special Event at the Festa del Cinema di Roma and distributed in movie theaters and on home video. The documentary UNINVITED, a biopic on the outsider fashion

designer Marcelo Burlon, was released in Italy in November 2017 and distributed on home video.

Valentina Cicogna, 1984, is editor and screenwriter of several observational documentaries produced and distributed by the main Italian broadcasters and often premiered at important festivals such as Cinéma du Réel ("Voglio dormire con te" by Mattia Colombo) or Visions du Réel ("Il Passo" by Mattia Colombo). The latest film she wrote and edited, "The Call" by Enrico Maisto, premiered at IDFA 2017 and won the Midlength Award at HotDocs 2018. The last film she edited, "The Disappearance of My Mother" by Beniamino Barrese has been selected at Sundance 2019.

## ▲ DIRECTOR FILMOGRAPHY

MATTIA COLOMBO

2010 – Il Velo (short)

2014 – Alberi che Camminano (feature)

2015 – Voglio Dormire con Te (feature)

2016 – Il Passo (feature)

2016 – Ritmo Sbilenco (feature)

2017 – Uninvited / Marcelo Burlon (feature)

VALENTINA CICOGNA

2009 – Napoli Piazza Municipio by Bruno

Oliviero (director's and editor's assistant)

2010 - Quartieri Cinesi by Bruno Oliviero (editor)

2011 - MM Milano Mafia by Bruno Oliviero (editor)

2012 - Le Juge et le Secret d'État by Bruno Oliviero (editor)

2013 - The Human Factor by Bruno Oliviero (screenwriter)

2014 - Il Comandante by Enrico Maisto (editor)

2014 - Trees that walk by Mattia Colombo (editor)

2015 - Voglio dormire con te by Mattia Colombo (editor and screenwriter)

2016 – Il Passo by Alessandra Locatelli, Mattia Colombo, Francesco Ferri (editor)

2017 – The Call by Enrico Maisto (editor and screenwriter)

2018 - The Disappearance of My Mother by Beniamino Barrese (editor)

**GENRE**

Documentary

**DIRECTOR / WRITER**

Petar Glomazic

**PRODUCERS**

Biljana Tutorov, Veliša Popovic

**BUDGET**

€ 203.000 (€ 56.000 in place)

**COMPANIES**

Wake Up Films, Cut Up Production

**LOOKING FOR**Co-producers, Financing,  
Sales Agents

Petar Glomazic



Biljana Tutorov



Veliša Popovic

**CONTACT DETAILS**Wake Up Films  
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velisa@cut-up.me**LOGLINE**

Vanja leads his sheep herd and his buddy shepherd Rade towards the highland of Montenegro. There he inherited a cottage belonging to his ancestors' tribe, but rumours are spreading that their land would become a NATO military polygon.

**SYNOPSIS**

Beginning of June each year, Vanja takes his 400 sheep heard, his horse, dogs and his old buddy shepherd Rade on a three-day long journey to the most distant part on Sinjajevina highland in the far North of Montenegro. They walk through wild and fairy landscape surprised by recent changes: a private windmill farm, new tourist settlement near mountain lakes, wood-saws and concessionaires putting down a century forest which their predecessors have been walking through since ages. On their way up Vanja and Rade occasionally meet people who live with their animals far from car drives. They walk until the dusk to stay overnight with a local couple. Stories are being told in front of the fire. In the dawn, Vanja and Rade move on with their animals. Up in the mountain Vanja inherited a hut belonging to his ancestors, but rumour is spreading that their land is to become a

NATO military polygon. The community of shepherds and their families try to fight back and make the Government abandon this plan. They all gather together during the annual St. Ilija feast but find out that there are different opinions among them and that complex political scene reflects even in their small community. In meanwhile, wolfs come down to kill several of Vanja's lambs. He curses the mountain and sheep. Will this be his last summer in the cottage?

**DIRECTOR STATEMENT**

As a boy, spending summer vacation with my aunts in the mountain of Durmitor, I was a sheep shepherd, I was mowing and reaping, bringing water from the distant streams, watching cattle and horse herds in the mountain. The smell of soil and grass, and the cottages, the milkmen with their sweet suntanned faces, the modest lives of diligent, hard-working people - all those archetype images stayed deeply in my head since then. Ever since I was very young I wanted to tell a story of these people and their lives.

With a dramatic change of lifestyle many of the remote villages faded away, the summer huts are completely extinguished in many places, younger generations are less and less interested in traditional lifestyle.

It seems that business found its path even to the most remote landscape and gave it a new look and purpose. Age-old forests are being cut down, pristine clear rivers are becoming a power supply resource, tourists are arriving in stampedes, the Montenegrin military forces is building its proving grounds in the wildest European bio-systems etc. A year ago, I met Vladan Vanja Vuletic and I immediately knew that I wanted to make a film with him as a main protagonist. I have recognised Isaac, the hero of "Growth of the soil" by Knut Hamsun and realised that Vanja's life has similar beauty, drama and poetics. This is a story of archaic people who are trying to get along in a new age of turbulences.

**COMPANY PROFILE**

WAKE UP FILMS is a production company based in Novi Sad, dedicated to thought-provoking cinema and multi-platform projects. Its main focus is on upcoming authors and new talents from the region. The company takes an active part in educating young professionals as a local partner of international organizations like EURODOC or Balkan Documentary Centre, while creating in 2018 a new international platform for filmmakers - CIRCLE Women Doc Accelerator.

Selected filmography:  
WHEN PIGS COME by Biljana Tutorov, doc 75' 2017  
MATER by Jure Pavlovic, fiction 90' 2019

[www.wakeupfilms.net](http://www.wakeupfilms.net)

CUT-UP is a production company dedicated to filmmakers with daring and authentic visions. Our aim is to gather projects with strong ideas, and to make them visible on international markets. Established in 2013 by a group of producers who felt the urge to work independently and to be creatively involved in the projects from the very beginning.

Selected filmography:  
Shelters by Ivan Salatic, fiction 24' 2014  
Pearl Coast by Dušan Kasalica, fiction 24 min 2015  
Low Down by Pavle Simonovic, fiction 80' 2016

<http://www.cut-up.me>

**PRODUCER'S PROFILE**

After graduating in Art History from the Catholic University in Louvain (Belgium) Biljana Tutorov studied Film Anthropology at Ecole Pratique des Hautes Etudes and

Drama at Ecole Internationale de Theatre Jacque Lecoq in Paris. She is the author of several video installations, short, feature and documentary films, video works and performances. From 1998 until 2011, she worked for the Swedish production company Long Film, producing and/or directing documentaries and short fiction films. In 2010, she founded an independent film production company, Wake Up Films, with the idea to support the new talents from the region. Biljana established and programmed Regional competition (fiction and docs) at Free Zone Film Festival in Belgrade until the 2017. In 2018, she created the CIRCLE Women Doc Accelerator, a new platform for women filmmakers. She is alumna of EURODOC and Producers On The Move, a member of EDN, EWA and EFA.

Veliša Popovic, producer (1980), graduated from the Faculty of Drama in Cetinje. After working on numerous film projects, he is an experienced executive producer, location manager and production manager. As Director of Production for Rikošet Montenegro and Cut-Up from Podgorica, he has worked in different areas of film production. Veliša is a board member of the Association of Film Producers and Directors of Montenegro.

## ▲ DIRECTOR BIOGRAPHY

Petar Glomazic was born in 1969 in Nikšić, where he finished elementary and high school. He graduated in 1994 from the Faculty of Mechanical Engineering, University of Belgrade, majoring in aeronautical engineering. In 1996, he graduated from the RTS Serbian Television School for documentary film and began working in their Educational Program Department as coeditor of the popular show for children House for Dreaming, where he designed and recorded numerous educational programs. He has worked in the aviation industry for leading aviation companies in the region for more than 20 years. He was CEO of Montenegro Airlines, director of Airport Podgorica, and manager and lecturer at the International Airways Aviation Academy. He is the founder of the Aero Solutions consulting company and now works as an independent aviation consultant. Since 2014, he has been working as an associate producer for Wake Up Films in Novi Sad.

## GENRE

Documentary

## DIRECTOR / WRITER

Bartłomiej Zmuda

## PRODUCERS

Paweł Józwiak Rodan, Marta Pielasz

## BUDGET

€ 168.000 (€ 101.000 in place)

## COMPANY

Projekcja Identyfikacja

## LOOKING FOR

Co-producers, Financing



Marta Pielasz



Bartłomiej Zmuda

## CONTACT DETAILS

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## LOGLINE

Son, Father, God and VHS.

## SYNOPSIS

The Father (78) is a well-known Polish anti-clericalist, who has been writing books attacking the Church and religions for many years. The Son (35) has converted a few years ago and joined a convent for lay people in 2018.

25 years ago, the Father took his son on a journey around all the amusement parks in Europe, they recorded 7H of VHS materials from this trip.

Today, the Son decides to take his Father on a journey around his "amusement parks". It will be a journey into the world of his faith - they will go to various religious places in Poland and abroad. The Son is hoping for his Father's conversion before death.

## DIRECTOR STATEMENT

Andrzej (79) is one of the well-known Polish atheist writers. His son, Paweł (35), a few years ago underwent radical conversion and became a Catholic. Although he has a wife, he joined a secular order in 2018, where he promised that he would preach the Gospel. Knowing that his closest non-converted person was his father,

he decided that he would preach to him. But how?

25 years ago Andrzej took Paweł on a car trip. He decided to show him all the amusement parks in Europe. And he did. Then they took a VHS camera and recorded a 7h-long material. These materials still exist. Today, after 25 years, Paweł decided to take Andrzej on a journey. This time he will show him different fantastic places - his "Amusement Parks". These will be the places of religious worship that played a significant role in Paweł's life. The Son is hoping that his father will experience God there, e.g. through prayer during which a group of charismatic Christians will put their hands on the father's hands and pray for him.

As Andrzej has health problems, I also consider the idea of being examined by doctors at the beginning of the film, and then checked, if the prayers over him will bring "results".

At the culmination of the film, Paweł will take Andrzej to Rome. Who knows, maybe he could even take his father to a private audience for several people with the Pope? In this film, I'm going to use plenty of VHS materials from 25 years ago - from their first trip. Today's journey will relate to a certain extent to some individual fragments of the journey from the past. The subjects

that they were discussing 25 years ago will appear again.

Some time ago, Andrzej said to Paweł: "Neither will I know what kind of man you really are, nor you will know what kind of man I am."

I hope this journey will let our characters learn a little more about each other. So it's going to be a journey not only to religious places, but also to each other.

Besides - isn't the human heart the most important of all temples?

## COMPANY PROFILE

Projekcja Identyfikacja was founded in 2011 by Paweł Józwiak - Rodan. In 2012, Projekcja Identyfikacja starts the first documentary crowdsourcing film in Poland, composed of materials sent by Internet users MY 89TH GENERATION (dir. by Paweł Józwiak-Rodan). The film received funding for the development at the Polish Film Institute (session 1/2012). The campaign was also supported by: Filip Bajon, Krzysztof Zanussi, etc. In 2013, Projekcja Identyfikacja together with Polish Television Program 2 begins the co-production of the film MOJE 89 POKOLENIE /MY 89TH GENERATION/. The company is also developing in the field of VR, 3D and 360 degree films. Producer's filmography - selected items

2011 - OPERACJA JASNOWIDZ [ACTION: FORETELLER] - 15 min., screen. and dir. Paweł Józwiak-Rodan photo: Filip Cichocki, performance: Kamila Salwerowicz, Wojciech

Droszczynski, Krystyna Tolewska. 2012- MATKA [MOTHER]- full-length film by Lee Mackintosh Jones ( screening at T-Mobile New Horizon, broadcasted in Kino Polska)

2014 - MOJE 89 POKOLENIE [MY 89 GENERATION] - 63 minutes, crowdsourcing document,

dir. Paweł Józwiak-Rodan, co-production with TVP2 (co-financing for development from the Polish Film Institute), exploitation: premiere: 3.06.2014), VOD, then YouTube 2015 - PILGRZYM [PILGRIM] , 61 min., Documentary, photo: Olaf Malinowski, Paweł

Józwiak - Rodan, Krzysztof Trojnar, performance: Roman Zieba, Wojciech Jakowiec, coproduction with OPUS FILM/APPLAUSE FILM, exploitation: broadcast in TVP, edition in a book on DVD

2016- Z POGRANICZA CUDU [ BORDER-LINE MIRACLES]- full-length documentary film dir. Tomasz Jurkiewicz ( screenings at Krakow Film Festival in National and International competition, broadcasted in TVP) 2017- POWRÓT GIGANTA [THE GIGANT'S

RETURN]- full-length fiction film directed by Adam Sikora ( screening at T-Mobile New Horizon)

Projects in production:

- "BABCIU, JEDZIEMY NA WOŁYN" [Grandma, We Are Going to Volhynia] documentary film,

- "CZŁOWIEK Z SZAFY "[The man with a wardrobe], 75 min., documentary about Henryk Kluba, screen. dir. Witek Szymczyk

## PRODUCER'S PROFILE

Paweł Józwiak - Rodan, film director and producer, winner of over 20 awards at film festivals in Poland and abroad, an enthusiast of virtual reality and the introduction of innovative techniques to the film. Marta Pielasz- producer and production manager. She graduated from Radio and Television Faculty, University of Silesia. 2016/2017 a lecturer of Production organization of film and television at mentioned faculty. In 2010/2011 Marta participated in the Creative Producer Course at Andrzej Wajda Master School of Film Directing. As production manager she applied to MEDIA Cretive Europe ( Slate funding and Programming ); she co-operated with company that was taking part in European biggest markets ( MIPDoc, Berlinale) and selling films to many televisions all over Europe and further

(ARTE, Aljazeera, NRK, etc.). Marta and Paweł decided to work with each other as each of them is good at different task and have different skills.

### ▲ DIRECTOR BIOGRAPHY

Born in 1981 in Nysa, Poland. After graduating University of Wyszynski and a 2 year Film Course, Bartłomiej Zmuda moved to Great Britain where he started his journey through music videos making. He worked there for Dj Vadim, Buen Chico and Unsigned Artists bands. In 2007 he began studying Film Directing In The Polish National Film, Television and Theater School in Lodz, which he finished in 2014. In 2015 he finished one year Feature Film Programme DEVELOPMENT LAB (Studio Próba) in Wajda School.

For his short movies he has won the following awards: Grand Prix - Bukarest International Student Film Festival "Cinemaubit", 2012; Critics' Choice Award - Kustendorf Film and Music Festival 2012; Audience Award - International Student Short Film Festival, Groningen 2012; Audience Award - Rio de Janeiro International Student Short Film Festival "Curta Cinema", 2011; Grand Prix - Teheran International Short Film Festival, 2011; Grand Prix - Torun Short Film Festival 2011; Audience Award – Interna-

tional Student Film and Video Festival of Beijing Film Academy, 2011; Best European Talent Award - Berlin International Short Film Festival "Interfilm", 2011; Special Mention - International Film Festival "Pol 8", Polanica 2009; Special Mention, International Festival of Independent Film "Publicystyka", 2008.

### ▲ DIRECTOR FILMOGRAPHY

2018- series of 10 minutes features for Polish National Television; 2017/18- short documentary film "Too Personal" (15 min.) made in "Studio Munka"; 2015 - short fiction film "Sandland" (26 min.) made in "Studio Munka"; 2014 – Assistant to the Director of the documentary movie "My Generation 89 (Moje Pokolenie 89)" (63 min.), dir. Paweł Józwiak Rodan; 2014 – short documentary film "Freedom"; 2011 – short fiction film "The Barbican" (22 min.); 2010 - short documentary film "Home (Samotnosc)"; 2010 - short documentary film "5 minutes to heaven"; 2008 - short documentary film "The Mountain"; 2007 - short documentary film "24H".

## GENRE

Documentary

## DIRECTOR

Federica Di Giacomo

## WRITERS

Andrea Sanguigni,  
Federica Di Giacomo

## PRODUCER

Marco Alessi

## BUDGET

€ 650.000 (€ 300.000 in place)

## COMPANY

Dugong Films

## LOOKING FOR

Co-producers, Financing,  
Sales Agents

Marco Alessi



Federica Di Giacomo

## CONTACT DETAILS

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## ▲ LOGLINE

In Rome, near St. Peter, stands a Palace. As in a Renaissance court, the owner, a fallen aristocrat, offers shelter from life's oppressions – rent-free accommodation to friends. Thus this building becomes a favored place to fulfill one's desires. But unfortunately, all the guests who benefited from the owner's patronage never came out of the Palace.

## ▲ SYNOPSIS

In Rome, near St. Peter, stands a Palace, with a capital initial, to signify a soul that is not only architectural. Both the Vatican and the Palace shared a special quality: they were places free from social anxiety. Alfredo, the owner, descends from a pseudo-aristocratic family. As a Renaissance patron, he offers his friends the comfort of a shelter – rent-free apartments. The Palace should be a favored place to fulfill one's desires, regain confidence in one's own ambitions may be mortified by poverty. But here exactly the opposite takes place. The guests who benefit from Alfredo's patronage always run aground at the mercy of the spell of the Palace, entangled in the fatal union of sedative beauty and easing of fiscal pressure.

It would be too easy to see Alfredo as an incapable scion of an excellent stock. Contrary to simple prejudice, Alfredo embraced the joyfully over-ambitious causes of his guests.

Among these causes, the endless production of an art film inside the Palace itself and with its inhabitants. A work that unravel a cursed story, a 'kolossal' that is continually under production from twenty years, directed by the self-taught director Mauro, one of the most controversial guest of the palace.

Unfortunately, the tragedy is lurking behind the corner. Mauro, the self-styled director, dies inside the Palace, at the age of 45, reaffirming the cursed nature of the building. He died after a slow collapse of his body, a process that he recorded in his film year by year, the record of a life consumed in the shadow of this golden prison. His final will for his friend? To finish his movie.

The Palace's guests, now comrades in adventure, have to face this harsh task and their dreams of glory battered by time while standing around the body of their friend in a vertigo of digital ghosts. Hours of film emerge from the archives, with which they could give meaning to their lives, to their passage on planet Earth, and eventually to the Palaces in everybody's life.

## ▲ DIRECTOR STATEMENT

I arrived at the Palace many years ago. They needed a backup camera operator to finish shooting that film they would have never finish. I was welcomed in the Palace. Given my working-class origin and communist background, focused on independence as a goal, I was intrigued and worried at the same time by that system of unspoken rules that openly challenged the concept of common morality in an environment of extreme freedom. But my curiosity towards the world easily prevailed over the seductions of that golden cage, therefore I was one of the fastest in escaping. Yet the more time passed, the more that place became, in my mind and my heart, a space of vital, nonconformist expression, from which I should keep at a safe distance, but that I should keep as a little secret garden at the same time. And that's how it remained, with various nuances, for many other people who revolved around it, with whom I often exchanged news about the marvelously unpredictable developments in the Palace. Thus, when after years, in a difficult transition period, I went back in one of the most scenic apartments in the Palace, I decided that I had to make a film and I started to shoot it. I started that journey more than ten years ago, and now that

one of its main actors is suddenly dead, I feel that it's coming to an end. The Palace is a film about freedom, about the cost of freedom, about the illusions that keep us alive and those that can destroy us.

## ▲ COMPANY PROFILE

The Dugong is a large marine mammal belonging to the Sirenia order. Some believe that dugongs were the inspiration for ancient sea-faring tales of mermaids and sirens. From this suggestion, Dugong Films takes its name, a Rome based audiovisual production company established in 2010, devoted to the blurred line between fiction, art film and documentary. Its productions have harvested a number of hits including Stefano Savona's acclaimed feature documentary 'Tahrir – Liberation Square', premiering in Locarno Film Festival 2011 and screening in major festivals like the New York FF, Doc Lisboa, Dubai IFF, Viennale. It won the David di Donatello as 2012 best feature documentary and a Silver Ribbon. It has been distributed theatrically in France and the USA and sold to more than 20 countries by Doc&Film International. Dugong won the 2011 Venice Film Festival Orizzonti Award with 'In Attesa dell'Avvento' a short film by Arturo Lavorato and Felice D'Agostino.

In 2012 Dugong produced 'A Short History of Abandoned Scenes', a short film directed by renowned video artist Ra di Martino and presented among others at Rotterdam FF, Tate Modern in London, Lima Museum of contemporary arts. In 2013 co-produced with France 'La Passione di Erto', a feature length documentary directed by Penelope Bortoluzzi, selected by Locarno Film Festival and in competition at Turin Film Festival. The same year Dugong co-produced the short film 'Recuitem' by Valentina Carnelutti, winner of Turin Film Festival, Universal Award at Maremetraggio and nominated for a Silver Ribbon. In 2014 Dugong coproduced with France the docu-fiction 'Amori e Metamorfosi' by Yanira Yariv, official selection at Locarno Film Festival. In 2014 it coproduced with France the short film 'Stella Maris' by Giacomo Abbruzzese, winner of Canal Plus Award in Montpellier Film Festival, selected in Clermont Ferrand competition and winner of the Golden Egg at the 2015 Kustendorf Film Festival directed by Emir Kusturica. In 2014 it produced the short film 'Séance' by Yuri Ancarani, commissioned by Maurizio Cattelan for Artissima Art Fair and aired on Sky HD.

In 2016, it co-produced the feature length documentary 'The Challenge' by Yuri Ancarani, winner of the Grand Jury Prize at Locarno Cineastes du Present competition, selected among the others at: Moma New Directors New Films, Sxsw, True False FF, Viennale, IDFA, Cph:Dox, Hot Docs.

By the same director and in the same year produced the short Whipping Zombie commissioned by United Nations EFI and shot in Haiti, selected in Rotterdam Film Festival and in International Competition at Cinema du Reel.

In 2017, it produced Ra Di Martino's first feature film all set in Morocco: Controfigura, winner of the Post Production Award at Milano Film Festival, winner of the Eurimages Lab Project Award in Karlovy Vary, officially selected in Venice Film Festival and Silver Ribbon nominated.

In the same year it produced the short Mon Amour Mon Ami directed by Adriano Valerio, selected in Orizzonti Competition Venice Film Festival 2017 and in Toronto FF Competition, True False FF, Jihlava, winner of Palm Spring Festival and shortlisted for the IDA Award.

In May 2018 Cannes Director's Fortnight selected Samouni Road, a feature length part documentary and part animation directed by Stefano Savona with animations

by Simone Massi (both David di Donatello winners), a French-Italian coproduction, supported among others by Eurimages, the Italian Ministry of Culture (MIBAC), Cinema du Monde (CNC, France) Rai Cinema and Arte Cinema. Doc&Film (France) is the International sales agent attached. The film won l'Œil d'or, for the best documentary among all the Cannes festival selections and is now shortlisted for the European Film Award and for the Academy Award as Best Feature Documentary.

In September 2018, the short The Years directed Sara Fgaier, won the Venice Film Festival Orizzonti Best European Short and is now nominated for Best Short at European Film Award.

#### ▲ PRODUCER'S PROFILE

Marco Alessi started his career as a screenwriter for both cinema and TV. In 2010 he set up Dugong, a Rome based production company committed to the development of cinema beyond genres and boundaries. Among his credits as a producer are Stefano Savona's "Tahrir: Liberation Square" (Locarno 2011, winner of a David di Donatello Award and Nastro Argento, sold to more than 20 countries), "In attesa dell'avvento" by Arturo Lavorato and Felice Agostino (winner of the Orizzonti Award in

Venice), Rà di Martino's "Ancient Copies of Recent Landscapes" (IFFR, Tate Modern London, 2013), "The Challenge" by Yuri Ancarani (winner of the Special Jury Prize at Locarno 2016), "The Stand-in" by Rà di Martino (Venice 2017) and Adriano's Valerio short film "Mon amour, mon ami" (Venice, Toronto).

In 2018 he produced "Samouni Road" by Stefano Savona, which was selected at the Directors' Fortnight and won L'Œil d'Or for Best Documentary in Cannes 2018.

#### ▲ DIRECTOR BIOGRAPHY

Federica Di Giacomo, from La Spezia, graduated in Anthropology from the University of Florence. She followed the European Master's documentary program in Barcelona, where she collaborated as assistant screenwriter to Joaquim Jordà and José Louis Guerin. In 2006 she made her first full-length documentary film, 'Il lato grottesco della vita', which was awarded at Turin FF, among others. In 2009 she directed 'Housing', premiered in Locarno FF, then selected in Rotterdam, Hot Docs and CPH. 'Libera Nos' is her latest documentary, awarded in Venice FF with Orizzonti Award for the Best Film and Efa Nominated for the best documentary of 2017.

#### ▲ DIRECTOR FILMOGRAPHY

2006 - IL LATO GROTTESCO DELLA VITA (THE GROTESQUE SIDE OF LIFE)

Torino film festival (premio Cippiuti, premio Avanti), Etno film fest (miglior documentario), Premio Libero Bizzarri, Uruguay film festival, San Paulo Film Festival

2009 - HOUSING

Locarno film festival, Torino Film festival, CPH, Rotterdam, HotDocs Toronto, Marfici Argentina, Thessaloniki film festival, Dox-Box Siria

2016 - LIBERAMI (LIBERA NOS)

Venice Film Festival - Orizzonti Award, Hot Docs Toronto, Doc Lisboa, Goteborg, Bafici, Karlovy Vary

**GENRE**

Fiction

**DIRECTOR / WRITER**

Caroline Strubbe

**PRODUCER**

Tomas Leyers

**BUDGET**

€ 2.225.000 (€ 670.500 in place)

**COMPANY**

Minds Meet

**LOOKING FOR**Co-producers, Financing,  
Sales Agents, Festivals

Tomas Leyers



Caroline Strubbe

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## ▲ LOGLINE

The Silent Treatment tells the story of 18-year-old Tess and the 42-year-old Szabolcs. Tess suffers from Stockholm syndrome, as a victim she has developed an obsessional bond with her kidnapper Szabolcs. But through the help of Szabolcs' partner, the 34-year-old Andrea, Tess finds her voice. Andrea will help Tess in allowing their distorted relationship to evolve from obsessional love to an unity of kindred spirits. What if love doesn't take place between two people, but becomes a complex past that draws in different lives.

## ▲ SYNOPSIS

Tess, a Belgian girl with a strange voice, talks straight to a camera. Who loves you the most? Your mom, your dad or the man who kidnapped you? She laughs cynically cause I'm not telling you! Szabolcs, an attractive man, beaten down by life, works as a foreman in a quarry. And Andrea, a sensual 34-year-old woman, works in the Gellért spa-hotel in Budapest. Their lives are intertwined as Tess has developed an obsession for her former kidnapper Szabolcs, Andrea's friend. Tess relentlessly stalks him with phonecalls and letters, reminding of her 18th birthday. When Andrea confronts

Szabolcs with these calls, he strongly denies knowing anything about it and recluses himself in his work. Andrea can't handle it anymore as she loses grip on their relationship. Tess from her side suffers attacks of obsessive behavior and needs the support of her fugitive, Syrian friends Marwan and Saidja to calm down. She finds relief in her artistic work. When one morning Tess is in trouble, Andrea helps Tess to retrieve from an awful experience. They genuinely bond and she coaches the girl to find Szabolcs. Tess goes to see him at the quarry. They have an intense conversation but Szabolcs makes it clear to her that he left the past behind. There had never been anything between them and he's in relationship. When Tess returns to Budapest, this cold encounter makes her collapse. She loses herself in drugs and self-mutilation. Andrea finds her and takes her under her wings once more. After a panic attack Andrea insists to know what happened. Tess films herself with Andrea's phone. She feels liberated now that she can express herself. Andrea is disconcerted by this declaration of love as she discovers herself in Tess. Inspired she finally calls Szabolcs. She talks to him in the words Tess left her. Surprised by Andrea's candor, Szabolcs comes to a awareness. Eventually they all learn the influence of this traumatic

past to understand their current relationships and to reconcile themselves.

## ▲ DIRECTOR STATEMENT

The Silent Treatment is the third part of the Lost Persons trilogy, three standalone feature films forming one large narration. Tess and Szabolcs are the protagonists uniting these three films. By reintroducing them each time at older age, the study of 'how our past shapes our identity' is explored and refined in every new film. Their search to 'who we are', 'where we come from' and 'what we are looking for' is rediscovered in each film in narrative and artistic terms. As the title already suggests, the focus of this last film will be more on the struggle with their past and need to let go of it in order to understand that real involvement always lays in the present. Commitment is a theme that I would like once again to emphasize in this final part of the trilogy. Tess suffers from Stockholm syndrome, where the victim develops an exceptional bond with her hostage-taker, in this case Szabolcs. Both are ultimately able to accept each other through the actions of a third person, Andrea. The film is thus a narrative about three characters whose lives are interlinked. Tess, Szabolcs and Andrea are imprisoned in each others past. They must

learn to come to terms with this past in order to let go of their 'old self' and with it the unconscious desire to keep feeding an old wound. 'Human nature is driven by projection' as Andrea's inability to communicate with her partner is given form through Tess. She will coach Tess how to find the right words, words she cannot express herself. Where Tess and Szabolcs hardly spoke in the previous films, they now find their 'own voice'. For Tess, daring to speak, represents a form of liberation. For Szabolcs, facing his emotions, brings a sense of relief as he finally realizes that he's able to be emotionally courageous. Andrea learns to be altruistic as she understands that love cannot be possessive and that the past is always an inescapable part of it.

## ▲ COMPANY PROFILE

Minds Meet is a Brussels-based, independent production company run by Tomas Leyers [producer], Marc Goyens [line-producer]. We specialize in the production and co-production of no-nonsense European feature fiction films and documentaries. The people at, and affiliated with, stand on years of experience in development, artistic story-writing and overall imaginative production. With this team - fit for the project - we seek out emerging and established tal-

ent and bring them together to craft unique films with singular voices. Our films have been selected for international festivals like Cannes, Berlin, Venice and Toronto and many others. Our directors have travelled the world to present their films. But as we are well aware of the Texas Sharp Shooter Fallacy no result – good or bad - can ever prize the ego nor blame the person. Thus Minds Meet is to blame for every mistake we make. And we are proud of all of them.

Lost Persons Area (2009) Caroline Strubbe  
Little Baby Jesus of Flandr (2010) Gust Van den Berghe  
Blue Bird (2011) Gust Van den Berghe  
Welcome Home (2012) Tom Heene  
I'm the same I'm an other (2013) Caroline Strubbe  
Violet (2014) Bas Devos  
Lucifer (2014) Gust Van den Berghe  
Blue Silence (2017) Bulent Ozturk  
Charlie and Hannah Grand Night Out (2017) Bert Scholiers  
Insyriated (2017) Philippe Vanleeuw  
Hellhole (2018) Bas Devos

## ▲ PRODUCER'S PROFILE

Since he was launched into production with the EAVE workshop in 2006 and "Producer on the Move" in Cannes 2007, Tomas Ley-

ers has produced more than 12 feature films, co-produced more than 14 feature films and several shorts and documentaries. With a focus on European art-house cinema, he has got films selected in festivals like Cannes, Berlin, Venice, Locarno, Tallinn and Toronto. He has participated in workshops like EAVE+, EP2C, Biennale Cinema College and Puentes-Australab. He is managing producer of Minds Meet and currently developing new films by directors Caroline Strubbe, Gust Van den Berghe and Bas Devos.

Intention note Minds Meet

With 'The Silent Treatment' we would like to realise the third and final feature film in the Lost Persons Trilogy by Caroline Strubbe. When Caroline Strubbe presented more ten years ago her first draft of Lost Persons Area, was this a large script divided into three chapters telling the life of the fictional characters Tess and Szabolcs. Throughout the EAVE workshop and our meetings during Cinéart and the Berlinale coproduction market came our awareness that this was too large a project for one first feature. So we started to develop this project as a trilogy, following the three chapters in the original script.

And thus the first film was produced: Lost Persons Area (2009). The selection of Lost

Persons Area for many international festivals (amongst Cannes, 2009) brought us into contact with a very diverse European audience. The reactions of the public showed us that the story of Tess and Szabolcs, role both intensely played by the nine-year-old Kimke Desart and Zoltan Miklos Hajdu, intrigued a lot of people. Many film critics and viewers often asked us for a sequel. This positive feedback reinforced our initial plan for realizing the trilogy. This the second part was told in the second feature film entitled "I'm the same I'm another". And now we are ready for the last and final part of the story to be told with The Silent Treatment

Although the core of the story remained the same since the first draft, a new version of the scenario has been thoroughly rewritten. By working with Zoltan Miklos Hajdu for the role of Szabolcs and Albert Markos as composer in the first two films, we got to know Budapest very well with its unique and mysterious atmosphere. This is where most part of the third story will take place. To the background of political turmoil and refugees, the nineteen-year-old Tess comes to look for Szabolcs in Budapest. She wants answers to unfulfilled questions. By meeting Andrea, the girl-friend of Szabolcs the both learns to express herself

and confront the cowardness of the man. Most of the leading roles are casted; for the role of Szabolcs we work again with Zoltan Miklos Hajdu. The parents are played by Sam Louwyck and Lisbeth Gruwez. And of course Kimke Desart will play the role of the nineteen-year-old Tess. For the part of Andrea we will start casting soon together with our co-producers.

The script has been re-written and is in the last stage of edit. Caroline has been on location scouting in Hungary several times and has defined most of the main locations. She also has had meetings with the principal actors Kimke Desart and Uldi Hajdu to start working on the last dialogue version of the script.

And she is gathering specific artwork from several female artists she wants to collaborate with like Annu Tuominen. The surprising similarity between her life and the story of Tess was a source of inspiration for Caroline and the cooperation that arose is very exciting and stimulating.

We plan to apply for production support at our film fund VAF later this year. And then hope to finance the project by the beginning of 2020.

'The Silent Treatment' tells the third part of a story that takes place along Belgium, Netherlands, UK and Hungary. So natural-

ly we are looking for co-producers and TV-commissioners that might be interested in this kind of pan-European projects. And of course we are also looking forward to meet international sales-agents and distributors with a taste and energy for this kind of European art-house films. Since this is the third film in trilogy, we also hope to meet the right distributors (or a sales agent) that would take on the effort in helping re-release the first two films as well. Every film is created as a stand-alone project, but the whole of the work is another film to experience. We hope we would find at WEMW the right persons to pull this off. Minds Meet has realized the last ten years several European co-productions. Thanks to this great opportunity we have had the chance to meet and develop a wonderful international network of film producers and lovers. Because to us film production is all about meeting people and discovering new stories. So above all, we hope to meet some new great minds to develop projects for the future.

#### ▲ DIRECTOR BIOGRAPHY

Caroline Strubbe (1965) started her film-studies at the 'Escuela Cinematografica de Barcelona' and continued them at the 'IAD' in Louvain-La-Neuve. At the end of her stud-

ies, she produced the theatre play 'Le garçon d'appartement' by Gérard Lauzier. Meanwhile she co-directed acclaimed documentaries 'Une mouche dans la salade', 'Shocking Manjira and the cardboard box' and 'Un portrait de la Belgique', shown on Arte. With her first short fiction film 'Melanomen', Caroline won several awards, including the film-festivals of Oberhausen, Krakow and Figuera da Foz. Two years later her silent mid-feature 'Taxi Dancer' received a special mention at the Sundance filmfestival.

The screenplay of her feature film debut 'Lost Persons Area' was selected for Cinéart in Rotterdam and the Berlinale Coproduction Market. The feature film was selected for the Critic's Week in Cannes 2009 and won the SACD prize for best script. The film went on to get selected for the Lux Prize 2009 and was shown at more than 40 international festivals including Karlovy Vary, Warsaw, Rome, San Paolo and Rotterdam. In 2013 she presented 'I'm the same I'm another' at Toronto International Film Festival. This second film of the Lost Persons trilogy was selected at several international film festivals like Valladolid and Les Arcs. Both films were presented at the MoMA in New York. Currently Caroline is working on her third film 'The Silent Treatment'

#### ▲ DIRECTOR FILMOGRAPHY

I'm the same, I'm another (2013, feature film)

Lost Persons Area (2009, feature film)

Taxi Dancer (1996, midfeature film)

Melanomen (1992, short film)

Une mouche dans la salade (1989, short documentary)

**GENRE**

Documentary

**DIRECTOR / WRITER**

Denis Sneg

**PRODUCERS**

Vladislav Ketkovich, Caroline Roussel

**BUDGET**

€ 475.000 (€ 20.000 in place)

**COMPANY**

Ethnofund

**LOOKING FOR**Co-producers, Financing,  
Sales Agents

Vladislav Ketkovich



Denis Sneguirev

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ethnofund.film@gmail.com**LOGLINE**

Two scientists, Sergei Zimov and his son Nikita, have taken on a mission to save the world from global warming. How? By attempting to repopulate the Siberian tundra with species long since disappeared. Back to the Ice Age, and Welcome to Pleistocene Park.

**SYNOPSIS**

At the end of the world, in deepest Siberia, two Russian scientists are conducting a unique experiment: by turning back time and going back to the Ice Age, they plan to save the world from imminent destruction. All scientists agree on at least one thing. The melting permafrost is one of the most dangerous environmental catastrophes to come. This frozen layer under the earth's surface incubates millions of tonnes of powerful greenhouse gas. Just a few degrees warmer, and the fragile permafrost will set off a climate bomb. For Sergei Zimov, the countdown to the apocalypse has begun. The end of the world is here. But Sergei has found a way to counter this threat. He is recreating the ecosystem of the Pleistocene era, known as the Ice Age. According to the 'Zimov Hypothesis', repopulating the Siberian tundra with great

herbivores that deserted these lands long ago would bring back the Ice Age ecosystem. Sergei and Nikita have already begun to fill their 'Pleistocene Park' with yaks, reindeer, bison, oxen and wild horses, to name a few. They are still waiting for their mammoth, whose clone is currently being developed in a laboratory in Harvard. For over twenty years the Zimovs have devoted themselves to this ecological Eden. I have seen father and son switch between scientific and adventurous modes to capture and reintroduce herbivores to their Park: a hard and exhausting task, full of failure and success. The climate conditions are so extreme that few animals can survive. And yet, the Zimovs' motivation remains as strong as ever. They continue in their quest to restore the Ice Age ecosystem. A crazy utopia for some. Essential scientific research for others. The scientific community is divided about Pleistocene Park. Struck by the contrast between the immense scale of their mission and their isolation in this deserted zone, I'm asking myself, "Who are the Zimovs?". Are they saviours of the world to come, or are they playing with fire?

**DIRECTOR STATEMENT**

Everything is unusual in Pleistocene Park. It seems essential to me to follow the Zi-

movs' project over a year to show the most important aspects of their experiment and to film the challenges they face : rescuing animals trapped in springtime floods or deterring predators in winter...

The Park's founder Sergei is a visionary scientist and the best ambassador of his project. Listening to him in interviews, we will move between incredulity and admiration, as he shifts between pure bravado and acute perspicacity. While Sergei theorises, Nikita, his son, gets his hands dirty. Showing the contrast between the respective roles of father and son in the Park will create a strong dramatic and sometimes even comic effect. One of the challenges of the film will be to make palpable the environmental threat of the melting permafrost. This climate bomb won't destroy our planet in a spectacular apocalyptic explosion, but rather by a gradual poisoning. I would like this silent threat to punctuate the rhythm of the film and to create a tense countdown.

The amazing expeditions to bring new animals to the Park will be the most dramatic scenes of the film. The Zimovs have organised many in the last twenty years. In 2019 they are planning two new ones: to the Yamal peninsula to pick up some oxen, and another to the Novosibirsk region for a herd of wild boar. I will follow them on these

adventures. The journey will last weeks, in the wildest places on the planet, where any unforeseen event could be fatal.

The film will be an extraordinary visual experience: the fluorescent green of the aurora borealis; the red taiga in the autumn... I would like to underline the immense scale of these wild lands where man is a tiny spot on the horizon. It will create a feeling of isolation, of the inequality between the scientists and their enormous quest. The quest which goes beyond the rational and becomes an act of faith.

**COMPANY PROFILE**

Ethnofund was established in 2000. Since 2005 Ethnofund has produced more than 20 documentaries. Company is well-established in Russian documentary film landscape. Ethnofund produces films with Russian State support and in coproductions with international partners. Films are broadcasted on Russian and International TV channels. Ethnofund films have won number of prizes and diplomas at different IFFs, including MDR Award for Best East-European Film (DokLeipzig, 2016). Starting from 2010 Ethnofund works with international co-productions. Company's goal

is to bring Russian directors and Russian stories to international TV and film market.

