

power of silence



BSD
BALTIC SEA DOCS

Riga Latvia September 3-7 2014

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IN Latvia, age 18 is the age of majority. For the 18th time, the *Baltic Sea Forum for Documentaries* is bringing together film professionals and the public, in a testament to its strength, beauty and necessity as a tradition.

The Baltic Sea is not just a spot on the world map, and it's not just a body of water enveloped by sandy shores and coastal cities. It's the story of the twists and turns of history, of the Amber Road, natural and man-made wonders, shipping traditions passed down through generations, the myriad of cultures and languages, and of the people who live along its shores. The Baltic Sea region is a treasure chest for those who like to tell stories – including documentary filmmakers. And in order for the rest of the world to marvel at these stories, we need to work together. The Forum is an important way for documentary film professionals to attract co-financing for projects, ensuring a pathway to an international audience. It's a great practice, and one that is familiar across Europe and the

world. In turn, it's a wonderful opportunity for documentary film viewers to see the latest in internationally-recognized works and documentary film trends. It's also very positive that, for the third year in a row, the films are being screened outside of Riga as well, enabling other regions in Latvia to take in the best of international documentary film.

Although the Forum is named for the Baltic Sea region, it provides the impetus for discussions on themes pertinent throughout the world. This year's programme, *Power of Silence*, is comprised of films about copyright and censorship issues, global immigration, child adoption, environmental protection, global economic growth, etc. This once again attests to the diversity present in documentary film, the unlimited opportunity to discuss topics that are often hard to express in words, and the enormous power to offer various versions, revealing information, events and phenomena from an unexpected viewpoint, heralding the truth, lending gravity to the

frivolous and making light of the serious. In looking over the list of this Forum's exceptional presenters and promising films, I'm convinced that this early autumn time will be fruitful for documentary film professionals and audiences alike.

The documentary film genre is special – refined, elegant, delectable. Have a wonderful time in Riga, with many new impressions, successful collaborations and creative inspiration!

DACE MELBĀRDE

Minister for Culture of the Republic of Latvia



Welcome to Rīga and the 18th edition of the *Baltic Sea Forum for Documentaries!*

For those of you participating for the first time, hopefully you'll find that the Forum is essential for you as a meeting place for film professionals – a space filled with a sharp-minded and talented documentary film spirit.

I hope that the workshops, the project pitching sessions and the opportunity to meet documentary film professionals will result in useful experience and a platform for many new ideas and exceptional films.

The *Baltic Sea Forum for Documentaries* is not just an event for film professionals geared towards the development of projects and professionalism, it's also a significant, internationally-recognized documentary film screening event for the public.

This year, the *Baltic Sea Forum for Documentaries'* film programme is entitled *Power of Silence* –

another Forum tradition is to infuse their programmes with a “metaphoric code”. This year's line-up of nine documentary films is wide-ranging thematically and stylistically. The Forum's visual symbol is the main heroine from the film *Good Ol' Freda* (dir. Ryan White) – Freda Kelly, secretary and head of the fan club for the legendary band The Beatles, who looks at her youth and work with The Beatles, right from the start of their phenomenal rise to fame, with a wise irony. Freda stepped aside from the world of show business and rock history processes a long time ago. She's never written a single word about her experience with The Beatles, not wanting to capitalize on her status as a member of their inner circle. Freda's essence is truly a testament to the power of silence. (A scene from the film graces the graphic design of the Forum.)

Several of the films from the Forum's programme are dedicated to the current socio-political situation – including the Oscar-nominated film *The Square* covering the events in Egypt

from 2011-2013. The Bulgarian film *Uncle Tony, Three Fools and the Secret Service* explores the question of remaining true to your own history.

The geographical locations of the films is varied – Norway, Denmark, India, Russia, the USA, Bulgaria, et al., and the range of countries of origin of the Forum participants is just as broad. The Forum's local geography isn't limited as well, as the films are shown not only in the capital Rīga, but also in the Latvian cities of Jēkabpils, Rēzekne and Valmiera.

The role of documentary cinema, with its ability to analyse the recent past and offer a brave take on pertinent socio-political events, is becoming more and more relevant. That's the kind of era we now live in.

I hope that the films you see, and the days you spend in Rīga will bring forth new initiatives, ideas and experience!

DITA RIETUMA

National Film Centre of Latvia

SCREENINGS

WEDNESDAY | SEPTEMBER 3

18:00

UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE

Dir. Vesela Kazakova, Mina Mileva, activist38, 87 min, 2014, Bulgaria

A meeting with directors Vesela Kazakova and Mina Mileva, and Latvian journalist Pauls Raudseps after the screening

21:00

GOOD OL' FREDA

Dir. Ryan White, Tripod Media, 86 min, 2013, USA/UK

THURSDAY | SEPTEMBER 4

18:00

A HOME FOR LYDIA

Dir. Eline Helena Schellekens, KRO Youth, 17 min, 2013, The Netherlands

TWIN SISTERS

Dir. Mona Friis Bertheussen, Moment Film AS, 58 min, 2013, Norway

A meeting with "Twin Sisters" director Mona Friis Bertheussen and Latvian journalist Eva Ikstena-Strapcāne after the screening

21:00

THE SQUARE 16+

Dir. Jehane Noujaim, Noujaim Films, Worldview Entertainment, Roast Beef Productions, 108 min, 2013, Egypt/USA/UK

FRIDAY | SEPTEMBER 5

18:00

METAMORPHOSEN

Dir. Sebastian Mez, Filmakademie Baden-Württemberg, 84 min, 2013, Germany

A meeting with director Sebastian Mez and Latvian journalist Maris Olte after the screening

21:00

DANCE FOR ME

Dir. Katrine Philp, Klassefilm, 78 min, 2012, Denmark

SATURDAY | SEPTEMBER 6

11:00

TWO RAGING GRANNIES

Dir. Håvard Bustnes, Faction Film, EiE Film, Fridthjof Film, 78 min, 2013, Norway/Italy/Denmark

13:00

UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE

Dir. Vesela Kazakova, Mina Mileva, activist38, 87 min, 2014, Bulgaria

15:00

MY NAME IS SALT

Dir. Farida Pacha, Leafbird Films GmbH, 92 min, 2013, Switzerland/India

17:00

DANCE FOR ME

Dir. Katrine Philp, Klassefilm, 78 min, 2012, Denmark

19:00

A HOME FOR LYDIA

Dir. Eline Helena Schellekens, KRO Youth, 17 min, 2013, The Netherlands

TWIN SISTERS

Dir. Mona Friis Bertheussen, Moment Film AS, 58 min, 2013, Norway

21:00

GOOD OL' FREDA

Dir. Ryan White, Tripod Media, 86 min, 2013, USA/UK

SUNDAY | SEPTEMBER 7

13:00

METAMORPHOSEN

Dir. Sebastian Mez, Filmakademie Baden-Württemberg, 84 min, 2013, Germany

15:00

TWO RAGING GRANNIES

Dir. Håvard Bustnes, Faction Film, EiE Film, Fridthjof Film, 78 min, 2013, Norway/Italy/Denmark

17:00

THE SQUARE 16+

Dir. Jehane Noujaim, Noujaim Films, Worldview Entertainment, Roast Beef Productions, 108 min, 2013, Egypt/USA/UK

19:00

UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE

Dir. Vesela Kazakova, Mina Mileva, activist38, 87 min, 2014, Bulgaria

21:00

MY NAME IS SALT

Dir. Farida Pacha, Leafbird Films GmbH, 92 min, 2013, Switzerland/India

THE FILMS WILL BE SCREENED IN THEIR ORIGINAL LANGUAGE WITH ENGLISH SUBTITLES AND TRANSLATION INTO LATVIAN

FILMS

GOOD OL' FREDA

Dir. Ryan White, Tripod Media, 86 min, 2013, USA/UK



■ The soul of The Beatles for the entire ten years of their existence – the enchanting Freda. Secretary and friend, she had no idea when she accepted the challenge that the four boys from Liverpool would change the way the world listened to music. A true and unique look at the lives of the renowned musicians during the 1960s and 1970s.

One of the most expensive The Beatles' collectors item is the 1967 Sgt. Pepper's Lonely Hearts Club Band record signed by all four group members. It was sold at a Texas auction a year ago for USD 290 500. A drawing by the 11-year old John Lennon was bought for USD 123 000 by a fan. Freda has never attempted to capitalize on her friendship with The Beatles.

DANCE FOR ME

Dir. Katrine Philp, Klassefilm, 78 min, 2012, Denmark



■ At the age of 15 Russian dancer Egor moves to Denmark to team up with Mie. He gives up his regular teenaged life together with his parents, and tries to fit into his host family and the strange new culture.

A coming-of-age story intertwined with loneliness, a passion for dance, ambition, and the sweet yet fleeting taste of victory.

At the 2012 world championships in China, Egor and Mie placed 26th out of 54 pairs. A year later they managed to make the quarter finals but came in 14th place. After that the young dancers decided to look for other dance partners.

TWIN SISTERS

Dir. Mona Friis Bertheussen, Moment Film AS, 58 min, 2013, Norway



■ China assured them: "They are not twins!" And so began the fateful story of two families who fulfilled their dream of becoming parents. One family from a remote Norwegian village adopted the charming Alexandra, while the other took beautiful Mia to America. A film about sisters, distance and bonding. An far-reaching connection between people brought together by miracle.

Each year some 250 children are adopted in Latvia, with about a third remaining in the country. Two thirds of the children move to new lives in America, France, Italy and elsewhere. Data from the July 2014 statistics listed 1 379 children to the age of 18 as up for adoption in Latvia.

THE SQUARE 16+

Dir. Jehane Noujaim, Noujaim Films, Worldview Entertainment, Roast Beef Productions, 108 min, 2013, Egypt/USA/UK



■ The film documents events in Egypt from 2011 to 2013, when the 30 year-long dictatorship of Hosni Mubarak was finally toppled, triggering the country's first democratic elections that brought Mohammed Morsi of the Muslim Brotherhood to power. With the rising corruption of the new government and public dissatisfaction with his leadership, Morsi was forced to resign. Those leading the revolution are young people who are fighting with the aid of digital age tools, and their fervent dream of the triumph of a new and thinking society in Egypt. A very personal story about beliefs, doubts, sacrifice and friendship.

Mohammed Morsi's resignation reignited bloody unrests in the country. The interim government appointed by the Egyptian army declared the Muslim Brotherhood a terrorist organization. In May 2014, another election took place in Egypt, and this time former army commander Abdel Fattah el-Sisi was elected. In June 2014 he sentenced 183 members of the Muslim Brotherhood accused of organizing the protests to death.

A HOME FOR LYDIA

Dir. Eline Helena Schellekens, KRO Youth, 17 min, 2013, The Netherlands



■ Lydia is a small girl with strict views and adult-level confidence. She feels good where she resides with her family – an environment that is both territorially and emotionally her true home. Lydia fears leaving and constantly moving, so she really needs to hear attestations of friendship and hope settling in The Netherlands.

In the last four years some 84 000 immigrants have arrived in The Netherlands, while some 56 000 Dutch nationals have left the country.

METAMORPHOSEN

Dir. Sebastian Mez, Filmakademie Baden-Württemberg, 84 min, 2013, Germany



■ The *Mayak* factory is located in the Ural region in Russia, an area with one of the highest levels of radiation on the planet. In 1957 an explosion took place within the nuclear weapons plant, causing a leak of radioactive material across a large area within the territory. The Soviet Union kept the accident a secret. The locals continued on living their normal lives in abnormal circumstances – in the breathtakingly beautiful and seemingly clean environment. Unable to escape the radioactive sheath surrounding them, people have learned to live with it. But the radioactive waters from the Techa River are constantly flowing into the Oba River system, reaching as far as the Arctic Ocean.

The largest nuclear disaster in history took place on April 26, 1986, at the Chernobyl Nuclear

Power Plant in what is now Ukraine. Latvia imported 1/4 of its electro-energy from the now-closed Ignalina Power Plant in Lithuania. The Baltic States and Poland are currently working on a project for a new nuclear power plant, with construction slated to begin in 2015 in Visaginas, Lithuania.

TWO RAGING GRANNIES

Dir. Håvard Bustnes, Faction Film, EiE Film, Fridthjof Film, 78 min, 2013, Norway/Italy/Denmark



■ Two active grannies and best friends, Shirley (90) and Hinda (84), are more interested in future economic growth than the average American. To determine if perpetual economic growth is possible, they return to university after a 30-year hiatus to meet with specialists in the field. In spite of their lack of success, this quest reflects the determination, vitality and mutual trust of these old friends.

The total global GDP in 1960 was 1.36 billion dollars – in 2011 it was 69.98 trillion. The drive for new highs in global economy has resulted in an upset in ecological balance. There are currently more than a billion inhabitants on Earth without access to clean drinking water.

MY NAME IS SALT

Dir. Farida Pacha, Leafbird Films GmbH, 92 min, 2013, Switzerland/India

■ In the bleak Indian desert, where there is no sign of life, there is the whitest salt of all.



Each autumn some 40 000 Indian families converge upon the area to harvest the salt crystals. It's an existence with its own set of rules and requirements, a daily pace unrelated to the outside world and a different take on happiness. When April rolls around again, the salt seekers tie their rubber boots into plastic bags and bury them in the ground along with their tools before the monsoon rains flood the land. And then they wait for autumn.

India is the third largest producer of salt in the world. Salt has been harvested from Little Rann of the Kutch Desert since 1872. For 100 kg of salt, the Indians earn approx. 20 eurocents (15 rupees). 32 000 tons of salt was used to maintain roads in Latvia during the winter of 2013/2014.

UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE

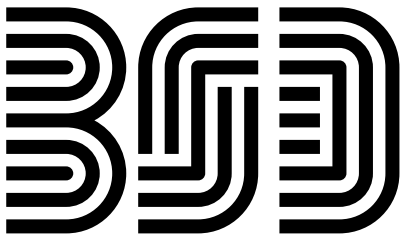
Dir. Vesela Kazakova, Mina Mileva, activist38, 87 min, 2014, Bulgaria



■ *Three Fools* is the highly-popular Bulgarian animation series that gained international acclaim in the 1970s. While the communist-loyal director Donio Donev toured the film festivals receiving accolades, no mention was made of the hand Antony

Trayanov had in the creation of the films. In opening box after box of his drawings, Uncle Tony reflects on the order of things and the significance of censure and politics in an artist's life. Then and now.

Six months after the documentary premiered, Donev's heirs cancelled the copyright agreement with the creators of Three Fools. Active discussions over copyright and censure issues erupted in Bulgaria. International film organizations have become involved in the conflict, in defense of directors' rights and the freedom of artistic speech.



BALTIC SEA DOCS

RECOMMENDS

■ A discussion entitled *Art Within a Political Crisis* on September 2 at 18:00 at Cinema *K.Suns* followed by a 19:00 screening of Sergei Loznitsa's film *Maidan* (a Cannes Film Festival 2014 event)

■ A workshop on *Transmedia* on September 5 14:00 – 17:00 at Cinema *K.Suns* by Mathias Noschis, film marketing strategist, *Alphapanda*, Switzerland, and Domenico La Porta, Expert on transmedia storytelling, KWEB, Belgium

■ Cinema *Splendid Palace* is screening two films from former Forum project submissions – *Obliging Collaborators* (dir. Pēteris Krilovs) and *Across the Roads, Across the River* (project's title *Force Majeure*, dir. Ivars Seleckis, Sergei Loznitsa, Audrius Stonys, Rainer Komers, Jaak Kilmi, Jon Bang Carlsen, Bettina Henkel)

MAIDAN

Dir. Sergey Loznitsa, 130 min, 2014, Atom & Void, The Netherlands

K.Suns, Elizabethes 83/85
SEPTEMBER 2 AT 19:00

■ MAIDAN chronicles a civil uprising against the regime of president Yanukovich that took place in Kiev (Ukraine) in the winter of 2013/14. The film follows the progress of the revolution: from peaceful rallies, half a million strong, in the Maidan Square, to the bloody street battles between the protestors and riot police. MAIDAN is a portrait of an awakening nation, rediscovering its identity. Director Sergei Loznitsa rises above current political issues and looks at the nature of the popular uprising as a social, cultural and philosophical phenomenon. A powerful mix of enthusiasm, heroic struggle, terror, courage, aspiration, people's solidarity, folk culture, passion and self-sacrifice, MAIDAN is a stunning cinematic canvas combining classical film making style and documentary urgency.

ACROSS THE ROADS, ACROSS THE RIVER

140 min, 2014, Mistrus Media, Latvia

Splendid Palace, Elizabethes 61
SEPTEMBER 5 AT 20:00
SEPTEMBER 6 AT 14:00

■ The city of Riga unveiled in a previously unseen way, through the eyes of seven renowned European documentary filmmakers. Each tells a story of Riga, based on the city's surroundings and reflecting the city-dwellers' tales of their homes and lives in Riga. The feature-length documentary is comprised of seven short films by: Ivars Seleckis (Latvia), Rainer Komers (Germany), Bettina Henkel (Austria), Audrius Stonys

(Lithuania), Jaak Kilmi (Estonia), Jon Bang Carlsen (Denmark) and Sergei Loznitsa (Ukraine).

OBLIGING COLLABORATORS

Dir. Pēteris Krilovs, 90 min, 2014, VFS Films, Latvia

Splendid Palace, Elizabethes 61
SEPTEMBER 4 AT 16:00

■ The code to unlocking this feature documentary is 1949, the year the director was born, and also the year of the return of Soviet repressions to Latvia. The film tells a very personal story against the background of less visited historic events – the death of director's father due to the KGB repressions, which is closely linked to the devious game Soviet Latvia's KGB played against Swedish-British-American spy agencies. In the 1960s, with the aid of the KGB, a book was published in Latvia that later was made into a feature film *When Wind and Rain Hit the Window Pane*. It also served as a basis for a pseudo-documentary TV show about how the KGB fools Western spies. This film features the stories of people who, for various reasons, became players in this game. Several years were spent gathering unique documents, testimonies and materials detailing KGB accusations, and interviewing witnesses and experts to unmask one concrete episode of reprehensible Soviet deeds. In order for the audience to sense the atmosphere of the KGB interrogations, the authors have recreated harsh testimonies and protocol sheets in clay animation. The compelling personal history, the protagonists, the editing of archival materials, distinct and at times ironic, as well as the powerful visuals will help the viewer to navigate these little-known historical events.

forum projects



Between the disappearance of the Soviet world and the one we were trying to create through the sound of techno music – an unusual journey through the Moscow of my twenties.

It's 1991; I am 18 years-old. Upon leaving my hometown of St. Petersburg, I moved to Moscow. As the Soviet Union collapses my life changes for good during the very first Gagarin Party which takes place at the *Cosmos* pavilion of the *VDnKH* Park. A few years before that, I visited the park and its multiple pavilions praising the merits and economic achievements of the Soviet Union with my school. That night, I

fly away to the sound of techno music under the influence of LSD. “*My life will never be the same*” I told Vanya, one of the organizers of the rave party. Twenty-five years later I still live in Moscow, in a numbed Russia. I remember those years, full of freedom, hope and energy. I remember Vanya who disappeared without a trace in 1998. Tracking down a lead, I go back to this breathtakingly fast period utilizing parts of experiences, testimonies, archives and memories.

Where is Vanya Salmaksov?
Where are the wild emotions, the extreme excitement, and our weird romanticism? Where has this time fled; where has our youth gone?

180 BEATS PER MINUTE

PRODUCTION COMPANY: PETIT A PETIT PRODUCTION

Petit à Petit Production was founded in December 2006 to produce creative documentary. Petit à Petit often works with young authors debuting their first film. Since its creation, the company has produced documentary films and shorts, including: *Territory of Freedom* by Alexander Kuznetsov; *Sleeping Souls* by Alexander Abaturov (2013), which won first prize at the Cinema du Reel; *Hors saison* by Jean-Claude Cottet (2009) and *Sans Howard*, a short film by Ricardo Munoz (2009). Petit à Petit Production has several documentary films currently in production, including: *See you in Chechnya* (Alexander Kvatashidze), *Liberation User Guide* (Alexander Kuznetsov), *180 Beats per Minute* (Olga Darfy), and *The Slaughterhouse* (Hassen Ferhani).



PRODUCER: REBECCA HOUZEL

Rebecca Houzel is a documentary film director and producer. While directing documentaries, she took on the role of producer within Petit à Petit Production with a focus on Russian movies. Fluent in Russian, she oversaw writing residences (Kransoiarsk 2010, Perm 2012) and actively participates in the Eurasiadoc program. She currently develops international co-productions with a particular interest on eastern European countries.

CO-PRODUCER: PAVEL LILENFELD, PATRIOT-PRODUCTIONS

Patriot-Productions film studio was founded in 2011. It produces documentaries and feature films. Films of the studio were in competition program of several festivals: Samara (*Salt of the Earth*), Yekaterinburg (*Audition*), St. Petersburg (*Memory of the Heart*), Obninsk (*Meeting*), Moscow (*Country Film Award* and *Stalker*), Minsk (*Cinema Perpetuum Mobile Film Festival*), Krasnodar (*Assembly Bell*) etc.

Films in production: *Ships & Captains* (doc), *Name Day*, *Anastasia* (doc), *Love Things* (feature film), *Gagarin 180* (doc), *Hard Core* (feature).



DIRECTOR: OLGA DARFY

Graduated from VGIK in 2000, she was noticed for *Labyrinth*, her student film which received many prizes in festivals. Olga Darfy now lives in Moscow where she makes documentaries and fiction, and works as a director in Theatre Doc, one of Moscow's independent stages. She directed *Waiting for Vano*, a self-produced documentary-essay dealing with the issue of the war between Russia and Georgia; *Kaleidoscope*, a 90 min fiction; *Vladimir Vysotski 205 days*, a 72 min documentary (2005). Olga is also an actress.

