

# FLAVOURS OF CONVICTION



**BSJ**  
BALTIC SEA DOCS

RIGA SEPTEMBER **6-10** 2017

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**T**he Baltic Sea Documentary Film Forum is taking place for the 21st time, and I'm sincerely happy to see that over the course of these years representatives of this film genre wish to delve deep in exploring a widening spectrum of issues. In the same way, I'm gratified that Forum participants are gathering in Riga for the 12th time, and that the significant event organization tasks have been entrusted to Latvia film professionals.

The admirable energy of the Baltic Sea is experienced daily by only a small amount of people. That's precisely the reason regional documentary filmmakers passionately immortalize stories that allow others to sense that power

of proximity to this body of water. The Baltic Sea is unique – marvelous in its balance and moderation. Our sea isn't markedly high in saline or blustery; the waves aren't suitable for surfing and the water temperature doesn't reach more than 25 degrees. At the same time, some 15% of international shipping destinations are points around the Baltic Sea coast. Our region not only attracts because of its comparatively large and prosperous market area, travellers are also drawn to our singular traits and distinctive stories. Those who have yet to discover the hospitality of our region can do so through documentary films.

This year, Latvian directors are presenting four striking stories, which will encourage viewers to consider our nation and themes pertinent to our region. And next year, when the Baltic States celebrate their centennials, we will again be ready to surprise with new documentary works. A sizeable effort is currently taking place in all three Baltic States on a special centennial film programme,

which will also enhance the Baltic Sea Documentary Film Forum, introducing viewers to our rich history and the twists of fate, akin to the waves of the Baltic Sea.

The Baltic Sea Documentary Film Forum has been organically incorporated into the map of Latvian cultural events, allowing our viewers to enjoy an exquisite selection of documentary films, and discover new, inspiring stories.

I want to wish the Forum participants in Riga to delight in the powerful effect of the Baltic Sea, and to gain many new impressions and creative inspirations!

## Dace Melbārde

Minister for Culture of the Republic of Latvia

## With a Taste of Certainty

I warmly welcome the *Baltic Sea Docs* participants and Forum team! *Baltic Sea Docs* continues on – now for the 21<sup>st</sup> time, bringing together documentary filmmakers, popularizing documentary films and offering a special film programme for a wider audience in Riga and several other Latvian cities.

This year's festival poster features an eccentric, grey-haired woman with giant glasses – those in tune with the fashion industry may recognize fashion and lifestyle icon Iris Apfel, while in turn, those familiar with documentary film history will perhaps pause in reverence upon seeing the name of the film's director – Albert Maysles. Yes, he is one of the legendary Maysles brothers who made documentary film history with their *direct cinema* style films of the 1970s.

*Iris* was Albert Maysles' second last movie – a clear testament to both the *direct cinema* tradition and to the power of creativity, irony, style and vitality, which this inspiring lady named Iris undoubtedly possesses. For the most part, these qualities are also reflected in the 25 projects selected for *Baltic Sea Docs*.

In total, 25 creative teams will be



presenting their projects – from the Baltic States, Belarus, Georgia, Ukraine, Russia, Poland, Germany, France, Denmark, Sweden and other countries. This year's *Baltic Sea Docs* projects represent 20 countries including many co-productions, which is a testament to the fact that *Baltic Sea Docs* continues to carry out one of its most essential tasks – to further creative cooperation between documentary filmmakers of various countries, and to promote the documentary film circuit (film screenings) on various platforms in various European countries.

One of *Baltic Sea Docs'* assignments is to also follow up on the path/fate of film projects presented in previous Forums. This year, audiences will get a chance to see the Danish-Russian-Ukrainian co-production, *On the Edge of Freedom*, which participated in last year's BSF project presentation (under the name *Russian Revolution*).

The film distribution and screen-

ing scene in Europe is trying to adapt to the changes brought on by the digital era. We're happy that among the *Baltic Sea Docs* panel of experts we have, not for the first time, documentary film specialists from the influential TV and film distribution companies – *YLE*, *ERR*, *ARTE G.E.I.E*, *SVT*, *Taskovski Films*, *Rise and Shine*, et al. We're happy that there will also be new guests – representatives from *Current Time TV*, *Slingshot Films*, *Influence Film Foundation*, *Syndicado Films*, et al.

I hope that this *Baltic Sea Docs* too becomes a worthy experience! May it inspire new ideas, further cooperation between documentary filmmakers, presenters and distributors, and help powerful documentary films reach their audiences!

## Dita Rietuma

Director  
National Film Centre of Latvia

# Screening at Kalnciema Quarter

RIGA, 35 KALNCIEMA STR.

## Saturday SEPTEMBER 2

### 21.00 Bikes vs Cars

DIR. FREDRIK GERTTEN, WG FILM, 58 MIN, 2015, SWEDEN

The screening starts with panel discussion about traffic, and the various participants of a city's infrastructure.

Moderator: Radio host from LR5 Dainis Kreilis

After the screening – meeting with film director Fredrik Gertten

# Screenings at Cinema K.Suns

RIGA, 83/85 ELIZABETES STR.

## Sunday SEPTEMBER 3

### 13.00 On the Edge of Freedom

DIR. JENS LENGERKE, ANITA MATHAL HOPLAND, LARM FILM, 75 MIN, 2017, DENMARK/RUSSIA/UKRAINE

### 15.00 School Life (In Loco Parentis)

DIR. NEASA NI CHIANAIN, DAVID RANE, SOILSIÚ FILMS, 99 MIN, 2016, IRELAND/SPAIN

### 17.00 Every Other Couple (Joka Toinen Pari)

DIR. MIA HALME, SAHADOK, 77 MIN, 2016, FINLAND

### 19.00 Radio Kobani 18+

DIR. REBER DOSKY, DIEPTESCHERPTE, 69 MIN, 2016, THE NETHERLANDS

### 21.00 Bobbi Jene 16+

DIR. ELVIRA LIND, SONNTAG PICTURES APS, 94 MIN, 2017, USA/DENMARK/SWEDEN

## Monday SEPTEMBER 4

### 18.00 Iris

DIR. ALBERT MAYSLES, MAYSLES FILMS, 78 MIN, 2015, USA

### 21.00 Radio Kobani 18+

DIR. REBER DOSKY, DIEPTESCHERPTE, 69 MIN, 2016, THE NETHERLANDS

## Tuesday SEPTEMBER 5

### 18.00 Bobbi Jene 16+

DIR. ELVIRA LIND, SONNTAG PICTURES APS, 94 MIN, 2017, USA/DENMARK/SWEDEN

### 21.00 On the Edge of Freedom

DIR. JENS LENGERKE, ANITA MATHAL HOPLAND, LARM FILM, 75 MIN, 2017, DENMARK/RUSSIA/UKRAINE

## Wednesday SEPTEMBER 6

### 18.00 School Life (In Loco Parentis)

DIR. NEASA NI CHIANAIN, DAVID RANE, SOILSIÚ FILMS, 99 MIN, 2016, IRELAND/SPAIN

After the screening – panel discussion about education reform in Latvia.

Moderator: sociologist Miķelis Grīviņš

### 21.00 Transit Havana

DIR. DANIEL ABMA, WITFILM, KLOOS & CO. MEDIEN, 86 MIN, 2016, GERMANY/THE NETHERLANDS/CUBA

## Thursday SEPTEMBER 7

### 18.00 Every Other Couple (Joka Toinen Pari)

DIR. MIA HALME, SAHADOK, 77 MIN, 2016, FINLAND

After the screening – meeting with film director Mia Halme. Moderator: psychotherapist Māris Siliņš

### 21.00 School Life (In Loco Parentis)

DIR. NEASA NI CHIANAIN, DAVID RANE, SOILSIÚ FILMS, 99 MIN, 2016, IRELAND/SPAIN

## Friday SEPTEMBER 8

### 18.00 Transit Havana

DIR. DANIEL ABMA, WITFILM, KLOOS & CO. MEDIEN, 86 MIN, 2016, GERMANY/THE NETHERLANDS/CUBA

After the screening – meeting with film director Daniel Abma and chair of association of LGBT and their friends "Mozaika" Kristīne Garina

### 21.00 Iris

DIR. ALBERT MAYSLES, MAYSLES FILMS, 78 MIN, 2015, USA

# Screenings at Cinema Kino Bize

RIGA, 37-2 ELIZABETES STR.

## Saturday SEPTEMBER 9

### 16.00 Bikes vs Cars

DIR. FREDRIK GERTTEN, WG FILM, 58 MIN, 2015, SWEDEN

## Sunday SEPTEMBER 10

### 16.00 On the Edge of Freedom

DIR. JENS LENGERKE, ANITA MATHAL HOPLAND, LARM FILM, 75 MIN, 2017, DENMARK/RUSSIA/UKRAINE

### Bikes vs Cars

DIR. FREDRIK GERTTEN, WG FILM, 58 MIN, 2015, SWEDEN



■ Endless traffic jams all over the world create mass discontent, waste time, cause pollution and advance climate change. Following the efforts of cycling activists in trying to bring about meaningful changes, the film documents the battle over balanced traffic in a society dominated by the automobile. From activists in Sao Paulo and Los Angeles advocating for safe bicycle paths, to Copenhagen where 40% of the inhabitants cycle to work each day, the film *Bikes vs Cars* considers the revolutionary changes that could happen if there was more room for cyclists in cities.

*Latvian Cycling Federation data shows that 92% of the existing cycling infrastructure in Riga is developed as joint pedestrian and cyclist paths marked with road signs or other markings on the same level as the sidewalk. In places where the bicycle path isn't marked, most cyclists choose to cycle on the sidewalk due to a lack of a sense of safety on the roads. This causes traffic safety issues between pedestrians and cyclists.*

### Bobbi Jene 16+

DIR. ELVIRA LIND, SONNTAG PICTURES, 94 MIN, 2017, USA/DENMARK/SWEDEN



■ After 10 years with the prestigious Israeli *Batsheva Dance Company*, American dancer Bobbi Jene Smith makes the crucial decision to return to the US. However, tearing herself away from deeply personal relationships turns out to be a lot harder than she anticipated. She must leave her mentor, her choreographers and the love of her life, to return home to an unknown future. Bobbi fights for creative independence within the bitterly-competitive dance world, and she begins to create solo choreography that mightily tests her endurance both on stage and in her personal life.

*Bobbi Jene Smith uses the Gaga method in her solo work – the language of movement created by Batsheva Dance Company Artistic Director Ohad Naharin. As Bobbi tells it, the method helps to unlock mind control, feel your body's resonance, find pleasure in the effort, and to not take yourself too seriously. Three of her most recent works are in constant creative process: A Study on Effort, which can be seen in the film, Harrowing and Arrowed. Bobbi plans to continue to execute them for the rest of her life.*

# Every Other Couple (Joka Toinen Pari)

DIR. MIA HALME, SAHADOK, 77 MIN, 2016, FINLAND



■ "Neither of us knew in the morning that it was going to happen that day. We hadn't planned it, but it was a moment of clarity..." Three couples, six former partners – each with their own memories of divorcing. They keep up respectful relations for the sake of their children. Christmas dinner with the former family unit; meeting in the foyer, when children are handed off to their other homes; shaking hands with the ex-wife's new lover. In the Western world, nearly every other marriage ends in divorce. Even if it has never happened to you, it's happened to someone around you. Perhaps divorce is your greatest fear in life, or even, a hope.

*In the last 50 years, Europe has seen a considerable decrease in the number of marriages, and an increase in divorces. Within the European Union there are regional differences, and in the northern region, including in the Baltic States, divorce rates are higher than in southern member states. Historically Latvia has a comparatively high divorce rate. In 2016 in Latvia, for every 1,000 marriages there were 466 divorces.*

### Iris

DIR. ALBERT MAYSLES, MAYSLES FILMS, 78 MIN, 2015, USA



■ For decades, the witty and always flamboyantly dressed Iris Apfel has influenced the New York fashion scene. This story, though, is not as much about fashion as it is about creativity, and that Iris, at the venerable age of 93, is still considered a style icon and continues to inspire. Iris is a unique woman whose endless enthusiasm for

fashion, art and people serves as a reminder that clothing and life are together but one great experiment. Although presently her life is glamour-draped, Iris continues to live in harmony with the values and work ethic that was instilled in her while growing up in a middle-class family in Queens, New York, during the Great Depression. "I'm happy I can work. If you're lucky enough to do something you love, everything else follows."

*Iris Apfel and her husband led their textile company Old World Weavers for many decades. Greta Garbo, as well as nine US presidents, were among their clients. While travelling around the world on business, Iris began to collect unusual items of clothing and accessories from local markets and shops. She became more widely recognized after her impressive collection was displayed at the New York Metropolitan Art Museum in 2005. Nine years later, legendary documentary filmmaker Albert Maysles shot this film, which was released after his death.*

## On the Edge of Freedom

DIR. JENS LENGERKE, ANITA MATHAL HOPLAND, LARM FILM, 75 MIN, 2017, DENMARK/RUSSIA/UKRAINE



■ Urban exploring and the associated life-threatening risks have become a source of inspiration for many Russian and Ukrainian youths in finding their identity. Without any safety measures, they climb to dizzying heights on towers, cranes and bridges, or explore underground tunnels. By confronting their fears and infusing their daily lives with excitement, Angela and Vlad gain the feeling that they are in control of their own lives. They travel and get to know the world from a new vantage point, but reality in the conflict-ridden post-Soviet era doesn't disappear even if you're 100m above the city.

*Most urban exploring enthusiasts come from Russia and Ukraine, and the Internet is flooded with video-clips of their breathtaking adventures. In one of the most popular urban exploring videos, Vitaly Raskalov and Vadim Makhorov climb the 650m high Shanghai Tower. Their YouTube clip has been viewed 63 million times.*

## Radio Kobani 18+

DIR. REBER DOSKY, DIEPTESCHERPTE, 69 MIN, 2016, THE NETHERLANDS



■ While the war against Daesh takes place in Syria, 20-year-old Kurdish journalist Dilovan sets up a radio station in war-torn Kobani – for the returning refugees. Together with her friend, Biter, she creates reportages about refugee camps, speaks to the inhabitants, and interviews fighters and musicians. The broadcasts bring a sense of safety and stability to the listeners at a time when they need to begin rebuilding their city, and they can once again dare to think about the future. *Radio Kobani* was filmed over the course of three years, during the war and later during city rebuilding. It's an intimate, bitter and poetic story about war trauma, recovery, hope and love.

*Kobani is a Kurdish city in northern Syria near the Turkish border. At the end of 2014, Kobani was under siege by Daesh for four months until Kurdish forces with the help of the US army were able to drive the Islamists away in January 2015. It was a heavy loss for Daesh. The majority of civilians who had fled to Turkey returned in 2015 and began rebuilding their city.*

## School Life (In Loco Parentis)

DIR. NEASA NÍ CHIANÁIN, DAVID RANE, SOILSIÚ FILMS, 99 MIN, 2016, IRELAND/SPAIN



■ A year in the lives of two inspirational teachers in a Hogwarts-type private boarding school in Ireland. In the school, housed in an 18<sup>th</sup> century building, traditions merge with modern teaching methods. Under teacher John's leadership, rock music is the same type of teaching subject as math, Bible studies and Latin. Students actively participate in his lessons,

which are often humour-infused. Meanwhile, Amanda, John's colleague and wife, teaches literature using every method possible to help her pupils befriend books. They've both spent almost half a century at the school, but now the time of well-deserved rest is fast approaching. What will it mean for them to retire? And who will uphold the spirit of the school?

*In 2016, extensive educational reforms began in Latvia with the aim to switch to a competency approach in education. This means that in learning the emphasis will be on the ability to apply knowledge and skills in variable, real life situations. The reforms are expected to be implemented by autumn of 2021.*

## Transit Havana

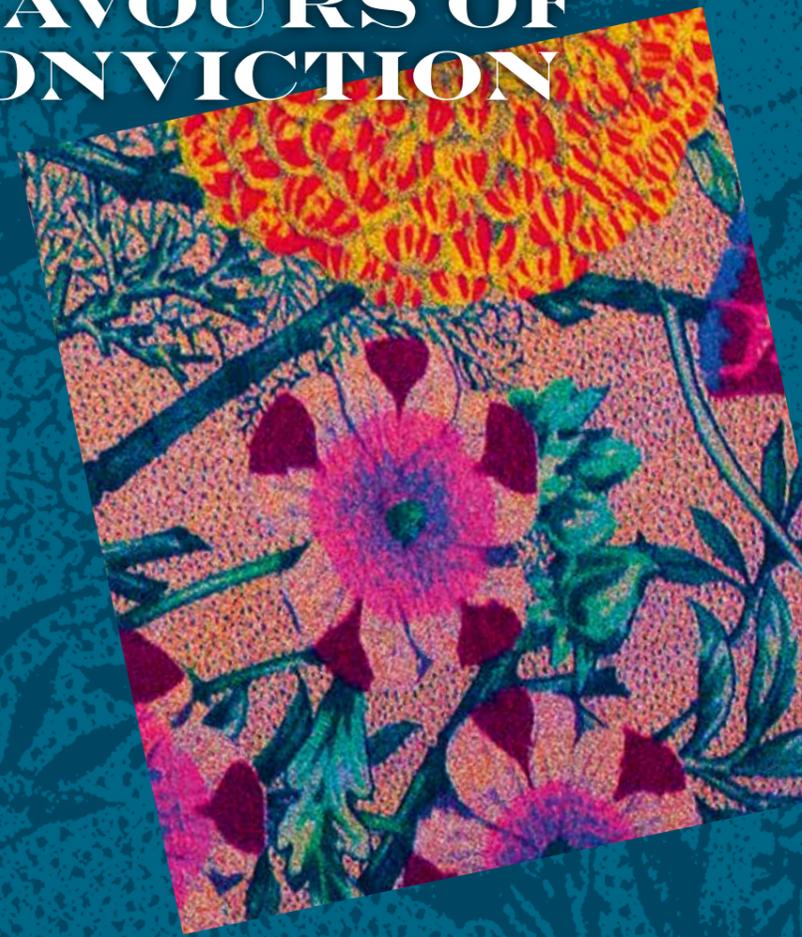
DIR. DANIEL ABMA, WITFILM, KLOOS & CO. MEDIEN, 86 MIN, 2016, GERMANY/THE NETHERLANDS/CUBA



■ Under the leadership of Mariela Castro, daughter of the President, a "sexual revolution" with the motto "Homophobia no, socialism yes!" is being enacted in Cuba. The nation is developing a special programme that supports transgender people. Within the programme, plastic surgeons from Holland and Belgium arrive in Cuba to perform gender reassignment surgery on five people once a year. Odette, Juani and Malú are awaiting their turn. Although the nation helps transgender people with therapy, operations and obtaining new identities, the old problems are still very much present. Will Cuban transgender people find happiness despite the widespread intolerance, poverty and prostitution?

*It's also possible to get gender reassignment surgery in Latvia. To do so, a decision by a council of doctors stating that the person has a different gender identity than their physical gender, or gender dysphoria, is needed. Trans people can change their names by submitting a document confirming a gender change. In 1970, Latvian surgeon Viktors Kalnbērzs was one of the first in the world to perform gender reassignment surgery, transforming a woman into a man. The Soviet Union forbade the event from being discussed or written about, because such an operation was contrary to socialistic ideology.*

# FLAVOURS OF CONVICTION



**BSD**  
BALTIC SEA DOCS

# PROJECTS



**36** Months (or four times nine months), is a documentary woven from four parallel stories – the stories of four young female protagonists undergoing pregnancy. Each of them has her own personal challenges and transformations brought on by the pregnancy, be it financial or emotional insecurity or, on the contrary, redemption and fulfilment.

The four protagonists actively contribute to the film's footage by making their own video diaries, thus providing even more intimate confessions regarding the turbulent emotional and physical changes they are currently undergoing.

Pregnancy occurring in the late teens or early twenties is something quite characteristic to Latvia. What brings these young women to the decision of pregnancy at such a tumultuous age, when fighting for their positions professionally, still forming opinions about many things, and usually having no financial stability is but a few of the things on their plate? Fear, insecurity and the many challenges these young women face are simultaneously a portrayal of a generation, capturing its values and its zeitgeist.

## 36 Months

### Production Company: Ego Media

Riga-based Ego Media was established in 2005 by Latvian producer Guntis Trekteris, to produce documentaries and fiction for local and international audiences. Recent credits include: documentaries *Rodnye (Close Relations)* by Vitaly Mansky, *Beyond The Fear* by the late Herz Frank (co-directed by Maria Kravchenko, Latvia / Russia / Israel), which had its international premiere at Hot Docs, 2015; *Chronicles of the Last Temple* (2013) by Davis Simanis; Viestur Kairish's ambitious story about life after the end of world *The Invisible City* (2014), shot on location in Chernobyl, and *Pavlensky. Life Naked*, directed by Darya Khrenova – a 2017 Russian-Latvian co-production.



### Producer: Madara Kalniņa

Madara Kalniņa (1984) has a degree in international relations and a Master's degree in PR. In 2013, she joined film studio Mistrus Media after being in charge of public relations in a telecommunication company. At Mistrus Media Madara gained diverse experience in producing creative and historical documentaries and TV shows. She was involved in producing the docu-fiction *Escaping Riga* by Davis Simanis, *My Father the Banker* by Ieva Ozoliņa, and the short documentary *If Trees Could Talk* by Armands Začs. Recently she has started to work as a line producer on fiction films. She finished work on Jānis Nords' film *The Foam at the Mouth*, and is now working on several new film projects, including Juris Kursietis' *Oļeg* and Michael Idatov's *Humorist*.



### Director/Scriptwriter: Armands Začs

Armands Začs (1990) is a Latvian film director and editor. As an editor he has worked on fiction and documentary features, both local and international. Armands studied at the Latvian Academy of Culture where he made several short films including *System* (2012), which screened in various international short film festivals. Armands has recently finished his debut film *If Trees Could Talk* (2016), a short documentary about the struggles of a Russian speaking stand-up comic in Latvia. For the last few years he has also directed various commercials and music videos.



### Director/Scriptwriter: Liene Linde

Liene Linde (1986) is a Latvian film director and film critic. Her short film *Fake Me a Happy New Year* (2013), which was also her graduation work for the Latvian Academy of Culture, won prizes in several international film festivals and was awarded the Latvian national film award *Lielais Kristaps*. Her newest short, *Seven Awkward Sex Scenes. Part One*, was featured in the 2017 edition of the Karlovy Vary International FF emerging filmmakers selection *Future Frames*.

PROJECT TITLE: 36 Months  
PRODUCTION COMPANY: Ego Media  
COMPANY ADDRESS:  
Baznīcas 8-3, Rīga LV1010, Latvia  
TELEPHONE: +371 2666 1133  
E-MAIL: madara.kalnina@inbox.lv  
WEB: www.egomedia.lv

SYNOPSIS:  
*36 Months* is an intimate portrayal of four young women during their pregnancy. The film captures the full cycle of pregnancy as well as the thoughts, fears and feelings of the women during four times nine months.

LANGUAGE: Latvian  
FORMAT: HD  
LENGTH: 70 min

PRODUCERS: Guntis Trekteris,  
Madara Kalniņa  
PREVIOUS FILMS: Madara Kalniņa  
*Foam at the Mouth*, fiction, 2017, Latvia  
*If Trees Could Talk*, short doc, 2016, Latvia  
*My Father the Banker*, doc, 2015, Latvia  
*Escaping Riga*, docu-fiction, 2014, Latvia

DIRECTORS/SCRIPTWRITERS:  
Armands Začs, Liene Linde  
PREVIOUS FILMS:  
Armands Začs:  
*If Trees Could Talk*, short doc, 2016, Latvia  
*Augustas*, short fiction, 2013, Latvia  
*System*, short doc, 2012, Latvia  
Liene Linde:  
*Seven Awkward Sex Scenes. Part One*, short fiction, 2016, Latvia  
*Earth Is the Loneliest Planet*, short fiction, 2015, Latvia  
*Fake Me a Happy New Year*, short fiction, 2013, Latvia

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 54 685

FINANCIAL SOURCES CONFIRMED:  
Own investment / EUR 11 980  
Culture Capital Foundation of Latvia /  
EUR 7 000 (1st grant)  
TOTAL: EUR 18 980



**A** *Anna the Witch* is a raw and unflinching portrait of a woman who leaves her family to recreate herself as a witch. After finding acceptance in her new community, the hardest task is yet to come for Anna: to reach out to her family again in order to seek acceptance and heal fractured relations.

Anna is standing in her garden looking at her peonies. She is a nurse in mid-life with a broken marriage and three teenage children. She should be going to her job in a home for the elderly with dementia, but her feet refuse to move. Total burnout. She leaves her job, her husband and her children to seek change.