**PRODUCER'S PROFILE**

Vlad Ketkovich, born 1971, producer. Since 2000 – CEO and Producer at Ethnofund. Company is well-established in Russian documentary landscape and has produced more than 20 documentaries that are broadcasted on Russian and international TV channels. Since 2010 Vlad works a lot internationally, makes films in co-productions and actively participates in industrial events. Studied international ways of producing at such workshops as EAVE, Mastercampus, Eurodoc, Ex-Oriente and others. Vlad also works intensively with international productions (shootings in Russia and ex-Soviet countries), with such TV channels as RAI Cinema, ORF, YLE, ARTE, VICE (HBO), BNNVARA, TV Brno and many others. Vlad Ketkovich is a Head of International Department of Russian Documentary Guild, member of International Federation of Journalists and Russian Geographical Society. Previous films: Shamanic Lessons for Beginner (2017) Slaves (2017) Convictions (2016) Gatherers of the Sea Grass (2016)

Let Me Just Be (2016)  
Who Will Be My Husband (2015)  
Siberian Floating Hospital (2014)  
Olya's Love (2014)  
Men's Choice (2013)  
Leninland (2013), and others

### ▲ DIRECTOR BIOGRAPHY

DENIS SNEGUIREV (Denis SNEG) was born in Nijni Novgorod (Russia) in 1976. Since 1998 he lives and works in France. For the last 15 years he has made documentary films in collaboration with French and German tv stations (Arte, ZDF, France Télévision) as well as independently (Between the Bear and the Wolf, awarded at Visions du Réel 2008). The range of the topics he's working on goes from underground culture to political or ecological issues. He particularly favours strong, controversial characters who bring messages of hope.

### ▲ DIRECTOR FILMOGRAPHY

MADA underground (2016)  
summary: Portrays of 4 urban artists trying to live with their art in the difficult social and economical context in Madagascar.  
position: author /director  
production: Arturo Mio  
TV channel: France Ô, TV5Monde

doc 52'  
awards: Silver Medal of the best documentary (Prix UTRI)  
Prix Harambee of the best documentary about Africa  
festivals: FIPA de Biarritz (France)  
Sheffield International Doc Festival (UK)  
FIFA de Montréal (Canada)  
Festival international du documentaire de Saint-Louis (Sénégal)  
Ethnografilm Festival (France)

Spring's Autumn  
summary: 30 retired amateurs from Marseille (France) present a danse show on the music of Rite of Spring by Stravinsky. One of the biggest succes of Avignon Festival 2011. How did this adventure change the lives of the participants ?  
position: author / director  
production: Bel Air Media, 2013  
TV channel: ARTE France  
length: documentary 52'  
awards: Etoile de LaScam  
festivals: FIFA de Montréal (Canada)  
In Shadow (Lisbonne, Portugal) Grand Prix Cinedans d'Amsterdam (Hollande)

Bolshoi, a renaissance

position: author / director

production: Bel Air Media, 2011  
TV channel: ARTE France  
length: documentary 52'  
festivals: FIFA de Montréal (Canada), compétition internationale

Between the Bear & the Wolf  
summary: A chronicle of 24h of several persons living in a provincial russian city. All of them touched by a Chechnya war.  
position: author / director  
production: Bel Air Media, Denis Sneguiрев, 2007  
length: documentary 112'  
awards:  
Festival Visions du Réel à Nyon (Suisse)  
Prix de la ville de Nyon, Prix du Jury interconfessionnel  
Festival du Film Politique à Lassale (France)  
Festival ArtDocFest (Russie) nomination "meilleur documentaire en langue russe"  
Festival du Film Noir (Italie)  
Mention Spéciale du Meilleur Documentaire

## GENRE

Fiction

## DIRECTOR

Michal Blasko

## WRITER

Jakub Medvecký, Tomas Hruby

## PRODUCER

Jakub Viktorin

## BUDGET

€ 1.175.000 (€ 374.051 in place)

## COMPANY

Nutprodukcía

## LOOKING FOR

Co-producers, Financing,  
Sales Agents, Festivals

Michal Blasko



Jakub Viktorin

## CONTACT DETAILS

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## LOGLINE

Irina (43) is an immigrant, a single mother living in a small Czech border town. One night, her teenage son claims he was assaulted by three young Roma. Irina demands justice, and is met with great solidarity by her new society. Until she spots inconsistencies in her son's account.

## SYNOPSIS

Irina (43) is a single mother, a Ukrainian living in a small Czech town. She does her best to raise her son Igor (14), making sure he has a better life than she did. One night Irina is told that Igor's been assaulted and nearly killed by three attackers. Her whole world comes crashing down. After several difficult operating procedures, Igor wakes up from anaesthesia and claims that the attackers were Roma.

Irina fights for justice for her son and demands that Czech society punish the culprits. She is prepared to do anything to make sure the case is properly investigated. But as time goes on, she begins to spot inconsistencies in her son's account of the attack. Ultimately, Igor admits to having made up the whole story.

By then, however, it's too late. Society is up in arms, and the overall sentiment towards

Roma is skewed with hatred and lust for revenge. Tension mounts in Czech towns and cities, and Igor and Irina must decide what to do next. She is prepared to keep the whole thing under lid, but the mechanism they've set into motion is merciless. Adding to the pressure, Irina knows that Igor's story isn't bulletproof and they could be found out.

Still, the investigation, led by inspector Rezny, cannot progress unless Igor confesses. And Irina's social standing has changed – the Ukrainian cleaning lady has become a full-fledged member of Czech society. Although she'd rather avoid publicity now, people around her take the initiative and turn the mother and son into their mascots.

A march against violence is organised in response to Igor's incident, which deteriorates into a violent neo-Nazi campaign. Irina had tried to persuade her friends to cancel the march, but it was already too late. She therefore has to continue what her son began, lie, and take part in the march as a victim.

The consequences of Igor's lie are too severe for either him or his mother to bear with a clear conscience, and the trust between them is irreparably damaged.

## DIRECTOR STATEMENT

In all of my previous films I have been careful that the characters appear authentic, relatable and human. That is the only way the audience can identify with their experience of the situation and understand, in this case, the extent of the problem that Igor and Irina have got themselves into and the tragedy of the consequences they must bear.

Igor and Irina's story is inspired by true events. It all happened in April 2012, when I was studying scriptwriting in the small Czech town of Písek. I never knew Igor personally (his real name was Peter), but his fabricated story affected my life nevertheless. Písek, just like the nearby Breclav, has a populous Roma community, and the change in attitude was palpable to all.

Both storylines, that is, the mother-son storyline and the individual-society storyline, are intimately connected and feed into each other. By painting a detailed emotional portrait of Irina I would like to expose the society for which she becomes a temporary mascot, until eventually ending up as its caricature. Irina becomes a victim in the matter of her love for her son and her best intentions to find and to punish the attackers. She finds herself in a situation, where she has to fight for everything she built throughout the years, just because the

most important person in her life was too afraid to tell her the truth.

In our narrative approach, we would like to emphasise authenticity and civility. Cinematographer Adam Mach and I have therefore decided for a dynamic and aesthetically pleasing visual style which will make us direct witnesses to Irina's story. As the film progresses, we will be getting to know Igor together with his mother.

## COMPANY PROFILE

Nutprodukcía was founded by three young producers - Jakub Viktorin from Slovakia and his Czech partners, Tomáš Hrubý and Pavla Janoušková Kubečková. Nutprodukcía focuses mainly on synergic Czech and Slovak projects which also have the ambition to penetrate markets in other European countries. More importantly, nutprodukcía strives to become a strong platform for young, talented Slovak filmmakers and help them enter the international audiovisual scene.

After the successful coproduction of Agnieszka Holland's latest film SPOOR, nutprodukcía now works on several projects of young directors. Recently, nutprodukcía as a majority producer works on a new Slovak-Czech coproduction project, BY A SHARP KNIFE – a feature length debut by Teodor

Kuhn. The premiere of the film is planned in February 21, 2019. This project has been repeatedly supported by the Slovak Audiovisual Fund and has also received support from the Czech State Cinematography Fund and the Slovak public broadcaster RTVS (Radio and Television Slovakia). Nutprodukcía co-produces CIRCUS RWANDA (2018, IFF Karlovy Vary), a documentary by Michal Varga about the collaboration of Czech and Rwandese circus companies (Ex Oriente 2015). In this project, nutprodukcía was mainly deal with the post-production phase. The company also works with other documentary filmmaker – Martin Tokár on his project YOURS SINCERELY, SOCIAL SYSTEM (Ex Oriente 2017, IDFAcademy Summer School 2017). Project is currently in stage of post-production. Nutprodukcía also co-develops project by Miro Remo Jr. IN A SEARCH OF SPECIAL WOMEN.

## PRODUCER'S PROFILE

While still in university, Jakub founded Visegrad Film Forum, an international film platform. At the beginning of his career, Jakub Viktorin produced shorts, e.g. MOMO (Midpoint workshop 2011 – Best Short Film Project, Rome Independent Film Festival 2013 - Best Student Short Film, Cinemaiubit International Student

Film Festival Bucharest 2014 - Special Jury Prize), CHECKPOINT (IFF San Sebastian – International Film Student Meeting Competition, International Student Film Festival Cluj-Napoca 2014 - 3<sup>rd</sup> Fiction Prize, "Cristian Nemescu" Best Director Award). Viktorín's collaboration with young, talented directors deeply influenced his personal focus as well as that of nutprodukcia.

As an executive producer he has worked on films such as HOME CARE (dir. Slávek Horák - 50<sup>th</sup> Karlovy Vary International Film Festival) and RED CAPTAIN (dir. Michal Kollár - Tallinn Black Nights Film Festival 2016). In 2015 he co-founded the production company nutprodukcia.

### ▲ DIRECTOR BIOGRAPHY

Michal Blasko (1989, Bratislava) studies Film and television directing at the Academy of Performing Arts in Bratislava (VSMU). His second year film at VSMU, "Strach" (Fear, 2015), was premiered at the 63<sup>rd</sup> San Sebastián International Film Festival and won several prizes including Best Short Film.

Award at the 21<sup>st</sup> International Film Festival in Vilnius. He is a writer and co-director (with Marta Prokopová) of a short animated film "Wild Beasts", which was presented at the Short Film Project Lab during the

67<sup>th</sup> Berlin International Film Festival. His bachelor project "Atlantida, 2003" (Atlantis, 2003; 2017) was premiered at the Cinéfondation competition at the 70<sup>th</sup> Cannes Film Festival and was also selected for the Future Frames at the 52<sup>nd</sup> Karlovy Vary IFF. His latest short film "Kamion" (Truck, 2017) premiered at the Warsaw Film Festival.

### ▲ DIRECTOR FILMOGRAPHY

Atlantida, 2003 / Atlantis, 2003 (2017) 70<sup>th</sup> Cannes Film Festival, France - Cinéfondation  
25<sup>th</sup> Czech Lions (Czech National Film Awards) - "Best Student Film"  
52<sup>nd</sup> Karlovy Vary International Film Festival, Czech Republic - Future Frames  
27<sup>th</sup> FilmFestival Cottbus, Germany - "Best Short Film"  
40<sup>th</sup> Poitiers Film Festival, France - "Best Screenplay" and "Student Jury Award"  
30<sup>th</sup> Festival Premiers plans d'Angers, France - "ARTE Award"  
13<sup>th</sup> Prague Short Film Fest, Czech Republic - "Best Czech Short Film"  
21<sup>st</sup> Student Film Festival "Ácko", Slovakia - "Best Film", "Best Directing", "Best Screenplay" and "Best Cinematography"  
25<sup>th</sup> Art Film Festival Košice, Slovakia III  
23<sup>rd</sup> Vilnius Film Festival, Lithuania III  
31<sup>st</sup> Helsinki International Film Festival, Finland

III Black Canvas Film Festival, Mexico III  
16<sup>th</sup> International Student Film and Video Festival of Beijing Film Academy, China III  
CinEast 2017, Luxemburg III  
31<sup>st</sup> Finále Plzen, Czech Republic III  
58<sup>th</sup> International Student Film and Television Festival Brněnská 16, Czech Republic III  
16<sup>th</sup> Cinemaforum Short Film Festival, Poland III  
15<sup>th</sup> International Film Festival Toffest, Poland III  
34<sup>th</sup> FAMUFEST, Czech Republic III  
44<sup>th</sup> Letní filmová škola Uherské Hradiště, Czech Republic III  
CaSFFA Czech and Slovak Film Festival in Melbourne, Australia III  
20<sup>th</sup> Kino na hranici, Czech Republic III  
CineClass 2018, France III  
20<sup>th</sup> Tel Aviv International Student Film Festival, Israel III

Kamion / The Truck (2017)  
33<sup>rd</sup> Warsaw Film Festival - Short Films Competition  
2018 Association of Czech Cinematographers - "Best cinematography in student film"  
13<sup>th</sup> Prague Short Film Fest, Czech Republic III  
34<sup>th</sup> FAMUFEST, Czech Republic III  
25<sup>th</sup> Febiofest, Slovakia III  
30<sup>th</sup> Filmfest Dresden, Germany III  
goEast 2018, Germany III

Strach / Fear (2015)  
63<sup>rd</sup> San Sebastián International Film Festival, Spain - International Film Students Meeting

21<sup>st</sup> Vilnius International Film Festival, Lithuania - "Best Short Film Award"  
27<sup>th</sup> IGRIC 2016 National Slovak Film Award - "Creative Award for Directing the Fear"  
32<sup>nd</sup> Famufest, Czech Republic - "Best Fiction Film Award"  
19<sup>th</sup> Student Film Festival "Ácko", Slovakia - "Best Fiction Film Award" and "Best Screenplay Award"  
4<sup>th</sup> AFC Caméflex Paris, France - "Best Short Film Award"  
8<sup>th</sup> IFF Ostrava Kamera Oko, Czech Republic - "Best Short Film Award"  
21<sup>st</sup> Festival Caminhos Cinema, Portugal - "Honorable Mention"  
Association of Slovak Editors - "Best Editing in Student Film"  
4<sup>th</sup> Young Film Fest, Slovakia - "Best Fiction Film Award" and "Audience Award"  
39<sup>th</sup> Poitiers Film Festival, France III  
28<sup>th</sup> Festival Premiers plans d'Angers, France III  
46<sup>th</sup> Kyiv International Film Festival "Molodist", Ukraine III  
5<sup>th</sup> Olhar de Cinema - Curitiba Int'l Film Festival, Brasil III  
28<sup>th</sup> Filmfest Dresden, Germany III  
35<sup>th</sup> VGIK Moscow International Student Film Festival, Russia III  
24<sup>th</sup> International Film Festival Trenciánské Teplice, Slovakia III

13<sup>th</sup> SCTVF International Sichuan Festival Gold Panda, China III  
42<sup>nd</sup> Letní filmová škola Uherské Hradiště, Czech Republic III  
45<sup>th</sup> Lubuskie Lato Filmowe, Poland III  
57<sup>th</sup> International Short Film Festival Brněnská 16, Czech Republic III  
11<sup>th</sup> IFF Cinematik Piešťany, Slovakia III  
CineClass 2017, France III  
2<sup>nd</sup> Sydney Czech and Slovak Film Festival, Australia III  
2<sup>nd</sup> Samawa Cinema, Iraq III  
17<sup>th</sup> International Film Festival Bratislava, Slovakia III  
4<sup>th</sup> Festival Pod Nebesy, Czech Republic and more

Zídka / The Wall (2014)  
IFF DRZWI Vol. VII, Poland - "Silver Frame Award"  
Young Film Festival 2015, Slovakia - "Best Fiction Film Award"  
Cinefiesta - Festival Internacional de Courtometrajes, Puerto Rico III  
Florida Student Art Festival, USA III  
International Children's Television Festival "Dyiatko", Ukraine III  
Wegiel Film Festival, Poland III  
Kraljevski Filmski Festival, Serbia III  
XVI. Student Film Festival Awakening, Serbia III  
Opavský páv, Czech Republic III  
Letní filmová škola Uherské Hradiště, Czech Republic III  
XpoNorth, Scotland III  
Ozark Shorts Screening 2016, USA III  
The Kids Film Festival, Spain and more

Bylo deset, bude jedenáct / Before noon (2012)  
Mladá kamera Unicov 2013. Czech Republic - "Special Jury Award"  
39<sup>th</sup> Letní filmová škola Uherské Hradiště, Czech Republic - Section: Best Czech Student Films of 2012

**GENRE**

Documentary

**DIRECTOR**

Kata Oláh

**WRITERS**

Kata Oláh, Zsófia Kemény

**PRODUCERS**

Kata Oláh, Borbála Csukás

**BUDGET**

€ 161.200 (€ 12.000 in place)

**COMPANY**

Makabor Studio

**LOOKING FOR**Co-producers, Financing,  
Sales Agents

Borbála Csukás



Kata Oláh

**CONTACT DETAILS**Makabor Studio  
Budapest, Hungary  
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brcsks@gmail.com**LOGLINE**

Walking a fine line between fantasy and real-life, two Roma boys embark on a journey to make their dream a reality and create a full-scale musical based on their love story.

**SYNOPSIS**

Lenard has a mission: he believes his story must be told. His story is a love story, but not an ordinary one. Young, Roma and gay, together with his partner Geri they want to shout out their love and show it to the world. They live happily together in a tiny rented flat in a Roma settlement in the north of Hungary. They met a couple of years ago when Lenard was only 16 and it was love at first sight.

But Lenard has a vision in mind. He considers Geri to be a very talented musician. He wants to be famous. His master plan is to create a musical based on their life and love story, for which Geri will compose the music. He believes in the laws of attraction, and he is ready to act on it. He is determined and is able to persuade people to listen to his story. He first contacted the National Film Fund and convinced a secretary to provide him with the list of all the film production companies of the country. That's how he contacted me, asking for

my help in applying for a script fund. We agreed that they first had to write a draft of their script. And they needed some help for it. This is how Zsofi, an acclaimed slam poetry artist and scriptwriting student, came into the picture. A popular Roma singer, Fatima also volunteered to help Geri in composing the music. However, their everyday life does not offer a lot of free time for dreams. They both need to wake up every day at dawn and travel hours to go to work. Lenard makes a decision. They will move to the capital so they will have more time to be together and work on their dreams. But is the capital really the place for them? Will their relationship survive this tremendous change? How far will they succeed? And what should the title of their film be?

**DIRECTOR STATEMENT**

When I first met Lenard, I had no idea how I would explain to him that making a film is not as simple as he thinks. Coming from a Roma settlement, being only 18 and not even holding a high school diploma are not the best qualifications to receive a film grant. But I was amazed by his passion and determination. His self-confidence easily convinced me to get on board. After seeing Lenard and Geri together, learning their story and desires, I immediately knew I had to

help them. Being a documentary filmmaker, my idea was to document their attempt to create their musical. Ever since then, their life turned upside-down and inside-out. But mine too. I feel I adopted two boys. The film is built on two main elements. One is the observed reality: the life and struggles of the lovers, including Geri's music making with his Roma musician friends. The other one is when they are working on the script. That is when we get to know their background stories and the important questions that arise about being homosexual in the Roma community: the hiding, the rejection from the family, the acceptance of one's own sexuality, religion. So many topics to discuss, so many opportunities to disagree and fight. What should and what should not be in the story? What are the priorities, the challenges, and the obstacles? Still, they both agree on the overall message they want to convey: have the courage to be who you are! For us, viewers, another question arises...which is richer or more colorful: the reality or the imaginary story they are about to create? I strongly believe that this story must be told in today's Hungary because we are surrounded by so many prejudices and people are less and less tolerant with each other. We desperately need stories with humanity, love, and kindness.

**COMPANY PROFILE**

Makabor Studio is an independent production company, established by Kata Oláh and Sándor Csukás, with a goal to make films with strong cinematic language and a deep interest in human values. They don't search for stories; the stories find them. Sándor is a leading cinematographer in Hungary, holding the prestigious, the Cinematographer of the year award and the Béla Balázs Art prize. His work for The Bar Mitzvah boys has been nominated by the Hungarian Assoc Cinematographers for the Imago prize. Their films Enamored City and En Passant were nominated for prizes by the Hungarian Film Academy. Their films have all been broadcasted nationally and screened at International Festivals. Having established itself on the local and national market, Makabor intends to be engaged in projects with worldwide potential as the main or minor producer. Currently they have two feature documentary projects in development: My Digital Nomad, selected for the EDN Crossing Borders Workshop 2018, and What will the title be which has won the Doc Lab Main Prize at the Verzio Film Festival.

**PRODUCER'S PROFILE**

Borbála Csukás graduated from Corvinus University as a sociologist. She started to be part of the family-run production company at an early age. She participated in several projects in different roles, such as still photographer, production and director's assistant and lately as a junior producer. Since her graduation she shares her working capacity between Makabor Studio and Elf Pictures, working on different documentary film projects.

**DIRECTOR BIOGRAPHY**

Kata Oláh is a producer and director. She started her career at 14 as the host of the Hungarian state's only channel's weekly teenage show. She has since worked in the industry mainly as a producer. Since her focus on directing a few years ago, her films have received several national and international awards. Her first short fiction, En Passant, a story about domestic violence shot in a realistic style, was selected by a number of international festivals and received several awards. Her second short is recently circuiting at festivals, her latest documentary film, The Bar Mitzvah boys has been nominated to compete in the PRIX EUROPA 2018.

## ▲ DIRECTOR FILMOGRAPHY

2019 MIGNON (Doc., 28'), will premiere at Budapest International Doc FF, February 2019

2018 COUTURE BEHIND THE IRON CURTAIN (Doc., 52')

2018 GIFT (Fiction, 14') Uppsala ISFF, Lecce FF, Larissa IFF, Europanorama, Firenze Filmcorti, +10 festivals

2017 THE BAR MITZVAH BOYS (Doc., 74/52') nominated for \*Prix Europa 2018\*

2016 MOTHER'S IMPRINT (Doc., 66') Vision de reel & Dok Leipzig Video Library 2017

2015 ENAMORED CITY (Doc., 52') nominated for \*Best Documentary\* by the Hungarian Film Academy

2015 EN PASSANT (Fiction, 19') Brussels SFF, \*special prize\* at Friss Hus, BuSho, Int. Women FF KIN

2014 CONTEMPORARY LOVE (Doc., 52')

2014 ENGAGED TO NOTES (Doc., 52')

2010 ROMACOPS (Doc. for HBO Hungary, 60')

**GENRE**

Fiction

**DIRECTOR / WRITER**

Tonia Noyabrova

**PRODUCERS**

Natalia Libet, Vitaliy Sheremetiev

**BUDGET**

€ 1.065.000 (€ 90.000 in place)

**COMPANY**

ESSE Production House

**LOOKING FOR**Co-producers, Financing,  
Sales Agents, Festivals

Natalia Libet



Antonina Noyabrova

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**▲ LOGLINE**

A young woman in a group therapy returns to the key moments of her past, re-experiencing the divorce of her parents. Only having untangled a bundle of the children's traumas, she will manage to grow up at last.

**▲ SYNOPSIS**

This is a coming-of-age story of a girl called Lola, a daughter of an avant-garde artist Lev and his wife Vera. Lola is strongly attached to her parents emotionally and tactically, so she feels the slightest fluctuation in the relationship between her mother and father, and painfully reacts to that. The parents' "emotional swings" are going on for many years, assuring Lola that they as a family stay together at any cost. When parents after all decide to divorce, Lola's psychological trauma is so strong that she is forced to seek help from a psychotherapist. It is during the group therapy session Lola returns to the critical moments of her past, trying step-by-step to unravel a tangle of previously unspoken feelings to grow up at last.

**▲ DIRECTOR STATEMENT**

"Who do you love the most, baby?" is the story of the family collapse seen through the eyes of a child.

Everything that is in the film has happened to me or my close friends and acquaintances. Having based it on my memories and entries in my diaries of different years, I would like to recreate the child's perception of "the real world" at different ages.

I grew up in a family, in which everyone was very attached to each other mentally and tactically. Perhaps, this is why the sudden divorce of my parents has become a shock to me: it divided my life into "before" and "after". And although many years have passed, it still remains a painful topic. I hope, my movie would help people, who have likely faced similar situation in their childhood or adult life, to forgive their parents.

"Who do you love the most, baby?" is a film that explores the influence of a relationship between parents onto their child. This is also an attempt to understand whether parents should keep marriage, for the sake of their children, at the cost of their own personal happiness or not.

In the film, the story develops by two parallel lines: the present - what happens to Lola in the office of a group therapy, and the past - memories of key fragments of her childhood and adolescence. The harsh reality in the group therapy room is presented through cold, ascetic images. It highlights the emotional catastrophe, in which Lola is.

And vice versa - a volatile, mobile camera, which, like in dreams, reproduces pictures of the past, tells the viewer what happened to Lola and around her before.

In the frame, there are a lot of details, colors and sounds characterizing each "coming-of-age" stage that inspires a viewer to her/his own touching memories.

Although this film is a fiction, I prefer to work with non-professional actors to provide maximum accuracy and realism of what is happening on the screen.

**▲ COMPANY PROFILE**

ESSE Production House is the first full-service film production company in Ukraine. Since 1991, the company has delivered more than 800 commercials, industrial and music videos as well as numerous TV series and feature films. The company's work has been recognized by various awards and nominations, including an Academy Award® nomination for Best Short Film, Live Action for "The Door" (2010) by Juanita Wilson, for which ESSE provided production services in Ukraine.

"STÁSIS" (2019, post-production) Lithuania-Ukraine-France a fiction feature by Mantas Kvedaravicius

Produced by Uljana Kim (Studio Uljana Kim, Lithuania)

Co-produced by Mantas Kvedaravicius (Extimacy Films, Lithuania), Vitaliy Sheremetiev & Natalia Libet (ESSE Production House, Ukraine), Nadia Turincev & Julie Gayet (Rouge International, France) "CROCODILE" 2018 Ukraine a fiction short by Kateryna Gornostai

Produced by Vitaliy Sheremetiev, Natalia Libet, Olha Beskhemelnytsina, Viktoriya Khomenko

Nominated as Best Ukrainian Short by Odesa International Film Festival 2018 THE FLOOR IS LAVA (2020, in development) Ukraine-Poland

Produced by Vitaliy Sheremetiev & Natalia Libet, Gennadiy Kofman & Olha Beskhemelnytsina, Viktoriya Khomenko

Co-produced by Kuba Kosma (Takfilm, Poland). Looking for a German co-producer.

Project Awards: NEW HORIZONS in association with LONDON FILM ACADEMY Main Award at 2018 New Horizons Studio+ in Wrocław, Connecting Cottbus 2017 Best Pitch Award and 2018 Marche du Film – Festival de Cannes Producers Network Award, Best Pitch Award at Film Industry Office at Odesa International Film Festival 2017.

**▲ PRODUCER'S PROFILE**

Natalia Libet has gained solid experience in co-production, investment and finance while working for international companies of the U.S. and German origin; initiated EAVE in Demand in Kyiv, Ukraine in October 2017; has had annual audits with Big 4; obtained an MBA with GPA: 4.00/4.00 in USA; is a winner of 2000 Edmund Muskie/Freedom Support Act Graduate Fellowship Award.

Vitaliy Sheremetiev has 23 years of experience in film and advertising production. Having begun his career in the Ukrainian branch of Bates Saatchi & Saatchi, he then became the executive producer, and later, CEO of ESSE Production House. Vitaliy has conducted production and service projects in different countries, including Sweden, Portugal, the U.S., Iceland, Mexico, Germany, Finland and South Africa.

**▲ DIRECTOR BIOGRAPHY**

Tonia Noyabrova is a Ukrainian director. She has more than 10 years of experience in film and television as a director of films, TV shows and videos. Tonia graduated from Kyiv National University of Culture and Arts in 2005.

## ▲ DIRECTOR FILMOGRAPHY

HERO OF MY TIME, fiction feature, Ukraine  
2018

Awards: Best Director of National Competition Program at Odesa International Film Festival 2018

EVERYTHING WILL BE ALRIGHT, fiction short, Ukraine 2015

Awards: Special mention of Jury at Molodist' Kyiv International Film Festival 2015.

INDEPENDENCE DAY, fiction short, Ukraine 2012

Awards: Best Ukrainian Short Film at Odesa International Film Festival 2012, Best Ukrainian Short Film at Molodist' Kyiv International Film Festival 2012Shorts Film Festival, Hong Kong International Film Festival

**GENRE**

Fiction

**DIRECTOR**

Veronika Liskova

**WRITERS**

Eugen Liska, Veronika Liskova

**PRODUCERS**

Petra Oplatkova, Artemio Benki

**BUDGET**

€ 909.440 (€ 198.440 in place)

**COMPANIES**

Artcam Films

**LOOKING FOR**Co-producers, Financing,  
Sales Agents, Festivals

Veronika Liskova



Petra Oplatkova

**CONTACT DETAILS**Artcam Films  
Prague, Czech Republic  
T: +420 775619541  
petra.oplatkova@gmail.com  
artemio@sirenafilm.com**LOGLINE**

After the sudden death of her husband, Petra (42) has to find her own way through the labyrinth of bureaucracy, conventions and emotional struggles. Based on true story.

**SYNOPSIS**

After a fatal health collapse of her husband Martin, Petra (42) overnight becomes a widow.

As she soon finds out, her grief and loneliness are not the only challenges that she has to face. Unexpectedly demanding are also countless administrative tasks that a person's death brings in the 21st century: Petra for instance wants to know the real cause of her husband's collapse, but the hospital refuses to give her an autopsy report. GDPR, they say. The bank refuses to give her access to Martin's accounts, but they tell her to pay Martin's loans. And so it goes on: Mortgages, credits, rents, energy bills, mobile network operators, insurance companies... Petra's already complicated situation is made even more difficult by a state assigned notary, who is not able or willing to meet his obligations when settling inheritance.

Shortly before Martin's death, Petra reluctantly agreed on his plan to move from

the city to the country to start a small farm there. Since they already sold the flat, Petra has to involuntarily move to the country house – ironically the place where Martin died. Leaving the familiar surroundings feels like another cruel blow – especially to Petra's daughter Dominika – but being outdoors and working at the house pulls Petra back from the depths of despair. But the so called farm is in depths from the beginning and Petra is rapidly running out of money. She gives all her remaining energy into the fight with the notary ignoring the fact that the life she and Dominika live together is falling apart – neither of them has the courage and will to take some time to grieve together. Their communication is fading away and Dominika is physically fading away too.

Petra must make an important choice whether to stay in the country and attempt to fulfill her husband's dream or to find a new life of her own. When the first anniversary of Martin's death comes, she has to finally face her inner fight for the legacy of her first year as a widow.

**DIRECTOR STATEMENT**

The screenplay of the upcoming feature-length live-action movie Year of the Widow is based on the diaries of Zuzana Pokorna,

published by a prominent Czech weekly Respekt. The text suggestively described what the loss of one's partner does to the soul and practical life of a person living in the 21st century and it met with a strong reaction from the readers. However, the script isn't a literal reconstruction of one particular fate. Instead, together with the scriptwriter Eugen Liska we constructed a specific fictional world inspired by a careful research and our own experience with this topic.

In contrast to the external drama the focus is on the inner drama captured in yearly diary form of subjective interpretation of reality. The main character is in the same time a narrator of her own story, whose course necessarily conflicts with the external reality, but also natural and human laws. Against the emphasis on action and the turn of events Year of the Widow offers a faithful and empathic study of the transformation of the character of a person exposed to the extreme, yet very ordinary and universal human experience - death.

The script is structured chronologically in four parts (spring, summer, autumn, winter). This structure not only underlines the time framing of the story, implied in the screenplay's title, but also highlights the process of the protagonist's inner change where each season plays a specific part.

The bond between humans and the nature is a key aspect of Year of the Widow. Images of the changing of the seasons, underlying the course of nature and its laws which show no regard for anything and which include death by default, will be an important part of the film. The main source of the natural images will be the area and surroundings of summer house. It is, symbolically, the place where main character's husband died, while city is the space where he's paradoxically still unnaturally "alive" in the form of unfinished administrative processes.

**COMPANY PROFILE**

ARTCAM FILMS is an established Czech distribution and production company founded in 2000. We have released over 250 arthouse titles such as MOMMY, 120 BPM or A FANTASTIC WOMAN.

In 2010 we enlarged our scope on new ways of distribution and production: FRESH ARTCAM (1st & 2nd films label, Day & Day Releases), DIY Cinema (alternative & community screenings). We co-produced a feature film UNLIKELY ROMANCE by awarded Czech director I.Vojnar and a multi platform URBAN JUNGLE in co-production with Emmy Awarded Breakout Films /FR. Currently in post-production is creative documentary SOLO by Artemio Benki is a

CZ/FR/ARG/AT co-production supported by MEDIA, EURIMAGES, Czech Film Fund, Argentinian INCAA and Austrian BKA.

ARTCAM FILMS slate of projects in development (creative documentaries MY PRIVATE MONGOLIA, SPERMINATORS and fiction film YEAR OF A WIDOW) received support from Czech Film Fund and MEDIA Slate Development support 2018.

**PRODUCER'S PROFILE**

PETRA RUT OPLATKOVA

Since 2013 Petra has been working as a producer at SIRENA FILM, collaborating on awarded international co-productions like MARGUERITE (2015), PERSONAL SHOPPER (2016) and LA DANSEUSE (2016).

As head of development Petra manages the slate of original productions of SIRENA FILM and ARTCAM FILMS.

ARTEMIO BENKI

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; he co-produced awarded films such as MARGUERITE by X.Giannoli or PERSONAL SHOPPER by O.Assayas.

Artemio he is alumni of EAVE 2010, FAS Screen Leaders 2011, EuroDoc 205, FO-

CAL Constellation 2015 and SOURCES 2 in 2016.

Our projects were developed in the framework of workshops such as Berlinale Talents 2014, EuroDoc 2014, Sources 2, MFI Script2Film, EsoDoc and EAVE 2018, presented at events like WEMW Trieste, KVIFF Pitch & Feedback and Venice Gap Financing Bridge, and supported by MEDIA, EURIMAGES, Czech Film Fund, French CNC, Argentinian INCAA and Austrian BKA.

## ▲ DIRECTOR BIOGRAPHY

Veronika Liskova is a film director, screenwriter and documentary script editor based in Prague. She graduated from cultural studies and screenwriting and dramaturgy. Between 2012-2017 she headed Ex Oriente Film programme and East Doc Forum pitching at the Institute of Documentary Film in Prague. She still occasionally cooperates with various film festivals and documentary film training programmes as a consultant and selector.

Veronika is a filmmaker with a long-standing interest in existentialist topics and stories which aren't sufficiently discussed by the society due to their ambiguity and the complex emotional connotations they invoke. Her feature-length debut Daniel's World, an intimate portrait of a young man who loves

and is sexually attracted to children, had its international premiere in the Panorama section of the Berlinale – Berlin IFF in 2015 and since then has screened and awarded at numerous film festivals worldwide.

Year of a Widow, awarded with support of Czech Film Fund, MEDIA Development and Innogy Film Foundation Best Script Award during Karlovy Vary International Film Festival 2018, will be Veronika's fiction film debut.

## ▲ DIRECTOR FILMOGRAPHY

Touches of Dance (2010) 52' doc  
Meantimes (2010) short fiction  
Until God Do Us Part (2011) short doc  
A Slightly Better World (2012) 57' doc  
Tap Water (2015) short doc

Daniel's World (2014), creative documentary, 75'

### AWARDS

IDFF Jihlava 2014 -Audience Award / Budapest International Documentary Festival 2015  
-Special Mention / The Finále Plzen 2015  
-Students Jury Award / nomination for the Czech Film Critics Award 2015 / Silver Eye Award Nominee 2015

### FESTIVAL SELECTION

Panorama - Berlinale 2015 / IFF Karlovy

Vary 2015 /Open City 2015 / DOX Zagreb 2015 / DOCS against GRAVITY 2015 / DocsBarcelona 2016 / One World 2015 / IFF Bergen 2015 / Rendezvous with Madness 2015 / Fantastic Fest 2015 / Brave Festival 2016 / Niesse Filmfestival 2015 / Kino na Granicy 2015 / Festival do Rio 2015 / MIX Mexico 2015 / MIX Brasil 2015 / Asterisco 2015 / MIX Copenhagen 2015 / QueerFilmFestival Esslingen 2015 / Schwule Filmtage Bielefeld 2015 / Letní filmová škola 2015 / Mezipatra 2015

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**WEMMW  
GUEST  
PROJECTS**

- 98 ▲ MY GRANDPA MADE PORN
- 102 ▲ (N)OSTALGIA

## GENRE

Documentary

## DIRECTOR / WRITER

Julio Adamor Cruz Neto

## PRODUCERS

Julio Adamor Cruz Neto, Rogério Zagallo

## BUDGET

€ 150.000

## COUNTRIES

Brazil

## COMPANIES

Olympus Filme, Oka Comunicações

## LOOKING FOR

Co-producers, Financing, Sales Agents



Julio Adamor Cruz Neto

## CONTACT DETAILS

Olympus Filme  
 São Paulo, Brazil  
 T: +5511 987990109  
 julioadamor@gmail.com

### ▲ LOGLINE

My grandpa made porn, but nobody talked about his job at the Sunday meetings for spaghetti and cannoli.

### ▲ SYNOPSIS

My Grandpa Made Porn is a first-person documentary telling the story of Adone Fragano, my maternal grandfather.

Son to Italian parents, Adone (1923-2014) started his professional life in trade by importing garlic from Italy to be sold in São Paulo, his native city. At the sight of a chance to make money in filmmaking, he took the opportunity and never stopped. He became an important producer and distributor, with 20 feature films produced and many others distributed. He won awards and had covetable box-office results.

Almost all his movies contain nudity and sex, in addition to the controversial topics it broaches: homosexuality, drugs and abortion. In spite of the moralist beliefs he used to preach, he produced movies only adults could watch. After all, as he learned during the 1970's and 1980's, porn was a moneymaker. And money-making was his favorite genre.

He was a respected father and a feared one too, who traumatized his son with severe

beatings; who was rarely warm towards his wife; who demanded a military posture from anyone at the table; who defended Mussolini. Despite his rigor and conservatism, he was a nice, gentle guy - even playful and charming. His daughter worships him. The movie directors he worked with have mixed memories about him.

Adone was a man of few words, the patriarch of a family who was never fond of spicing the Sunday lunch spaghetti with controversy. Subverting the family tradition of sweeping polemic under the rug, I will turn myself into a character who kind of spies the main character.

I will explore the uncharted space between my grandfather's public image and private existence, in order to show what is behind this successful professional persona. My quest will take shape through the memories of those who have lived with Adone. His legacy should naturally come out, through teachings he left for these people's lives. They will collaborate on building the image of a character.

### ▲ DIRECTOR STATEMENT

I was four years-old when my grandpa founded his production company and started building his legacy: two dozen movies that, to a lesser or higher degree, gave

off sexuality. I often heard the jesting comment, "His grandpa makes dirty movies". A peculiar heritage, to say the least.

When Adone was too old to work, I inherited his company. When he died, in 2014, I decided to make a film about him. First I thought about a biography. As a fly on the wall, I would broach exclusively his journey in filmmaking. But the development process, which included a script doctoring in Colombia, made clear that a film about my grandpa couldn't be that way. I had to be in the story. The research showed me that the pornographic aspect of his career was always a taboo. Not only for my mum and grandma, but also for me and other male relatives. That was the password I needed to decide the narrative approach. Like in "Citizen Kane", I will use his professional journey as background to investigate who he was in fact, beyond the public image of successful film producer and conservative family man. We had different opinions about almost everything - to give an example, he admired Mussolini. While addressing the life of someone whose view on the world was so distinct from mine, I intend to provoke a call to dialogue, especially focused on individuals who are way too sure of their ideas and with no interest in what's out of their WhatsApp groups.

Since Adone died, things also changed dramatically in the world, and particularly in Brazil. On behalf of a moralizing agenda, gender references are crossed from the school curriculum; art is censored; gays are attacked; freedom of expression is menaced. The far right is in power with an angry ideological speech. In this scenario, I feel particularly thrilled to make a film that will contain pornographic scenes; point out that to produce pornography is a fair job, like any other. It's about the complexity of human behavior, it's against prejudices.

### ▲ COMPANY PROFILE

Olympus Filmes and Oka Comunicações are the two companies involved in this project. Here are their profiles.

#### OLYMPUS

Olympus Filme, founded in 1980 by the deceased producer Adone Fragano, has a filmography of 29 feature films, which gather in their casts some of the most renowned Brazilian actresses and actors. Some of these films were acclaimed by the critics for broaching controversial topics, such as homosexuality, drugs and abortion, with an innovative approach. They were awarded in the main Brazilian festivals and at Cartagena, too. Other films had

explicit porn, such as A Gunman Called Papaco (1986), the highest box office of the company, with an audience of 823,533 spectators.

#### MAIN FILMS

Inversão (2010) - Inversion

Director: Edu Felistoque

Cast: Rubens Caribé, Gisele Itiê, Marisol Ribeiro

O Corpo (1991) - The Body

Director: José Antonio Garcia

Cast: Antonio Fagundes, Marieta Severo, Cláudia Jimenez

Estrela Nua (1985) - Naked Star

Director: José Antonio Garcia e Ícaro Martins

Cast: Carla Camurati, Cristina Aché, Vera Zimmerman, Selma Egrei

Onda Nova (1983) - New Wave

Director: José Antonio Garcia e Ícaro Martins

Cast: Carla Camurati, Tânia Alves, Regina Casé

O Olho Mágico do Amor (1981) - The Peephole of Love

Director: José Antonio Garcia e Ícaro Martins

Cast: Carla Camurati, Tânia Alves, Sergio Mamberti

#### AWARDS

O Olho Mágico do Amor

Nine awards of APCA, the Art Critics Association of São Paulo, including treatment, script and direction.