PROJECT TITLE: 180 Beats per Minute
 PRODUCTION COMPANY:
 Petit à Petit Production (France)
 CO-PRODUCTION WITH:
 Patriot-Productions (Russia)
 COMPANY ADDRESS:
 341 rue de Belleville, 75019 Paris, France
 TELEPHONE: +33 1 4201 3002
 E-MAIL:
 rhouzel@petitapetitproduction.com
 SKYPE: reb6806
 WEB: www.petitapetitproduction.com

SYNOPSIS:

In 1991 the Soviet Union disappears. Between the corpses on the streets, the Gagarin Parties and the youthful dreams of a better future, I reveal my experience of a life at 180 beats per minute.

LANGUAGE: Russian
 FORMAT: HD
 LENGTH: 80 min

PRODUCER: Rebecca Houzel
 PREVIOUS FILMS:
Territory of Freedom, 67 min,
 A. Kuznetsov, Vision du réel, Nyon, 2014
The Northern Stars, 40 min,
 Antoine Dubos, 2014
Sleeping Souls, Alexander Abaturov,
 French Institute Prize, Cinema du reel,
 2013
Les Visionnaires, 70 min, Julien Donada,
 2013

CO-PRODUCER: Pavel Lilienfeld,
 Patriot-Productions

DIRECTOR: Olga Darfy
 PREVIOUS FILMS:
Kaleidoscope, 90 min, RWS, 2008
Waiting for Vano, 60 min, 2008
Vladimir Vissotski 205 days, 72 min,
 RTR channel, 2005

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 284 529



The Curonian Spit is famous for being an incredibly beautiful peninsula in Lithuania, surrounded by the Baltic Sea and a lagoon. The story is based in the area that used to be an ancient forest, but is now full of dead pine-trees – fallen or standing, recalling a gothic element within nature. These trees are occupied by birds: a few cormorants landed here some 20 years ago, and now there are thousands of them.

Tourists from many countries come by the dozens. The cormorants, the black birds inhabiting the dying forest, are smart and cautious and feed on fish. The acid in their droppings is killing the trees. Scientists work on ways to control the bird population.

Inside the forest some of the trees are on the verge of falling down in the wind, while others are already on the ground. An impressive arrival of cormorants is followed through the perspective of one bird flying over a thick pine forest; suddenly a huge area of fallen trees is disclosed below. A young family on a tourist viewing platform speculates about the species of the birds and why the trees have fallen.

The multi-linguistic conversations of the tourists have a similar quality to the communication between cormorants – audible, but not comprehensible. While the birds' voices cannot be deciphered, the human dialogues gradually reveal a strange story: the cormorants' stomachs contain acid which allows them to digest fish, bones and all. The same acid falls with bird faeces and burns off tree roots. If there is a cormorant nest in a tree, it will die off in several years and eventually fall.

A storm begins; a mother cormorant slightly readjusts the position of the eggs – to keep them warm and as close to her body as possible. Despite the rain, the tourists remain, discussing the ways in which the bird population is controlled. It appears that cormorants have very bad orientation at night - their eyes do not adapt to darkness.

Several people in camouflage prepare devices. It is getting dark. Suddenly there's noise, war-like but colourful – like a New Year's celebration. The cormorants are in panic. More explosions... A frightened bird flies outwards over the dark forest. It turns around to return, but the explosions continue.

ACID FOREST

PRODUCTION COMPANY: A LAUKAS

A Laukas is a Lithuanian film production company established by producer Dovydas Petravičius and director Rugile Barzdžiukaite. It is a base for creating independent, author-driven documentaries as well as interdisciplinary art projects. Since the company was founded in 2012, two creative documentaries and one audiovisual installation have been produced.



PRODUCER: DOVYDAS PETRAVIČIUS

Dovydas Petravičius (born 1984) completed the BA program in film producing at the Lithuanian Academy of Music and Theatre in 2007, and continued with MA studies in Photography and Media Arts at the Vilnius Academy of Arts. He has recently studied at the University of Applied Arts in Vienna. Dovydas is co-founder and a producer at the film production company A Laukas – he has produced more than 10 student, short and mid-length films, and is currently working on the creative documentary *Acid Forest*.



DIRECTOR/SCRIPTWRITER: RUGILE BARZDŽIUKAITE

Rugile Barzdžiukaite (born 1983) completed parallel BA studies in cinematography (2006) and theatre directing (2008) at the Lithuanian Academy of Music and Theatre, and MA studies in screen documentaries at Goldsmiths, University of London (2013). She applies her cross-disciplinary experience in her film and theatre works, avoiding direct synthesis of expressions, while exploring the tension between documentary and fiction, performing and being, filming and seeing. Her creative works have been awarded international prizes and scholarships. Rugile is currently the director and cinematographer on the documentary *Acid Forest*.

PROJECT TITLE: Acid Forest
 PRODUCTION COMPANY: A Laukas
 COMPANY ADDRESS:
 A. Mackevičiaus 7, Kaunas,
 LT44260, Lithuania
 TELEPHONE: +370 6152 3994
 E-MAIL: a.laukas@gmail.com

SYNOPSIS:

Can you imagine a tourist spot where people come to see death? Where they are not only observers, but also the observed. The surrealism of reality reveals itself with humour, sadness and wit.

LANGUAGE: Lithuanian, Russian, Latvian, German, Estonian, Chinese, French, Finnish, Polish
 FORMAT: HD
 LENGTH: 35 min / 50 min

PRODUCER: Dovydas Petravičius
 PREVIOUS FILMS:
Fitting the Mask, experimental documentary, Lithuania / UK, 2012
Family Feature, short fiction, Lithuania, 2007
K City, experimental documentary, Russia / Lithuania / Germany, 2005
Thief, short fiction, Lithuania, 2004

DIRECTOR/SCRIPTWRITER:
 Rugile Barzdžiukaite
 PREVIOUS FILMS:
Fitting the Mask, experimental documentary, Lithuania / UK, 2012
Phelophepa, observational documentary, South Africa / Germany, 2010
K City, experimental documentary, Russia / Lithuania / Germany, 2005

YEAR OF RELEASE: April 2015
 ESTIMATED BUDGET: EUR 41 000

FINANCIAL SOURCES CONFIRMED:
 EUR 24 600



I was born in Kohtla-Järve. I still remember the peculiar way we were taught the colours of the Estonian flag. Blue - like the sky of East-Virumaa, black – like the giant man-made mountains of ash of East-Virumaa, and white – like the snow in East-Virumaa.

Kohtla-Järve is a fading industrial star. Those who remain are aging, and the number of workers is less than half of what it was. Since the demise of the Soviet Union there has been no growth in any sector.

I wonder why the fate of Kohtla-Järve receives so little attention. Is Kohtla-Järve is not worth it? The chemical and transportation infrastructures of East-Virumaa are currently undergoing revitalization; the city is surrounded by historic mountains, mines and cliffs, second to none in Estonia in terms of natural beauty. Are there no stories to tell?

A few years ago, on New Year's Eve, a friend and I decided to partake in the joys of riding the tram. Leaping onto the Soviet-era refrigerator on wheels we discovered a welcoming scene: vodka drinking and celebration. From the broken Russian it quickly became apparent that most of our fellow passengers were from

Kohtla-Järve. Boys, I'm one of you! The news was met with an enthusiastic cheer. I grew up on Olevi Street as well!

The Kohtla-Järve back-story brings with it a certain shame that can only be understood by someone who shares this part of biography. To this day Kohtla-Järve symbolises a very specific period in the history of Estonia. That era is over, swept under the carpet forever. With the burning out of Kohtla-Järve's flame, the final evidence of its existence is about to disappear as well.

The film will be in six parts: first my own story – the story of someone who learnt to walk in Kohtla-Järve and is now rediscovering his roots. Then there are the other stories:

Julian – a teenage boy living in an orphanage. What does he see in his future?

Maret & Enn Käiss – local cultural activists. My mother met my stepdad when they were both still working at the town hall, and as a result, I left for Helsinki at the age of seven. I've never asked them what they wanted to achieve for this city when they were working for it.

Juhan Krõõt and Ivan Prapanov – Former members of the criminal underground. Do they regret what they've done? Do they have any interesting home videos from this period?

Comrades Rossolov and Oder – WWII veterans. My grandfather was a miner, my grandmother a chemist. A proper proletarian couple! But what was the work like? Miners used to earn more than party members – was the work as prestigious as it is made out to be?

Paul and Keijo – The only local police in town.

By following these characters I hope to get a glimpse into the heart of this town where supposedly nothing is happening. I hope they help me prove otherwise. The city is dying and it needs a voice to tell its dying tale. After all, I learnt to ride a bike on Olevi Street.

ASH MOUNTAINS

PRODUCTION COMPANY: FILM TOWER

Film Tower is a production company founded in 2001 by producer Margus Õunapuu. Initially the company produced commercials and music videos, and received the Russian MTV 2002 and 2003 best music video awards. Today the company is focused on documentaries, feature films and international co-productions. One of the latest documentaries, *El Medico – The Cubaton Story*, has been officially selected to Bussan and Mar del Plata IFF, etc. The film screened in the US at the Santa Barbara IFF and SXSW 2012, and recently won the Best Documentary Prize at the New York International Latino FF. The other recent documentary, *Kosmos 68*, will have its international premiere at the Kaunas IFF in Lithuania.



PRODUCER: MARGUS ÕUNAPUU

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

DIRECTOR/SCRIPTWRITER: IVAR MURD

Graduated *magna cum laude* in 2013 from the Fairleigh Dickinson University (Madison, NJ, USA), Department of Audiovisual Arts, majoring in directing with a minor in studio arts. Current film productions include: co-writer / assistant director on *Tout les femmes sont brunes* (France / Estonia 2012); writing and directing the short film *Drought* (USA / Estonia 2013) – his senior thesis work; writing and directing *BINGO!* (USA 2013) – a short documentary; and writing and directing *Ash Mountains* (USA / Estonia 2015), a feature-length documentary about the author's hometown.



CO-SCRIPTWRITER/DIRECTOR OF PHOTOGRAPHY: MADIS LUIK

Madis Luik graduated in 2014 from the Academy of Fine Arts Vienna, departments Video and Video-Installation and Photography. Earlier studies include the Estonian Academy of Arts. Since 2008, he has been participating in numerous contemporary art exhibitions in Europe and Russia, exhibiting photographic and video works. Recently, he has been directing own short films (*Elmo*, 2014, *Erik*, 2012) and collaborating with Ivar Murd (*Ash Mountains*, USA/Estonia 2015, *Drought*, USA/Estonia 2013, *Tout les femmes sont brunes*, France/Estonia 2012) as the director of photography and co-writer.

PROJECT TITLE: Ash Mountains
 PRODUCTION COMPANY: Film Tower
 COMPANY ADDRESS:
 Gonsiori 27, 10147 Tallinn, Estonia
 TELEPHONE: +372 565 1654
 E-MAIL: margus@filmtower.ee
 SKYPE: appletree5600
 WEB: www.filmtower.com

SYNOPSIS:

A documentary about East-Virumaa's most notorious town, Kohtla-Järve, whose population has dropped from 62 000 in 1989 to 36 000 in 2013. Since the demise of the Soviet Union there hasn't been growth in any sector. The signs all point to one thing: Kohtla-Järve is a dying city.

LANGUAGE: Estonian, Russian
 FORMAT: 16:9
 LENGTH: 60 min / 80 min

PRODUCER: Margus Õunapuu
 PREVIOUS FILMS:
Finland's Unofficial Policy, documentary, Estonia / Finland, 2013
Drought, short feature, Estonia / USA, dir. Ivar Murd, 2013
Kosmos 68, documentary, Estonia, dir. Peeter Brambat, 2011
El Medico – The Cubaton Story, documentary, Estonia / Sweden / Finland, 2011
Key to Heaven, short feature, Estonia, dir., scriptwriter Ervin Õunapuu, 2010
Jade Warrior, feature, dir. AJ Annila, Finland / The Netherlands / Estonia / China, 2009

DIRECTOR: Ivar Murd
 PREVIOUS FILMS:
Drought, short feature, Estonia / USA, 2013
Bingo!, documentary short, USA, 2013

SCRIPTWRITER: Ivar Murd
 PREVIOUS FILMS: *Tout les femmes sont brunes*, France / Estonia, 2012

CO-SCRIPTWRITER: Madis Luik
 PREVIOUS FILMS:
Drought, USA/Estonia 2013
Tout les femmes sont brunes, France/Estonia 2012

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 79 195

FINANCIAL SOURCES CONFIRMED:
 Estonian Film Institute / Kaarel Kuurmaa
 EUR 31 200



The world is full of walls, fences and barriers that play a big role in dividing up our lives. And these walls have been built and torn down as needed since the beginning of time. There are millions of kilometers of walls fitted to protect the richer citizens/states from the poorer ones. Barbed wire, electricity, embedded shards of glass are all utilized. Walls are built to keep the sinful outside world out of our backyards – the bigger the fear, the larger the walls.

We are all curious and fantasize that perhaps somewhere, on the other side of the fence, there's a better life. This film explores the worlds behind these fences. These different (often absurdly humorous) stories intertwine.

There's Pibin from Mumbai, India. He watches people enter and exit through the gates of Bollywood's Film City all day long, week after week, month after month. He knows he'd surely be a great stuntman if only he wasn't separated from the film set by that wall. If only they'd give him a chance. Though the real walls in Indian society were built a long time ago with the caste system.

living in a slum at the border of Melilla, the Spanish enclave in Northern Africa. His family, like most families in his neighborhood, earns their living by housing refugees from sub-Saharan Africa in small huts, in insanitary conditions. The locals squeeze as much money as possible from the refugees by selling them food, water and other necessities.

Robert Konieczny is an architect in Warsaw, Poland. He designs safe houses for people who want protection from the outside world. While the inhabitants of Roswell, USA, for the large part make their living from selling UFO souvenirs to the UFO buffs and tourists who camp out on the other side of the US Air Force Base fence.

The border between the Koreas is quite a noisy. South Korea has directed powerful loudspeakers towards North Korea on which they play radio programs for the neighboring territory. In response, North Korea has agitator bands performing propaganda shows.

A tantric yoga festival in the countryside of central Finland has talk of the sex camp by the lake spreading through the village like wildfire. The local youth hang about behind the fence; the

distant sound of chanted mantras mixes with the noisy mopeds and fuels the boys' fantasies of the orgies going on inside.

A group of cheap laborers from the Kibera slum in Nairobi, Kenya, are transported to work by truck. Their job is to install a wall with an electric fence around the luxurious, multi-pool grounds of the Windsor Golf Club, located a mere 5 kilometers from downtown Nairobi.

My neighbors in Tallinn, Estonia decided to tear down the old picket fence separating our yards and replace it with a wall. My two daughters and their two sons are friends and playmates, and they watched the workers build the wall that separates them. But I'm sure our children are more creative than that wall built by grown-ups. They will soon begin to include it in their games!

BEHIND THE FENCE

PRODUCTION COMPANY: KUUKULGUR FILM

Kuukulgur Film is a company of relatively young filmmakers who began their careers in the film business at the beginning of this century. Kuukulgur Film specializes in the production of feature and documentary films and commercials, producing some 30 – 40 TV commercials and 2 – 3 documentaries / fiction per year. During the last 10 years Kuukulgur Film has produced a series of documentary and fiction films that have been successful both in festivals and in theatre runs in Estonia.



PRODUCER / DIRECTOR / SCRIPTWRITER: JAAK KILMI

Born 1973. Kilmi graduated from the Department of Culture of Tallinn University, majoring in film directing. He has (co-)directed and produced a string of successful short films, a number of documentary films and two feature films, some of which have been awarded internationally. He teaches film directing at the University of Tallinn.



DIRECTOR / SCRIPTWRITER: KEN SAAN

Born 1976. Graduated in 1994 from Tallinn Technical University in economics. Since 2011 Afrovision OÜ founder and member of the board. 2007-2008 Creative Director at PIMP TV. Since 2007 a teacher at Tartu Arts High-school.

PROJECT TITLE: Behind the Fence
PRODUCTION COMPANY:
Kuukulgur Film
COMPANY ADDRESS:
Niine 11, Tallinn, Estonia
TELEPHONE: +372 564 0354
E-MAIL: jaak@kuukulgur.ee
SKYPE: viiger17
WEB: www.kuukulgur.ee

SYNOPSIS:

A film consisting of several short stories about the fences and walls that affect people's lives – both physically and conceptually. We are all curious and fantasize that perhaps somewhere, on the other side of a fence, there's a better life.

LANGUAGE: English, Finnish, Estonian, Polish, Swahili, Arabian, Hindi, Korean
FORMAT: HD
LENGTH: 52 / 80 min

PRODUCER: Jaak Kilmi

PREVIOUS FILMS:

Paper Town, documentary, Estonia, 2014
The New World, documentary, Estonia, 2011
The Revolution That Wasn't, documentary, Estonia / Finland, 2008
Nazis & Blondes, documentary, Estonia / Latvia, 2008
The Art of Selling, documentary, Estonia / Finland, 2006

DIRECTOR: Jaak Kilmi

PREVIOUS FILMS:

Paper Town, documentary, Estonia, 2014
Underwater Flights, short fiction, documentary, animation, Estonia, 2012
Tallinn Spicy Sprats, docu-fiction, Estonia, 2011
The Circus Tour, documentary, Estonia, 2010
Disco & Atomic War, documentary, Estonia / Finland, 2009

DIRECTOR: Ken Saan

PREVIOUS FILMS: Ken Saan

Travelholics, documentary, Finland, 2013
Drug Mules, TV documentary in 3 parts, Estonia, 2011
Estonian Mafia, TV documentary in 4 parts, Estonia, 2010
Afrovision, TV documentary, Estonia, 2007

SCRIPTWRITERS: Jaak Kilmi, Ken Saan

YEAR OF RELEASE: 2016

ESTIMATED BUDGET: EUR 180 500

FINANCIAL SOURCES CONFIRMED:

YLE / Erkki Lyytinen / EUR 25 000
Estonian Film Institute / EUR 7 000 (development)



While swans, Western Capercaillies, Great Snipes and Spotted Crakes lay eggs on the river Biebrza's marshes, dozens of coaches park at the river's banks and hundreds of impressive telephoto lenses aim at the wetlands. The breeding time of water birds in Biebrza National Park attracts birders and ornithologists from the whole world, but also wildlife lovers, the "green party" followers who treat this place as a lost paradise.

Among them are four Berliners: Jonathan – a gardener and forager who runs workshops, Evelyn – a 40 year-old whose life circles around bio food, Jan – an amateur bird photographer and Mario – a new-age philosophy follower. They met at the Prinzessinnengarten, an urban garden in the heart of Berlin where people gather to help with gardening and learn about growing vegetables. Jan heard about Biebrza River as a perfect place for photographing birds.

Jonathan runs weekend workshops for "re-discovering nature". He takes people to the countryside where he shows them fungi and plants that people have been picking for thousands of years. For young Berliners this is

something completely new.

For Evelyn, the fascination with healthy diet became obsessive: she has a special vortex for air cleaning in her apartment, her walls are painted with expensive eco paints, and she visits her homoeopathist and diet consultant once a week. This lifestyle is costly and Evelyn spends most of her salary on it. She wants to start a new journey in life – she has decided to start a bio company dedicated to natural cosmetics. In Brzostowo she wants to learn more about the wild herbs growing in Poland.

Jan, who encouraged his friends to rent an old wooden house without running water and a toilet, similarly tries to live ecologically. A vegetarian, he starts each day with outdoor tai-chi. He is a member of the Berlin Ornithologist Society – he treats photography as an escape from the pressures of his job and a way of contemplating nature. In Brzostowo Jan hopes to beat his record and photograph new species of birds.

Mario represents a more mystic approach to nature. He believes in the Earth's and the Sun's energy, and is fully aware of the fact that man has irreversibly destroyed the delicate balance of the ecological system.

Mario has a newborn daughter for whom he wants to grow vegetables in his own garden. He believes that seeds from Poland may prove to be unmodified and natural.

They all loved the idea of a Spartan-like excursion to a wooden house devoid of any modern comforts as a way of trying to live like they believe people lived one hundred years ago – when ecology was not only an academic concept but an everyday reality.

The conflict and humour in the film arises from the clash of two worlds: that of comfortable-living Germans, city-dwellers who go to extremes in their search for a natural lifestyle, and Polish farmers from the tiny village of Brzostowo, whose relationship with nature is ambivalent. It is the source of the surrounding beauty of their homeland, but they do not fully understand the ecological restrictions imposed on them by the National Park authorities.

The Germans treat wildlife seriously, but they are only passing visitors here, whereas the relationship of the farmers to nature: their river, their land and animals is much deeper, but not articulated.

BIRDWATCHING

PRODUCTION COMPANY: ZYGIZAGA

Zygizaga began as an equipment company collaborating with Alvernia Studios just outside Krakow. The owner is Robert Zygmontowski, and the executive producer is Katarzyna Trzaska. *Maximum Pleasure* was its debut co-produced with Polish National Television Channel 2.

Zygizaga's ambition is to discover and follow new Polish and international talent whose works combine cultural diversity and market ambition.

Robert Zygmontowski wishes to produce powerful films that can travel widely thanks to eclectic directors and great storytelling, making a connection with audiences throughout Europe and the world. The company's goal is to develop short and long fiction and documentary films focused on strong narratives that are to be made via European and international co-productions.