Change comes to Anna in the shape of a new "career", as a Viking-style witch. She becomes a serious student of ancient witchcraft and is an instant success in her new profession. At a gathering of Viking buffs, she falls head-over-heels in love with Torbjörn, a "real Viking" who earns a living from making Viking paraphernalia.

Anna's family and friends are not amused. There is an almost complete fracture between Anna and her children. But she keeps insisting that her new life gives her the strength and indepen-

dence she needs. Anna tries to sell her old house and moves in with Torbjörn. They open a shop to sell their magic products, and Anna now feels more respected and deeply inspired by the tradition of strong Viking women. This new life offers Anna a community where she truly experiences acceptance and human connections with people of her own kind for the first time. She is no longer a servant in her own home, she feels forceful, needed by others and able to play by her own rules.

That's until Torbjörn's drinking and abusive behaviour becomes too much for Anna. Their marriage lasts only a year. At the same time, her children and family live through hard times and existential problems. Anna feels obliged to return to her old home and tries to apply her newfound powers to heal her own children. But can she carve out a new role for herself and will the family let her back into their lives?

*Anna the Witch* is an intimate portrait of a woman in turmoil. Inner turmoil because of her new life choice, external turmoil because of the reactions she triggers among her family and friends. This is a film that breaks into everyone's comfort zone, including the viewer's. The basic question is how

far you can go to preserve your own dignity and self-esteem, while still understanding and supporting the people you love. Anna is trying to find a new balance between a simple everyday life and her newfound identity as a witch. But in the end her life choice will be put to a crucial test, to show if that is possible.

A forceful woman, in search of harmony yet in conflict with her closest family. Her story challenges our idea of the traditional nuclear family and our modern understanding of love. This film will deepen our understanding about giving up the security of everyday life for the driving force of finding yourself.

# Anna the Witch

## Production Company: Dixit International

Dixit International is a production company with a basic philosophy of telling stories from around the world that will somehow change the audience's perception or preconceived notions. With over 25 years of filmmaking, reportages and TV productions, Dixit International has visited every continent to find these untold stories and exciting characters. The company has won awards in a variety of genres, such as investigative reporting, creative documentaries and sports. The company's current main focus is to support up-and-coming directors and producers who want to reach an international audience.

PROJECT TITLE: *Anna the Witch*  
 PRODUCTION COMPANY: Dixit International  
 COMPANY ADDRESS: Box 24, SE-139 03, Stavsnäs, Sweden  
 TELEPHONE: +46 70422 2650  
 E-MAIL: malcolm@dixit.se  
 SKYPE: Malcolm Dixelius  
 WEB: www.dixit.se

### SYNOPSIS:

*Anna the Witch* is a raw and unflinching portrait of a woman who leaves her family to recreate herself as a witch. After finding acceptance in her new community, the hardest task is yet to come for Anna: to reach out to her family again in order to seek acceptance and heal fractured relations.

LANGUAGE: Swedish  
 FORMAT: HD  
 LENGTH: 58 min/72 min

PRODUCERS: Malcolm Dixelius, Zara Arrehed  
 PREVIOUS FILMS: Malcolm Dixelius *Touch the Music*, doc, 2016, Sweden/China  
*Taikon*, doc, 2016, Sweden  
*The Horseman's Last Stand*, doc, 2014, Sweden  
*The Kongo Veterans*, doc, 2014, Sweden  
*Women with Cows*, doc, 2012, Sweden

DIRECTOR: Peter Gerdehag  
 PREVIOUS FILMS: *The Horseman's Last Stand*, doc, 2014, Sweden  
*Women with Cows*, doc, 2012, Sweden  
*The Land that is No More*, doc, 2012, Sweden  
*The Horseman*, doc, 2006, Sweden  
*Life and Death of a Farmer*, doc, 2004, Sweden

SCRIPTWRITERS: Malcolm Dixelius, Zara Arrehed  
 PREVIOUS FILMS: *The Gas Weapon*, doc, 2014, Sweden  
*The Horseman's Last Stand*, doc, 2014, Sweden  
*Women with Cows*, doc, 2012, Sweden  
*The Ghost Ship*, doc, 2012, for National Geographic, France/Sweden/US  
*The Virus Hunter*, doc, 2006, Germany/Sweden

YEAR OF RELEASE: March 2018  
 ESTIMATED BUDGET: EUR 180 000

FINANCIAL SOURCES CONFIRMED:  
 Tempo Documentary FF for Best Pitch / EUR 770  
 Regional Film Fund Gotland / EUR 1 050  
 Deep Sea Production / EUR 32 000  
 Dixit International / EUR 15 000  
 TOTAL: EUR 48 820



## Producer: Malcolm Dixelius

Malcolm Dixelius left Swedish public service television in 1993 after twenty years as a reporter and international correspondent to start his own production company, Dixit International. He has since directed and produced more than 30 films, many of them international award-winning. Besides his own company, Malcolm has been a leading director and producer of factual documentaries at Deep Sea Productions for the international market, including Arte and National Geographic. Currently, Malcolm is the chairman of the Malik Bendjelloul Memorial Foundation, which supports young documentary filmmakers.



## Producer/Scriptwriter: Zara Arrehed

Zara Arrehed has a degree in documentary film production from Luleå Technical University. She has worked with non-fiction film since 2014, and has participated as an assistant producer, sound recordist and coordinator on several films, such as *Touch the Music* (2016), *Gállok* (in production), *Framtidens Stjärnor* (series for SVT), and *Europe the Dream* (in production).



## Director/Cinematographer: Peter Gerdehag

Peter Gerdehag's style of storytelling has been called "image-saturated poetry". He has reached into the very soul of the Swedish nation with his portraits of characters like *The Horseman* (2006) and *Women with Cows* (2012); portraits that have made the audience think about their own lives ambitions and the very meaning of life. Peter has received several awards, including at the Pärnu FF (*The Horseman*, best film, 2007); IDA, Los Angeles (*Women with Cows*, best cinematography, 2012); The Golden Horn at the Krakow FF (*Women with Cows*, best film, 2012); and the Northern Visions Documentary Prize (2007).



**W**hen yet another suicide happens in her hometown, local psychologist Valija initiates a suicide prevention program. Kupiskis, a small provincial town situated in the northern part of Lithuania, has the highest suicide rate in the country. Valija joins forces with local women volunteers in Kupiskis to implement the program; among them is Gintare, a local police officer. Every day Valija and Gintare do everything it takes to pull the town's population back from the grip of sadness and isolation. Together they managed to reduce the suicide rate in the town by half, and to build a unique connection with the local community.

Valija, a psychologist, was born and raised in Kupiskis, and got married and raised two children there. Most people her age have chosen to exchange life in the province with a bigger town or even a different country, but Valija decided to stay. Today Valija provides free psychological consultations and works to get state support for her prevention program. The first thing that reaches Valija each morning is information about attempted, threatened or committed suicides from the previous night. Based on the situation, she decides what kind of measures have to be taken to help

every person in need. Often the help includes not only psychological support, but also practical help such as organising wood for the winter, finding volunteers to install an electric system, or arranging a lease payment to pay a traffic fine. To convince one of her patients not to commit suicide, she once even signed a contract obliging him not to attempt suicide if all his domestic necessities would be taken care of. In her small office situated in the centre of town, she not only meets her patients, but she also provides emotional support for her team and meets with people from state institutions to convince them to support her. In Valija's office the suicide issue is converted to numbers, statistics, strategies, logical arguments and a strict action plan. An initiative that started as a small local action is turning out to be Valija's life mission, and maybe the solution to the country's long-rooted suicide problem.

Gintare is a young police officer. After attending the suicide prevention training organized by Valija, she decided to change the course of her career and took the position of social services police officer. Her main duty is to visit lonely people in the isolated rural areas of Kupiskis, to identify suicide risks and provide emo-

tional support. Every day Gintare visits homesteads in the countryside – the people she encounters are mainly senior women living alone. They share their dramatic stories that often involve losing a husband to alcohol or suicide, with children working abroad, and relatives living too far to maintain social contact. They often confess to Gintare they are having suicidal thoughts, but are not always willing to receive psychological help because of various misconceptions and for fear of being judged. From the people she visits through her work, Gintare experiences immense amounts of sadness and a deep disappointment with life, yet she tries to protect her emotional state. In her private life Gintare is lonely herself. She dreams of getting married and starting a family, but until her dream comes true she tries to maintain her optimism by taking care of her Persian cat, rehearsing her bass guitar skills and driving her car alone at night in Kupiskis.

The documentary *Are You Thinking About Suicide?* aims to create sensitive and profound portraits of strong, courageous and determined female personalities that are dedicating their lives to tackle a problem in Lithuania that no one had the courage and stamina to previously overcome.

# Are You Thinking About Suicide?

## Production Company: In Script

In Script is a film and TV production company engaged in developing, producing and releasing content driven by strong narrative. Since 2013 In Script has provided screenwriting and production services to numerous clients and projects including: concepts for feature films and TV series, script editing for feature and short films, scripts for TV shows, educational documentaries and advertising, corporate and short film production, documentary production coordination, feature film development, representation and funding, and the organization of the intense screenwriting workshops for short films *Too Short to Die* in Lithuania.



## Producer: Lukas Trimonis

Since 2007 Lukas has worked in audio-visual industries and built up a career as an independent film and TV producer. Besides graduating from the National Film and Television School in the UK, he completed a range of specialized courses related to project development and film production. Since 2013 he's an MD at the production company In Script in Lithuania, where he stands behind the noteworthy projects – *Waiting for Invasion*, a documentary by Neringa Medutyte, produced by Rogan Productions in the UK, in partnership with Al Jazeera Network, and the feature *Miracle* written and directed by Egle Vertelyte in co-production with Bulgaria and Poland and with support from Creative Europe, Eurimages, Women in Film Finishing Fund and the Lithuanian and Bulgarian Film Centres.



## Director: Virginija Vareikyte

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



## Director/Co-Producer: Maxi Dejoie

Born in 1987, Maximilien Dejoie very early on started making short films that were presented at international film festivals such as the Torino FF, Sci-Fi London and Venice OFF. After graduating from history of theatre and photography studies, he started working as a cameraman, editor and director for TV documentaries and reportages. His feature directing debut was in 2011 with *The Gerber Syndrome*, shown in 11 international film festivals and released digitally in 45 countries. In 2016, together with Virginija Vareikyte, he directed the feature documentary *When We Talk About KGB*, which was shown in festivals worldwide. *Are You Thinking About Suicide?* is the second time he is co-directing with Virginija Vareikyte.

PROJECT TITLE:  
Are You Thinking About Suicide?  
PRODUCTION COMPANY: In Script  
(Lithuania) / M&N (Italy)  
COMPANY ADDRESS:  
Sv. Mikalojaus 15-13, Vilnius, Lithuania  
TELEPHONE: +370 6555 7667  
E-MAIL: info@inscript.lt  
SKYPE: trimonislukas  
WEB: www.inscript.lt

SYNOPSIS:  
When three women – a psychologist, a paramedic and a police officer join forces to fight the high suicide rate in their hometown, they are challenged with ignorance and the indifference of society and public institutions, until they manage to prove that suicide prevention can make a difference.

LANGUAGE: Lithuanian  
FORMAT: 4K  
LENGTH: 52 min/80 min

PRODUCER: Lukas Trimonis  
PREVIOUS FILMS:  
*Miracle*, feature, 2017,  
Lithuania/Bulgaria/Poland/UK  
*Waiting for Invasion*, doc, 2017,  
UK/Lithuania  
*The Morning After*, short, 2015,  
USA/Lithuania  
*UB Lama*, doc, 2011,  
Lithuania/UK/Mongolia

DIRECTORS: Virginija Vareikyte,  
Maxi Dejoie  
PREVIOUS FILMS: Virginija Vareikyte:  
*When We Talk About KGB*, feature doc,  
2015, Lithuania/Italy  
*Face Behind the Voice*, doc, 2012,  
Lithuania  
Maxi Dejoie:  
*When We Talk About KGB*, feature doc,  
2015, Lithuania/Italy  
*The Gerber Syndrome*, mockumentary,  
2011, Italy

SCRIPTWRITER: Birute Kapustinskaite  
PREVIOUS FILMS:  
*There Was No Holy Mary*, short, 2015,  
Lithuania  
*The Queen of England Stole My Parents*,  
short, 2014, Lithuania  
*Too Young to Drive*, short, 2014, Lithuania  
*The Best in Department*, short, 2012,  
Lithuania

YEAR OF RELEASE: 2019  
ESTIMATED BUDGET: EUR 100 000

FINANCIAL SOURCES CONFIRMED:  
Lithuanian Film Centre, Single Project  
Development / EUR 8 500  
In Script investment / EUR 3 000  
TOTAL: EUR 11 500



## Director's note:

After the recent dramatic shift in Russian and Ukrainian relations, annexed Crimea started facing the harassment of dissidents and arrests of political prisoners. I believe that I have access and can freely shoot video in Crimea from within the context of events, and monitor their influence on simple people. I am trying to show the issue of a complex geopolitical situation via the tragedy of a single human, as well as the universal problems of aging, unforeseen elderly solitude and isolation.

I have been visiting my Grandma, Zina, who lives in Crimea, every summer for the last three years. Since childhood we have established a special connection. As a grown up I started seeing other sides of my sweet Grandma – maniacal health concerns, obsessive care over relatives and food

preoccupation. The last issue is rooted in the cataclysms she has lived through – survival of WWII and post war famine, the breakdown of the USSR and the loss of all her savings, the annexation of her home in Crimea and fear of a new cataclysm.

This latest cataclysm destroyed relationships with neighbours, as Grandma's pro-Ukrainian position is not accepted in a pro-Russian neighbourhood. Previously outgoing and socially active, she became lonely and helpless in life. Her health and energy declined, and soon she will need someone to take care of her. She is starting to think about immigrating to her children (Belarus or Israel). But none of the relatives want to take responsibility for a decision on Grandma's behalf, and this question is left hanging. Grandma's 80th anniversary becomes a chance for all the relatives to gather, come to a consensus and find a solution.

# Babushka. Lost in Transition

## Production Company: Volia Films

Volia Films is a production company launched by producer Volia Chajkouskaya in 2016, based in Minsk, Belarus. It focuses on producing auteur documentaries with an experimental and creative background, beautiful cinematography and a clear director's vision. Volia Chajkouskaya is also a founder of the Northern Lights Nordic Film Festival in Belarus, which takes place every year in April in Minsk and Vitsebsk, and focuses on Northern European and Baltic fiction and documentary films. Since 2017 Volia Films also does world sales. Filmography: *The Road Movie* (2016, dir. Dmitrii Klashnikov), a film edited from dashboard-cam video shot all over Russia, selected for the IDFA First Appearance Competition; *Test-730* (2016, dir. Daria Korol), about post-graduation assignments in Belarus. In development and production: *Babushka. Lost in Transition*, dir. Aleksandr Mihalkovich (delivery date: January 2018), *Strip and War*, dir. Andrei Kutsila (delivery date: April 2018) and *In the Footsteps of ZES-art*, dir. Maksim Shved (delivery date: March 2018).



## Producer: Volia Chajkouskaya

Volia Chajkouskaya (1987) is a Minsk-based documentary producer (Volia Films), director and founder of the Northern Lights Nordic Baltic Film Festival in Belarus. Graduated from the Faculty of Journalism at the Belarusian State University, Institute of Journalism. Used to work as an art and social journalist for various newspapers and web media. Has various awards and diplomas for best analytical articles and a diploma from the Ministry of Culture of Belarus. Also, a poet. Has had two books published in 2007 and 2014.



## Director/Scriptwriter: Alexander Mihalkovich

Alexander Mihalkovich is based in Minsk, Belarus. He works on personal long-term photography projects, filmmaking, audio-visual installations and performance. Alexander is concerned about the past and different historical issues that are connected to modern life. His photography has been featured in exhibitions in Belarus, Latvia, Lithuania, Russia and Poland. His movies have been screened in Portugal, Hungary, Belgium, Belarus, Poland.

Participation in BSD supported by:



PROJECT TITLE:  
Babushka. Lost in Transition  
PRODUCTION COMPANY: Volia Films  
COMPANY ADDRESS: M.M.  
Aliaksandrava St. 2-46, Lesnoi,  
Minsk region 223040, Belarus  
TELEPHONE: +375 29716 8171  
E-MAIL: chajkouskaya@gmail.com  
SKYPE: in\_green20  
WEB: www.northernlightsff.com

SYNOPSIS:  
A story about an old woman trapped in Crimea, between Ukraine and Russia that shows how harsh political events affect the life of an individual. The director, aka the grandson of the woman, observes and explores the social abandonment, family relations and political controversies that surround Babushka. The film is an attempt to find a solution for an aging woman who no longer fits into her environment. And about whether Babushka should stay or leave.

LANGUAGE: Russian  
FORMAT: HD  
LENGTH: 52 min/72 min

PRODUCER: Volia Chajkouskaya  
PREVIOUS FILMS:  
*In the Footsteps of ZES-art*, 2018 (in production)  
*Strip and War*, 2018 (in production)  
*Babushka. Lost in Transition*, 2018 (in production)  
*The Road Movie*, 2016  
*Test-730*, 2016

DIRECTOR/SCRIPTWRITER:  
Alexander Mihalkovich  
PREVIOUS FILMS:  
*Leave Permission*, 2018, (pre-production)  
*White Sheet of Paper*, 2016  
*Red Ripper in Brussels*, short film, 2015  
*Keret*, creative documentary, 2015  
*Two*, 2014  
*Klapotski*, 2009

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 80 000



**B**aikal is the oldest and deepest lake on the planet. In 1996, Lake Baikal was included on the UNESCO World Heritage list. Omul is endemic to and a symbol of Lake Baikal, and it's on the verge of extermination. In September the fish goes spawning to the rivers, but poachers almost totally cover the narrow rivers with nets. Since 2017 scientists have achieved a full 5-year ban for commercial omul fishing. The central office of Barguzin National Park called in retired officer Arthur Murzahanov to protect the fish. This man had just lost his battle with poachers on the other side of Baikal – at Olkhon Island, and went to his native land – Krasnodar region – to practice healing and drawing on birds' feathers.

Arthur gathered a brigade of retired officers and military graduates. He invented a special uniform and a symbol – a bat. They put the symbol onto their car to intimidate the poachers, so local people called it the “bat mobile”.

Arthur Murzakhonov's team started with four people who he personally selected out of 30 candidates. Currently, the group has 6 members, including Arthur, as well as his son, 23-year old Yan, and his course mate from Novo-

sibirsk Military School, Artem. Stephanie is the only girl not only within the “Barguzin” team, but also in the entire history of the Russian nature reserve system. Vyacheslav, 54-years-old, is a retired military officer. He used to be a helicopter pilot and served in the intelligence. All his life he dreamt of working with the environmental authorities after retirement from duty.

The major condition for the team is to consist of independent people who have never lived in the region and have no kinship and friendship ties, which often interferes with the fight against criminals. Before entering the territory, the team members examined the characteristics of all known poachers and know them by sight. Arthur began his work in the nature reserve using military operation methods, such as camouflage and ambushes, and silent movement techniques on terrain, as well as the chase and capture of boats, and real military weapons.

However, the local people weren't ready for an invasion of “defenders” in their native places. They began to oppose Arthur Murzakhonov, who almost declared himself owner of the lake. Residents began to fight back against the brigade, and they organised armed attacks

on Arthur's cordon. The situation became critical. The residents put an ultimatum to the park's management: if the «poach-busters» remain at Lake Baikal, they will declare a real war.

Baikal itself is, of course, also an important character in the film. But it will be shown through the eyes of the other characters: they see it from a drone launched to search for poachers, from their motorboats and from underwater, where an action camera at bottom of the lake will try to see if the omul have spawned.

# Baikal Poach-busters

## Production Company: Cineminers

Cineminers is a group of independent documentary filmmakers, teamed up to create documentaries and trans-media projects in the social sectors. We are dedicated to the tradition of smart and innovative filmmaking while enthusiastically embracing the modern and expanding media landscape.

Participation in BSD supported by:



## Producer/Cinematographer: Elena Shalkina

Born in 1987 in Voronezh. Graduated from Voronezh State University, Economic Faculty (2009). Graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre, Moscow (2011). Works for Feature Story News (USA), the world's leading independent broadcast news agency. A member of the Cineminers group.



## Director: Anna Moiseenko

Born in 1984 in Ulyanovsk (USSR). Studied philology, journalism and marketing at Moscow State Humanitarian University. Worked as a journalist in mass media. In 2011 graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre, Moscow. Since 2010 Anna has released a number of creative documentary films as director, editor and camerawoman. A member of the Cineminers group.

PROJECT TITLE: Baikal Poach-busters  
PRODUCTION COMPANY: Cineminers  
TELEPHONE: +7 98513 64505  
E-MAIL: noticia.alegre@gmail.com  
SKYPE: mosyanna  
WEB: cineminers.com

SYNOPSIS:  
Lake Baikal, Siberia. The lake's renewable biological resources are on the verge of fatal exhaustion. Since 2017, industrial omul fishery is prohibited. Arthur Murzakhonov, a former ranger, was recruited to protect the lake against poachers. He received the Shamans' sanction, and created a group of *Baikal Poach-busters*. But local people believe the “busters” to be usurpers, and have united to stand up for their right to take advantage of the lake.

LANGUAGE: Russian  
FORMAT: Full HD  
LENGTH: 72 min

PRODUCERS: Elena Shalkina, Alexey Sochnev, Ksenia Gapchenko  
PREVIOUS FILMS: Elena Shalkina: *Abdul Songs*, doc, 63 min, 2016, Russia/France (cinematographer) *Stas*, 2015, doc, 63 min, Russia (director, editor, cinematographer) *Lucky Girl*, doc, dir. K. Gordeeva, 60 min, 2014, Russia (cinematographer) *Names on the Map*, doc TV series, 6 episodes x 26 min, 2013 (editor) *Russian Soul*, doc, dir. A. Hamilton, 80 min, 2012, USA (cinematographer)

DIRECTOR: Anna Moiseenko  
PREVIOUS FILMS: *Songs of Abdul*, doc, 2017 *S.P.A.R.T.A.: The Territory of Happiness*, doc, 2013 *Winter, Go Away*, doc, 2012

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 52 000

FINANCIAL SOURCES CONFIRMED:  
Self-investment  
Applied for: Ministry of Culture of Russia  
IDFA Bertha Fund/Jihlava Film Fund



**T**oomas Tammemets was born in 1991 into a world that had just declared liberal capitalism as the only surviving ideology. Generation Y or “Generation Me”, as his contemporaries are called, is characterized by self indulgence, measuring success with money, limited attention towards public affairs and the total indifference to finding the “meaning of life”. The age of Internet has created a world of possibilities – an environment filled with reality stars and celebrity chefs, where success is always just a few clicks away. The focus has shifted on to ME, and thus the expectations young people set for their lives are tremendously bigger than the last generation’s. And yet economies aren’t exactly booming, and everyday struggles resemble anything but superstardom. Is Generation Y therefore wired for disappointment?

At the beginning of the movie Toomas is on the verge of a breakthrough. He has published his first record that got him attention both in Estonia and internationally, and although he isn’t “there” yet, he leaves his job as a waiter and focuses solely on show business. He is supported by his girlfriend/manager Anna, who books Tommy’s concerts, organizes photo and video shoots, etc.

All this besides her own career as a horse rider, and out of sheer faith in her boyfriend. Yet she grows disgruntled by their relationship as Toomas keeps dedicating more and more time to his music, leaving Anna in second place. The film follows the dynamics of their relationship in order to understand how its multi-layered nature withholds the development of Tommy’s career.

Toomas has created his stage persona, Tommy Cash, by combining his Slavic roots with contemporary consumerist memes. Thus, in the videos we can often see Orthodox icons, samovars or Slavic carpets mixed with Adidas stripes, cash and drugs. All of this reflects the world where Toomas grew up – post-socialist Eastern Europe.

21st century show business. While companies have been trying to stand out by creating brands, artists – and even common people – are more and more following the same lead. As social media dominates our everyday interactions, constructing a persona is becoming more evident than ever. For Generation Y, the “digital self” – their combination of photos and posts in the social media, is a common concern, sometimes overshadowing matters in the physical world.

Constructing ourselves is something all people do on a daily basis. In a public artist, who always has to aim for the extraordinary, it has just become all the more apparent. Thus it allows highlighting the difference and sometimes conflict of our public and private selves. In order to understand his impulses better, Tommy sits down with a therapist and takes a dive into his subconscious – trying to make sense between Toomas and Tommy. One is a simple boy from a bad neighbourhood, the other an abrasive and flamboyant stage character. Between those two he tries to connect with what is ‘real’ – his true nature.