Estrela Nua

Governador do Estado Award: best film, direction, actress, supporting actress, editing, costumes and soundtrack.

APCA: script, actress and cinematography.

Gramado: special jury prize.

Rio Cine Fest: direction, actress, costumes, scenography and soundtrack.

O Corpo

Brasília: best movie, actress, script, scenography, soundtrack and editing.

Cartagena: best movie, actor and script.

OKA

Oka Comunicações was founded in the year 2000 and produced several documentaries, such as Juventus Rumo a Tóquio (Juventus is Going to Tokyo), Primeiro Tempo (First Half), Segundo Tempo and Sinfonia Paulistana, and also the fiction feature Meio Irmão (Half Brother). Segundo Tempo

was awarded best film at the CINEfoot festival in 2017. Half Brother was invited for the 31st Cinéma en Construction, in Toulouse, in 2017, and was awarded best fiction film in 2018 at the Mostra Internacional de Cinema, the main festival in Sao Paulo, Brazil.

#### ▲ PRODUCER'S PROFILE

Julio Adamor's profile is in the next box (director).

Rogério Zagallo completed his B.A. in Radio and TV at the School of Communications and Arts at the University of São Paulo and has more than 25 years of experience in media production. He is responsible for the overall management and executive production at Oka Comunicações, the production company he started in June, 2000. He was the executive producer of three feature films: the fiction Half Brother (2018), by Eliane Coster, and the documentaries A New Look at Sinfonia Paulistana (2013) and Second Half (2017), which he also directed. Half Brother was awarded best fiction film in 2018 at the Mostra Internacional de Cinema, the main festival in Sao Paulo, Brazil. Second Half was awarded best film in 2018 at Cinefoot, a festival specialized in films about soccer.

#### ▲ DIRECTOR BIOGRAPHY

Julio Adamor Cruz Neto has written and directed (or co-directed) two short films and several educational videos. Nowadays, he is working on his first feature, the creative documentary "My Grandpa Made Porn". He is the writer and director.

Julio is bachelor in Social Communication, with a postgrad in International Journalism and several free courses in Documentary and Screenwriting. He worked in newsrooms until 2010, when he started his career transition towards Filmmaking. During this period of time, he has worked as director and screenwriter at the production company Papaya Filmes, where he produced hundreds of short educational videos. He also wrote a script for a feature documentary (Far Beyond the American Dream – in production), a bible for a fiction TV series (gg.com) and a book about his trips to Africa when he was a sports reporter (The Crab of the Sahara, published in 2014).

#### ▲ DIRECTOR FILMOGRAPHY

Julio's main films are:

- Sapiens Demens (2014, 25') - a co-direction with renowned Brazilian filmmaker Jorge Bodanzky.

<https://vimeo.com/201594517>

- Terminal Santo Ângelo (2011, 15') - awarded best film at the Curta Como Quiser Festival (2012) and screened at the São Paulo International Short Films Festival (Kinoforum, 2013).

[https://www.youtube.com/watch?v=AMqpFvCg\\_6E&t=7s](https://www.youtube.com/watch?v=AMqpFvCg_6E&t=7s)

## GENRE

Documentary

## DIRECTOR

Vicki Thornton

## WRITERS

Vicki Thornton, Pavel Yurov

## PRODUCER

Marion Guth

## BUDGET

€ 200.000 (€ 70.000 in place)

## COUNTRIES

Luxembourg, Ukraine,  
United Kingdom, Estonia

## COMPANY

a\_BAHN

## LOOKING FOR

Financing, Sales Agents, Festivals



Marion Guth

## CONTACT DETAILS

a\_BAHN

Differdange, Luxembourg

T: +352 661163820

marion@a-bahn.com

## LOGLINE

An existential journey from the past to the present, a theatre director and former hostage returns to his homeland, the war-divided Donbas region of eastern Ukraine looking for real stories for his new performance and the roots of his own conflicted identity.

## SYNOPSIS

An existential journey from the past to the present, (N)OSTALGIA follows documentary theatre director and former hostage, Pavel Yurov, as he returns to the Donbas region of eastern Ukraine – his homeland and site of the current conflict – looking for real stories for his new performance. Revealing the personal experiences of the different mining communities that he visits, he simultaneously learns more about their wider political and historical realities and the origins of his own troubled identity. Told through a unique combination of observational footage, interviews, improvised performance, archive and video diaries, the film reflexively documents the creative process through every stage – from the first excursion, to castings, rehearsals and eventually the final performance. Emerging as both film-within-a-performance and a performance-within-a-film, (N)OSTALGIA

is simultaneously an intimate and mosaic-like portrait of a forgotten community and an exploration of a national identity in flux between the Soviet past and a potential European future.

## DIRECTOR STATEMENT

(N)OSTALGIA explores the very real effects of 'Soviet nostalgia' upon Ukrainian society as well as the constructed nature of cultural memory and identity. These themes are presented through the lens of performance and propaganda via two sides of the same story. The first is the story of Pavel Yurov, a theatre director and former hostage, who returns to the Ukrainian Donbas – the closest place he can get to his hometown in the occupied territories – looking for real stories for his new performance and his own roots. The second is that of the 'borderland' communities long forgotten by both Kyiv and Moscow seen through his eye and the impact that living in formerly occupied towns, as close as 30 km from the front line, has on their way of life. The relationship between reality, performance and memory is one of the film's central themes. Here my protagonist's story forms the backbone for this but, by expanding the film back out to contemporary Donbas, present my audience with a contextual lens through which

to better understand Soviet nostalgia: how it is being 'innocently' sold to the West as a commodity (coffee table books of Soviet ruins, day trips to Chernobyl) whilst simultaneously being used as a tool of political propaganda. In Ukraine, a country undergoing a rapid erasure of the past, issues around Soviet vs European values and nostalgia are at the forefront of political and social discourse. I believe this can be seen most sharply in Donbas: a place literally caught between Russia and Ukraine; the socialist industry of coal mining and a kind of 'turbo-capitalism' coming from the West; past, present and future. As well as keeping the awareness of Ukraine in the public eye – a conflict that has largely been forgotten by the Western media and replaced by discussions of the World Cup and Russia's influence on the Trump administration – by following Pavel I hope to raise wider questions about the effects of nostalgia in our global political moment.

## COMPANY PROFILE

a\_BAHN is a distinctive film production company based in Luxembourg and France, with unique experience in social impact producing and outreach. The company is dedicated to supporting the creation of content that is both artistic and accurate

and that engages an audience in response, bringing together the traditional worlds of film and television with new media.

Our projects are built around the passion of the author and seek to weave together documentary narrative and the investigation of ideas in visually compelling ways. Whether in the areas of music, fashion, or social issues, our goal is to infuse the approach to these subjects with a sense of the civic dimension. The slight change in the direction that cinema reaches and impacts our minds. It is an (in)visible turn to the audience engagement that can be taken by all films that challenge our moral conscience and behaviour.

This commitment is our DNA as we see media as a tool for change and social cohesion. We seek out strong editorial lines, not polemics, that are built on sound research. Key word: bold.

a\_BAHN works with networks such as ARTE, SWR, and France Télévisions. We are proud to receive steady support from the FilmFund Luxembourg and the CNC in France, as well as international and regional funds such as Pictanovo, Europe Creative Media or Wallimage. Our projects are regularly selected for and awarded by international competitions and festivals.

## PRODUCER'S PROFILE

Since she cofounded a\_BAHN, Marion is enjoying developing films and running around markets and festival to find the best partners. She has also created a non profit to tackle gender stereotypes and create a more inclusive film industry in Luxembourg and beyond.

## DIRECTOR BIOGRAPHY

Vicki Thornton (Director/ Writer) is a visual artist and filmmaker working between the cinema and the gallery. Since December 2016, she visited Ukraine eight times on extended trips: participating in the British Council, Sheffield Doc/Fest and Docuday's UA Festival of Human Right Documentary Festival's 'DocWorks UA/UK' nine-month development scheme for British and Ukrainian documentary filmmakers; undertaking a six-week artist residency at IZOLY-ATSLA. Platform for Cultural Initiatives (an institution displaced from Donetsk after being occupied by separatists in 2014); initiating a series of group 'Crits' for emerging artists in Ukraine with British artist, Adam J B Walker, and Ukrainian artists, Taras Kovach and Anna Sorokovaya); and most recently by participating in an exhibition and series of discussions at Yermilov Centre, Kharkiv.

Graduating from the Royal College of Art, London in 2011, she is currently undertaking a practice-based PhD at Queen Mary, University of London, which focuses on the relationship between performance, cultural memory and identity in post-2014 Ukraine and was recently invited to become a peer-reviewer in the field of post-Soviet studies and visual culture for the academic journal, Open Cultural Studies. (N)OSTALGIA is her first feature-length documentary.

#### ▲ **DIRECTOR FILMOGRAPHY**

[www.vickithornton.com](http://www.vickithornton.com)



### BE FIRST TO DISCOVER 5 STRONG FILMS AND MEET NEW EUROPEAN DOCUMENTARY TALENTS

The first minutes of a film are extremely important. It's the part where the author makes a deal with the viewer. From my own experience watching films as a festival programmer, it is often the case that when the first minutes aren't convincing, captivating or inviting, the rest of the film won't be that strong either. The beginning is not only crucial for the film dramaturgy itself, but also for the first impression that a viewer gets of the narrative that is just about to unfold.

Certainly, making a strong, memorable opening of a documentary is not an easy task. It requires a combination of author's instinct, judgment and luck. Therefore, our

LAST STOP TRIESTE platform offers the makers not only the possibility to find a suitable sales agent, broadcaster or festival venue for their latest work, but also to get constructive feedback from a hand-picked group experienced film professionals that share their impressions. And that is exactly the reason why we insist that filmmakers who are keen to apply to LST must show the first 20 or 30 minutes from their fine cuts. The comments on their opening scenes that they might get during the feedback sessions can be of tremendous importance for the final version of their film.

The decision making process for the 2019 edition of LST was quite tough since we received many strong applications. For those who did not follow us earlier, just a small note: we work with 6 existing platforms

(Ex Oriente, Balkan Discoveries, Docu Rough Cut Boutique, Zagreb DoxPro, Baltic Sea Docs and When East Meets West) and all projects must have been there developed or presented. We choose 4 or 5 projects in their fine cut stage to be presented here in Trieste. The aim is to present almost finished films to a group of some 35-40 invited festival programmers/curators, sales agents and broadcasters in order to find a suitable place for the world premiere, telecast or cinema release and to create the most favorable circumstances to arrange for a meaningful, long film life afterwards.

This year, we are extremely proud to be able to discover for you rather new, quite young directors and we are especially thrilled to have among them 3 women directors. We are convinced that their names will be very soon repeated and praised all over the documentary world. We are also glad that two of them – Marija Stonyte with *Gentle Warriors* and Nadia Parfan with *Heath Singers (formerly known as 18°C)* – are from small cinema countries: Lithuania and Ukraine. *Gentle warriors* follows the journey of five girls who chose voluntary military service. They live and train in an isolated military facility among 600 men for nine months. The other is a story about the central heating system as a symbol of

modern Ukraine. It explores how outdated social structures do not fit into modern economy, but, paradoxically, continue to function. We sincerely hope that the success of these two young directors will boost their colleagues' confidence and make more talents from their region enter the documentary scene. Our third female director Eva Hillström, who is making her debut, is very well-known as editor of many great films (*Nowhere to hide* a.o.). She and her male colleague Oscar Hedin got daringly and deeply engaged into an exciting, tremendously important topic – of banks and banking. The main character in their documentary *Into the bank* is an ex Bosnian refugee and environmentalist, who is about to become a high-rank positioned investment banker at Nordea bank, a multinational top player in the Scandinavian banking world and one of the most controversial.

Listening to the heartbeat of the European documentary scene and having in mind the criticism of experienced documentary professionals that nowadays we miss big stories, relevant topics and themes of importance for all the World, we are more than happy to have chosen this excellent, investigative story on banking, but also a film on corruption in the world of high

ranked businessmen. Guess from which country the corruption film is coming from? Unfortunately, many possible candidates come to mind nowadays, but now we salute a very strong and brave team from Italy and their film *Never whistle alone* by director Marco Ferrari.

*The Wind. A Documentary Thriller*, a lyrical take on a nasty strange wind that evokes suicides, quarrels, heart diseases, fights, storms and accidents by Michał Bielawski, is a Polish/Slovak coproduction that was in the making for several years, not only because the makers had to wait for the seldom appearance of this specific meteorological phenomenon but also because it is not easy to shape and visualize a story around such an ethereal character.

LAST STOP TRIESTE offers you 5 powerful films of makers who have a strong WHAT and strong HOW. They know how to use the tools of the trade. They have well researched their engaging stories, gained incredible access to the remarkable characters, and succeeded to capture the spirit, the problems, the topics of today's Europe.

**Rada Sesic**  
LST artistic director



Niccolò Coscia



Monica Goti



Alessandro Groppiero



Fabrizio Grosoli



Rada Sestic

Last Stop Trieste (LST) is a work in progress section for documentary projects that will potentially premiere by spring/summer 2019.

LST will present five 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 Aleksandar Govedarica (SYNDICADO), Dorota Lech (HOT DOCS) and Jenny Westergård (YLE FINNISH BROADCASTING) will deliver the *HBO Europe Award*, the *Flow Digital Cinema Award* and the brand new *Film Centre Serbia LST Award* and *Dox Consulting Award*.

110 ▲ GENTLE WARRIORS

112 ▲ HEATH SINGERS  
(FORMERLY KNOWN AS 18°C)

114 ▲ INTO THE BANK

116 ▲ NEVER WHISTLE ALONE

118 ▲ THE WIND. A DOCUMENTARY THRILLER

## GENRE

Documentary

## DIRECTOR / WRITER

Marija Stonyte

## PRODUCER

Giedre Zickyte

## BUDGET

€ 160.000

## COUNTRIES

Lithuania, Estonia

## COMPANY

MoonMakers



Marija Stonyte



Giedre Zickyte

## CONTACT DETAILS

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## SYNOPSIS

"Gentle Warriors" takes us on the journey of a girl becoming a warrior in the military and in her own life.

We follow lives of 3 young Lithuanian women before, during and after their military training. A juxtaposition of the past and present reveals the characters both in the role of military fighters and that of complex individuals. By observing the physical and emotional transformation we witness the bearing of an independent woman who is responsible for her own faith and happiness.

## DIRECTOR'S NOTES OF INTENTION

In every girl whom I met in the Armed Forces I found reflection of my own. As a young woman and as a female film director, I want to show the bearing of a strong, independent woman. We, as women, are gentle, but we are warriors.

A woman soldier shares a lot with any other young woman fighting for her place in society. Still, they have to prove themselves strong and independent and equal.

From the very beginning, I have formed extremely close bonds with the girls. We have spent a significant amount of time with them before starting to capture their stories. The characters will be discovering their strengths and weaknesses and, most importantly, finding a gentle warrior within. As a female team (director, producer, editor), we have an opportunity to explore woman's role in today's society and paint a portrait our generation, living under the current political pressure.



**GENRE**

Documentary

**DIRECTOR / WRITER**

Nadia Parfan

**PRODUCER**

Illia Gladshstein

**BUDGET**

€ 50.000

**COUNTRY**

Ukraine

**COMPANY**

Phalanstery Films



Illia Gladshstein



Nadia Parfan

**CONTACT DETAILS**

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**SYNOPSIS**

Music is born out of the crumbling central heating system of Ukraine, as a team of devoted pipe-fitters rush from home to home to tame hot fountains and ... to sing! TeploKomunEnergо is a municipal heating company in a provincial Ukrainian town. Most of its workers are of the same age as the company. Five days per week they have to deal with fountaining radiators, flooded basements, and angry clients. Among other official duties, every Wednesday they come together to a recital room and sing in a TeploKomunEnergо union choir.

This is a story about a central heating system as a symbol of modern Ukraine. It explores how outdated social structures do not fit into the modern economy, but, paradoxically, continue to function. Traces of working-class culture and human warmth serve as a survival mechanism in the times of transition.

**DIRECTOR'S NOTES OF INTENTION**

My grandfather founded and lead the first central heating company in Ivano-Frankivsk in 1960s. My mother has been working there since I was born. Every Wednesday at 3PM she would visit the recitals of a union choir. One day I decided to follow her with a camera.

As a typical capital city creative person, I am trying to come to terms with my working class roots and tell the story of my family. I feel like I am witnessing a parallel universe of the entire generation whose days are numbered and whose voices were never heard. Modern world is merciless to things like trade unions and working class culture. There is something to learn before history takes them all to oblivion.

This film is my personal coming back to the basic need of being warm here and now and even more so in the future.



## GENRE

Documentary

## DIRECTORS

Eva Hillström, Oscar Hedin

## PRODUCERS

Åsa Ekman, Marina-Evelina Cracana,  
Oscar Hedin

## BUDGET

€ 500.000

## COUNTRIES

Sweden, Norway

## COMPANY

Film and Tell



Marina Cracana

## CONTACT DETAILS

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tell.com  
www.filmandtell.com

## SYNOPSIS

Sasja Beslik - investment banker, former refugee and environmentalist at heart - believes he can better the world working from the belly of the beast: the big bank. After years of struggling, he finally reaches a high-rank position. Will he now manage to change the bank from within, or will the bank change him?

## DIRECTOR'S NOTES OF INTENTION

Do you know if the money in your bank is harming the earth and people living on it? Probably not.

Today banks are a necessity even for the most eccentric among us, and yet they are the champions of public skepticism. On their websites there's always a section about corporate responsibility and transparency, and yet not many people understand how profit is being made behind those spotless glass windows, so public suspicion persists. With INTO THE BANK we wanted to get an insight into this closed world. We realized the key to decrypt it was not a journalistic language that might get audiences lost in data and terminology, but the bank employees. Through Sasja's struggles the audience will start a thrilling journey in the financial world where the capitalist rules and human interest are in a constant battle to gain territory.



**GENRE**

Documentary, Crime

**DIRECTOR / WRITER**

Marco Ferrari

**PRODUCERS**

Priscilla Robledo, Francesco Crespi

**BUDGET**

€ 250.000

**COUNTRY**

Italy

**COMPANY**

Candy Glass



Marco Ferrari

**CONTACT DETAILS**

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www.candy-glass.com

**▲ SYNOPSIS**

It is an ordinary day; leaving the house, off you go to work as usual. But today, you are asked to turn a blind eye on your boss' illicit business. You have little time to decide. What would you do?

Employees from diverse business fields tell us about the illegal activities they have discovered inside their company. They lead us into the rooms where illicit agreements are signed, and show us what they saw. Each of them tells a different case, but all stories have the same plot: regular corruption, attempts to involve others, intimidation for those who don't play the game, mobbing, isolation.

Interview after interview, the protagonists tell us the story of a normal employee who discovers the bosses' illegal activities and has to decide what to do. His life and his future are at stake. On the other side of the table, there is a criminal system that runs 100 billions euro a year.

**▲ DIRECTOR'S NOTES OF INTENTION**

In the last few years, I had the chance to meet several whistleblowers. What most shocked me, was finding out that their stories, even if they seemed different on the surface, were very similar to each other: deception, pressure, intimidation, mobbing. They all faced the same journey, as if they followed the same script. This was a big discovery for me, a turning point.

We analysed over 50 cases related to white-collar crimes and we find out that there was indeed a common pattern. Putting together the recurring elements, we traced what we can call the "typical" journey of a whistleblower.

NEVER WHISTLE ALONE is a collective story told by 7 whistleblowers. The film is not a reportage on their cases. It wants instead to reveal a discriminatory practice that is rooted into our working culture: the people who report white-collar crimes, instead of being appreciated, are treated like traitors and, ultimately, they become victims of their own organizations.



**GENRE**

Creative documentary

**DIRECTOR / WRITER**

Michał Bielawski

**PRODUCER**

Maciej Kubicki

**BUDGET**

€ 250.000

**COUNTRIES**

Poland, Slovakia

**COMPANY**

Telemark



Michał Bielawski



Maciej Kubicki

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**SYNOPSIS**

It's a multi-thread character driven creative documentary on the very special "halny" wind which strikes the Podhale region in Polish Tatra mountains a few times a year. Once it arrives, the mountains are no longer peaceful and quiet. It triggers fear and unusual behaviour. When it arrives, people become more anxious and aggressive, drink significantly more alcohol, and the police intervene more frequently than usual. The number of suicides is at its highest level and many patients with heart conditions are admitted to hospitals. Our attention travels from intense human behaviour to the changing nature: scared animals, trees swaying in the wind, the majestic passage of tumbling clouds, which spill over the Tatra ridges.

**DIRECTOR'S NOTES OF INTENTION**

In the Tatra region, people often say: 'Halny is coming, men will hang themselves.' For mountain inhabitants, the halny wind is a state of emergency. Like many natural disasters, this wind has a personality: its occurrence is described as someone's presence. Hard, unstoppable, destructive, halny can be a metaphor for a highlander's stubborn character. The project about the most known wind in the Polish mountains started with a concept of narration that would show the change, tension, and drama. It has transformed into a film that combines a thriller narrative frame and a documentary, observatory language. The idea was to find human stories that would reflect the wind's presence but retain their originality. I hope they complete each other in this story of an endless human struggle with the forces of Nature.



# 120

## THIS IS IT

After the successful past edition, When East Meets West and Trieste Film Festival will renew the partnership with Milano Film Network for the section exclusively dedicated to long feature fiction films and hybrid works produced or co-produced by Italian producers. This is IT will present 8 films ready for festi-

val premiere/international distribution and a jury composed by Graziella Bildesheim (MAIA WORKSHOPS/EUROPEAN FILM ACADEMY), Ilaria Gomarasca (PYRAMIDE INTERNATIONAL) and Angela Prudenzi (VENICE INTERNATIONAL FILM FESTIVAL) will deliver the prestigious LASER FILM Award.



Thanos Anastopoulos



Niccolò Coscia



Monica Goti



Alessandro Groppiero



Fabrizio Grosoli



124 ▲ ASYMMETRY

126 ▲ DON'T FORGET TO BREATHE

128 ▲ FANGO ROSSO. CHRONICLES FROM A  
POST-INDUSTRIAL PARADISE

130 ▲ IL VARCO (ONCE MORE UNTO THE BREACH)

132 ▲ L'APPRENDISTATO

134 ▲ PARADISE, TUTTA UN'ALTRA VITA

136 ▲ SOLE

138 ▲ TONY DRIVER, A BACKWARD DEPORTEE

**GENRE**

Drama

**DIRECTOR**

Masa Neskovic

**WRITERS**Masa Neskovic, Stasa Bajac,  
Vladimir Arsenijevic**PRODUCERS**Snezana Van Hauvelingen,  
Ines Vasiljevic, Martina Lajtner,  
Jure Terzan**BUDGET**

€ 650.000

**COUNTRIES**

Serbia, Slovenia, Italy

**COMPANY**

Nightswim



Masa Neskovic



Ines Vasiljevic

**CONTACT DETAILS**Nightswim  
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00186 Rome, Italy  
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ines.vasiljevic@gmail.com**SYNOPSIS**

A girl and a boy spend together last days of their summer break, while the date is approaching when the girl will have to leave the country.

A young woman and a young man meet by listening to sounds they produce, through thin walls of an old building. They quickly become interested in one another and enter a passionate love affair. While she explores the city she had left as a child, he inexplicably feels that they've met before. A woman and a man separate after 20 years of marriage. Each of them tries to find a place of one's own, but the relationship they've built doesn't allow them move on. The summer is boiling hot, streets of Belgrade are empty, stories of these couples intertwine almost randomly. As the narrative unfolds, a larger picture of only one couple emerges - one couple in three key stages of their life.

**DIRECTOR'S NOTES OF INTENTION**

The film starts with the end of the relationship - two people that loved each other separate. In this fictional universe of Belgrade today, their story is told using three different couples, each of different age, who seem to share exactly the same destinies. Innocently romantic story of children, sexually charged story of youngsters and tiredly romantic story of adults seem unrelated at first. But, through fragmentary film narration, using visual and thematic motifs that are repeated in variations in all three stories, we intuitively feel that one love story forms above these 3 parallel narratives. The sense of couples' karmic connection is felt rather than understood. Apart from exploring repeating cycles throughout generations, I wanted to question the disintegration of a mature relationship. Yet, simultaneously observing them through childhood and youth, we realise that everything that binds them still exists - in some other, parallel worlds.



## GENRE

Arthouse, Coming-of-age, Drama

## DIRECTOR

Martin Turk

## WRITERS

Martin Turk, Gorazd Trušnovec

## PRODUCER

Ida Weiss

## BUDGET

€ 1.145.000

## COUNTRIES

Slovenia, Italy, Croatia

## COMPANY

Bela Film



Martin Turk



Ida Weiss

## CONTACT DETAILS

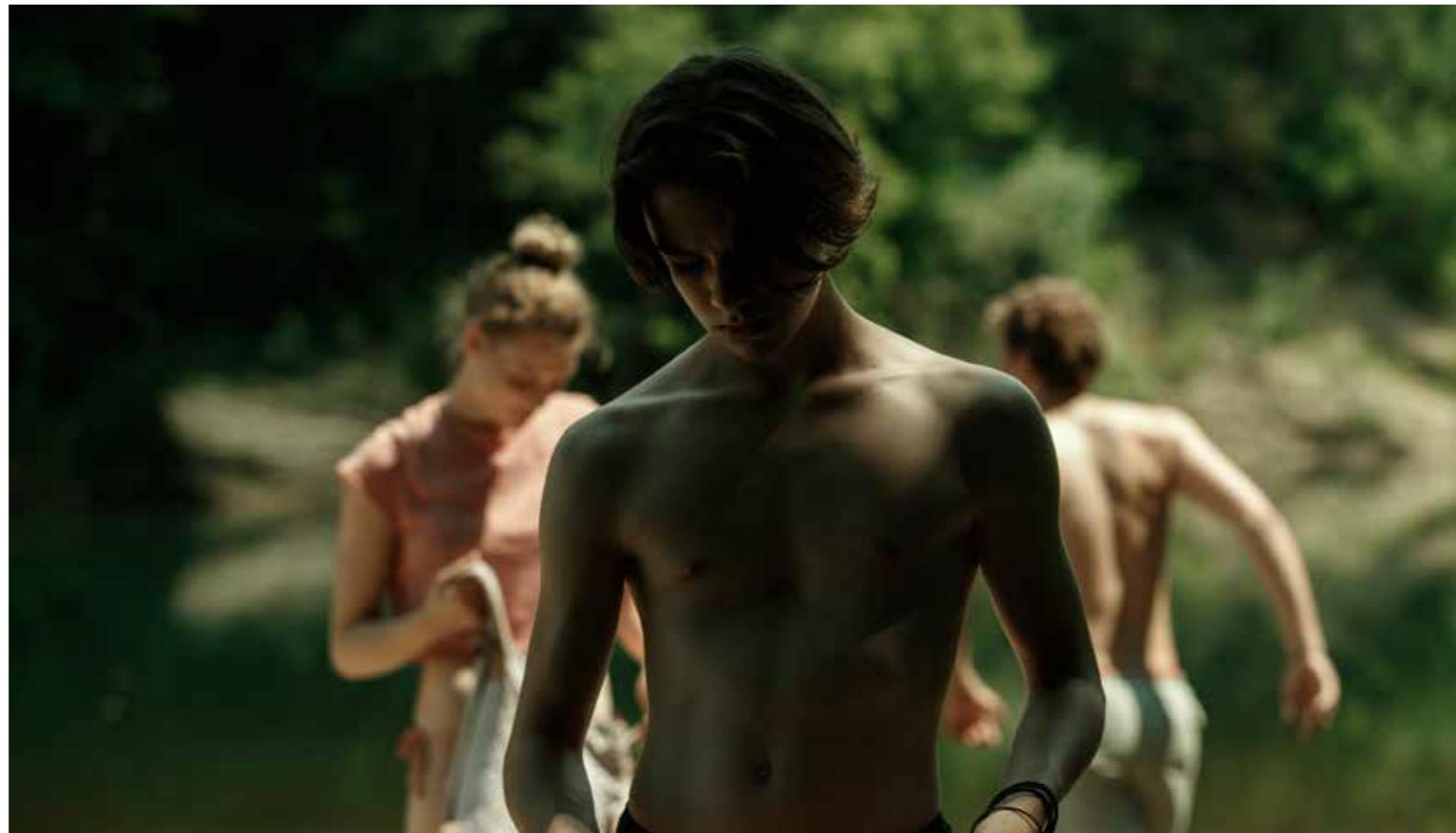
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1000, Ljubljana  
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ida@belafilm.si  
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## SYNOPSIS

Fifteen-year-old Klemen lives with his elder brother Peter and single mother in a small and remote rural town. Klemen's well-established routine of spending time with his beloved brother on the tennis court and by the nearby river gets interrupted by Peter's sudden and passionate love affair with his gorgeous peer Sonja, which triggers a torrent of conflicting emotions and reckless actions in Klemen.

## DIRECTOR'S NOTES OF INTENTION

Don't Forget to Breathe is an intimate drama about growing up, jealousy, first love, and strong emotions that one is often overcome with during this period of life. It's a film about feelings we were all familiar with once, but that we have since forgotten in the haste of our daily lives, even though they have shaped our personalities decisively.



**GENRE**

Creative documentary

**DIRECTOR / WRITER**

Alberto Diana

**PRODUCER**

Manuela Buono

**BUDGET**

€ 139.000

**COUNTRY**

Italy

**COMPANY**

Slingshot Films



Manuela Buono

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Slingshot Films

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**▲ SYNOPSIS**

Fango Rosso (red mud), is the toxic waste of the mining extraction. It covers up the hills of Sulcis (SW Sardinia), land where the astonishing beauty of the landscape collides with a history betrayed promises, progress as a mirage, politic as deceit. Damiano and Mattia spend their afternoons in the shade of the mine ruins. They are a little past thirty, but the hair raised by the wind makes them look as teenagers. They climb on precarious walls, they hide on dark ravines, they light their torches looking for something we do not know. Free, as two adventurers of a sleepy land. At the end of the evening, they sit under a tree and light a cigarette before nightfall.

It is already late at night. From the desolate landscape, a new beauty seems to emerge: Among the ruins of the industrial colonization, a quixotic dream is growing on.

**▲ DIRECTOR'S NOTES OF INTENTION**

I looked upon the ruins on the landscape surroundings my hometown since I was a child. They always infused a sense of mystery on me. When I grew up, the people of my age started leaving our land in order to find another possibilities that Sulcis couldn't offer. Little by little, these places took a different meaning for me: the ruins of the ancient mines, the smoke-stacks of the abandoned factories became the mirror of our frustration and powerlessness. When I came back, the land I grew up has been transformed in a sad desert.

Fango rosso is a melancholic journey to the borders of a land that wants to abandon its past but it's afraid of tomorrow. The industrial colonization has generated a divorce between the people and their landscape: the heritage that has been inherited from the past flew away. However, the land remains still there in its beauty.



**GENRE**

Archive film

**DIRECTORS**

Federico Ferrone, Michele Manzolini

**WRITERS**

Federico Ferrone, Michele Manzolini,  
WuMing

**PRODUCER**

Claudio Giapponesi

**BUDGET**

€ 272.000

**COUNTRY**

Italy

**COMPANY**

Kiné



Federico Ferrone



Claudio Giapponesi

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**SYNOPSIS**

“Il Varco” It is the story of Italian soldier sent to war in 1941, to take part in the invasion of Soviet Union carried on by Nazi and Fascist armies. The Italian army crosses Europe, and then enters the endless Soviet territory, the comradely cheerfulness gives way to silence. The railway has been blown up by the enemy, they continue on foot: Ukraine, this is the name of the land that the Italian contingent invaded. The black and white sometimes makes room for color, the context does not change, it seems a distortion of the image, a repetition in the present, that present where there is still a war in the heart of Ukraine.

The journey continues, winter arrives, and with it the funerals, the prisoners and the deserters. In the immense steppe swept by the wind, Romano makes the only possible decision.

**DIRECTOR'S NOTES OF INTENTION**

“Il Varco” is a fiction film created with archive footage, entirely told through the eyes and voice of an imaginary soldier. We created an immersive approach through the mashing together of visual and sound elements of different source into his point of view. It is the result of 4 years of work and is made with mostly unreleased footage shot during WWII by private officers of the Italian Army, but also private footage shot in Fascist Italy and in its former African colonies. We also believe it might of some significance in the current debate about Europe, its authoritarian temptations past, its open scars and its wars- of the past, those of today and maybe those who await us in the future. It is significant that most of our story takes place in those the same territories of Ukraine that are today the theatre of a tragic fight between Ukraine and Russia.



## GENRE

Documentary

## DIRECTOR

Davide Maldi

## WRITERS

Davide Maldi, Micol Rubini

## PRODUCER

Gabriella Manfrè

## BUDGET

€ 70.000

## COUNTRY

Italy

## COMPANY

Invisible Film



Davide Maldi



Gabriella Manfrè

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## ▲ SYNOPSIS

At the top of a mountain at dusk, a fourteen-year-old boy carries food into his family's cowshed for the last time. His life in the mountains is about to come to an end. Luca is a shy boy. He's intelligent but studying doesn't come naturally to him. Given the many difficulties mountain life holds, his family have made him enrol in catering school so he can learn the trade as quickly as possible. The school is in a grand nineteenth-century building and is renowned for its strict teaching methods: students learn that the customer is the most important person, the fundamental purpose of their work and the source of their fortune. The lessons on deportment, cooking, dining room etiquette, law and religion, repeated day after day, make them endlessly confront their weaknesses, insecurities and skills. At the end of the year on the day of the exam, young Luca, immaculate in his black uniform with shiny shoes and spotless shirt, will walk into the great hall and face the first test of his new career as a waiter and future maître d'hôtel.

## ▲ DIRECTOR'S NOTES OF INTENTION

*L'apprendistato* observes how a teenager changes when faced with strict rules for the first time. A catering school education takes students straight from a school context into a work one and demands extremely meticulous training: knowing how to serve is fundamental for anyone wanting to take up the trade. In the film I investigate this rigorous approach which seems like a relic of the past in today's educational context. The film follows a class throughout their first year, documenting the school's impact on the new students. There are no formal interviews. I do the filming myself, which means I can be less intrusive and close to the situations I'm interacting with. From a visual point of view, I'm aiming for compositions that evoke classic dining room and kitchen manuals, where photographs show the painstaking attention to detail in the work. Quite an uncommon structure for a documentary, as it aims to mirror the kind of aesthetic rigour required by the school. *L'apprendistato* is an observational documentary, somewhere between reality and fiction, reflecting both on education and on what young people lose and learn to be.



**GENRE**

Tragicomedy

**DIRECTOR**

Davide Del Degan

**WRITER**

Andrea Magnani

**PRODUCERS**Stefano Basso, Andrea Magnani,  
Gianpaolo Smiraglia,  
Branislav Srdic (A Atalanta)**BUDGET**

€ 1.073.375

**COUNTRIES**

Italy, Slovenia

**COMPANY**

Pilgrim Film



Davide Del Degan



Gianpaolo Smiraglia



Andrea Magnani

**CONTACT DETAILS**Pilgrim Film  
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info@pilgrimfilm.it  
www.pilgrimfilm.it**SYNOPSIS**

Calogero is an ordinary man who makes an extraordinary choice. He comes from Sicily, has witnessed a Mafia murder and has reported the killer. He is given a new identity, and is sent as far away as possible: to Sauris, among the Italian Alps, where his new life begins. It snows, people speak a language he cannot understand, they don't eat pasta with sardines or cannoli, but German food like knödels and strudel. But he's not the only one to have found a new life here: the killer has repented, and ends up living and walking the woods in Sauris too, for a miscarriage of justice. Calogero believes he must be there to kill him, but, after many misunderstandings, and with the help of the locals, they will become more than friends... Until the end.

**DIRECTOR'S NOTES OF INTENTION**

Calogero is an average guy, he is not different from any of us, he never wanted to be a hero and yet he finds himself having to make a choice and accepting the immense consequences that will follow. Thrown in a new world, he feels in the wrong place at the wrong time. Lost, lonely and confused he starts wondering if he had made the right choice for the right reason. Everything he did was for his daughter, for a better future that will no longer exist. The film has a deliberate tragicomic style with bitter and wicked elements. However, aside from the comedy, there is a serious, brutal and troubling subject that is how the lives of witnesses are turned upside down, put on hold and left behind with no visible resolution. Aiming to handle this subject delicately, comedy will act as an essential tool in shedding light on the harsh truth of witnesses' lives.



**GENRE**

Drama

**DIRECTOR**

Carlo Sironi

**WRITERS**Carlo Sironi, Giulia Moriggi,  
Antonio Manca**PRODUCERS**

Giovanni Pompili, Agnieszka Waslak

**BUDGET**

€ 1.199.054

**COUNTRY**

Italy, Poland

**COMPANY**

Kino Produzioni



Giovanni Pompili



Carlo Sironi

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www.kinoproduzioni.com/sole/**SYNOPSIS**

Ermanno spends his days at the slot machines, waiting for a change.

One day Lena, a seven months pregnant Polish girl, turns up in Italy, wanting to sell her baby and start a new life. The two of them pretend to be a couple in order to allow Ermanno's uncle and his wife, who cannot have children, to get custody of the child quickly, via the relatives adoption route.

Sole, however, is premature, and needs to be breastfed, and although Lena tries to reject her link with her daughter, Ermanno begins to take care of her as if she were his own...

**DIRECTOR'S NOTES OF INTENTION**

What always interests me is recounting ordinary people facing extraordinary situations, showing them with extreme realism, and this is the contrast within which I approach the writing phase and the shooting. In my works I have explored the journey of becoming a parent as a unique, life changing event that is really universal and personal at the same time.

Sole also tells a lot about contemporary times, where relationships are killed by individualism and everything has a price, even a child.

I want to dispel the clichè that women become mothers since they're pregnant and men become fathers only when they start a relationship with their offspring.

This movie lives off of the great emotional contradictions inside the characters and, in my opinion, the best way to show it is by transferring it to the staging of the action.



**GENRE**

Creative documentary

**DIRECTOR / WRITER**

Ascanio Petrini

**PRODUCERS**

Marco Alessi, Giulia Achilli (Dugong Films), Giorgio Blasi (Fulgura Frango), Lucia Ferrante (Rabid Film)

**BUDGET**

€ 155.000

**COUNTRY**

Italy, Mexico

**COMPANY**

Dugong Films



Giulia Achilli



Ascanio Petrini

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www.dugong.it

▲ **SYNOPSIS**

In a small town on the southern Italian coast lives a stocky and tough man, Pasquale Donatone, aka Tony. He migrated to the US with his family when he was nine years old, and never returned to Italy till recent times, when he was deported because of his second "job"- smuggler of illegal migrants into the US. The American Dream is Tony's creed and now it lays in pieces. But Tony doesn't seem willing to give up...

▲ **DIRECTOR'S NOTES OF INTENTION**

Tony looked straight into my eyes. "You can't teach an old dog a new trick" he said, adding no more.

A ray of sun lit up his wrinkles, they told me the rest of his story. The sound of lorries at the back of the scene. There, for the first time, I saw Tony Driver.

I found in Tony a new character in between Travis Bickle and Williy E. Coyte, an anti-hero per excellence, destined to loose yet to keep trying. His story, marked by adventurous twists like in those American movies that have nurtured the imagination of my entire generation, coupled with its tough delicacy, fascinated me tremendously.

With a disposal suspended between documentary and fiction, I tried to give Tony a chance to tell himself, to engage with an audience-to-be, and to get closer to where he deeply feels he belongs to...the United States of America.



# 140



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



Benjamin Mirguet



Alessandro Groppiero



Matthieu Darras



Maartje Alders

# FCL 2019 ADVISERS



Martin Hoyna



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144 ▲ 24 HR SUNSHINE

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**GENRE**

Drama, Comedy

**DIRECTOR / WRITER**

Juris Poskus

**EDITORS**

Juris Poskus, Paula Popmane

**PRODUCER**

Madara Melberga

**BUDGET**

€ 750.000

**COUNTRY**

Latvia

**COMPANY**

FA Filma



Madara Melberga



Juris Poskus

**CONTACT DETAILS**

FA Filma

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**SYNOPSIS**

A self-made businessman, Martin has reached his dream - high comfort and nice family, but when his 40th birthday comes up, he starts to question himself – is that really all? After an argument with his girlfriend Martin joins a motley crew of tourists heading to the North Pole. Stuck in a remote village in Russian Arctics due to the “bad weather”, Martin starts a half-hearted relationship with Olga, a local tour guide. Far away from everyday routine, Martin starts to contemplate the idea of never coming back.