PRODUCER / DIRECTOR / SCRIPTWRITER: KATARZYNA TRZASKA

Before studying film directing at Krzysztof Kieslowski's Department of Radio and Television in Katowice, she worked in film production. The projects she co-operated on include: *The Edges of the Lord* by

Yurek Bogayewicz, *Plage Noir* by Michelle Piccoli and *Strike* by Volker Schloendorff. Her documentary debut after graduating was *10 Years to Nashville* (38 min), which was shown at 11 festivals in Poland and abroad and received many awards, including: a special jury prize for excellence in directing at the Port Townsend Film Festival, USA in 2011. The film was also nominated for the Jan Machulski Award for best Polish independent documentary 2010.

Her second film, *Maximum Pleasure*, is a docu-comedy about a group of elderly female pensioners who indulge themselves by buying expensive quasi-medical devices at suspicious commercial presentations. It was recently shown in competition at Vision du Reel Film Festival in Nyon, Switzerland.

PROJECT TITLE: Birdwatching
PRODUCTION COMPANY: Zygizaga
COMPANY ADDRESS:
ul. Rowna 17/6, 03-418 Warsaw, Poland
TELEPHONE: +48 69460 3212
E-MAIL: zygizaga@10g.pl
WEB: www.zygizaga.pl

SYNOPSIS:

A group of ecology activists from Berlin plan to spend their holidays in the beautiful Polish Biebrza National Park to seek unity with nature. Their aim is to uncover the Polish farmers' mentality and their reflections on the unspoiled wildlife that surrounds them.

LANGUAGE: German, Polish
FORMAT: HD
LENGTH: 52 min

PRODUCER: Katarzyna Trzaska
PREVIOUS FILMS:
Maximum Pleasure, documentary,
48 min, Poland 2014

DIRECTOR / SCRIPTWRITER:

Katarzyna Trzaska
PREVIOUS FILMS:
By the Lake (Nad jeziorem), narrative
short, 10 min, Camerimage FF, 2004
Under the Eyelid (Pod powieką),
narrative short, 15 min, 2005
Stairs, short documentary, 18 min, 2006
Destiny, TV criminal series
(selected episodes – scripts), 2009
10 Years to Nashville (10 lat do Nashville),
documentary, 38 min, 2009

YEAR OF RELEASE: 2016
ESTIMATED BUDGET: EUR 120 000

FINANCIAL SOURCES CONFIRMED:
TVP2 / Barbara Paciorkowska (Polish
National Television) / EUR 24 400



People who were born in the USSR have phantom pain inside because of the collapse of the all-powerful state. Despite the fact that more than 20 years have passed since 1991, they still feel like they live in an empire within the old borders. These feelings burn inside me each time I hand my passport to the custom officials of Kazakhstan, Armenia, Georgia and Ukraine, especially Ukraine, where I was born 50 years ago.

Though I was born in Ukraine I lived most of my life in Russia, and I am a citizen of the Russian Federation. Ukraine, since the time of Kievan Rus, is the cradle of the Russian nation, culture, and faith. But today we are witnesses to the conflict between our people, maybe the most serious conflict in history.

Recent events have become the background for a very personal story, for which I hope to tread more clearly and boldly into the areas that politicians and the media have missed on both sides of the fence.

Ukraine found itself on the edge of war, and continues to live on the edge of two worlds and the spirit of civilizations: between democratic Europe and conservative-patriarchal Russia. But within Ukraine is also the daily life of its citizens, their concerns and needs, which form their concept of life. What do these ordinary citizens think about their torn-apart country? How will they adapt to these new life conditions?

I will travel to the Ukraine, to my family, in search of answers.

CLOSE RELATIONS

PRODUCTION COMPANY: VERTOV. REAL MOVIE

Vertov. Real Movie was founded by Vitaly and Natalia Mansky more than 15 years ago, and is one of the first companies created after 1991 that began to make documentaries in the new Russia. It has specialized solely on a documentary film and non-fiction programs. More than 200 films have been made by filmmakers of all generations. The studio was also responsible for creating the first Russian film in HD.

PRODUCER: NATALIA MANSKY

Natalia has been working in cinema since 1994. She is the founder and developer of a private archive of chronicles of the Soviet period (1940-1991). From 1998-2001 she was a consultant for the CIS International Festival in Leipzig, Germany. In 1999 she created the Vertov. Real Movie Studio, where she works at present. As producer Natalia has created more than 200 documentaries for Russian and foreign TV channels.



CO-PRODUCER: SIMONE BAUMANN, SAXONIA ENTERTAINMENT, GERMANY

Simone has worked in documentary production for nearly 20 years and leads the documentary department of Saxonia Entertainment GmbH. From 1997-2010, she was managing director of the production company LE

VISION. She is one of Europe's leading experts of the audiovisual markets of Russia & the former Eastern bloc. In addition to her production work, Simone has been serving as the GERMAN FILMS Eastern Europe representative since 2005.



CO-PRODUCER: GUNTIS TREKTERIS, EGO MEDIA, LATVIA

After studies of economics at the University of Latvia, worked as journalist in Latvian daily newspapers from 1989-1991. As the managing director and producer ran one of the first Latvian independent production

companies Kaupo Filma. In 2005 established his production company Ego Media. Since 1991 has produced more than 30 documentaries and 7 feature films.



DIRECTOR / SCRIPTWRITER: VITALY MANSKY

Vitaly Mansky was born in 1963 in Lviv, and graduated from the VGIK (Medynskiy S.E. workshop). Debuting in 1989, he has become one of the most famous Russian documentary filmmakers – director of more than 30

films, producer of more than 200. His films have been screened in many international film festivals, including: Cannes, Amsterdam, San Sebastian, Oberhausen, San Francisco, Locarno, Munich, Montreal, et al., have received more than 30 awards, and been broadcast on leading TV channels in many countries. In 1995 he collected and preserved a unique archive of amateur chronicles. Since 2000 Vitaly Mansky has been general producer of the National Awards for Documentary Film and Television *Laurel Branch*. Since 2006 he is the president of the documentary film festival Artdokfest.

PROJECT TITLE: Close Relations,
A Ukrainian Home Movie by Vitaly Mansky
PRODUCTION COMPANY:
Vertov. Real Movie
COMPANY ADDRESS:
Glinishevskiy pereulok 6-13, Moscow,
Russia
TELEPHONE: +7 49565 07808,
+7 91667 51554
E-MAIL: artdocfest@mail.ru;
magazindoc@list.ru
SKYPE: manski.ru

SYNOPSIS:

A Russian director born in Soviet Ukraine returns to the country of his birth, revealing an utterly personal story of his family then and now – a look at Lviv, Odessa, Harkov and Crimea from an individual living in Moscow.

LANGUAGE: Russian
FORMAT: Full HD
LENGTH: 86 min/52 min

PRODUCER: Natalia Mansky
PREVIOUS FILMS:
The Book, Russia, 2014
The Eternal Light, Russia, 2014
Pipeline, Russia, 2013
Iconoscope, Russia, 2012
Homeland or Death, Russia, 2011

CO-PRODUCER: Simone Baumann
PREVIOUS FILMS:
Putin's Olympics, 52 min,
co-prod. with Satel, Sasha Klein
Productions, mdr/arte, ORE, 2013
*Raiders or: The Redistribution of Wealth,
Russian Style*, co-prod. with Satel, Sasha
Klein Productions, 2013
History of Central Germany, historical
drama, documentary 5 x 45 min, 2012
Russia's History Revealed, 3 x 45 / 52 min
drama doc, 2012

CO-PRODUCER: Guntis Trekeris
PREVIOUS FILMS:
Chronicles of the Last Temple,
documentary, 2012, Latvia
The Olympic Man, documentary, 2010,
Latvia
My Mother's Farm, documentary, 2008,
Norway/Latvia

DIRECTOR/SCRIPTWRITER:
Vitaly Mansky
PREVIOUS FILMS:
The Book, Russia, 2014
The Eternal Light, Russia, 2014
Pipeline, Russia, 2013
Iconoscope, Russia, 2012
Homeland or Death, Russia, 2011

YEAR OF RELEASE: 2015
ESTIMATED BUDGET: 200 000 EUR



IN 2008 the impossible happened: Russia simultaneously won and lost the war. By carving off parts of Georgia's territory Russia became an aggressor in the eyes of international public opinion. This mistake was not to be repeated. Since then, Russia has been building a machine for a new type of war: the information war, where the battleground is in the hearts and minds.

The annexation of Crimea was the "X" hour. The machine was set in the full motion, surprising the Western public by its sheer sophistication.

Nothing is what it seems. *Soft power* instruments are turned into vehicles used to transport Russian compatriots abroad into a nostalgic longing for the Soviet Union. The state-funded media empire works tirelessly to brand the countries that try to

break away from Russia's sphere of influence as the new Nazis. Paid armies of trolls battle the critical voices on internet. The state funds the cobweb actions of fake NGOs abroad with the sole purpose of serving Russia's foreign policy interests and to keep their loyalty alive. Experts who pose as independent are anything but. The influence penetrates both local and European politics, the NGO sector and media, ensuring that the decisions taken are as much in Russia's interests as possible. The same group of people operates across the borders with the same arsenal of instruments, often financed by specially-created funds within Russia's state budget.

Through an in-depth investigation into the links between the protagonists, NGOs, the media and Russia's funding system, this film will try to deconstruct the Russian propaganda machine.

DANGEROUS LIAISONS. RUSSIA'S SOFT POWER

PRODUCTION COMPANY: MISTRUS MEDIA

Established in 2000 the company has become one of leading production companies in Latvia. Currently in development: documentaries: *Dangerous Liaisons. Russia's Soft Power* and *People from Nowhere*, and fiction: *Manor Boarding House*. In production: documentaries *Force Majeure* and *My Six Million Dollar Father* and feature drama *Chronicles of Melanie*. Short fiction *The Film*, released March, 2012, received the award for Best Short Feature at the Latvian National FF *Lielais Kristaps* 2012. The documentary *Sounds under the Sun* premiered internationally at Dok Leipzig and has since screened in 12 festivals and on 6 TV stations in Europe and elsewhere. Latest releases: documentary *Larger than Life* (2013) is the story of one of the best theatre directors in Europe, Latvian-born Alvis Hermanis, and *Escaping Riga* (2014), a doc-fiction on the mysterious lives of two 20th century Riga-born geniuses, British philosopher Sir Isaiah Berlin and Russian film director Sergei Eisenstein.



PRODUCER: ELĪNA GEDIŅA-DUCENA

Before Elīna joined Mistrus Media for almost 10 years had worked as a lawyer and business project manager for Green Dot Latvia. In Mistrus Media she started as co-producer of feature drama *Chronicles of Melanie* and is a co-producer of creative

documentary *People from Nowhere* and producer of *Dangerous Liaisons. Russia's Soft Power*. She has MA in legal sciences and BA in social sciences.

DIRECTOR: JURIS PAKALNIŅŠ

Juris is a fiction and documentary film artist who graduated from the VGIK in Moscow. Since 1995 he has directed many projects developed by Latvian TV. Together with Laila Pakalniņa he wrote and directed the fiction *Anna's Christmas* (1992). He was the production designer on *The Python* (2003) and *The Shoe* (1998). From 2004 to 2012 made the cycle of shorts *Let the Children Live*, and worked on the documentary project *Brīvības Street* in January, 2014.

SCRIPTWRITER: INGA DAGILE (SPRIŅĒ)

Inga has worked as an investigative reporter, editor and journalism lecturer for over 10 years. She is the founder of the non-profit Baltic Centre for Investigative Journalism Re:Baltica, which has established itself as a leader in investigative journalism in the region.



SCRIPTWRITER: SANITA JEMBERGA

Sanita has worked as investigative journalist and author in the Latvian media since 1995. After becoming the youngest chief editor in Latvia (age 22) at the pan-Baltic newswire BNS, Sanita worked in TV and at the leading daily *Diena*. After the daily's takeover by local oligarchs,



she helped establish the magazine *IR*. In 2011 she won the *Excellence in Journalism Award*. Tired and disillusioned, Sanita decided to quit journalism. She returned in 2014 as executive director and editor of Re:Baltica.

PROJECT TITLE: Dangerous Liaisons.
Russia's Soft Power
PRODUCTION COMPANY:
Mistrus Media
COMPANY ADDRESS:
Blaumaņa str. 11/13-13, Riga, Latvia
TELEPHONE: +371 2925 9580;
+371 6731 3314
E-MAIL: birojs@mistrusmedia.lv;
antra.gaile@mistrusmedia.lv
WEB: www.mistrusmedia.lv

SYNOPSIS:

An investigation of the massive propaganda machine that Russia quietly built after the Georgian War and set in full motion before the annexation of Crimea in 2014. The film will follow the various regulations in place since 2006, when Russia announced its new foreign policy doctrine – to take care of its compatriots in the former Soviet republics. President Putin has declared that the demise of the Soviet Union was the greatest geopolitical catastrophe of the century.

LANGUAGE: Latvian, English, Russian
FORMAT: HD
LENGTH: 90 min

PRODUCER: Gints Grūbe
PREVIOUS FILMS:
Larger than Life,
documentary, Latvia, 2013
Sounds Under the Sun,
documentary, Latvia, 2010
Born in Riga,
documentary, Latvia, 2010
Four Handedly,
documentary, Latvia, 2008

PRODUCER: Elīna Gediņa-Ducena

DIRECTOR: Juris Pakalniņš
PREVIOUS FILMS:
Brīvības Street, documentary, Latvia,
2014
Let the Children Live, cycle of shorts,
Latvia, 2004-2012
Question of Time, documentary, Latvia,
2008
Anna's Christmas, fiction, Latvia, 1992
(co-director)

SCRIPTWRITERS: Inga Dagile (Sprinģe),
Sanita Jemberga
PREVIOUS FILMS:
Baltic Drug Mules, documentary, 2013,
Latvia / Lithuania

YEAR OF RELEASE: September 2015
ESTIMATED BUDGET: EUR 274 179

FINANCIAL SOURCES CONFIRMED:
National Film Centre, Latvia
EUR 35 000
Re:Baltica / The Baltic Centre for
Investigative Journalism / EUR 15 000
Creative Europe MEDIA Development
EUR 25 000



During the second half of the 1980s the electronic dance music movement was in full swing in the West, and Riga was destined to be the city that later on revealed a completely new and revolutionary music culture to the Soviet Union. This most definitely influenced the further democratisation of the society up until the complete collapse of the old political system.

Indulis Bilzēns, a multimedia artist from Riga living in West Germany, as an exceptional visionary saw the creative and commercial potential of electronic dance music. In 1977 Bilzēns managed to pique the interest of West Berlin Art School graduate Maximilian Lenz – still known worldwide as Westbam – who was the most influential house & techno music pioneer and trend setter of the new music era. At the time, both of these men introduced the latest house & techno music trends into the Soviet Latvian cultural scene; and at the same time they revealed to the West the interesting phenomena that existed behind the so-called Iron Curtain.

Artemy Troitsky, one of the leading music critics in Russia, comments: “Actually, Riga became the DJ cultural ground for the almighty

Soviet state. Such steps and feelings of freedom towards a new reality, which came from Riga, had not existed within our region.”

The movie will reveal dialogue between Bilzēns and Westbam extending almost two generations in order to evaluate the margins and *heritability* of fulfilling dreams. The influence of both external and internal historical circumstances on the development of the creative process and vice versa will be looked at as well.

“In the 1990s this culture had a revolutionary character. Electronic dance music fought against everything stagnated and commonplace. The millennium was the breaking point. The sound of the new culture started to lose its historical and social context. Culture turned into a business that changed into a cynical industry. Music always reflects the social phenomena of its time,” emphasizes Bilzēns.

The new music’s cultural evolution was unbelievably fast at the time; and it was a potential career test for everyone starring in the film. They each chose their own path; they experimented. The course of their life experiences

and maturing will be projected in today’s images.

Why is the new music culture still controlled by this pioneer generation – today’s 50 year-olds? And why aren’t strong personalities appearing on the dance music scene today? The film’s story demonstrates that current society is perhaps stuck amongst several realities.

The creators of *Era Of Dance* are looking not only for the roots, but also seeds for the rebirth of innovation today, marking the thinking codes of today’s youth and future visions for spiritual development. Unique archival footage from the golden days of dance music parties and DJ events, conversations with the most famous industry professionals and music critics emphasize the personal and even autobiographical touch that will fill this movie.

ERA OF DANCE

PRODUCTION COMPANY: VIDES FILMU STUDIJA (VFS FILMS)

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



PRODUCER: ULDIS CEKULIS

Uldis founded the independent production company VFS Films and won the International Trailblazer prize at MIPDOC in Cannes, which recognises the best documentary filmmakers. He has worked on more than 45 documentaries both as producer and sometimes also as cameraman. Many of the documentaries he has produced such as *Roof on the Moonway* (2001) and *Dream Land* (2004) have travelled around the world. He has co-produced documentaries with Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish and Georgian production companies.



EXECUTIVE PRODUCER: ELĪNA KARULE

Elīna is a young producer and *Era of Dance* is her first full-length documentary project. Working at VFS Films Elīna has gained experience as a line producer and project manager on many projects, such as the children's TV shows, on events of Riga 2014 European Capital Of Culture, and the historical documentary *Radviliada*. Elīna is also completing her studies in cinema and TV producing, and describes the documentary film industry with the quote: *There are always flowers for those who want to see them* (Henri Matisse).

DIRECTOR: VIKTORS BUDA

Viktors is a writer and editor who has been defining the process of electronic dance music in the media for the past ten years. Since 2000 he has hosted and directed numerous TV shows for Latvian Television.



CINEMATOGRAPHER: RITVARŠ BLUKA

One of the most talented cinematographers of the new generation. A thinker and a maker, Ritvars started his career as a VJ in clubs and at various EDM parties, where his video art and "unique style of hosting" made him a hit. He was employed by various advertising agencies where his interest in video production developed in his spare time.

PROJECT TITLE: Era of Dance
 PRODUCTION COMPANY: VFS Films
 COMPANY ADDRESS:
 Lapu 17, Riga LV1002, Latvia
 TELEPHONE: +371 6750 3588
 E-MAIL: elina.karule@vfs.lv
 WEB: www.vfs.lv

SYNOPSIS:

The true story of the western music and lifestyle invasion into Soviet Latvia (USSR), and a search for the spirit of a nation by exploring the history of Soviet Latvian dance music and the people who danced to it. Now is the time to tell a story that has been widely ignored by 'serious' mainstream media, and take a look at this invasion from today's point of view, 25 years later.

LANGUAGE: Latvian, English, Russian
 FORMAT: Full HD
 LENGTH: 52 min

PRODUCERS: Elīna Karule, Uldis Cekulis
 PREVIOUS FILMS: Elīna Karule
Irradiance, short fiction, Latvia, 2014
Price of Love, short fiction, Latvia, 2014
Ronja, short documentary, Latvia, 2013
Obsession, short documentary, Latvia, 2013

DIRECTOR/SCRIPTWRITER:

Viktors Buda
 PREVIOUS FILMS:
Sleepers, social TV project, Latvia, 2003
Labyrinth, youth show for Latvian Television, Latvia, 2002

CINEMATOGRAPHER: Ritvars Bluka

YEAR OF RELEASE: 2014
 ESTIMATED BUDGET: EUR 32 646

FINANCIAL SOURCES CONFIRMED:
 National Film Centre, Latvia /
 Uldis Dimiševskis / EUR 12 700
 State Culture Capital Foundation,
 Latvia / EUR 3 000
 VFS Films / EUR 3 415



A TV documentary series and webdoc/cross-media project concerning the state of scientific achievement in the field of neuroscience. The aim is to demonstrate what scientists have achieved so far and what is already within their grasp. How capable are the scientists, and how far should they go? Will we be able in the nearest future to shape the human mind in the way we shape faces and bodies today with the use of plastic surgery?

Current discoveries have already enabled us to conduct experiments resulting in sudden improvement in artistic or mathematical skills, or to raise animals devoid of fear. Scientists have also discovered a region in the brain responsible for supernatural sensations – with the appropriate stimulation man can experience spiritual visions. Does this mean that they have discovered where God resides? Will it be possible to control religious devotion?

In the forthcoming years research on the human brain will certainly speed up due to two independent projects that are expected to unveil many of its secrets. This film won't shy away from the controversy these perspectives may spark, but at the same time the wish is to disprove the numerous myths about this field of science and the human brain.

Our project is being produced parallel to programs in the EU and the USA launched in the last few years. A part of the EU project was conducted in Poland. Will the deciphering of “the map of the human brain” confirm the most fantastic theories that everything we perceive is simply a creation of the brain that can be stimulated just like in science fiction movies? Thanks to the simultaneity of these two programs and our project, we will be able to keep track of all the new discoveries and also the resulting hopes and fears.

GENIUS ON DEMAND

PRODUCTION COMPANY: MEDIOLIA

Mediolia was established last year as a realization of the plans of Aleksandra & Mirosław Skowron to go beyond the frame of the traditional media, not only in producing traditional documentaries, but also managing cross-media, interactive and webdoc projects. The aim is that the project *Genius on Demand* will become the first Polish interactive documentary (webdoc).

PRODUCTION COMPANY: FILMOWE KALEJDOSKOP

Studio Filmowe Kalejdoskop, established in 1988, is well-known Polish production company. Kalejdoskop has produced various kinds of documentaries and feature films, as well as TV series, animated films, and educational, historical and nature films. In 25 years Kalejdoskop has produced over 200 hundred projects and won over 100 awards. A great event in the studio's history was an Academy Award nomination for *89 mm From Europe* by Marcel Lozinski (1995, short film category).

PRODUCER: ZBIGNIEW DOMAGALSKI

Works for the biggest TV broadcasting stations: Polish Television (national broadcasting) and TVN (private broadcasting) with considerable support from the Polish Film Institute. Kalejdoskop has produced several international projects and is a member of the International Documentary Association (IDA) in Los Angeles.