In a world more and more reliant on visual image, what, then, happens when the creation of identity reaches its final development? Is “real” necessary? This question is relevant because in 2013, Hatsune Miku, the first digital-only musical artist was created, and she is now performing in stadiums as a 3D projection. As a symbol of the virtual world, the first ever retail Virtual Reality set is becoming available in 2016. While the digital character of Hatsune doesn’t care about reality, what happens to flesh and blood people? Psychologists have noted that status anxiety is one of the most common ills of Generation Y. As we follow the fans of Tommy Cash around the world, we will look into their inner fears and desires to find out the answers.

# Becoming Tommy Cash

## Production Company: Allfilm

Allfilm was established in 1995. The company’s scope of activity varies from developing and producing quality features, documentaries and TV series, to producing highly finished commercials. The company also provides extensive production services for international films and commercials. Allfilm films have been nominated for and won numerous international awards, including nominations for Golden Globe and Academy Awards.



## Producer: Madis Tüür

Madis produced his first short film in 2008, and has been working in film ever since. Depending on the project, he works as a producer or marketing manager.



## Director: Peeter Vihma

Peeter studies human behaviour using two different means: documentary film and sociology. As a scientist he looks primarily for generalizations, and as an artist he looks for the peculiar and playful, but all his films stress the necessity to combine the best of these two disciplines.



## Director: Marta Pulk

Marta enjoys taking risks in both filmmaking and life. Years ago that led her to throw away a very decent editing career to work on films of her own. With a sensitive eye and an insensitive nature, she looks to make films of people being pushed to their limits or pushing their own. According to her, filmmaking is all rhythm, and you can see the love for tempo and structure in all her projects.

PROJECT TITLE: Becoming Tommy Cash  
PRODUCTION COMPANY: Allfilm  
COMPANY ADDRESS:  
Saue 11, Tallinn, Estonia  
TELEPHONE: +372 5691 1224  
E-MAIL: madis@allfilm.ee  
SKYPE: madiztyyr  
WEB: www.allfilm.ee

SYNOPSIS:  
When you dream of becoming famous but fame sucks. Following hip-hop artist Tommy Cash on his road towards success, the film paints a portrait of Generation Y.

LANGUAGE: Estonian/English/Russian  
FORMAT: DCP  
LENGTH: 90 min

PRODUCER: Madis Tüür  
PREVIOUS FILMS:  
*Andy Stands Up*, doc, 2011, Estonia

DIRECTORS: Peeter Vihma, Marta Pulk  
Previous Films: Peeter Vihma:  
*Cordless Life*, doc, 2015, Estonia  
*Occupy Your Wall*, doc, 2013, Estonia  
*New Year's Eve*, doc, 2013, Estonia  
Marta Pulk:  
*Zoo*, doc, 2017, Estonia  
*Lusmägi INC*, doc, 2014, Estonia

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 94 931

FINANCIAL SOURCES CONFIRMED:  
79% / EUR 74 931

# Black Head



**T**he name of the city of Karabash means *black head* in the Turkic language. This small city is located along the geographical border between the Urals and Siberia. The population is decreasing every year – currently it is 15,000. The city was founded in 1822 after the discovery of gold-bearing placers on the site of the ancient Tatar settlement, and at the beginning of the 20th century copper was mined here. After several decades of mining copper ore and smelting copper, the city became a zone of extreme environmental pollution. Initially there were no treatment facilities at the plant – during Soviet times they did not think about ecology. Nevertheless, the town's inhabitants do not want to leave their home.

45-year-old Sergey is a simple factory worker. A priori, he has the authority and right as the head of the family. He is kind and calm. Sergey doesn't want to leave Karabash. He is used to this place, here are his roots and his friends. He is a patriot of his homeland. His wife, 43-year-old Valentina, is a middle-school teacher. Her main responsibility is to provide some stability to growing kids. She is a carrier of life values, and supports her husband in everything. Their daughter, 16-year-old Sasha, is a

very passive girl at first sight. Following her we see a representative of the younger generation with no interest in change. School, friends, house, school, friends, house... Then, at a usually silent family breakfast, a conflict happens between father and daughter. And then we understood that this girl has a dream, and she doesn't want to stay in the city and follow in her parents' footsteps. She wants to leave Karabash to live in a more promising city, to discover herself, to self-affirm and to find benefits.

The tension between the parents and the daughter grows throughout the film around the main question: what kind of future awaits this girl? Their financial situation doesn't allow her to go away to study. That's why her way to vent is her friends. The teenagers' meeting spot is Poklonnaya Mountain. There they are separated from family conflicts and responsibilities, and feel themselves understood. The mountain is a place of protection from the harsh reality.

Life in Karabash seems absurd. For most people, a decision to stay and ignore the environmental catastrophe will seem like nonsense, but we will try to understand why they choose to stay. We will see a mode of life in a place where the

rest of the world sees it as impossible. What keeps a resident in the city – the inability to leave or his personal attachment to it, the feeling of being at home? What does the younger generation dream about? The harsh nature and beauty of the local landscape is captivating with its colour and scale, however, it is the sheer scale of the ecological disaster in Karabash that make us think: why don't the people run from here?

## Production Company: Faktura Film

Faktura Film is a Berlin-based hybrid film production & world sales company. It was founded in 2013 to produce and distribute independent fiction and documentary films for cinema and television. We concentrate on producing high quality arthouse fiction and documentary films, and we welcome distinctive authors with artistically highly original projects. We are interested in international co-productions. At the beginning of 2015, we went on the look-out for new talent to set up the distribution and sales agency.



## Producer: Kirill Krasovskiy

Kirill Krasovskiy was born in Russia in 1982. In 2004 he moved to Germany and studied film production at the German Film and Television Academy in Berlin. He worked for different German and international film production companies (NFP, Ma.Ja.De Fiction, Atoms & Void, Film United, Ulrike Ottinger Filmproduktion, Weydemann Bros.), as a junior producer and production manager. His mid-length film *A Spectre Is Haunting Europe* was shown in Oberhausen and at the Viennale, and received the German film critics' award for Best Experimental Film 2013. His graduation feature, *A Proletarian Winter's Tale*, had its world premiere at the IFF Rotterdam 2014. He has run his own Berlin-based film production and world sales company Faktura Film since 2013.



## Producer: Julia Kim-von den Driesch

Julia Kim-von den Driesch graduated in 2003 from the Russian State University of Cinematography (VGIK), Master's Degree: History of Cinema. Currently producing a feature documentary dedicated to Konstantin Stanislavskiy, directed by Tom Donahue. July 2011 – June 2013, produced video interviews from international film festivals, s.a. Cannes, Berlinale, Venice, Locarno. June 2008 – April 2011, managed a photo/video team at Tashkeel Studio. January 2006 – March 2008, worked for the Bolshoi Theatre as PR manager. Has developed TV documentaries for the Korean broadcasting companies KBS, MBC and NHK.



## Director/Scriptwriter: Olga Delane

Olga Delane was born in Krasnokamensk. She is a photographer, editor and director. During the last five years she took several trips through Siberia for her photo, video and film projects. She currently lives and works in Berlin as a distributor of Russian language films in the German territories and develops art house documentaries about Russia for European audiences.

PROJECT TITLE: Black Head  
PRODUCTION COMPANY: Faktura Film  
COMPANY ADDRESS:  
26 Krumme Strasse, Berlin  
10627, Germany  
TELEPHONE: +49 30120 97453  
E-MAIL: kirill@fakturafilm.de  
WEB: www.fakturafilm.de

SYNOPSIS:  
15 000 people live in a city with an ecological disaster. Despite the situation, they refuse to move away. "My mother dedicated her life to Karabash, and I'll stay here", says Jenya, a young resident. For most people, such a decision would seem absurd, thus we will try to understand why.

LANGUAGE: Russian  
FORMAT: HD  
LENGTH: 89 min

PRODUCERS: Kirill Krasovskiy, Julia Kim-von den Driesch  
Previous Films: Kirill Krasovskiy: *Austerlitz*, 2015, Germany  
*Aquarela*, 2015, UK  
*Liebster Hans, Bester Pjotr*, 2014, Russia/Germany  
*Proletarian Winter's Tale*, 2013, Germany  
*Anishoara*, 2013  
Julia Kim-von den Driesch: *Changsha*, 2015, Republic of Korea  
*Pushkarevy*, 2014, Russia  
*Still Route*, 2012, Republic of Korea

DIRECTOR/SCRIPTWRITER:  
Olga Delane  
PREVIOUS FILMS:  
*Siberian Love*, 2016, Germany  
*Final Destination Krasnokamensk*, 2013, Germany  
*Hands*, 2013, Germany  
*Transsib – Summer*, 2013, Germany  
*Transsib – Winter*, 2013, Germany

YEAR OF RELEASE: December 2018  
ESTIMATED BUDGET: EUR 200 000

FINANCIAL SOURCES CONFIRMED:  
Own investment / EUR 7 000



**A** documentary series about the different shapes, meanings and goals of geographical borders around our Western European society.

Although all borders have one and the same purpose – to clearly divide and mark out different areas – in reality, no single border is similar. What is kept inside or outside? What cultural, economic or religious ideologies are supposed to be protected? Moreover, the actual application of borders is changing over the years, so, in other words, how closed is a specific border and what dynamics is it generating?

Simple dotted lines on a map represent a fascinating diversity of shapes, configurations, conflicts and all other possible human interactions. Through this, the border reflects what social processes are going on at both sides of the line in the most unique way.

Today, the concept of borders and especially protecting them has become a hot topic, and moreover, the West seems to be at an irreversible turning point in dealing with the outer world of their specific nations. These prompt and complex evolutions create the need to analyse and think about

the challenges and decisions we are supposed to make today for the future. The idea of borders is contradictory in a way: how high and compact a wall might be, it will never be 100% waterproof. The more hermetic the border, the more a population isolates itself and sets its own downfall in motion.

The series is character-driven, based on the dramatic evolution of diverse characters and their connection / relationship with the border. Each episode will focus on a specific border in Europe. Based on our own 'living' history and the facts we know and have experienced during our presence in this world, we are associating a certain nation with a clear identity. Broader history tells us that many nations have more in common than they would expect, and many identities, cultural differences and languages are much younger than we sometimes think. The border will be the ideal thread to approach the huge diversity of evolution of the fragmented European identity.

## Episodes

**LITHUANIA–BELARUS.** Once fluid borders between Soviet republics are now forgotten European outskirts with the Schengen fence

dividing communities, families and lives.

**ESTONIA–RUSSIA.** Trauma of a USSR past and the 'neo-Cold War' game of Estonian nationalism versus pro-Russian immigration.

**KALININGRAD.** Militarization of borders and post-Soviet mentality versus Kantian philosophy in the most 'European' part of Russia.

**SLOVENIA–CROATIA.** Harsh living conditions in the Kupa Canyon have always brought people together; today this stream of life is cut in two by a razor wire protecting Europe from an imaginary threat.

**GERMANY–POLAND.** The city of Görlitz was divided by only a river for centuries. Today it has a Polish and German section, and the water between the 2 communities is getting deeper.

**MOSTAR in BOSNIA & HERZEGOVINA.** The Mostar bridges were destroyed and then rebuilt, but for some Muslims and Christians they can never be crossed again.

**DENMARK–SWEDEN.** Border control at Öresund Bridge – the ultimate symbol of an open border policy between two Scandinavian countries.

**LIBERLAND.** The formation of a utopian self-proclaimed micronation between Serbia and Croatia provokes the inhabitants of the frontier.

# Borderline

## Production Company: Off World

Off World is an independent production company based in Belgium. Over the last 10 years the company has built up a large portfolio as delegate producer and co-producer of creative documentaries, distributed and broadcast around the world. Off World's trademark is a contemporary look on the world, by nurturing the talent of documentary auteurs.

## Producer: Frederik Nicolai

Frederik Nicolai is a producer who started his career in Amsterdam working with VPRO, NPS, NTR, IKON. He has since been working with Eric Goossens to expand the international network of Off World. Besides producer, Frederik is also a screenwriter, lector and a coach for young filmmakers.



## Producer: Iva Tkalec

Iva Tkalec started working in film production as a casting director for fiction films in 2006. During her career as a producer she collaborated with established Croatian production companies and has produced several documentaries that have been screened at international festivals.



## Producer: Tadas Vaitmonas

Worked as a cameraman in local TV and for the biggest news portal in Lithuania. Worked with films and TV commercials in 2013 and from 2014 was a production assistant on various international productions in Lithuania (*Anna Karenina*, *The Assets*). Producer and script co-writer of *El Padre Medico* (90 min, dir. Vytautas Puidokas).



## Director: Anna Savchenko

Anna Savchenko is a Belarusian filmmaker currently based in Brussels, where she graduated with an MA of Arts in Documentary Directing. Anna has worked around the world (Youth Media, BBC World Service Trust, Adobe Youth Voices). She has made several experimental short films, and co-directed the film *God's Mistake*, which was screened and won awards at many international film festivals.



## Director: Vytautas Puidokas

After successfully completing Media and Film studies (BA) at the University of Surrey (UK), Vytautas Puidokas started working at the Lithuanian National Television as a director, writer and editor. This resulted in 12 episodes of the documentary TV series *Future Profession* (2012), and *Mission Siberia. Khakassia* (2013). Since then, Vytautas has worked at production house PVZ LT, and recently finished a documentary short, *Contemporary* (2016).

PROJECT TITLE: Borderline  
 PRODUCTION COMPANY: OffWorld (BE)/The Magic (LT)/Kinoteka (HR)/Tondowski films (DE)/Momento film (SE)/Indyca (IT)  
 COMPANY ADDRESS: Rue Deschampsheleer 24-26, Brussels 1081, Belgium  
 TELEPHONE: +32 2412 4040  
 E-MAIL: frederik@offworld.be  
 SKYPE: Frederik Nicolai  
 WEB: www.offworld.be

SYNOPSIS: Borderline is a character-driven creative documentary series about 8 authentic borders across Europe. Personal protagonists' stories in each location reveal the controversy and complexity of what symbolic dots and lines on a map become when cutting into actual people's lives and identities.

LANGUAGE: Lithuanian/Estonian/Russian/Polish/German/Croatian/Slovenian/Serbian/Swedish  
 FORMAT: HD  
 LENGTH: 8 episodes x 52 min series

PRODUCERS: Frederik Nicolai, Eric Goossens, Iva Tkalec, Tadas Vaitmonas, Ljubo Zdjelarevic, Alex Tondowski, David Herdies, Simone Catania  
 PREVIOUS FILMS: Frederik Nicolai: *El Color Del Camaloen*, doc, 2017, Belgium/Chile  
*Exitus*, doc series, 2016, Netherlands/Belgium  
*On the Track of Robert Van Gulik*, 2016, Belgium/The Netherlands  
*How to Meet a Mermaid*, doc, 2016, Belgium/The Netherlands/Denmark  
*Archibelge*, doc series, 2015, Belgium  
 Iva Tkalec: *My Life Without Air*, feature-length doc, 2017  
*4 Passports*, feature-length doc, 2016  
*Lila*, doc, 2015  
*Sick*, feature-length doc, 2015

DIRECTORS: Anna Savchenko, Vytautas Puidokas, Tiha Gudac, Isabella Rinaldi  
 PREVIOUS FILMS: Anna Savchenko: *I Am Not There*, short doc, 2015, Belgium  
*I Killed My Father*, experimental, 2015, Belgium  
*My Name Is Yura*, short doc, 2014, Portugal  
*God's Mistake*, short doc, 2013, Slovenia

YEAR OF RELEASE: early 2019  
 ESTIMATED BUDGET: EUR 1 626 117

FINANCIAL SOURCES CONFIRMED: VRT/Simon Vrebos/EUR 160 000  
 Flanders Audiovisual Fund/EUR 205 000  
 RTBF/Isabelle Christiaens/EUR 50 000  
 HAVC – Croatian Film Fund/EUR 12 000  
 Tax Shelter/EUR 250 000  
 Producers investment/EUR 49 070  
 TOTAL: EUR 726 070



**G**oran is a 60 year-old gypsy leading a nomadic lifestyle, with a Swiss passport and his own philosophy of life: never return to a place you have already been to. He has been moving around with his small convoy for almost 20 years. Goran, together with his camel, a tribe of goats, chickens, cats and dogs planned to move to Russia via Georgia to finally get to Kazakhstan and find a male mate for his camel.

But Goran has now been “stuck” in Georgia for four years. Russia did not allow him across the border claiming that the animals might pose certain health risks. Goran is now living near the Red Bridge in an open field surrounded by an Azeri community. Fetching water from afar, gathering wood, milking goats, making cheese, feeding his animals, meditating, socializing with intellectuals from Tbilisi, simply trying to make ends meet, is what defines his daily routine and constitute most of his activities. He has two neighbours: a 20 year-old man, who, Goran suspects, is stealing goats from him, and has also stolen a mobile phone Goran received as a gift; though Goran lacks the means and wherewithal to prove him guilty of the thefts. The other – Roma, is a friend, as he is the sole person in the Red

Bridge community who has a warm relationship with Goran. Roma has German and Azeri ancestry. In the 1990s when anything was possible in Georgia, his ex-wife declared Roma deceased in official documents and this slowly turned Roma into an outsider, linking his life to alcohol and loneliness.

That Goran has settled in near his home has sparked a light of hope in Roma. The two men have started to help each other. Despite all the difficulties and the harsh conditions he has to survive in, Goran is loathe to give up on his hopes and feel disheartened – he is still determined to find a male mate for his camel, as otherwise the camel might die of an incurable disease. On his way towards this major mission Goran has to fight through the pain caused by all the trivial existential daily problems: problems with his neighbours, various institutions, individuals or legal entities, non-governmental organizations and the local police. He is also condemned to moral loneliness, occasional poverty and hunger. The is a story of an unusually interesting, paradoxical and multifaceted human being, entangled in an entire array of problems, illustrating the reality of modern-day Georgia so saturated with tragicomic elements.

# The Camel Man

## Production Company: Ltd Pansionati

LTD Pansionati was created in 2013 after filmmaker Lasha Tskvitinidze experienced multiple unsuccessful attempts in cooperating with larger production studios in Georgia. Pansionati was founded by friends Nodar Nozadze and Lasha Tskvitinidze, who decided to work with people, who respect each other, and in order to create and help realize projects by film-makers that they care about. *I'm Beso*, directed by Lasha Tskvitinidze, was the first project realized by Pansionati. The film was very much welcomed by Georgian audience and critics, and was deemed the new voice in Georgian cinema. So far LTD Pansionati has produced 1 feature and 1 short film, with 2 documentaries currently in production.



## Producer: Nodar Nozadze

Studied film making at the Tbilisi School of Theatre and Film, works as an editor. Together with Lasha Tskvitinidze he founded LTD Pansionati in 2012. Their feature debut was *I'm Beso*, which was written and directed by Lasha Tskvitinidze.



## Director/Cinematographer: Irakli Metreveli

Irakli Metreveli studied cinematography at the Tbilisi School of Theatre and Film. As director of photography his range of work includes cinema (short and feature films) and television. *The Camel Man* is his debut in directing.

PROJECT TITLE: The Camel Man  
PRODUCTION COMPANY:  
LTD Pansionati  
COMPANY ADDRESS:  
Vazha Pshavela Block 6, Building 22-43,  
Tbilisi 0186, Georgia  
TELEPHONE: +995 5992 98216  
E-MAIL: pansionatfilm@gmail.com  
SKYPE: nodarinozadze

SYNOPSIS:  
Goran was once a world traveller, moving around with his beloved camel and other animals. He came to Georgia and circumstances forced him to stay. Roma is Goran's neighbour. He was declared deceased by his ex-wife in order to seize his lands. Their meeting brings hope to both of them.

LANGUAGE: Georgian/English/Turkish  
FORMAT: HD  
LENGTH: 80 min

PRODUCER: Nodar Nozadze  
PREVIOUS FILMS:  
*Security Policeman*, short fiction, 2017, Georgia  
*Temo*, short fiction, 2017, Georgia  
*Andro*, short fiction, 2017, Georgia  
*I'm Beso*, feature fiction, 2014, Georgia

DIRECTOR: Irakli Metreveli  
PREVIOUS FILMS: debut film

SCRIPTWRITER: Davit Pirtskhalava  
PREVIOUS FILMS:  
*Father*, short, 2015, Georgia

YEAR OF RELEASE: 2019  
ESTIMATED BUDGET: EUR 60 000

FINANCIAL SOURCES CONFIRMED:  
Georgian National Film Centre –  
production funding / EUR 26 000  
Zango Studio – technical investment /  
EUR 15 000  
TOTAL: EUR 41 000



**A**fter 59 years of silence, returning to Auschwitz compelled Éva Fahidi to start talking about all she had gone through. Since then it has become her mission to keep the memory of the Holocaust alive. At the age of 90, she is invited to participate in a contemporary dance theatre production by 47-year-old choreographer and theatre director Réka Szabó, who wants to express Éva's exceptional personality, life, traumas, and her relationship to her body, to dancing and to growing old, in correspondence and in dialogue with the almost 60 years younger, exceptional dancer, Emese Cuhorka. Éva says yes without a second thought. Feeling that something unique was about to happen, Réka decided to invite professional DoP Claudia Kovács to film the rehearsal process from the very beginning.

How does Éva hurdle the obstacles of her age? How does she struggle through the difficulties of the creative process with incredible resolve? How does her desire to put herself on display and her vanity, which is incapable of accepting growing old, clash? How does the relationship of three women of three different generations evolve, and how does their symbiotic relationship become vital to all three of them?

As a director, Réka must face weighty dilemmas: how far can she push Éva, physically, or even mentally? Is it OK to treat a life as raw material for theatre?

The skeleton of the film is the rehearsal process. Éva's personality and the story of her life gradually unfold throughout the rehearsals, her traumas are distilled into theatre scenes and images, and all this is transfused into a series of continuous training, choreography and gymnastic exercises. Emese Cuhorka, the ever-experimenting, sensitive dancer accompanies Éva on her way to the stage with the naivety of typical contemporary youth, at once playing Éva's young self, her little sister who perished in Auschwitz, and her never-born child.

The film is infused with Éva's joyous humour, her exhibitionism in a good sense, and her preserved femininity. *Crying Will Get You Nowhere* is a story in the present tense, allowing us to delve deep into Éva's motivations and understand her life, the roots of her incredible vitality, the story enclosed in her body, which is at once our story, the history of the 20th century.

# Crying Will Get You Nowhere

## Production Company: Campfilm

Founded in 2007 by Sára László, Marcell Gerő and Tamás Dobos, Campfilm has, mainly produced documentaries with various national and international partners. The company aims to keep up its established identity by continuing to work on documentaries while also expanding its experience into feature film production. Campfilm films address social issues and have a strong cinematic demand. Their films have participated and gained recognition at both national and international festivals, such as Cannes, Rotterdam, Sarajevo FF and San Sebastian and have been awarded by the Hungarian Film Critics' Association four times in a row: *Caught Between Two Worlds* 2011, *Another Hungary* 2013, *Soft Rain* 2013, *Cain's Children* 2014.



## Producer: Sára László

Sára László graduated from the Film Director's Faculty of the University of Theatre and Film Arts in Budapest, and completed a one-year production training programme at the Parisian film school ESRA. At the film production company Les Films du Poisson, she participated in the production of documentaries by Flavia Castro, Catherine Bernstein and Patricio Guzmán. After returning to Hungary she co-founded Campfilm in 2007, and worked as a producer or as a co-author on all of Campfilm's films. She has participated in several international training programs (Ex Oriente Film, Eurodoc, Nipkow Programme, EAVE), is currently a post doctorate student at the University of Theatre and Film Arts in Budapest, and a member of the EDN.

## Producer: Marcell Gero

After studying French and Film Theory and History at the Arts Faculty of the Eötvös Loránd University of Sciences, Marcell Gerő was accepted as a directing student at the University of Theatre and Film Arts in Budapest in 2002. During his studies he worked on shorts, features and commercials as IAD. After graduating as a film director, he co-founded Campfilm in 2007, and worked as a producer on all of the completed projects, except for the feature documentary *Cain's Children* (2014) that premiered in the New Directors' competition of the San Sebastian FF, which he directed.



## Director: Réka Szabó

After working as a dancer/performer with several choreographers/directors, since 2002 Réka Szabó has been building The Symptoms, one of the most significant contemporary dance-theatre companies in Hungary. In her work she likes to rely on the personality and creativity of actors and dancers, and stresses the importance of thinking together with them. The company recognizes no generic boundaries. They treat everyday problems that preoccupy all of us, addressing these themes in a deeply personal tone. All of this is wrapped in a vision that is grotesque, self-ironic and poetic at the same time. This attitude can be traced back to her experimental dance films *Shadow Movie* and *Mourning*.

PROJECT TITLE:  
Crying Will Get You Nowhere  
PRODUCTION COMPANY:  
Campfilm / The Symptoms  
COMPANY ADDRESS: Károly krt. 3/c,  
H-1075 Budapest, Hungary  
TELEPHONE: +36 20260 2606  
E-MAIL: office@campfilm.eu  
WEB: www.campfilm.eu

SYNOPSIS:  
An extraordinary rehearsal process in which a contemporary dance performance is born from the dialogue of a Holocaust survivor (90), an outstanding dancer (32), and a choreographer/director (47). Women with entirely different historical experiences, and at different stages of the spectrum of life, develop coalescent human relationships before our very eyes.