**DIRECTOR'S NOTES OF INTENTION**

The film is the exploration of the idea of making a mark, fulfilling a dream that would give the character a certain uniqueness in his own eyes. This poses a question - how much are our dreams really our own? How much of what we strive and hope to achieve is associated with social recognition, tied into a cultural and social construct of achievement and success. From that - North Pole is just a symbol, representing a certain "zenith" in one's life that lacks another symbolism. Tourist photos, taken in a hurry at the North Pole mark, represent a certain proof of their existence in the faster and faster stream of events that wash away undocumented memories. Both - the North Pole the Guinness Book world of records are by now cultural constructs and to a degree myths - everyone in their own way imagines the North Pole.



**GENRE**

Drama

**DIRECTOR**

Maxim Dashkin

**WRITER**

Boris Frumin

**EDITOR**

Pavel Kuprikov

**PRODUCERS**

Denis Kovalevskiy, Maxim Dashkin,  
Boris Frumin, Anna von Dziembowska

**BUDGET**

€ 650.000

**COUNTRY**

Russia

**COMPANY**

Matrix Studios



Maxim Dashkin



Anna Von  
Dziembowska

**CONTACT DETAILS**

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91 Peterborough Rd  
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**SYNOPSIS**

Set in a very particular part of the world, Kyrgyzstan, Far Frontiers tells the story of Maria who lives in the Russian military base with her husband Nikolai, the deputy commander. She desperately anticipates her husband's transfer back to Russia, dreaming of a life where they will escape the narrow confinement of communal living, and move in their own home. Their son Fyodor is part of the judo team and coached by Captain Krainov who is strikingly different from Nikolai, who treats their son just like another soldier. In preparation for a judo competition Maria and Krainov develop a close relationship and Maria is rapidly faced with the choice between her family or her new passion. She chooses her family, but the confined world of the military base proves impossible to hide anything. All too soon, not just Maria's life but the whole community is falling apart.

**DIRECTOR'S NOTES OF INTENTION**

In my first feature, I invite you to the unseen world of military families through a love triangle that will tear everyone's lives apart and reveal the hidden mechanisms of this closed society.

With this film, I revisit the military world of my childhood. Growing up in the world of the army allowed me to get to know it inside out. At the same time, while men – the officers – were serving for 10-12 hours every day, I stayed behind and witnessed the world of the officers' wives. They shared their dreams, and desires with me. This is why the leading character in this world of men, is a woman. She wants to break free from a restrictive life of the army, where no deviation is allowed, but her choices are limited and her ties to her family and her faith are stronger than she realises.



**GENRE**

Drama

**DIRECTOR**

Dimitri Tsintsadze

**WRITER**

Nestan Kvinikadze

**EDITOR**

Gigi Palavandishvili

**PRODUCERS**

"Viva films" Nadezhda Gorshkova,  
"Cinetech Film Production" Rusudan  
Glurjidze

**BUDGET**

€ 789.518

**COUNTRIES**

Russia, Georgia

**COMPANIES**

Viva films, Cinetech Film Production



Nadezhda Gorshkova



Dimitri Tsintsadze

**CONTACT DETAILS**

Viva films  
Povarskaya ul. 18#26, 121069  
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**SYNOPSIS**

43-year-old Irina, a doctor, returns home after serving a long sentence in prison. In order to start a new life and find her place back in the society, Irina has to earn the trust of the people close to her. But does she need a place in such a society?

**DIRECTOR'S NOTES OF INTENTION**

A 43-year-old woman leaves prison and finds that she has no place in society . Her name is Irina. She was convicted of a serious crime, which provokes a conflict with the surrounding world... "Here" she is alienated from everyone and everything, nobody needs her, even her own children. But does she need a place in such a world?

**The form**

This cruel and merciless story will be told in the same cruel and ascetic form...

The whole film is shot with a hand-held camera.

The construction of episodes and the rhythm of the picture should coincide with the daily, monotonous and, at the same time, purely painful and sensual rhythm of routine, seen by the eyes of the main heroine.

**Picture**

For maximum truthfulness we use only the natural light, the colour will become the cornerstone of the scene setting.



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Bujar Alimani

**ART FILM**

ART FILM is a new independent film production company based in Tirana, Albania. The company was started in 2013 by director Ar-tan Minarolli and producer Emir Gramo. The company's goal is to produce films at European standards, support the emerging of new artistic movements and cooperate with other European countries in the film industry. ART FILM produced THE DELEGATION IN 2018. THE DELEGATION was Albanian feature film funded by the European program Eurimages and CREATIVE EUROPE, participated in the WARSAW Film Festival 2018 and won the GRAND PRIX. ART FILM also supports the projects of new Albanian directors.

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Katrin Fürnkranz

**AUTLOOK FILMSALES**

Based in Vienna and LA, Outlook Filmsales is one of the leading sales agents for feature documentaries and doc series. Since its inception in 2006, Outlook has been building a strong and varied network of partners including digital platforms, theatrical distributors, broadcasters and festivals.

Outlook offers a full spectrum of distribution, in-house, customized sales and festival strategies that help maximize revenues, audience engagement that fosters filmmakers' careers, and an endless passion for the art of documentaries.

We attend all major festivals and markets, currently representing such films as:

OF FATHERS AND SONS by Talal Derki, TIME TRIAL by Finlay Pretsell, OVER THE LIMIT by Marta Prus and THE ART OF MUSEUMS, a series.

We help to raise financing for DEAN MARTIN: KING OF COOL by Tom Donahue (Creative Chaos vmg), SENSELESS by Guy Davidi (Danish Documentary Production, Medalia Productions), SCHOOL OF SEDUCTION by Alina Rudnitskaya (Danish Documentary Production).

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Enrico Jakob

**CINESTYRIA**

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.

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Diana Mereciu

**VIS VIENNA SHORTS**

VIS Vienna Shorts is an international short film festival organized by the association Independent Cinema in Vienna.

The festival presents about 300 films under 30 minutes in several sections every year. The competition is divided into four categories, the other sections consist of retrospectives and thematically curated programs. VIS is a qualifying festival for the Academy Awards® (Oscars), the European Film Awards and the Austrian Film Awards.

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Maria Ibrahimova

**CINEX PRODUCTIONS**

Based in Baku, Cinex Productions offers high level professional production servicing in Azerbaijan. Facilities include post-production studios, a full range of production equipment, as well as professional and experienced crew. Cinex is the go-to production company for international clients such as Nat Geo, Discovery, and Euronews.

For the last two years Cinex has been developing NIGHT TIDE, the company's first feature film. It was awarded production support by the Russian Ministry of Culture through Non-Stop Production and producer Alexander Rodnyansky (LEVIATHAN, LOVELESS). NIGHT TIDE took part in the MIDPOINT Intensive at the Karlovy Vary Intl FF and the EastWest co-production market "coco" at the Cottbus IFF twice. NIGHT TIDE will premiere in Spring 2019.

Cinex is currently developing several projects including CLOUDS ON LEASHES, a fantasy-drama, which was selected for the MIDPOINT Feature Launch 2018 and the Istanbul Film Festival's Meetings on the Bridge co-production market.

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Patrick Quinet

**ARTÉMIS  
PRODUCTIONS**

Created in '94 by Patrick Quinet, Artémis Productions has produced and co-produced more than 150 short films, documentaries and long feature films. Today it consists in a corporate groupe focusing on film production (Artémis Productions sa), line production services and distribution (Artebis sprl).

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Joyce Palmers

**CED FLANDERS**

The Creative Europe MEDIA Desks Flanders promotes awareness and understanding of the Creative Europe MEDIA programme, and provides free advice and support for Belgian applicants. Moreover they (co-) organise workshops and industry events.

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Stephanie Leempoels

**CED WALLONIA-  
BRUSSELS**

The Creative Europe MEDIA Desk Wallonia-Brussels promotes awareness and understanding of the Creative Europe MEDIA programme, and provides free advice and support for Belgian applicants. The Desk also (co-) organise workshops and industry events.

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Vassilis Economou

**CINEUROPA**

Cineuropa is an online information portal that promotes cinema and culture worldwide. Thanks to a broad network of correspondents based in all European and non-European countries, it is the leading source of information for European culture, providing daily, up-to-date information in 4 languages (English, French, Italian and Spanish). Cineuropa has managed to build a faithful and enthusiastic audience composed of cultural professionals, film professionals and cinephiles.

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Cedric Igodt

**CROSSBORDER  
MEDIA**

Crossborder media is a film production company located in Flanders, Belgium.

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Eurydice Gysel

**CZAR**

CZAR FILM & TV produces and coproduces feature films, quality short films and series. The department focuses on author driven and visual films with the emphasis on innovation within an international and European frame and network. The goal is to create a platform for defiant directors and to export Belgian talent. Previously they released the features 'Ex Drummer' and '22nd of May' and 'Angel' directed by Koen Mortier and 'COUREUR' by Kenneth Mercken. The films were selected for various international festivals and were sold worldwide.

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Ilse Schooneknep

**DE WERELDVREDE**

De Wereldvrede is a creative production company founded in 2013 by Gilles De Schryver and Gilles Coulier with the objective of producing premium content. Both partners were already active in the audio-visual world, with different backgrounds, but with a common vision on how to produce fiction. Wouter Sap became a partner in 2015. De Wereldvrede started off with producing several shorts and the highly anticipated fiction series 'The Natives' ('Bevergem', 8x45'), broadcasted in 2015 on Canvas (Main Public Channel). The series was a big success, both in ratings and appreciation. In 2017 De Wereldvrede completed 'Cargo', the first feature of Gilles Coulier. It was selected for the TorinoFilmLab Script & Pitch (2015) and was released in September 2017. Currently De Wereldvrede is developing several films and television series, which will double its output in the forthcoming years.

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Emmanuel Roland

**FILM AND AUDIOVISUAL CENTER WALLONIA BRUSSELS FEDERATION**

The Film and Audiovisual Center is the official film institute responsible for supporting local film production, distribution and promotion in the French-speaking part of Belgium. It allocates funds in line with cultural objectives that are mainly the artistic and cultural expression of its audiovisual artists and talents and the fostering of a French speaking Belgian cinema identity.

In this respect, it looks after supporting a wide and diverse range of works in all genres (short films, feature films, animation, and TV series with a specific committee), reflecting all kinds of sensibilities, aimed at the domestic and international markets.

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Florentijn Bos

**FLOW POST-PRODUCTION**

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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Cassandre Warnauts

**FRAKAS PRODUCTIONS**

Founded in 2007, Frakas Productions is a Belgian production company based in Liège, producing mainly feature films and that is very active in international coproductions. Frakas Productions and its young directors cast a critical and sharp glance at our society through powerful and ambitious subjects. Frakas is currently producing ALONE AT MY WEDDING (Marta Bergman), THE THIRD WEDDING (David Lambert) and coproducing A GOOD WOMAN IS HARD TO FIND (Abner Pastoll), GIRL (Lukas Dhont) and SEA FEVER (Neasa Hardiman).

Jean-Yves Roubin, its founder and manager, is also the co-president of UPFF – the Belgian Producers' Guild (French speaking part).

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Julie Esparbes

**HÉLICOTRONC**

Created 15 years ago, Hélicotronc has found its rightful place on the Belgian audiovisual landscape. The company develops numerous projects, free of genre or format boundaries. Its films, all driven by a writer-director's vision, have met with a great success, notably at festivals (Cannes, Berlin, Toronto, Venice, Rotterdam...)

Hélicotronc has also turned its attention to TV series production with "The Break", coproduced by RTBF and notably broadcast on France 2 and Netflix.

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Melissa Dhont

**IN HINTERLAND**

in Hinterland is an audiovisual production company based in Ghent, Belgium. We focus on qualitative, author driven fiction films and documentaries. in Hinterland stands for integrity, strives for professionalism and is guided by curiosity. in Hinterland believes that cinema can broaden our horizons and view of the world by directing the camera with a gaze of wonderment and diving into stories that reveal the unknown or the invisible. It's a home for the vision and dedication of the author-director who translates script to screen in close collaboration with the producer and it's driven by a passion for film and a firm belief in the magic of cinema.

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Annabella Nezri

**KWASSA FILMS**

Kwassa Films is a young, Brussels production company specializing in fiction and documentaries.

Its mission is to bring out innovative, creative and accessible projects to large audiences. It also wishes to contribute to the emergence of young talents on the international stage.

Kwassa Films has co-produced projects including Zoé Wittock's JUMBO and Frederike Migom's BINTI (coming out in 2019).

The documentaries produced by Kwassa Films set themselves apart with their off-the-wall, educational angle ('I Love Belgians, ...') and with their ambition ('Slavery Routes, ...'). The documentary 'Into Battle' by Eve Duchemin won the Magritte award for Best Documentary in 2017.

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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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Delphine Tomson

**LES FILMS DU FLEUVE**

In 1994, with the aim of separating their "documentaries" and "fictional work" and at the time that they had just started making their third feature film, « La Promesse », the Dardenne brothers founded the society Les Film du Fleuve. The objective of this production house was not only to finance their own fictional work, but also to collaborate with foreign producers and directors on artistically ambitious projects. In 1999, following the magnificent success of « Rosetta » all over the world, Luc and Jean-Pierre Dardenne decided to add a new dimension to their activities as producers by increasing their team and setting new objectives. Today, Les Films du Fleuve is well established on the cinematographic landscape, thanks to not only the films by the Dardenne Brothers but also the quality of projects and directors supported – Ken Loach, Costa Gavras, Jacques Audiard, Amélie Van Elbmt.

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Xavier Rombaut

**POLAR BEAR**

POLAR BEAR is a creative production company founded by Xavier Rombaut and based in Flanders, Belgium, with almost 15 years of experience.

We produce premium quality and accessible feature and TV drama for global audiences, targeting challenging local content. The company is collaborating with both established as well as emerging talent, translating their artistic vision to the screen.

Keywords within our vision are: authenticity, diversity, content-driven and artistic value.

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Lize Lefaille

**POTEMKINO**

Potemkino is a Belgium based production company with an international reputation for its expertise in combining high quality fiction with inventive formats and innovative international financing.

From its collaboration with legendary filmmakers such as Peter Greenaway ( Eisenstein in Guanajuato ), Terence Davies ( A Quiet Passion , starring Cynthia Nixon) and Bille August ( Eleanor & Colette , starring Helena Bonham Carter and Hilary Swank), to producing the prestigious sci-fi movie Iron Sky: The Coming Race , the renowned horror feature Cub and Emmy-nominated pan-European participative TV Series The Spiral , Potemkino has become one of Europe's cutting edge production companies with an output of highly diversified projects where high quality and ambition is the common denominator.

In Belgium, Potemkino focuses on working with new talent and launching them internationally.

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Ben Vandendaele

**RADIATOR IP SALES**

RADIATOR Intellectual Property Sales gets your film to festivals and audiences. We cover all aspects regarding festival- and social media-strategies, marketing, submissions, screeners, sales, distribution up to creation of DCPs and deliverables. Heats up your films!

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Jan Roekens

**SCREEN FLANDERS**

SCREEN FLANDERS is the economic fund of the Flanders Region of Belgium for audiovisual works.

Annual budget: 4.5 M €. 3 calls per year, each with a predetermined support envelope.

Eligible genres: fiction, documentary or animation films and series with a running time of at least 60 minutes.

Coproduction with a Belgian producer is required.

The (co-)production must pass a cultural test and spend a minimum of 250.000 Euro eligible costs in the Flanders Region. Support up to 400.000 Euro in refundable advances.

Screen Flanders support is combinable with the Belgian Taxshelter.

At the time of application, at least 50% of the overall financing must be confirmed.

Principal shoot may not have started at date of submission.

Screen Flanders does only support the production phase.

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Noël Magis

**SCREEN.BRUSSELS**

The screen.brussels fund offer financial support to audiovisual productions that spend (part of) their budget within the Brussels Capital Region. The fund operates based on a selective conditional participation system for funding audiovisual works presented by independent Belgian production companies.

The annual budget of screen.brussels is 3 million € divided into 3 calls a year (January, June and September). The screen.brussels support is compatible with funding from the Belgian Tax shelter and the cultural funds from the French speaking part and the Dutch speaking part of Belgium. The project has to be submitted by the Belgian co-producer in French, in Dutch or in English but the project itself can be in any other language and the director does not need to be Belgian.

On top, the screen.brussels film commission offer logistics support for filming in the Brussels-Capital Region: obtaining permits, help with scouting for sets/locations, accommodations, etc.

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Elisa Heene

**SERENDIPITY FILMS**

Serendipity Films is an independent production company, created by producer Ellen De Waele in 2006. Serendipity (co-)produces international feature films and documentaries in a wide variety of genres. Serendipity prides itself in supporting fresh and innovative, young as well as established talent.

Recently, Serendipity Films co-produced Retrospekt, a feature film by Esther Rots which premiered at TIFF 2018. Earlier productions include Une part d'Ombre, a feature film by Samuel Tilman; Strike A Pose, a documentary by Ester Gould & Reijer Zwaan, which premiered in 2016 in Berlin and is travelling the world since (Tribeca, Hot Docs); 82 Days in April by Bart Van den Bempt and Death of a Shadow, a short film by Tom Van Avermaet starring internationally acclaimed actor Matthias Schoenaerts, which won the European Film Award and was nominated for the Academy Award®.

Serendipity Films is a member of The European Film Academy, Flanders Doc, EAVE and the EDN Network.

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Anton Iffland Stettner

**STENOLA PRODUCTIONS**

Stenola Productions is a film production company created in Brussels in 2009 by Anton Iffland Stettner and Eva Kuperman with the main mission of producing and co-producing feature films and documentaries. The 14 films completed to date have all been financed and co-produced with an international outlook and a vocation to be shared with a wide audience. Rich with this know-how, we accompany today experienced filmmakers (Joachim Lafosse, Jan Bucquoy, Micha Wald, Harry Cleven, Ivan Goldschmidt, ...). Both independent producers and creative producers, we focus on ambition, originality and the diffusion potential.

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Maarten Schmidt

**STORYHOUSE**

Storyhouse was founded by Maarten Schmidt in 2013. Maarten has experience in the creative and production department of over 20 projects, all of which were broadcasted, some awarded at major film festivals and released in theatres internationally. We mainly (co-)produce one-off, serial and interactive documentaries and fiction projects.

We focus on youth-, issue- (environmental, human rights and business) and cultural (food, art, pop culture) films. We work together with Belgian and international broadcasters and with our cultural and economic funds. Based on the spending in Belgium, we can attract tax-shelter investors.

Maarten is currently working on the international coproduction 'Beer!', the first film to take a deep dive into the international beer industry, through the eyes of 6 protagonists. In 2018, the feature doc 'Breathless' won the audience award at 'MooV Filmfestival' and is released in Belgian cinemas. International release in 2019.

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Alon Knoll

**TAKE FIVE**

Since its creation in 2005, TAKE FIVE has built an eclectic filmography through fictions, documentaries and animation. Driven by artistic crushes, we accompany authors often from their first steps. These partnerships nourish the growth of TAKE FIVE and forge strong human bonds. Our last production, the feature "Emma Peeters", a coproduction between Belgium and Canada, was the closing film at Venice's Giornate Degli Autori 2018.

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Valérie Bournonville

## TARANTULA BELGIUM

Joseph Rouschop created Tarantula Belgium at the end of the '90s, driven by the wish to safeguard the sincerity and dreams of the filmmakers with whom he was working. Ever since Tarantula has been contributing to the vitality of Belgian audio-visual production with films like Bitter Flowers by Olivier Meys, Baden Baden by Rachel Lang, All cats are grey by Savina Dellicour, Rising Voices by Bénédicte Liénard and Mary Jimenez and less recently with Private property by Joachim Lafosse, Last Winter by John Shank, Mobile Home by François Pirot,... Tarantula is also very involved in international co-productions : with Italy : Nico, 1988 by Susanna Nicchiarelli, Children of the Night by Andrea de Sica, Pasolini by Abel Ferrara; with France : Neither Heaven nor earth by Clément Cogitore, with Canada : Congorama by Philippe Falardeau, with Taiwan : Face by by Tsai Ming-Liang , with Palestine...

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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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www.visiblefilm.com



Simon Vrebos

## VRT

Canvas is a Belgian tv channel, part of the Flemish public broadcasting organisation VRT (Vlaamse Radio- en Televisieomroep). Canvas offers in-depth news and current affairs, sport, documentaries, films and cultural programming.

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Philippe Reynaert

## WALLIMAGE

Wallimage is a regional economic fund that invests in feature films as well as live and animated series and allows you to cover up to a quarter of your audiovisual expenses in Wallonia with a minimum threshold 300,000€ (75,000 for docs). If your Belgian co-producer combines incentives from Wallimage and the Tax Shelter, they can cover up to 66% of your expenditures in the region. Visit our website [www.onlypayonethird.com](http://www.onlypayonethird.com)

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Thierry Detaille

## WALLONIE IMAGE PRODUCTION

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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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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Mirsad Purivatra

## SARAJEVO FILM FESTIVAL



Rada Sestic

Sarajevo Film Festival was launched in 1995 during the siege of Sarajevo, as an act of resistance and strive for civil life by promoting the diversity of cultures and political opinions

through the art.

The Festival covers both international and regional film production, with the focus on the Competition Program, consisting of the best feature, short, student and documentary films from South-East Europe (SEE).

For many years, the Festival has been developing platforms that aim towards providing support and promoting new young film scene in the region through Talents Sarajevo, the Festival's training and networking platform, as well as creating networking opportunities with European and world film professionals with CineLink – the Festival's Co-Production Market.

The Festival provides a full 360 degrees approach between the mentioned activities, by discovering and supporting talent, opening professional possibilities, and promoting the authors as the new talents from the SEE film scene.

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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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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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Dorota Lech

## HOT DOCS

Hot Docs International Documentary Festival is North America's largest documentary festival, conference, and market. Each year, the festival presents a selection of approximately 250 cutting-edge documentaries from around the globe. Our mission is to advance and celebrate the art of documentary, and to showcase the work of and create production opportunities for documentary filmmakers.

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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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Aleksandar Govedarica

## SYNDICADO

Syndicado Film Sales is a Toronto based world sales and production company established in 2016 that specializes in all rights sales.

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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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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 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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Daniel Rafaelic

## CROATIAN AUDIOVISUAL CENTRE

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 Activities 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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Sabina Kresic

## FADE IN

FADE IN is an award winning Croatian independent production company. In 18 years of existence, it produced more than 50 short and feature films, mostly documentary but also animated, experimental and fiction, 250 episodes of TV series, dozens of educational films, commercials and more than 1000 television reports aired regularly on public television. For its work Fade In has won many awards and films were selected for many festivals (Award for Best Production by Days of Croatian Film awarded three times, Toronto AFF, ZagrebDox, Sarajevo FF, HotDocs, Warsaw FF, Jihlava IDFF, ZurichFF, DOK Leipzig and others).

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Iva Brajkovic

## ISTRIA FILM COMMISSION



Isabelle Vidajic



Aleksandra Vinkercic

Istria Film Commission is a constitutive unit within the framework of the Istrian Cultural Agency (IKA), a public nonprofit institution established by the Region of Istria in 2002 for the purpose of answering immediate needs of the cultural sector development in Istria. Istria Film Commission was founded with the intention to promote Istria as an attractive filming location, to raise awareness of the tangible and intangible cultural heritage of the region, the unique features of its natural environment and tourism and to plan its further development based on the concept of territorial competitiveness. Istria Film Commission will represent a point of reference for national and international productions, investors, authors, film and audiovisual experts and institutions. Istria Film Commission is a direct link between the audiovisual production and the Istrian area and its specific localities.

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www.istriafilmcommission.com



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 20 feature-length films, some of which co-productions, 20 shorts and two 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), "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) and "The Reaper" by Zvonimir Juric (Toronto FF 2014).

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www.kinorama.hr



Dino Pilepic

**KVARNER FILM COMMISSION**

The Kvarner Film Commission is a regional film office established in 2016 by the public institution Art-kino, with the support and incentives provided by the Croatian Audiovisual Centre, the Primorje and Gorski Kotar County and the City of Rijeka. The Kvarner Film Commission provides administrative, logistical and professional assistance to domestic and foreign audio-visual productions. The vision of the Kvarner Film Commission is to make the City of Rijeka and the Primorje and Gorski Kotar County attractive and recognizable film locations.

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https://www.art-kino.org/en/



Ivana Marinic Kragic

**MARINIS MEDIA**

Marinis Media is founded with the goal of promoting the development and advancement of audiovisual and multimedia activities, specialized for production of documentary and feature films. Marinis Media's latest titles are; docu-experimental film "Zagreb Confidential - Imaginary Futures" directed by Darko Fritz (International Short Film Festival Oberhausen, Jihlava International Documentary Film Festival, Rio de Janeiro International Short Film Festival); titles in development: documentary film Nun of Your Business by Ivana Marinic Kragic, feature film "Cutting Close" by Kosta Djordjevic in co-production Kinematografska kuca d.o.o. (SRB), Platforma (SRB)

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Sinisa Juricic

**NUKLEUS FILM**

In the past 15 years, Nukleus has become a regional production company whose films crossed the regional borders, and were shown at important festivals such as Cannes, Berlin and Sundance and TV stations such as ARTE, WDR and HBO. Nukleus is a member/participant of the European Film Academy, ACE Producers Network, Inside Pictures, EAVE (European Audiovisual Entrepreneurs), as well as a regular attendant of the coproduction and pitching forums. We attended training programs such as EAVE, EAVE+, Producers on the Move, ACE Producers Network, Producers Lab Toronto and Torino FilmLab.

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Vanja Jambrovic

**RESTART**

Restart is an organisation focused on production, education, distribution and exhibition of creative documentary films. Our films were screened as part of the program of film festivals such as: Hot Docs (Toronto, Canada), Toronto Film Festival (Canada), Karlovy Vary (Czech Republic), Rotterdam Film Festival (Netherlands), Locarno Film Festival (Switzerland), Fid Marseille (France), Zurich Film Festival (Switzerland), DOK Leipzig (Germany), Visions du Reel (Switzerland) and many more...

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Luka Venturin

**SEKVENCA / TLV**

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, and then put them on the international map. 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.

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Julietta Sichel

## 8HEADS PRODUCTIONS

8Heads Productions was established in 2010 in order to produce author-based projects in close creative co-operation between writer, director and producer. The founder of the company, Julietta Sichel, is a former Program Director of the Karlovy Vary IFF and an experienced film producer with several successful international co-productions in her record. When choosing her projects, Sichel relies on her more than 20 years of experience from international film scene.

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Michal Krácmr

## ANALOG VISION

Analog Vision is a film production and distribution company based in Prague, Czechia, and founded by 2 producers - Veronika Kuhrová and Michal Krácmr. The fusion brings a company, which focuses on creating and distributing films of young authors from the Central Europe. Currently there are 4 films in production – Kiruna 2.0, Inversion, Taurophilia and The Prague Orgy and 1 in distribution – My Unknown Soldier.

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Artemio Benki

## ARTCAM FILMS/ SIRENA FILM

ARTCAM FILMS is an established Czech distribution and production company founded in 2000.

We have released over 250 arthouse titles such as MOMMY, 120 BPM, A FANTASTIC WOMAN or GIRL.

In 2010 we enlarged our scope on new ways of distribution and production: FRESH ARTCAM (1st & 2nd films label, Day & Day Releases), DIY Cinema (alternative/community screenings).

We co-produced a multi platform URBAN JUNGLE in co-production with Emmy Awarded Breakout Films /FR and currently in post-production is our creative documentary FUGUE by Artemio Benki, a CZ/FR/ARG/AT co-production supported by MEDIA, EURIMAGES, Czech Film Fund, Argentinian INCAA and Austrian BKA.

In 2018 we received MEDIA Development Slate support with documentaries My private Mongolia, Sperminators and fiction Year of a widow, all previously supported by Czech Film Fund.

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Alice Tabery

## CINEPOINT

An independent film production company founded in 1990. Alice Tabery joined CINEPOINT in 2011 in order to develop and produce creative documentaries and author films in international coproductions.

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www.cinepoint.cz



Barbora Ligasová

## CZECH FILM FUND



Markéta Šantrochová

The Czech Film Fund supports all stages of film production, as well as promotion, distribution and other film-related areas. The Fund also administers production incentives for audio-visual projects made in the Czech Republic. The Czech Film Center as a division of the Fund promotes and markets Czech films and the local film industry worldwide. It collaborates with major international film festivals and co-production platforms and utilizes a global network of partners. The Czech Film Commission as a division of the Fund promotes the country with its film infrastructure as one of the world's top destinations for audiovisual production.

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Zuzana Kucerová

## CZECH TELEVISION

Czech Television is a public service broadcaster in the Czech Republic. Currently Czech Television has been broadcasting 6 programmes 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 knowledge and entertainment channel, with factual, documentaries, as well as acquisition drama. CT 24 is a 24-hour news channel offering breaking news and in-depth economic, regional and cultural news. CT sport broadcasts world, European and Czech sports events. CT :D is a children's educational channel, without advertising, launched on 31. 8. 2013. Broadcasts from 6 a.m. until 8 p.m. CT art is an arts channel focusing on culture, music, theatre, art films, docs about art, from 8 p.m. until 6 a.m., launched on 31. 8. 2013.

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Hanika Kastelíková

HBO

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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Lorenzo Esposito

## KARLOVY VARY INTERNATIONAL FILM FESTIVAL



Martin Horyna

The Karlovy Vary IFF is held annually in July in the Czech Republic. It has gained worldwide recognition over the past years and has become one of Europe's major film events. Its competitive program includes three sections, Main, East of the West and Documentary Competitions. KVIFF also presents retrospectives and other informative



Hugo Rosak

sections every year. KVIFF Eastern Promises industry section offers film projects in various stages of completion - Works in Progress, Works in Development and Docs in Progress - all from the region of Central, Eastern Europe and the Middle East.

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Ondrej Novák

MASTER FILM

MasterFilm is a Prague based independent production company. We focus on ambitious audiovisual art with the potential of European coproduction and international outreach. We are interested in projects that explore new approaches to audiovisual art and our goal is to provide these with production conditions that do not force our authors into any creative compromises.

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Milos Lochman

MOLOKO FILM

Moloko film, aims to create, produce and co-produce local and international projects with strong artistic value. We enjoy to develop film projects from scratch and also like to work with emerging directors and provide the authors with support and with the necessary attention and tools to crystallize their visions and ambitions. We try to be a production company based on the desire to carry out engaging and significant subjects in a creative manner. Our main drive is a continuous curiosity towards the potential of strong artistic influence on cinematography. We believe in contemporary cinema and art and its subjects, as well as to enhance the discussion on the character, impact, forms and politics, like gender, minorities or discrimination.

Selected filmography:

2017 Filthy directed by Tereza Nvotová  
2014 The way out directed by Petr Václav  
2011 Kolka Cool directed by Juris Poskus

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www.molokofilm.com



Petr Oukropec

NEGATIV

Founded in 1995, Negativ s.r.o. is one of the leading film production companies in the Czech Republic. It has produced more than 45 feature length films – fiction, documentary as well as animation. Its films have received 40 Czech Academy Awards, including four for the Best Picture and one for the Best Documentary, and have taken home more than 50 international festival awards, most notably the Golden Shell in San Sebastian in 2005 for „Something Like Happiness“ and the Crystal Globe in Karlovy Vary in 2002 for „Year of the Devil“ and for “Rene” won the European Film Academy Award for the Best Documentary in 2008. Internationally recognized “Alois Nebel” won the European Film Academy Award for the Best Animated Feature. The latest film by Bodan Sláma, „Ice Mother” received a Best Script Award at Tribeca FF in New York 2017.

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Pavla Janouskova  
Kubeckova

NUTPRODUKCE



Francesco Montagner

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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Radovan Sibrt

## PINK

Prague-based production house focusing on fiction & documentary films, commercials and creative multimedia projects. In 2018, PINK took part in the Berlinale International Film Festival with two projects - When the War Comes by Jan Gebert (first prize at Let's Cee Film Festival in Vienna, and a special Mention prize at Zagreb Dox Film Festival) and Touch Me Not, a feature film by Adina Pintilie, awarded by Golden Bear and the Best First Feature Award. PINK's main interest lies in discovering new talents with the aim to develop and produce author-driven projects for the international market.

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Petra Oplatkova

## SIRENA FILM

Film Distribution ARTCAM was founded by Artemio 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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Lise Lense-Møller

## MAGIC HOUR FILMS

Set up in 1984 by producer Lise Lense-Møller the company has produced and co-produced a wealth of films. The company focuses on high-profile, author-driven creative documentaries and art-house films with international potential, such as HEARTBOUND by Janus Metz and Sine Plambeck, the Oscar nominated BURMA VJ by Anders Østergaard (2008), INTO ETERNITY by Michael Madsen (2009), and the co-production 3 ROOMS OF MELANCHOLIA, by Pirjo Honkasalo.

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Riina Sildos

## AMRION

AMRION was established in 2003 by Riina Sildos, the former head of the Estonian Film Foundation, national representative of EAVE and member of ACE and EFA. Among Amrion's productions, "The Class" (2007) is one of the most successful films ever to come out of Estonia, having won 25 awards from more than 70 festivals, sold to over 90 countries, and evolving into award-winning TV series. The youth drama "I Was Here" (Estonia-Finland, 2008) was a box office hit. Successful co-productions have followed: "The Poll Diaries" (Germany-Austria-Estonia, 2010), "Hella W" (Finland-Estonia, 2011) and features by Ilmar Raag "Une Estonienne a Paris" (Estonia-France-Belgium 2012, Locarno FF), "Kertu. Love is Blind" (2013, EFA shortlist 2014) and "I Won't Come Back" (2014, Tribeca IFF). Recent productions include "Pretenders" (2016, San Sebastian FF), "The Little Comrade" (2018, Busan IFF Audience Choice Award, Nordic Film Days Lübeck, Best Feature Debut) and "Mihkel" (Iceland-Norway-Estonia, 2018).

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Edith Sepp

## ESTONIAN FILM INSTITUTE

European film financing has concentrated on the national institutions since 1970s-1980s, when the state film funds became customary. Consequently - in 1997, the film foundation was established by the Estonian Ministry of Culture, with the task to share and distribute the national film budget. As the film industry morphs and develops very rapidly due to the technological advancement and the ever-changing financing system, Estonian Film Institute (EFI) came to be as its successor, embracing a much wider spectre of activities in the film industry. EFI's professional sphere now reaches the whole field of film. Legally, the Estonian Film Institute is a national foundation, financed mainly by the Ministry of Culture. The institute is broadly divided in three departments: development and marketing, production and heritage. A subcompany called Tallinnfilm belongs in the EFI family, managing an arthouse cinema. Another cut member is Creative Europe MEDIA desk, mediating the financing and educ.

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Marge Liiske

## INDUSTRY@ TALLINN&amp;BALTIC

One of the fastest growing business platforms in the winter season, Industry@Tallinn & Baltic Event takes place in November during the Tallinn Black Nights Film Festival. The annual event attracts some 500+ leaders and executives from nearly 50 countries with the majority of delegates from the Baltics, Scandinavia, and Western Europe, but also US, Asia, and other parts of the world. The platform offers a series of conference and panel programmes on film financing, marketing and distribution, works in progress sessions, talent development labs, project presentations, music showcase, European Film Forum Tallinn Conference as well as the fully fledged co-production market with tailor made programs for participating producers and co-production partners.

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Vassilis Economou

### TALLIN BLACK NIGHTS FILM FESTIVAL

The Tallinn Black Nights Film Festival aka PÖFF is the only FIAPF-accredited competitive film festival in Northern Europe, seeing an attendance of over 80,200 annually. The festival's programme includes 5 competition programmes, various side sections and two sub-festivals - children's and youth film festival Just Film and animation and short film festival PÖFF Shorts - that take place concurrently with the main event. Together with the fully-fledged Industry platform Industry@Tallinn & Baltic Event - one of the busiest regional audiovisual industry platforms - the festival hosts over 1200 guests, journalists and industry delegates.

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Jenny Westergard

### YLE FINNISH BROADCASTING

Yle, is the national public service broadcasting company in Finland with duties laid down by law. Yle operates 3 national television channels, 6 national radio channels and an extensive online service. Yle ranks first in television viewing in the country. Yle is the main purveyor and producer of domestic program, and 48% of its television programs are made in Finland. Yle is owned by the Finnish people and funded by a special Yle tax from January 2013. Yle is a media company free from commercial and political affiliations, and its programs carry no advertising. Yle was established in 1926 and joined EBU, the European Broadcasting Union at the very beginning in 1950.

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Francesca Feder

### AETERNAM FILMS

Aeternam Films is a feature film and television production company created in 2002 by Francesca Feder, who is a member of ACE and EFA networks. In 15 years of existence, Aeternam Films produced or coproduced 12 long-features and 3 television films in France and Europe, but also in 3 different continents, each time with directors internationally recognized. Most of Aeternam Films' productions have been nominated in the greatest A list international film festivals (Cannes, Berlin, Locarno, Venice). In 2012, "Shun Li and the Poet" directed by Andrea Segre won the best European film reward at LUX Prize after having been nominated in Venice Days. "Fengming: A Chinese Memoir" has been nominated in Cannes Film Festival (out of competition). Aeternam Films is currently developing the next features projects of Raphaël Nadjari, Sébastien Lifshitz, Adriano Valerio and an 3x52' mini-series for ARTE by Gisèle Vienne.

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Murielle Thierrin

### ALDABRA FILMS

Screenwriter and producer, Murielle Thierrin studied management and finance in Paris, then cinema at the University of California (UCLA). Back in France, she created her own production company, ALDABRA Films. Coproducing movies like "In Gold We Trust" by Eric Besnard and "L'Homme de Chevet by Alain Monne". She also worked with Sophie Marceau on a movie in Colombia in 2008. In 2007, she wrote her first feature film along with Barthélémy Grossman. «13 m2» was released in July 2010. Murielle successively produced with director Virginie Khan two short films about raising awareness on the systems set up by the Observatory of the violence against the women. In 2016 Murielle coproduced "The jungle's law", a long feature film directed by Antonin PERETJATKO. Shot in French Guiana. She's also the co-founder of CGAM (non-profit organization dedicated to the cinema in South America).

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Francesco Gai Via

### ANNECY CINÉMA ITALIEN

Anecy Cinéma Italien è lo storico festival dedicato al cinema italiano che si svolge ogni anno a fine settembre nell'omonima cittadina francese. Dal 2017 è diretto dal critico e programmatore 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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Laurent Filliung

**ARTE G.E.I.E.  
ARTE FRANCE  
CINEMA**


Julie Savary

ARTE is an European public-service cultural television channel. It is composed by three entities: The headquarters (ARTE G.E.I.E) in Strasbourg and two members, ARTE France

in Paris and ARTE Deutschland in Baden-Baden.

The subsidiary of ARTE France finances the production of around 25 films every year from a budget of €10 million. Since its founding, ARTE France Cinema has been involved in more than 700 films and has worked together with over 300 different directors representing more than 50 different nationalities. The subsidiary policy aims to support new talent and promote French, European and World cinema. Broadly 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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Katia Khazak

**AURORA FILMS**

Over the past few years, Aurora Films, based in Paris, France, has specialized in French and international co productions. Recent films produced include "Diamond Island" by Davy Chou, which was awarded the Prix SACD 2016 at the Director's Week in Cannes 2016, "Heaven sent" ("Tombé du ciel") by Wissam Charaf selected by ACID in Cannes 2016 as well as "Exotica, Erotica, Etc." by Evangelia Kranioti, which premiered in the Forum Section of Berlin Film Festival 2015.

Among earlier important works are "The wound" ("La blessure") by Nicolas Klotz, selected at Director's Fortnight in Cannes 2004, "Domaine" by Patric Chiha, featuring Beatrice Dalle and selected at the Mostra of Venice in 2009, "Iris in Bloom" ("En Ville") by Valérie Mréjen and Bertrand Schefer, selected at Director's Fortnight in Cannes 2011, and "On the edge" ("Sur la planche") by Leila Kilani, also selected at Director's Fortnight in Cannes 2011 and winner of more than 10 awards worldwide.

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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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Nicolas Rebeschini

**CHARADES**

Carole Baraton, Yohann Comte, Pierre Mazars and Constantin Briest founded Charades in January 2017, following successful tenures as head and VPs of International Sales at Wild Bunch, Gaumont and StudioCanal, respectively and Constantin Briest, founder of co-production and co-distribution company Asuna, is the financial partner.

A dynamic sales and co-production company based in Paris but with a global reach, Charades offers a fresh perspective and wealth of experience in international sales, packaging and distribution to films that interest the partners.

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Georges Goldenstern

## CINEFONDATION

Cinefondation lends its support to the new generations of filmmakers through: la Sélection, la Résidence and l'Atelier.

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Christine Reisen

## EURASF

Christine, former senior commissioner at ARTE France, is currently consultant, tutor, curator and expert for international producers and organisations. She is member of the board of EURASF, the European Academy of Science Film. EURASF is a growing European non-profit network of science film festivals, scientists, producers, filmmakers, distributors, web platforms, science communicators. The academy is an interest group trying to go beyond the existing working and financing relations in the science film industry, lobbying for quality production in the field, looking for new forms and new talents, circulation of finished films and enhancing the visibility of European initiatives and capacities. It elects and gives an award for the Best European Science Film, sets up a facility for showcasing films at the margin of the TV distribution system, SF\_Aid and collaborates in terms of best practices, creative input, dynamic incubator actions and financing systems.