DIRECTOR / PRODUCER / SCRIPTWRITER: ALEKSANDRA SKOWRON

A 36 year-old journalist, director and screenwriter born in Konin, Poland, she studied journalism at the Université Libre de Bruxelles and at Warsaw University, as well as directing and cinematography at the Film and TV Academy in Warsaw. She started her journalism career 20 years ago and has since worked in many different roles with Télé Bruxelles, TVP, Dziennik – Axel Springer, TVN24, WOT, Bertelsmann Media, Zycie Warszawy, Super Express, RRM FM, Głos Wielkopolski, WeNews and PoloniaNet. From 2002-2009 she was a correspondent and journalist in Brussels (Belgium). In 2008 she made 3 short documentaries about famous Polish Belgians (a politician, a journalist and a writer) for Tele Bruxelles.



DIRECTOR / SCRIPTWRITER: MIROSLAW SKOWRON

A 40 year-old journalist, born in Pulawy, Poland, he studied political science at Warsaw University and began his journalism career 17 years ago. He worked as an editor, columnist, correspondent or journalist with various media: Super Express, Dziennik – Axel Springer, Media and Marketing Poland, Polish Radio Chicago-New York, Tygodnik Solidarnosc, PoloniaNet and Nasza Legia. He is currently editor and journalist on the editorial and opinion pages of *Super Express* (Polish daily).

PROJECT TITLE: Genius on Demand
PRODUCTION COMPANIES:
Mediolia / Kalejdoskop
COMPANY ADDRESS:
Mediolia, ul. sw. Salezego 6/1 00-392
Warsaw, Poland
TELEPHONE: +48 66854 1439
E-MAIL: ms@mediolia.com
WEB: www.mediolia.com

SYNOPSIS:

In the near future will we be able to shape the human mind in the way we shape faces and bodies thanks to plastic surgery? How capable are the scientists, and how far should they go?

LANGUAGE: English
FORMAT: 3 episode series / cross-media project (2nd screen and webdoc)
LENGTH: 3 x 52 min

PRODUCERS: Aleksandra Skowron,
Zbigniew Domagalski
PREVIOUS FILMS:
Method to Crisis, documentary, 2013
Vistula, documentary, 2013
Farewell, documentary, 2012
Survive Afghanistan, documentary, 2012
HAKAWATI, documentary, 2011

DIRECTORS/SCRIPTWRITERS:
Aleksandra Skowron, Mirosław Skowron

YEAR OF RELEASE: 2015
ESTIMATED BUDGET: 3 x EUR 230 000



Finland is committed to supporting the democratization of Russia.

However, there are growing numbers of people crossing the border between our countries in the hope of gaining political asylum in Finland. Transgender art activist and radical theorist Grey Violet is one of them.

Grey Violet worked in Moscow as a mathematician. Zhe* came to Finland at the end of February 2014 to take part in a scientific conference. While zhe was here, Russia annexed Crimea. These sudden changes made Grey Violet, persecuted for years for zher gender identity and political activism, walk to the police station in Helsinki and apply for political asylum. This film follows zher asylum seeking process from the very beginning until the final resolution – whatever it may be.

This is a film about the underground artists' resistance movement in Russia, the members of the diaspora, about a community of activists hiding in Helsinki, and the brutality of the vigilante anti-gay and anti-activist movement in Russia that has been blessed by the state. The film touches upon this rich array of questions through the main

character's story. Given the current political situation in Russia, zhe is one of the many yet to come.

In 2008 a radical art group Voina “hung” two “homosexuals” and three “migrant workers” in a performance arranged in one of the largest supermarkets in Moscow. The performance was a comment against Russia's homo- and xenophobia, and Nadezhda Tolokonnikova, later known for Pussy Riot, also took part. Four years later in 2012, in a conversation about the harsh convictions of the Pussy Riot members, Vladimir Putin referred to the performance by saying to Angela Merkel that one of the girls hung a “scarecrow Jew” to demonstrate how all Jews should be driven away from Moscow. The term “scarecrow Jew”, referred to the character played by Grey Violet, spread widely in the social media.

*Zhe is a neutral pronoun used for gender-queer people who consider themselves outside the binary gender system.

GREY VIOLET

PRODUCTION COMPANY: NAPAFILMS LTD.

napafilms ltd. is a gutsy film production company based in Helsinki, Finland, established on a grey day in 2009. Liisa worked in film production and film marketing for many years, but her heart was yearning for independently produced projects. Since 2009 napafilms has produced documentaries in all forms – short, long as well as online series. In the recent years the aim has been to expand production into both short and feature-length fiction films, out of which the first will be released in 2014. napafilms is eager to expand their international network and realise projects with new collaborators. We believe that different combos can inspire talented people and enhance their creative work onto new levels.



PRODUCER: LIISA JUNTUNEN

Liisa Juntunen (b. 1980) worked for many years as a production manager and coordinator before establishing her own film production company napafilms ltd. in 2009. She has vast experience in film marketing, producing and script developing. Her works

as a producer include a feature length documentary *Russian Libertine* (2012) by Ari Matikainen, and the award-winning short documentary *Home to Homeless* (2012), by Inka Achté and Marika Väisänen.



DIRECTOR / SCRIPTWRITER: REETTA AALTO

Reetta Aalto (b. 1976) is a film director and scriptwriter of both fiction and documentary films. Her previous works include a Prix Europa nominee TV miniseries *Paradise* (2010), and the award-winning shorts *Guardian Angel* (2010) and *Girls' Night* (2008). In her films Aalto

aims to convey precise and true perceptions of life through a raw and realistic, yet warm gaze. She has a MA in Russian language and a BA in documentary film.

PROJECT TITLE: Grey Violet
 PRODUCTION COMPANY: napafilms ltd.
 COMPANY ADDRESS:
 Pursimiehenkatu 29-31B, 00150 Helsinki,
 Finland
 TELEPHONE: +358 41536 7636
 E-MAIL: napafilms@gmail.com
 SKYPE: Liisa Juntunen
 WEB: www.napafilms.fi

SYNOPSIS:

Russian transgender art activist Grey Violet, 28, applies for political asylum in Finland while anti-Russian sentiments are rising in Europe due to the war in Ukraine.

LANGUAGE: Russian, English, Finnish
 FORMAT: HD
 LENGTH: 90 min

PRODUCER: Liisa Juntunen

PREVIOUS FILMS:

Russian Libertine, feature documentary, Finland, 2012
Tattoo, short documentary, Finland, 2012
Home to Homeless, short documentary, Finland, 2012
Doxwise Finland, documentary series, Finland, 2012

DIRECTOR / SCRIPTWRITER:

Reetta Aalto

PREVIOUS FILMS:

Bittersweet, short film, Finland, 2012
Guardian Angel, short documentary, Finland, 2010
Paradise, television drama series, Finland, 2010
Girls' Night, short film, Finland, 2010

YEAR OF RELEASE: Jan 2016

ESTIMATED BUDGET: EUR 190 000

FINANCIAL SOURCES CONFIRMED:

The Film Foundation / Elina Kivihalmé / EUR 12 800



A story about 15-year old Inga, who is the only hearing member of a deaf family residing in the Latvian countryside. Inga is a fan of Audi cars and David Guetta's music, she sings in a choir, is also known as DJ Kotlete (Meatball), writes poetry and is learning to play the drums, saxophone, and piano. Inga attends the boys' home economics class because she thinks that knowing how to fix a table leg will be more useful than knowing how to crochet a tablecloth. However, she scored another low mark in math this term, because rather than trying to understand quadratic equations she spent the lessons putting together a quote for her family's upcoming business.

Inga laughs that others have brains but she has little monkeys. But the monkeys know when there's no room for them in Inga's head – when Inga represents her family in business settings that affect their social and economic welfare. At those moments Inga becomes logical and unsparing towards any frivolity, of her peers and even more so of adults. Since the age of 7 Inga has been the family's interpreter in the hearing world, and her current biggest challenge is helping the family

build a business to be able to support themselves in the Latvian countryside where employment is hard to come by, and almost impossible for people with disabilities.

In her everyday life Inga is caught between the two worlds. At home she is the only hearing person, which puts her in a preferential position but also puts a lot of responsibility on her young shoulders. This responsibility is sometimes so hard to bear that she starts abusing the situation by not telling her parents the full extent of what is going on in her life. When she goes to the school, to the outer world, she feels odd and unaccepted because of her family's situation, and she struggles with the subjects and teachers she does not like. To cope with the reality she escapes to the virtual world. Inga dreams of a career as an actress, and uses her Samsung cell phone to record self-directed scenes and parodies of different musicians and DJs and posts them on YouTube.

The documentary will follow Inga's path through her different worlds and tell the story of her growing up and finding her identity and place in life.

INGA CAN HEAR

PRODUCTION COMPANY: ELM MEDIA

Elm Media was founded in 2007 with the aim of drawing society's attention to environmental and social issues through filmed documentaries and colour and black- and-white photographic projects. The company's core team, assisted by authors from various other companies, creates nature films whose main emphasis is on ecological issues, and social documentaries reflecting on different processes in society. The objective of the nature films is to introduce people to the values of nature and to explain the necessity of the preservation of biological diversity in a manner understandable to different audiences. In the social documentaries, the authors working at Elm Media bring up topical issues in Latvian society, such as addressing the issues of different minority groups and their integration.



PRODUCER: IEVA GOBA

Ieva studied history and international relations in Latvia and the Netherlands, and in 2001 in Slovenia, she acquired an Executive MBA degree. For the last fifteen years she has worked as a freelance consultant and project manager in various fields, including education, audio-visual production and environmental protection. In 2005 she started working with Latvian documentary film director and photographer Kaspars Goba – together they run Elm Media and the Rucka Artists' Residency in Cēsis, Latvia. Ieva is currently producing three nature films and two creative documentaries.



DIRECTOR / SCRIPTWRITER: KASPARS GOBA

Film director, photographer and journalist. Since 1996 has worked as a director, scriptwriter and cinematographer on more than 20 documentaries focusing on social and environmental issues. His documentary, *Seda. People of the Marsh*, was co-produced with Filmtank Hamburg GmbH for ARTE/NDR; in Latvia the film was awarded Best Documentary of the Century at the Latvian National Film Festival *Lielais Kristaps*. His film *homo@lv* (2010) was the first documentary from Latvia to be screened at the Berlin International Film Festival.

PROJECT TITLE: Inga Can Hear
 PRODUCTION COMPANY: Elm Media
 COMPANY ADDRESS:
 Piebalgas iela 19, Cēsis, LV4101, Latvia
 TELEPHONE: +371 2544 0039
 E-MAIL: elmmedia@elmmedia.lv
 WEB: www.elmmedia.lv

SYNOPSIS:

Inga, a 15-year old girl, is the only hearing person in a deaf family living in the remote Latvian countryside, and has been the family's interpreter in the hearing world since the age of 7. The film explores what it takes to be the ears of your family.

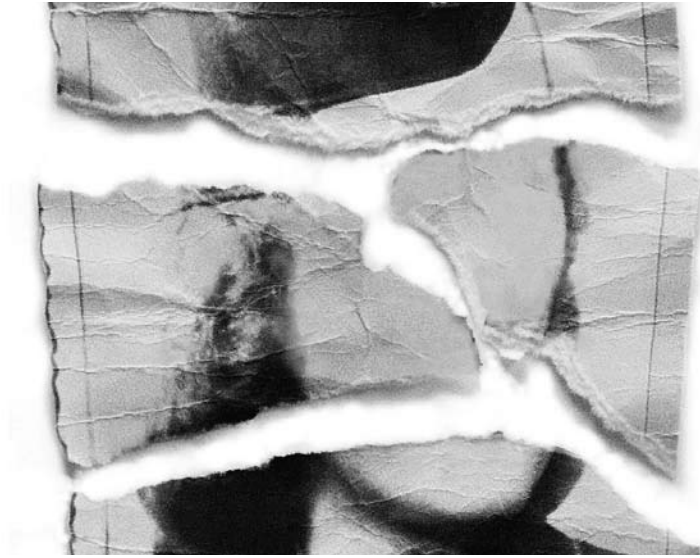
LANGUAGE: Latvian, sign language
 FORMAT: HD, 16:9, stereo
 LENGTH: 70 min

PRODUCER: Ieva Goba
 PREVIOUS FILMS:
Nature of Latvia, 5 x 12 min, 2013
Mires Uncovered, 30 min, 2013
homo@lv, 70 min, 2010
Exploring Nature: Five Stories,
 5 x 20 min, 2009

DIRECTOR / SCRIPTWRITER:
 Kaspars Goba
 PREVIOUS FILMS:
Nature of Latvia, 5 x 12 min, 2013
homo@lv, 70 min, 2010
The Sweet City, 46 min, 2010
Exploring Nature: Five Stories,
 5 x 20 min, 2009
Engure. Lake Given by the Sea,
 46 min, 2006
Seda. People of the Marsh, 52 min, 2005

YEAR OF RELEASE: Jan 2016
 ESTIMATED BUDGET: EUR 62 000

FINANCIAL SOURCES CONFIRMED:
 National Film Centre / EUR 9 250
 Culture Capital Foundation / EUR 2 200



The story of Johanna Langefeld, chief-guard of the concentration camps at Auschwitz and Ravensbrück, who, after the war, escaped from the prison in Krakow where she was waiting to be tried for Nazi war crimes.

The film explores the only known case of a high-ranking SS guard who was saved from the death penalty by her own victims. Her escape was made possible by Polish survivors of the Ravensbrück concentration camp.

For ten years she hid from the Polish authorities and returned to Germany in 1957. The story was kept secret for many years because its disclosure threatened punishment, both for the German SS-guard as well as for the Polish prisoners.

German director Gerburg Rohde-Dahl and Polish director Wladyslaw Jurkow are fascinated

by the story of Johanna and jointly seek to clarify this mysterious episode of the early post-war era. Based on archival materials and witnesses, the film tries to explain the circumstances of the escape, to find out who Johanna Langefeld was, and why Polish Ravensbrück survivors decided to free her from prison.

This Polish-German investigative film leads to surprising discoveries about the heroes of the story as well as the historical circumstances. The authors not only uncover new facts about Johanna, but also highlight the situation of women in the Third Reich and go behind the scenes of the Nazi trials in Poland.

The film breaks down prejudices in Polish-German relations and stereotypes in the perception of historical experience – this is a story about the war from the perspective of women on both sides of the front.

JOHANNA'S SECRET

PRODUCTION COMPANY: ARKADIA FILM

Arkadia Film, an independent film and TV production company, was established on Jan 30, 2008, and is one of the leading independent film and television producers in the Polish TV market specializing in documentaries. Members of the company working on the development of the project, *Johanna's Secret*, are all experienced film producers and authors.

PRODUCER / PRODUCTION MANAGER: JAN KACZMARSKI

Education: graduate of the Film Production & Administration Dept. at the Film School at Łódź (1978), member of the Polish Filmmakers' Association and Polish Film Institute expert. 30 years experience in the film and television industry. Has worked in cooperation with TVP, ZEBRA Film Studio and HBO. Worked as production manager with film directors: Juliusz Machulski, Jerzy Stuhr, Krzysztof Krauze, Janusz Kamiński, et al.



DIRECTOR / SCRIPTWRITER: WŁADYSŁAW JURKOW

A film director and journalist who works in cooperation with Polish Public Television (TVP), a graduate of the Art School in Opole, an author of documentary films, and a contemporary art curator.



DIRECTOR / SCRIPTWRITER: GERBURG ROHDE-DAHL, ROHDE-DAHL FILMPRODUKTION

Has been working in TV since 1974 – author of many TV programmes and films. Selected works and awards: 2009 Spirit Award, Chashama Film Festival, New York, USA; 1985 Peace Award of the Villa Ichon, Bremen, Germany; 1974-1978 *Sendung Mit Der Mau*, Radio Bremen / WDR; TV, pre-school program, 100 feature spots x 4 min, scriptwriter / director (with Christa Auch-Schwelk); 1974-1997 *Rappelkiste*, *Bettkantengeschichten*, *Achterbahn*, ZDF/TV; 30 children's features, 20-30 min / scriptwriter / director / production.

PROJECT TITLE: Johanna's Secret
PRODUCTION COMPANIES:
Arkadia Film / Rohde-Dahl Filmproduktion
COMPANY ADDRESS:
Czerska 26/28m17, 00-732 Warszawa,
Poland
TELEPHONE: +48 6019 42009
E-MAIL: wjurkow@o2.pl
SKYPE: ladiaslao1111
WEB: www.arkadiahfilm.pl;
www.rohdedahl.de

SYNOPSIS: The unknown story of Johanna Langefeld, Chief SS-guard at the Auschwitz and Ravensbrück concentration camps, who escaped from a Krakow prison in 1946 with the help of former Ravensbrück prisoners. Who was Johanna Langefeld? Why did the Polish prisoners of KL Ravensbrück help an SS-guard avoid the death penalty?

LANGUAGE: Polish, German, English
FORMAT: Beta HD
LENGTH: 72 min

PRODUCER: Jan Kaczmarek
PREVIOUS FILMS:
Secrets of the Nile Valley, doc, Poland, 2008
African Dream, doc, Poland, 2008
The Academy of Movement,
doc, Poland, 2006
The View from a Window, doc, Poland, 2001
Christmas Eve with z rev. Twardowskim,
doc, Poland, 1998

DIRECTOR / SCRIPTWRITER:

Wladek Jurkow
PREVIOUS FILMS:
African Dream,
documentary, Poland, 2008
Secrets of the Nile Valley,
documentary, Poland, 2008
Taming the World,
documentary, Poland, 2007
*Johann Georg Pinsel. The Forgotten
Master*, documentary, Poland, 2006
The Hanging Writer,
documentary, Poland, 2005

DIRECTOR / SCRIPTWRITER:

Gerburg Rohde-Dahl
PREVIOUS FILMS:
Once There Was a Zebra,
documentary, Germany, 2009
Let Me See through Your Eyes,
documentary, Germany, 2008
Expansive Grounds,
documentary, Germany, 2008
Dying and Living,
documentary, Germany, 2001
*Konsequent – Inkonsequent – The Painter
Franz Radziwill*, doc, Germany, 2001

YEAR OF RELEASE: 2015
ESTIMATED BUDGET: EUR 206 472

FINANCIAL SOURCES CONFIRMED:
Polish-German Co-development Fund /
EUR 33 965
Creative Europe, MEDIA Development /
EUR 25 000



When Swedish Filmmaker Frans Huhta Karlsson was ten years old his mother Marja committed suicide. Twenty years later, his half-brother reveals the existence of a suitcase she left behind. Together they open it and discover a time capsule of their mother's life. A note with the address to her home village and a tape with Finnish tango take Frans to Finland and his roots he never knew. The contents of the suitcase, meetings with relatives and Frans' first fumbling tango steps are intertwined into a heartfelt documentary road movie.

In the old bag are photos from when Frans was in the womb and notes from his childhood that glow with joy. Diaries, photographs from the Finnish Continuation War, drawings and a cassette tape. At first the suitcase is indicative of a seemingly unproblematic life. But soon a different picture emerges. In a little notebook it says: feeling stupid, dumb, meaningless and transparent.

Frans brings the tape to a Finnish dance club in Gothenburg, Sweden. The song turns out to be the informal national anthem of Finland – *Wonderland* – a tango that served as spiritual solace

after the war. An hour later Frans receives a tango class and a call to travel to Finland and learn to dance the real Finnish tango.

Frans has been told that the war was the seed of his mother's suicide. Therefore, Frans starts his journey by going to Karelia in Russia where his grandfather was at the front during WWII. The goal is to reach the place in Finnish Lapland where Marja was born.

Ever since her suicide, Frans has been afraid of inheriting his mother's darkness. Now he wants to find out what really has shaped him as a human being. Moving through external landscapes and the mind, Frans' imaginary Finland and the childhood memories of his mother meet reality.

Fragments from Marja's diary, telephone calls between Frans and his brother and the people Frans finds in a phonebook in the suitcase all contribute to making Marja's outlines sharper. Random meetings and observations made in gas stations, motels and dance halls brings Frans closer to the soul of the Finnish tango and the silence that is so deeply rooted in the Finnish identity. An identity Frans has always felt part of

even though he never had a real connection to it.

The journey ends in a place called *Wonderland*, just like the tango piece. It is his mother's birthplace. Frans has found his mother's cousin Ari, and they are sitting by a barn at sunset. In spite of the lack of a common language Ari manages to explain the importance of expressing one's feelings, and pronounces the underlying message of the film: in the pursuit of meaningful existence, silence has to be broken.

THE LANGUAGE OF SILENCE

PRODUCTION COMPANY: MANTARAY FILM

Mantaray Film is a production company based in Stockholm, Sweden. Founded by Stina Gardell in 2005, Mantaray Film today ranks as one of the most important documentary production companies in the Nordic countries. Our films range from deeply personal stories told from an inside perspective to films of an investigative style. Mantaray Film has invested in the accounts of women, both in front of and behind the camera, and has received the most prestigious Swedish awards: *Guldbaggen*, *Kristallen* and the *Ikaros* prize, as well as international awards including two *Prix Italia* for Best Documentary and a *Special Mention* at *Prix Europa*.



PRODUCER: ANNA WEITZ

Anna Weitz, born in Sweden in 1982, is a documentary producer focusing on filmmakers with social awareness and a strong visual language. She joined Mantaray Film in 2012, working in close collaboration with producer Stina Gardell on a slate of feature-

length documentaries. Anna is trained in documentary filmmaking at the Stockholm Academy of Dramatic Arts, and she is a participant of the EAVE Producers' Workshop 2014. Her previous experience includes producing and directing documentaries with RÅFILM Filmmakers Collective since 2005, as well as work in the field of journalism and international project management.