LANGUAGE: Hungarian  
FORMAT: HD  
LENGTH: 52 min/90 min

PRODUCERS: Sára László, Gerő Marcell,  
Réka Szabó  
PREVIOUS FILMS: Sára László:  
*Harm*, doc, 2015, Hungary  
*Cain's Children*, doc, 2014,  
France/Hungary  
*Another Hungary*, doc, 2014, Hungary  
*Superior Orders*, doc, 2013, Hungary  
*Soft Rain*, short fiction, 2013,  
Hungary/Belgium

DIRECTOR/SCRIPTWRITER: Réka Szabó  
PREVIOUS FILMS:  
*Mourning*, dance film, 2014, Hungary  
*Shadow Movie*, dance film, 2010,  
Hungary

YEAR OF RELEASE: February 2018  
ESTIMATED BUDGET: EUR 148 889

FINANCIAL SOURCES CONFIRMED:  
Indiegogo campaign/EUR 10 323  
March of the Living Foundation  
Hungary/EUR 5 806  
Media Council, Hungary/EUR 20 968  
Hungarian TAX Incentive (25%)/  
EUR 9 274  
TOTAL: EUR 46 371



**H**ome Games reconstitutes one year in the life of Alina Shilova, a 20-year-old girl from the left bank Soviet-style suburbs of Kiev, while she's crossing this thin and hidden line between teenage years and adulthood. Like most of the approx. 200 Ukrainian female professional football players, Alina grew up in poverty. 10 years ago, her father and mother were jailed for petty crimes, leaving the child on the street or in a shelter. But during her teenage years Alina started to play football on lumpy fields, pretending to be a boy. One day, a middle-aged woman stopped by and discovered this girl – it was Alla Vassilievna, a women's football trainer, who became Alina's good angel and brought her into Atex Kyiv, the only club in the capital, making a poor girl into one of the best young Ukrainian football players.

Winter 2016. Alina is the leader of Atex Kyiv, but her situation remains uncertain. At age 18 she had to live again with her unsteady mother who is unable to care for Alina's younger siblings, Renat (6) & Regina (7). In 2015, a professional Polish team offered Alina a contract. She refused, afraid to leave her siblings.

Alina's mother, Natasha, suffers

deeply from alcoholism. Renat and Regina are abandoned to Alina and Raisa, her grandmother. The kids are about to go to school, but who will support them? Neither their mother, nor their father, Roman, who is employed in a vegetable warehouse and drinks away his entire salary in bottles of vodka. Football? Without sponsors, the team doesn't pay any salary. Life goes on in this derelict working-class world, barely changed by the torments of contemporary Ukraine.

Suddenly, in April 2016, Alina's mother is brought to the hospital suffering from cirrhosis and dies at the age of 39, leaving a family of six living on top of each other in the suffocating atmosphere of a Soviet-era shabby one-room apartment. The situation deteriorates; Alina stops training. The little money saved is spent on the funeral. Renat and Regina keep asking when Mum will come back home. Alina finds herself a substitute for a mother who left too soon.

In short, life becomes a mess. The family is on the verge of collapse. The children do not realize this. The grandmother's health deteriorates. Alina stops training, and by dint of cigarettes and beer, loses her physical condition. Now the battle is changing. Alina confronts

her own demons and a very heavy maternal heritage to bear. Roman, the father of Renat and Regina, drinks more and more and causes catastrophes. Babushka Raya wants Alina to become the legal guardian of the children, while social services are already at their door.

A match starts inside Alina. Will she choose the way to freedom and emancipation from the past and this social prison, and keep struggling on the football field, her only way out of social hell, or will she remain loyal to her family until the end?

Despite the darkness covering Alina's life, a few rays of light remain. Her good friend Nadia settles down with the family. She becomes a discrete lover, without the grandmother realizing it. A semblance of a family cell is being reconstituted. The two kids, Renat and Regina, are thrilled at the idea of going to school! Full of love for them, Alina discovers the weight of responsibility. Babushka Raya, lost in her thoughts, softly prepares the handover between generations, between her and Alina, and Alina and Regina, in this matriarchal environment.

Alina's only life coach, Alla Vassilievna, sees her definitively lost for football. But Alina finds the strength to resume training. She reconnects with the team and starts a new season. But does she still have a chance to become one of the top Ukrainian players? Will Alina find the strength to cope with all the problems, to pursue a professional career, to save the family and herself?

*Home Games* is not just a film about girls who play football, it's a film about love and about lost childhood, with one question remaining: how to fight for your dreams when all the circumstances are against you.

# Home Games

Participation in BSD supported by:



## Production Company: East Roads Films

East Roads Films is a French documentary production company that was created in early 2016 to explore the peripheries of a changing continent through author-driven documentary films. East Roads Films is a project founded by Stéphane Siohan, a French reporter and documentary producer. East Roads Films operates from Kyiv in Central and Eastern Europe to support emerging voices of documentary cinema and produce deep stories. East Roads Films also produces high-quality video content for European media, broadcasters and digital platforms, such as Canal+ (France), RTS (Switzerland), The Guardian Documentaries (UK) and Explicite (France).



## Producer: Stéphane Siohan

Born in Brest, Brittany (France) in 1978, Stéphane Siohan is a French reporter and documentary maker. Since 2003, he's been writing for French media in Central and Eastern Europe and in post-Soviet countries. In 2012, Stéphane co-directed his first documentary *Gol!* in Ukraine, which

was featured at the DokLab during the IDFA 2012 in Amsterdam, and at the Festival du Nouveau Cinéma (FNC) in Montréal, Canada. In 2013, he produced and co-directed *Kinshasa FM*, a mid-length interactive project, which was awarded the Philippe-Chaffanjon Prize for best interactive production in France. Since November 2013, Stéphane has been covering the revolution and war in Ukraine as a special reporter for the newspapers *Le Figaro* and *Le Temps*, and the French TV Canal+. He settled down in Ukraine, where his reporting has been distinguished by professional awards. In 2016, he reshuffled his production company in Kyiv to start documentary activities in Central and Eastern Europe. *Home Games* is the first full-length project of this newly created structure, and the film's team has participated in several pitching sessions, markets and events, such as Docudays UA, Odessa IFF, IDFA Forum, East Doc Platform and IDFA Summer School 2017.



## Director/Scriptwriter: Alisa Kovalenko

Born in Zaporizhia (Ukraine) in 1987, Alisa Kovalenko studied journalism, and then filmmaking at the Karpenko-Kary Theatre and Cinema University of Kiev, and at the Andrzej Wajda School of Cinema, Warsaw. Alisa released her debut full-length documentary *Sister Zo* in

2014, with Liubov Durakova. The film was featured at Artdocfest in Moscow. The events that shook Ukraine in 2013 onwards brought Alisa from the barricades of Maidan to the toughest frontline of the war in Eastern Ukraine: the battle at Donetsk Airport. Her second full-length documentary, resulting from this work, *Alisa in Warland*, was in competition at the IDFA in Amsterdam in 2015. So far, *Alisa in Warland* has been selected for more than 50 festivals worldwide and received three awards: first prize of the Fidadoc FF in Agadir (Morocco), first prize at DocsMX Films in Mexico, and first prize at the Festival of Cinema and Human Rights, simultaneously organized in Paris, New York and Barcelona in autumn 2016. Since winter 2016, Alisa is working on her new documentary, *Home Games*, and has participated in many festivals, events and international pitching sessions.

PROJECT TITLE: Home Games  
PRODUCTION COMPANIES:  
East Roads Films (France) /  
Studio Garmata Film (Ukraine)  
COMPANY ADDRESS:  
Khoriva street 43-15, Kyiv 04071, Ukraine  
TELEPHONE: +380 5083 21851 (Ukraine)  
E-MAIL: stephane@east-roads.com  
SKYPE: stephane.siohan  
WEB: www.east-roads.com

### SYNOPSIS:

*Home Games* charts a crucial period in the life of Alina Shilova, a very talented 20-year-old football player from Kyiv, whose passion for the game has a chance of saving her from poverty. Alina is now a professional player, but her personal life remains turbulent. As she prepares to join a Polish team, her mother suddenly dies, leaving behind Alina's beloved siblings, Renat and Regina. Now, Alina has to choose: football or family...

LANGUAGE: Ukrainian/Russian  
FORMAT: Full HD  
LENGTH: 80 min

PRODUCER: Stéphane Siohan  
PREVIOUS FILMS:  
*Kinshasa FM*, interactive doc, 2013, France  
*Gol!*, interactive doc, 2012, France

CO-PRODUCER: Maxym Vasyanovych  
PREVIOUS FILMS:  
*The Tribe*, 2014  
*Crepuscule*, 2013  
*Mum Died on Saturday in the Kitchen*, 2009

DIRECTOR/SCRIPTWRITER:  
Alisa Kovalenko  
PREVIOUS FILMS:  
*Alisa in Warland*, full-length doc, 2015, Ukraine  
*Sestra Zo*, full-length doc, 2014, Ukraine  
*Zosia & Zapara*, almanac doc *Beyond Euro*, 2012, Ukraine

YEAR OF RELEASE: 2017  
ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:  
EUR 60 000  
IDFA Bertha Fund  
Ukrainian State Film Agency  
The Guardian Documentary  
Odessa International Film Festival



When a child born into a family of the nomadic peoples of the Russian North turns 7, he or she is taken from his or her parents to a boarding school in town – to get the free education every Russian is obliged to receive by law. Most often, the children never come back home. Trying to comply with Northern national traditions, the local authorities decided to restore the “nomadic schools”, eradicated in the 1930s.

This is how the 23-year-old teacher Nelly finds herself in the Zharkov family. For the last 4 years, leaving her own family behind, she has been spending the coldest and darkest months of the year roaming from place to place in the snowy tundra together with reindeer herders. The Dolgans – the small nation to which both Nelly and the family she teaches belong to – live in *baloks*, tiny tepees made of reindeer skin and wooden planks, resting on sledge runners and heated by potbelly stoves. These houses host entire families – sometimes up to 8 people.

The authorities provide two extra *baloks* for any family that decides to participate in the program – one for the classes, the other for the teacher – as well as desks, chairs, a blackboard, school-

books, a barrel of fuel, a snowmobile and a wall-size portrait of Putin. The teacher brings us inside the Zharkov family.

Pavel and Vasilisa have about 400 reindeer and 4 children. The two older kids can't go to the nomadic school, which is only elementary, and they live with their relatives in a village where they can go to school. So Nelly has only two students this year – 9-year-old Prokopy, and his younger brother Zakhar. Zakhar has just turned 7, and this is his first time in school. Nelly has to teach him how to read, write and count, how to find the closest village on the map, and who Vladimir Putin is.

Prokopy is in the third grade and constantly tries to prove to Zakhar that he knows more than him, but despite the age difference, it's not so easy. Prokopy is older, bigger and stronger, but Zakhar is smarter. The brothers always compete with each other – in a friendly way – in wrestling, in training their dogs, in going through the levels in Warcraft.

At night the family watches films brought by the teacher on her hard drive, and what they see weirdly transforms the children's games and their thoughts about the world. The children have no TV

or Internet, and their knowledge mostly comes from their parents. They speak a strange mixture of the Russian and Dolgan languages. Although the teacher is Dolgan, she doesn't know the language well, so it is taught by the boys' mother.

The children already have their own reindeer that are as yet unnamed, but by the time the children grow up they will each have their own herd. But will they still want to stay true to the traditional ways of the Dolgans?

# Journey to the End of the Night

## Production Company: Marx Film

Marx Film is a Tallinn-based production company founded in 2012 by Max Tuula and Maria Gavrilova. The studio focuses on docs and feature debuts from Russia, Estonia and Eastern Europe. It is interested in new blood and bold ideas in production, marketing and distribution. The company's first successful project was the experimental docu-dramedy *I Don't Love You* by Pavel Kostomarov and Alexander Rastorguev. The studio continued to work with the directors, co-producing their new documentary – the “revolutionary” cross-media project *The Term*, which became an important social and political phenomenon for contemporary Russia (Karlov Vary, 2014). In 2015, Marx Film also released the Kostomarov & Rastorguev-produced two-part documentary *Kiev/Moscow* by Elena Khoreva. In 2016, Zosya Rodkevich's debut documentary *My Friend Boris Nemtsov* was awarded Best Documentary at the Krakow FF. In 2017, Askold Kurov's documentary *The Trial: The State of Russia vs. Oleg Sentsov*, was selected for a Berlinale Special screening and will also be shown at the Riga FF.



## Producer: Max Tuula

Born in 1980 in Vladivostok, Russia, Max is an Estonian producer who now lives between Estonia and the US. He collaborated as a journalist with various film trade magazines and participated in the production of several shorts that enjoyed success at festivals from Berlin to Abu Dhabi. In 2012 Max co-produced the experimental docudrama *I Don't Love You* (2012, Warsaw IFF) by Alexander Rastorguev and Pavel Kostomarov, and continued to work with the filmmakers on their cross-media project *The Term* (2014), and Elena Khoreva's duology *Kiev/Moscow. Part 1* (2015) and *Part 2* (2015). In 2016 the film *My Friend Boris Nemtsov* was named Best Documentary at the Krakow FF. At the 2017 Berlinale, the documentary *The Trial: The State of Russia vs. Oleg Sentsov* produced by Max was selected for a Berlinale Special screening. Max was a participant of the 2014 Berlinale Talents and selected as one of the Emerging Producers 2016 at the 2015 Jihlava IDFF.



## Producer/Director/Scriptwriter: Ksenia Elyan

Born in Moscow in 1981, Ksenia has been a professional editor of documentaries, TV programs, commercials and other video productions since 2000. She also works as a director and DoP. In 2010 she graduated from the School of Documentary Film and Theatre of Marina Razbezhkina and Mikhail Ugarov as a documentary director. Her debut documentary, *Uncle Vova*, premiered at Artdocfest in 2010. As a DoP she also participated in *The Term* (2014) and *My Friend Boris Nemtsov* (2016).

PROJECT TITLE:  
Journey to the End of the Night  
PRODUCTION COMPANY:  
Marx Film (Estonia) / Black and White  
Production (Russia)  
COMPANY ADDRESS:  
Iirise 5-257, Tallinn 10616, Estonia /  
Ploschad Borby 13, Moscow 127055,  
Russia  
TELEPHONE: +372 5304 0483  
E-MAIL: studio@marxfilm.com  
SKYPE: mtuula

SYNOPSIS:  
Zakhar is 7, Prokopy is 9. They live in the vast uninhabited spaces of Russia beyond the Arctic Circle. Each has his own reindeer and his own tundra for pasture. Then their family is joined by 23-year-old teacher Nelly who has arrived to explain to the children why they need maths and Putin.

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

PRODUCERS: Max Tuula,  
Maria Gavrilova, Ksenia Elyan,  
Alexander Rastorguev, Ilya Malkin  
PREVIOUS FILMS: Max Tuula  
*The Trial: The State of Russia vs. Oleg Sentsov*, 2017  
*My Friend Boris Nemtsov*, 2016  
*Kiev/Moscow. Parts 1 & 2*, 2015  
*The Term*, 2014  
*I Don't Love You*, 2012

PRODUCER/DIRECTOR/SCRIPTWRITER:  
Kseniya Elyan  
Previous Films:  
*Uncle Vova*, 2010  
*My Friend Boris Nemtsov*, 2016 (DOP)  
*Kiev/Moscow. Parts 1 & 2*, 2015 (DOP)  
*The Term*, 2014 (DOP)

YEAR OF RELEASE: February 2018  
ESTIMATED BUDGET: EUR 98 000

FINANCIAL SOURCES CONFIRMED:  
Radio Free Europe / Radio Liberty:  
EUR 2 000  
Russian Ministry of Culture (tbc):  
EUR 22 000  
Own investment: EUR 42 000  
TOTAL: EUR 66 000



**T**he Russian Orthodox Church supporters' movement is gaining momentum in Yekaterinburg, the heart of Russia, where in 1918 the last Russian emperor Nicholas II and his family were executed. Two years ago, on the initiative of the ROC, the case regarding the Russian emperor's murder was reopened. For the 100-year anniversary celebrations, the church desires to recognize the found remains as those of the royal family in order to acquire ownership of the holy relics. Having them at their disposal will make it much easier to grasp the leadership strings in Yekaterinburg and proclaim the city the new spiritual capital of Russia.

A thousand kilometres away from Moscow, Yekaterinburg intends to commemorate the 100th anniversary on an especially large scale and do everything in order to become the world's centre of attraction for all Russians. On the eve of the presidential elections in exchange for loyalty the Kremlin allows them to act independently, but the church certainly desires to have exclusive power in Russia. It has significant support among all social strata as well as the so-called rights activists with sports or criminal backgrounds, who are ready for a fierce battle. During the

one-year of preparations for the presidential election and with the process of acquiring the holy relics in the background, we will see step by step how the new territories and new mindsets are going to be absorbed by the Yekaterinburg episcopate.

Our story of how the new capital of Russia is born will be told through the point-of-view of three main characters. They are directly or indirectly connected with the so-called Romanovs' case. IGOR serves as a head of the Sports Department for the Yekaterinburg episcopate, and is responsible for recruiting new congregants among former boxers and criminals ready to get into hand-to-hand combat in fighting for Orthodox values. Pensioner VLADIMIR, one of those who discovered the burial grounds of the royal family's remains and is now convinced he is the grandson of Grand Duchess Anastasia, is afraid that the acquisition of the holy relics will grant all rights to the church and the place will be operated solely on a commercial basis. VITALIK is a beggar on the steps of the Church-On-Blood, and from his conversations with churchgoers, chats with "colleagues" on the steps, interaction with the minor orders in the church, as well as from the monologues and secret dreams coming

from his "home" in a mine shelter, one can get a straight, funny and smart interpretation of what is going on in the world, in Russia as a whole and in Yekaterinburg in particular. The film's main characters find themselves in the middle of the battle and, according to their political or moral preferences, follow or withstand the new "spiritual" narrative.

A look at the provincial existence far from the Kremlin is especially appealing because a sudden peal of thunder may break out at any time – within Russian history the Urals have always been unpredictable and exceptional.

# The Last Relic

## Production Company: Baltic Film Production

Baltic Film Production is an independent production company based in Tallinn, Estonia, founded in 1998 by award-winning producer and director Marianna Kaat (PhD). The main activity is production of creative non-fiction films with a strong focus on Eastern European subjects. BFP has produced several documentary series and TV shows for different broadcasters. The company has launched award-winning, high-quality documentary features that have been screened at many international film festivals and broadcast for a wide range of audiences all over the world. Among the most famous are: *Rodnye (Close Relations)* (2016), *A Working Title Wunderkind* (2012), *Pit No. 8* (2011), *Lobotomy* (2010), *Kalinovsky Square* (2007), *The Last Phantoms* (2006). BFP also produces fiction and short films.



## Producer/Director: Marianna Kaat

Internationally awarded producer & director Marianna Kaat is one of the most successful Estonian documentary filmmakers. She graduated from the St. Petersburg State Theatre Arts Academy in Russia with a PhD. In 1998 she founded the independent production company Baltic Film Production (BFP), and has since produced and directed TV series and feature documentaries for local and international markets. She also teaches documentary practice to both postgraduate and undergraduate students at the Tallinn University Baltic Film, Media, Arts and Communication School. She has been a guest tutor at numerous workshops for producers, film schools and universities outside Estonia. Marianna is a member of the European Documentary Network (EDN) and one of the founders of the Estonian Documentarians Guild. She was awarded The European Trailblazer prize at MIPDOC 2009 in Cannes.

## Co-Producer: Dorota Roszkowska

Dorota Roszkowska is an experienced producer, international educator and documentary film expert based in Warsaw, Poland. Since 2003 she runs the independent company Arkana Studio. Dorota is Head of the ADA (Academy of Documentary Arts), organizing international training and pitching sessions (Dragon Forum at the Krakow FF). Member of the EFA (European Film Academy), board member of the Association of Polish Filmmakers. Producer of films such as the internationally-acclaimed *The Mill and the Cross* by Lech Majewski, and *Poste Restante* by Marcel Łoziński (European Film Award, 2009).

## Co-Producer: C. Cay Wesnigk

Founder of C. Cay Wesnigk Filmproduktion. Has written, directed and produced several feature length and short films. Most of Wesnigk's films have been screened and some have even been awarded at festivals all over the world. You can find a list of his films, trailers, downloads and more information on his work as a director and producer at [www.onlinefilm.org/de\\_DE/](http://www.onlinefilm.org/de_DE/) community.

PROJECT TITLE: The Last Relic  
PRODUCTION COMPANY:  
Baltic Film Production (Estonia)/  
Arkana Studios (Poland)/C. Cay Wesnigk  
Filmproduktion (Germany)  
COMPANY ADDRESS:  
Paldiski Mnt. 183-38, Tallinn 13518,  
Estonia  
TELEPHONE: +372 5027 509  
E-MAIL: [marianna@bfp.ee](mailto:marianna@bfp.ee)  
SKYPE: marianna\_kaat  
WEB: [www.bfp.ee](http://www.bfp.ee)

SYNOPSIS:  
A film about the birth of Russia's new spiritual capital Yekaterinburg, where the last Russian emperor Nicholas II, executed 100 years ago, has unexpectedly become a pivotal figure in the struggle for faith, commerce and political power.

LANGUAGE: Russian  
FORMAT: 4K  
LENGTH: 52 min/90 min

PRODUCER: Marianna Kaat,  
co-producers Dorota Roszkowska,  
C. Cay Wesnigk  
PREVIOUS FILMS: Marianna Kaat:  
*Close Relations*, doc, 2016, Latvia/  
Estonia/Germany/Ukraine  
*General Plan*, doc, 2016, Latvia/Estonia/  
Lithuania  
*A Working Title Wunderkind*, doc, 2012,  
Estonia  
*Pit No. 8*, doc, 2011, Estonia/Ukraine

DIRECTOR/SCRIPTWRITER:  
Marianna Kaat  
PREVIOUS FILMS:  
*Underground*, doc, 2015, Estonia  
*A Working Title Wunderkind*, doc, 2012,  
Estonia  
*Pit No. 8*, doc, 2011, Estonia/Ukraine

YEAR OF RELEASE: October 2018  
ESTIMATED BUDGET: EUR 260 000

FINANCIAL SOURCES CONFIRMED:  
Estonian Film Institute / EUR 10 000  
Estonian Cultural Endowment /  
EUR 5 000  
TOTAL: EUR 15 000



**15**-year-old Sandro stumbles from childhood to adolescence while searching for his identity in post-Soviet, traditionally patriarchal Georgia.

Sandro has a rather profound love for singing. His passion for singing grew from his intense desire to express himself, through which he finds his own route to freedom. On his journey of self-discovery, Sandro tries to avoid confronting and questioning the world around him, but as the pressures of adolescence grow, he must find his own path for the future and make a choice between a traditional way of living and the modern world.

His personal story intersects with the three other characters whose lives are deeply intertwined in a cultural battle. A lesbian lawyer Nino (35), who fights for LGBT rights, takes us directly into the war between the church and the political world over the future of the country that is battling within itself to make a crucial choice between Russia and Europe, and where LGBT individuals are

pawns in a larger power struggle; a transgender woman Adelina (26), who has been locked up at home for the last 10 years, copes with her vulnerable reality – the conflict between her personal desire for freedom and the traditional expectations of her parents that threatens their unity; and we follow the life of a religious transgender sex-worker Lika (27), on her journey through the dangerous landscape of nightlife that might end tragically at any moment.

By focusing on individual characters, the film captures the universality of their experiences and explores their inner world – their struggle between past, present and future. Interweaving the different stories, the film connects the seemingly separate realities and poses the question – what does it mean to be a stranger in your own home and country?

## Production Company: Artway Film

ArtWay Film was founded in 2010 by filmmaker Rati Tsiteladze. The company produces art-house films and controversial documentaries. ArtWay Film has two projects scheduled for production: *The Empty House*, which was shortlisted for the Sundance Screenwriters Lab and was selected for the Cannes Cinéfondation's Residence 2017, and the feature documentary project *May 17* that was part of IDFA, and has been selected among six projects for Doc Corner – 70th Festival de Cannes.



## Producer: Nino Varsimashvili

Nino Varsimashvili was born in Georgia. She is an award-winning screenwriter and producer at ArtWay Film. She wrote and produced several short films that were awarded internationally and have been screened at more than 200 film festivals. Nino's first feature project, *The Empty House*, was shortlisted for the Sundance Screenwriters Lab and selected for the 64th IFF Mannheim-Heidelberg and Cannes Cinéfondation Residence 2017. Her feature documentary project *May 17* won the pitch award at DMZ docs, was part of IDFA, and has been selected among six projects for Doc Corner – 70th Festival de Cannes.