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Susan Newman Baudais

## EURIMAGES

Eurimages is the Council of Europe's cultural fund for film. Established in 1989, the Fund supports co-production, distribution and exhibition of feature films, as well as awarding prizes for project development and works-in-progress at major film markets. The Fund's activities are financed by contributions from its 38 member states and policy and funding decisions are taken by the representatives of these states sitting on the Eurimages Board of Management. Day-to-day activities are managed by a Secretariat based in Strasbourg, France.

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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



Alessia Sonagioni

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 offline knowledge sharing. EWA Network is community of women working in the audiovisual sector in Europe. The network encourages the

professional development of women through networking opportunities in main festivals and market platforms, awards, training, research programmes and member benefits. EWA network promotes gender equality, solidarity, competence building and knowledge sharing.

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Maartje Alders

## FIRST CUT LAB



Matthieu Darras

First Cut Lab is a programme designed for long feature fiction films in editing phase. Launched in 2015 at When East Meets West, it is now approaching its 5th edition. So far 20 projects have been supported through the program, from a range of different countries such as Lithuania, Poland, Slovenia, Ukraine and Russia.

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Heidi Fleisher

## FRANCE 2 25 SHADES OF DOCS

25 Nuances de Doc / 25 Shades of Docs. Public broadcaster France 2 launched the new creative documentary strand 25 Shades of Docs in 2017 with the mission of celebrating documentary filmmaking as an art form and bringing exceptional films not often seen on TV to a French audience. We program a diverse selection of signature docs with a unique point of view - from festival and theatrical favorites, to timeless cult classics, to smaller overlooked gems. We're looking for films that are masterful, fresh, and unique, which glue us to the screen with compelling characters and a strong sense of story. Please note that this is an acquisitions-only strand, we cannot pre-buy films produced outside of France.

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Nathalie Streiff

## INSTITUT FRANÇAIS

The Institut français is a cultural diplomacy organization which aims to point out France' most innovative creative scene abroad. It promotes French cinema by setting up non-commercial screenings of recent films and showcasing artists. The Institut français supports world cinema through La Fabrique des Cinémas du Monde Pavilion at the Festival de Cannes, The Cinémathèque Afrique and the "Aide aux cinémas du monde" along with the Centre National du Cinéma et de l'Image animée.

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Laurine Pelassy

## LES FILMS DE LA CAPITAINE

Les Films de la Capitaine is a French company producing movies offering an attractive and inquisitive vision of life.

At the beginning, she produced Thomas Bardinet's feature "An imaginary adolescence of Nino Ferrer", Grégoire Graesslin's short film "Helix Aspersa" (International Competition, Locarno Film Festival, 2014) as well as the creative documentary of Léo Ponge, "In Search of Bigfoot" which travelled all over the world and was screened by Planète+ TV.

In 2017, she produced Idir Serghine's medium length film "Cross" (Special Mention of the Distribution Jury at the Brive Film Festival, 2018) and Léo Ponge's short film "Memoria". She just finished the short films "Breathless" by Stéphanie Doncker and "The immortals" by Caroline Deruas.

She develops the features of the young directors listed on here as well as Caroline Deruas's second feature, "Les amazones" (coproduction meetings of Les Arcs) and Viktor Dekyvere's 1st feature "Avis de tempête", ready to be financed.

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Laura Briand

## LES FILMS D'ICI

LES FILMS D'ICI has expanded over the last thirty years by staying faithful to writers and directors and true to the principle of unearthing and accompanying new talent in France and beyond.

It is our conviction that we must grow together to realize our dreams for drama, documentaries, animation and interactive projects across all production and distribution formats for the international market. 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.

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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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Aleksandra  
Zakharchenko

## MARCHÉ DU FILM - FESTIVAL DE CANNES

Every year in May, Cannes becomes the largest trade hub for the film industry.

The Marché du Film is a vital meeting point for 12 400+ industry professionals - including 3 900 producers, 3 300 buyers and distributors and 1 000 festival programmers -, a place to meet peers from around the world and boost your business opportunities.

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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 to be financed, shot, edited, heard, sold, shown and seen (not necessarily in this order).

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Naomie Lagadec

## MPM FILM / MPM PREMIUM

MPM Film has produced and coproduced internationally awarded films by established directors as: The Turin Horse by Béla Tarr, Xenia by Panos H. Koutras, Ejercicios de Memoria by Paz Encina, Zama by Lucrecia Martel; and worked with young directors such as the Romanian Adrian Sitaru, the Brazilian Julia Murat and the Georgian Teona Mghvdeladze among others.

MPM Premium was created in 2018 by the merging of MPM Film and Premium Films sales departments. Combining deep know-how and a large network in the industry, they are even stronger to keep supporting unique, daring and engaging movies such as Rafiki by Wanuri Kahiu, Complicity by Kei Chikaura and Look at me by Nejib Belkadhi.

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Wim Vanacker

## NISI MASA - EUROPEAN NETWORK OF YOUNG CINEMA

NISI MASA is a European network of associations, consisting of young professionals, students and enthusiasts with a common cause - European cinema.

Our main aims are:

- to discover new film talents
- to develop cross-cultural audiovisual projects
- to foster European awareness through cinema
- to create a platform of discussion and collaboration for young European filmmakers.

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Ilann Girard

## OLFFI

Olffi.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. Olffi has launched Olffi Premium that give access to a suite of tools and AI powered consultancy . Olffi which was founded by Ilann Girard and Joelle Levie aims at becoming a fully integrated portal for film financing.

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Iliaria Gomarasca

## PYRAMIDE INTERNATIONAL

Pyramide was founded in 1989. Pyramide releases approximately 12 to 15 films per year and is one of the biggest independent French distributors. As a world sales agent, Pyramide International has deliberately focussed on the "film d'auteur", willing to promote abroad films by young directors like Diego Lerman (TAN DE REPENTE – Silver Leopard Locarno 2002), Etgar Keret & Shira Geffen (JELLYFISH – Golden Camera Cannes 2007), Andrei Zviaguintsev (LEVIATHAN – Golden Globe 2015).

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Paolo Bertolin

## QUINZAINE DES REALISATEURS



Anne Delseth

The Directors' Fortnight (French: Quinzaine des Réalisateurs) is an independent section held in parallel to the Cannes Film Festival. It was started in 1969 by the French Directors Guild.

The Directors' Fortnight showcases a programme of shorts and feature films and documentaries worldwide.

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Cyril Favelin

### SÉLÉNITE PRODUCTIONS

Selenite Productions has been founded with the objective of producing high-quality story-driven content for an international audience.

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Nathan Fischer

### STRAY DOGS

Launched in 2015, Stray Dogs is a sales agency dedicated to bringing edgy, international, director driven films with cult potential to worldwide audiences. We aim to provide our distributors and programmers friends with fresh, interesting, special content, which will appeal to younger audiences and gain value over time. In 2018, we expanded our activities by opening a French distribution department.

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Patrizia Mancini

### SUNNY SIDE OF THE DOC



Alexandre Michelin

Sunny Side of the Doc is a co-production and sales market for documentary and specialist factual content across all platforms. Each year, the 4-day event brings together broadcasters, decision makers, financing bodies, distributors, content creators and producers from around the world to sell or buy projects and programmes, and to find coproduction partners. Sunny Side of the Doc creates unique opportunities for all +2,000 professionals from 50 countries, to follow the latest industry trends, present 700 untold stories, make new connections and embrace interactive forms of storytelling including virtual reality, through a variety of high-level pitching sessions, panel discussions, networking activities and the added value of an exhibition space.

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Agathe Valentin

### TOTEM FILMS

TOTEM FILMS is a Paris-based international sales company. TOTEM FILMS acquires feature films, animated features and documentaries to sell worldwide. TOTEM FILMS has a co-development structure, TOTEM ATELIER, which finances early-stage formats (fiction, mini or web series...) exploring issues of gender and identity.

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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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Muriel Joly

### UNDER THE MILKY WAY

Under The Milky Way's main activities consist of International rights aggregation and distribution on global VoD platforms, the development of software solutions for online and social media marketing, and also, the coordination of a European professional network addressing topics related to cross-border digital distribution.

Under The Milky Way works with a large number of VoD Platforms and was awarded the global iTunes preferred aggregator status in 2011. The company is fully operational on more than 100 territories and serves all kinds of rights-holders (producers, distributors, sales agents) out of 13 regional offices in Europe, North America and Asia.

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Marco Urizzi

## WIDE - EYE ON FILMS

Eye on Films (EoF) is a support platform for the diffusion of first and second feature films which gathers numerous film professionals (festivals, distributors, exhibitors, media, institutions, VoD platforms) and which guarantees the circulation and exploitation of the films enrolled in the EoF label.

Developed since January 2011 by Wide with the support of the European Commission's program Creative Europe, Eye on Films gathers now more than 120 international partners including 52 festivals and 50 distributors in more than 40 countries with a catalogue of more than 70 films. We develop actions aiming at extending the visibility of independent cinema, notably by experimenting the Internet possibilities through partnerships with VoD platforms and thanks to our own online channel Eyeflick.net.

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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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Dimitri Tsintsadze

## DIMITRI TSINTSADZEIS

Dimitri Tsintsadze is a Georgian film director and screenwriter. He has directed thirteen films since 1988. His film *Lost Killers* was screened in the Un Certain Regard section at the 2000 Cannes Film Festival.[1] In 2007 he was a member of the jury at the 29th Moscow International Film Festival.[2] Starting from the year 1996 he lives and works in Berlin.

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Eike Goreczka

## 42FILM

42film GmbH was founded in 2004. Based in Halle/Saale in Germany, the production company is lead by Eike Goreczka and Christoph Kukula. 42film realizes documentaries as well as feature films with special attention to international co-productions. The company sees itself as a platform for young, talented filmmakers from Germany and abroad. In addition, 42film develops its own project ideas and serial formats. Among the most successful productions of recent years are films like *FAMILY FILM* (D: Olmo Omerzu, 2015), *CORN ISLAND* (D: George Ovashvili, 2014), which won the Crystal Globe at the 49th International Film Festival of Karlovy Vary and was shortlisted for the Oscar 2015 for the Best Foreign Language Film. In 2018 the coproduction *NANOOK* (aka *Ága*, D: Milko Lazarov) was chosen for the competition section and *LEMONADE* (D: Ioana Uricaru) for panorama section at the 68th Berlin International Film Festival. Currently 42film develops two series and several feature films.

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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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Marjorie Bendeck

## CONNECTING COTTBUS

connecting cottbus (coco) is an East West co-production market and a networking platform focusing on Eastern European cinema during the FilmFestival Cottbus.

We select ten feature film projects in development and five works in progress / post-production. These are presented to a professional audience of experienced producers, buyers, commissioning editors, world sales and financiers. Projects must have a connection to Eastern Europe in subject or production context. Celebrating its 21<sup>st</sup> edition, coco will take place on November 7<sup>th</sup>- 8<sup>th</sup>, 2019 in Cottbus, Germany.

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Heino Deckert

## DECKERT DISTRIBUTION

Sales company for documentaries

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Dirk Manthey

## DIRK MANTHEY FILM

Dirk Manthey Film ug is founded in 2000 in Hamburg. Since then DMF has produced a large number of films, both feature films and documentaries.

The portfolio of our films includes both films that allow us to tell their stories through image and sound/music as well as films that specifically address social grievances and thus make them visible and tangible.

Since its foundation DMF have been focused on international co-productions. In Europe as well as in Latin America. Over the years, we've built up good networks in many of the countries which with we produce and have acquired an understanding of many cultural and also film-industry specific idiosyncrasies. Apart from the activities as a production company „Dirk Manthey Film / Dirk Manthey“ has taken charge of line producing, executive producing and post production supervising for high budget fiction and docu-fiction films in the last years.

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Roland Löbner

## DOK LEIPZIG



Leena Pasanen

DOK LEIPZIG is one of the world's leading festivals for documentary and animation films, unique in combining these two disciplines in its festival history of more than 60 years. Every year at the end of October, the festival attracts more than 45,000 viewers and presents more than 300 films from all over the globe. DOK Leipzig has become an important platform for directors to present their films to a public audience for the first time and the international film industry meets at the events of the DOK Industry Programme to develop, promote and distribute new films and interactive projects. The 62nd edition of DOK Leipzig will take place from 28th October to 3rd November 2019.

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Maite Wokoeck

## ELLA FILMPRODUKTION

Ella Film develops and finances feature films and TV productions for children, teenagers and young adults.

Ella Film is inspired by great stories, strong characters and the balance between artistic vision and commercial success.

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Bernd Buder

## FILMFESTIVAL COTTBUS

The FilmFestival Cottbus, founded in 1991, explores the trends of current feature and short filmmaking in Central and Eastern Europe. It gives special attention to how filmmakers from this region reflect the changes in their societies, by showing a variety of styles from arthouse to blockbusters. Thus, it became one of the most important international showcases for Eastern European cinema. In three completion sections, awards in the value of more than 80.000 Euro, will be given to the award winners. Sidebar sections are dedicated to children's film, national blockbusters, youth film and regional filmmaking while special sections explore relevant social and historical issues, looking for political dialogue. Focusses on new trends within the Polish and Russian film industries belong to the regular programme, a special section will explore the cinema from Montenegro. The festival takes place 5th th to 10th No, 2019, its co-production market connecting cottbus at the 7th and 8th Nov..

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Brigitta Manthey

**MEDIENBOARD  
BERLIN-  
BRANDENBURG**

The MEDIENBOARD BERLIN-BRANDENBURG GmbH is the central institution for film funding and media-related issues in Berlin's capital region. As a public fund MEDIENBOARD supports national and international film projects in all categories and other activities. Additionally, MEDIENBOARD offers special programs for funding geared to projects in co-production with Poland and Turkey. The film fund is increased through co-operative partnerships with major German broadcasters.

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Claas Danielson

**MITTELDEUTSCHE  
MEDIENFOERDERUNG**

MDM is a regional film and media fund which awards funding to promising theatrical films, high-end TV programmes and new media projects shot and/or post-produced in Saxony, Saxony-Anhalt and Thuringia. Funding is available for all phases of creation, from script development through production to distribution. In order to be eligible, production companies must spend at least the amount of the funds awarded in the region of Mitteldeutschland. The funding has to be repaid from the revenues of the project. MDM supports all genres such as feature films, documentaries, animated films, interactive projects, games and innovative VR or AR content with a special focus on children films and media. Due to the international network of the producers based in its region, MDM has a long tradition in funding international co-productions with a special focus on central and eastern Europe. MDM is a partner of the German-Polish-Film Fund and the Dutch-German-Co-Development Fund for children films.

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Katja Wildermuth

**NDR**

NDR, based in Hamburg, is Northern Germany's biggest broadcaster. NDR (Norddeutscher Rundfunk) provides eight radio programmes and the regional television channel, NDR Television. NDR is part of Germany's national ARD network and contributes programming and funding to the national First Channel, one of Germany's most watched TV networks. Broadcast area: Germany, german speaking countries.

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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 Dziersk 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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Martin Blaney

**SCREEN  
INTERNATIONAL**

Martin Blaney studied German and Russian before completing a PhD on German cinema and television in 1987. He has been living in Germany since 1988, working both as a journalist and a moderator for numerous pitching fora and film industry events throughout Europe.

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Silvana Santamaria

**SOILFILMS**

Soilfilms is an international female-powered production company founded by the four friends and award winning directors Catalina Flórez, Silvana Santamaria, Inga Bremer and Ayla Gottschlich.

We are producing our own films and the films of other great directors!

Inspired by people who make a difference, we tell stories through fiction films, documentaries and commercials.

Our passion is telling life from our diverse and female perspective.

We believe these are the keys to reflect society, touch and inspire our audience.

We direct and produce full length features, documentaries and short formats for all kind of platforms, such as TV, cinema and the web. With all of us having a deep background in directing features, we know the production process in and out and always tailor it exactly to the needs of the director.

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Simon Ofenloch

**ZDF/ARTE**

The fiction department of ZDF/ARTE ("Filmredaktion ARTE") is a section of Germany's public broadcasting corporation ZDF. This section is in charge of supplying a 25% share of the programme-stock of culture-oriented German-French TV channel ARTE. Within this structure, the ZDF/ARTE fiction department acquires and co-produces a variety of feature films for the weekly fiction slots on ARTE.

ARTE was founded in 1992 as a German-French TV channel cooperative, the European Culture Channel. It is unique in Europe as it is public, ambitious and quality-driven. The shareholders which are producing and delivering all the programmes are ARTE France and the two public broadcasters ARD and ZDF in Germany. ARTE's full programme presents different formats of documentaries, feature films, TV films, opera and theatre broadcasts. ARTE is working with talents from all over the world.

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Irma-Kinga Stelmach

**IRMA-KINGA  
STELMACH**

Director Irma-Kinga Stelmach was Born in 1975 in Bolesławiec Sl./Poland. She migrated to Germany with her parents at the age of 14 and is based in Berlin since 1995. Irma-Kinga studied at the Central Saint Martins School of Art & Design in London and at the Film & Video Department at UIC Chicago before finishing her studies of fine arts at UdK Berlin (Master scholar) in 2001. At the Film and Television University "Konrad Wolf" Potsdam-Babelsberg she finished her studies in Film and Television Directing with a Diploma (with honors) in 2010.

Currently Irma-Kinga develops the feature "Felicita" with 42film. Her previous medium-length film "Magda" was nominated for the First Steps Award by the German Film Academy. Her documentary feature "Prussian Gangstar" received several awards as Best Motion Picture, among them the New Berlin Award at Achtung Berlin and the Studio Hamburg Award.

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Konstantinos  
Fragkoulis
**ASTERISK**


Vicky Miha

Asterisk\* is a one-stop agency for producers and film professionals, offering custom-made and cost-efficient solutions for projects and completed films with a 360° overview of the international market. Our services help projects in development and completed films to reach their maximum potential. Development and financing strategies, marketing activities and materials, as well as great design and poster artwork are all provided through a one-stop-shop with an expertise of the film world and a passion for high quality cinema.

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Nancy Kokolaki

**BAD CROWD**

Bad Crowd is a film and TV production company with a number of award-winning films that have participated at international festivals, most recently Tayfun Pirselimoglu's SIDEWAY which premiered at Warsaw Film Festival '17. Their focus is on forging relationships with a view to international co-production that celebrates strong new voices. They participate in co-production markets, the most recent being the San Sebastian Glocal in progress for the film A SIMPLE MAN, the Sarajevo Pack & Pitch for the films KERR and REMEMBER, the Film London Production Finance Market for their film KERR. They just completed the film A SIMPLE MAN by Tassos GERAKINIS and their music creative documentary MARKOS is in editing. They're in development for the feature MEMORY RELOADED supported by CREATIVE EUROPE MEDIA. Their mini TV series SIX NIGHTS ON THE ACROPOLIS will be released by ERT broadcaster on October'19 and their social-artistic initiative about refugees CHILDREN WITHOUT NIGHTMARES is in progress.

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Sergina Stavroulaki

**HERETIC OUTREACH**

Heretic Outreach is a boutique world sales agency 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. Initially focusing on films that have been produced or co-produced by South Eastern European countries, Heretic Outreach has since expanded its territory to the rest of Europe and the world.

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Angeliki Vergou

**THESSALONIKI IFF**

The Thessaloniki IFF 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. Agora, Thessaloniki's Film Market, has established a productive and unique form of helping and introducing professionals from South-Eastern Europe and the Mediterranean region to the invited industry professionals, consultants, tutors and potential collaborators. Its activities include Crossroads Co-production Forum (deadline: 25.7.2019), Film Market (deadline: 16.9.2019), and Agora Works in Progress (deadline: 6.9.2019). The organization also hosts the Documentary Festival (March 1-10.3.2019), Doc Market deadline: 14.1.2019, Docs in Progress deadline: 25.1.2019.

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Konstantinos Tagalakis

**TOPSPOT**

TopSpot.gr is a film company founded by Kostas Tagalakis and Thelyia Petraki. We specialize in undertaking high profile domestic and international productions, eligible to be shot in the territory of Greece. Since now we have been producing projects such as short films and documentaries. Currently we are at the stage of developing of our debut narrative feature film "BRAZIL" in co-production with the Heretic.gr

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Miklos Havas

**HABANA MEDIA**

Habana. mexia is an independent film production company, based in Budapest.

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Agnes Havas

**HUNGARIAN NATIONAL FILM FUND**

The Hungarian National Film Fund provides support for script development, project development and production of full-length (at least 70 min.) feature films, documentaries and animated movies for theatrical release. All other genres are supported by the National Media Authority. The continuous online application system provides easy access for writers, directors, producers and festival participants. Marketing or distribution support is given to distributors, completed films, based on a detailed distribution plan. Diploma films are also supported by the Fund. A Board that consists of five Hungarian film professionals makes decisions bi-weekly, on the basis of the applications and readers' reports. The international department handles festival and sales activity of Hungarian films. The Hungarian National Film Fund launched its Incubator Program for debut filmmakers in 2015. The newest initiative is the training and Innovation Department that organizes film industry training programs.

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Judit Stalter

**LAOOKON FILMGROUP**

Laokoon Filmgroup is one of the most active production companies of Hungary, lead by producers Gabor Sipos, Gabor Rajna and Judit Stalter. This country has a very vivid film industry and is the target of a tremendous amount of American and international productions. Laokoon Filmgroup is mostly known for their groundbreaking Holocaust drama, Son of Saul that has won most of the awards of the world, including the Academy Award for Best Foreign Language Film, a Golden Globe and the Grand Prix in Cannes. The focus of the company's producers is the development and production of high-quality auteur feature films, creative documentaries, and shorts, but they work with a wide range of genres from art-house features to commercials, HBO series and documentaries.

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Lea Podhradská

### LITTLE BUS PRODUCTION

Little Bus Production, created by Krisztina Meggyes and Balázs Lévai is a newly established production company in Hungary, focusing primarily on creative documentaries. Meggyes comes from documentary directing background meanwhile Lévai worked for decades in different television productions. The company's first project is 'Pécs Grail', a feature-length documentary supported by the Hungarian Media Patronage Programme that will be premiered in 2019.

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Maria Borbas

### STRATCOMM

StratComm is one of the prominent production studios in Hungary and created such highly successful tv-series as the award-winning Gasztróangyal (Hungary's favourite gastro-reality programme), Ég, föld, férfi, no (a road-movie series highly acclaimed by critics and viewers) and others. StratComm is constantly developing fiction documentary and TV-series concepts and proactively looks for European (mostly Italian and French) coproduction partners.

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Katriel Schory

### THE ISRAEL FILM FUND

The Israel film fund was established in 1979 answering the need to create a public fund that will support Israeli filmmakers to realize their vision and talent, primarily supporting "art house" movies. With an annual budget of 6 million Dollars, the main goal of the Fund is to facilitate the production of full length Israeli Feature Films produced by Israeli Production Companies, and to support their marketing and distribution in Israel and Worldwide. Throughout the years the Fund has positioned itself as the central organization in the Israeli film industry supporting full length feature films. Since its establishment the Fund is proud to have supported the production of more than 360 full length feature films which reflect the fascinating, complex and turbulent Israeli social and cultural fabric.

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Lorenzo Fabbro

### 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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Claudio Casazza

### ALFEA CINEMATOGRAFICA

Alfea Cinematografica is a cooperative company founded in 1977 for cinema productions, video and multimedia, professional training, distribution and cinematographic exercise. I am the director of last documentary in production.

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Bruno Bigoni

### ALTAMAREA FILM



Minnie Ferrara

Altamarea Film is a production company since 1994, founded by Mario Castagna, which produces short films, feature films, documentaries, commercials and institutional films.

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Valeria Cozzarini

**ALTREFORME**

Remigio Guadagnini



Federico Savonitto



Andrea Trincardi

Altreforme is an arts company that organizes and produces cultural events. Over the past few years it has become involved in the production of artistic, historical and social documentaries. These documentaries are characterized by a stylistic approach that integrates a range of disciplines, most particularly the visual arts. Latest works: "Cinema Grattacielo" by Marco Bertozzi, "La linea sottile" (The thin line) by Paola Sangiovanni and Nina Mimica, "Il nemico su tutti i fronti" by Remigio Guadagnini and Paolo Comuzzi.

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Roberto Cavallini

**ALTROVE FILMS**

Altrove Films is a new independent production company based in Trento (Italy), founded by Roberto Cavallini in 2017, aiming to produce and co-produce creative documentaries and reality-based films by emerging directors for the international market. Currently in post-production with the documentary Malditos (Italy/Spain) by directors Elena Goatelli and Angel Esteban, in production with Out of frame, debut feature doc by Manuel Coser (recipient of the Solinas Award for Best Documentary Screenplay 2016). In 2018, we released the medium-length film J by Gaetano Liberti (Bosnia Herzegovina/Italy), world premiere at 29. FIDMarseille, July 2018 and the short documentary Hoa by Marco Zuin (Italy/Vietnam), world premiere at 59. Festival dei Popoli, November 2018.

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Pablo Santiago Apolazza

**APZMEDIA**

APZmedia is an independent production company based in Trieste. It combines art, strategy and technology from a solid background grounded on international work in film, advertising and documentary. In its short history it's already been recognized and awarded in festivals as Ortigia Film Festival, Bilbao Sail in Festival, and networks as RAI Cinema Channel. It has produced content for top tier brands like, Inter Milan, Carl Zeiss, the Germany Tourism Board and broadcast networks such as AL Jazeera and RAI Cinema Channel.

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Alessandro Scillitani

**ARTEMIDE FILM**

Artemide Film is a film production company founded in 2013. It has made numerous documentaries and docufilms, many of which are distributed at newsstands in conjunction with Repubblica. The themes of the works range from topics concerning memory, anthropology, environment, territory.

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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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Raffaele Pizzatti Sertorelli

**AVILAB**

AViLab is committed to produce films related to the world of Art and stories related to the mountain environment. The founder F. Massa produced in 2017 the documentary "Beyond the borders, Ettore Castiglioni's story" in co-production with Giurma, Imago Film Lugano (CH) and the Swiss TV RSI. The film won 13 international awards and was also selected in the final five of the Golden Globes. In 2013 "The Great War on the Asiago Upland narrated by Mario Rigoni Stern" was selected, among others, for the Trento F. F. The interest in Art is reflected in several collaborations with important museums (MART in Rovereto, Expo Shanghai, the MUVE Foundation in Venice, La Triennale di Milano, EXPO 2015) and in documentary productions: "Titianus, the story of an unfinished movie" and "Infinite Distance", a co-production financed by the FVG fund. In 2018 we produced the short movie "Middle-earths", an Italian-Chinese co-production, financed by MIBACT and broadcasted on RAI Cinema Channel.

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Alberto Poli

**BEDESCHIFILM**

Emanuela Quaranta

We are a team. Our work is our passion. Films, commercials, branded content, virals, music videos these are the challenges we face every day. We aim to produce high quality video contents using a dynamic and creative approach. We like to experiment different types of video projects. We inspire and raise young up and coming talents. Under experienced guidance young directors are given a chance to develop their own style. We like to give every production project our creative touch.



Federico Salvi

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Jane Williams

**BIENNALE COLLEGE CINEMA**

The Biennale College Cinema is an initiative established in 2012 to support new filmmakers from around the world. Through a unique programme of training, funding and exhibition three micro budget films are produced at budget levels of €150,000, completed and premiered at the Venice Film Festival within a year. Since 2016 the College has expanded to include Virtual Reality using a similar framework of training, funding and exhibition.

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Valerio Casanova

**BO FILM**

Serena Gramizzi



Martina Scalini

Bo Film is an Italian creative documentaries production company, focusing on social and sociological issues. Founded in 2013, its films have been selected to important festivals as: Visions du Réel, Thessaloniki Doc Festival, Festival dei Popoli, DMZ Docs, Festival del Film di Roma and won some awards in other international festivals. "Almost Nothing I CERN Experimental City" by Anna de Manincor I ZimmerFrei, awarded in Visions du Réel. "Un Paese di Calabria" by Shu Aiello and Catherine Catella had a very successful theatrical release in both France and Switzerland. "Benq5" by Mario Blaconà, Valerio Casanova and Martina Scalini is a new project now in development. Bo Film sold its documentaries to SkyArteltalia, RAI3 and to Press TV. Our new projects are all international co-productions.

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Marco Ferrari

**CANDY GLASS**

Candy Glass is a production company that develops and produces documentaries, TV formats and branded content. At the moment, it is in production with "NEVER WHISTLE ALONE", a documentary about whistleblowing and corruption, and "ISLAND", a documentary about the cadets' life at the Naval Military School in Venice. In collaboration with the Italian association CONAI, it has recently produced THE INFINITE PLAN, a documentary about recycling, for the G7 Environment. It is in development with the documentary THE OBSERVERS about the research activities at the Biorobotics Institute in Pisa. The release of the crime documentary NEVER WHISTLE ALONE is estimated for early 2019.

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Silvia Sandrone

**CED ITALY**

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 Mibac. 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, training and networking opportunities, our offices host and attends event across Italy to promote the Programme.

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Sergio Fant

**CINEAGENZIA**

The CineAgenzia film programming and distribution platform launched in 2009, following years of experience curating and organizing film events, with the desire to overcome the limitations of the festival format, and to promote in Italy a new model of distribution, flexible and affordable. The project experiments with original models of film distribution, looking at the transformations underway in terms of circulation, in particular of documentary cinema, and expanding its scope and collaborations from movie theaters and film clubs to associations, NGOs, grassroots organizations, cultural festivals, schools, and universities.

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Paolo Vincenzo Minuto

### CINECLUB INTERNAZIONALE DISTRIBUZIONE

An Italian distribution company, for theatrical and VOD releases. Focused on independent Art House films.

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Marco Fantacuzzi

### CINEMA KEY



Davor Marinkovic

Cinema Key is an independent film production project based in the Venice area, specializing in documentary, short and experimental films, developing multimedia communication projects.

Shaping images and sounds, Cinema Key builds stories using film as medium. Has always been attentive to social and cultural dynamics, has played an active role in the proposal of projects aimed at social and cultural development of different communities, collaborating with other realities and partners from different sectors. By promoting cultural projects, Cinema Key pursues the objective of sensitizing to current topics like integration, acceptance of the other and dismantle of prejudice.

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Carolina Mancini

### CINEMA&VIDEO INTERNATIONAL

Trade magazine about cinema and audiovisual industry, distributed in international markets and festivals

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Cesare Barbieri

### CIRCOLO LINEA D'OMBRA



Sergio Canneto



Marcello Montù

Circolo Linea d'Ombra, since 15 years, manages the main movie theatre of Senigallia, where are showed art films and "film d'autore", both italian and foreign, which often do not have enough consideration in the mainstream network. The association organises meetings with film authors and experts, works with local schools in cinema projects and

puts effort into the creation of the Senigallia Film Festival. Circolo Linea d'Ombra supports young filmmakers during the development and realisation of their films. To us the investigation and the experimentation in film language-wise are deeply significant.

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Francesca Breccia

### COCCINELLE FILM PLACEMENT



Raffaella Pontarelli

Coccinelle Film Placement is an international network of professionals in the film industry that has launched a revolutionary business model. A new concept of international distribution

without binding your film to distribution contracts for years and without financial risk for you. It operates in the markets of theatrical, TV and new media digital international film sales and it is specialized in documentaries. Coccinelle helps your film to have a strategic and long life in festivals and markets.

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Chiara Fortuna

### DG CINEMA MIBAC



Iole Maria Giannattasio

Directorate-General Cinema (DG Cinema) is one of the 11 Directorate-Generals of the Ministry for Cultural Heritage and Activities (MiBAC).

It supports the creation, production, distribution and circulation of films and audiovisual works and supports the opening and modernisation of cinemas and the adaptation of technical industries to technological developments. It also promotes Italy's image through films and audiovisual works, supports professional training and media literacy, and studies and analyses the film and audiovisual sector.

As well as managing the funds provided for by the Law, DG Cinema – MiBAC represents Italy before international bodies that issue supranational funds (Eurimages, Ibermedia, Creative Europe – the MEDIA sub-programme).

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Cristian Elia Berna



Marco Spinetti



Ivan D'ambrosio



Francesca Torre



Agnieszka Kracia

**DINAMO FILM**

Dinamo Film is an independent film production company set up in 2011 and based in Bari and Rome. The company conceives, develops and produces films and audio-visual products for the international market, and offers production services for foreign producers coming to shoot in Puglia and in Lazio. The company's editorial line is focused on projects that put singular stories in the spotlight: individual events that communicate universal ideas, stories with an insight into the future, and – overall – all exceptions to the rule.

It has already produced a TV series for MTV Italia entitled "Non cresce l'erba" ("The Grass Doesn't Grow"), the short film "Child K" short-listed for the Academy Awards 2014 and the documentary "Una meravigliosa stagione fallimentare" ("A Wonderful Failed Season"), winner of the Best European Sport Film 2014 at the 11mm festival in Berlin, and independently distributed in 14 cinema theatres for a total of €100,000 at the box office.

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Alessandro Amato

**DISPÀRTE**

Dispàrte is an independent film production company founded in Rome in 2015 by Alessandro Amato and Luigi Chimienti. Our mission is to give voice and image to emerging talents, focusing on characters driven stories, arthouse movies and international co-productions. Dispàrte projects have been developed through international workshops and presented at the major international pitching and co-production meetings, forums and markets. Currently we are post-producing Hogar directed by Maura Delpero, an Italian Argentinean co-production with Campo Cine and Vivo film in collaboration with Rai Cinema and we are developing the feature film Margini (Margins) directed by Niccolò Falsetti with the support for development of MiBACT and RAI Cinema and the feature film Il Cileno (The Chilean) an Italian Chilean co-production with EQUICO with the support of MiBAC-CNCA co-development fund.

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Marianita Santarossa

**DMOVIE**

Dmovie is an independent production company. We look for the unusual beauty of real characters' stories, in the world around us, we observe them and realize a dry and sharp tale, in balance between aesthetic harmony and sincere realism.

Combining different sensibilities and formative and aesthetic paths, Dmovie realizes small worlds, tells stories.

We like when reality is even most incredible than fantasy.

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Daniele Castrogiovanni

**DUDE**

Roberta Lippi

Dude is together communication for brands and original unbranded contents. Dude is an advertising agency and a production company.



Viola Vicentini

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Emanuela Barbano

**DUEL: FILM**

Duel:Film is an independent production company based in Turin, Italy.

Since 2007 we are working locally and globally gathering partners on European and international level. Our aim is to write and produce contents that matter and entertain niches and wider audience.

Duel: Film partners attended programs such as Berlinale Talent, Torino Film Lab, Maia Producers Network, European Short Pitch, Premio Solinas.

We produced branded content for Vice Network and most of the biggest Italian brands.

We received support from many national and international public funds as Mibact (Italian Ministry of Culture), HAVC (Croatian Audio-visual Centre) and many regional Italian Film Commission.

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Giulia Achilli

**DUGONG FILMS**

Marco Alessi



Ascanio Pettrini

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 'Recuierm' 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.

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Rebecca Basso

**EMERA FILM**

EMERA FILM is the brainchild of Rebecca Basso who, after a decade of experience with the Running TV production and distribution company, decided to set up a company of her own. While working with Running TV, Rebecca gained experience and expertise in the production of documentaries as well as in the distribution of television programmes. This activity was soon expanded to embrace cinema, providing a vast catalogue of independent films and a network of distribution contacts. In 2016, having produced her first feature film UNA NOBILE CAUSA, she was obliged to address the thorny issue of distributing it in theatres. She opted for self-distribution and the film was screened in over 40 theatres nationwide. On the strength of this experience, while continuing to produce, she specialised in the distribution of independent films to theatres. It was at this point that Rebecca decided to found her own company which, through a young setup, can boast a long-standing experience in the sector.

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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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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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Raffaella Di Giulio

**FANDANGO**

Gianluca Pignataro

Domenico Procacci's Fandango was founded in 1989. Since then Fandango produced more than 100 films, Italian and International, participating to all international film festivals and winning numerous awards among whom two Grand Prix in Cannes with GOMORRA and REALITY both directed by Matteo Garrone. Nanni Moretti, Paolo Sorrentino, Michelangelo Antonioni, Emir Kusturica, Rolf De Heer, Milcho Mancevski, Emanuele Crialese, Richard Lowenstein, Gabriele Muccino, Daniele Vicari, Luciano Ligabue, Ferzan Ozpetek are only some of the directors Fandango has worked with. With Fandango Tv, Procacci creates the shows "Parla Con Me", "The Show Must Go Off" both starring Serena Dandini and "Gazebo" with Diego Bianchi. More, produces and develops Tv series and Tv Movies such as "The Brilliant Friend" based on the novels by Elena Ferrante, "Gomorra", "Limbo" and "L'Oriana".

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Francesco Bizzarri

## FESTIVAL VISIONI DAL MONDO, IMMAGINI DALLA REALTÀ

The "Visioni al Mondo, Immagini dalla realtà" international Documentary festival, that takes place in Milan, is one of the most regarded Italian festivals in feature documentary. It is open to the public and it also organizes an Industry Forum and a market with meetings between directors, producers and commissioning editors and distributors. The Festival has awarded important directors such as Hugh Hudson, Gianni Amelio, Pietro Marcello, Eric Gandini, Leonardo Di Costanzo, and had the honor of having as godmother Martina Colombari, Cristiana Capotondi and Fatima Bhutto. The "Visioni dal Mondo, Immagini dalla realtà" International Documentary festival was founded in 2015 and produced since then by Francesco Bizzarri's company (FRANKIESHOWBIZ co.), with the mission of enhancing and promoting the production, distribution, knowledge of Italian and international documentary cinema with a special focus on intercultural dialogue.

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Peter Zeitlinger

## FILM



Silvia Zeitlinger

Our team have worked in leading positions on big international films like Bad Lieutenant by Werner Herzog, Queen of the Desert, Rescue Dawn, Angelique and Future World by James Franco. We bring our world wide experience and boil it together with the pitoresque and historic potential of the location Friuli Venezia Giulia. Get in touch with us to learn what we can do for your business.

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Elisa Bordon

## FVG AUDIOVISUAL FUND



Alessandro Groppiero



Paolo Vrdali

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 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



Federico Poilucci

The FVG Film Commission gives technical support to the production industries that choose to shoot in Friuli-Venezia Giulia. It manages also the FVG FILM FUND that provides grants of up to 200.000 euros to audiovisual productions filming in Friuli Venezia Giulia. Assistance to production companies. Friuli Venezia Giulia Film Commission offers its collaboration, and provides the following free services to movie, TV, advertising and multimedia companies:

- welcome and lodgings
- direct liaison with local Public Officers
- introductory information about technical, logistical and bureaucratic matters
- assistance with bureaucratic proceedings
- general information about production resources
- visits to the locations detected by the production
- location scouting regarding other possible shooting sets
- liaison with resident professionals offering production services

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Erika Rossi

## GHIRIGORI

Ghirigori is an independent production company that specializes in creative documentaries, with particular interest for stories with social relevance and a strong authorial imprint, capable of interpreting the real from original and innovative points of view.

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Gaia Furrer

## GIORNATE DEGLI AUTORI

GDA is an independent section of the Venice Film Festival, promoted by the Italian Filmmakers' Associations Anac and 100Autori, in agreement with La Biennale, with the support of the Ministry of Culture. 15th edition: August 29th - September 8th. Selection is open to all Countries. "GDA Director's Award" grants 20.000 Euros. European films are eligible for the Label Europa Cinemas prize, exclusively awarded to GDA films. First feature films are eligible for the Lion of the Future.

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Alessandro Regaldo

## GREY LADDER PRODUCTIONS

Grey Ladder is a young production company and talent hub based in Turin working in the broader field of media entertainment.

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Caterina Mazzucato

## I WONDER PICTURES

I Wonder Pictures distributes to an Italian audience the best biopics and documentary features from all over the world.

Through the collaboration with Biografilm Festival - International Celebration of Lives and the support of Unipol Gruppo Finanziario, patron of the Unipol Biografilm Collection, the company includes in its catalogue films that won the most prestigious international awards - such as the Academy Award Winners SEARCHING FOR SUGARMAN and CITIZENFOUR, the Venice Grand Jury Prize Winner THE LOOK OF SILENCE, the critically acclaimed THE BRAND NEW TESTAMENT, the Golden Bear Winner TOUCH ME NOT - and the works of the most important documentarians in the world, such as Alex Gibney, Errol Morris, Werner Herzog and Frederick Wiseman.

Through a careful selection, I Wonder Pictures brings to the theatres the most compelling and exciting life stories, capable of entertaining and thrill, and at the same time offering a new point of view on culture and topical issues.

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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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Alessia De Paoli

## IDM SÜDTIROL-ALTO ADIGE



Barbara Weithaler

A longterm goal of IDM Film Fund & Commission is to create an efficient personnel and services infrastructure in the province's audiovisual sector. It also aims to further increase

the attractiveness of the province as a location for external film productions and contribute to the overall economic value in the region.