DIRECTOR / SCRIPTWRITER: FRANS HUHTA KARLSSON

Frans Huhta Karlsson, born in Sweden in 1982, is a documentary filmmaker with an eye for cinematic storytelling. He has directed four short and mid-length films that have been screened on Swedish

television and at international film festivals. Besides developing his first feature length documentary, *The Language of Silence*, Frans works as a cinematographer and editor, primarily for SVT's flagship investigative journalism program *Uppdrag Granskning*. During 2011/2012 he was enrolled in graduate level studies in Documentary Dramatic Structure at the Stockholm Academy of Dramatic Arts.

PROJECT TITLE: The Language of Silence
 PRODUCTION COMPANY:
 Mantaray Film
 COMPANY ADDRESS:
 Tjärhovsgatan 36, 116 21 Stockholm,
 Sweden
 TELEPHONE: +46 70408 5931
 E-MAIL: anna@mantarayfilm.se
 SKYPE: annaweitz
 WEB: www.mantarayfilm.se

SYNOPSIS:

Swedish filmmaker Frans Huhta Karlsson is confronted with a suitcase full of unexpected contents. A note with the address of his mother's home village and a tape with a Finnish tango lead him on an odyssey through Finland and through the mind.

LANGUAGE: Swedish, Finnish, English
 FORMAT: HD
 LENGTH: 58 min / 80 min

PRODUCER: Anna Weitz

PREVIOUS FILMS:

Detained, documentary,

Sweden (in post-production)

Playtime, documentary, Sweden, 2013

Once Upon a Hill,

documentary, Sweden, 2010

Repainting Cuba,

documentary, Sweden, 2010

Hit Music-Rhythm of the Revolutionary,

documentary, Sweden, 2007

DIRECTOR/SCRIPTWRITER:

Frans Huhta Karlsson

PREVIOUS FILMS:

Iván and Capitán, documentary, 2011

The Country Store, documentary, 2010

Hard bid Mellerud, documentary, 2007

Dalsland, How Will It Go?

documentary, 2002

YEAR OF RELEASE: 2015

ESTIMATED BUDGET: EUR 330 000

FINANCIAL SOURCES CONFIRMED:

Swedish Film Institute / Cecilia Lidin /

EUR 7 666

Swedish Arts Grants Committee /

EUR 13 200

Kulturfonden för Sverige & Finland /

EUR 9 900

Film i Väst / Sofie Björklund / EUR 5 500

Tempo Pitch Award / EUR 8 250



Modern Russia still keeps an army of conscripts. Serving in the army can be exchanged for civil service if the Recruitment Commission members, after listening to the inductee, confirm that he has beliefs that do not let him serve in the army. This is a story about the confrontation between man and officer, man and State, and a teenaged and adult world.

We try to understand the people making the decisions, what they love, what they believe in, what are their interests. And, on the other hand, we want to get to know the young people who do not want to serve in the army and discover their real motivations. We will follow our characters and listen to what they think in ordinary life, and how they deliver their thoughts to the Commission.

Conscript Ivan is preparing for his fifth Commission. He has difficult relations with the Commission members; they are not strangers anymore. They know each other well, and seem to be actors performing some kind of ritual, according to their roles. But what is the meaning of this ritual?

The applicant appears in front of the Commission to state his

beliefs – why he thinks he should not serve in the army. Beliefs can be of different origin – pacifistic, humanistic, worldly or religious. What is common in all cases is that they are rejected, 90% of the time. The Commission's usual verdict is "Beliefs are not strong enough to give applicant right to go to alternative civil service".

Recruitment Commissions in different regions and districts look almost the same. Applicants who are seeking alternative army service are much more diverse.

Normally Recruitment Commission members voice the words of rejection without emotion. But sometimes there are stubborn applicants who want their report video taped with the purpose of bringing it further to the courts, which is legal. In these cases the Commission members may behave aggressively, refusing to be filmed, stopping the process and perhaps even throwing the documents at the applicant.

Sometimes the greatly offended Commission members call in the police, and then the recruit's beliefs are heard by the police and the Commission. Police officers (belonging to the "militant" side of society) sometimes even take the

applicant to the police station.

But there is no violation of law in what the applicants were doing, and if the beliefs are strong enough, and the applicants know Russian laws, in most cases they are freed from custody. They can now go on until the next call from the Recruiting Commission comes by post, which happens twice per year.

The film *My Beliefs* presents the ancient truth "Secundum fidem vestram fiat vobis" (According to your faith it will be done to you – Matthew 9:29).

MY BELIEFS

PRODUCTION COMPANY: ETHNOFUND

Since 2005 Ethnogeographic Research Foundation (Ethnofund) has produced more than 20 documentaries (most of them with Russian state support) that have been broadcast on Russian TV channels. Ethnofund has won a number of prizes and diplomas at various cinema and television film festivals. From 2010 Ethnofund has been looking for foreign partners and working with international co-productions. The company's ambition is to bring Russian directors and Russian stories to the international film and TV market.



PRODUCER: VLAD KETKOVICH

Vlad Ketkovich, General Manager at Ethnofund, has participated in a number of international documentary workshops and pitching sessions from 2010-2013 including: Hot Docs Forum, LeipzigDoc Co-Production Meeting, EURODOC, Dragon Forum,

Ex-Oriente Workshop, INPUT, and EDN's professional events (Tromso, Thessaloniki, Baltic Sea Forum, etc.) He has worked in co-productions and as production manager with Polish, German, Norwegian, Italian, and Finnish film productions for TV channels such as TVP, RAI Cinema, YLE/ARTE, etc. Vlad Ketkovich is a member of EDN, the International Federation of Journalists, Russian Geographical Society and Eurasian Academy of Television and Radio.



DIRECTOR / SCRIPTWRITER: TATIANA CHISTOVA

Tatiana Chistova is a Russian director and screenwriter born in St. Petersburg. She graduated from St. Petersburg University (Master's degree in Philology). Worked as an assistant director in the

Lenfilm production studio. As 1-AD has worked with world-famous Russian directors such as Alexander Sokurov, Sergey Bodrov, and Alexey Balabanov. Has done archival research for TV3 (France), AMIP production company, and was an assistant in *Downfall* directed by Oliver Hirschbiegel. Later graduated from the Higher Courses for Film Directors in Moscow, and has since started to write and direct her own films. She is currently directing the archival documentary project *The Fling* produced by Alexander Sokurov's foundation Intonation.

PROJECT TITLE: My Beliefs
 PRODUCTION COMPANY: Ethnofund
 COMPANY ADDRESS:
 Novatorov 36/3-171, Moscow, Russia
 TELEPHONE: +7 91667 40654
 E-MAIL: ethnofund@mail.ru
 SKYPE: ethnofund
 WEB: www.ethnofund.ru

SYNOPSIS:

Modern Russia still keeps an army of conscripts. Serving in the army can be exchanged for civil service if the Recruitment Commission members, after listening to the inductee, confirm that he has beliefs that do not let him serve in the army.

LANGUAGE: Russian
 FORMAT: HD
 LENGTH: 52 min

PRODUCER: Vlad Ketkovich
 PREVIOUS FILMS:
Leninland, documentary, Russia, 2013
Danube Venice, documentary, Russia, 2011
Semeyskiye, documentary, Russia, 2011
Kushkash-Ool. The Bird-Boy, documentary, Russia, 2011
Gentle Art, documentary, Russia, 2009

DIRECTOR/SCRIPTWRITER:

Tatiana Chistova
 PREVIOUS FILMS:
Frau, Frau Where's the Road to Pillau, documentary, Russia, 2012
Different Speeches, documentary, Russia, 2011
We Will Get Married or I Will Call You up One Day, TV movie, Russia, 2008

YEAR OF RELEASE: December 2015
 ESTIMATED BUDGET: EUR 100 000

FINANCIAL SOURCES CONFIRMED:
 Part of the film has been shot, but we plan to keep on shooting for another year. We will hardly find money for such a topic in Russia, and are in need of international partners.



From time to time on Georgian TV an old man speaks with Georgian and foreign politicians through the barbed wire fence constructed by Russian soldiers at the so-called state border between Georgia and its autonomous republic of South Ossetia, now considered an independent state by the Russian Federation. This old man is Data Vanishvili from the village of Khurvaleti. Data Vanishvili did not even leave home, but suddenly became a citizen of the “Other State”.

Usually, the diplomats and politicians surrounded by security guards and journalists spend 15 minutes near the wire... But what happens when they leave? The village of Khurvaleti and many others were divided into two, and its inhabitants are getting used to the new reality. Some left the occupation zone, but Data continues to live with his wife and grandson beyond the wire and tries to deal with the difficulties. The film tells the story of people who live along the occupation line, where there is neither war, nor peace.

Russian soldiers are now in control; families and villages are separated. Despite the

difficulties and artificial barriers, people are still trying to preserve connections. They used to live a simple country life alongside their neighbours, Georgians and ethnic Ossetians, cultivating land and celebrating holidays, but now the so-called “state border” has changed everything. The Georgian government and the locals cannot change the reality that was created by Russia after the war. And the reality is that ordinary people, innocent civilians are suffering...

This film can be described as a journey along a barbed wire fence. The viewers will meet people who are without hope, and people who are still full of hope and trying to find a way out, sometimes even looking at the situation with humour. The Russian controlled territory, however, is closed area and the situation does become tense from time to time.

Considering the fact that the conflict continues, this project also must continue. The construction of barbed wire fencing continues, as does the division of families and villages. This is the main reason to not only tell the world this story, but also to document the future development of events along the occupation line.

The idea of creating a multilingual web-site for the film arose as a way to support the film. There will be multiple opportunities to get acquainted with the current situation and the history of the conflicts in Georgia. The film is the central element on the home page of the web-site, which allows for the opportunity to present the film and the story of the *New Berlin Wall* to a much broader audience.

NEW BERLIN WALL

PRODUCTION COMPANY: T-STUDIO

T-Studio is a production company founded by Toma Chagelishvili in 2010, and is focused on documentary films and short movies. Since 2010 the company has produced 10 documentaries. Toma Chagelishvili also works for Georgia's most popular TV channel, Rustavi 2, and is author of more than 50 documentary films.



PRODUCER: GIORGI CHADUNELI

Giorgi Chaduneli was born in 1982 in Tbilisi, Georgia. He has been working as an executive producer and journalist in the documentary film department of the broadcasting company Rustavi 2 since July 2013. His current project is a documentary series about the

August War of 2008 between Georgia and Russia. Previously (from 2004 till 2009), he worked as a correspondent for the daily news program *Kurieri* at Rustavi 2. He also served as Head of Press and Public Relations in the Georgian Ministry of Agriculture from 2009–2012, and as director of the NGO Caucasus Development Fund. He holds a Bachelor's degree in English Language Interpretation and a Master's degree in Journalism and Media Management from the Georgian Institute of Public Affairs.

DIRECTOR / SCRIPTWRITER: TOMA CHAGELISHVILI

Toma Chagelishvili was born in 1972 in Telavi, Georgia, and graduated from the Tbilisi State University in 1994 with a bachelor's degree in History. He began working as a journalist in 1994, and till 2001 was writing articles for different newspapers in Georgia. In 2000 he was appointed deputy editor in-chief at the Georgian newspaper *Eco-Digest*. Since 2001 Toma is head of the documentary film department at TV channel Rustavi 2. He is author and director of more than 50 documentary films, and the founder and owner of T-Studio. Chagelishvili also writes for Georgia's edition of *National Geographic Magazine*.

PROJECT TITLE: New Berlin Wall
 PRODUCTION COMPANY: T-Studio
 COMPANY ADDRESS:
 28 Lado Asatiani str., Tbilisi, Georgia
 TELEPHONE: +99 55771 10792,
 +99 55772 28300
 E-MAIL: chadunely@gmail.com
 SKYPE: chado18
 WEB: www.facebook.com/pages/
 T-studia

SYNOPSIS:

A film that follows the life of people living on the brink of poverty and humanitarian disaster near the Russian occupation border in South Ossetia. After the Russian-Georgian war in 2008, Russian soldiers began to construct a "New Berlin Wall" within the occupied territories. A wall which divides villages and families.

LANGUAGE:

Georgian, English, German, Russian

FORMAT: HD

LENGTH: 70 min

PRODUCER: Giorgi Chaduneli

PREVIOUS FILMS:

August War, documentary, Georgia, 2014
Caucasian Shepherd Dog vs. Wolf,
 documentary, Georgia, 2013
Traces of War,
 documentary, Georgia, 2012
Erekle II, documentary, Georgia, 2012
Big Mistake, documentary, Georgia, 2011

DIRECTOR / SCRIPTWRITER:

Toma Chagelishvili

PREVIOUS FILMS:

August War, documentary, Georgia, 2014
Caucasian Shepherd Dog vs. Wolf,
 documentary, Georgia, 2013
Traces of War,
 documentary, Georgia, 2012
Erekle II, documentary, Georgia, 2012
Big Mistake, documentary, Georgia, 2011

YEAR OF RELEASE: 2014

ESTIMATED BUDGET: EUR 74 000

FINANCIAL SOURCES CONFIRMED:

Georgian-based NGO Caucasian House
 EUR 15 000
 Georgian National Film Centre
 EUR 31 000



Nearly every Chechen lost someone in the long spanning Russian-Chechen conflict. Now that the war is over, it is time to choose between revenge and forgiveness. Whether it is possible to maintain peace in the country depends on the choices people make.

Ahmed is a cemetery caretaker in the mountains of Chechnya. It is the last resting place for those killed in Jihads over the last 150 years. Every day Ahmed meets the mourning relatives who come to the cemetery from a nearby village. He tries to preach peace and forgiveness, but it is not an easy task. There is too much loss, pain and anger in the Chechens' lives.

Shamil wants to start afresh – a life free of violence and revenge. Quite symbolically, Shamil is the man who builds and decorates the village houses. Aslambek, on the contrary, is a boxing teacher who cannot forgive the murder of his nephew. He desires revenge and the destructive feelings follow him into his very popular boxing class. All the village boys, including Shamil's son Ramzan, attend his boxing class. Shamil would rather see his son educated and peace loving, but it is hard to achieve any professional skills in this village.

Here, respect is earned for fighting skills, so Ramzan keeps on going to the boxing ring along with all the other boys. Beat by beat, they learn to fight and to avenge, while their fathers, tired of war, try to pick up the pieces and start over.

The reasons for such a division in the community lie in the 150 years of wars and repressions. Ahmed, the cemetery warden, tries hard to break the circle of violence. He listens to the villagers' stories as an attentive friend. As such, he becomes a kind of psychotherapist or healer for his people. Ahmed comes from a lineage of men who have tried to end the violence. His ancestor, Kunta Haji Sheikh, managed to stop another Russian-Chechen conflict in the XIX century. He assembled a powerful opposition who simply refused to take up arms. The mother of Kunta Haji Sheikh is buried at the cemetery, reminding Ahmed of his mission of peace.

Every Friday Shamil and Aslambek come to the cemetery. One to thank Allah for everything, the other to weep over his beloved nephew. They both try to forget the gloomy past, to forgive the offenders and live a normal life. However, the ancient clan laws of Adat, ingrained in each Chechen,

preach vendetta. To forgive the murderer of a loved one is a disgrace. Ahmed – the preacher of peace and forgiveness – has taken on a difficult task.

NO ADDRESSEE

PRODUCTION COMPANY: VESILIND

Vesilind is an independent Estonian production company (established in 1996) producing documentary films and TV programs. During its first five years the company received recognition as a producer of mountaineering films. From 2001 Vesilind has promoted itself as a producer of wildlife and popular-science films and television programs. This strategy has enabled Vesilind to secure a niche in Estonia. As a natural part of its development, the company has widened its spectrum and entered the field of creative documentary and drama. Vesilind has produced documentary co-productions, including: *In the Footsteps of Middendorff* (with TaimyrRosGeo (TRG), Russia, 2006), *The Return of the Musk Ox* (TRG 2008, best popular-science film 2008 in Russia), *Aigi/Time* (VFS, Latvia, 2008), *Big River* (Bayerischer Rundfunk, 2012). Vesilind productions receive regular support from the Estonian Film Institute and Estonian Cultural Endowment.



PRODUCER: RIHO VÄSTRIK

Riho Västriik was born on August 4th, 1965. He graduated from Tartu University in history and journalism, and received an MA in Film Arts from the Baltic Film and Media School. His big interest in mountaineering was the first reason to consider

making documentaries, as the beauty of mountains and human suffering yearned recording. Since 2003 Riho has become attracted to Siberia and the Far North. He has directed and produced films about the Taimyr Peninsula, Sami reindeer herders and musk oxen. Riho is an associate professor at the Baltic Film and Media School, and runs the production company Vesilind.



DIRECTOR / SCRIPTWRITER: KSENIA OKHAPKINA

Ksenia Okhapkina is a Russian documentary film director, born in 1989. She graduated from the St. Petersburg State University of Film and TV in 2012. During her studies she took part in different projects

as a scriptwriter, director or director of photography. Ksenia now lives in St. Petersburg and continues working as a documentary film director. Ksenia's films have been screened at various international film festivals and broadcast on Russian TV.

PROJECT TITLE: No Addressee
 PRODUCTION COMPANY: OÜ Vesilind
 COMPANY ADDRESS:
 Vilmsi 53G, 10147 Tallinn, Estonia
 TELEPHONE: +372 600 9972
 E-MAIL: vesilind@vesilind.ee
 SKYPE: vastrik
 WEB: www.vesilind.ee

SYNOPSIS:

Chechnya. Nearly everyone in this North Caucasus republic lost someone in the long spanning Russian-Chechen conflict. Now people must choose between blood feud and forgiveness. Whether it is possible to nurture peace depends on the choice the nation makes.

LANGUAGE: Russian, Chechen
 FORMAT: HD
 LENGTH: 52 min / 90 min

PRODUCER: Riho Västriik

PREVIOUS FILMS:

Estonian Patchwork, 30 min, documentary, Estonia, 2014
Burden of a Fire, 59 min, documentary, Estonia, 2013
Man with a High Hat, 50 min, documentary, Estonia, 2012
Journey to Ararat, 68 min, documentary, Estonia, 2011
Crests and Troughs: the Life of a Coastal Fisherman, 50 min, documentary, Estonia, 2011

DIRECTOR/SCRIPTWRITER:

Ksenia Okhapkina

PREVIOUS FILMS:

In the beginning was... the Cube, doc, Russia, 2013
The Night Performance, short doc, Russia, 2012
Liudians, short doc, Russia, 2011
Snowstorm, short doc, Russia, 2010
The Smoke, short doc, Russia, 2009

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 148 000

FINANCIAL SOURCES CONFIRMED:

Estonian Cultural Endowment for development / EUR 5 000
 Estonian Film Institute for development / EUR 6 000



MY country, Georgia, has been poor since I can remember, so we never had emigrants coming in. And as for black people...we only saw them in the movies. So it was a rather unusual experience to meet the black Mr. Johnson begging in the street. "Will you marry me?", he asked after I learned his name.

Since then more Africans have come to the "gate to Europe" looking for a train to Germany. But they're stuck here, and having nowhere to go the Africans face reality and start surviving. People who became lost in transition have formed a little African world. To feel more secure they created a kingdom, and looked for somebody to rule them – they found a man, his name is Richard, and Richard is the king.

Many things have changed in this tiny outpost Soviet country after the Soviet Union collapsed. Borders opened, and gradually we noticed new inhabitants who looked like the folks we've seen in movies. Everyone may have a story of their first communication with a black African person living in Georgia, but my story began when I met a guy on the main avenue of my town. He was poorly

dressed, sad looking, holding a cardboard box and asking for money in Georgian. In a way he looked like an ordinary bagger, the only difference was that he was black African, perhaps the only black African beggar in the whole country. I went to him and out of pure curiosity asked him his name. After the unexpected marital proposal and as I was about to leave, he suggested a walk, as if a 30 minute walk would lend more sense to his awkward proposal.

We walked...and my walk with Mr. Johnson became the main theme of a film, because through this walk I discovered people, situations and stories I had no idea existed in my hometown.

The more Africans I met the more I was surprised after listening to their unbelievable stories of entering this little "Caucasian dreamland" that they believed was a transitional country on their way to Europe – seeking the train to Germany. But upon failing to find that train they collectively started adapting to local reality. Forming a tightly united society with a strong and organized community spirit, they devised rules and regulations that were spread to all community members. They formed their own microcosm of Africa and

elected leaders to worship. Time passed, and the community changed governing models as well as leaders; if in the last year the community leader was called a president, today a man called King Richard rules them.

The film will show the community's struggle to achieve a certain systematic order. The main character, the mysterious Mr. Johnson, is a rejected member of a small, newly formed world, the world of the first African settlers in Georgia. He refuses to obey rules, and he refuses to worship any of the leaders, whether president or king.

Wandering around streets of Tbilisi and explaining love to girls is the way he chooses to live, and he still hopes to find that train to Germany.

NO TRAIN TO GERMANY

PRODUCTION COMPANY: LOKOKINA STUDIO

Lokokina was founded by two independent filmmakers, Alexander Kvatashidze and Niko Tarielashvili, in 2009 in Tbilisi, Georgia. Both founders have over ten years of background in the film and TV industry. Lokokina has produced or participated in the production of several documentaries, one fiction film and a number of educational and corporate films and TV programs. Currently the company is producing two feature-length documentaries and one fiction film.