## Director: Rati Tsiteladze

Rati Tsiteladze was born in post-Soviet Georgia. He studied filmmaking at the Hybrid Conservatory, Los Angeles. At age 21, he won the title of World Champion in martial arts, but in 2010, when filmmaking became the overpowering passion in his life, he left his fighting career and founded ArtWay Film production. His award-winning work *Deda* was selected for some 200 film festivals. His feature documentary project *May 17* won the pitch award at DMZ docs, was part of IDFA, and has been selected among six projects for Doc Corner – 70th Festival de Cannes. His first feature project, *The Empty House*, was short-listed for the Sundance Screenwriters Lab and selected for the 64th IFF Mannheim-Heidelberg and Cannes Cinéfondation Residence 2017.

PROJECT TITLE: May 17  
PRODUCTION COMPANY:  
ArtWay Film (Georgia) /  
Les Valseurs (France)  
Company Address: Akhmeteli 10a,  
Tbilisi 0159, Georgia  
TELEPHONE: +995 59970 0063  
E-MAIL: nino@artwayfilm.com  
SKYPE: rati.tsiteladze.official  
WEB: www.artwayfilm.com

SYNOPSIS:  
The lives of characters that are forced to hide their identity unfold amidst the growing tensions incited by LGBT politics in post-Soviet Georgia. Focusing on 15-year-old Sandro, as he stumbles from childhood to adolescence and tries to find his identity, the film slowly paints an intimate portrait of the beauty and horrors of life.

LANGUAGE: Georgian  
FORMAT: HD  
LENGTH: 52 min/90 min

PRODUCER: Nino Varsimashvili  
PREVIOUS FILMS:  
*Deda*, short, 2016, Georgia  
*Lost in Reality*, short, 2014,  
Georgia/United Emirates  
*Little Things*, short, 2013,  
Georgia/United Emirates

DIRECTOR: Rati Tsiteladze  
PREVIOUS FILMS:  
*Deda*, short, 2016, Georgia  
*Lost in Reality*, short, 2014,  
Georgia/United Emirates

YEAR OF RELEASE: 2019  
ESTIMATED BUDGET: EUR 289 300

FINANCIAL SOURCES CONFIRMED:  
Asian Docs Fund / South Korea /  
EUR 10 000  
ArtWay Film, Georgia (own investment  
and deferrals) / EUR 14 500  
TOTAL: EUR 24 500



As they say in Russia: you cannot sit on two chairs at the same time. But that's precisely what modern Russian women are trying to do: one chair is the patriarchal community; the second is female empowerment. Russian women want men to spend their money on them, but at the same time they wish to be independent.

Following the fall of the USSR, changes in the economy created new opportunities for Russian women. In modern Russia women can run businesses, go into politics or serve in the army. But issues of hidden discrimination and social insecurity remain. In effect, women don't have the possibility to earn enough money to rent their own apartment because female jobs are paid very poorly. So, to achieve this freedom and independence, women must manipulate men, as they have no other way of achieving material prosperity in society. There are no easy ways to get ahead. The shortest ride to the top is a wealthy man. It's the general perception in Russian society that a good life equals a life with a rich, handsome and prosperous man. This perception creates a system and culture that is very difficult to change, and it's the women who pay the price – especially those who don't manage

to find a husband. This is clearly a dilemma – on the one hand, Russian women want to be independent, but on the other, that's not possible without the economic security only a man can give in this patriarchal society. Since the alternative is often not an option, most women choose the solution of finding a husband.

In the *Mercedes Principle* we follow the lives of three young women: Diana, Lida and Vika, who live in the metropolis of St. Petersburg and share a goal of finding a husband and climbing the social ladder. But how to find a man in a country where women by far outnumber men? Psychologist Vladimir Rakovsky has an easy solution. He is a tutor at his own *School of Seduction* and runs high-priced courses, simply titled: *How to Seduce Rich Men*. We meet Diana, Lida and Vika at Rakovsky's seduction course. Rakovsky's theory, which is based on American self-help books such as *How to Be a Great Lover*, *How to Be Sexy*, or *How to Find a Rich Husband*, is that most Russian women have a predatory way of behaving. We witness Rakovsky teaching Diana, Lida and Vika, together with a bunch of other young women, how to seduce a man, and just as importantly: how to keep him. It's not easy. The women must go

through a thorough curriculum, learning everything from behaving and dressing like a sexy woman, dancing and eating a banana in a sexy way, to learning how to behave like a little girl, falling to the floor and crying if they don't get their way, or if their man is threatening to leave.

This turns out to be a complicated task for our three heroines. However, Rakovsky's courses are very successful and many of his graduates have become successful seductresses – often of married men, which is of course another problem in and of itself. In Russia the divorce rate is 80%. In each case, the men dump their wives in favour of younger women. Having snatched a rich man and given him children, they will always fear the moment when a younger and stronger woman comes along to grab their "catch".

Diana, Lida and Vika are different types of characters, but they all have the same goal of finding a husband who will hopefully make their lives, if not exactly golden, then at least bearable. They feel lonely and unsatisfied, and this is the driving force that prompts them to seek a change in their lives. Will these three women succeed in achieving their long-desired freedom, and how will they develop personally in the pursuit of their goals?

# Mercedes Principle

## Production Company: Danish Documentary Production

During the last ten years the Danish Documentary Production has been one of Denmark's most productive companies when it comes to creative documentaries made for the big screen. The company is co-owned by three award-winning directors – Pernille Rose Grønkjær: *The Monastery*, *Mr. Vig and the Nun* (IDFA winner) and *Love Addict*; Eva Mulvad: *The Good Life*, *Enemies of Happiness* (Sundance and IDFA winner); Mikala Krogh: *A Normal Life*, *Everything is Relative*, *The Newsroom – Of the Record*, and their producer, Sigrid Jonsson Dyekjær PGA. Other than the above, Dyekjær has produced films such as: *Free the Mind* by Phie Ambo, *Ai Wei Wei: The Fake Case* and *Bugs* by Andreas Johnsen, *Something Better to Come* by Oscar and Emmy nominee Hanna Polak (IDFA Special Jury Award, 2014), and *Amateurs in Space* by Max Kestner.

## Producer: Sigrid Jonsson Dyekjær

Producer Sigrid Jonsson Dyekjær PGA has produced more than 20 documentary films during the last 17 years. She is one of the most experienced producers in Denmark when it comes to the financing and production of international documentary films. She also has experience with the serial format, both from *Bugs* (2016) by Andreas Johnsen, and with the upcoming *Scandinavian Star* by Mikala Krogh and *Family on the Run* by Eva Mulvad. Because of her brilliant international track record and the great success of Hanna Polak's *Something Better to Come*, Sigrid was accepted as a member into the renowned Producers Guild of America in 2016. In 2015, she was awarded the Ib Award by the Danish Directors' Association to honour the best producer in the Danish film industry. Besides producing documentary films and TV-series, Sigrid teaches at the National Film School of Denmark and at DOK Incubator, an initiative supported by Media. She also delivers master-classes in documentary filmmaking at film schools around the world.

## Director: Alina Rudnitskaya

Alina Rudnitskaya was born in 1976. She has been directing documentaries since 2002. Rudnitskaya is a two-time winner of the Lavr Russian National Award and the White Elephant Award from the Russian Guild of Film Critics. Her work has been shown worldwide and has won numerous prizes at festivals such as Leipzig, Madrid, Oberhausen, Toronto, Zagreb, Berlin, Belgrade, Moscow and St. Petersburg. Rudnitskaya's documentaries always have a characteristic original perspective; she is interested not only in depicting the facts of life, but also in exploring the internal worlds of her characters. She succeeds in painting a vivid image of modern man while maintaining a very personal and humanistic approach to each of her stories, and the vivid visuals of her films set her work apart from many others. She lives and works in St. Petersburg. Since 2011 she has also been working as an associate professor at the St. Petersburg State University of Cinema and Television.

PROJECT TITLE: Mercedes Principle  
PRODUCTION COMPANY:  
Danish Documentary Production  
COMPANY ADDRESS:  
Kvæsthusgade 5C, 1st floor,  
Copenhagen 1251, Denmark  
TELEPHONE: +45 2720 8098  
E-MAIL:  
kasper@danishdocumentary.com  
WEB: www.danishdocumentary.com

SYNOPSIS:  
This documentary comedy invites you into the lives and minds of three modern Russian women on an "all or nothing" hunt for a successful and wealthy man, who can secure their aim to climb the social ladder.

LANGUAGE: Russian  
FORMAT: HD  
LENGTH: 58 min/90 min

PRODUCER: Sigrid Jonsson Dyekjær  
PREVIOUS FILMS:  
*Comedian Mind*, doc, 2017, Denmark  
*A Modern Man*, doc, 2017, Denmark  
*Bugs*, doc, 2016, Denmark  
*Amateurs in Space*, doc, 2016, Denmark  
*Man Falling*, doc, 2015, Denmark

DIRECTOR/SCRIPTWRITER:  
Alina Rudnitskaya  
PREVIOUS FILMS:  
*Victory Day*, doc, 2014, Russia  
*Blood*, doc, 2013, Russia  
*I Will Forget This Day*, doc, 2011, Russia  
*Bitch Academy*, doc, 2008, Russia  
*Besame Mucho*, doc, 2006, Russia

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 635 442

FINANCIAL SOURCES CONFIRMED:  
Autlook Films / EUR 10 000  
Creative Europe MEDIA / EUR 60 000  
The Danish Film Institute / EUR 33 512  
TOTAL: EUR 103 512



**T**he title of the film is in fact a bit of an understatement, as more than 500 young women aged 16-25 have gone through Mr Jan Skroś' peculiar lectures on music and life over the last four decades within the brass band *Olimpia* in the city of Szczecin in Poland.

The orchestra was founded in 1974, when Mr Jan was given one year by the city management to carry out his – in their opinion – “mission impossible” – to form Poland's first and only female brass band. Mr Jan proved the management wrong. After just 11 months, the orchestra was composed of 40 young women with Mr Jan as the conductor and manager, and quickly became popular at national and international brass music festivals and concerts, where they played everything from classical music, to Gershwin, Abba and Tom Jones.

Mr Jan never oozed formal music theory or used conventional pedagogy, but he does transmit a kind of magnetizing energy that the girls don't receive from their schoolteachers, parents, siblings, friends, or boyfriends. The musicians, on the other hand, keep Mr Jan young at heart, even if the relationship between them often gets tense. Life did not bless Mr

Jan and his wife with children, but he has his *Olimpia* apprentices.

Today Mr Jan is 76, and still a short, quick-tempered, yet gentle and charming ‘dictator’, uni-formed like a naval captain from a past century.

The film follows his tireless struggle to continue the life project he started over 40 years ago. However, there is less public money for music and culture, so Mr Jan must – besides conducting and managing – also function as the music teacher. He has to repair all the instruments and uniforms around the old loft where the orchestra is based. He must look for private funding to finance the music tours, while at the same time there is less interest among the young generation in playing brass music, which makes it harder for Mr Jan to find new candidates. Another huge challenge is the fact that there is no successor on the horizon to take over his job and keep the orchestra alive.

The film also follows two musicians: a beginner, Oliwia, who has to pass Mr Jan's unusual auditions and try to earn her permanent position on trombone and fit into the large group. The other character, Marta, on tuba, has been part

of the band for over 10 years and is now facing the dilemma of how to keep playing and still pursue her medical career.

Moreover, this fall, a crucial internal change in the orchestra will take place and thus serve as a dramatic turning point: in complete secrecy, some of the musicians are planning to replace Mr Jan with a new, younger and more handsome conductor!

Shot in *cinéma vérité* style, this is a bittersweet yet light-hearted story about a passion for music, clash of generations, and never giving up.

# Mr Jan and His 40 Girls

## Production Company: Graniza

Graniza is a small, solid film production company based in Warsaw, Poland. It develops and produces primarily creative international documentary projects for TV, cinema, festivals and the web, but also creates audiovisual content for museums and municipalities. Graniza was founded in 2007 by filmmaker and producer Jacob Dammas, who runs it together with producer and marketing specialist Jozefina Jarmuzewska.



## Producer/Director: Jacob Dammas

A Polish-Danish film producer based in Warsaw and Copenhagen. Runs his own company, Graniza. His last feature-length documentary was *Polish Illusions*, a Polish-German-Danish-French co-production with ARTE, TVP, MDR and YLE, supported by the Polish Film

Institute, Medienboard Berlin-Brandenburg, Danish Film Institute, ZFF Pomerania Film, and MEDIA. Has a Master's degree in communication studies from Roskilde University and is a post-graduate of Wajda School's documentary program in Warsaw, where he also completed his first film, *Kredens*. The film screened at Hot Docs, DokLeipzig, True/False, Cinema du Reel, and 30+ festivals, and was awarded in Krakow, Koszalin, Opole, Warsaw and Odense.

PROJECT TITLE: Mr Jan and His 40 Girls  
PRODUCTION COMPANY: Graniza  
COMPANY ADDRESS: Grochowska 341/80, Warsaw 03-822, Poland  
TELEPHONE: +48 50664 2021  
E-MAIL: jacob.dammas@graniza.pl  
WEB: www.graniza.pl

### SYNOPSIS:

In this bittersweet yet light-hearted clash-of-generations story, 76-year-old Mr Jan Skroś runs Poland's only female youth brass band since he founded it in 1974, but the times are changing.

LANGUAGE: Polish  
FORMAT: HD  
LENGTH: 52 min

PRODUCERS: Jacob Dammas, Jozefina Jarmuzewska  
PREVIOUS FILMS: *Polish Illusions*, creative doc, 2013, Poland/Germany/Denmark/France  
*Kredens*, creative doc, 2007, Poland/Denmark

DIRECTOR: Jacob Dammas  
PREVIOUS FILMS: *Polish Illusions*, creative doc, 2013, Poland/Germany/Denmark/France  
*Kredens*, creative doc, 2007, Poland/Denmark

YEAR OF RELEASE: May 2018  
ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:  
Polish Film Institute (development) / EUR 6 400  
Polish Film Institute (production) / EUR 26 000 – pending  
Polish Regional Film Fund of West-Pomerania / EUR 2 300  
Municipal Centre for Culture, Bydgoszcz / EUR 1 200  
Polish co-producers / EUR 8 500  
Graniza own investment / EUR 23 000  
TOTAL: EUR 67 400



**A**n experimental documentary based on archive materials from the year 1968 and the Soviet invasion of Czechoslovakia, inspired by the director's family story.

When in 1968 the armies of the Warsaw Pact invaded Czechoslovakia, not only did Czechoslovak citizens suffer, but also the occupiers: many of them were called into the army at the last minute and didn't even know the purpose of their mission. After almost 50 years since this tragedy in European history, we are discovering surprising humanity in the occupying soldiers who had to cope with the terrible aftermath of the events they personally caused – and couldn't have influenced or changed.

For the first time ever we uncover stories of the desperate personal sacrifices of the soldiers who chose to commit suicide rather than live with the guilt over what they had done, even though it was as executors of someone else's will. We don't want to address general justice or truth. On the contrary, we would like to show that no truth can be definite. This is a story about how one becomes an "occupier" without intention.

The first inspiration for the film

was upon director Anna Kryvenko's discovery of her family's story about the suicide of her great-uncle who was occupying Prague in 1968 as a Soviet soldier. During his stay in Prague he sent a letter home about what was going on. Anna's mother, who was just ten at that time, remembers the adults of the family saying "Prague, Czechoslovakia", everybody crying, and the men going outside to smoke. After returning home the great-uncle couldn't cope with what he saw and did, and a short while later he committed suicide.

The family couldn't handle the situation, so Anna's grandmother cut her great-uncle out of all the family photographs, because she wanted to get rid of him. She wanted to forget. Anna knows this story only from snippets of family memories, but by putting them together they help to portray the whole story, which is, of course, semi-fictional due to the subjectivity of the memories.

And this new story could be a story of any Soviet soldier who happened to stand on a tank in August of 1968 in Czechoslovakia. The story is a reconstruction of emotions that could have been felt during the events in Czechoslovakia, and after returning home.

Each of the five thematic blocks contained in the film as well as its main storyline – symbolic visual conception of suicides and cutting out the memories – aims to grasp a concentrated picture of the historical movement in specific details, faces, events or situations, often casual. The aim is to show the general essence of marginal war situations, bringing closer the "second plan" of events and moments of the invasion of 1968, their inner depth and power shown in a new context of compression.

Are we able to see well-known archival materials in a different context? Can we assign them new meaning when they are already part of our history? In a way, the film is also connected with current events in Ukraine. Everyone has relatives or friends in Russia, but at the same time the army's aggression is growing and this is affecting common people as well. And in this seizure, one can easily forget that people are suffering and dying, or that involvement in a war completely changes one's perception of the world. The topic is so painful and the differing views and opinions are so absolutely definite, which makes director Anna Kryvenko curious to look at a conflict from the other side.

# My Unknown Soldier

## Production Company: Analog Vision

Analog Vision is a film production and distribution company founded by producers Veronika Kúhrová and Michal Kráčmer. Together they have produced over 50 short films and 2 feature films. They focus on creating and distributing films by young authors from Central Europe.

## Producer: Michal Kráčmer

Michal Kráčmer has produced over 30 short. Michal was the lead producer of the debut film *Kids from the East*. Michal was named Promising Producer (2014) at the Baltic Event in the Black Nights Tallinn IFF and received the Promotion Prize of the GWWF for talented producer at Cottbus IFF (2015). He has participated in various international workshops and in the prestigious Producer's Network in Cannes IFF (2015). Previous films: *Toda Raba Ben*, *Uncle Victor*, *What We Did Before We Drank Cocoa Together*, *Techsquat*, *In Love With (My Own) State*.



## Producer: Sergei Serpuhov

Sergei Serpuhov is a well-established producer from Latvia who entered the film industry over 16 years ago. Sergei has gained hands-on experience working on commercials, music videos, documentaries, TV shows, live broadcasts, TV and feature films. In 2008 Sergei started Baltic Pine Films which is one of the leaders in production services in the Baltic region. In recent years Sergei has participated in the EAVE Producers Workshop (2016), EAVE Marketing Workshop (2016), and the MAIA Emerging Producers Workshop (2015).

## Producer: Wanda Adamik Hrycova

Wanda Adamik Hrycova is a very experienced theatre, TV and film producer, under whose leadership the Divadlo Nová Scéna theatre saw record attendance and high revenues. Her company, Wandal Productions, has produced various successful cultural events. In 2013 Hrycová produced the feature epic *Colette* (Slovakia / Czech Republic). Her new film *The Line* (2017) will premiere at the Karlovy Vary IFF.



## Director: Anna Kryvenko

Anna Kryvenko is a video and fine art photography artist. She is a last year student FAMU, Prague. Before that she studied theatre directing at KNUTKT (UKR) and alternative theatre directing at DAMU (CZ). Her films and performances were screened at the Fluidum Festival, Famufest Student FF, Jihlava Documentary FF, Intermedia BB (Slovakia), et al. With her found-footage film *Silently Like a Comet*, she won Best Experimental Act at FAMUFEST, Prague (CZ). Her last film *Listen to the Horizon* won Best Czech Experimental Documentary at the Jihlava IDFF (CZ).

PROJECT TITLE: My Unknown Soldier  
PRODUCTION COMPANY:  
Analog Vision (Czech Republic) /  
Baltic Pine Films (Latvia) /  
Wandal Production (Slovakia)  
COMPANY ADDRESS: Kaprova 42/14,  
Praha 1 – Staré Město 110 00,  
Czech Republic  
TELEPHONE: + 420 60283 8388  
E-MAIL: michal@analog.vision  
SKYPE: defense  
WEB: www.analog.vision

SYNOPSIS:  
After almost 50 years since the "friendly" invasion of Czechoslovakia we are discovering surprising humanity and compassion for the occupying soldiers. Equally as the citizens of Czechoslovakia, the occupiers became victims of someone else's whim, which led some of them to the greatest sacrifice: ending their lives through suicide.

LANGUAGE: Czech/Ukrainian/Russian  
FORMAT: Super8/16 mm/35 mm  
LENGTH: 75 min

PRODUCERS: Michal Kráčmer,  
Sergei Serpuhov, Wanda Adamik Hrycova

DIRECTOR/SCRIPTWRITER:  
Anna Kryvenko

PREVIOUS FILMS:  
*Listen to the Horizon*, experimental doc,  
2015, Czech Republic  
*Silently Like a Comet*, experimental doc,  
2014, Czech Republic  
*Tomorrow the Sun is Different*,  
experimental doc, 2013, Czech Republic  
*The Foreigner Is Ours*, doc, 2013,  
Czech Republic  
*Speech, But No Words*, experimental doc,  
2012, Czech Republic

YEAR OF RELEASE: August 2018  
ESTIMATED BUDGET: EUR 275 907

FINANCIAL SOURCES CONFIRMED:  
Czech Cinematography Fund –  
EUR 24 424 (grant) / FAMU – EUR 9 436  
(equity and in-kind) / Czech producer's  
investment – EUR 20 707 (equity and in-  
kind) / National Film Centre of Latvia –  
EUR 35 000 (grant) / Baltic Pine Films –  
EUR 8 141 (deferrals and overheads) /  
Slovak Audiovisual Fund – EUR 25 000  
(grant) / Wandal Film – EUR 4 440 (in-  
kind) / German grants – EUR 40 000 /  
Parabellum Film – EUR 4 440 (in-kind) /  
Czech TV – EUR 32 093 / Slovak TV and  
Radio – EUR 18 404  
TOTAL: EUR 222 090



**21**-year-old Michał is a Paralympic champion, but he is not a typical hero overcoming his physical limitations. Brought up in poverty, every day he has to fight not only with his body, but also the harsh reality of his life, and with his toughest opponent – himself.

Life has been tough on Michał since he was a newborn. He was born without hands and parts of his legs, a painful result of his mother's alcoholism when she was pregnant with him. His biological parents left their son right after he was born. Raised by his grandmother, Michał lives with her till this day in a small, one bedroom apartment. Despite these limitations, he is an avid sportsman who dabbles in skiing and cycling. His accomplishments include repre-

senting Poland in the Winter Paralympics, winning the giant slalom at the Polish Championships in 2011, and a silver for alpine skiing combined in the handicapped winter sports category. While he is very successful in sports, he still faces problems in his private life, like his poor material status, life without parents, and conflicts with the law.

*No Hero At All* is a story about a man who is faced with the physical limitations of his body as well as the realities of the underworld where he was brought up. Michał tries to take something out of a life that is not necessarily ready to offer him anything. He fights with this standstill and is not discouraged by adversities. A warm, moving story about overcoming weaknesses and fighting with the toughest opponent – yourself.

## No Hero at All

### Production Company: Wajda School & Studio

Wajda School & Studio was created in 2001 by Andrzej Wajda and Wojciech Marzewski, with a mission to provide professional training to Polish and international filmmakers on a master level. Wajda Studio has produced over 70 documentaries, short features and over 300 school films, many awarded at numerous international film festivals. In 2013 Wajda Studio produced *Joanna*, the Academy Award nominee for Best Short Subject Documentary in 2015. Wajda Studio production *The Performer* premiered at IFF Rotterdam 2015 and IFF Berlinale 2015, where it received the Think:Film Award.



### Producer: Zuzanna Król

Zuzanna Król is head of production at Wajda Studio. Producer and production manager. Graduated from the Film and TV Production faculty of the Radio and Television Department of Silesian University, and has a Master's of Political Science from the University of Silesia.

Latest documentary produced by Wajda Studio, *Joanna*, dir. Aneta Kopacz, was nominated for an @Oscar. Zuzanna participated in the first edition of the Creative Producers' Programme at the Wajda School. She was a member of the production department at Silesia Film and Silesia Film Commission, and a commercial producer and production manager for over three years. Lives in Warsaw; comes from Silesia. Her fiction feature *Performer*, dir. Maciej Sobieszczkański and Łukasz Ronduda, was screened in the main competition at IFF Rotterdam.



### Director/Scriptwriter: Michał Kawecki

Michał Kawecki was born in 1982 in Łódź, Poland. An Academy of Fine Arts in Kraków graduate; assistant in the Photography, Animation and New Media Department. Student of the Krzysztof Kieslowski Faculty of Radio and Television, University of Silesia, Cinematography Department. Graduate of the Documentary Programme DOK PRO at Wajda School.

PROJECT TITLE: No Hero at All  
PRODUCTION COMPANY:  
Wajda School & Studio  
COMPANY ADDRESS: Chelmska 21,  
Warsaw 00-724, Poland  
TELEPHONE: +48 22851 1057 /  
+48 53111 5100  
E-MAIL: zkról@wajdastudio.pl  
WEB: www.wajdastudio.pl

SYNOPSIS:  
21-year-old Michał is a Paralympic champion, but he is not a typical hero overcoming his physical limitations. Brought up in poverty, he has to fight every day not only with his body, but also the harsh reality of his life and with his toughest opponent – himself.