In order to achieve these economic goals and to maximise the potential of the sector for South Tyrol as a film location, IDM provides the appropriate measures to ensure that policy, the overall economy, the culture sector, the education and continuing education sector, and the financial sector all work together. Based on a special location strategy companies are acquired for the a settlement in South Tyrol and Educational programs get led in the way.

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Beppe Leonetti

## INCANDENZA FILM

Incandenza film was founded by Beppe Leonetti in 2011. Its name is an homage to David Foster Wallace's novel "Infinite Jest".

In its early years of activity, Incandenza film has co-produced the documentary "Milo Manara. Il gioco dell'avventura" directed by Monica Repetto, and co-produced the commercial "Mensa Sana" for the Italian Ministry of Agriculture.

Among its other productions: "Nitro étude #1" by Pietro Balla (2012), selected for the Italiana.corti competition at the 30th Torino Film Festival, the web series "Il gusto della nonna" (2013), broadcasted by RealTime TV, and the short movie "Ein gewöhnlicher Sonntag", in 2015.

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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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Marco Valerio Fusco

## INTRAMOVIES

Intramovies is an independent 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 emerging talents.

Every year the company's line-up it's chosen among high standard productions that get their highlights at major international festivals. Intramovies also boasts a wide catalogue that includes some of the most prestigious Italian classics by acclaimed authors like Fellini, Antonioni, Visconti, Pasolini, De Sica...

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Davide Maldì

## INVISIBLE FILM



Gabriella Manfrè

Invisibile film is a production company concentrating its efforts on producing films with an original character, visionary, innovative, with a specific attention on young directors.

The company is aware to work on niche markets, but on an international level, as it may be evident with the film 'Le quattro volte' (the Four Times), by Michelangelo Frammartino. Giovanni Maderna's feature-film Schopenhauer, company's first film produced, was officially selected for the 2006 Locarno Film Festival and invited to, amongst other venues, the 2007 Turin 'Da Sodoma a Hollywood' Festival, the Buenos Aires 2007 BAFICI and the 2006 New York Open Roads at the Lincoln Centre Filmfest. The company's production includes among others: "The Human Variable", first feature fiction by Bruno Oliviero, was selected at the 67 Festival del film di Locarno, "Piazza Grande" Section and many documentaries like "Gesù è morto per i peccati degli altri" by Maria Arena, "Casa Verdi" by Anna Franceschini, "All'ombra della croce" by Alessandro Pugno, "Frastuono" by Davide Maldì, "L'importanza di essere scomodo: Gualtiero Jacopetti" by Andrea Bettinetti.

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Stefania Ippoliti

## ITALIAN FILM COMMISSIONS

Italian Film Commissions Association: the network of regional, reliable, high skilled Film Commission.

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Jacopo Chessa

## ITALIAN SHORT FILM CENTER / CENTRO NAZIONALE DEL CORTOMETRAGGIO

The Italian Short Film Center has been operating as an agency for the Italian short, to ensure, amongst other things, an annual showcase of domestic productions at the leading event in the sector: the Marché du Film Court at the Festival of Clermont-Ferrand. The Short Center, thus acts as the main interface for numerous foreign players, from festivals to distribution.

In 2016, the Torino Short Film Market was set up. It is the major professional event in Italy in the area of shorts, realized by the Italian Short Film Center in conjunction with the National Cinema Museum and the Torino Film Festival.

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Federico Ferrone

## KINÉ



Claudio Giapponesi

Kiné is a production company focused on making arthouse films, documentaries and productions for digital platforms. Since the beginning Kiné has realized many important interna-

tional co-productions, also developed with MEDIA funds and presented in some of the most important markets and festivals. Among our last productions Stories of the Half-Light by Luca Magi was in the main competition of Visions du Réel 2018 and awarded as best Italian film at Biografilm 2018. We are now producing and developing 4 different documentary projects and a tv documentary series (Rebel Styles by Lara Rongoni in collaboration with Sky ARTE HD Italia). After consolidating our experience in the documentary field and following important training programs (Eurodoc, Rotterdam Lab), we are now working on the development of some fiction projects, among which The Properties of Metals by Antonio Bigini that was one of the 3 Italian finalists at Biennale College Cinema 2018.

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Giovanni Pompili

## KINO PRODUZIONI



Carlo Sironi

From its Rome headquarter, Kino reaches out towards international partners and filmmakers. The stories supported by Kino are those that expand the meaning of being humane. The

Company is currently in post production of Sole, debut feature by Carlo Sironi. Sole is a coproduction with Poland supported by Eurimages and developed through Berlinale Script Station, Residence de la Cinéfondation and awarded at Torino Film Lab. Other projects in post production are the feature documentaries Kentannos by Victor Cruz, awarded twice at WEMW and LST; Terrapelata by Michele Pennetta, (CH/IT) and Photograph Women by Ester Sparatore (FR/IT/BE) supported by Eurimages and Cinema du Monde. Kino's production in 2018 are COUREUR by Kenneth Mercken premiered in Ghent (BE/IT), SUGARLOVE by Laura Luchetti premiered in Venice's Critic's Week, THE IMMINENT IMMANENT by Carlo Francisco Manatad premiered in Toronto (PH/SIN/IT) and DELAY by Ali Asgari (IR/IT).

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Enrico Vannucci

## LA BIENNALE DI VENEZIA - VENICE FILM FESTIVAL

The Venice International Film Festival is the oldest film festival in the world and one of the most prestigious, presenting every year a selection of world-class films and continuing the tradition that adds the glamour charm that always marked the Festival to a high artistic value program.

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Daniele Ietri

## LA FOURNAISE



Eleonora Mastropietro

Daniele Ietri is Full professor of Geography at the Faculty of Education of the Free University of Bolzano - Freie Universität Bozen, Italy. His research is mainly focused on the study of urban

and regional competitiveness and the elaboration of local development policies. He also works on the use of documentary films as a tool for the on-the-field research and mean of dissemination. In 2013 he founded Associazione La Fournaise, a group of researchers and filmmakers that has been producing documentary films screened in festivals, theaters and events in Italy and abroad. The latest ("Storia dal Qui / A Story from Here", ITA, 2018, 74', dir. E. Mastropietro) was premiered at Festival dei Popoli 2018 and participated at Filmmaker Festival and Bellaria Film Festival. While his main focus is on the exploitation of visual devices for the geographical research, Daniele Ietri collaborates also in the areas of development, production and sound recording.

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Giancarlo Chetta

## LASER FILM

LaserFilm is a post production facility located on 2 sites in Rome, the biggest one of 2.500 square meters and a second one of 800 square meters near to the centre.

One of the largest full-service post production facilities in Europe, we offer three Dolby Atmos mixing stages, (two of them equipped with Meyer Sound EXP Dolby Atmos sound systems and 4K and 3D projectors), one dolby 7.1 mixing stage, two Dolby 7.1 broadcast mixing stage, six ADR stages, mastering suites and complete film and video transfer services. Our capabilities include Color Correction — with five color grading stages (equipped with Da Vinci and Auto desk Lustre Console), Graphics design suites, 2K/4K stereoscopic DCP mastering, IMF mastering, 4K/HD HDR/SDR mastering, as well as complete connectivity between mix stages, sound editorial, picture editorial and mastering. Furthermore, we built up a company focus on VFX, Wonderlab, in order to provide the customer with a one stop shop high standard solution.

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Cinzia Masòtina

## LO SCRITTOIO

Lo Scrittoio is a promotion and distribution company active for years in author and independent cinema. It offers different kind of services for cinema: promotion, press office, communication, conventional and unconventional distribution. Other services and professional skills: story analysis, story editing and translations for authors and producers. Lo Scrittoio has supported films awarded in some of the most important international festivals. Some titles: NIGHTWATCHING by Peter Greenaway, WE ARE NOTHING LIKE JAMES BOND by Mario Balsamo and Guido Gabrielli, GOLTZIUS AND THE PELICAN COMPANY by Peter Greenaway, 7 DAYS by Rolando Colla, BABYLON SISTERS by Gigi Roccati, HERE AND NOW by Fabio Martina, GIRL IN FLIGHT by Sandra Vannucchi (soon in the cinemas).

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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

Maia Workshops is an advanced training programme for young and upcoming producers supported by European audiovisual 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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Ottavia Fragnito

## MAREMOSSO

Maremosso is an independent production company, founded in 2010 by the director Luca Lucini with the aim of producing high-quality projects for an international market. In 2018 Maremosso joined The Family, leading production company in the advertising industry.

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Massimo Righetti

## MARIPOSA CINEMATOGRAFICA

Mariposa Cinematografica is an Italian film distribution company born four years ago, that is very active in the independent film industry and focuses on the distribution of movies in the original version with subtitles.

Movies released in 2018

- Dark Night, directed by Tim Sutton
- 1945 directed by Ferenc Török
- Wir sind die Flut directed by Sebastian Hilger
- Piazza Vittorio directed by Abel Ferrara
- 1938: Diversi directed by Giorgio Treves
- Isabelle directed by Mirko Locatelli

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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 is an independent film production company based in Rome, Italy, that has been producing films for the international market for over 60 years. Among our most recent co-productions: Erre 11 (R-11) by Marco Bocci, almost completed, Italy/Spain; Per Amor Vostro (For Your Love) by Giuseppe M. Gaudino, 2015, Italy/France; Just Like a Woman by Rachid Bouchareb, 2012, UK/US/Italy/France.

Minerva also acts as distributor for the Italian and the international market. With a library of approximately 1.200 film titles, Minerva stands out as one of the leading independent content providers in Italy and Europe. The company has a strong digital strategy and owns and manages a YouTube channel that has reached over 1 million subscribers (<https://www.youtube.com/user/MinervaPictures-Group/featured>), a platform called The Film Club (<https://thefilmclub.it/>) and it's about to launch the first movie channel dedicated to Italian cinema on Amazon USA, called "called MOVIEITALY".

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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

## 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 Minuetts" 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. 2014 - "Calcolo infinitesimale" feature film (Stefania Rocca - Luca Lionello). 2014 - "Dentro il vulcano" film-concert (Paolo Fresu and Daniele Di Bonaventura). 2013 - "365, Paolo Fresu il tempo di un viaggio" docufilm. 2000-2007 - "Talam, a musical odyssey", 6 films about music around the world. 1996-1998 - "Vivere Ferrari", 3 films about the legendary "Ferrari". 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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Nadia Trevisan

## NEFERTITI FILM

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, being often praised and awarded.

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Daniele Mazzocca

## NOTORIOUS PICTURES

Notorious Pictures was founded in 2012 by Guglielmo Marchetti as a distribution company and quickly became one of the leader Italian independent distributors, releasing masterpieces and box office hits such as "Olympus has fallen", "Belle & Sebastien" saga, "The Beauty and the Beast", "Selma" "Wolf totem" "Shot caller" and "Loving Pablo". In 2014, Notorious made its debut on the Italian AIM market, the Country's alternative capital market for small and medium-sized companies, and in 2015 extended its activities to feature films production with movies like "The truth about love is..." by Max Croci, "Tainted souls" by Matteo Botrugno and Daniele Coluccini and "As needed" by Francesco Falaschi. The company is currently developing some international film project and TV series.

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Marco Patrizi

## PACO CINEMATOGRAFICA

Paco Cinematografica is an independent production company based in Rome, Italy, established in 2003 by Isabella Cocuzza and Arturo Paglia with the purpose of producing both documentaries and feature films. Since then Paco has produced many feature films in collaboration with both national and international partners.

All of them have been domestically released in theaters, and almost all of them were sold and released abroad, and/or selected at international film festivals, such as Venice, Rotterdam, Berlin, obtaining many awards and recognitions.

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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 post-production Stay Still by Elisa Mishto. In development: I Am Sorry by Francesco Piras.

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Davide Del Degan

## PILGRIM



Andrea Magnani



Gianpaolo Smiraglia

Pilgrim was created in 2008 in Trieste, a crossroads of cultures in the heart of Europe, and it has always been committed to European co-productions. Pilgrim develops and produces feature films and documentaries by emerging authors, focusing on stories that go beyond boundaries and borders. Among the documentaries produced, there is the trilogy of migration: Triestine Girls,

Far Away is Home and Cafe Trieste. Easy, the first full length feature film produced by Pilgrim, is an Italian-Ukrainian coproduction. It was premiered at the 70th Locarno Festival and was selected at over 100 film festivals worldwide winning 28 major awards. Easy was also nominated for David di Donatello (Italian Academy Award) in 2018 for Best Emerging Director and Best Leading Actor. Pilgrim's second feature film Paradise by Davide Del Degan, coproduced with Slovenia, is currently in post-production and will be released in theaters in 2019.

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Marina Marzotto

## PROPAGANDA ITALIA

Propaganda Italia is a company striving to produce pan-european films and TV Series that are developed for the international market and built on international co-productions. 2019 will see the national and international distribution of Igot's debut feature "5 is the perfect number", a Italy-Belgium-France co-pro, starring Toni Servillo, Valeria Golino and Carlo Buccirosso and the shooting of "Piove" by Gustavo Hernandez, written by Jacopo Del Giudice, currently closing development with Belgium's GapBusters on board for international co-production.

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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 international 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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Laura Nicotra

## 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 into 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. Rai Cinema is operating in the film distribution and home video sector through division 01 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 with respect to the acquisition of audio-visual products both in Italy and abroad, to ensure that the Rai Networks might meet all their programming requirements in terms of films, TV-movies, TV-series and cartoons.

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Fabio Mancini

## RAI RADIOTELEVISIONE ITALIANA

DOC3 try to address human and social themes through a narrative system that might support the broadcast of titles on a network broadcast-er. Personal stories that show indirectly current and conflictual realities.

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Fabio Scamoni

## RED HOUSE PRODUZIONI

Red House is a production company specialised in developing projects whether they are Docs or Ficture Films.

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Marco Fabbro

## RED ON PRODUCTIONS

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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Tina Bianchi

## ROMA LAZIO FILM COMMISSION



Luciano Sovena

Roma Lazio Film Commission aims to develop the audiovisual sector across Lazio territory and to promote Roma and Lazio region's resources. RLFC offers assistance to national and

international productions in finding qualified professionals in the film industry. It arranges the provision of services, hotels, catering and rentals, and provides a comprehensive location scouting service, dedicated to finding the most suitable and unexploited locations in Rome and Lazio territory. It offers support and guidance on Lazio region's financial resources for the film industry, as the Lazio Cinema International fund dedicated to coproductions. It encourages filmmaking, audiovisual projects and co-productions, acting as a focal point for the international development of the audiovisual sector of Rome and Lazio region. RLFC is a founding partner of CRC network, and a member of IFC, EUFCN, AFCl and CineRegio. In the training field RLFC organize the CineCampus and CineCampus Atelier masterclasses.

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Marica Stocchi

## ROSAMONT

Rosamont is an independent cinema company, based in Udine (Friuli Venezia Giulia) born in July 2018 from the passion of a producer, Marica Stocchi, and the curiosity of a highly respected and well-known Italian actor, Giuseppe Battiston. Valeria Carlini is in the team too, with her expertise of national and international project management.

The common goal is to explore Italian and international voices with an ever attentive look at stories.

The first projects will be the two co-productions with the Israeli company Spiro Films (HERE WE ARE directed by Nir Bergman and HONEYMOOD directed by Talia Lavie).

In pre-production: THE SISTERS MACALUSO directed by Emma Dante.

In development: DUE (THE TWO OF US) first movie directed by Giuseppe Battiston and ORLANDO directed by Daniele Vicari.

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Paola Ruggeri

## RTI MEDIASET

Broadcaster

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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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Luca Pelusi

## SKY - SKY ARTE



Roberto Pisoni

Sky Italy is a telecommunications company which serves Italy. It is the Italy's largest pay-TV broadcaster with 4.8 million families. Its corporate headquarters are in Milan.

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Andreja Brusa

## SLINGSHOT FILMS



Manuela Buono

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. We are producing the first feature documentary FANGO ROSSO by Alberto Diana, now in post-production, the short fiction film THE CLOUD by Margherita Panizon, winner of the MIX Award at the Milano Film Network 2018, and the first feature documentary WHITE LIES by Alba Zari, both in development.

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Emanuele Nespeca

## SOLARIA FILM

Solaria film created in 2013 by the producer Emanuele Nespeca to produce cinema and television contents. The first movie produced "I was born traveling" by Irish Braschi in collaboration with Rai Cinema and NBC Universal told a journey in the memories of the famous writer Dacia Maraini.

The company co-produced the feature film "7 Days" by Rolando Colla and collaborated to achieve the collective project "Short Plays" - a series of short films dedicated to the 2014 World Cup - produced by BROSSALCUAD-RADO GB in collaboration with UNIVISION and TELEAZTECA with the short film entitled "Hand" directed by Luca Lucini.

The last works are "Redemption Song" by Cristina Mantis a documentary about African immigration, "Mambo Italiano" by Marco Guelfi a documentary about the new Jazz Orchestra of young Italian talents. The company is member of the ACE - Atelier du Cinema European and member of ANICA - National Cinema and Audiovisual Industry Association.

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Margherita Cavalli

## STEFILM INTERNATIONAL



Elena Filippini

Stefilm is one of the most prominent producers of feature length and documentary series in Italy. Our productions are often developed with support of the European Union and are mainly international co-productions. To date Stefilm has worked with over 50 partners: independent producers, distributors, sales agents, various institutions and film funds. Our films and TV series have been acquired by over 60 TV channels across the globe. Stefilm is a member company of EDN (European Documentary Network), A.G.P.C.I and Doc/It. It

is on the board of Documentary Campus.

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Edoardo Fracchia



Stefano Tealdi



Emanuele Tasselli

## SUB-TI ACCESS

Sub-ti Access is an access service provider aiming to promote and implement the use of audio description and subtitling for the visually and hearing impaired throughout all media forms. This encompasses television, cinema, film festivals, home entertainment, museums and live performances.

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Iliaria Malagutti

## TEMPESTA

After many years spent producing feature films and documentaries within important production companies in Italy and the UK, in 2009 Carlo Cresto-Dina started his own company tempesta, a new venture specialized in scouting, developing and producing films and multimedia projects by young European talents. Since 2009 tempesta produced features acclaimed by audience and critics (Corpo Celeste by Alice Rohrwacher, The Wonders by Alice Rohrwacher - Gran Prix at Cannes, Happy as Lazzaro by A. Rohrwacher - Best Script at Cannes 2018; The Interval by Leonardo Di Costanzo, Donkey flyies by Marcello Fonte and Paolo Tripodi, Fraulein by Caterina Carone, Pawn Street by Irene Dioniso, The Intruder by Leonardo Di Costanzo). Currently tempesta is producing the debut film Courthouse directed by Chiara Bellosi, in coproduction with Cineddokè (CH) and developing several projects of tv series and feature films.

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Chiara Toffolo

## TESLA PRODUCTION

Tesla production was established in March 2017 founded by Chiara Toffolo e Cristian Natoli. Tesla is a production company that creates and produces audio-visual 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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Sara Pagliaro

## TICO FILM COMPANY



Sarah Pennacchi

TICO Film is an independent production company founded in 2005 by Gino and Sarah Pennacchi, both with experience in the international asset management. To date, Tico has produced more than 10 films, collaborating with companies such as RAI and Indigo Film; it received funding from MEDIA, Mibac, different Italian Film Commissions, international co-productions, and Tax Credit. Tico develops and produces feature fiction films and documentaries for the national and international market. The team selects every project and dedicates itself to all the stages of production, working closely with the creative team during the development, all the way throughout the post-production and distribution of the film, researching the most efficient marketing and distribution strategy. During these years, Tico's films were shown in A-level festivals such as the Berlinale, Tribeca, the Venice Film Festival and the Festival of Cinema in Rome. In 2015 we opened our UK branch, Tico Media, in London.

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Raffaella Conti

## TOSCANA FILM COMMISSION



Stefania Ippoliti

TFC supports and assists all production companies interested in shooting in Tuscany and offers highly skilled producing assistance for international production. TFC runs a film fund that financially supports production companies. All you may need to shoot in Tuscany : information/assistance/ location & professionals databases / funds & incentives. Italian Film Commissions Association: the network of regional, reliable, high skilled Film Commission.

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Alberto Battocchi

## TRENTINO FILM COMMISSION

Opened in 2010, the Trentino Film Commission promotes and supports film, television and documentary productions, both in Italy and abroad, aiming at increasing the value of and at disseminating the cultural, environmental and historical heritage of Trentino. The TFC can offer logistic support to production units through location scouting, special hotel deals, the involvement of professionals working in the region and contacts with local public authorities and the police forces. At the same time, the TFC is committed to encouraging the development of the local audio-visual industry and organising training opportunities to improve the qualifications of Trentino professionals operating in the sector.

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Laura Zumiani

## TRENTO FILM FESTIVAL

Founded in 1952, Trento Film Festival is the longest-running international event dedicated to the mountains, adventure and exploration, and probably the first ever thematic film festival. The Trento festival has represented the point of reference on these subjects for more than sixty years, over time transforming itself into a genuine testing ground for visions and ideas on the highest lands on earth, featuring films of any length, style and genre as well as exhibitions, talks and live performances, embracing an ever increasing range of interests. Every year, Trento Film Festival presents the best documentaries, fiction works and shorts set in the mountains and extreme areas around the world, recounting the fascinating and complex relationship between man and nature, promoting knowledge and protection of mountain areas, celebrating major and minor climbing feats and mountain sports, exploring links with peoples and cultures.

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Luca Evangelisti

## TRIESTE SCIENCE+FICTION



Massimiliano Maltoni

A multidisciplinary event devoted to the fantastic, the experimental languages and the new technologies in cinema, television and visual arts, Trieste Science+Fiction Festival - the leading fantastic film festival in Italy - is organized by the film center La Cappella Underground. The festival hosts 3 competitive sections: the Asteroid Award, to the best sci-fi and fantasy feature film by emerging directors; the Méliès d'Argent Awards - in collaboration with the European Fantastic Film Festivals Federation - to the best European fantastic feature and the best European fantastic short film. The festival assigns also an Audience Award, the Silver Urania Career Award (in collaboration with the sci-fi book series "Urania"), and several collateral awards. It also features out-of-competition films and non-competitive sections such as Sci-Fi Classix, Spazio Italia, Futurologia, and an industry section dedicated to the professionals of fantastic cinema: the Fantastic Film Forum.

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Francesca Tiberi

## TRUE COLOURS

True Colours is a fresh and emerging international sales outfit based in Rome. The Company has been 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*. Its main goal is to bring the best of Italian and international arthouse cinema worldwide. In its first two years of activity, True Colours has built up a catalogue of over 50 contemporary films and a library of over 300 titles, establishing strong relationships with international distributors. The company handles international sales of some of the most successful recent Italian titles in the world: commercial box office hits like *Perfect Strangers* and *The Place* by Paolo Genovese, author driven titles like *Euforia* and *Fortunata*, both selected at *Un Certain Regard* in Cannes, arthouse gems like *Indivisible* by Edoardo De Angelis and *Naples in Veils* by Ferzan Ozpetek.

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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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Cecilia Bozza Wolf

**VERGOTFILMS**

Individual company. Cecilia Bozza Wolf In January 2014 she was commenced by ZeLIG, a documentary, television and new media school in Bolzano, where she is expecting to graduate in 2016 with the diploma film "Vergot". Over this period of time she did an internship in the directing department of the film "Mountain" by Amir Naderi. In 2017 teaches documentary during the course "Città Futura" organized by the association EUGANEA MOVIE MOVEMENT and SIAE. With her diploma film "Vergot" (2016) she received critical acclaim, winning among others, the award for Best Documentary DOCUNDER30 in Bologna, Best Film in the Horizons section of the Trento Film Festival and Best Feature Film at the Glasgow Film Festival in the World of Film section. In 2018 works as DOP for the documentary "Sogni in grande" by Katia Bernardi and as camera operator for the documentary "Slow News" by IK produzioni. She is the official videomaker of Arte Sella.

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Alessio Bozzer

**VIDEOEST**

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**

Lucia Candelpergher

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 Outlook 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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Heidi Gronauer

**ZELIG SCHOOL FOR DOCUMENTARY / ESODOC EUROPEAN SOCIAL DOCUMENTARY**

ZeLIG School for Documentary, Television and New Media is a non-profit educational centre based in Bolzano since 1988. ZeLIG runs a three-years vocational training course in documentary filmmaking with specializations in directing, cinematography and editing. The course is held in Italian, German and English. (www.zeligfilm.it)

ZeLIG is a meeting point for students and teachers from throughout Europe, bringing together a world of diverse outlooks and work methods. An important part of ZeLIG's mission is its creative focus on this multi-lingual, multi-cultural tradition. Within this vision ZeLIG developed ESoDoc – European Social Documentary, supported by the EU's Creative Europe Programme.

ESoDoc is the training initiative for media professionals who want to elaborate the values of co-creation and learn new forms of storytelling for different formats in order to have the best impact on society. (www.esodoc.eu)

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Christian Carmosino Mereu

**CHRISTIAN CARMOSINO MEREU**

Italian independent filmmaker Christian Carmosino (born May 8th, 1972) has worked in Italy, Europe and Africa for the past twenty years as a director, producer and teacher.

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Pierluca Ditano

**PIERLUCA DITANO**

Born in 1991, grown up near Brindisi, in southern Italy. After a bachelor degree in political and social sciences at University of Turin with a thesis about documentary and social theatre, in 2016 he graduated in directing and project development at ZeLIG school for documentary, television and new media. "For those who want to fire", his diploma film, was presented at the 48th Visions du Réel.

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Walter Ronzani

**WALTER RONZANI**

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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Michela Tomasi

**MICHELA TOMASI**

Michela Tomasi, left in 2014 university research to immerse herself into the world of documentary films. She attended a 3 years program at the Zelig school in Italy. At the end of her studies, she worked as an assistant in both the direction and photography departments on various film sets: Monte (Citrullo International), Die Hochzeitsverplaner (Film gmbh), Die Pfefferkorner und der Flucht des schwarzen Konigs (Letterbox Filmproduktion), The book of vision (Citrullo International), Menocchio (Nefertiti Film), Il ladro di giorni (Bronx Film). In parallel with the work on commission, she is directing the documentary film Malamadre, which until now has been self-produced.

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Arben Zharku

**KOSOVO  
CINEMATOGRAPHY  
CENTER**

Kosovo Cinematography Center (KCC) is a public film fund with the attributes of the central authority for cinematography. Its objective is achieving goals on public interest on cinematography matters. Each year KCC organizes open call for subsidizing short and long feature films, documentaries, animations, script development, post-production, International and minority co-productions. It also promotes Kosovo's film industry in the world's largest markets and film festivals.

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Maclara Melberga

**FA FILMA**

Juris Poskus

FA Filma is a Latvian film production company, producing feature films and documentaries with artistic merit. Our films have won numerous festival awards and were distributed internationally. We also provide full spectrum of production service.

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Gints Grube

**MISTRUS MEDIA**

The film production company MISTRUS MEDIA was established in 2000 by Gints Grube and has since become one of the leading film studios in Latvia. MISTRUS MEDIA is a producer of feature documentaries, feature fiction films as well as a provider of filming and location services and a producer of industrial films and commercials. The productions of MISTRUS MEDIA have received several national and international festival awards and they have been broadcast on TV stations worldwide. In November, 2016 the latest historical drama produced by MISTRUS MEDIA - The Chronicles of Melanie (dir. Viestur Kairish, prod. Gints Grube, Inese Boka-Grube), an international co-production, was premiered at the Tallinn Black Nights Film Festival, International Competition and received the award for the Best Cinematography. In 2018 MISTRUS MEDIA released 5 feature films, a documentary To be Continued by the legendary filmmaker Ivars Seleckis. feature drama The Mover (dir. Davis Simanis).

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Dita Rietuma

**NATIONAL FILM  
CENTRE OF LATVIA**

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

## RUSLAN PEREZHILO MUSIC

Film music composer, classically trained professional musician, pianist and digital audio specialist. Based in Trieste.

Ruslan Perezhilo (born 1982) grew up in Riga, Latvia, where he began studying music in early childhood until finishing the Latvian Academy of Music with a Master's degree. He is a true international fully embracing an open interconnected modern society and keen on working in multi-cultural teams, contributing his artistic perspective and unique skillset to projects from all over the world.

Ruslan is the winner of the prestigious international Transatlantyk Film Music Competition (Young Composer 2017 award). His works were featured in commercials for Rolls-Royce, Groupon, the VR game Space Pirate Trainer, several film trailers, licensed by Tirol TV, Zynga game company, Gardaland amusement park. In 2018, focusing on scoring to picture, Ruslan has collaborated with filmmakers from Switzerland, India, the United States, UK and Slovenia.

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Virginija Vareikyte

## JUST A MOMENT



Dagne Vildziunaite

"Just a moment" is Vilnius-based independent production company working with film projects in co-production with partners from Germany, Italy, France, Latvia, Croatia,

Russia, Romania, etc. Films (co)produced by Just a moment include documentary FATHER by Marat Sargsyan which was awarded the prize for Best Medium-Length Film at Visions Du Reel. The documentary JULIA by J. Jackie Baier was premiered at Venice Days and latest documentary NIJOLE by S. Bozzolo was premiered at Leipzig DOX. Our latest feature films BREATHING INTO MARBLE by G. Beinoriute and CORE OF THE WORLD by N. Meshchanina were screened and awarded at such international festivals Toronto, San Sebastian, Karlovy Vary, Bus, Tallinn and many other festivals.

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Dovile Butnoriute

## LITHUANIAN FILM CENTRE



Rolandas Kvietkauskas

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 sustainability 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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Alessandra Pastore

## MEETING POINT VILNIUS

"Meeting Point – Vilnius" is the international audiovisual industry event to discover, develop and support European talents and upcoming debut films. Bringing together over 250 film professionals, it aims to build and cross nets between different European macro-regions: from Baltics to South East, from Caucasus to Western Europe.

MPV is made by four main activities: the Work in Progress pitching section COMING SOON, the Industry Screening platform, a framework programme of panels & inspirational talks and Talents Nest, the new Talents Development initiative targeted MPV that aims to exploring and nurturing emerging professionals from Baltic Countries, Belarus, Ukraine and Caucasian countries.

The 10th edition will take place in Vilnius (Lithuania) April 2-4 2019 in the framework of Vilnius International Film Festival Kinopavasaris.

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Marija Stonyte

## MOONMAKERS



Giedre Zickyte

"Moonmakers" is a Lithuanian documentary film production company founded by award winning filmmaker Giedre Zickyte in 2014. "Moonmakers" focus on a strong

author's vision and unique stories told in creative ways for the global marketplace.

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Marion Guth

## A\_BAHN

a\_BAHN is a distinctive film production company based in Luxembourg with unique experience in social impact producing and outreach. The company is dedicated to supporting the creation of content that is both artistic and accurate and that engages an audience in response, bringing together the traditional worlds of film and television with new media.

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Alexander Dumreicher-Ivanceanu

**AMOUR FOU**

Founded in Luxembourg in 1995 and in Vienna in 2001, AMOUR FOU Luxembourg and AMOUR FOU Vienna, realise artistically exceptional feature, documentary and short films for the international market with international and, most frequently, European partners. Throughout the process AMOUR FOU stands for vision and pushing the envelope, whether in regard to aesthetics, production or distribution strategies. The focus is on European independent auteur cinema and the distinctive "handwriting" of the directors who work with AMOUR FOU. The associate partners of AMOUR FOU Vienna and AMOUR FOU Luxembourg are Bady Minck and Alexander Dumreicher-Ivanceanu.

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Jesus Gonzalez

**CALACH FILMS**

Calach Films is a production company based in Luxembourg. Its offices are located in Bertrange (Luxembourg). The company was created end of 2012. It is managed by Jesus Gonzalez who has almost 20 years of experience in international co-productions (Austria, Belgium, Canada, France, Germany, Ireland, Italy, Switzerland, The Netherlands) and who has been production manager, line producer or producer on about 50 films (animation, short movies, documentaries and feature films).

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Carole Kremer

**CED LUXEMBOURG**

Creative Europe is the European Commission's funding programme for the creative, cultural and audiovisual industries. The MEDIA sub-programme provides support to the film, audiovisual and video game sectors. Creative Europe Desk MEDIA Luxembourg is a one stop shop for information; raising awareness about the various calls for projects and funding schemes to local stakeholders, promoting Creative Europe-related events and initiatives and assisting Luxembourg applicants with their funding applications.

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Ela Wtulich

**CINEAST CENTRAL AND EASTERN EUROPEAN FILM FESTIVAL**

CinEast – Central and Eastern European Film Festival in Luxembourg held annually in October since 2008, showcasing over 60 features and 40 short films by directors from 20 CEE countries over 18 days in a dozen cinemas in Luxembourg City and other towns.

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Marco Serafini

**CINETEL**

film production and development

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Tanika Sajatovic

**EAVE**

Kristina Trapp

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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Guy Daleiden

## FILMFUND LUXEMBOURG



Karin Schockweiler

Film Fund Luxembourg was first established in 1990 and then restructured in 1999. It exists primarily to promote and foster an environment in which the country's film production industry can develop and flourish. The Fund, an official body supervised by the minister responsible for the audiovisual sector and the minister responsible for culture, implements the overall policy of the government's support for audiovisual productions. Thus it manages the program through which the Luxembourg government provides financial support to audiovisual productions. The Fund co-operates closely with the audiovisual industry representatives, like the Luxembourg Film Academy, Luxembourg Producers Association (ULPA), the Writer's and Director's association (LARS) and the association representing all the local film technicians (ALTA) in promoting the sector's development. The Fund also assists supervisory Ministers in areas such as the drafting of regulations and legislation and developing international.

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Paul Thiltges

## PAUL THILTGES DISTRIBUTIONS

PTD is a Luxembourg based film production and world sales company founded in 1993 by Paul Thiltges and jointly run with Adrien Chef. Collaborating with a large range of international partners, the six-headed team has built up a considerable network, allowing it to initiate projects or participate in ventures on a worldwide scale as producer, co-producer or sales agent. The company's film catalogue reflects the diversity of its professional network by including engaged documentaries and fiction such as the work of Michael Glawogger, Hicham Lasri or Ari Folman, while simultaneously working on rather entertaining fiction. In the meantime PTD also commits to animated fiction aimed to children, co-producing stories such as Kirikou & the Sorceress by Michel Ocelot or The Blue Arrow and A Greyhound of a Girl by Enzo D'Alò. These projects have, among others, earned Paul Thiltges Distributions numerous nominations and awards at prestigious festivals.

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Bernard Michaux

## SAMSA FILM

Samsa has been created in 1986 in Luxembourg, Europe. We are by size and number of films, Luxembourg's biggest production company. We have produced over eighty feature films, as well as an equal number of documentaries and shorts, many of which have attracted international acclaim in festivals such as Cannes, Berlin, Venice, San Sebastian and Toronto. After over 30 years of success, Samsa is one of Europe's leading independent content companies.

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Donato Rotunno

## TARANTULA LUXEMBOURG

Tarantula Luxembourg is a well-established company with artistic audacious choices and a regular presence in the main international festivals including Cannes, Toronto, Venice and Locarno. With more than twenty years of international co-production experience, Tarantula Luxembourg is now a strong partner to carry a feature project through a successful conclusion, particularly with his neighbouring countries (Germany, Belgium, France, Netherlands...). Among Tarantula's most famous coproductions, there's the critically acclaimed feature by Benedicte Liénard «A piece of sky» (Un Certain Regard official selection in 2002), «Fratricide» by Yilmaz Arslan who won the Silver Leopard at the 2005 Locarno Festival, «Private Property» by Joachim Lafosse (Mostra de Venise official selection in 2006), «Mobile Home» by François Pirot (Locarno Festival official selection 2012), «A wedding» by Stephan Streker (presented at the Toronto Film Festival 2016).

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Milcho Manchevski

## BANANA FILM

Banana Film is a production and distribution company. Credits: Mothrrs, Bikini Moon, Willow.

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Anton Calleja

**ANTON CALLEJA**

Production and co-production of fiction and documentary films with an international appeal and consulting services (from a financing, legal, strategic and also creative point of view) for Film and the Creative Industries.

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Velisa Popovic

**CUT-UP**

Cut-Up is a production company dedicated to filmmakers with daring and authentic visions. Our aim is to gather projects with strong ideas, and to make them visible on international markets. Cut-Up is a relatively young company. It was established in 2013 by a group of producers who felt the urge to work independently and to be creatively involved in the projects from the very start. Since then, Cut-Up has produced short films "Shelters" ("Zakloni", 2014, dir: Ivan Salatic) and "A Matter of Will" ("Biserna obala", 2015, dir: Dušan Kasalica), and feature film "Lowdown" ("Ispod mosta, me u stijenama", 2016, dir: Pavle Simonovic), which were shown and awarded on numerous prestigious film festivals.

Besides film, we are also experienced in production services.

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Sehad Cekic

**FILM CENTRE MONTENEGRO**

The Film Centre of Montenegro is a newly established public institution with the aim of creating the proper, stimulating environment for the Montenegrin film community and its promotion to Europe and the world. Its 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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www.festivalscope.com





Jacobine Van Der Vloed

## ACE PRODUCERS

ACE Producers is an exclusive network of experienced independent film producers from Europe and beyond.

Membership of the network is based on professionalism, mutual trust, collaborative working and openness to new ideas. A fundamental aim of ACE Producers is to encourage and enable international co-production.

Producers with proven experience in their own countries are welcomed into the network after completing the ACE programme of advanced training, which consists of three workshops during one year. The training asserts the position and unique responsibilities of the producer throughout the whole process of a project's development, production, marketing and delivery to audiences.

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Katja Draaijer

## BALDR FILM



Frank Hoeve

BALDR FILM (2012) is the Amsterdam-based production company of Frank Hoeve and Katja Draaijer. They focus on developing and (co-) producing challenging, author-driven features

and documentaries of a select number of filmmakers with a distinctive personal signature. BALDR Film offers a lot of support in matters of content, focussing not only on urgent content but also on form and originality. In this they don't fear to take risks, always aiming for a high artistic value, visually intriguing style and an international audience.

In April 2018 Ubiquity by Bregtje van der Haak premiered in the international competition of HotDocs in Toronto. In September 2018, the Danish/Swedish/Dutch co-production Heartbound by Janus Metz (Cannes Critics Week winner-Armadillo) premiered at the Toronto International Film Festival.

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Andrea Posthuma

## CED NETHERLANDS

Andrea Posthuma is programme manager MEDIA at the Creative Europe Desk NL in Amsterdam. Creative Europe is the European Union's financial support programme for the creative, cultural and audiovisual sectors in Europe. The MEDIA subprogram supports organisations working in film, television and new media, and offers funding, training and networking opportunities for: producers, video game developers, distributors, sales agents, audiovisual training providers, film festivals, markets and networks, film education specialists and cinema exhibitors. It helps to launch projects with a European dimension and nurtures new technologies and innovation; it enables European films and audiovisual works to find markets beyond national and European borders. Creative Europe Desk NL promotes awareness and understanding of Creative Europe, and provides free advice and support for applicants from the Netherlands.

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Liselot Verbrugge

## DOX CONSULTING

Dox Consulting provides help for each step of the documentary making and distribution process, as well as working with industry events to improve their reach and services. We offer bespoke consultancy services that can take place online, on location or during industry events.

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Harmen Jalvingh

## DOXY FILMS

Amsterdam-based film production company DOXY lays emphasis on producing films of all manifestations – from a homeless opera and the more 'traditional' documentary, to music film, movie and (drama) series.

Team DOXY has been active in film production for years, making dozens of films, winning national- and international awards, taking part in competitions of A-festivals and scoring (cinema) hits. Recent titles include: The Mystery of the Milking Robots (Vuk Janic), Erbarme Dich – Mattheus Passion Stories (Ramón Gieling), which received the Chrystal Film Award for box office success, and festival hit Alice Cares (Sander Burger), nominated for Prix Europa (2017). After documentaries on (top) athletes like Becoming Zlatan (Magnus & Fredrik Gertten) we've also broadened our playing field with sports related films.

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Renko Jan Douze

## EEN VAN DE JONGENS

Een van de jongens (Dutch for 'one of the guys') is the production company of producer Hasse van Nunen and producer-director Renko Douze. In collaboration with filmmakers with a strong vision, we produce meaningful and artistic documentary films. We believe that film is worthy of more than just the theatrical run or television broadcast. That's why, with our films, we strive for a longer lease of life, unexpected audiences, a greater impact. Of course, this is a borderless ambition: we want our films to speak to the world. Our films got awarded at numerous festivals, like Berli-nale, IDFA, Full Frame a.o.

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Margje De Koning

**EODOCS**

EOdocs (formerly known as IKONdocs) looks for creative documentaries in 4 main subject area's: Faith & Philosophy; Human Rights & Social Justice; Hope & Forgiveness and Earth & Environment; EOdocs wants to contribute to the public debate with an ability for criticism, building bridges between Christians, people of other faiths and non-believers. EOdocs is committed to social impact, high artistic quality and is trying to reach a broad audience. Part of the airtime for the Jewish community is dedicated to documentaries about Judaism in the broadest sense, with an emphasis on social, cultural and historical themes without ignoring the religious aspects. Total annual hours of documentaries for EOdocs: 30. Commission national: 60%; commission international: 20%; acquisition: 20%

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Hein Van Joolen

**GUSTO ENTERTAINMENT**

Gusto entertainment is a theatrical distributor that specialises in releasing niche films. We always work very closely with the producers, preferably starting during development, to ensure the creators' vision will match up with its potential audience and can be seen by as many people as possible.