PRODUCER: ALEXANDER KVATASHIDZE

Alexander Kvatashidze has worked on up to 20 documentary films as a cameraman and/or editor. He has also directed the documentary *Pilot* (awarded Best Film at the Niamori FF, Georgia, 2005), and the short drama *Goodbye* (awarded Best Fiction Debut at the Noah's Ark FF, Russia, 2008). From 2001 onwards he worked for a leading television station in Georgia making documentary films and investigative programs. Then, after spending a year on a fellowship in the Film and Television Department of the California State University in San Jose, he returned to Georgia and became one of the founders of the independent investigative video unit Studio Monitor. He has also worked as DOP on several international projects, including: *Dancing with Georgia* (Poland, 2008), *Orange Revolution* (USA, 2006), and *Misha et la Revolution des Roses* (Switzerland, 2004). He has worked as a freelance cameraman for international news organizations, including the BBC, ITN, TSR, Al Jazeera, et al. He is currently in the post-production phase of his documentary *See You In Chechnya*, co-produced with Petit a Petite Production and Kepler 22 Production (France), Exitfilm OÜ (Estonia) and DNU Film (The Netherlands). The film will be released at the end of 2014.



DIRECTOR / SCRIPTWRITER: TAMARA MSHVENIERADZE

Tamara Mshvenieradze was born in Tbilisi, Georgia in 1987. She graduated from the Tbilisi State University (BA in Social and Political Studies) in 2010, and then obtained a Master's Degree in journalism and visual communication at the Georgian Institute of Public Affairs in 2012. Since 2012 Tamara works at the Georgian Public Broadcaster as a producer of different factual and reality TV programmes. Tamara has directed two documentaries: *Parliamentary Elections* and *Beyond the Façade*. The latter was awarded the Best Author's Project prize at the International Festival of Documentaries and TV Programs *Kentavri*.

PROJECT TITLE: No Train to Germany
 PRODUCTION COMPANY:
 Lokokina Studio
 COMPANY ADDRESS:
 42/2 Nutsubidze Street, Tbilisi 0177,
 Georgia
 TELEPHONE: +99 55774 24577
 E-MAIL: sandygeorgia@gmail.com
 SKYPE: sandygeorgia
 WEB: www.lokokina.com

SYNOPSIS:

A young man from Nigeria arrives in a part of the world he thinks is Europe, or very close to it. But the country of destination has little to offer: cold basements for sleeping and dusty streets for begging. The dream of becoming a well-known football player or a Master of Science quickly turns into the reality of becoming a member of one of the opposing black communities.

LANGUAGE: Georgian, English
 FORMAT: HD
 LENGTH: 52 min

PRODUCER: Alexander Kvatashidze
 PREVIOUS FILMS:
See You In Chechnya,
 documentary, Georgia / France, 2014
Is the Theatre Up There?,
 documentary, Georgia, 2011
The Knights of Georgian Chant,
 documentary, Georgia, 2010
Goodbye, fiction, USA, 2006
Pilot, documentary, Georgia, 2003

DIRECTOR / SCRIPTWRITER:
 Tamara Mshvenieradze
 PREVIOUS FILMS:
Beyond the Façade,
 documentary, Georgia, 2012
Parliamentary Elections,
 documentary, Georgia, 2010

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 72 000

FINANCIAL SOURCES CONFIRMED:
 GNFC / Georgia / EUR 16 000
 Lyon Capitale TV / France / EUR 18 000
 Lokokina Studio / Georgia / EUR 6 000
 CNC / France / EUR 20 000 (TBC)



A film about Czechoslovakian, Polish and Hungarian cinema from 1950 until 1990, and its political and social impact – featuring interviews with filmmakers and footage from films typical of this era, as well as new contemporary footage of places and trademarks significant to these countries. The purpose is to use a dynamic framework in which to introduce an international audience to these films, their history and the legacy they have left behind.

The documentary also explores the impact that politics had on filmmaking and the people involved within the industry. How was propaganda used and was it successful in influencing the general public? The film starts chronologically from the post-war boom: the enthusiasm of the 1950s and the 1960s, through to the toughest period of the 1970s with the censorship that resulted in banned films and filmmakers. Then, a more relaxed approach

followed in the 1980s involving foreign co-productions and financial capital from abroad.

The documentary consists of interviews with filmmakers, actors, screenwriters, cinematographers, producers, et al. including: Andrzej Wajda, Agnieszka Holland, Slawomir Idziak, Daniel Olbrychski, Juraj Herz, Juraj Jakubisko, Vojtech Jasny, Vera Chytilova, Istvan Szabo, Karoly Makk and Bela Tarr. The interviews are intercut with relevant footage from the directors' work and mixed with film archives, presenting an exciting and relevant story. What is the legacy of this body of cinema, how does it relate to modern filmmaking, and does it have an important political and social message?

The title is potent with meaning: not only is it an architectural landmark characteristic to these countries, but it also signifies the harsh reality where the individual is living under the *red roof* of socialism.

RED ROOFS

PRODUCTION COMPANY: ROOFTOP FILMS

Emilia Bromiley and Zuzka Markova cofounded Rooftop Films in 2013 to support ambitious film projects that inspire audiences to see films in a new light.



PRODUCER: EMILIA BROMILEY

Emilia Bromiley studied Film and Television at the London College of Communication where she specialised in production. Over the last seven years she's produced a variety of projects including short fiction and documentaries, and charity and music videos. *Life in Estate* (2006), the first short documentary she produced, is a portrayal of the everyday life of a South London community whose houses were to be demolished as part of a regeneration project. Her second documentary (dir. Jamie Fisher) *The Village*, portraying the UK underground music scene and upcoming talent from the Isle of Dogs area, won the 2009 MTV *Show Us What You're Made Of* award. She also worked as a production manager in the Skillset 35mm project *The Last Jazz Musician*, a production designer (short *Memos*), editor (short *Enough is Enough*) and assistant director (*One or Two Things That I Don't Know About Him*, Raindance Festival 2008).



DIRECTOR / SCRIPTWRITER: ZUZKA MARKOVA

Zuzka Markova has maintained a keen interest in social issues, having studied history and anthropological and religious studies at the Masaryk University in Brno (Czech Republic). These issues feature strongly in her early projects such as the *Kurdish Man in London*, *Radovanje* (*Joy* – a short film about the impact of Radovan Karadzic's persona on the people of Belgrade) which competed at IDFA, and the poetic short documentary *Time For Freedom* about the impact of commercial hunting on the environment and local community in the Slovakian mountain paradise. Zuzka was headhunted as a second cameraperson for *The Rescuers* (2011), an international documentary following the journey of Stephanie Nyombayire, a young Rwandan anti-genocide activist, and the renowned historian and biographer Sir Martin Gilbert in search of 'the mystery of goodness' pertaining to the rescue initiative carried out by diplomats during WWII. Zuzka is a regular visitor and supporter of the Camerimage, where last year she made a 30 min TV programme *The Art of Cinematography* at Plus Camerimage, introducing the festival and presenting the audience with an insight into the craft of cinematography. The programme was broadcasted on CBS Europa in March 2013, and the festival organizers requested it for its promotion and website. The joy from making it and the positive reactions instigated the project *Red Roofs*. While filming the first few interviews Zuzka became acquainted with Czech director Vojtech Jasny, who became her mentor on the project and in her overall filmmaking development.

PROJECT TITLE: Red Roofs
 PRODUCTION COMPANY:
 Rooftop Films Ltd.
 COMPANY ADDRESS:
 The Old Schoolhouse, 45 Kilburn Lane,
 London, W10 4AH, UK
 TELEPHONE: +44 75154 74326
 E-MAIL: emilia.bromiley@gmail.com

SYNOPSIS:

A film about Czechoslovakian, Polish and Hungarian cinema from 1950 until 1990, and its political and social impact – featuring interviews with filmmakers and footage from films typical of this era as well as new contemporary footage of places and trademarks significant to these countries. The purpose is to use a dynamic framework in which to introduce an international audience to these films, their history and the legacy they've left behind.

LANGUAGE:

English, Polish, Czech, Hungarian

FORMAT: HD

LENGTH: 90 min

PRODUCER: Emilia Bromiley

PREVIOUS FILMS:

Tide, short fiction, UK, 2009 / 7th London Short Film Festival 2010
Human Resources, short fiction, UK, 2009 / shortlisted for Future Map Competition 2009
The Last Jazz Musician, short fiction, UK, 2008
The Village, short documentary, UK, 2007
Life in Estate, short documentary, UK, 2007

DIRECTOR / SCRIPTWRITER:

Zuzka Markova

PREVIOUS FILMS:

The Art of Cinematography, TV prog, Poland / UK (CBS Europa), 2012
The Time for Freedom, short documentary, Slovakia / UK, 2010
The Rescuers: Heroes of the Holocaust, feature documentary, 2009 / US: Michael King Productions / Greece / Hungary (world premiere, Palm Springs IFF, USA)

YEAR OF RELEASE: 2015

ESTIMATED BUDGET: EUR 115 765

FINANCIAL SOURCES CONFIRMED:

Rooftop Films / EUR 68 428



Latvia lies on the Baltic Sea, on the brink of Europe, and has a long history of performing a balancing act between powerful neighbours. Too small to defend itself but large enough to be worthy of war, Germany and the Soviet Union took turns occupying Latvia throughout most of the 20th century. Independent from 1918 until 1939, during WWII Latvia was first subjected to Soviet rule, suffered under German supremacy until 1944, and then Soviet tyranny again through to the collapse of the Soviet Union in 1991, when Latvia finally regained independence. The Latvian population has endured generations of oppression, torture, deportations and killings, and like in most countries engaged in WWII, the atrocities of the Holocaust peaked in an unprecedented showing of callous inhumanity.

One particularly beautiful building on the main boulevard in Latvia's capital of Riga still stands as a silent, decaying relic of the war. The building is the notorious KGB House that served as headquarters for the interchanging Soviet and German occupiers. It is said that each Latvian has had family members interrogated, imprisoned, tortured or killed within.

As opposed to most countries healing their post-war trauma, Latvians could not face their past while confronted with the Soviet occupation. However, with the 1991 Soviet collapse they finally had the freedom to begin processing the horrors of their past. But how would Latvia attempt to finally escape the massive burden of the Holocaust?

Riga was elected the 2014 European Capital of Culture, and the KGB House was dedicated to the *stories of the people* in order to "open the door to the past". One of the stories is the play *Just in Time to Pack a Few Things* by Alix Landau-Brijatoff. Staged in her hometown of Paris and now in the KGB House, the play is formed as a dialogue between her Jewish mother who escaped to France and her grandmother who stayed in Riga. Her entire family and 60 000 other Latvian Jews were killed by the Nazis in 1941, some executed in the very courtyard of the KGB House. By following Alix's preparations the film gets behind-the-scenes access to people, events, and past and present Latvian history. Interviews with historians reveal the Soviet takeover in 1940, and the torture, killing and deportation of thousands of Latvians to

Siberia. The Nazi takeover in 1941 resulted in the killing of Jews in concentration camps – interviews with Holocaust survivors unfold the nightmare of life in the Jewish ghetto in Riga. Finally, the Soviet takeover in 1944 brought another cycle of atrocities. Latvia lost one third of its population, and due to a forced emigration of Russians into Latvia, only 40% of ethnic Latvians remained in Riga in 1975.

The State Archives struggle to restore Jewish family trees through genealogic research. Alix's family is mapped, only to cruelly reveal that all her family members lived within a 1 km range of the KGB House, which became their fate. If all members of a family were killed, then there is no one left to remember them.

Since Latvia regained independence, Latvian Nazi war veterans and their supporters have held an annual parade celebrating their victory over the Soviet Union. Despite EU and NATO membership, the recent Russian annexation of Crimea brings history to life, reinforcing Latvian scepticism towards their powerful neighbour. Latvia's large Russian minority is consequently looked upon with careful distrust, and old tensions are awakening.

RETURNING TO RIGA

PRODUCTION COMPANY: COPENHAGEN FILM COMPANY (CFC)

Copenhagen Film Company, established in 2006, is based in both Denmark and Norway. The CFC has produced documentaries with support from DR TV, NRK, RUV, Nordisk Film & TV Fund, NFI, DFI and others. The company's portfolio contains a wide range of productions with different target groups, from poetic children's documentaries to a socially committed series about women in the WWII resistance.



PRODUCER: ULRIK GUTKIN

Ulrik studied Film, TV & Media science at the University of Copenhagen and has worked within the TV and film business since 1994. Presently Ulrik works as a director and a producer – he is a partner in the Copenhagen Film Company, and the managing director of its subsidiary, CFC Short and Doc. Ulrik recently produced *The Outing* (NFI), *She Sings* (DFI), and *Mrs. Soeborg's Sense of Life* (DR TV), and is currently developing several documentaries for an international audience.



DIRECTOR: CASPER HØYBERG

Casper Høyberg is a qualified cinematographer from the National Film School of Denmark (1993). Casper's primary work focus has been on short fiction, animation and documentaries, and he has been involved in more than 20 productions for the Danish Film Institute and DR. Casper founded the film company CFC Short and Doc. with Ulrik Gutkin. As director, Casper is currently working on *Me and My Father, a Danish Designer*.

PROJECT TITLE: Returning to Riga
 PRODUCTION COMPANY:
 Copenhagen Film Company
 COMPANY ADDRESS:
 Flæsketorvet 75, 2.sal, Copenhagen,
 Denmark
 TELEPHONE: +45 2624 1703
 E-MAIL: ch@cphfilmcompany.dk
 SKYPE: casper.66
 WEB: www.cphfilmcompany.dk

SYNOPSIS:

As part of the 2014 European City of Culture events, the KGB house in Riga is opening to the public for the first time. A theatre play that is a key event will be performed in the KGB house, opening a Pandora's Box of old tensions. National trauma meets Europe.

LANGUAGE: English
 FORMAT: HD
 LENGTH: 52 min

PRODUCER: Ulrik Gutkin
 PREVIOUS FILMS:
The Outing, mixed genre (short), Norway, 2014
The Man Who Wanted 30 Times Ironman in a Row, documentary, Denmark, 2014
Mrs. Soeborg's Sense for Life, documentary, Denmark, 2014
Thea and the Wild River, documentary, mixed genre, Denmark, 2013
She Sings, documentary, Denmark, 2012

DIRECTOR: Casper Høyberg
 PREVIOUS FILMS:
Me and My Father, the Life of Børge Mogensen, 2014 (in progress)
We are Maersk, 2011 (cinematographer)
Within My Eyes, documentary, Denmark, 2005 (cinematographer) / Discovery Silverdoc Cinematic Vision award 2005
My Jewish Grandfather, documentary, Denmark, 1993 / Odense FF Best TV Doc

SCRIPTWRITER: Anker Li
 PREVIOUS FILMS:
Lykkefanten, Denmark, 1997
Ogginoggen, Denmark, 1997
Buldermanden, Denmark, 1995
Villy Sørensen, a Danish Philosopher, Denmark, 1995
Rued Langgård, a Renaissance Composer, Denmark, 1993

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 250 000

FINANCIAL SOURCES CONFIRMED:
 in negotiations with Danish and French television (through a French co-producer)



A film that follows the lives of four activists who participated in the Maidan Revolution, from the beginning of their involvement through the dramatic events that unfolded in Kiev, and during the following year as they rebuild their lives.

Eugenia is a young English teacher and pacifist from Kiev who organized the first clothing distribution centre on Maidan. She shares a small studio with her mother in a conglomerate of miserable, grey, Soviet era high-rises. Her dream, like that of many young Ukrainians, is to emigrate to Western Europe as she sees no future in her home country. When the revolution breaks out Eugenia does not hesitate, and joins the student protests from the first day. She organizes a warm clothing distribution centre; she carries bricks for demonstrators during violent clashes and hands out medicine during the most dramatic days that took the lives of over a hundred activists.

Max is an ex-policeman who quit his job when he was forced to collect bribes for his chiefs. He was just rebuilding relations with his divorced wife and kids in Crimea when Maidan began, and he quickly decided to join

the protests. He took part in the capturing of Kiev's City Hall, and became an important figure in the Maidan security forces because of his police background. He negotiates prisoner exchanges with the police and trains the security guards. Max is not a pacifist; he believes a true revolution isn't possible without bloodshed, and he is soon attracted to the emerging right-wing groups.

Natalia is a journalist at the independent internet channel Hromadske TV. When Maidan begins, Hromadske TV is the only internet television to broadcast the events and invite the protestors as guests to their studio. Natalia believes everything can be solved through negotiations. At the same time, as she was a war correspondent in Egypt and Iraq, she is ready to go into the action when the real violence on Maidan begins, and provides live coverage of the events with iPad streams. Natalia is one of the most prominent representatives of the new generation of journalists – those who can multitask in amazing ways: conducting TV interviews while tweeting and posting important messages.

Igor is a veteran of the war in

Moldavia. He happens by chance to be in Kiev when the violence on Maidan erupts, and joins in not quite knowing where it will lead him. With his war experience he is put in charge of one of the strategic barricades around the square's perimeter, and is involved in the most dramatic action.

The new presidential election in Ukraine brings an end to the 4-month demonstrations on Maidan. Eugenia leaves for Belgium to work as an au-pair but thinks of coming back to Ukraine. Max gets involved in violent fights with separatist in the East – he feels his life is threatened and leaves for Poland to seek political asylum. Natalia, who was one of the few independent Ukrainian journalists to cover the elections in Crimea, enters a new phase of her career as Hromadske TV becomes a national channel. Igor is badly injured during the last days in Maidan; he is still recovering in a hospital.

This is not just a story of a momentary upheaval. It is a story of an amazing engagement and the lost illusions of the silent heroes of the Maidan Revolution.

STARING AT THE SUN

PRODUCTION COMPANY: IMPAKT FILM

Impakt Film was established by Maciek Hamela and Bartek Gliński in order to launch a short investigative documentary series for Polish Television. Since then Impakt Film has focused primarily on producing socially-engaged and creative documentary films. Impakt Film produces films directed by its two founders as well as those of other authors who share their common ideas. In 2014 the company has six documentaries in various stages of production, as well as an interactive web documentary about the Ukrainian revolution.



PRODUCER / DIRECTOR / SCRIPTWRITER: MACIEK HAMELA

Born in 1982 in Warsaw, Poland. In 2004 received a Master's degree in French Literature at the Sorbonne, Paris, and in 2008 a degree in Directing from EICAR, Paris. Producer, director and DOP on numerous documentaries in France, the US and Poland. Has worked with BBC Paris, France 5, Sky TV, Fashion TV and Elzevir Films Paris. Reporter for One Heart Channel and a long-time assistant director on feature films in France.

PROJECT TITLE: Staring at the Sun
 PRODUCTION COMPANY: Impakt Film
 COMPANY ADDRESS:
 ul. Goszczyńskiego 14A/1, 02-610
 Warsaw, Poland
 TELEPHONE: +48 50134 4648
 E-MAIL: maciek@impaktfilm.com
 SKYPE: mhamela
 WEB: impaktfilm.com

SYNOPSIS:

Four different activists, four different stories of civil engagement – a look behind the scenes of the Maidan Revolution. Stories of people who left their jobs without hesitation to fight for a better future, and found themselves searching for the meaning in life in the aftermath of the revolution.

LANGUAGE: Ukrainian, Russian
 FORMAT: HD
 LENGTH: 90 min

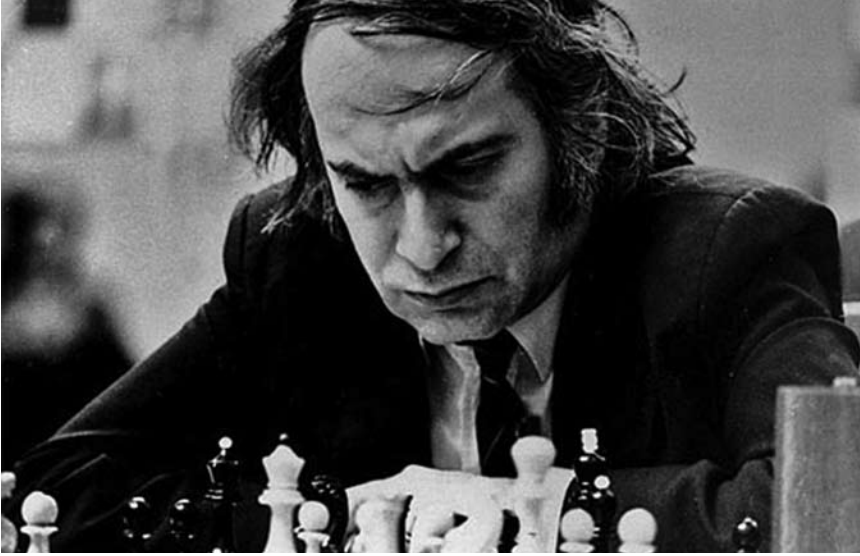
PRODUCERS: Maciek Hamela,
 Anne-Catherine Witt
 PREVIOUS FILMS:
Revolte, dir. Cedric Tourme, doc,
 French/Polish co-production, 2013
Honour Killing, dir. Bartek Gliński,
 documentary, Poland, 2012
Studying Jewish Texts, dir. Tony
 Benjamin, short documentary, USA, 2011

DIRECTOR: Maciek Hamela
 PREVIOUS FILMS:
Bonne chance, short fiction, France, 2010
Le Repas, short fiction, France, 2009

SCRIPTWRITER: Maciek Hamela
 PREVIOUS FILMS:
Eldorado, short documentary,
 Poland, 2012
Bonne chance, short fiction, France, 2010
Le Repas, short fiction, France, 2009

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 160 000

FINANCIAL SOURCES CONFIRMED:
 Impakt Film (private funds) / EUR 45 000
 Tribeca Film Fund / EUR 55 000 (TBC)
 PISF / EUR 44 000 (TBC)
 TVP Kultura (Poland) / TV Lyon (France)



A documentary exploring the unpredictable and tragic life of world chess champion and genius, Mikhail Tal, Riga's native son. Mikhail Tal became the youngest world chess champion at 23. The same year he was diagnosed with an incurable kidney disease and given only one year to live. Through sheer will and reckless abandon he managed to live another 40 years, filling them with a string of remarkable chess successes, unexplainable failures, amorous conquests, and a life-threatening cat and mouse game with the KGB.