LANGUAGE: Polish  
FORMAT: HD  
LENGTH: 52 min

PRODUCER: Zuzanna Król  
PREVIOUS FILMS:  
*Communion*, doc, 2016, Poland  
*Snails*, doc, 2015, Poland  
*The Performer*, fiction, 2015, Poland

DIRECTOR: Michał Kawecki  
PREVIOUS FILMS:  
*Z miłości*, doc, 2016, Poland  
*Wzorzec sztuki*, doc, 2014, Poland

YEAR OF RELEASE: January 2019  
ESTIMATED BUDGET: EUR 118 000

FINANCIAL SOURCES CONFIRMED:  
Polish Film Institute / EUR 42 900  
Wajda Studio / EUR 35 400  
Silesia Regional Film Fund / EUR 15 700  
TOTAL: EUR 94 000



This is an observational film portrait of a small provincial town called Elnya, where people, because of their passionate and naive faith in their imperial Soviet past, easily become typical victims of Putin's military propaganda.

At the beginning, we see a cosy little town with its ordinary life. We dip into the informational and semantic space of the town and the everyday life of its inhabitants, depicting an image of provincial life in Russia. We dive into the atmosphere of the patriotic public events where we find Masha – an inspired teenager girl who is a constant part of these shows, singing on stage dressed in uniform. At first sight, it looks naive and funny. But in observing endless celebrations with their pop songs and delighted speeches one can easily see that they are all shaped into a Soviet template and have political undertones. For example, a cartoon screening begins with a reading of Putin's decree about cinema; a song about Yuri Gagarin is accompanied by ads of the ruling party, etc.

At the local school, children paint tanks and warplanes and compete in putting on gas masks. It wouldn't look so absurd without the increasing feeling of anxiety.

Going deeper inside the town and into Masha's family, we face the violent implanting of propaganda that stands behind all this patriotic idyll. From the absurd it transforms into violence. For example, during our filming Masha's mother makes her repeat on camera how she loves Putin and wants to vote for United Russia, how Russia is surrounded by NATO, etc. She believes in all these populist aggressive messages from Russian TV shows and forces Masha to believe them as well. In this exaltation Mother won't notice Masha is crying because of the unbearable pressure.

At another celebration, we see a man in a military uniform on stage under a banner with Putin's portrait, shouting with a grimace of malice, blaming modern America and Europe for neo-fascism. Not far from the stage small children in Soviet pioneer uniforms are standing guard and listening. The next scene – the school's big hall is full of pioneers singing patriotic songs and swearing their readiness to fight for their motherland. But close-ups show the fear and anguish in the children's eyes. Finally, we reveal a lonely and lost teenager hidden behind the image of an inspired patriotic singer.

Behind all this propagandistic

cover we see the real face of this place – just a small provincial town, as forgotten and lonely as its inhabitants, whose life is monotone and dull. The authorities do not care about them and their future. By old habitual tradition, they are ready to absorb the slogans of new populism just to feel involved in something great. Moreover, they plant this aggressive populism into their children, depriving them of their own freedom of thinking. Thus, we raise a global issue – who is the real source of violence – the authorities or society itself?

# Provincial Town of E

Participation in BSD supported by:



## Production Company: Ethnofund

Since 2005 Ethnogeographic Research Foundation (Ethnofund) has produced more than 20 documentaries (most of them with Russian State support), that are broadcasted on Russian and international TV channels. Ethnofund has won a number of prizes and diplomas at different IFFs, including a MDR Award for Outstanding East-European Film (DokLeipzig 2016). From 2010 Ethnofund has been looking for foreign partners and working with international co-productions. The company's goal is to bring Russian directors and Russian stories to the international TV and film market.



## Producer: Vlad Ketkovich

Since 2000 – CEO and producer at Ethnofund. The company is well-established in the Russian documentary landscape. Since 2010 Vlad has participated in international festivals and industrial events, i.e. IDFA, Hot Docs, DokLeipzig, and many others. Films produced by Ethnofund are shown by Russian and international broadcasters. Vlad works a lot with international partners, i.e. for TV channels RAI Cinema, The Guardian, ORF, YLE, ARTE, VICE (HBO), BNNVARA, TV Brno, and others. He is a member of the EDN, International Federation of Journalists, and the Russian Geographical Society.



## Director: Dmitry Bogolyubov

After Dmitry Bogolyubov's law degree, he graduated from VGIK (All-Russian State University of Cinematography) from the documentary and TV production workshop. He is a member of the Russian Journalists Union. His TV fiction documentary *Oleg the Wise* became a special event at the Moscow International FF in 2015. Dmitry received the national cinema and TV *Strana* award for his documentary *Neglected*. He also works as a cinematographer and received a *Saint Anna* prize for best cinematography for the documentary *On the Edge*, directed by Anna Shishova.

## Scriptwriter: Anna Shishova-Bogolyubova

Graduated from Moscow State University and VGIK (All-Russian State University of Cinematography). From 2012 to 2013 Anna participated in an exchange program between VGIK and Stockholm Academy of Dramatic Arts. In 2016, Anna participated in the AFS international documentary workshop. Anna is a member of the Documentary Film and Television Guild and the Russian Journalists Union. Anna's diploma film *Katia* received a *Laurel* National Award in Cinema and Television for Best Art Film in 2013, and went on to win numerous awards at Russian and international film festivals, including prize for Best International Documentary Feature and Best Cinematography at Queens World FF and a Royal Reel Award at Canada IFF. Anna's second documentary *On the Edge* won a Jury Prize at Art-docfest IFF in 2014. The film's international premiere was at Krakow IFF; it was screened at numerous festivals and got a variety of awards.

PROJECT TITLE: Provincial Town of E  
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.com

SYNOPSIS:  
Elnya is one of hundreds of small provincial Russian towns, frozen in time since WWII; no industry, no future, no independent sources of information. Entertainment consists of military celebrations and propaganda infiltrates all areas of life, making the town an ideal incubator for cultivating faithful followers of Putin. *Provincial Town of E* documents the town for three years, capturing this process.

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

PRODUCER: Vlad Ketkovich  
PREVIOUS FILMS:  
*Convictions*, doc, 2016, Russia/Poland  
*Pavlensky. Life Naked*, doc, 2016, Russia/France/Latvia  
*Gatherers of the Sea Grass*, 2016, Russia/France  
*Let Me Just Be*, doc, 2016, Russia  
*Who Will Be My Husband*, doc, 2015, Russia

DIRECTOR: Dmitry Bogolyubov  
PREVIOUS FILMS:  
*Oleg the Wise*, fiction doc, 2015  
*Neglected*, short doc, 2012

SCRIPTWRITER:  
Anna Shishova-Bogolyubova  
PREVIOUS FILMS:  
*On the Edge*, doc, 2014, Russia  
*Katia*, doc, 2013, Russia

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 140 000

FINANCIAL SOURCES CONFIRMED:  
Current Time TV Channel / EUR 3 500 presale  
East Doc Platform Award / EUR 7 500  
Ethnofund & Filmmaker's own investment / EUR 25 000 (deferment)  
TOTAL: EUR 36 000



**M**y name is Irena and I am 16 years old. I play guitar, piano and trombone. My sister Miluše is 14. She plays the trumpet, guitar, piano and accordion. We wanted to join a band, but here the problems began: boy bands don't want to fuss with us and we thus have no chance to gain music experience. Music is the only thing we have after school and work. We want to show everybody that women can also build an orchestra as good as men. Girls, would you like to join us? Irena and Miluše, 1964.

Published under the title *Girls up front!* in the ads section of the Czechoslovak magazine *Melodie*.

Performing as a woman in show business in the late 60s usually meant agreeing to remain a passive object in the hands of powerful men. The times of the provocative and sexually explicit Madonna were far in the future, as well as the clearly defined term "girl power" introduced by Britain's Spice Girls. By the early 70s, female performers were still perceived as curiosities, "show girls" intended to amuse and comfort men – an uneven social relationship often influencing their careers.

The path to independence was smoothed, among others, by six

Czechoslovak immigrants – Irena, Miluše, Věra, Vlasta, Jarka and Hana – although their personal careers ended miles from glory or an induction into the Rock 'n' Roll Hall of Fame.

The documentary *Satanic Girls: Women on the Move* is conceived as a situational retrospective road movie, which follows the curious story of six female teenagers who emigrated from Czechoslovakia. Once members of a local Dixieland orchestra, the band transformed abroad into an all-female pop group, which came to be known under the provocative name: Satanic Girls.

From 1968 the Satanic Girls played all over Europe, usually in hotels and bars, very flexible in the musical genres they performed, struggling through an adventurous life with bits of languages and cash. In 1970, motivated by money and hoping for a career, they arrived in Sweden. It was in the Mecca of European pop and liberalism that they met their first international manager. Introducing himself as Roland Ferneborg, collaborator of ABBA, he was to be the breaking point in their career – bringing them short-lived fame, but unfortunately, also future misfortune.

Promised a wonderful experience

and a cheap debut album, the girls agreed to a music tour in Latin America. In order to legalize this process our 6 teenagers married 6 leftist young men from Stockholm (within 2 days) and left for their exotic adventure. Soon they appeared on Chilean, Argentinean and Mexican television. In June of 1971, the group performed under the name Las Satánicas at one of South America's largest festivals, *Viña del Mar*, which quickly brought them popularity – and turned them, also, into symbols of president Salvador Allende's government. Supposedly they were used for socialist propaganda; though composed of immigrants, the band was, paradoxically, perceived and presented as a band from allied, socialist Czechoslovakia.

Personal and political reasons led the group to break up soon after – probably a combination of problems with men, money and the aftermath of the military putsch – the government and ideology of the newly-established Augusto Pinochet. Not to reunite for 45 years, they lived all over the world – shifting occupations, lovers, professions and destinations. Nevertheless, they never lost their liberal minds and that 70s wild spirit...

# Satanic Girls: Women on the Move

## Production Company: Telekinetic

*Telekinesis* = a superpower, enabling you to put objects into motion thanks to your inner strength. *Telekinetic* = a fresh production company, based in Prague, Czech Republic. Gifted with creative superpower and talented collaborators, Telekinetic develops products for television and cinema as well as all of the expected and unexpected future platforms. We want to make movies that have an impact, make you laugh and keep their artistic value. Our flagship, expected in 2018, is the documentary movie *Satanic Girls: Women on the Move*, a tale of power, business and female status in music show business. More is to come: we are also developing cheerful children's content that is mischievous, fun and offers new perspectives to our young ones.



## Producer: Anna Herza Tydlitátová

Anna was born in Prague and spent her childhood in the US. She later graduated from FAMU in Prague. During her studies she produced several shorts, among others the animation *Apollon, Dafne and the Darkness*, and the real-events-based animation *The Dam*. She regu-

larly co-operates with the music and publishing house Bigg Boss, recently presenting a book and an exhibition about subcultures, "city tribes", in the Czech Republic in the 90s. Her producing debut, *Menandros & Thais*, an experimental love story set in Old Greece, premiered last year. It was awarded the Czech Directors and Writers Award, the Czech Producers' Award, and was screened at a number of festivals. As a lifelong girl scout leader she has, along with her team, recently started developing film and TV content aimed at young audiences.



## Director: Bohdan Bláhovec

Born in 1984 in Pilsen in the Czech Republic. Received his MA at FAMU, Department of Documentary Film (*Who Is Afraid of Ashley Lightspeed?* – best documentary film at FamuFest 2007 and Special Jury Award at Finale 2008). His next film, *About a Home*, was accepted

into the Jihlava IDFF 2008 and was part of the competition section at Fresh Film Fest 2009 and Finale 2009. His feature debut *Show!* won the Czech Film Critics' Award for best documentary 2013, and the Audience Award at the Jihlava IDFF 2013. Bohdan contributes to a number of magazines and is also among the pioneers of slam poetry in the Czech Republic. He currently works with KineDok, concentrating on the alternative distribution of documentaries in Eastern and Central Europe.

PROJECT TITLE:  
Satanic Girls: Women on the Move  
PRODUCTION COMPANY: Telekinetic  
COMPANY ADDRESS: Korunni 48,  
Vinohrady, Prague 2-12 000,  
Czech Republic  
TELEPHONE: +420 73438 6367  
E-MAIL: annatydlitova@gmail.com  
SKYPE: anna\_edita

SYNOPSIS:  
Women, status and power in show-business: a film crew follows pop divas in retirement on a journey to a bygone era, dealing with the topics of aging, selective memory – and their wild rock 'n' roll past.

LANGUAGE: Czech  
FORMAT: HD  
LENGTH: 90 min

PRODUCER: Anna Herza Tydlitátová  
PREVIOUS FILMS:  
*Menandros & Thais – Swords and Sandals*, 2016, Czech Republic/Austria  
*Apollon, Dafne and the Darkness*, animation, 2014, Czech Republic  
*The Dam*, animation, 2013, Czech Republic  
*In the Hands of Masaryk*, doc, 2013, Czech Republic

DIRECTOR: Bohdan Bláhovec  
PREVIOUS FILMS:  
*Tribes*, TV doc, 2015, Czech Republic  
*Show!* doc, 2013, Czech Republic  
*About a Home*, doc, 2008, Czech Republic  
*Who Is Afraid of Ashley Lightspeed?* doc, 2007, Czech Republic

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 113 000

FINANCIAL SOURCES CONFIRMED:  
Czech Cinematography Fund – development / EUR 11 000  
Own investment / EUR 12 000  
Distribution / EUR 2 000  
Czech TV / Petr Kubica / EUR 22 000 (pending)  
TOTAL: EUR 47 000



“ Everything happened at night. A border guard with a service dog found evidence that suggested an illegal attempt to cross the state border. The “offender” signal was announced, backup was called to search for the offender, resulting in the detention of 17 Vietnamese illegal immigrants and one supporter.” states a representative of the Latvian State Border Guard after the biggest-ever group of illegal immigrants from Vietnam was caught. 17 barefoot people had crossed the Russian border at night, walking across a swamp. On the same day border guards in a nearby village detained another group. There were 12 Vietnamese and two smugglers.

While Europe is deciding how to deal with the hundreds of thousands of Syrian and Eritrean refugees, and Latvian society welcomes their first groups of refugees, an increasing number of illegal immigrants from Vietnam are crossing the border in the East. It's clear that Latvia is not their final destination – the Vietnamese are hoping to get to Poland and Germany, both already hosting a large colony of compatriots, or even farther into the Western Europe. These are people who have left their homeland due to the

drastic economic situation. A few years ago they sought a way to Europe via Ukraine, but now because of the instability there, their path leads from Russia through Latvia and Lithuania.

Illegal migration is no longer a surprise for the local border guards. In less than five months more illegal immigrants were detained than throughout the previous year. After the official procedures and interrogations, they are sent back to their homeland. Citizens of different countries are involved in the human trafficking – Estonians, Lithuanians, Russians, Poles and also locals, of course.

In the villages near the border leaflets are pinned on message boards informing the locals about a possible illegal border crossings, and a call for action in case of strange people or vehicles seen around. However, there are footprints all around the border, and the locals most likely know something about it.

The main protagonist, Aigars, is a smuggler. Assisting immigrants across the border is a source of profit for him. Aigars has a relationship with Lolita. She doesn't support his occupation and is worried about him. She reminds her boyfriend constantly of the

possible consequences. She is convinced that he will be arrested. Aigars, however, is confident that he will not get caught, although he has already spent some time behind bars - he was jailed for 4 months. Now, he has to decide whether to continue with his “profession”, which might also be a turning point in his relationship with Lolita.

Lolita is a librarian at the local library. For some time she looked for happiness abroad, but later realized she wanted to return to her native village. She is in love with a man who is 20 years younger than her. Locals notice that he is changing his cars too frequently. Rumour has it that Aigars has money, although he has only primary school education and no permanent job. From an early age Aigars has been independent. He had to learn how to earn money himself. He loves his native village; he has no other job experience and isn't eager for any. His world is the borderland; this is the place that provides him adrenaline and money. The “Vietnamese track” is his dream come true.

# The Smuggler

## Production Company: Documentarist

A recently founded production company by documentary filmmakers Ivars Zviedris and Inese Kļava. Focuses on documentary film production, explores subjects of human interest and current affairs.



## Producer: Marta Bite

Producer of documentaries in production *The Smuggler*, director Ivars Zviedris, and *Road to Akakor*, director Mārtiņš Grauds. Producer of the Latvian National Film Awards. Participant of professional training programmes: Ex Oriente Film, Four Corners, EsoDoc, and EAVE. Studied at the European Film College, Denmark, and the University of Latvia. Also works as a film educator for children and youth.



## Director/Scriptwriter: Ivars Zviedris

Documentary film director and cinematographer. He graduated from the Latvian Academy of Culture as a film director in 2001. His films demonstrate a genuine interest in the most hidden feelings and sensibilities of his protagonists, and a masterful skill in capturing them on film. His films *While* (2005), *Come, Erik* (2005), *Tide* (2009) and *Documentarist* (2012) were nominated for Latvian National Film Awards and have travelled to many festivals abroad. *Tide* and *Documentarist* won National Film Awards for the Best Feature Length Documentary, and Audience Awards in 2009 and 2012.

PROJECT TITLE: The Smuggler  
PRODUCTION COMPANY:  
Documentarist  
COMPANY ADDRESS:  
Jaunciema 5. līnija 16a,  
Rīga LV1023, Latvia  
TELEPHONE: +371 2967 1003  
E-MAIL: dokumentalisti@gmail.com  
SKYPE: martabite

SYNOPSIS:  
A story about a man in his thirties who faces a crisis as he struggles to earn a living. He lives in a small village near the border between Latvia and Russia. He has no education, no prospects for a decent job, and has become a smuggler. Over the last years, the main item of contraband has become people. The film follows the intriguing story of the smuggler and portrays a border town with its own unique character – a long history of smuggling.

LANGUAGE:  
Latvian/Russian/Vietnamese  
FORMAT: HD  
LENGTH: 80 min

PRODUCER: Marta Bite  
PREVIOUS FILMS:  
*Loegrin from Varka Kru*, doc, 2010, Latvia

DIRECTOR/SCRIPTWRITER:  
Ivars Zviedris  
PREVIOUS FILMS:  
*School Murjani*, doc, 2015, Latvia  
*Documentarist*, doc, 2014, Latvia  
*Tide*, doc, 2009, Latvia

YEAR OF RELEASE: November 2018  
ESTIMATED BUDGET: EUR 85 900

FINANCIAL SOURCES CONFIRMED:  
National Film Centre of Latvia /  
Dita Rietuma / EUR 42 300  
Culture Capital Foundation of Latvia /  
Edgars Vērpe / EUR 3 500  
Dokumentalisti / EUR 4 800  
TOTAL: EUR 50 600



Architecture, like anything else in the Soviet Union, was under strict centralized supervision. Everything but bus stops, that is. While art and grand monuments had to portray communism as paradise on earth, everybody forgot about the bus stops, and this minor, often overlooked architectural form became a secret vehicle for the alternative voices of dissidence, as well as radical artistic expression.

Nobody kept a record or championed these unique pieces of art. However, in 2002, Canadian photographer Christopher Herwig found the first of these subversive pieces of architecture while traveling through the Baltic countries. He began noticing these hidden gems of architecture, hidden gems of resistance and beauty and concrete poetry of the human soul. He has since returned to the Baltics and the former Soviet Union again and again to track down these poetic expressions that are unique in the world. He has pioneered what has now become a bus stop hunting trend from Kiev to Vladivostok, creating unique documentation. His book *Soviet Bus Stops* became an international bestseller and was critically praised as a gem on architecture and Cold War history, uncovering new territory. A second book is now on the way. This film

follows Herwig through 15 years of his passionate bus stop treasure hunt, in what he himself calls an ode to creativity that cannot be subdued.

The interactive experience will be based on a treasure hunt, not unlike Herwig's own experience. Just as Herwig hunted through Google maps and made endless journeys around the former Soviet Union, viewers will travel on an interactive map and find bus stops for themselves – from the Black Sea to Vladivostok, through Chernobyl, Kazan and Siberia. With 15 years of video material, thousands of still photos of bus stops and many interviews with the legendary, old bus stop designers, there is richness in the material that will blossom within an interactive experience.

The idea is to arrange various types of material that the viewer then enters through individual bus stops. Some places will show a filmed scene at a bus stop and an interview with the artist, in other places an expert on mosaics will explain the Soviet tradition, and yet in other places historical background information will be conveyed through archive material. It will be a journey with Christopher Herwig that will uncover a truly unique story about the Cold War

and man's need to create.

*Production comment: while Christopher Herwig and Kristoffer Hegnsvad have been collecting material for the film for 15 years and 90% of the film has thus been shot, the film project is presently in development. We have just received development funding and begin a 6-week editing period in August, after which many crucial decisions regarding form and narrative will be decided upon.*

# Soviet Bus Stops

## Production Company: Magic Hour Films

Set up in 1984 by Lise Lense-Møller, Magic Hour Films has produced a wealth of documentaries, feature films and short films, of which many have received international acclaim – the top winners being *Burma VJ* by Anders Østergaard with 52 international awards and an Oscar nomination, and *Into Eternity* by Michael Madsen, with 19 international awards. Based in Copenhagen, Magic Hour Films develops and produces documentaries and fiction for the national as well as international markets. A large number of productions are international co-productions. The company also seeks to develop and promote new talent, and to consult and supervise talent and up-and-coming companies. Magic Hour Films has produced and co-produced over 60 films, but it's a small company with a very flexible structure and an extended working relationship with freelancers in all areas of the film business.



## Producer: Lise Lense-Møller

In addition to being the founder of Magic Hour Films, lead producer and managing director Lise Lense-Møller has been lecturing and leading international workshops continuously over the last 25 years, including for the MEDIA training programme EAVE, with 3 annual international workshops. For the same reason Magic Hour Films has an extensive European network. Lise also runs a small publishing house and has translated and co-written scripts and books.



## Director/Scriptwriter: Kristoffer Hegnsvad

Documentary film director and editor of the Film Section for the newspaper Politiken. Previously a member of the editing group for Kosmorama, an academic film magazine, chief editor of EKKO Film Magazine, editor and co-owner of Mifune Film Magazine. Education: BA in philosophy, political science and theology, Copenhagen University, 1999-2003; Master studies in philosophy and literature, Sorbonne, Paris, 2005; MA (cand. mag.) in Modern Culture, Copenhagen 2005-2010, European Film College, 1998-1999; Denmark Journalists' College, 2004. Films: *Looking for Exits, Conversations with a Wingsuit Artist*, debut feature, 2016. Festival selection: Bafici, Buenos Aires; Doxa, Vancouver; Trento, Italy; Hot Springs International Documentary FF, Arkansas, USA; CPH:DOX, Copenhagen; *Laamb*, debut short documentary, 2013. Festival selection: CPH:DOX, Copenhagen; Odense Film Festival, Culture Meeting Mors, Denmark.

PROJECT TITLE: Soviet Bus Stops  
PRODUCTION COMPANY:  
Magic Hour Films  
COMPANY ADDRESS: Fortunvej 56,  
Charlottenlund DK-2920, Denmark  
TELEPHONE: +45 4031 4231  
E-MAIL: llm@magichourfilms.dk  
WEB: www.magichourfilms.dk

SYNOPSIS:  
Architecture in the Soviet Union was under strict centralized supervision – except for bus stops! This overlooked architectural form became a secret vehicle for alternative voices of dissidence. In 2002, Canadian-German photographer Christopher Herwig stumbled upon one of these subversive art pieces, and 15 years of passionate bus stop treasure-hunting began.

LANGUAGE: Russian/English  
FORMAT: HD  
LENGTH: 60-75 min

PRODUCER: Lise Lense-Møller  
PREVIOUS FILMS:  
*Return of A President*, feature doc, 2017, Denmark  
*Tutti A Casa – Power to the People?*, doc, 2017, Denmark/Norway/Finland  
*The Visit*, by Michael Madsen, doc, 2015, Denmark/Austria/Finland/Norway/Ireland  
*1989 – A Statesman Opens Up*, doc, 2014, Denmark/Hungary/Germany/Norway  
*Four Letters Apart (Children in the age of ADHD)*, doc, 2014, Denmark

DIRECTOR/SCRIPTWRITER:  
Kristoffer Hegnsvad  
PREVIOUS FILMS:  
*Looking for Exits – Conversations with a Wingsuit Artist*, doc, 2015, Denmark  
*Laamb*, short doc, 2013, Denmark

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 325 000

FINANCIAL SOURCES CONFIRMED:  
Danish Film Institute – development /  
EUR 20 150  
Private investment – development /  
EUR 27 000  
Private investment – shoot / TBC  
TOTAL: EUR 47 150



**T**he film follows two young people with lofty goals who come to a small provincial town to work as teachers in a run-of-the-mill public school. They graduated from top universities with high honours, and normally they would be on the path to brilliant careers in the big city, but they want to change the system of scholastic education and the social situation in difficult regions. They are very young and full of energy; they have a romantic view of the profession. The school has its own customs, and here folks are very frightened of breaking the rules set by the ministry of education. Parents want their children taught the way they were taught back in the Soviet Union – a large load of homework, rigid discipline, and strict grading. The children are used to listening only if the teacher behaves authoritatively. In this environment, our heroes' dreams seem childish and naive.