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Yorinde Segal

**INTERNATIONAL DOCUMENTARY FILM FESTIVAL (IDFA)**

IDFA is the world's pre-eminent documentary film festival, combining a relaxed atmosphere with excellent business opportunities. The festival draws a large audience with its diverse film program, including many premieres, and showcases the latest digital developments in IDFA DocLab. With the festival's industry components (co-financing market IDFA Forum, documentary market Docs for Sale, training program IDFAcademy and the IDFA Bertha Fund) IDFA draws over 3000 professional guests each year.

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Evgeny Gusyatskiy

**INTERNATIONAL FILM FESTIVAL ROTTERDAM (IFFR)**

International Film Festival Rotterdam (IFFR) offers a high quality line-up of carefully selected fiction and documentary feature films, short films and media art. The festival's focus is on recent work by talented new filmmakers. However, within the four sections the Festival presents, there is also room for retrospectives and themed programmes. IFFR actively supports new and adventurous filmmaking talent through its co-production market CineMart, its Hubert Bals Fund, Rotterdam Lab and other industry activities.

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Lisette Kelder

**KAAP HOLLAND FILM**

Kaap Holland Film is a Dutch feature film, TV drama and online production company based in the heart of Amsterdam. Kaap Holland Film, managed by producer Maarten Swart, consists of an experienced team of passionate professionals that strive to bring high quality projects to a wide audience. We have a solid and varied track record for both crossover films with an international appeal and projects that were amongst the highest grossing films in The Netherlands in recent years. The company has a long-standing tradition of working both with established filmmakers as well as discovering and launching emerging talents and collaborating with like-minded domestic and international partners to bring great stories to the screen.

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Erik Glijnis

**LEMMING FILM**

Established in 1995, Lemming Film is one of the leading film and television production companies in the Netherlands. Lemming Film produces projects that reflect an open-minded vision on contemporary society and nurtures close collaborations with the most exciting screenwriters, directors and acting talent. It is a key player in the international co-productions field and is co-producing projects in Asia, South America and Europe. Over the years, Lemming Film has helped bring to life such acclaimed films as The Lobster (Yorgos Lanthimos), Zama (Lucretia Martel), The Intruder (Shariff Korver), Heli (Amat Escalante), and Full Contact (David Verbeek). The company is run by producer and CEO Leontine Petit and producers Fleur Winters (drama series) and Erik Glijnis (feature films). Lemming Film has an active development team that consists of Eva Eisenloeffel and Lotte Bronshoff who are, together with the producers, creatively in charge of the (inter) national slate of projects.

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Diane Delvoie

## NETHERLANDS FILM FUND



Frank Peijnenburg

The Netherlands Film Fund is the national agency responsible for supporting film production and film related activities in the Netherlands. Its focus is to develop and strengthen

Dutch cinema and film culture both domestically and internationally. The Film Fund offers various selective support schemes on production and distribution for minority Dutch co-productions. Of the budget available for funding in 2018 an amount of 3 million euro is earmarked for selective schemes targeting minority co-productions.

The Netherlands Film Fund also runs the Film Production Incentive, offering a cash rebate up to 35% on production costs spent in the Netherlands and oversees the activities of the Netherlands Film Commission.

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Nelleke Driessen

## NINE FILM

Sales company Nine Film, founded in Amsterdam in 2018, is dedicated to bringing engaging, moving, thought-provoking and inspiring features and documentaries from all over the world to the discerning international marketplace. Nine Film represents a diverse selection of art-house and cross-over films, created equally by today's best story-driven auteurs and emerging directors.

We are committed to collaborative and long-lasting relationships with our partners – talent, producers, distributors and festivals alike – to facilitate the best possible life for each and every project.

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Trent

## OAK MOTION PICTURES

OAK Motion Pictures is based in Amsterdam, the Netherlands. OAK develops and (co-)produces feature films and television drama for the national and international market.

We feel strongly about transparency, integrity, sustainability and confidence. Our mission is to stimulate, inspire and challenge our directors and writers. We only select a number of projects to work on in order to produce daring and accessible quality films for an international audience.

OAK is both a voting member of the European Film Academy, the EAVE network and the ACE network and alumni from the Binger Filmlab, Torino Filmlab and the Andrzej Wajda Studio.

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Pieter Van Huystee

## PIETER VAN HUUSTEE FILM

In 1995 Pieter van Huystee started his own production company. Since then he has produced many film projects and international co-productions, most of them documentaries, but also feature and short films and single plays – with both renowned Dutch filmmakers such as Johan van der Keuken, Heddy Honigmann, Renzo Martens, Ditteke Mensink and young talented directors. Many of the documentaries and features are screened at festivals all over the world and have been awarded many times. In 2016 he directed the documentary Hieronimus Bosch – Touched by the Devil. The accompanying interactive documentary has been awarded with a prestigious Webby Award.

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Ellen Havenith

## PRPL

Amsterdam based PRPL, is a strongly involved and passionate production company making daring and distinguishing films of high artistic quality for a broader audience. We focus on feature films with strong writer/director signatures, which can be co-produced internationally. Our films aim to be inspiring, challenging, stirring and heartfelt.

PRPL's first five feature films all premiered at the film festivals of Toronto, Locarno, Tribeca and were awarded at many international film festivals. THE PARADISE SUITE won Best Film at the 2016 Dutch national film awards. Furthermore PRPL's latest 3 films were the national entries for the Academy Award Best Foreign Language Film and two out of five for the European Film Awards.

So far PRPL has co-produced with Greece, Germany, Sweden, Bulgaria, Belgium, Estonia, Poland and Finland.

PRPL's founder Ellen Havenith is a member of the EFA and part of the EAVE and ACE networks.

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Barbara Truyen

## VPRO

VPRO is one of the public broadcasters in the Netherlands. It provides people with the opportunity to explore and see the world around them, think for themselves, draw their own conclusions and to put things into perspective. Away from the mainstream, idiosyncratic, curious, liberal, innovative, groundbreaking, bold, immersive and insightful.

VPRO 2Doc: Weekly documentary strand for 'best of the fest' documentaries, which are urgent, relevant and excellent. In primetime the films need to be accessible for a large audience, topical and often agenda setting or following. Late night slots, however, aim to push our boundaries with documentaries: morally, topically or in the experimental way of storytelling or visualization.

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Annemiek Van Der Hell

**WINDMILL FILM**

Windmill Film is an Amsterdam based film production company and produces (inter)-national (co)-productions. We produce documentaries, features and animations for cinema and all other kinds of platforms. We also do distribution with our company Windmill Film Distribution with distributor Wal-lie Pollé.

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Iris Lammertsma

**WITFILM**

Witfilm is the production company of director Boudewijn Kooles (a.o. Beyond Sleep and Little Bird) and producer Iris Lammertsma. Witfilm focuses on creative documentaries and art house feature films, its key assets being concept development and intensive counseling of filmmakers, resulting in innovative, high quality and visually powerful films of artistic nature dealing with subjects that are thought-provoking at all times. Witfilm (co-) produces both nationally and internationally.

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Przemysław Miekima

**BEFORE MY EYES**

Before My Eyes is a young and dynamic production company based in Warsaw. The company's objective is to deliver top quality films that are author-driven and uncompromising. Before My Eyes is always on the look out for talents keen to experiment and explore subject and form. The company works with strong personalities and helps them fulfil their artistic visions. Shaping the uniqueness of the project is the number one priority. „Fragments” by Agnieszka Woszczyńska, a short film made by the studio, was selected for Quinzaine des Réalisateurs (Directors' Fortnight) in Cannes in 2014.

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Agata Gruszecka

**CREATIVE EUROPE  
DESK POLAND**

Creative Europe Desk Poland – national representation of the European Union Creative Europe programme, offering financial support to the cultural, audiovisual and creative sectors.

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Anna Shevchenko

**FILM NEW EUROPE**

Film New Europe is one of the top informational sources for film producers, festival programmers and buyers of films in Europe. It is supported by the Polish Film Institute and the Creative Europe - MEDIA programme as well as the main film institutions of 15 countries in the region. Its 19 500 subscribers are film professionals worldwide. The FNE newswire is published DAILY and distributed globally. Join the network of Europe's most successful film professionals at [www.filmneweurope.com](http://www.filmneweurope.com)

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Izabela Igel

**HARINE FILMS**

Harine Films is a Polish production company established by Izabela 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's 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 Iza also serves as a producer. She also produced as a Harine Films Tomasz Sliwinski's short film Ondine and Tomasz Siwinski's Olga's Diamond. Her scope of interest covers arthouse cinema; she likes to work with first- and second-time directors. She is focusing on international co-productions.

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Kamil Skalkowski

**KALEJDOSKOP FILM**

Kalejdoskop Film is a production company based in Warsaw, founded in 2010. Kalejdoskop Film is a sister company of Studio Filmowe Kalejdoskop, one of the most awarded (IDA Award, Oscar Nominee and many others), recognizable (more than 200 productions) and oldest (30 years) independent film company in Poland. Kalejdoskop Film was created from a need to tell more stories. New generation of producer were put in charge of the company. From it start is a base for younger filmmakers, who can work with more experienced colleagues. Kalejdoskop Film have been involved in documentaries, fictions, commercials and music videos. Presently we are working on feature cinema documentary "An Antarctic syndrome" and a narrative fiction "False Positive", which was develop during Biennale Cinema College 2018. Our goal is to produce films that relate to a universal values and humans' stories, that will appeal to viewers in various countries with various cultural backgrounds.

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Natalia Grzegorzek

**KOSKINO**

Koskino is a production house based in Warsaw and run by Natalia Grzegorzek. Koskino's point of interest are feature narratives, mostly comedy-dramas with a potential of wide distribution as well as festival circuit. Previous films produced by Koskino are „KAMPER” by Łukasz Grzegorzek (premiere at Karlovy Vary IFF 2016, Discovery Award at Raindance IFF in London), „Winter Flies” by Olmo Omerzu (Koskino's minority co-production; Best Director Award at Karlovy Vary IFF 2018, international premiere at TIFF, Czech Oscar candidate) and „A Coach's Daughter” by Łukasz Grzegorzek (opening film of New Horizons IFF 2018, Best Youth Film Award at Filmfest Cottbus, to be released theatrically in March 2019). Koskino looks for international co-productions both as a minority and main producer.

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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 Czofnowska

**NEW HORIZONS INTERNATIONAL FILM FESTIVAL**

New Horizons International Film Festival, est. 2001, is the biggest film festival in Poland. The 19th edition of the event will take place on July 25 - August 4, 2019. It also runs a distribution arm focused on cutting-edge arthouse cinema. Key industry events are Polish Days- the presentation of the latest Polish films to international industry representatives and New Horizons Studio+ for first and second time filmmakers. More info on: [www.nowehoryzonty.pl](http://www.nowehoryzonty.pl)

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Pawel Jozwiak-Rodan

**PROJECTION ID.**

PROJECTION IDENTIFICATION / PROJEKCJA IDENTYFIKACJA is audiovisual production company founded in 2011, starts the first crowdsourcing collaborative documentary film in Europe MY 89 GENERATION. Than produced THE PILGRIM with Opus Film. We cooperate with Polish Television, Polish Film Institute, regional film funds and private investors. The company is also developing in the field of VR films and games.

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Joanna Szymanska

**SHIPSBOY**

SHIPSBOY is a Warsaw-based production company, working both in fiction and documentaries. Founded in 2013 the company's main focus is on discovering and nurturing new talents – on local as well as on international level. People behind SHIPSBOY are a creative trio of two producers and a writer-director, where each of the partners brings different qualities to the mix, creating experienced, energetic and audience-oriented production team. With knowledge gained from projects that we have worked on individually (including titles screened and awarded at Cottbus, San Sebastian, Locarno, Tribeca and Berlinale) we develop our slate of edgy, innovative and audience-appealing features and creative documentaries. Having established good relationships with key Polish industry players such as HBO Poland and TVP (Polish national broadcaster) we are now focusing on European market and are actively looking for international coproduction possibilities.

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Michał Bielawski

**TELEMARK**

Maciej Kubicki

TELEMARK is a Warsaw based film and TV boutique production company managed by Anna Kepinska and Maciej Kubicki. Telemark is well known for creative documentaries and premium TV drama produced for leading Polish and international TV broadcasters: TVP, HBO, CANAL+, YLE, ARTE and MTV. Their documentary projects were shown and awarded at many festivals abroad (incl. IDFA, Hot Docs, Visions du Reel, DOK Leipzig) and awarded Grand Prix at the 2018 and 2012 Krakow Film Festival (respectively Marta Prus's feature-length doc *Over the Limit* and Lidia Duda's midlength one *Entangled*) and the 2015 Koszalin Debut Film Festival (Marta Prus's mid-length documentary *Talk to Me*). Currently, TELEMARK is post-producing two projects: a feature-length creative documentary *The Wind. A Documentary Thriller* by Michał Bielawski in international co-production with HBO Europe and Nexta Film and an arthouse feature fiction *Interior* by Marek Lechki.

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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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Livia Radulescu

**DE FILM**

deFilm was conceived as an independent production company in 2009, gathering a group of young filmmakers that share common passions and values. We engage in all types of cinematic productions with diverse approaches and styles. Films such as "*Ramona*" by Andrei Cretulescu, "*Horizon*" by Paul Negoescu, "*Black Clothes*" by Octav Chelaru, "*The World is Mine*" by Nicolae Constantin Tanase, or "*Marita*" by Criti Iftime, were presented and awarded in prestigious international film festivals: Cannes, Locarno, Karlovy Vary, AFI, Chicago, Busan, Transilvania IFF, and many more. More recently, the stop motion animation "*The Best Customer*" by Serghei Chiviriga was selected in 30 major international festivals dedicated to the genre. We are currently in development with feature films "*To The North*" (writer-director Mihai Mincan), and "*Balaur*" (writer/director Octav Chelaru), and in various stages of production with three documentaries, four shorts, two animations, and one minority coproduction.

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Dana Bunescu

**HI FILM PRODUCTIONS**

Hi Film Productions, set up by Ada Solomon in 2004, is an independent Romanian company working on local films, international co-productions and production services for features, documentaries, short films & TV films. Hi Film has produced projects involving some of the most promising names of the Romanian Cinema: Cristian Nemescu, Radu Jude, Alexandru Solomon, Adrian Sitaru, Razvan Radulescu, Stefan Constantinescu, Valentin Hotea, Paul Negoescu, Cristian Iftime, Daniel Sandu, Sebastian Mihailescu. Moreover, it has executive produced Maren Ade's Oscar-nominated *TONI ERDMANN*, Arnaud des Palières' *ORPHAN* and Hermine Huntgeburth's *TOM SAWYER & HUCK FINN*. Hi Film has co-produced up to now with France, Germany, Italy, Spain, Austria, Hungary, Sweden, Serbia, Croatia, The Netherlands, Belgium, Luxembourg, Czech Republic, Bulgaria and is looking forward to new cinematic adventures.

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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**

Radu Romanliuc



Ana-Maria Voicu

Tangaj Production is a young film production company, Bucharest based, 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.

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Dorina Oarga

## TRANSILVANIA INTERNATIONAL FILM FESTIVAL

Founded in 2002, in the town of Cluj-Napoca, Transilvania IFF has grown rapidly to become the most important film-related event in Romania and one of the most spectacular annual events in the region. It is a member of the Alliance of Central and Eastern European Film Festivals (CENTEAST) and it is supported by the Creative Europe - MEDIA Programme. In 2011, Transilvania IFF was accredited by the FIAPF, which places it among the 40 most important festivals in the world.

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Nadezhda Gorshkova

## VIVA FILMS

"Viva Films" is a Moscow based film production company, developed especially for the purpose of International movie co-productions. It was founded by producer Nadezhda Gorshkova to follow up the steps of her other company "Liga Production", which was founded in 2012 and produced several successful films like "The life long night", "Suicidalists", "Big Game", "House of Others". Today Viva Films has following projects:

Post-production  
feature movie "Inhale-Exhale", a Russian-Georgian coproduction, directed by Dito Tsintsadze

Production  
Feature movie "Winter depression" directed by Tazo Narimanidze

Pre-production  
feature movie "Antiques" Russian-Georgian co-production, directed by Rusudan Glurjidze, written by Oleg Negin

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M. Cem Öztufekçi

## ALL INCLUSIVE FILMS

ALL INCLUSIVE FILMS is a production company in Belgrade. All productions of the company so far have been supported by Film Center Serbia. Company's most recent film WONGAR – directed and co-produced by Andrijana Stojkovic-recently had its international premiere in IDFA Mid-Length Competition in Amsterdam on November 2018 after having received the Grand Prix on 65th Belgrade Documentary & Short Film Festival Martovski. The other titles of All Inclusive Films were screened and awarded in festivals like Rotterdam, FidMarseille, Sofia, Havana, Raindance, Sarajevo, Montreal World Film Festival. AIF makes co-productions. Company's focus is on contemporary film forms. Special interest lays in films that creatively interweave these two film forms – documentaries that impress like fiction films and fiction films that seem like documentaries.

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Miroslav Mogořovic

## 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 Bojović

## 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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M. Cem Öztufekçi

## BELDOCS IDFF



Mladen Vusurović

BELDOCS is 'THE' International Documentary Festival in Serbia with a focus on Post-Soviet and Ex-YU MEDIA countries in Industry program this year. ALL INCLUSIVE FILMS is a production company in Belgrade. All productions of the company so far have been supported by Film Center Serbia. Company's most recent film WONGAR – directed and co-produced by Andrijana Stojkovic- recently had its international premiere in IDFA Mid-Length Competition in Amsterdam on November 2018 after having received the Grand Prix on 65th Belgrade Documentary & Short Film Festival Martovski. The other titles of All Inclusive Films were screened and awarded in festivals like Rotterdam, FidMarseille, Sofia, Havana, Raindance, Sarajevo, Montreal World Film Festival. AIF makes co-productions. Company's focus is on contemporary film forms. Special interest lays in films that creatively interweave these two film forms – documentaries that impress like fiction films and fiction films that seem like documentaries.

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Marija Stojnic

## BILBOKE

Bilboke is a Belgrade-based production company dedicated to delivering creative documentaries that intersect with other art forms. Its debut project 'Speak So I Can See You' has been supported by Film Center Serbia, Eurimages and Doha Film Institute.

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Nevena Savic

## CINNAMON FILMS

Cinnamon Films (f.2014) is division of Cinnamon Production (f.2006) award-winning company based in Belgrade, Serbia. The focus of the Cinnamon Films is production of feature films and documentaries with international potential and distinctive approach to the stories. Our policy is to give opportunity to young film makers to produce their projects providing full professional and technical support. Over the years we built long-term relationships with domestic and international partners. In coordination with our partners we aim at the close collaboration on creative exchange, financing, international presentation of the project, negotiations with potential distributors and strong production support. By carefully forming strong and experienced production team and film development department, Cinnamon grew into one of the leading production companies in Serbia.

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Andelija Andric

## FILM CENTER SERBIA



Nevena Negojevic

Film Center Serbia (FCS) is a government institution working under the auspices of the Ministry of Culture and Information 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 of Serbian film industry. From 2016 it hosts CED MEDIA Office aiming at providing support to representatives of the audiovisual sector who want to participate in the MEDIA subprogram. Through the consultations, public events and educational activities organized MEDIA desk also promotes Creative Europe MEDIA subprogram.

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Adi Dizdarevic

## FILMBAKERY

Filmbakery was founded in 2018 by two young film professionals, producer Adi Dizdarevic and film director/producer Lee Filipovski. After actively working in the film industry both in Europe and North America, they decided it was time to start their own production company which would focus on their first independent feature film as well as support emerging talents by creating short films, low-budget features and documentaries. Filmbakery was awarded by the British Council at the Western Balkans Start-Up workshop as one of the most promising creative start-ups in the Balkan region as the founders manage to bridge the gap between Serbia, where they are situated, and foreign productions in Europe as well as overseas. The first project we worked on as a production company is "Ours", a hybrid documentary directed by promising young director Sead Sabotic which is currently in postproduction. Previous works of the founders were screened on some of the most significant festivals in the world.

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Jelena Angelovski

## MONKEY PRODUCTION

Monkey Production is a young film production company from Serbia that successfully produced three feature films by now, directed by Tamara Drakulic: SWING, OCEAN and WIND. All films were produced outside of Serbia, two of them being road movies. Made independently, our films accomplished high technical and artistic standard, and had very successful festival lives. Our last film WIND was screened at Torino, Goteborg and BAFICI FFs. In addition to this, it won the Best Serbian Film award in 2017 45th Belgrade International Film Festival – FEST, and it had a successful theatrical release in Serbia, establishing us nationally as one of the most dynamic companies in the field of creative documentary production. Since the beginning, Monkey Production gathers the highest ranking young professionals of the region with the aim to create films of unique cinematic value.

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Stefan Mladenovic

## PLAN 9

Plan 9 is a production company, established in 2009 under the name Collapse Films. Until 2015 we were mostly focused on making short films and music videos, but after our very successful first feature production project "Panama" (Directed by Pavle Vuckovic and premiered on Cannes FF, Special Screening), we have significantly developed the capacity for producing and co-producing feature films. Our aim in film-making is to make good quality art-house films that can have success on relevant film festivals but also reach wider audiences, exploring new ways of visual expression and showing cultural diversity topic wise. We have produced films which were participating on various festivals, such as Cannes FF, Busan FF, Clermont-Ferrand FF, Tallinn FF etc. Company's overall strategy is to develop and produce films of young directors and talents, and to explore relevant themes with high artistic value.

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Milos Ivanovic

## PLATFORMA

Since its establishment in 2012, Platforma has oriented towards production of content that resonate with contemporary tendencies in production – web oriented and cross/trans media projects.

Platforma paved its way to film production by producing awarded short animated films in 2016. Since then, Platforma started developing first feature projects: “Bandits in search of Mom” (3 awards at FEST '18), “Cutting Close” (tbr in March '19).

Apart from film production, Platforma is engaged in sound post production facilities with partner company ATTIC studios, provides services in corporate film production for various clients and has recently started producing animated commercial videos.

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Milanka Gvoic

## REZON

Incubator of multimedial arts and creative industries – REZON was founded in 2013 by a group of people who already had experience in other associations dealing with promoting culture. Rezon was founded with the intention to produce and co-produce creative documentaries and short fiction films. The goals of Incubator Rezon are: commitment to promote culture, creative industries, promotion and development of multimedial arts, democratisation of art and media and to support young authors.

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Maja Popovic

## SENSE PRODUCTION



Milan Stojanovic

SENSE Production is a Belgrade-based company ran by a trio of producers: Maja Popovic, Marija Stojanovic and Milan Stojanovic. Company's recent titles include Ivan Ikić's BARBARIANS (2014 / Special Mention, Karlovy Vary IFF; Best Film, Crossing Europe Linz; Seyfi Teoman Award, EFF Palic) and HER JOB (2018 / TIFF; Best Actress, Thessaloniki IFF) by Nikos Labot, a minority co-production with Homemade Films (GR). The new film by Cristi Puiu, THE MANOR HOUSE is in production, while the development slate includes THE USERS by Ivan Ikić, LABOUR DAY by Mladen Djordjevic and HOW I LEARNED TO FLY by Radivoje Andric.

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Masa Neskovic

## THIS AND THAT PRODUCTIONS

This and That Productions was founded in 2008 by a group of young filmmakers to produce quality socially-engaged feature and creative documentary films. The company team has experience at training schools and events including EAVE, Producers on the move, Producer's network, American Film Institute, etc. Most recent films are "A Good Wife" by Mirjana Karanovic (co-pro: Bosnia and Herzegovina and Croatia, P: Sundance 2016), "Monument to Michael Jackson" by Darko Lungulov (co-pro: Germany, Macedonia and Croatia, supported by Media and Eurimages) and documentary film "In The Dark" by Goran Stankovic (supported by Idfa Berta fund, P: IDFA 2014). This and That has recently produced the successful TV show "Morning Changes Everything" broadcasted on RTS the National Television of Serbia. The company currently has two films in the phase of financing, "Mara" by Mirjana Karanovic and "Darkling", by Dusan Milic. While "Diana's List", a docu fiction and "Assymetry" a fiction feature are in post-production.

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Ivana Antic

## TUNA FISH STUDIO

TFS is a Belgrade-based production company that focuses on providing creative film and video production solutions for films and commercials. In 2010, two films came out of our studio. A documentary about the famous painter Milena Pavlovic Barili, by Carna Manojlovic and a short film "Theta Rhythm" by Bojan Fajfric. Both films were selected by a number of international film Festivals (EAST SILVER - Jihlava, MOTOVUN film festival, Vienna International Film Festival, International Short Film Festival - Oberhausen, SLIDING PAST - International Film Festival Rotterdam, I-GONG, Seoul international Festival). For the web series #JustSaying we received IPA Satellite Award 2014 for best original short program, Gold Medal at World Media Fest Hamburg, Official Webby Honoree for Long Form or Series, BANFF Rockie Award Nomination for Best Webseries Fiction and many others.

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Biljana Tutorov

## WAKE UP FILMS

WAKE UP FILMS is a production company based in Novi Sad, dedicated to thought-provoking cinema and multi-platform projects. Its main focus is on upcoming authors and new talents from the region. The company takes an active part in educating young professionals as a local partner of international organizations like EURODOC or Balkan Documentary Centre, while creating in 2018 a new international platform for filmmakers: CIRCLE Women Doc Accelerator.

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Juraj Krasnohorsky

**ARTICHOKE**

Artichoke is a Slovak film production company founded in 2010 by producers Juraj Krasnohorsky and Henrieta Cvangová. We produce animated, documentary and feature films for cinema and TV. Producer Juraj Krasnohorsky is a MAIA and EAVE graduate, board member of CEE Animation and co-director of the CEE Animation Workshop. In 2019 Artichoke is producing the documentary film "Et j'aime à la fureur" by French director André Bonzel, animated feature film "White Plastic Sky" by Hungarians Tibor Bánóczy and Sarolta Szabó and a puppet stop-motion for children "Of Unwanted Things and People" in co-production with Poland, Czech rep. and Slovenia, set to be released in 2020.

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Peter Badac

**BFILM**

BFILM was founded in 2010 by Peter Badac as a film production company working with art-house fiction, animations and TV series. BFILM focuses on remarkable artistic quality and innovative approaches, working with carefully selected directorial talent. BFILM is one of the leading companies on the Slovak market with 3 award winning feature films and 7 short films already produced. Our films have received several awards and nominations, were in competition in Cannes, Annecy, Berlinale or Locarno, were screened in Rotterdam, Karlovy Vary, Warsaw, Cairo and many other festivals. Our vision is to bring local stories for the broad international audience while helping emerging talents to be discovered and grow.

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Rastislav Sestak

**DNA PRODUCTION**

D.N.A. has been operating since 2001. Receiving valuable experience in television and commercial production, the company started producing independent arthouse short films (VOICES, DARKROOM), which not only received attention and critical acclaim, but also were successful at the international festival circuit. Since 2007, the company produces artistically challenging feature films and has since established strong relationships with young filmmaking talents, who are willing to cross the borders of genre and explore new narrative structures. With director Peter Bebjak, the company produced APRICOT ISLAND (2011), a melodrama, EVIL (2012), the first Slovak horror and THE CLEANER (2015), a psychological drama, all of which were presented at international film festivals worldwide and received awards.

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Katarina Tomkova

**KALEIDOSCOPE**

Kaleidoscope is a company providing the service of associate and delegate producing, co-producing and consultancy aimed at the international film industry, primarily for film projects coming from the Visegrad and East European region. The film projects kaleidoscope aims at are mostly of an arthouse or cross-over genre, strong local and personal stories with a universal impact and a potential to become European co-productions or typical festival titles. kaleidoscope's recent success is the documentary film 5 OCTOBER (2016) by Martin Kollar, which premiered at Rotterdam IFF, HOTEL SUNRISE (2016) by Maria Rumanova, presented in a World Premiere at IDFA and NINA (2017) by Juraj Lehotsky, introduced at Karlovy Vary IFF in World Premiere, presented at Toronto IFF, Warsaw FF (FIPRESCI Award), Cairo IFF (Bronze Pyramid), Black Nights Tallinn IFF or Neisse FF (Best Film). kaleidoscope is headed by Katarina Tomkova, an EAVE Producers Workshop 2016 and SOFA 2015 graduate.

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Jakub Viktorin

**NUTPRODUKCIA**

Nutprodukcia is the partner company to Czech-based production outfit nutprodukce, founded in 2015 by producers Jakub Viktorin from Slovakia and his Czech partners Tomas Hruby and Pavla Janouskova Kubeckova. Nutprodukcia focuses mainly on synergic Slovak and Czech projects designed to also appeal to other European markets. Jakub Viktorin worked as the executive producer of HOME CARE (Czech Lion for Best Actress in 2016) and THE RED CAPTAIN (Tallinn Black Nights FF 2016). Recently, he co-produced SPOOR by Agnieszka Holland (Alfred Bauer Prize at Berlin IFF 2017) and CIRKUS RWANDA by Michal Varga (Karlovy Vary and Warsaw FF 2018). Kubeckova and Hruby produced the HBO miniseries BURNING BUSH (2013) and HBO Europe original series WASTELAND (2016). Slovak director Teodor Kuhn's debut feature film, BY A SHARP KNIFE, is currently in post-production and will be nutprodukcia's first project as a majority producer, followed by Michal Blasko's VICTIM on the development slate.

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Peter Kerekes

**PETER KEREKES**

Peter Kerekes Ltd. is an independent film production company established in 1998 in Slovakia. Our main focus is to produce creative documentaries in international co-productions. Main projects: „Occupation 1968“, „Velvet terrorists“, „Cooking history“, „66 seasons“.

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Ondrej Starinsky

## RADIO AND TELEVISION SLOVAKIA

Radio and Television of Slovakia (RTVS) is Slovakia's state owned public television and radio broadcaster. It is a merger of Slovenská televízia and Slovenský rozhlas. Slovak Television (STV) is a public television service that broadcasts on two channels, Channel One (Jednotka) and Channel Two (Dvojka) across the entire territory of the Slovak Republic. Viewers have selected STV as the most reliable Slovak television network. It has won hundreds of awards at domestic and international film and television festivals.

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Katarina Krnacova

## SILVERART

Film production company based in Bratislava, Slovakia, formed and run by Producer Katarína Krnáčová. She is EAVE 2015 graduate, Producers on the Move 2017 participant and a voting member of EFA and SFTA. Katarina produced a family drama Little Harbour (dir. Iveta Grófová), a Slovak-Czech coproduction supported also by Creative Europe MEDIA and Eurimages, and awarded with Crystal Bear at Berlinale 2017.

Katarina previously worked on a short film THANKS, FINE by M. Prikler premiered at Cinéfondation / Cannes IFF, followed by Prikler's feature FINE, THANKS premiered at IFF Rotterdam 2014 and SLOVAKIA 2.0. She also worked on Mira Fornay's MY DOG KILLER, the winner of the Tiger award at IFF Rotterdam and a Slovak Oscar contender.

Current slate of Silverart includes three feature films and a TV series, all of them set as international co-productions. Focusing on feature debut directors with strong visual content, the ambition is to establish the company as a reliable partner internationally

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Imelda Selkova

## SLOVAK FILM INSTITUTE



Rastislav Steranka

The Slovak Film Institute (SFI), established in 1963, member of FIAF and European Film Promotion, is the sole national institution in the field of cinematography in Slovakia. It consists

of the National Film Archive and the National Cinematographic Centre. The National Film Archive preserves, and protects national cinematographic heritage and makes it available for the public. At the same time, SFU handles producers rights to Slovak films produced by Slovak national studios by 1997.

The National Cinematographic Centre is the national film promotion centre, promoting Slovak films and filmmakers internationally. It provides complex information services about Slovak cinema and organizes film events in Slovakia and abroad.

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Eva Pospisilova

## SLOVAK FILM COMMISSION

Slovak Audiovisual Fund has launched its new organisational unit, the Slovak Film Commission (SFC), in order to promote Slovakia and its regions as a "film-friendly country" with the aim to become a more attractive and accessible partner for foreign film productions or domestic investors. Connecting professionals and providing expert guidance, the Slovak Film Commission is here for anyone seeking to create audiovisual content in Slovakia, whether it be a feature, a documentary, animation, TV series or a commercial.

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Wanda Adamik Hrycova

## WANDAL PRODUCTION

Wandal Production was established in 2007. Wanda Adamik Hrycova, company's owner, has more than 20 years of experience in TV, film and theatre production, she produced 14 world known theatre musicals (Hello, Dolly!, The Birdcage, HAIR, Hamlet, Cleopatra, etc.), big TV shows (Pop Idol, The Voice, Strictly Come Dancing), TV fiction series and TV entertainment shows.

Wandal Production focuses mainly on feature film and TV production. We also participate as minority co-producers in strongly appealing international projects.

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Amela Ikoivic

## ARSMEDIA



Boštjan Ikoivic

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](http://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. Our last films are:

Features films: Comedy of theirs (2016) Family Film (coproduction 2015), Chefurs raus (2013), Shanghai gypsy (2012) Piran – Pirano (2010)...

Documentary films: To The Top And Back (Do vrha in nazaj) 2015, Living stone (Živeti kamen) 2014, At the end of Tržaške street (Na koncu Tržaške) 2010. ARSMEDIA's goal is to develop and finalize new screenplay, develop new project, search for co-production, produce new films. Also we can offer: scout location, organization of casting and find other crewmembers in basic production, postproduction, promotion and distribution of films.

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Martin Turk

**BELA FILM**

Ida Weiss

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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Sabina Briski Karlic

**CED SLOVENIA**

Ines Kezman

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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Juraj Krasnohorsky

**CEE ANIMATION**

Joško Rutar



Matija Sturm

CEE ANIMATION is the new umbrella name for a list of activities previously known as Visegrad Animation Forum. CEE ANIMATION FORUM. The pitching competition of animated projects in development in three categories: Short Films, Series / TV Specials (series of any format and single films over 20 min.) and Feature Films. CEE ANIMATION WORKSHOP  
Dynamic tailor-made workshop for experienced animated film producers, a networking and training event. 3 one-week residential modules include meetings, discussions, pitching, lobbying efforts and high quality, high-end training to enable and inspire CEE companies to work together with more resources. CEE ANIMATION TALENTS  
This project, formerly known as VAF NEW TALENTS, is intended for promotion and alternative distribution of the most talented young animation filmmakers from Central and Eastern Europe.

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Vlado Bulajic

**DECEMBER**

Production house December was established by Vlado Bulajic and Lija Pogacnik, both with years of experience in film industry and both born in December 1977. Vlado Bulajic studied history and sociology of culture at the Faculty of Arts, University of Ljubljana. Through his film career he also worked as assistant director or production manager on films and commercials. He is 2012 EAVE Producers workshop graduate and member of Slovene Film Directors Association and the Association of Slovene Film Producers.

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Varja Mocnik

**KINO OTOK - ISOLA CINEMA**

Kino Otok – Isola Cinema International Film Festival confirms the ancient old truth that islands – in Slovenian otoki – have never been short of precious treasures. As a boutique film festival, organized in a picturesque Mediterranean town of Izola at the beginning of June, it brings a bold selection of about 100 films ranging all genres. The festival's programme is built around the distinct concept of non-competitiveness, where the focus of the audiences is exclusively on the diversity and richness of cinematic expression. Instead of putting forward jurors and prize winners, the attention of the festival community goes to building personal connections amongst the presented filmmakers, their films, and the general and professional audiences. The aim of the programme board is to hand-pick and promote the most compelling, thought-provoking and visionary films as a colourful totality – instead of singling out most successful ones.

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Urša Dolinar

**MOVIE SIEVE**

Borut Semolic

We're a Slovenian VoD platform that is focusing on premium cinematography experience.

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Nataša Bucar

## SLOVENIAN FILM CENTRE



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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[www.film-center.si](http://www.film-center.si)



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 was a managing director of Slovenian Film Centre, With more that 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 arthouse films, as well as offering wide range of various consulting on the film field.

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Miha Černec

## 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. We are developing stories with strong artistic and personal note, using as form the presence of universal film language. During the period of the last few 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) and Norway, Latvia (Liberation Day – Laibach in North Korea). We are developing two new features Wake (dir. Matjaž Ivanišin) and Mercedes – fire horse (dir. Jan Cvitkovic) and two creative documentaries.

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Tilen Ravnikar

## STUDIO VIRČ



Bostjan Virč

Studio Virč 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 11 people, and managing creative, production and business processes under one roof. Our feature film "Houston, We Have a Problem!" was the Slovenian submission for Best Foreign Language Film Oscar 2017. Our projects were supported or acquired by HBO, Netflix, various national funds, MEDIA, Eurimages, Doha Film Institute, RAI (Italy), WDR (Germany), YLE (Finland), Al Jazeera, Al Arabiya, RTV Slovenija and were accepted by festivals like Karlovy Vary, Toronto, Warsaw, Tribeca New York, IDFA Amsterdam, BFI London and many others. We are currently opening up also to Asia, co-producing a feature film Motel Acacia by Bradley Liew and expanding our service production activities. Our staff are graduates and alumnis of various workshops like EAVE, Documentary Campus, Pixel Lab and others.

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Ana Lampret

## THE SLOVENIAN FEDERATION OF FILMMAKERS' GUILDS

Ana Lampret was working for Slovenian Film Centre as a responsible for Script and Project Development, promotion coordination and promotion of short films. She was also operating as responsible for organization and coordination of special events. In the last years she was head of industry events at the Festival of Slovenian Film. She is actively involved in development and education initiative RE-ACT and CEE Animation activities. She is currently working for The Slovenian Federation of Filmmakers' Guilds.

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Damijel 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 Damijan 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.

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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.

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Izaskun Arandia

**IZAR FILMS**

Production company founded in London (2009) by Izaskun Arandia, now based in San Sebastian since 2013. We produce independent, low budget films and short films with a social content and we offer production services to corporate and international production companies. We care very much for gender equality and so our teams are always gender-balanced.

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Anna Bofarull

**KABOGA  
ART & FILMS**

KaBoGa is an independent film production company, interested in projects that are linked to reality and that depict topics of universal interest, always with a young, sensitive, feminine and daring spirit.

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Cristina Zumarraga

**TANDEM FILMS**

Based in Madrid, Tandem Films will act as a bridge between Latin America and Europe, developing and producing projects with ambition to reach out at the international market. We are a company interested in modern storytelling and strong, relevant characters, with the vision to create timeless audiovisual fiction. The company was founded by producers Pablo Bossi and Cristina Zumarraga, who bring a combined experience of decades in the international co-production market and especially upscale projects. Tandem Films produces fiction films, animation and TV series for a global audience. Tandem Films is keen on venturing in search of true talents, inside and outside our borders, so each project provides a rich and singular outlook.

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Marina-Evelina  
Cracana**FILM AND TELL**

Film and Tell is a Stockholm-based film company founded by the award-winning director and producer Oscar Hedin. For over 10 years we've been producing high-end documentaries with a strong focus on social issues and character-driven storytelling. Our films have premiered in prestigious international film festivals like IDFA and have won important awards among which The Best Documentary Feature (Göteborg Film Festival 2016) and TV Prize Kristallen for Best Documentary in 2016 and 2017. By pairing thoughtful, compelling documentaries with extensive outreach, we engage the audience to create positive social change. As an example, the documentary diptych on children exposed to domestic violence, My Life My Lesson (2015) and Say Something (2016), have led to changes in children's rights legislation, in Sweden.

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Charlotte Gry Madsen

**SVT**

SVT, Sweden's public service broadcaster, has a wide range of programming and a strong documentary tradition. The documentary department serves three weekly slots with an output of more than 100 new titles a year. In addition, SVT has a strong arts & culture documentary slot, K special, and the acquisitions department acquires additional international programming for a variety of factual slots.

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Daniela Persico

**LOCARNO FESTIVAL**

Throughout its 72 year history, the Locarno Film Festival has occupied a unique position in the landscape of the major film festivals. Every August, for eleven days the Swiss-Italian town of Locarno, right in the heart of Europe, becomes the world capital of auteur cinema. Thousands of film fans and industry professionals meet here every summer to share their thirst for new discoveries and a passion for cinema in all its diversity. The 72nd Locarno Film Festival will take place from 7 – 17 August 2019.

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Antigoni Papanтони

**VISIONS DU RÉEL**

Visions du Réel, International Film Festival Nyon, Switzerland, is one of the leading documentary films festivals worldwide, offering a variety of approaches of cinema of the real, in competitions for features, medium length and short films as world or international premiere. The Festival and the Industry offer a wide range of film premieres, talks and professional opportunities : online Media Library, Pitching du Réel, Docs in Progress, Rough Cut Lab. Next 50th edition: April 5 to 13, 2019

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Gulin 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.