The story of Mikhail Tal will be told as a biopic, but in reverse. The film will begin with meeting his daughter, Zhana, at the gravesite where Mikhail Tal and his family are buried. Then the story will gradually unfold backwards until we land in the distant 1960, when Tal, crowned World Champion in Moscow, returns to his native Riga. Thousands of adoring fans meet him at Riga's Central Station and accompany him all the way to his home.

Throughout the film we will observe Tal, the man: an old drunk with a girlfriend on his death bed in the early parts of the film, and a healthy young, cocky and brilliant

man conquering the world at the end. We will see fans the world over clawing for his attention and follow as young women fall for him, despite his odd looks and behaviour. We will see Riga and Latvia as his home, his constant, his base and the fertile chess arena in the former USSR.

His struggle with his health, exacerbated by constant and some say deliberate interference by the state security agency, KGB, and the Soviet propaganda machine when they couldn't control Tal as their puppet, will be an important element in our film.

His life and struggles were not those of a failed chess champion trying to regain his title, but of a great master planner and strategist taking bold and often risky steps on the chessboard and in his relationship with the Soviet Party.

It is clear that he lived his life as though each day was his last. Our film will trace his meteoric rise and the subsequent dramatic rollercoaster that he directed with masterful and often unconventional tactics.

We will try to understand how this person, born in Riga, who lived all of his life here, exemplifies

the uniqueness of this city and of Latvia. Was Latvia different from the other Soviet Union republics, did it have a scent of freedom, and was it somehow the "Soviet Los Angeles", full of talented and free-minded people? Moving back in history will reveal how different streets and public places changed over time, comparing the footage shot today with the archive footage of the same areas.

We will also try to understand his genius, his uniqueness. Was it based in his intelligence and superb memory, or was it his unbreakable character that made him survive all the adversities? Did he overcome the debilitating disease and the poisons the ruthless Soviet propaganda cum KGB machine threw in his path because he was so unique, or was it sheer luck and a devil-may-care recklessness that made him an invincible target?

PRODUCTION COMPANY: EGO MEDIA

Ego Media is a production company established by experienced Latvian producer Guntis Trekteris. The company's main activity is the production of documentaries and fiction for local and international audiences. Recent productions include documentaries *My Mother's Farm* by Ilze Burkovska-Jakobsen (IDFA competition 2009), *Olympic Man* by Viestur Kairish and *Chronicles of the Last Temple* by Davis Simanis. Current productions include the documentary *Without Fear* by the late Herz Frank and Maria Kravchenko, as well as Viestur Kairish's ambitious new story *The Invisible City* about life after the end of world, shot in Chernobyl.



PRODUCER: GUNTIS TREKTERIS

After economics studies at the University of Latvia, worked as journalist in Latvian daily newspapers from 1989 till 1991. As managing director and producer ran Kaupo Filma, one of the first independent Latvian film production companies. In 2005 established his production company Ego Media. Since 1991 has produced more than 30 documentaries and 7 feature films. Among them are many international co-productions, international festival award-winning films, and films broadcast on TV around Europe, US, and Australia.



DIRECTOR / SCRIPTWRITER: STANISLAVS TOKALOVS

Born in 1986. Studied Business administration in Latvia, directing at Raindance Film School in London, and has taken a number of master classes in film production and directing. Stanislavs has been working as unit production manager and production coordinator on USA and Russian productions. Currently he is in the post-production phase of his second short film, *Apartment*.

PROJECT TITLE: Tal
 PRODUCTION COMPANY: Ego Media
 COMPANY ADDRESS:
 Baznīcas 8-20, Rīga, LV1010, Latvia
 TELEPHONE: +371 2921 9373
 E-MAIL: guntis@egomedia.lv
 SKYPE: guntis.trekteris
 WEB: www.egomedia.lv

SYNOPSIS:

A documentary exploring the unpredictable and tragic life of world chess champion and genius, Mikhail Tal, Riga's native son. Mikhail Tal became the youngest world chess champion at 23. The same year he was diagnosed with an incurable kidney disease and given only one year to live. Through sheer will and reckless abandon he managed to live another 40 years, filling them with a string of remarkable chess successes, unexplainable failures, amorous conquests, and a life-threatening cat and mouse game with the KGB.

LANGUAGE: Latvian, Russian
 FORMAT: 2D
 LENGTH: 52 min

PRODUCER: Guntis Trekteris
 PREVIOUS FILMS:
Chronicles of the Last Temple,
 documentary, Latvia, 2012
The Olympic Man,
 documentary, Latvia, 2010
My Mother's Farm,
 documentary, Norway / Latvia, 2008

DIRECTOR/SCRIPTWRITER:
 Stanislavs Tokalovs
 PREVIOUS FILMS:
Apartment, short, Latvia,
 2014 (in production)
The Shoe, short, Latvia, 2012

YEAR OF RELEASE: 2015
 ESTIMATED BUDGET: EUR 70 000

FINANCIAL SOURCES CONFIRMED:
 National Film Centre, Latvia / EUR 16 300



In celebration of the anniversary of Peter Tchaikovsky's 175th birthday, *Tchaikovsky on the Edge* transfers Russia's most famous composer to the present time in a radical and startling way. From today's view the film draws an emotional and psychological profile and is an iconoclastic analysis that seizes existential moments of his biography: Tchaikovsky's fate at the mercy of a homophobic environment as well as his still unresolved death come up for discussion. Renowned international artists from different fields reveal their very personal approach and connection to Tchaikovsky and his music in interviews and their artistic interpretations.

Eccentric, virtuoso organist Cameron Carpenter, ballet-legend Vladimir Malakhov, star violinist Patricia Kopatchinskaja and choreographer Dada Masilo offer extraordinary approaches to Tchaikovsky's oeuvre, which is inextricably linked with his biography and his lifelong inner fight with his sexuality. Their take on Tchaikovsky's work

sharpens the view on crucial points and highlights the crises within his biography that are still relevant in terms of the social ostracism of homosexuals in Russia. Tchaikovsky's depression, his suicide attempts and inner conflicts are reflected in his music. His *Sixth Symphony*, brilliant as well as distressing, is especially significant.

The dramaturgical framework of the film is provided via a "video diary" based on Tchaikovsky's diary entries and letters. We experience how a here-and-now Tchaikovsky observes the world through the viewfinder of a video camera. This subjective perspective follows Tchaikovsky's psychological development and his worldview. The things he confides to his "video diary" – the situations and experiences – become visible through his point-of-view perspective, and create emotions and an intimacy that makes it possible to experience Tchaikovsky in the present. His inner life and his human and artistic importance are disclosed in a unique way.

TCHAIKOVSKY ON THE EDGE

PRODUCTION COMPANY: GEBRÜDER BEETZ FILMPRODUKTION

Beetz Brothers Filmproduction has produced more than 120 high-quality documentaries for the national and international market since its founding in 2000. Christian Beetz and his production company are among the most important independent German documentary producers. The productions regularly screen in the competitions of major international film festivals, and have received numerous awards including three Grimme Awards, the Prix Europa, the Cinema for Peace Award, the IDFA Special Jury Award, and even an Oscar nomination in 2013. Many of the films are developed as international co-productions aimed at a broad audience, and Christian Beetz regularly works with national and international public broadcasters. The documentary productions focus primarily on topics relating to history, culture, science, and society. Thereby the spectrum ranges from cinema documentary features (*Before the Last Curtain Falls*), to documentaries (*Nelson Mandela: the Myth & Me*), drama-docs (*The Medici's Trail of Blood*), and TV series (*The Culture Files*) to cross-media formats (*Farewell Comrades! Interactive*). Beetz Brothers Filmproduction complements their cinematic content with cross-media formats, and has developed and produced fiction for cinema and television since 2012.



PRODUCER: GEORG TSCHURTSCHENTHALER

Grimme-Award laureate Georg Tschurtschenthaler studied economics and communication sciences in Vienna. After working as a business consultant he started his career in the film industry where he worked

for five years as a freelance producer for documentary and fiction films. Since 2009 he works in the Berlin office of Beetz Brothers Filmproduction as creative producer for documentaries and interactive projects. In his career he has been responsible for more than 20 projects. He has been the supervising producer of the cross-media projects *Farewell Comrades!* (6x52 minutes TV series, interactive web format, book), *The Wagner Files* (90 min film, graphic novel, interactive graphic novel/app) as well as award-winning films like *Wadan's World* (2010) and *The Lithium Revolution* (2011). In 2013 he was awarded with the Grimme-award, the most prestigious German TV award. He regularly acts as tutor for film and interactive projects at Zurich University of the Arts/ CAST, HFF Potsdam, Institute of Documentary Film (IDF) etc.

DIRECTOR / SCRIPTWRITER: RALF PLEGER

Ralf Pleger is one of the most renowned directors of films on classical music. He has regularly worked together with world-famous stars such as Anne-Sophie Mutter, Donna Leon, Joyce di Donato, Plácido Domingo, Vivienne Westwood and many others. His innovative portraits of composers and artists have received numerous awards. Some of his most recent creations demonstrate a fusion of fictional film, documentary and animation. Experimental staging and style concepts are integral features, as is a fascination with musical themes. Against such backdrops he has presented unconventional and award-winning portraits of composers, including Richard Wagner and Ludwig van Beethoven.

PROJECT TITLE: Tchaikovsky on the Edge
PRODUCTION COMPANY:
Gebrüder Beetz Filmproduktion
COMPANY ADDRESS:
Heinrich-Roller-Straße 15, 10405 Berlin,
Germany
TELEPHONE: +49 30695 66910
E-MAIL: info@gebrueder-beetz.de
WEB: www.gebrueder-beetz.de

SYNOPSIS:

Marking the anniversary of Tchaikovsky's 175th birthday, *Tchaikovsky on the Edge* transfers Russia's most famous composer to the present time. The film draws a psychological profile and seizes existential moments of his biography. Renowned international artists reveal their personal approach to Tchaikovsky and his music in interviews and artistic interpretations.

LANGUAGE: German, English
FORMAT: HD
LENGTH: 52 min

PRODUCER: Georg Tschurtschenthaler
PREVIOUS WORKS: (selected)
Farewell Comrades! cross-media doc,
6x52 min TV series / interactive, 2013
The Wagner Files,
cross-media doc, 90 min film, interactive
graphic novel/ app, 2013
The Lithium Revolution, documentary, 2011
Wadan's World, documentary, 2010

EXECUTIVE PRODUCER: Christian Beetz
PREVIOUS FILMS:

Before the Last Curtain Falls,
documentary, Germany / Belgium, 2014
Nelson Mandela: the Myth and Me,
doc, Germany / UK / USA / S.Africa /
France, 2013
Midsummer Night's Tango,
documentary, Argentina / Finland, 2013
Farewell Comrades! cross-media doc,
Germany / Russia / Czech Republic /
Poland / Romania / France, 2012
Blood in the Mobile, cross-media doc,
Germany / Denmark, 2010

DIRECTOR/SCRIPTWRITER: Ralf Pleger
PREVIOUS FILMS:

The Wagner Files,
documentary, Germany, 2013
The Beethoven Files,
documentary, Germany, 2013
Donna Leon: Crime Novels from Venice,
documentary, Germany / Italy, 2009
The Maestro-Maker, documentary,
Germany / Finland, 2007
*Anne-Sophie Mutter – Portrait of a Global
Success*, doc, Germany / Australia, 2007

YEAR OF RELEASE: May 2015
ESTIMATED BUDGET: EUR 140 000

FINANCIAL SOURCES CONFIRMED:
ZDF/ARTE / EUR 90 000



AN 80 year-old man lives in a small town in central Lithuania. He takes care of his very frail wife, cooks, cleans the household and listens to foreign TV news broadcasts from dawn till dusk. To his neighbours Simas is an old crank, and not many of them interact with him. Most do not know that more than 40 years ago his name appeared in the headlines of major international newspapers, TV and radio channels, and his story has influenced changes in US legislation.

It happened on Thanksgiving eve, 1970. Not far from Martha's Vineyard, and without any permission, a Soviet ship named *Sovetskaya Litva* sailed into US territorial waters and met the American coast guard ship *Vigilant*. While representatives from the ships spoke, Lithuanian sailor Simas Kudirka leapt five meters over the side and onto the deck of the American ship and asked for political asylum. After 10 hours of ship-to-shore radio consultations with state officers, the captain of the American ship received the order to deny asylum. The sailor begged on his knees not to send him back, but the captain said he must follow orders. The

Soviets were granted permission to come on board where they violently beat Simas and carried him back to the Soviet ship.

On the next day, Thanksgiving Day festivities took place around the country. Yet, one of the sailors from the American ship cannot come to terms with the incident he has witnessed. He tells a journalist from Boston radio. The news spreads like wildfire and protest demonstrations begin all over the States, reaching the highest government personnel. The international media sternly criticizes the incident.

It is touted as one of the most dreadful mistakes in US history, and mentioned at almost every international convention. Meanwhile Simas is sentenced by the Soviets to a hard labour camp for "betrayal of country". After 4 years Simas' supporters accidentally discovered that his mother was born in Brooklyn and gone to Lithuania at a young age, which meant she was a US citizen. As a result, Simas is declared a US citizen and released by the Soviets in 1974. Upon his arrival in the States, Simas immediately becomes a freedom fighter symbol and a celebrated figure. He takes part in meetings and rallies all over the States, gives a multitude

of interviews and reveals the horrors of the *gulag*.

30 years passes and his story goes into oblivion. Only students at American universities study it as a case. Simas and his wife return to Lithuania and settle in a small town. But the memories of these experiences continue to haunt him. The implausible jump, the frustration, torture, pain and humiliation, the miraculous rescue and sudden glory that faded, has certainly taken its toll.

THANKSGIVING DAY

PRODUCTION COMPANY: MOONMAKERS

Moonmakers is a newly established independent film production company founded by acclaimed film and media professionals with strong experience in film, TV and media. The company's main focus is producing documentaries and short and fiction films with a strong author-vision.



PRODUCER / DIRECTOR / SCRIPTWRITER: GIEDRĖ ŽICKYTĖ

Giedrė Žickytė (b.1980, Lithuania) has studied journalism, film and TV directing and received a Master's degree in Visual Arts at the Vilnius Art Academy in 2007. She worked as a freelance producer and director of commercials, short films, and TV documentaries. In 2009 her documentary *Baras* won the best TV film of the year award at the Lithuanian National Film Awards. Her debut documentary feature *How We Played the Revolution* (2011, Just a Moment in co-production with Treize Au Sud, France) premiered in the Warsaw Film Festival's Official Competition in 2012, and was distributed theatrically in Lithuania. It was also selected to many other film festivals, including: Rotterdam, Sheffield DocFest (UK), IFF Docuday (Ukraine), Nordic Film Days Lubeck (Germany), Bergen IFF (Norway), Trieste IFF (Italy), Leeds IFF (UK), et al. The film was awarded the Best Baltic Film at the Vilnius International Documentary Film Festival, 2012. In 2013 Giedrė Žickytė and two partners established the film production company Moonmakers. Giedrė is currently working on the post-production of her new feature documentary *Master and Tatyana*. Giedrė is a member of the Lithuanian Film Academy, Lithuanian Filmmakers' Union and the European Documentary Network.

PROJECT TITLE: Thanksgiving Day
 PRODUCTION COMPANY: Moonmakers
 COMPANY ADDRESS:
 Vytenio g. 50-1, Vilnius, Lithuania
 TELEPHONE: +370 6590 1278
 E-MAIL: giedre@moonmakers.lt
 WEB: www.moonmakers.lt

SYNOPSIS:

In 1970 a Lithuanian sailor made a dramatic leap for freedom that changed American history. He is 80 now, and has returned to live in a small village in Lithuania. Could he go back to a normal life after that?

LANGUAGE:

Lithuanian, English, Russian

FORMAT: HD

LENGTH: 80 min / 52 min

PRODUCER: Giedre Zickyte

PREVIOUS FILMS:

Do You Remember,
 documentary, Lithuania / Chile /
 Denmark, 2015 (in production)

DIRECTOR / SCRIPTWRITER:

Giedre Zickyte

PREVIOUS FILMS:

Master and Tatyana, feature
 documentary, Lithuania, 2014
 (in post-production)
How We Played The Revolution, feature
 documentary, Lithuania, 2011

YEAR OF RELEASE: 2016

ESTIMATED BUDGET: EUR 235 000

FINANCIAL SOURCES CONFIRMED:

Lithuanian Film Centre /
 development grant / EUR 14 000
 Post-production support /
 Canadian company *Fearless Films*
 investment / EUR 10 000



Kyrghyzstan is one of the poorest countries in the world. After serving 32 years in the army, Seragedin has been let down by his nation; corrupt government officials have left too little for their lower peers. With a pension of far less than he's entitled to, Seragedin was forced to take action. He chooses to do so in all honesty and dignity, a choice that is unusual in his reality.

To save up for his children's education he's been trading cars from Kaunas, Lithuania, to Kyrghyzstan. Father and son drive together along a new *Silk Route*, a harsh and unromantic path.

On the road, deep into Asia, they talk about their dreams and how they see the world. The road to Kyrghyzstan is seen as a salvation, an intermediate step to real life. The car trade provides just enough money to pay for Rakhman's first internship year. In Kazakhstan they escape from the mafia and finally arrive home in Bishkek, Kyrghyzstan after a week.

Once home it becomes clear they are still far from reaching their destination. The trade dies out, and Seragedin takes other jobs in St. Petersburg and Kaliningrad. His hopes are projected onto

Rakhman. After graduating as a surgeon he will look for work in Europe and be able to take care of his parents.

Seragedin's actions don't end at his own personal level though. He has taken up the fight against corruption, and has written to every president since his retirement. The president's office has summoned, interrogated and threatened him multiple times, but he's not planning on giving up. He's going to court and hopes to reach justice in Geneva one day, for him and his countrymen.

Through the protagonists we meet a fascinating people and country, only to be confronted with the reality of its politics. An examination of the added value of honesty in our actions, the film intends to give a face to the abstract concepts of corruption, poverty and migration.

WE'RE GOING THE SAME WAY

PRODUCTION COMPANY: VISUALANTICS

Visualantics specializes in independent projects for an international market and is involved in the fields of new media, fiction and creative documentary. The company enjoys a growing reputation with contemporary documentaries: *State of Play* (on South Korean professional gaming), *The Brussels Business* (on lobbying in Brussels), *The Sound of Belgium* (on the history of Belgian dance music) and with award-winning shorts such as *The Extraordinary Life of Rocky*. Previous collaborations with broadcasting companies include VRT, RTBE, LICHTPUNT, ARTE, ZDF, NRK, SVT et al., and the company has successfully completed several European and international co-productions with Austria, the Netherlands and South Korea. Visualantics is a founding member of FlandersDoc, the Belgian-Flemish association of documentary producers.



PRODUCER: STEVEN DHOEDT

Steven Dhoedt (1980, Gent) studied film at the RITS Film Academy in Brussels and graduated with a Masters in Audiovisual Arts. After his studies he settled in Hong Kong where he gained experience as a freelancer producer and director in the local video and TV commercial industry. In 2003 he founded the Belgian-based production company Visualantics. At the time a collective of filmmakers and new media artists, it developed over the years into an up and coming production house focusing on creative documentaries, fiction films and new media projects. He made his documentary debut as director in 2009 with *Inside the Metaverse*, a journey through virtual worlds. His most recent film is *State of Play*, a creative documentary following the career of several professional South Korean gamers. As a producer for Visualantics he currently has several feature documentaries and short films in development and production.

DIRECTOR / SCRIPTWRITER: PIETER-JAN VAN DAMME

Upon graduating law school in 2011, Pieter-Jan Van Damme (24/10/1986) had been involved with documentary film festivals for more than 3 years – programming at One World Film Festival and a production assistant at the IDFA. His studies focused on human rights law and migration law, but he felt he wanted to do something creatively with the education. He submerged himself in the world of documentary film and camera-work for several years, thus film became his passion. His legal background put things in perspective, and he has always been intrigued by the topic of migration. This is Pieter-Jan's directing debut.

PROJECT TITLE:
We're Going the Same Way
PRODUCTION COMPANY: Visualantics
COMPANY ADDRESS:
Rue Bara 173-177, B-1070 Brussels,
Belgium
TELEPHONE: +32 2560 2127
E-MAIL: stephen@visualantics.net
SKYPE: visualantics
WEB: www.visualantics.net

SYNOPSIS:
Seragedin is a retired Kyrgyz soldier who never received the pension he was promised by his government. In order to provide for his family and to pay for his son Rahkman's education, he drives second hand cars from Lithuania back to Kyrgyzstan. An investigation into the added value of honesty.

LANGUAGE: Russian, Kyrgyz
FORMAT: HD 1080p25
LENGTH: 75 min

PRODUCER: Steven Dhoedt
PREVIOUS FILMS:
State of Play,
creative doc, Belgium / Korea, 2013
The Sound of Belgium,
music doc, Belgium, 2013
The Brussels Business,
creative doc, Belgium / Austria, 2011
Inside the Metaverse,
creative doc, Belgium, 2010

DIRECTOR / SCRIPTWRITER:
Pieter-Jan Van Damme
PREVIOUS FILMS: debut film

YEAR OF RELEASE: 2015
ESTIMATED BUDGET: EUR 250 000

FINANCIAL SOURCES CONFIRMED:
Flanders Audiovisual Fund (VAF) /
script support / EUR 7 500
Flanders Audiovisual Fund (VAF) /
development support / EUR 22 500

decision makers

MAGDALENA BOROWSKA

COMMISSIONING EDITOR, POLISH TELEVISION,
POLAND



Magdalena Borowska is responsible for documentaries for TVP1, with a demanding audience. The focus is on strong human stories, high quality docs, the emotional, shocking and spectacular. We are also looking for blue chip docs and stories about nature and incredible animals. It is very important to have a fascinating story with great shooting, editing and directing. At the moment we prefer to discuss finished projects or pre-sales, but co-production can be looked at as well. TVP S.A. is the only public broadcaster in the Republic of Poland, launched in 1952. Channel 1 – TVP1 is one of 12 channels currently operating within the TVP S.A. TVP1 broadcasts mostly news, current affairs, movies, dramas, sports and documentaries. It is intended for viewers of all ages, and the programs are broadcast in HD.