Will they succeed in their goals or will the system break them? For the students, the appearance of the young romantics in their school is a window into a world that they've never seen. For the young teachers, it's a challenge that will help them understand themselves and their capabilities. We observe them overcoming dif-

ficulties – growing and maturing in the process.

The main setting is the local middle school. At the end of each period, the bell rattles and the school explodes with the energy of 700 students, dressed in identical uniforms. The walls are coated with oil paints, there is a barred-off cloakroom - little has changed since the Soviet times. Almost all the teachers in the school are women over 50. These teachers are old-school; their main disciplinary tool is their loud voice. The closed collective is wary of the newcomers. The parents are no more amicable – they immediately question the competency of the young teachers due to their lack of pedagogical training.

Among the parents of the school-children there are artists, drivers, refugees, gypsies – many very different types of people. This gives us the opportunity to get a “wide” social cross-section. Along with our teachers, we gradually meet the kids in the two most difficult grades of the middle school – ages 12-15. There is special focus on a group of difficult teens who are bored even in the most interesting classes. In their free time, they like climbing the roofs of unfinished buildings, diving into ice-holes, and hunting with their parents.

Documentary vignettes from the lives of the teachers are interwoven with an amateur news show created by the students for the school's video blog. Over the course of one school year, we chronicle the changes that take place in the lives of the teachers and students alike. The film is not about the problems of the Russian education system, but rather about a young person growing up in unusual circumstances.

The opportunity to make this movie came about thanks to the *Teach for Russia* program, which places graduates from top universities into schools for a period of two years. The idea of the program is to revive the reputation of teaching as a profession and to pour new life into our antiquated school system. It has generated great interest – there are about 10 applicants per spot in the program. In two years the program will end, and then they will have to make a decision about their future.

## Teachers' Day

### Production Company: Okareka

Okareka is a small filmmaking collective focused on producing revealing documentaries that address various social issues. We are a new, independent association in the initial stage of development, and for the time being we shoot films at our own expense (the money comes from journalistic activities), and we look for new ways to combine the tasks of both documentary filmmaking and journalism in order to cover production costs. For instance, a shortened version of one of our films was released on the TV channel *Current Time*. The list of films we have released includes one feature film *A House on the Edge*, two short films *Adoption* and *Wedding*, and there are three projects at varying stages of completion.



### Producer: Eugenia Vengerova

Former journalist and writer for various TV documentaries at the television company Ostankino, director of the Russian version of the *Survivor* reality show *The Last Hero*, and assistant producer and writer for the television production company TV-Lyudy.



### Director: Yulia Vishnevets

Yulia Vishnevets is a Moscow-based journalist. She is a correspondent for Deutsche Welle in Moscow, and works regularly on independent documentary projects. Her photographic work has appeared in the Russian Reporter Magazine, Liberation, ONE magazine, RUS-SIA Magazine, Gazeta Wyborcza, Akzia newspaper, BBC Russian, Lenta.Ru, and others. Author of short documentaries for the online TV channel Currenttime.tv. Her first full-length documentary film, *A House on the Edge* (2016), depicting both sides of the conflict in Ukraine, had a number of screenings in Russia, Germany and the USA, including at the Artdocfest Festival in Moscow.

PROJECT TITLE: Teachers' Day  
PRODUCTION COMPANY: Okareka  
TELEPHONE: +7 91 0455 0364  
E-MAIL: vengerova@gmail.com

SYNOPSIS:  
Graduates of top-ranking universities arrive to start work at a challenging school in the province. Little has changed here since Soviet times. The young teachers encounter difficult students, hostile colleagues and conservative parents. Will the young enthusiasts be able to win their trust and shake up the traditional culture?

LANGUAGE: Russian  
FORMAT: HD  
LENGTH: 72 min

PRODUCER: Eugenia Vengerova  
PREVIOUS FILMS:  
*Adoption*, doc, 2017, Russia

DIRECTOR: Yulia Vishnevets  
PREVIOUS FILMS:  
*The Marriage*, doc, 2017, Russia  
*Adoption*, documentary, 2017, Russia  
*A House on the Edge*, doc, 2016, Russia  
*The Road Life*, doc, 2016, Russia/Germany

YEAR OF RELEASE: 2019  
Estimated Budget: EUR 60 000



The turn of 1988-89 marked the beginning of a period which culminated in 1991, later called the year of accelerated history. In January 1991, the OMON militia units tried to squash the Baltic independence aspirations in Vilnius and Riga; an attempted coup took place in August. Before that, the Berlin Wall had fallen and a social revolution had started in the USSR and Eastern Europe.

In 1991, a few weeks after the Vilnius events, the Central Television of the USSR brought together teenagers from the 15 Republics for a talk show hosted by the Cold War era TV star Vladimir Posner to attempt a diagnosis of what was taking place in the collapsing state.

25 years later these young people find each other and meet up in Vilnius. They seek out Vladimir Posner, make their re-acquaintance and try to restage the show featuring the same people from the former USSR in the same place – the Moscow television studio. They are confronted with the events from 30 years ago when their birth country collapsed. They are the last ‘transit generation’ of the USSR, whose coming of age took place during the era of change; born during the first Cold

War, they are now the economically-active generation of the second.

The film records the re-encounter of these people who met as teenagers, and their attempt to reanimate the show in a new political situation. It also portrays the different paths taken by the ex-Soviet republics – at a time when Russian propaganda discusses ideas of reforming the USSR, and social media is used to promulgate misleading nostalgic stories of the beautiful Soviet life.

Is Soviet man still alive? How to survive the new Cold War situation? How useful is life experience? This film is a deconstruction of the post-Soviet political culture with the participation of then-youngsters, as well as people who have made their names by reflecting on the collapse of the USSR and speaking openly about its current affairs – Nobel laureate Svetlana Alexievich, filmmaker Vitaly Mansky, and contemporary Russian novelist Vladimir Sorokin.

## Production Company: Mistrus Media

Mistrus Media is one of the leading production companies in Latvia, producing creative documentaries, shorts, features and international co-productions. Our productions strongly reflect historical and current political themes, including the recently released works *The Master Plan*, *My Father the Banker*, *The Chronicles of Melanie*. Our productions have received awards and been screened worldwide at various festivals and on TV channels, e.g.: YLE, SVT, ERR, LRT, TVP, Kanal PIK, Korea EBS, Al Jazeera, ORF, RTV Slovenia.



## Producer: Elina Gediņa-Ducena

Before joining Mistrus Media, Elina worked as a lawyer and business project manager for Green Dot Latvia for almost 10 years. She has a Master's degree in legal sciences and a Bachelor's degree in social sciences. Her first production – the investigative documentary *The Master Plan* (dir. Juris Pakalniņš), was released in 2016. She is currently working on several documentary projects: *Brussels* (dir. Inese Kļava), *Telebridge* (dir. Ivo Briedis) and *Lustrum* (dir. Gints Grūbe).



## Director/Scriptwriter: Ivo Briedis

Ivo is a multi-media artist – a professional dramaturge, scriptwriter and director, who in different capacities has participated in more than 30 films (documentaries, features and animation) and theatre plays. Ivo is also working as a dramaturgy lecturer at the Latvian Academy of Culture in Riga. His latest documentary *The National Touch* raises issues about the Russian integration that has not happened since Latvia gained independence more than 25 years ago. In 2012, his feature *The Film* was awarded best non-feature length film.



## Scriptwriter: Rita Ruduša

Rita Ruduša is Executive Director of Baltic Centre for Media Excellence – a hub for smart journalism in the Baltics, the countries of Eastern Partnership and beyond. Previously she worked as a commissioning editor for news, current affairs and documentaries at the Latvian Television. As commissioning editor, she was closely involved in the annual short documentary competition *Latvijas kods*.

## Scriptwriter: Gints Grūbe

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

PROJECT TITLE: Telebridge  
 PRODUCTION COMPANY:  
 Mistrus Media  
 COMPANY ADDRESS:  
 Blaumaņa str. 11/13-13, Riga, Latvia  
 TELEPHONE: + 371 6731 3314  
 E-MAIL: birojs@mistrusmedia.lv  
 WEB: www.mistrusmedia.lv

SYNOPSIS:  
 The deconstruction of the USSR through the eyes of the last Soviet and first post-Soviet generation.

LANGUAGE: Latvian/English/Russian  
 FORMAT: HD  
 LENGTH: 52 min/70 min

PRODUCER: Elina Gediņa-Ducena  
 PREVIOUS FILMS:  
*The Master Plan*, investigative doc, 2016, Latvia/Lithuania/Estonia  
*If Trees Could Talk*, short doc, 2016, Latvia

DIRECTOR: Ivo Briedis  
 PREVIOUS FILMS:  
*National Touch*, doc, 2014, Latvia, script author and director  
*The Film*, feature, 2012, Latvia, script author and director  
*To Swallow a Toad*, animation, 2010, Latvia, script author  
*Lust Lust*, short doc, 2009, Latvia, script author

SCRIPTWRITERS: Gints Grūbe, Rita Ruduša, Ivo Briedis  
 PREVIOUS FILMS: Gints Grūbe:  
*Chronicles of Melanie*, feature drama, 2016, Latvia/Czech Republic/Finland, producer  
*The Master Plan*, investigative doc, Latvia/Lithuania/Estonia, producer  
*My Father the Banker*, doc, 2015, Latvia, producer  
*Escaping Riga*, doc, 2014, Latvia, producer  
*Sounds under the Sun*, doc, 2010, Latvia, co-director

YEAR OF RELEASE: 2019  
 ESTIMATED BUDGET: EUR 200 200

FINANCIAL SOURCES CONFIRMED:  
 National Film Centre of Latvia / EUR 26 081  
 Adenauer Foundation / EUR 10 000  
 Latvian TV / EUR 5 000  
 TOTAL: EUR 41 081



**N**ijolė Šivickas is a Lithuanian artist, who in 1950 emigrated to Colombia thanks to a special visa accorded by the South American country to some 250 Lithuanian intellectuals and artists oppressed by Soviet power. In her adoptive country Nijolė kept on devoting herself to painting and sculpture, even after the tragic death of her husband Alfonsas (1966). The majority of Colombians know her mainly for her eccentricity at the time when her son, Antanas Mockus, philosopher and mathematician at Habermasian School, as well as rector of the Universidad Nacional, became mayor of Bogotá through an electoral campaign based upon a massive use of Situationist Art.

Nijolė. Antanas. A rather simple story, meant for a universal audience: an elderly lady and her son walk with hesitant steps through their land of origin, traversing painful memories, impressions, highly evocative landscapes and visionary elements. On the way, incited by her son, Nijolė returns several times to her own creation, conceived forty years earlier: the texts of *Works and Reflexions 1972-1980*, which have been translated into Lithuanian, her native tongue, and the journey constitutes an opportunity to present it to an

audience for the first time. Some places notably stand out for their important symbolic value: following her own tracks, Nijolė reaches the concentration camp where her father, the patriot Antanas Šivickas, was imprisoned; and she visits the tombs of her parents in peaceful Baltic graveyards. For the first time she meets the relatives of her husband, who departed fifty years ago – a family that from the other side of the ocean has been following with passionate participation every step of her own existence and that of the illustrious “American relative”, Antanas, her son. Antanas’ every choice along the way is accompanied by a conversation which he shares facing the camera, concerning the past, present and future of the humanistic principle, in its various representations. Among the pinewoods or futuristic builders’ yards, Antanas appears as the “last humanist”, whose most immediate purpose is to help beauty emerge. This is also why Antanas follows Nijolė in her troubled path towards the public presentation arranged for the last days of the journey, overcoming his mother’s resistance to encourage the birth of “a tale that has to be told”. The course of the narration reveals the total spiritual interpenetration between mother and son: their slow movement allows us to dwell

upon the gestures of affection and the little mutual cares of an effective couple, that have marked both their lives in a crucial way.

## Your Life, My Life

### Production Company: Just a Moment

Just A Moment, a Vilnius-based independent production company is one of leading film production companies in Lithuania, developing projects with young as well as experienced filmmakers. Films (co)produced by Just A Moment include *Father* (2013), a documentary by Marat Sargsyan, which was awarded Best Medium-length Film at Visions Du Réel and also won the Polish Society of Cinematographers’ award for Best Cinematography at the 53rd Krakow FF. The documentary *Igrushki* (2013) by Lina Luzyte was awarded the main prize for Best Documentary at the IDFF CineDOC, Tbilisi. *Master and Tatyana* (2014) by Giedre Zickyte, received four prizes at the Silver Crane National Film Awards 2015 for Best Director, Editing, Documentary Film and Cinematography, and travelled to such festivals as Leipzig DOX, IDFA, Goteborg FF and many others. Our latest productions – the debut feature film *Together for Ever* (2016) by Lina Luzyte premiered at the Karlovy Vary FF, and feature film *Eastern Business* by Igor Cobileanski received two awards at the Tallinn Black Night FF for the Best Script and Male Lead.



### Producer: Dagnė Vildžiūnaitė

In 2004 Dagnė Vildžiūnaitė graduated from Vilnius University in Psychology, and in 2009 from the Lithuanian Academy of Music and Theatre in Film and TV Management. In 2007, while still studying, she established the Vilnius-based independent production company Just A Moment together with her partner. Today it is one of leading production companies working with auteur cinema, with a filmography of 15 films – short, feature, documentary and fiction. She is a member of the Lithuanian Film Academy, EAVE and a EURODOC national representative in Lithuania. She was a participant in Producer on The Move 2016, Rotterdam LAB 2013, EAVE 2012, EURODOC 2010, Emerging Producers (JIHLAVA IFF) 2014 and EX-ORIENTE 2011, and was nominated for Best Professional Work in Cinema at the Silver Crane National Film Awards 2017.



### Director: Sandro Bozzolo

Sandro Bozzolo (1986) has a PhD in Migration and Intercultural Processes (University of Genoa), and pursues a Master’s in Social Communication and Urban Documentary. He has directed for Meibi the documentaries *Amazonia 2.0* (2012) – Amerindie prize for best doc at the Etnofilmfest Monselice 2012, and *Ilmurràn-Maasai in the Alps* (2015) – best doc Torino e le Alpi at the XVIII CinemAmbiente FF 2015, best doc Vie des hommes at the 32° International FF of Autrans, best doc Professione Documentario Moncalieri 2016, and winner of Libero Bizzarri 2016. He has authored the books *Ilmurràn-Maasai in the Alps* (ScrittoDritto 2015) and *Un sindaco fuori del comune. Storia di Antanas Mockus, Supercittadino di Bogotá* (EMI 2012). He has led the journalistic research project Agritools.org in Senegal, Kenya, Uganda and Ghana, and his reportages have appeared on the Italian news and also internationally.

PROJECT TITLE: Your Life, My Life  
PRODUCTION COMPANY:  
Just A Moment  
COMPANY ADDRESS: Pylimo str. 9-13,  
Vilnius LT01118, Lithuania  
TELEPHONE: +370 6868 8980  
E-MAIL: dagne@justamoment.lt  
SKYPE: dagne\_v  
WEB:  
www.facebook.com/justamoment.lt

SYNOPSIS:  
*Your Life, My Life* narrates the journey towards the origins of Nijolė Šivickas and Antanas Mockus, the hidden force of a creative need that from the Baltic expanses contributed to rewrite the history of Colombia. An intimate portrait of an extraordinary woman through the eyes of her best work of art: her own son.

LANGUAGE: Spanish, Lithuanian  
FORMAT: HD  
LENGTH: 100 min

PRODUCER: Dagne Vildziunaite  
PREVIOUS FILMS:  
*Dialogue with Joseph*, doc, 2016,  
Lithuania/France  
*Eastern Business*, feature, 2016,  
Lithuania/Romania  
*Together for Ever*, feature, 2016,  
Lithuania/Romania  
*When We Talk About KGB*, doc, 2015,  
Lithuania/Italy  
*Master and Tatyana*, doc, 2015, Lithuania

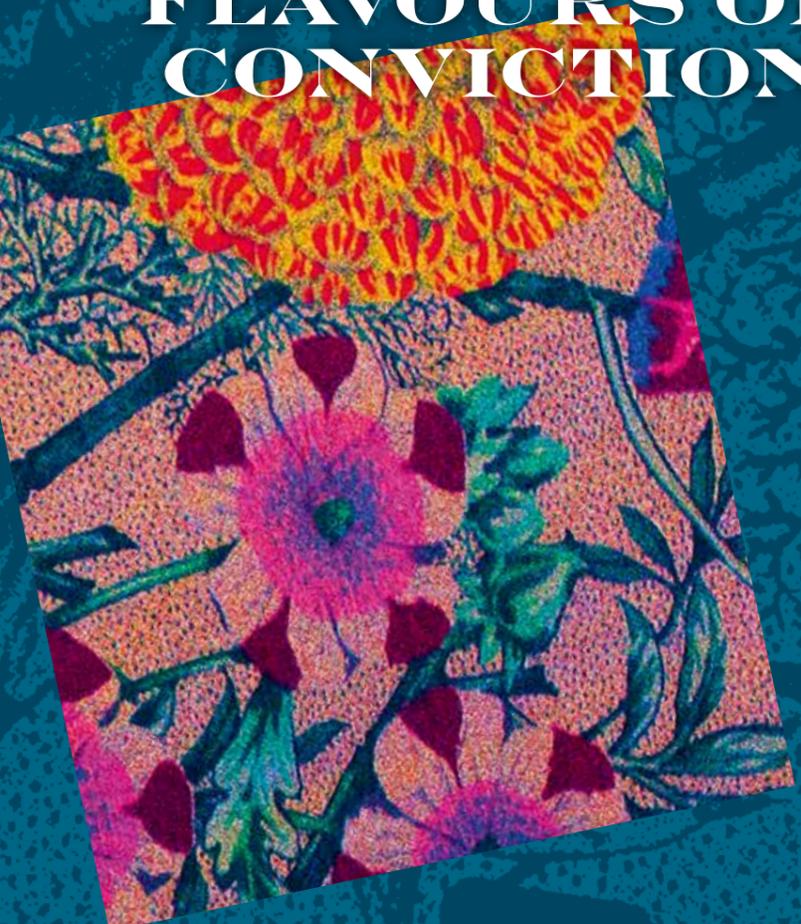
DIRECTOR: Sandro Bozzolo  
PREVIOUS FILMS:  
*Ilmurràn-Enchikunye*, doc, 2015, Italy  
*Austerity*, short doc, 2014, Italy  
*Lettere da Bucarest*, short doc, 2012, Italy  
*Amazonia 2.0*, doc, 2012, Italy

SCRIPTWRITERS: Sandro Bozzolo,  
Maria Cecilia Reyes  
PREVIOUS FILMS:  
*Ente Pubblico delle Aree Protette delle Alpi Marittime*, Cuneo, virtual reality, 2016, Italy  
*Le Marittime Irraggiungibili: Scenari Alpini a 360* – a journey in the Maritime Alps, director, developer  
*Amazonia 2.0*, doc, 2012, Italy  
*Autunno Viola*, doc, 2011, Italy

YEAR OF RELEASE: 2018  
ESTIMATED BUDGET: EUR 99 950

FINANCIAL SOURCES CONFIRMED:  
Lithuanian Film Centre / EUR 45 200  
Just A Moment / EUR 3 000  
Director’s investment / EUR 15 000  
TOTAL: EUR 63 200

# FLAVOURS OF CONVICTION



# DECISION MAKERS

## Kenan Aliyev

CURRENT TIME, USA



Kenan Aliyev is the Executive Editor of Current Time, the Russian-language TV channel, since 2014. During his tenure he oversaw the launch of Current Time TV, an independent and international news network designed to connect Russian speakers around the world. Current Time is a project of Radio Free Europe/Radio Liberty (RFE/RL) in cooperation with the Voice of America. The network regularly airs creative documentaries, including those that are banned in Russia because of their content. Kenan was previously Director of RFE/RL Azerbaijani Broadcast, Radio Azadliq. Before joining RFE/RL in 2004, Kenan worked in Washington, D.C. as a regular contributor to the BBC World Service and as a broadcaster for Voice of America, receiving VOA's Gold Medal Award for professional achievement in 2003.

## Aleksandra Derewienko

CAT&DOCS, FRANCE



Aleksandra Derewienko holds a Master's degree in psychology from Jagiellonian University in Krakow. She also completed post-graduate studies in TV and Film Organization at the National Film School in Lodz, and the MEGA Plus course – a European Master's in Audiovisual Management – from the Media Business School in Spain. Derewienko worked as a production manager for the Warsaw-based company Eureka Media, and took part in the production of documentaries such as *Farewell Comrades* (2012, for ARTE) and *The Last Generation* (2011). In 2016, after working as a sales manager at Taskovski Films for four years, she joined Cat&Docs in their sales and acquisitions department. She has participated in many international festivals and markets, and was a member of the pitching panels at the Baltic Sea Doc Forum, Visions du Réel, Krakow Film Festival, Doc Lisboa and Zagreb Dox, among others. CAT&Docs is a Paris-based sales agent specialized in promoting and distributing documentaries from all over the world. CAT&Docs is looking for original and investigative documentaries, always with a high standard regarding form and content: pertinent films on topical questions and timeless subjects; documentaries that rigorously explore the subject matter, that are audacious, open to the diversity of the world and have their place on the international scene; documenta-

ries that question the world and propose new ways of looking at it. Documentaries that keep us from closing our eyes. CAT&Docs latest acquisitions include: *Cameraperson*, *Communion*, *Ultra*, *The Good Postman*, *La Chana*, *To Stay Alive*, *The Grown Ups*, *Tokyo Idols*, *The Unforgiven*, *Tongue Cutters*, *Queercore: How to Punk a Revolution*, *When You Look Away* or *Armed With Faith*, to mention a few.

## Tijana Djukic

TASKOVSKI FILMS, UK



Tijana Djukic holds a B.A. degree in Art History from the University of Belgrade, with particular focus on surrealist film and photography. In 2007 she co-founded the International Short FF Kratkofil Plus, where she was artistic director. Djukic has seven years of experience working for MIP markets in Cannes. Additionally, she has worked as a curator and project manager for the local authorities in Serbia and Bosnia on European Commission, UNDP, UNESCO and UNICEF projects. Since 2015, Djukic has worked at Taskovski Films as an acquisitions and sales executive, as well as a creative producer on selected film projects. Taskovski Films welcomes innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe, while still maintaining high criteria when it comes to production value, content and form. Taskovski Films has a passion to discover new talent and auteurs in the fields of history, society, justice, environment, and politics. Taskovski Films' portfolio includes: *Lampedusa in Winter*, *Olmo and the Seagull*, *Blood Sisters*, *Work Hard Play Hard*, *People I Could Have Been and Maybe I Am*, and the European Academy Award-winning director Audrius Stonys with his film *Ramin*, and Helena Trestikova's *René*, which was the winner of the European Academy Award, Prix Arte 2008.

## Anja Dzierzk

RISE AND SHINE WORLD SALES, GERMANY



Anja Dzierzk started her career as a TV journalist and film critic for German TV before joining the broadcaster SAT.1 in the acquisitions department. In 2002, she and her partner Stefan Kloos founded the production company Kloos & Co. Medien, which produces documentaries for international TV and cinema. Together with Kloos, Dzierzk also directed and edited the documentary *Dance With Me* about the history of film musicals for a theme evening on ARTE. Together they then founded Rise And Shine World Sales in 2008, one of the world's leading international boutique-sized sales agents, with Dzierzk responsible for festivals and sales. Rise And Shine markets and sells outstanding documentaries to broadcasters and distributors around the world. With an average of 15 new films per year, the exquisite catalogue of award-winning films from all over the world includes: *Waiting For August*, *Transit Havana*, *Holy Cow*, *Walking Under Water*, *Hip Hop-Eration*, *Gay-by Baby*, *The Trial – The State Of Russia Against Oleg Sentsov*, *Pre-Crime*, *A Modern Man* and *Raving Iran*.

## Laurent Filliung

ARTE G.E.I.E., FRANCE



Laurent Filliung works as a commissioning editor for the French-German broadcasting corporation ARTE G.E.I.E. located in Strasbourg. He is co-responsible for the science television program *Xenius*, a daily magazine, and works in the same function for the Thema and Geopolitics Unit. A keen historian, Laurent Filliung graduated in History of the Late Antiquity. Beside his work as a commissioning editor, he currently is a PhD candidate in Contemporary History at the University of Paris-Est-Créteil (UPEC).