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Zeynep Atakan

**ZEYNOFILM**

Zeyno Film was founded in 2007 by Zeynep Atakan, who has been working in the industry as an independent producer and partner in various production companies since 1987. Having incorporated Atakan previous productions, Zeyno Film aims to produce and market films of international standards in Turkey and worldwide. The company has produced Nuri Bilge Ceylan's Climates, Three Monkeys, Once Upon A Time In Anatolia, Winter Sleep and The Wild Pear Tree as well as undertaking international sales for these productions. In 2010, the company launched the production laboratory Yapımlab, as a platform for providing education and consultancy to young film practitioners who aim to become professionals. Zeyno Film continues to produce internationally successful films in Turkey, as well as introducing new producers into the film industry.

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Denis Ivanov

**ARTHOUSE TRAFFIC**

Arthouse Traffic is the first Ukrainian film company that specializes in distribution and production of art cinema. Founded in 2003. Since then Arthouse Traffic sequentially has gone in for production and promotion of Ukrainian cinema: the company has produced 4 feature films and 2 short film collections by Ukrainian directors, that was screened at various international festivals. Arthouse Traffic co-produced «The Tribe» by Myroslav Slaboshpytskiy that won 3 awards at the 2014 Cannes Film Festival's International Critics' Week section and European Discovery of the Year by European Film Academy. In order to introduce modern Ukrainian cinema to the european audience, the company has held 2 «Ukraine on Film» festivals in Netherlands and Belgium. As a distributor, the company has released more than 450 films for the moment. In cooperation with the embassies and cultural institutions, Arthouse Traffic holds festivals of national cinema and thematic projects.

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Aleksandra Kostina

**BOSONFILM**

BOSONFILM is the recently established company, producing both national films and international co-productions. The company is focused mainly on the first and second feature films of young and talented Ukrainian directors as a majority co-producer and cooperation with established European directors as a minority co-producer.

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Ihor Ivanko

## BURLAKA FILMS



Mariia Ponomarova

visual approach.

Burlaka Films is a newly founded production company based in Kyiv, Ukraine. Burlaka Films is focused on producing independent creative documentary films with a strong narrative and

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Igor Savychenko

## DIRECTORY FILMS

Directory Films is Ukraine's leading film production company today with European recognition. Films produced by our team are regularly accepted by international film festivals critical recognition. The majority of our projects have been distributed on television in Ukraine, Poland, France, Belgium, Japan, Romania and the United Kingdom. The team of Directory Films has a notable experience in co-production and services for international film companies. Among the films that have already been produced 4 co-productions, one is in the process of filming and another co-production film is in the preparatory stage.

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Natalia Libet

## ESSE PRODUCTION HOUSE

ESSE Production House is the first full-service film production company in Ukraine. Since 1991, the company has delivered more than 800 commercials, industrial and music videos as well as numerous TV series and feature films. The company's work has been recognized by various awards and nominations, including an Academy Award® nomination for Best Short Film, Live Action for "The Door" (2010) by Juanita Wilson, for which ESSE provided production services in Ukraine.

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Olya Matat

## EVOS FILM

Evos Film is a new production company in Ukraine based on full-service advertising agency Evolution Square with 18-year experience in advertising, marketing, filmmaking sphere. We organize production from development of projects to promotional campaign with the highest level of service. Our team consists of the best representatives of the Ukrainian film business with a minimum experience of 10 years. Which united to create a qualitatively new company in the film industry. Members of our team participated in the shooting of more than 1000 projects: Feature film, TV series and music video, services and co-production projects. Evos film priority is production services for foreign companies on high level of service based on personal experience each member of our team. We combine our personal experience with a passion for our work in filmmaking.

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Anastasia Bukovska

## FAMILY PRODUCTION



Danylo Kaptyukh

FAMILY Production is a business founded by a family of hereditary filmmakers. Our genetic love for film is older than half a century. We combine our family heritage with personal experience and a passion for our work. Family in Ukraine, specializing in TV commercial production. Our priority is production services for foreign companies. We have all the means to guarantee the highest level of service: from in-house casting to unique location scouting; the most demanding rentals are accessible to us due to existing relationships built up over the course of our company's history. Our goal is to build a strong relationship with the client, built on trust, openness and positive emotions. Since 2004 we provide full service production in Ukraine including directors & DoPs, english-speaking crews, rental scouting & management, special permits, studios, multi-lingual casting services, celebrity negotiations, music licensing negotiations, audio and visual post-production services.

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Nadia Zatonchkovska

## FILM.UA GROUP

FILM.UA Group is a creative powerhouse headquartered in Kyiv, Ukraine and one of the largest Eastern European media groups, operating in global markets and covering the full production cycle: development, production, adaptation and distribution of audiovisual content through the vertical business structure. Since its foundation in 2002 FILM.UA has developed into a complete multi-media destination with the most advanced studios at its disposal, as well as VFX, post production and music facilities. FILM.UA Production produces feature films, television series and shows for major TV channels in Ukraine and worldwide. Animagrad studio was founded in 2012 as a part of FILM.UA Group and has become one of the leading animation studios in Eastern Europe with portfolio of successful products in 2D and 3D. Signal RED and Postmodern focus on special projects and films featuring heavy use of CGI and other visual effects. FILM.UA GROUP is open for co-production of unique/status projects.

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Oleg Shcherbyna

### FRESH PRODUCTION GROUP

Production of features film, TV dramas, TV Series and TV shows. The company was transformed into «Fresh Production Group» in 2008.

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Oksana Chornobrytseva

### HENICHESK FILM COMMISSION

Free information on locations, crews, local services rates and facilities. Providing assistance for all necessary film production procedures.

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Vladimir Yatsenko

### LIMELITE

Founded in 2005, Limelite ([www.limelite.co](http://www.limelite.co)) is one of the leading production companies in Ukraine, comprising a full-time staff of 35 audiovisual professionals.

Limelite is a production company, producing international co-productions and a founding member of Film Industry Association of Ukraine. Vladimir Yatsenko is a Head of Film Industry Association of Ukraine and the Head of the Social Council at the Ukrainian State Film Agency. During 13 years LIMELITE produced more than 600 commercials and several feature films.

Vladimir is participant of Producers Network 2017 and KVIFF MIDPOINT Intensive 2017, EAVE Marketing Workshop 2017, MIDPOINT FEATURE LAUNCH 2018, EAVE Producers Workshop 2018

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Julia Sinkkevych

### ODESSA FILM FESTIVAL

Odessa International Film Festival is one of the biggest audience film festivals in Eastern Europe.

The program includes international competition, Ukrainian national competition, European documentary competition and non-competitive programs of art mainstream cinema as well as Film Industry Office, Film Market and Summer Film School.

Film Industry Office includes Pitching Competition, Work in Progress presentation, panel discussions and Film Market. Eventually, OIFF is becoming one of the main places for Ukrainian film industry, aspiring to cover all the stages of the film process from pitching of the project and production to distribution and audience feedback.

The 8<sup>th</sup> edition of Odessa IFF - 14 - 22 July 2017. Submissions are open:  
10.12.16 - 10.04.17

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Illia Gudshtein

### PHALANSTERY FILMS



Nadia Parfian

Phalanstery Films is an independent production company, focused on creative documentaries, established in 2017 in Kyiv, Ukraine. The company delivers a full range of local production services for international documentaries and broadcasting projects - development, production, and postproduction. Our team members have up to 10 years of experience in production, distribution and international festival management. Phalanstery Films is open for international co-productions as a Ukrainian partner.

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Sashko Chubko

### PRONTO FILM

Pronto Film is a full-service independent production company, based in Kyiv, Ukraine. Headed by Maxim Asadchiy since 2004, Pronto produces films, tv series, and foreign service projects. Pronto's films have been shown on festivals around the world like the Rotterdam, Warsaw, Shanghai, São Paulo, Chicago, Palm Springs, Moscow, Beijing, Leipzig, and many more and have won various international prizes. Three Pronto's films became Ukrainian Oscar candidates. Pronto Film is the founding member of the Film Industry Association of Ukraine.

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Serge Lavrenyuk

**SOLAR MEDIA  
ENTERTAINMENT**

Solar Media Entertainment - modern Ukrainian full-service production company with theatrical release worldwide.

Producer of arthouse festival co-productions ("A Gentle Creature", dir. Sergei Loznitsa, "When the Trees Fall", dir. Marysia Nikitiuk, "A Woman at War", dir. Benedikt Erlingsson) as well as successful local comedies ("DZIDZIO CONTRABASS", dir. Oleg Borshchevskyi, with box office 22.5 million UAH and 311 000 admissions, "#Selfieparty", dir. Lyubomir Levitsky, "Morshyn's 11", dir. Arkadyi Nepytyaliuk).

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Olesia Vyhovska

**TERNOPIL FILM  
COMMISSION**

Municipal Enterprise Ternopil Film Commission.

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Alla Belaya

**TOY CINEMA**

In 2003 Dmitry Sukhanov has found Toy Pictures, which specialised in commercial and service projects. It has quickly grown and become a prominent company in the Ukrainian market. Soon, Dmitry felt that the company is ready to expand and in 2012 together with Alla Belaya they have created a new division - Toy Cinema, specialising only in film production. Dmitry's background of servicing the productions for big international clients and Alla's previous experience in international film co-productions (Under The Electric Sky by German Jr., House with a Turret by Neimann etc.) turned out to be the perfect combo.

Today Toy Cinema is a member and a co-founder of the Film Industry Association of Ukraine and a regular partner of the Ukrainian State Film Agency. The company's main focus is split between supporting the new generation of Ukrainian auteur filmmakers and bringing quality international co-productions to Ukraine.

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Viacheslav Yehorov

**TRANSCARPATHIAN  
FILM COMMISSION**

Transcarpathian Film Commission provides free services to production companies in all stages of the production process assisting them in during recce, research of location images, relationships with local professionals and authorities.

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Leonid Bytsyura

**UA FILM  
COMMISSIONS  
ASSOCIATION**

Association of Film Commissions of Ukraine, NGO

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Philip Illienko

**UKRAINIAN STATE  
FILM AGENCY**

Ukrainian State Film Agency is a governmental authority responsible for realization of state policy regarding cinematography and public financial support of film industry in Ukraine.

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Yulia Serdyukova

**UTOPIA FILMS**

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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Xavier Henry-Rashid

**FILM REPUBLIC**

Film Republic is a London based world sales agency specialising in art house fiction and cinematic documentaries. Our lineup includes titles from veteran production houses as well as emerging and first time filmmakers. Film Republic has quickly established itself as one of Europe's leading art house agencies for taking on risky and daring titles by the next generation of master filmmakers.

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Federico Spoletti

**FRED**

FRED is a web-based radio network which boasts 29 channels, broadcasting in 25 languages, with thematic channels dedicated to specific cinema content such as film education and the film industry. A media partner of many film festivals and film markets around the globe, FRED Film Radio was awarded a European grant, within the Creative Europe framework, for "FRED at School", a project aiming to promote film literacy with secondary school students throughout Europe.

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Morana Ilic Komljenovic

**TASKOVSKI FILMS**

Taskovski Films Ltd. is a London based world sales and production company. We welcome innovative, playful and risky forms of documentary filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and authorial stories. We represent multi-award winner documentaries such as Czech Dream (The most successful European documentary film), Czech Peace (Grand Prix DMZ Docs), People I could have been and maybe I am (Winner of IDFA, Visions du Réel, Hot-Docs), Cooking History, nominated for the European Academy Award), The 1000 Eyes of Dr. Maddin (Venice FF winner for the Best Documentary), Lampedusa in Winter, Ukrainian Sheriffs (IDFA Special Jury Award, Oscar nominee) and many others. Our newest acquisitions include awarded titles such as Losing Alaska (IDFA 2018) and Closing Time (Locarno FF 2018 Cinelab Award).

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Maxim Dashkin

**VICTORIA FILMS**

Anna Von Dziembowska

Victoria Films is a production company with offices in the UK and Russia, founded in 2015 by Anna von Dziembowska and Maxim Dashkin. From contemporary topics to historical

events, the company is producing character driven stories with strong commercial appeal across a range of different genres such as drama, comedy and biopics. By now, Victoria Films has developed a diverse slate of projects that have received development awards at key film festivals including Venice and Cannes. THE PENCIL, a feature film by Natalya Nazarova, is in post-production and has been presented at HAF Film Financing Forum and Marché du Film. FAR FRONTIERS, written by award winning screenwriter Boris Frumin, has been developed at EAVE Ties That Bind workshop and has just finished shooting with the support of the Ministry of Culture of Russia. A recently attached THE FLIGHT OF THE WASP tells a story of the inventor of the World-famous scooter Vespa, and is being developed as part of EAVE producer's workshop.

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# WEMMW PARTNERS



The 2019 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 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 and graduate Danijel Hocevar, EAVE graduates Joanna Szymanska and Alessandro Gropplero as well as EAVE graduate and Slovenian National Coordinator Jozko Rutar were part of the selection committee)

- the Last Stop Trieste and This Is It expert team (with EAVE graduate Alessandro Gropplero)

- the First Cut Lab expert team (EAVE group leader and graduate Ankica Juric Tilic and PUENTES graduate Agathe Valentin are among the tutors),

- the panel CO-PRODUCING BETWEEN BENELUX AND CENTRAL EASTERN EUROPE with the Case Study of THE LINE by EAVE participant Wanda Adamik Hrycova

- the panel WHY DO WE NEED TO TALK ABOUT TV SERIES NOW? with opening keynote by EAVE graduate Katarina Tomkova

- the panel ONE IMAGE TO RULE THEM ALL: THE ART OF FILM POSTER organised in collaboration with EAVE graduate Vicky Miha

- and the EAVE session 2019: ANOTHER YEAR OF MAJOR CHANGE IN MEDIA ECONOMICS 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 2020 Producers Workshop**.

Furthermore, we are delighted that the EAVE network has a strong presence at WEMW with **9 projects produced and/or co-produced by EAVE producers in the official and guest projects selection** and **86 EAVE network members** attending the event.

## EAVE NETWORK MEMBERS:

Wanda Adamik Hrycova  
Alessandro Amato  
Anamaria Antoci  
Peter Badac  
Artemio Benki  
Mirko Bojovic  
Valerie Bournonville  
Eva Blondiau  
Sarah Born  
Vlado Bulajic  
Anton Calleja  
Roberto Cavallini  
Miha Cernec  
Weronika Czołnowska  
Maxim Dashkin  
Guillaume de Seille  
Heino Deckert  
Alexander Dumreicher-Ivanceanu  
Julie Esparbes  
Samantha Faccio  
Marco Valerio Fusco  
Zoran Galic  
Nicolas George  
Alessandro Gropplero  
Gints Grube  
Marion Guth  
Ellen Havenith  
Danijel Hocevar  
Frank Hoeve

Anton Iffland Stettner  
Izabela Igel  
Vanja Jambrovic  
Pavla Janouskova Kubeckova  
Ankica Juric Tilic  
Siniša Juricic  
Vlad Ketkovich  
Fleur Knopperts  
Juraj Krasnohorsky  
Katarina Krnacova  
Maciej Kubicki  
Dorota Lech  
Lize Lefaible  
Tomas Leyers  
Bernard Michaux  
Vicky Miha  
Miroslav Mogorovic  
Annabella Nezri  
Dorina Oarga  
Floor Onrust  
Petra Oplatkova  
Laurine Pelassy  
Sarah Pennacchi  
Alessandro Pompili  
Maja Popovic  
Jan Roekens  
Xavier Rombaut  
Donato Rotunno  
Jean-Yves Roubin

Jožko Rutar  
Ilse Schooneknaep  
Rina Sildos  
Katarzyna Slesicka  
Alessia Sonaglioni  
Marica Stocchi  
Milan Stojanovic  
Joanna Szymanska  
Stefano Tealdi  
Paul Thiltges  
Katarina Tomkova  
Alex Traila  
Trent  
Nadia Trevisan  
Gulin Ustun  
Agathe Valentin  
Annemiek van der Hell  
Jacobine van der Vloed  
Denis Vaslin  
Dagne Vildziunaite  
Bostjan Virc  
Anna von Dziembowska  
Derk-Jan Warrink  
Mariusz Wlodarski  
Vladimir Yatsenko  
Marta Zaccaron  
Arben Zharku  
Cristina Zumarraga

# MIDPOINT



**MIDPOINT** is a training and networking platform for film and TV development for emerging talents from Central and Eastern Europe. It is aimed at creative teams of writers, directors and producers and operates as a year-long center that organizes a wide range of programs.

Our flagship film-oriented program **Feature Launch** every year selects 9 feature film projects which go through an intensive 4-module program. MIDPOINT teamed up with the Trieste Film Festival in 2017 to transform their previous script development project Eastweek into the first step of Feature Launch which takes off in January in Trieste. The second residential workshop, organized in 2019 in collaboration with Lithuanian Film Centre, will take place in May in Kaunas, followed by the third workshop and project showcase withing the Karlovy Vary International Film Festival. Last part of the

Feature Launch program is **Feature Launch Spotlight** organized together with When East Meets West co-production forum. In January 2019, our alumni producers from 2018 edition will join us in Trieste for this follow-up session to take their chance and meet their potential artistic and financing partners.

MIDPOINT organizes also **MIDPOINT Shorts** program with 4 selected short projects in development. During the two residential workshops the participants focus on script and project development while also being able to gain deeper knowledge about other aspects of the industry. First workshop is taking place in Trieste alongside the Feature Launch program and the participants will have a unique opportunity to meet experts from the field of short films world during the curated meetings organized in collaboration with When East Meets West.

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# SPOTLIGHT

300 ▲ BALAUR

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303 ▲ ERASING FRANK

304 ▲ HOMEWARD

305 ▲ SIRIN

306 ▲ THE MYTH OF A REAL MAN

307 ▲ THE UGLY MANDARINE

## GENRE

Drama

## DIRECTOR / WRITER

Octav Chelaru

## PRODUCERS

Radu Stancu, Ioana Lascar,  
Livia Radulescu (delegate producer)

## BUDGET

€ 700.000

## COUNTRY

Romania

## COMPANY

Defilm



Livia Radulescu

## CONTACT DETAILS

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Busolei St 11, 240176  
Bucharest, Romania  
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www.defilm.ro

## ▲ SYNOPSIS

Ecaterina, the 35-year-old good-looking priest's wife from a Romanian small town, finds out that her 16-year-old boy parties instead of doing homework. Knowing that the culprit is Luliu, her constantly teasing pupil from the Religion classes, she tries to solve the issue by herself. The tasks appears to be far harder than she initially thought, because Luliu is no ordinary teenager. He's a magnetic figure that screams freedom. Caught between her never-ending responsibilities and her attraction towards Luliu, Ecaterina sleeps with her pupil, sensing liberating pleasure after a long drought. Scared of her trespass, she takes a step back and Luliu blackmails her by confessing to the town priest, her very own husband. A triangle is formed. Trapped, Ecaterina tries to reason with Luliu, but without love, she has no power.

## ▲ PRODUCTION COMPANY PROFILE

DeFilm was conceived as an independent production company in 2009. We engage cinematic productions with diverse approaches and styles. Films like "Ramona" by Andrei Cretulescu, "Horizon" by Paul Negoescu, "Black Clothes" by Octav Chelaru, "The World is Mine" by Nicolae Constantin Tanase, or "Marita" by Cristi Iftime, were presented and awarded in prestigious international festivals: Cannes, Locarno, Karlovy Vary, AFI, Chicago, Busan, Transilvania IFF, and many more. Our recent stop motion animation "The Best Customer" by Serghei Chiviriga was selected in over 30 major festivals dedicated to the genre. We are currently in different stages of production with two feature films, "To The North" by Mihai Mincan, and "Balaur" by Octav Chelaru, five shorts, two animations, and four documentaries.

## GENRE

Drama

## DIRECTOR / WRITER

Thelyia Petraki

## PRODUCER

Kostas Tagalakis

## BUDGET

€ 830.000

## COUNTRY

Greece

## COMPANY

TopSpot



Kostas Tagalakis

## CONTACT DETAILS

TopSpot  
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www.topspot.gr

## ▲ SYNOPSIS

Christos, an intellectual self-centered narcissist who berates and demeans others because he feels so brilliant and so superior to them, is diagnosed with ALS, a fatal disease that gradually paralyzes your body until you die. After the diagnosis, terror, rage and humiliation are taking over his set of mind. He is afraid of dying and he wants desperately to fight for life. He tries everything but in vain. So, he decides to travel to Brazil to a "therapist", the famous spiritual healer Joao de Deus who claims he has cured millions of people. As soon as he arrives in Abadiania, where Joao performs his miracles, he is being confronted by an absolutely absurd situation. The place looks as if it is a theme park for the dying with entities, crystal baths, pasiflora herbs and surgeries being performed, with no anesthesia, under the broad daylight. Overwhelmed by this strange place that will challenge his logic and being 9000 km away from home, he will face his worst possible thoughts, his failures, his mistakes, in a place where there is not a ready-made solution of any kind of redemption. At the end he will come into the realization that death is not necessarily a bad thing but rather a wake up call.

## ▲ PRODUCTION COMPANY PROFILE

TopSpot is founded in 2008 by Kostas Tagalakis and Thelyia Petraki and initially begun as a company specializing in Film Locations and Services for the territory of Greece, undertaking high profile TV Commercials, domestic and foreign Feature and Short Films, TV Series from around the world and Celebrity Photo Shoots. Since 2012, TopSpot started evolving as a company, producing short films and documentaries such as "PRAY" (2012), "ME AND THE OTHERS" (2015) and "HELGA IS IN LUND" (2016) with a successful International Film Festival run. Currently, under development is the short film "BELLA" (Berlinale Script Station 2019), the short film "APALLOU" (ESP 2019) and the feature film "BRAZIL" (MFI 2018 – MIDPOINT 2018). The aim of the company is to broaden the spectrum of activities and collaborate with alternative creative talent, producing or co-producing unique local and international projects.

**GENRE**

Fantasy, Drama

**DIRECTOR / WRITER**

Gunel Eva

**PRODUCER**

Maria Ibrahimova

**BUDGET**

€ 650.000

**COUNTRIES**

Azerbaijan, Turkey

**COMPANY**

Cinex Productions



Maria Ibrahimova

**CONTACT DETAILS**

Cinex Productions  
 234 Aliyar Aliyev Street  
 AZ1052, Baku, Azerbaijan  
 T: +994502188069  
 mariaibr@icloud.com  
 www.cinex-az.com

### ▲ SYNOPSIS

The story begins in modern day Azerbaijan, as Grace and her mother Sara start the forty-day mourning period, a tradition required for Muslim widows. Nine-year-old Grace is rendered mute by the trauma of losing her father. Retreating to her tree-house she enters a rich imaginative world where the veil between reality and her imagination becomes thinner and thinner as she meets strange and friendly creatures, each representing the stages of grief. Grace is convinced that she can find her father alive if she completes the quest in her fantasy kingdom. Meanwhile, Sara embarks on a parallel journey of coping-therapists, religion, and superstition. Finally, Sara realizes she will lose Grace unless she reveals the truth of her father's tragic suicide.

An intimate, surrealist fable of death, separation, and reunion, CLOUDS ON LEASHES explores the real - and fantastical - aspects of death through the eyes of a young girl.

### ▲ PRODUCTION COMPANY PROFILE

Based in Baku, Cinex Productions offers professional service production. Facilities include post-production studios, a full range of production equipment, and professional experienced crew. Cinex is the go-to production company for most international productions coming to Azerbaijan. Cinex partners with the WOMEN IN MOTION program - giving female filmmakers opportunities to write/direct their first shorts. One film was recently nominated for the National Cinema Prize of Azerbaijan.

Together with Non-Stop Production and Russian producer Alexander Rodnyansky (LEVIATHAN, LOVELESS) Cinex produced NIGHT TIDE - MIDPOINT Intensive in Karlovy Vary and "coco" co-production market in Cottbus. NIGHT TIDE is currently in post-production.

Cinex is developing CLOUDS ON LEASHES - MIDPOINT Feature Launch 2018 and Istanbul Film Festival's Meetings on the Bridge. The film will be co-produced with Turkish producer Muge Ozen and Solis Films. Other projects include the historical TV series GODSEND, and a partially animated children's film THE APPLES OF PARADISE.

**GENRE**

Drama

**DIRECTOR / WRITER**

Gábor Fabricius

**PRODUCERS**

Gábor Ferenczy, András Muhi, Gábor Fabricius, Miklós Havas

**BUDGET**

€ 981.294

**COUNTRY**

Hungary

**COMPANY**

FocusFox Studio



Miklos Havas

**CONTACT DETAILS**

FocusFox Studio  
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### ▲ SYNOPSIS

1983. Frank, a kid from the streets of Budapest represents a sensitive, talented, but angry generation - youth with "no future" in a dystopian world. With his punk band he realizes that the state banned their music because their words are political. The police are after them, so Frank escapes to a psychiatric ward, where he finds not only the disabled, but opposition thinkers, free-spirited artists, and enemies of the system finding safe haven. He meets Hanna, a boyish, young patient who has never experienced freedom. They join forces to fight Comrade Eros, the cultural leader of the state. Eros is a skillful match and as sensitive as Frank. Oddly enough, he is the only one Frank can look up to. In a maniacal fight, Frank sacrifices his friends, love, and - due to political psychiatry's medication - even his own voice, in order to get his message across: words of freedom that one day make a rusty empire collapse.

### ▲ PRODUCTION COMPANY PROFILE

FocusFox Studio has been serving clients effectively and thoroughly for 20 years with a continuous technical and infrastructural leadership. Since 2011 FocusFox acts as a Production Company marked by Gábor Ferenczy, András Muhi, Attila Tozsér. Its first independent movie "What Ever Happened to Timi" became the most successful comedy in 2014 in Hungary. "It's not the time of my life" won Crystal Globe for the Best film at the Karlovy Vary International Film Festival in 2016. András Muhi's films are participants and often winners of prestigious international film festivals. ("Just the Wind", "On Body and Soul", "Genezis"). Otherside Stories was founded by Gábor Fabricius, a London Institute Central Saint-Martins MA Graduate. Fiction, documentary, interactive - the company's aim is to create real experience for the viewer. Constantly looking for innovators, who redefine storytelling with strong visual and social approach.

**GENRE**

Drama, road movie

**DIRECTOR**

Nariman Aliev

**WRITERS**

Nariman Aliev, Marysia Nikitiuk

**PRODUCER**

Vladimir Yatsenko

**BUDGET**

€ 627.775

**COUNTRY**

Ukraine

**COMPANY**

Limelite



Vladimir Yatsenko

**CONTACT DETAILS**

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 www.limelite.co

### ▲ SYNOPSIS

Losing the elder son, Mustafa is forced to transfer his dead body to the native land - Crimea. During this challenging and long trip, Mustafa tries to solve the numberless problems and to find a common language with his younger son, Alim. Throughout the road back the youngster becomes a man, finds an inner core and understands who he is. And the father learns to admit his mistakes and to apologize for them. Having lost a loved one, father and son acquire each other on the way home.

### ▲ PRODUCTION COMPANY PROFILE

Limelite is a production company, producing international co-productions and a founding member of Film Industry Association of Ukraine. Founded in 2005, Limelite is one of the leading production companies in Ukraine, comprising a full-time staff of 35 audiovisual professionals. During 13 years Limelite produced more than 600 commercials and several feature films.

**GENRE**

Drama

**DIRECTOR**

Senad Sahmanovic

**WRITERS**

Claudia Bottino, Senad Sahmanovic

**PRODUCER**

Velisa Popovic

**BUDGET**

€ 778.200

**COUNTRY**

Montenegro, France

**COMPANY**

Cut-Up



Velisa Popovic

**CONTACT DETAILS**

Cut-Up  
 Hercegovačka 94  
 81000 Podgorica, Montenegro  
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 popovic.velisa@gmail.com  
 www.cut-up.me

### ▲ SYNOPSIS

After 20 years in France, where she has done everything to build a new identity and erase her origins, NATHALIE comes back to Montenegro in her professional outfit, in order to help her boss VALÉRIE solve a complex and unusual inheritance case. The deceased, Sanja Djurdjevic, a spinster who'd come from the Balkans but lived in France, has bequeathed a large sum to the Orthodox Church in her hometown, for the construction of a chapel in her name. Once on the ground, the mask that Nathalie has created for herself during all these years abroad begins to crack: the legal investigation shifts to a personal interrogation. The only way to resolve this dilemma is to revisit the small village where she was born, and confront the self and the people she left behind: a sister who has made the sacrifice to stay there, taking care of their parents and dealing with a country at war, while Nathalie was building up a new life abroad, trying to have it all.

### ▲ PRODUCTION COMPANY PROFILE

Cut-Up is a production company dedicated to filmmakers with daring and authentic visions. Our aim is to gather projects with strong ideas, and to make them visible on international markets. Cut-Up is a relatively young company. It was established in 2013 by a group of producers who felt the urge to work independently and to be creatively involved in the projects from the very start. Since then, Cut-Up has produced short films "Shelters" ("Zakloni", 2014, dir: Ivan Salatic) and "A Matter of Will" ("Biserna obala", 2015, dir: Dusan Kasalica), and feature film "Lowdown" ("Ispod mosta, medu stijinama", 2016, dir: Pavle Simonovic), which were shown and awarded on numerous prestigious film festivals. Besides film, we are also experienced in production services, which is prospective and important branch in production for Montenegro.

**GENRE**

Drama

**DIRECTOR / WRITER**

Lee Filipovski

**PRODUCER**

Adi Dizdarevic

**BUDGET**

€ 825.000

**COUNTRIES**Serbia, France, Italy,  
Czech Republic, Poland**COMPANY**

Dart Film



Adi Dizdarevic

**CONTACT DETAILS**Dart Film  
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11000, Belgrade  
T: 00 381 11 420 3278  
adi@dartfilm.com  
www.dartfilm.com

### ▲ SYNOPSIS

A young Serbian couple and their two children live in a small spa town in southern Yugoslavia. They eagerly await to hear back from the Canadian embassy on the status of their visa- they are hoping to immigrate and leave behind their crumbling homeland. While they wait for the fateful answer from the embassy, Yugoslavia comes under attack during the 1999 NATO bombing, derailing everyone's plans. The head of the family, Vasilije, grapples with the idea between his duty to his homeland as a reserve military officer, and the future of his family. It seems that every possibility presented to him leads to an unfavorable outcome.

A whistful recollection of a family trying survive in a time and place which constantly thrusts them in a different direction.

### ▲ PRODUCTION COMPANY PROFILE

Dart Film is a film production house founded in 2006 by Vladimir Vidic and Natasa Damjanovic. Since then the company has managed to find its place in the expanding field of the Serbian film and television industry, creating shorts, features and documentaries.

Currently, Dart Film focuses on working with emerging talented filmmakers in a hope of forming a new creative wave in the regional film industry. The company's productions have so far screened at some of the most relevant festivals and include ALL ALONE (Sarajevo IFF 2018), HUMIDITY (Berlinale Forum 2016) and ALL THE CITIES OF THE NORTH (Locarno, Rotterdam, New York FF 2016), as well as short film OUR BODY (nominated for Best Short Film at the European Film Awards 2015). Dart Film has also served as associate producer on THE LOAD (Cannes Directors' Fortnight), and as a co producer on I WAS AT HOME, BUT (Berlinale Competition 2019).

**GENRE**

Drama, love story

**DIRECTOR / WRITER**

Pju Xie

**PRODUCERS**

Michal Kracmer, Analog Vision

**BUDGET**

€ 600.000

**COUNTRY**

Czech Republic

**COMPANY**

Analog Vision



Michal Kracmer

**CONTACT DETAILS**Analog Vision  
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michal@analog.vision  
www.analog.vision

### ▲ SYNOPSIS

Chinese music student You (27) is trying to make a home in Prague with her Slovak girlfriend Greta. You is close to finishing her degree and her visa about to expire. The struggle to obtain a residence permit puts a strain on her relationship, leaving You to battle for her legal status and identity abroad, as well as for the future of the love that made her stay in the first place.

### ▲ PRODUCTION COMPANY PROFILE

Analog Vision is a film production company based in Prague, founded by producers Veronika Kúhrova and Michal Kracmer. The company focuses on creating and distributing films of young authors from Central Europe, developing new audiovisual forms and producing genre films targeting the worldwide market.

Projects in distribution include the experimental archive documentary film MY UNKNOWN SOLDIER (2018) (CZ-LV-SK, supported by Eurimages; DOK Leipzig, Jihlava IDFF, Trieste IFF and others) and family drama DAVID (Karlovy Vary, Montreal and Warsaw FFs 2015).

Currently in post-production: documentary film KIRUNA 2.0 (EURODOC, IDFAcademy Summer School, Docs in Progress Award at Agora Doc Market at Thessaloniki FF 2017) and drama THE PRAGUE ORGY (CZ-SK, participated at Venice Gap-Financing Market 2018).

On the development slate are love story THE UGLY MANDARINE (Midpoint Feature Launch, CoCo Award) and post-war drama BLOODY EASTER (EAVE, eQuinox, Midpoint Feature Launch Award and Film Foundation CZ Award).

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# SHORTS

- 310 ▲ HIGH GROUND FLOOR
- 311 ▲ MUTE TRANSITION
- 312 ▲ PROGRESS
- 313 ▲ THE FINAL HUNT

## GENRE

## DIRECTOR / WRITER

Attila Veres

## PRODUCER

Ildiko Kosztolni

## COUNTRY

Hungary

## COMPANY

iamnewhere



Ildiko Kosztolni



Attila Veres

## CONTACT DETAILS

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 Budapest, Hungary  
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 mail@iamnewhere.com  
 www.iamnewhere.com

## ▲ SYNOPSIS

A pensioner, Mary finds her husband dead one morning. She refuses to accept his passing. She seeks out the help of a local witch to bring him back to life. At first the witch refuses - but the stars are aligned optimally now. A ritual can be performed - it is possible once in a hundred years. The ritual will take a week. Now Mary must look deep into her own desires; why does she actually want Lajos back? Because she loves him? Or because she doesn't want to be left alone?

## ▲ PRODUCTION COMPANY PROFILE

IAMNEWHERE is a film, TV and transmedia production company. It develops and postproduces traditional formats as well as multiplatform cross and transmedia contents. The company, founded in 2010, aims at creating other digital new media art forms and alternative events: VJing, architectural and object mapping, as well as analogue and live screening. On the contemporary media art scenes the iamnewhere is a unique brand. iamnewhere can take care of all the development and production stages to deliver content tailored for new needs among audiences looking for entertainment. iamnewhere offers a wide range of services from Hungary and is fully able to manage and run co-production. The titles of the company are as follows: Light Years (2017) - documentary; The Body No. 26 (2017) - documentary; Ghetto Balboa (2018) - documentary (SIFF, in competition). Apart from three documentaries, the company has two short features in postproduction stage.

## GENRE

Coming-of-age, drama

## DIRECTOR

Judit Oláh

## WRITERS

Judit Oláh, Andrea Pass

## PRODUCER

Balázs Zachar

## BUDGET

€ 36.000

## COUNTRY

Hungary

## COMPANY

Manna



Balázs Zachar



Judit Oláh

## CONTACT DETAILS

Manna  
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 balazs.zachar@gmail.com

## ▲ SYNOPSIS

It is the 89/90 school year, the nation waits for its first free elections. For Sári (13), however, this year holds much more important things. She's in a new school and she tells strange stories to draw attention. Kristóf is attracted to her. He starts following and attacking her, he leads the others into physical abuse. One day they break her arm. Sári decides there is no other way out than to give in to Kristóf. The first free elections have concluded. And Sári has lost her virginity.

## ▲ PRODUCTION COMPANY PROFILE

MANNA Cultural Associaton has operated mainly on the field of theatrical arts since 2008. The company made its first notable own film production in 2010. Manna's main objective has been the support of young creative artists at the start of their careers. Manna Production has produced or coproduced more than 25 theatrical plays in Budapest in the last ten years. The company launched its programme called „Manna Springboard” aiming at supporting young performing artists freshly graduated at art schools, at the same time mentoring first-time directors to make their debut plays. The managing director of MANNA is Anna Gáspár, who has been producer and line-producer of short films and documentaries of László Nemes, Balázs Krasznahorkai and Péter Politzer. Having staged several shows MANNA co-produced short films and documentaries. After some years, MANNA restarts its film production activity by shooting a short film by Anna Gyimesi, in February 2019.

## GENRE

Drama

## DIRECTOR / WRITER

Lun Sevník

## PRODUCER

Mai Lan Nguyen

## BUDGET

€ 7.700

## COUNTRY

Czech Republic

## COMPANY

Famu



Mai Lan Nguyen



Lun Sevník

## CONTACT DETAILS

Famu

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Prague, Czech Republic

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mai.Lan@seznam.cz

www.famu.cz

## ▲ SYNOPSIS

To complete a compulsory summer traineeship, two medical students have to spend an afternoon with a tetraplegic. Alone with him in his apartment, the girls try to fulfill their obligation in as little time as possible. When it turns out the man is looking for someone to satisfy his sexual needs, the girls go along with it, only to discover they are the ones who have power over the invalid man. The decision to exploit it. The afternoon drags into night.

## ▲ PRODUCTION COMPANY PROFILE

The Film and TV School (FAMU) was founded as the film section of the Academy of Performing Arts in Prague in 1946, making it – after Moscow, Berlin, Rome, and Paris – only the fifth film school in the world. Graduates include many influential filmmakers and scriptwriters, many known within international contexts such as Oscar winners (Jiří Menzel, Jan Sverák and Miloš Forman) or laureates of international film festivals (Emir Kusturica, Agnieszka Holland). In addition, most people working in the Czech Republic's film and TV industry in artistic or production positions, as well as still-photographers in various media, are graduates of FAMU. In 2016, FAMU was ranked among the 15 best film schools in the world (outside the US) according to The Hollywood Reporter.

## GENRE

Drama

## DIRECTOR / WRITER

Luboš Rezler

## PRODUCER

Julie Žáčková

## BUDGET

€ 45.500

## COUNTRY

Czech Republic

## COMPANY

Unit and Sofa



Luboš Rezler



Julie Žáčková

## CONTACT DETAILS

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julie@thesofa.cz

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## ▲ SYNOPSIS

A father and son set out on a traditional hunting trip attended by members of high society. The son harbours mixed feelings towards his father - he has not seen him for a long time. During a long and tiring hunt, he gets carried away and seeing something rustling in the bushes, he follows the sounds in hot pursuit. Tragedy ensues: he shoots a fellow hunter. The angry crowd of hunters turns against him but the father comes to his rescue, taking the blame for the fatal shot.

## ▲ PRODUCTION COMPANY PROFILE

UNIT and SOFA is a service production company aimed at organizing film shoots for foreign production companies and directors in Prague, Czech Republic. Since its foundation in 2009, Unit and Sofa has been working with production companies from United States, UK, France or Germany. Since 2013, we have also been a co-production partner to a number of projects, most recently Andrew Dosunmu's "Mother of George" (premiered at Sundance) and Alma Har'el's "LoveTrue" (premiered at Tribeca festival), which was awarded the main prize at 2016 documentary competition at Karlovy Vary Film festival. Albeit originally being a primarily service production company, Unit and Sofa is currently also starting to delve into producing its own projects under its branch Unit and Sofa Praha. We are now in a development process of a feature film "The Mountains in the Mist" (written by Milada Tesitlova), as well as TV series "Willows".

# TEAM



Anna Antonutti



Alessandro Gropplero



Eleonora Rizzi



Giulia Battaglini



Fabrizio Grosoli



Nicoletta Romeo



Elisa Bordon



Masha Markovic



Vittoria Rusalen



Niccolò Coscia



Max Mestroni



Luka Venturin



Monica Goti



Alessandra Pastore



Paolo Vidali

## WEMW 2019 TEAM

Alessandro Gropplero  
*Head of WEMW*

Elisa Bordon  
*Accreditation Office & Catalogue*

Paolo Vidali  
*WEMW Supervisor*

Giulia Battaglini  
*Hospitality Office Coordinator*

Alessandra Pastore  
*Industry Programming Coordinator*

Masha Markovic  
Luka Venturin  
*Meetings Coordinator*

Anna Antonutti  
*Graphic Designer*

## in collaboration with TSFF 2019 TEAM

Monica Goti  
*President*

Fabrizio Grosoli  
Nicoletta Romeo  
*Artistic Directors*

Monica Goti  
Niccolò Coscia  
*Programming*

Max Mestroni  
*Production & Communication*

Eleonora Rizzi  
*Accreditation Office*

Vittoria Rusalen  
*Hospitality Office*

# MIDPOINT

A training and networking platform for film and TV development for emerging talents from Central and Eastern Europe.

It is aimed at creative teams of writers, directors and producers and operates as a year-long center that organizes a wide range of programs:

- MIDPOINT Feature Launch
- MIDPOINT TV Launch
- MIDPOINT Shorts
- MIDPOINT Intensive

## Meet us!

**MIDPOINT Happy Hour**

Monday, January 21 / 17:00-17:30 h  
Hotel Savoia Excelsior Palace / Library

[www.midpoint-center.eu](http://www.midpoint-center.eu)

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