JAN DAAE

DR SALES, DENMARK



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

HEINO DECKERT

MA.JA.DE. FILMPRODUKTION / DECKERT
DISTRIBUTION, GERMANY



Heino Deckert is producer and managing director of ma.ja.de. Filmproduktion based in Leipzig and Berlin and holds a share in Blinker Filmproduktion based in Cologne as well as running Deckert Distribution, a distribution company for documentaries.

He was born on June 23rd 1959. He has studied law in Berlin and graduated from the German Film and TV Academy Berlin (DFFB) in 1991. Upon graduating he founded the production company ma.ja.de Filmproduktion.

In 1995 Mr. Deckert founded d.net, an informal union of six European colleagues joining forces to exchange ideas and initiatives. Since the establishing of d.net the producers finished more than 30 internationally co-productions together and became a significant player on the international film market.

Heino Deckert produced more than 50 documentaries, among them several films by Thomas Heise as well as *Staub* (Dust) by Hartmut Bitomsky that had its international premiere in 2007 at the International Film Festival in Venice. *Close to Heaven* by Titus Faschina has been the only German film in the international competition at DOK Leipzig 2010. As a co-producer ma.ja.de. was involved in *The 3 Rooms of Melancholia* by Pirjo Honkasalo which won two prizes in Venice 2004, and in *Rabbit à la Berlin* by Bartek Konopka and Piotr Rosolowski which was nominated for an OSCAR for Best Short Documentary in 2010. One of his latest productions, *Vivan las Antipodas!* by Victor Kossakowsky, premiered at Venice Film Festival 2011 and was nominated for the European Film Award.

The catalogue of Deckert Distribution includes titles like: *The Three Rooms of Melancholia*, *Citizen Havel*, *Recipes for Disaster*, *Blockade*, *Rabbit à la Berlin* and *The Machine Which Makes Everything Disappear*.

In 2005 Heino Deckert founded *ma.ja.de. fiction* and produced his first fiction film in 2006 with documentary filmmakers Peter Brosens and Jessica Woodworth. The film *Khadak* was premiered in Venice and won the Lion of the Future. *Altiplano*, Brosens' and Woodworth's second feature film, premiered at Semaine de la Critique Cannes in 2009. Documentary filmmaker Sergei Loznitsa's feature debut *My Joy* was selected for the main competition in Cannes in 2010. His second feature *In the Fog* was invited to the Cannes competition in 2012.

Heino Deckert lectures on production and distribution of documentaries for organisations such as EDN and Ex Oriente and is group leader of Eurodoc. He was the chairman of the European Documentary Network (EDN) from 2006-2008.

ALEKSANDRA DEREWIENKO

TASKOVSKI FILMS, UK



Taskovski Films is a London based international sales and production company producing independent documentary films. We welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and creative, author-driven stories. Our portfolio includes multi-award winner documentary *Czech Dream* by Vit Klusak & Filip Remunda; *People I Could Have Been and Maybe Am* by Boris Gerrets (winner of IDFA, Visions du Réel, Hot Docs); *Cooking History* by Peter Kerekes (Special Jury award at Hot Docs); *Work Hard – Play Hard* by Carmen Losmann (FIPRESCI award, Ecumenical Jury award at DOK Leipzig 2011). We are looking for author-driven, creative docs with a strong authorial point of view. Our focus is on social and human rights issues, politics, history, people & society, gender equality, personal stories, culture and arts.

CHARLOTTE GRY MADSEN

COMMISSIONING EDITOR, SVT, SWEDEN



Charlotte Gry Madsen is commissioning editor for K special, SVT's weekly arts & culture strand. K special broadcasts Swedish and international documentaries on architecture, film, theatre, fine arts, literature, etc. and is known for a wide interpretation of what makes the best arts and culture documentaries. Charlotte Gry Madsen has a background in distribution and international documentary financing and worked as editor of documentaries and co-productions at DR Sales before she came to SVT.

SVT is the Swedish public service broadcaster with the widest range of programming in Sweden. SVT operates a total of eight channels, including the two main channels SVT1 and SVT2, a children's channel, an educational and an international channel. SVT has a strong documentary tradition and SVT's documentary department serves three weekly slots with an output of more than 100 new titles a year. Additional international programming is acquired by SVT's acquisition department.

NIKKI HEYMAN

POV/PBS, USA



Nikki Heyman is the Production Coordinator for POV. She interned with POV's Programming and Production Department prior to joining the staff in early 2014. Before becoming a part of the POV family, she was the documentarian for The Odyssey Initiative, a non-profit travelling education project. Nikki also worked at the Apollo Outreach Initiative in Oberlin, OH to help children of all ages become active creators of media and to effectively express themselves through film. She has served as an Assistant Director, Production Manager, and Camera Operator on professional feature films, shorts, and student films, and has garnered recognition for her own documentaries. Nikki holds a Bachelor's degree in Cinema Studies from Oberlin College, and belongs to the Phi Beta Kappa society.

Produced by American Documentary, the award-winning POV series is the longest running showcase for independent non-fiction films on PBS. Since 1988, POV has presented over 365 of the best, boldest and most innovative documentaries to viewers across the country. The unsurpassed reach of a POV broadcast brings powerful storytelling to a wide U.S. audience and raises public dialogue on issues of international importance to a new level.

Each year POV looks for 14 to 16 projects that cover contemporary issues, or have current relevance, and are character driven. We search for films that have a unique, bold aesthetic and provide new perspectives on their topics. POV strives to curate films that will resonate emotionally with our viewers nationwide and contain subject matter that is not often seen in mainstream U.S. media. We want to bring light to the untold stories of the world, putting a personal human face on contemporary social issues. We look for films that will be a U.S. television premiere and have editorial control placed solely in the hands of the director(s). POV searches for films with a strong point of view from the filmmaker and/or the characters that will involve and engage viewers through the eyes of its subjects.

MARJE JURTSHENKO

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



General: Estonian Public Broadcasting consists of 5 radio channels and 2 television channels, ETV and ETV2. ETV main channel is for general audience while ETV2's programming consists of

outstanding cultural and educational broadcasts, documentaries, TV shows and films. It has a special daily children's slot and daily news broadcast in Russian.

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

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

MAIN DOCUMENTARY FILM SLOTS:

Current affairs docs: weekly, 1 hour

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

AegRuum (TimeSpace): scientific docs, weekly, 1 hour

Natural History: weekly, 1 hour

Music documentaries: weekly, 1 hour

Theme evenings, thematic events, special events.

GRIGORY LIBERGAL

DOCUMENTARY BUYER, RUSSIA



Grigory Libergal studied Art History at Moscow University, and worked as fellow researcher and film interpreter at Illusion, the USSR Film Archive Theatre, for more than two decades. In the 1970-

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

Grigory Libergal has produced more than 30 documentaries, including such well-known films as *Everything about Vertov* (2002), *Dreams about Alfeon*

(2002), *Dziga and his Brothers* (2002). He is currently the curator of Documentary Programs of the Moscow International Film Festival, a buyer for TV Kultura creative documentary Smotrim Obsuzhdaem show, as well as other broadcasters in Russia and Ukraine. He is also one of the owners of The Right Film Company which distributes documentaries on BluRay, DVD and new media.

RENATA PETRAUSKAITE

LITHUANIAN TELEVISION, LITHUANIA



Lithuanian National Radio and Television – LRT is Public broadcaster. LRT operates 2 national TV channels, 1 satellite channel and 3 Radio channels.

The TV first – has few slots, which consist of wild-life and travel type of docs. The LTV2 is a culture channel with 52 min. slots for docs. The LTVWorld is channel for Lithuanians in United States with 52 min. slots for docs about Lithuania. *Number of co-productions per year, average budget* LRT, its Film Studio department is making approx. 8-10 films/year. 6-7 of them are national or international co-productions. LRT's input mostly is technical equipment, and technical assistance. The financial input is not available.

Special demands and new initiatives: The preferences in international co-productions are given to projects related to historical, cultural, political, social issues, with stories related to Lithuania.

ANNA ROZENVALDE

HEAD OF ACQUISITIONS, LATVIAN PUBLIC TELEVISION, LATVIA



Anna Rozenvalde, Head of Acquisitions at Latvian Public Television (LTV), is responsible for selecting and acquiring the content for both channels, covering all genres. Before coming to LTV

in 2006, Anna worked as a Program Coordinator and Head of Programming at the Riga International Film Festival *Arsenals*. She studied philosophy and social sciences at the University of Latvia and University of Hull (UK), and has taken a course in European Cultural Management.

Latvian Television is a public service company that broadcasts on two channels – LTV1 and LTV7, with

some 500 hours of acquired documentary content per year, comprising about one third of all acquired content. LTV acquires 200 original documentary hours per year, mostly for one hour long slots. LTV1 is general audience channel with strong emphasis on documentaries that are relevant to a wide audience and promote a deeper understanding of the world. The LTV1 priority is films on subjects related to Latvia's society, history, politics, etc., as well as documentaries tackling relevant current affairs and social issues. The titles screened recently include: *Europe, the Rise of Populism* (Roche Production), *The Second Wave* (DR Byen), *Bulb Fiction* (Global Screen GmbH), *Unachieved Europe* (Domino Production); *How We Played Revolution* (Just a Moment), *Lost Signal of Democracy* (Thierry Detaille), *Putin's Hidden Treasure* (Newen Distribution), *The Road to War* (ORF) and *The Making of Merkel* (BBC). LTV7 has several 52 min documentary slots for programmes focusing on history and civilisations, current affairs, people and places, wildlife, popular science, sport and youth culture related topics. The LTV7 priority audience is ages 15-45.

RITA RUDUŠA

COMMISSIONING EDITOR, LATVIAN PUBLIC TELEVISION, LATVIA



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

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

HERIBERT SCHNEIDERS

COMMISSIONING EDITOR, MDR, GERMANY



Heribert Schneiders was born in 1954 in Mesenich, West Germany. In 1988 he graduated from the Department of Drama, Theatre and Media of the University Gießen, Germany. He worked as a freelance producer for fiction and documentary, and since 1992 as commissioning editor at MDR.

MDR is a public service channel in the ARD Network, based in Leipzig. It is financed mainly by license fees. MDR broadcasts to Eastern Germany and contributes with a share of approximately 10% to the national ARD programme. It also delivers programming to ARTE and 3sat. MDR is broadcast by cable, satellite and terrestrial network.

MDR produces documentaries (from 30 min up to feature length) for regional broadcast and for the nationwide ARD Network and ARTE. The Culture and Society department produces and commissions documentaries with topics ranging from History and Society to Current Affairs, from Science to Arts and Religion. Special focus is upon local history and stories from Eastern Europe and Russia.

ESTHER VAN MESSEL

FIRST HAND FILMS, SWITZERLAND



Esther van Messel owns and runs a distribution company for documentaries, fiction films and TV series since 1998. First Hand Films works out of Zurich and Berlin. First Hand Films have competed in all major festivals and have won many awards including an Oscar for Best Documentary Feature. FHF also produces transmedia through Kiss the Frog Films, and distributes films in theatres in Switzerland, with three language regions. She previously worked for Warner Bros. (Israel) as head of distribution. She holds a BFA from Tel Aviv University.

Esther also currently works as a consultant and creative executive producer for projects, companies and public institutions around the world, and serves on juries of all kinds. She advises on business strategies and communication campaigns.

First Hand Films sells and produces accessible and passionate programmes worldwide combining

unique international intelligence with practical knowledge and experience. As international specialists, FHF are world sales agents and executive producers at the same time. Ambitious and realistic, FHF sells one-offs and series, programme slots, theme nights, and strands. FHF has access to stories, directors, producers, broadcasters and funding bodies everywhere. The current catalogue includes more than 300 hand-picked films from all over the world and is constantly renewed. In its first decade FHF sold hundreds of licenses, turned over close to ten million EUR and remained autonomous.

JENNY WESTERGARD

COMMISSIONING EDITOR, YLE, FINLAND



Commissioning Editor Jenny Westergard graduated from Helsinki University in journalism and has been working for Yle since 1985. She is experienced in a large range of programming, including news, current affairs, children's and educational programming – from 1994-2000 as head of the Documentary Department and from 2003-2005 as head of the Acquisitions and Co-production Department. She currently works as Commissioning Editor for documentaries on the Yle Co-production team. Jenny Westergard has also been chairman for the Documentary Group within the Nordvision, the Nordic television co-operation, and a board member of the Documentary Group within EBU (European Broadcasting Union).

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

ROBERT ZUBER

COMMISSIONING EDITOR, HRT, CROATIA



Robert Zuber was born in Pula in 1972. He's been working as a journalist and editor in Croatian publications for 18 years and was awarded twice by the Croatian Journalist Society. During the last 8 years he's mostly been doing journalistic work for Croatian Radiotelevision and investigating social and humanitarian topics mostly through his TV show *Mission*. Through his career, he started filming documentary films. 2001 he directed his first documentary film, *Na stanici u Puli*, which was the most watched documentary in cinemas that year. His second autobiographical documentary, *An Accidental Son*, shot as a part of UNICEF's *Every Child Needs A Home* action and received the award Oktavijan for the best documentary of the year on the Days of Croatian Film. The last film he directed, *Mila Seeks Senida* received an award at Sarajevo Film Festival, in the category of human rights. Today he is the Commissioning Editor for the documentary programme on Croatian Radiotelevision.

tutors



EMMA DAVIE

FILM DIRECTOR, SCOTLAND



Emma Davie is a filmmaker and teacher based in Scotland where she is programme director of film for the Edinburgh College of Art, Edinburgh University. Her last film *I am Breathing*, co-directed with

Morag McKinnon, won a Scottish BAFTA for Best Director and played in over 50 countries. For many years she directed for the BBC, CH 4 and others – observational documentaries and films on art – work which was nominated for a Grierson and other awards. She used to direct and act in experimental theatre, collaborating with others such as Robert LePage, and directed large-scale multi-media performances after studying English at Oxford.

THIERRY DETAILLE

SALES AGENT, VENTES-CBAWIP-SALES / VISIBLE FILM, BELGIUM



With journalism and communication degrees and a European master's degree in film writing and analysis, Thierry has a press and specialized cinema press journalistic background, and was

a reporter-producer for radio magazines. In 1998 he began working internationally with documentary films, initiating the commercial unit of the Belgian documentary incentives CBA-Centre de l'Audiovisuel à Bruxelles and WIP-Wallonie Image Production. He actively participates in decision making at events for co-production and pre-sales at the East European Forum, Prague, Visions du Réel, Nyon, Sheffield Meet Market, the Baltic Sea Forum, Medimed pitching and Dok Leipzig co-production meetings, as well as for IDFAcademy or Forum IDFA. The Belgian export and pre-sales catalogue Ventes-CBAWIP-Sales provides Belgian creative documentaries with a P.O.V. on society, history, geopolitics, art & culture, with a priority on feature-length with 60 min TV versions. Thierry's international selection with Visible Film favours current affairs with creative cinematography and a human angle on society and geopolitics, keeping world sales, pre-sales and international co-productions in mind.

PHIL JANDALY

FILM EDITOR, SWEDEN



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

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

HANKA KASTELICOVÁ

COMMISSIONING EDITOR, HBO EUROPE, HUNGARY



Hanka Kastelicová is the Executive Producer of Documentaries for HBO Europe. Based in the Budapest head office, she works closely with HBO Europe's production centres in Warsaw,

Prague and Bucharest, and is responsible for the development and production of HBO Europe's documentary films. She earned a Master of Arts degree from the Faculty of Film and TV Documentary Department at the Academy of Performing Arts in Prague. She continued her professional career in Slovenia, where she worked for more than 25 years as a documentary director and producer, latterly as commissioning editor and Head of Development of documentary programming. As an experienced and dedicated documentary filmmaker, she has lectured on documentary filmmaking, and participated in the organization of master classes, industry seminars and courses. She has also served as a moderator and participant on numerous industry panels and other documentary events in many countries.

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 commissions and co-produces documentary programming; it also acquires up to 25 documentary films from independent producers every year, focusing on feature length productions that should have a strong connection with the countries where we broadcast, but can be made by filmmakers from outside our region. The HBO documentary, by definition, gives strong insight into its subject, creates debate, shows a different perspective, and is daring, creative and innovative. HBO continually seeks out character-driven stories with a strong narratives and high production values.

DOMENICO LA PORTA

CHIEF EDITOR, CINEUROPA / TRANSMEDIA
CONSULTANT, KWEB, BELGIUM



Domenico La Porta is a film journalist based in Belgium working as an industry reporter and Chief Editor of the EU co-financed press platform CINEUROPA.ORG. With more

than 40,000 daily visitors, CINEUROPA has been successfully promoting the European film industry since 2002. Domenico also co-hosts the movie talk show CINE STATION on Belgian public TV channel RTBF, where he has been working as a film critic for the last decade. He is also the founder and CEO of KWEB, a stealth company dealing with transmedia storytelling, cross-platform movie promotion, crowd strategies, media and a/v production.

As a story architect, Domenico has shaped numerous cross media campaigns for movies including Patrice Leconte's *Suicide Shop*, *Hitler in Hollywood*, *Bye Bye Blondie*, *Ernest & Celestine*, *Moroccan Gigolos*, *Loulou's Secret*, and *Cub*. With MEDIA programme support he is currently developing an international mobile app that gamifies the movie experience in theatres (*Mobie Hunters*), and turning into the show runner of an upcoming TV Series and transmedia story world (*Talion*).

Since 2014, he has been Head of Transmedia at WALLIMAGE, the Belgian fund known as a pioneer in dedicating part of its financing to cross-media storytelling. Occasional panellist, teacher and digital

entrepreneur, Domenico is also an international consultant in crowdfunding, social media, community building and cross-media strategies for the audiovisual sector.

TUE STEEN MÜLLER

DOCUMENTARY CONSULTANT, DENMARK



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

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

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

MATHIAS NOSCHIS

FILM MARKETING STRATEGIST, ALPHAPANDA,
SWITZERLAND



Mathias is a film marketing strategist with extensive experience in PR, advertising and branding. He is the founder of Alphapanda, a film marketing agency specialised in digital, based in London and

Berlin. In this role, Mathias works on the development of marketing strategies and the implementation of promotional campaigns, viral marketing activities, buzz monitoring projects and PR campaigns. Alphapanda's client list includes Koch Media, UniversCiné, 20th Century Fox, Filmin, Volta and many independent European production companies. Recent projects Mathias has worked on include *Under the Rainbow*, *Au Bonheur des Ogres*, *Die Erfindung der Liebe*, *Oro Verde* and the documentaries *A Ciel Ouvert* and *Bastards*.

Before founding Alphapanda, Mathias ran online promotional campaigns in seven European territories for films such as *Toy Story 3*, *Black Swan*, *The A-Team*, *Gulliver's Travels* and *Piranha 3D*. He has also worked for the Swiss national film promotion agency. Mathias is also a film marketing tutor for many training organisations and workshops, including the NFTS in the UK, MEDIA Desk in Germany, Spain and Belgium, The Producers' Workshop in Israel, Transylvania Talent Lab in Romania and FOCAL in Switzerland.

MIKAEL OPSTRUP

HEAD OF STUDIES, EDN, DENMARK



Mikael has been a dedicated documentary filmmaker since he made his first S-8mm documentary, in 1977, now hidden from the public in his cellar. For most of the 80's Mikael worked

with distribution and the theatrical release of documentaries.

In 1988 he studied scriptwriting at the Danish Film School. Worked as a freelance production manager up through the 90's and organized the film festival Films from the South from 1995-1998. Made a desk-cross-over from 1998-2002, as production adviser at the Danish Film Institute. Mikael began his exclusive career as a tutor at the EDN workshops during the same period. Attended EAVE 1998/99. From 2002-2008 was a co-owner and producer at Final Cut Productions in Copenhagen. Has produced a number of international documentaries, among them *The German Secret* (Joris Evens Competition, IDFA 2005). An EDN Executive Committee Member from 2005-2009, during the last year as Chairman. Now serves as Head of Studies at EDN.

IVANA PAUEROVÁ MILOŠEVIČ

SCRIPT EDITOR AND DOCUMENTARY DIRECTOR, CZECH REPUBLIC



Ivana was born in Sarajevo, Bosnia and Herzegovina. She graduated in Macroeconomics and Political Science at Charles University, and in Documentary Film (directing) at FAMU in Prague. Since the fall of 2012 she has been working in the Film Centre of the Czech Television as a documentary film script editor. From 2003-2012 she worked in the Institute of Documentary Film as head of the Ex-Oriente and the East European Forum. Since 2009 she has been lecturing at the Prague Film Academy (FAMU). In 2009 she was elected a board member of the European Documentary Network (EDN).

Her documentary films have focused mainly on social and political issues. For example, she directed the feature documentary *Never Been Better* that dealt with the situation in Bosnia and Herzegovina after the war, and the 60 min documentary *Damas de Blanco* on a women's dissident movement in Cuba. She also co-directed a 60 min documentary on new EU members, *E Day*.

list of participants

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