## Catherine Foot

JOURNEYMAN PICTURES, UK

Journeyman Pictures is a global factual distribution specialist covering all markets, including broadcast, digital, theatrical, home entertainment and educational. For over 25 years the company has successfully adapted to the changing distribution landscape with



fresh, innovative strategies and today holds a reputation for having one of the most sophisticated film release models in the industry. Cat is one of Journeyman's Acquisitions Executives – when she isn't finding new docs, she is primarily responsible for the company's documentary releases and promotion, as well as looking after its talented filmmakers. She recently graduated from Cambridge University, where her interest in docs was catalysed by her involvement with the Watersprite Film Festival.

## Maria Gavrilova

RFE/RL PRODUCER, RUSSIA



*Signs of Life* is a documentary programme produced for Radio Free Europe/Radio Liberty and Current Time TV since the beginning of 2016. The programme is focused on 12' and 24' documentaries on social and political issues. RFE/RL broadcasts in 26 languages to 23 countries in 23 countries where a free press is banned by the government or not fully established, including Iran, Afghanistan, Pakistan, and Russia. Born in Moscow, Maria worked in journalism, advertising and on films big and small. For a few years she was the program director of the Texture FF in Perm, Russia, and the editor-in-chief of the Russian magazines *Action!* and *The Booker's Bulletin*. Together with Max Tuula, she founded the Estonian production company Marx Film. The list of the documentaries she produced includes *The Term* by Pivovarov / Kostomarov / Rastorguev, their two-part documentary *Kiev / Moscow* (2014), *My Friend Boris Nemtsov* by Zosya Rodkevitch (Golden Horn for Best Documentary at Krakow IFF 2016), *The Trial* by Askold Kurov (Berlinale Special 2017), and others.

## Aleksandar Govedarica

SYNDICADO, CANADA



Aleksandar Govedarica was born in 1987 in Sarajevo, and is a graduate of the University of East Sarajevo as well as the Vancouver Film School. He started working as a film programmer at Kriterion Sarajevo, the only art house cinema in Bosnia and Herzegovina. Aleksandar was part of the

organizing committee of the Serbian Film Festival in Vancouver. He has produced two documentary films, and has experience in all aspects of filmmaking including directing. With three years of previous experience in sales and distribution, Aleksandar now runs the Toronto-based world sales agent Syndicado.

## Tadas Jačiaukas

LRT, LITHUANIA



Lithuanian National Radio and Television (LRT) is a non-profit public broadcaster that has been providing regular radio service since 1926 and broadcast on television since 1957. LRT operates three national television channels, three radio stations and a website. LRT joined the European Broadcasting Union (EBU) in 1993. Tadas Jačiaukas has a Master's degree in business management, specializing in popular culture. He is currently the manager of the TV programme planning department at LRT (Lithuanian National Radio and Television) where he is responsible for television grids (LRT has three television channels). Jačiaukas is also responsible for preparing TV promos for the programs they acquire, and also participates in the selection process of what productions to air on their channels.

## Marje Jurtshenko

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



General: Estonian Public Broadcasting consists of 5 radio channels and 3 television channels, ETV, ETV2 and ETV+. ETV main channel is for general audience while ETV2's programming consists of outstanding cultural and educational broadcasts, documentaries, TV shows and films. It also has a special daily children's slot. ETV+ is a TV-channel for Russian speaking audience. Main documentary film slots of ETV and ETV2: current affairs docs (ETV): weekly, 1 hour; dokkaader (docframe, ETV2): creative author films, weekly, open ended; AegRuum (TimeSpace, ETV2): scientific docs, weekly, 1 hour; Natural History (ETV): weekly, 1 hour; music documentaries (ETV): weekly, 1 hour; theme evenings, thematic events, special events. Co-Productions: We mainly acquire but open for pre-buys (for creative documentaries mainly). Mostly local co-productions.

## Patrizia Mancini

SLINGSHOT FILMS, ITALY



Launched in 2013, Slingshot Films is sales agency and production company based in Trieste, Italy that specializes in creative documentaries and art-house fiction films. The company's input include project development, financing strategies, traditional and digital distribution, rights negotiation, promotion marketing and exploitation, and project packaging. Patrizia Mancini arrived in France in 2010 after receiving a Master's in History and Critic of Cinema at the University of Rome. With a professional background in theatre and dubbing, she did an internship in Paris at Chalet Pointu, a French DVD distribution company specializing in short-films. She extended her collaboration until July 2011, to participate in the preparation of the second edition of the Festival Européen des Arcs. In October of 2011, Patrizia began a second internship in the servicing department of Wide House, a French sales company specializing in documentaries. She then worked for the company as Servicing and Marketing Manager. At the end of 2012, Patrizia switched to sales, assisting Anais Clanet, Wide House General Manager, in multiple markets and festivals. She then became Head of Sales, dealing with TV & VOD. At the end of 2016 she left Wide House, and after a stint as selector for the Paris Co-Production Village, an industry event in collaboration with the Champs Elysée Film Festival, she started working with the Italian sales company Slingshot Films, collaborating with Manuela Buono in sales and acquisitions.

## Lynn Nwokorie

DOC SOCIETY, UK



Working her way to Script Supervisor for narrative feature film, commercials and museum projects in both the US and UK, Lynn returned permanently to London to work across exhibition and distribution for various national festivals and organisations including the BFI London Film Festival, Sheffield Doc/Fest, the British Film Institute and the Independent Cinema Office. The last three years has seen a focus on cultural programming and increased access of independent film to national audiences. With now a concerted focus on cultivating socially impactful documentary filmmaking at the London and New York-based Doc Society (formerly BRITDOC), the documentary foundation committed to enabling great documentary films and connecting them to audiences globally.

## Kateřina Ondřejková

CZECH TELEVISION, CZECH REPUBLIC



Kateřina Ondřejková is a TV producer and creator. She works for Czech Television and has produced many documentaries, documentary series, TV films, series, miniseries, feature films (as a co-producer), as well as sketches and music shows. Some of her projects have been screened in festivals and won awards. Ondřejková's music documentary series *My Efforts to Make a Masterpiece I* (2015) and *My Efforts to Make a Masterpiece II* (2017) received a Prix CIRCUM Regional award. The Czech/Polish documentary *Czech Swan* (2016) won Best Pitch at Cannes IFF in 2013 and the Prix CIRCUM Regional award in 2017. TV miniseries *Justice* (2017) had its world premiere at FIPA. Her documentary *Courage* (2016) and feature film *Teacher* (2016) premiered at Karlovy Vary IFF. Feature film *The Way Out* (2014) was presented at the Cannes IFF (section L'ACID), Karlovy Vary IFF, Art Film Fest Trenčianské Teplice, Festival du cinéma européen en Essonne, and others. *The Way Out*, as well as another of her Czech TV co-produced feature films, *Nowhere in Moravia* (2014), received Czech Film Academy Awards. Her documentary *The Unseen* (1997) was screened at the Karlovy Vary IFF, RIDM Montreal, IDFF San Paolo and DOK Leipzig, among others. Ondřejková was a council member of the Czech State Cinematography Fund (2009 – 2013). In 1995 she received the Film and Television Association (FITES) award for producing.

## Anna Reichel

TVP2, POLAND



Anna is a programming and commissioning editor at TVP2 (Channel 2 of Polish Public TV). She is in charge of foreign documentary content, but she also acts as consulting commissioning editor on Polish documentaries co-produced by TVP2. The scope of genres that she works with ranges from social and environmental issues, current affairs, human stories, popular science, arts and culture to wildlife and nature. Telewizja Polska S.A. (TVP S.A.), a public broadcasting corporation, is the largest Polish television network, with 13 national and 16 regional channels. TVP2 (Channel 2) was launched in 1970 as the second mainstream channel operated by TVP. It focuses on entertainment, culture, documentary

and movies (including series). TVP2 is the co-producer of numerous award winning films and documentaries.

## Lars Säfström

SVT, SWEDEN



Commissioning editor at the SVT documentary department in Stockholm, Sweden. Lars Säfström is a documentary film editor, filmmaker and producer, who has worked with documentaries since the seventies. He has also worked with light entertainment and as head of the SVT drama department in the early nineties, and head of programmes in the southern district of SVT in Malmö. He now works for Swedish Public Service SVT, Sveriges Television, as a commissioning editor in the documentary department in Stockholm. He commissions and buys documentary films for three mayor slots: Current Affairs Sunday 22:00, Feature documentaries Mondays 22:00, and mainly Swedish documentary films Thursdays 20:00. SVT also has a culture documentary slot primetime Fridays.

## Nicole Smith

INFLUENCE FILM, SWEDEN



Nicole has over 15 years of experience working with the arts in both the U.S. and Sweden. She earned a MFA in art history in Atlanta, where she also worked at the High Museum of Art helping to organize and manage fine art exhibitions that travelled nationally and internationally. Deciding to pursue a second Master's degree, this time in curating, she moved to Stockholm, Sweden, where she also managed fine art galleries and continued her work with artists and exhibition making. Eager to get back to her roots in non-profit work and incorporate her love of stories, which was nurtured growing up in the American South with its rich storytelling traditions, she found her way to documentary film and Influence Film. Smith has also lectured on feminist art and the politics of exhibitions at universities in Atlanta and Stockholm.

## Zane Valeniece

LATVIAN PUBLIC TELEVISION, LATVIA



Zane Valeniece is Film Acquisitions Manager at Latvian Public Television (LTV), and is responsible for a broad spectrum of Latvian film projects. Besides the regular Latvian film slots, she is currently taking care of the annual short documentary film project "Latvian Code. Latvia Today." – a series of documentary films that are selected in a contest held by LTV. The project is organized in collaboration with the National Film Centre of Latvia and with the State Culture Capital Foundation, and is geared towards documentary film professionals. The aim of this project is to preserve present day tendencies in Latvia on film, offering an original view of Latvia, discovering a particular code of Latvia, and leaving this code as a testimony of Latvia today for the future.

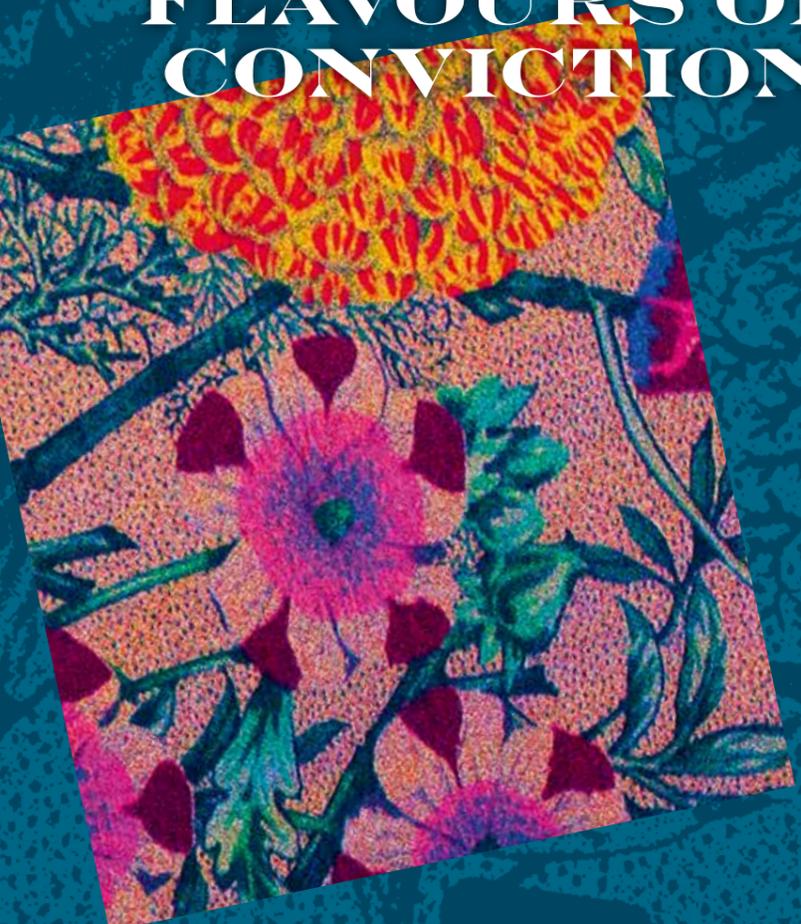
## Sari Volanen

YLE, FINLAND



YLE is the national public service broadcasting company in Finland, operating 3 national television channels, 6 national radio channels and an extensive online service. YLE ranks first in television viewing in the country. YLE is the main purveyor and producer of domestic programming, and 48% of its television programs are made in Finland. YLE is owned by the Finnish people and funded by a special tax since January 2013. YLE is a media company free from commercial and political affiliations that carries no advertising. YLE was established in 1926 and joined the EBU in 1950. Sari Volanen is a commissioning editor at YLE Finnish Broadcasting Company. She produces short and documentary films mainly with independent Finnish filmmakers and producers. She is in charge of a strand called "New Cinema" on YLE Teema on Wednesday nights.

# FLAVOURS OF CONVICTION



# TUTORS

## TUTORS

### Daniel Abma

FILM DIRECTOR, GERMANY



Daniel Abma (born 1978 in the Netherlands) moved to Berlin after finishing his studies in Primary School Education. He worked as a youth worker before beginning his studies in Film Directing at the Film University Babelsberg in Potsdam (Germany). His first feature length documentary, *Beyond Wriezen* (2012), about the re-socialisation of three delinquent German adolescents was shown at numerous film festivals, including IDFA and DokLeipzig, winning several prizes, among others, the prestigious German Grimme Award. Abma's second film, *Transit Havana* (2016), which is about Cuba's sexual revolution for transgender people, received theatrical releases both in the Netherlands and Germany, and was shown at more than fifty film festivals around the globe, winning several audience and jury awards. Abma focuses on observational, character-based documentaries about social issues. Besides filmmaking he works as a media-literacy teacher, and gives workshops and master classes on documentary filmmaking.

### Ester Gould

FILM DIRECTOR, NETHERLANDS



Ester Gould (1975, Peterculter) is a Scottish-born documentary filmmaker who lives and works in Amsterdam. She studied Film and Journalism in Amsterdam and New York (NYU Tisch School of the Arts) and began her career as a researcher and scriptwriter for acclaimed director Hedy Honigmann. Since 2005 she has been directing her own documentaries and series. In 2016, *Variety* named her one of ten European 'Female Filmmakers to Watch'. Her films have been screened internationally, released in Dutch cinemas, and include the children's series *Tough Cookies* (Rockie Award, BANFF 2014), *Shout* (co-direction with Sabine Lubbe Bakker; prize for Best Film at LIDF 2010), *A Strange Love Affair with Ego* (IDFA Award for Best Dutch Documentary 2015, Dutch film critics' KNF Prize 2016) and *Strike a Pose* (co-direction with Reijer Zwaan), which won an audience award at the 2016 Berlinale, and was released in the Netherlands, Belgium, Italy and the US and acquired by Netflix. Her last project – the six-part doc series *Debt Society* in co-direction with Sarah Sylbing – was a national TV hit, led to public debate and won several awards

including the Silver Nipkow Disk. Besides directing, Ester Gould also works as a documentary coach.

### Peter Jaeger

JAEGER CREATIVE, AUSTRIA



After starting as Sales & Marketing Director of a film magazine, Peter became Marketing Director for renowned theatrical distributors, handling over 100 film releases in 10 years time. In 2004 he moved to Vienna to start Outlook Filmsales, where he stepped down as CEO in 2014. Peter is a professor at the Vienna Film Academy, jury member of the Flemish & Vienna Film Fund, and a member of The Rough Cut Service. In 2016 Peter launched Jaeger Creative, a consulting initiative focused on creating innovative distribution, marketing & financing solutions for creative docs & series projects with audience potential, as well as working together with filmmakers – as a consultant.

### Phil Jandaly

FILM EDITOR, SWEDEN



Phil Jandaly started editing 20 years ago for the pure love of film, before he turned it into an unhealthy obsession with the architecture behind great stories. He's cut independent and international feature films, shorts, and art installations. His love for documentaries has kept him coming back to the form, with a particular emphasis on stories about human rights abuses and everyday injustices. Transplanted to Sweden from his native Canada, Phil has edited documentaries such as Setareh Persson's *Cutting Loose*, which screened for the Swedish parliament as a cautionary tale about child abuse, and *Prison Sisters*, Nima Sarvestani's film about women convicts surviving life after Afghanistan. In his spare time Phil brings his experience of the international market to workshops across Europe and Asia, and consults on several projects in production and development. He is currently also 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.

## Noé Mendelle

PRODUCER/DIRECTOR,  
SCOTTISH DOCUMENTARY INSTITUTE



Research professor at Edinburgh College of Art and Director of the Scottish Documentary Institute. After graduating in Anthropology and Women's Studies, she started her film career with Steel Bank Films (1982), a Channel 4 film workshop based in Sheffield. She is an experienced director, producer & exec producer on the international scene, having worked on numerous documentaries for broadcast (Ch 4, BBC, Arte, RTP, RTBF). In 2003 she founded the Scottish Documentary Institute and ever since acts as co-producer and exec producer on the award winning Bridging the Gap scheme. In 2002, she co-produced *Fellini, I'm a Born Liar* (France), nominated for Best European Documentary; in 2007 *State of the World* (Portugal), an omnibus film directed by various filmmakers from around the world including Apichatpong, Chantal Akerman and Wang Bing, which premiered at Cannes Directors' Fortnight, and most recently *I Am Breathing* (Scotland/Denmark). Over the years she has devised several talent ladder award-winning schemes in the UK: Bridging the Gap, This is Scotland, and Stories & Edinburgh Pitch. She exec produces most films going through SDI productions (*Libya in Motion / Where I'm Meant to Be / Seven Songs / Norfolk / I Am Breathing*), working with a wide range of emerging and established talent. She has served on juries and panels at festivals round the globe as well as running documentary workshops especially in Africa and the Middle East.

## Tue Steen Müller

DOCUMENTARY CONSULTANT, DENMARK



Tue Steen Müller has worked with short and documentary films for more than 20 years on the Danish Film Board – as press secretary, head of distribution and information and as a commissioning editor. He's the co-founder of the Balticum Film and TV Festival, Filmkontakt Nord and Documentary of the EU. Müller has frequently been on the jury of various European short and documentary festivals and given courses and seminars on documentaries in more than 30 countries. He has received multiple awards for his work with film: the Danish Roos Prize in 2004 for his contribution to Danish and

European documentary culture; an award for promoting Portuguese documentaries in 2006; the EDN Award for "outstanding contribution to the development of European documentary culture" in 2014; the Cross of the Knight of the Order for Merits to Lithuania in 2016. From 1996 to 2005, Müller was the director of the European Documentary Network. From 2006 he has been a freelance consultant and teacher in workshops, including Ex Oriente, DocsBarcelona, Archidoc, Documentary Campus, Storydoc, Baltic Sea Forum, Black Sea Doc Stories, Caucadoc, as well as programme consultant for the festivals Magnificent7 in Belgrade, DOCSBarcelona, Message2Man in St. Petersburg and DOKLeipzig. From September 2007 he has taught at the Zelig Documentary Film School in Bolzano, Italy. Müller has written multiple articles for national and international newspapers and magazines and writes (almost) daily about documentaries in English on [www.filmkommentaren.dk](http://www.filmkommentaren.dk).

## Mikael Opstrup

HEAD OF STUDIES, EDN, DENMARK



Mikael Opstrup has worked as a producer for most of his professional life, but started in the distribution and theatrical release of documentaries in the 1980's. In 1988 Opstrup studied screenwriting at the Danish Film School. He worked as a freelance producer through the '90s, and was co-director of the *Films From the South* festival from 1995–1998. In 1998 Opstrup joined the Danish Film Institute and worked there as a production adviser until 2002. He attended EAVE in 1998, and was co-owner and producer at Final Cut Productions in Copenhagen between 2002 and 2008, where he produced a number of international documentaries. Opstrup served as Executive Committee Member and later Chairman of European Documentary Network (EDN) 2005-2009, and now works as the EDN Head of Studies. Opstrup is the editor of *The EDN Co-production Guide* and has served as tutor and moderator at more than 40 international documentary events.

## Erik Struve Hansen

DANISH BROADCASTING CORPORATION,  
DENMARK



Erik Struve Hansen (born 1973) is head of the department DR Ung at the Danish Broadcasting Corporation, and has been Executive Producer on many productions made by DR Ung. DR Ung is a production unit inside the Danish Broadcasting Corporation and its productions air on the Danish TV channel DR3, which aims for the younger Dane (target: 15-39 years), and in its 4½ years lifetime has taken a strong position in the Danish TV market as an original, modern, bold, sometimes controversial and experimenting channel. This position as a power brand has been gained not in the least because of the long list of reportage-series, documentaries, studio programmes, etc., from DR Ung, which are all original formats developed by DR Ung. Although DR3 is a niche channel from Danish Broadcasting Corporation, a lot of Danes would know of and have seen the titles from DR Ung, such as *Monte Carlo Love Putin*, *Princesses from the Block*, *Petra Dates the World*, and *The Murderer on the White Horse*. The internationally best known and acclaimed production from DR Ung – and from Erik Struve Hansen as Executive Producer – is *I Am the Ambassador*, a reportage-series about the professional and private life of the former American ambassador to the Kingdom of Denmark, the openly gay Rufus Gifford. The show was developed and pitched by Erik Struve Hansen, and is the first Danish non-fiction TV series sold internationally to Netflix International in 2016, and can be seen on Netflix in the US, Canada, UK, Ireland, the Benelux-countries, Australia and New Zealand. Before becoming head of DR Ung, Erik Struve Hansen worked as a journalist and filmmaker.

## Bullet's Flight

ART  
DOC  
FEST

Artdocfest is the largest international festival of Russian language documentary films. After the annexation of Crimea in 2014, when the organizers of the festival and its program were accused of taking an 'anti-government position' in Russia, Artdocfest moved to Riga and became a part of the Riga International Film Festival. 2017 marks the beginning of a collaboration between Artdocfest and the Baltic Sea Forum for Documentaries, to create more opportunities for filmmakers from the former Soviet Union to make their voices heard in the international documentary environment.



RIGA INTERNATIONAL  
FILM FESTIVAL



PROJECT Title: Bullet's Flight  
COUNTRY: Russia  
DIRECTOR: Beata Bubenets  
E-MAIL: beatabubenec@yandex.ru

LANGUAGE: Russian/Ukrainian  
LENGTH: 80 min  
EXPECTED RELEASE: 2018

**T**here is neither past, nor future or other worlds when you are under fire and lying in a trench. There is just here and now. You hear the sound of bombs and one of them can get you, but you don't feel fear. It turns out that fear doesn't exist. The existence of fear depends on past or future, but in the present there is no fear. In the present you realize the possibility of death very clearly, but you don't worry about it. It's not under your control if the bomb

hits you or doesn't. So you realize the area of your responsibility. The only thing that depends on you, the only thing you can do is just lie down on the ground and don't raise your head. You don't have any emotions about this, you just do it. And an armed soldier of the Ukrainian army is lying next to you; he is holding you to prevent your escape. He has an order. He was told that you are a Russian spy. And you don't know what will happen to you if you survive this bombardment.

After the bombardment it was a night in captivity with the same uncertainty. It seems to me that in those moments, my life was reset. After the captivity I got into a detachment of volunteers from the Aidar battalion, and they became my new world. I want to talk about that world in the 80 minutes of this video. I didn't turn off the camera, because it seemed that life would last while the recording was continuing.



### Director: Beata Bubenets

Beata was born in Yakutsk, spent her childhood in Nizhny Novgorod, graduated from the Nizhny Novgorod State Philology Faculty, and worked as a journalist. In 2012 entered the Documentary Film and Theatre School of M. Razbezhkina and M. Ugarov in Moscow. The coursework, the doc *God's Will*, won the main prize at Docudays UA FF in 2015, took part in the Astra FF 2015, ZagrebDox 2016, and KinoOst 2016. Her second film *Chechen* (about a Chechen who went to fight for freedom on the Maidan and then in the Donbass) premiered at the IDFA FF in 2015, and won best feature film of 2015 at Artdocfest, the Laurel Branch Award for best art film, and the Grand Prix, 9th Independent Russian Documentary FF, New York.

## The Flood Zone



PROJECT TITLE: The Flood Zone  
 COUNTRY: Russia  
 PRODUCTION COMPANY: Studio KinoKi  
 PRODUCER: Denis Branitsky  
 DIRECTOR: Nataliya Babintseva  
 E-MAIL: studiokinoki@gmail.com  
 nbabintseva@yandex.ru

LANGUAGE: Russian  
 LENGTH: 52 min/72 min  
 EXPECTED RELEASE: 2018

Well, this project is called *The Flood Zone*. In the late 1930s, several towns on the river Volga were sacrificed for the sake of industrialisation. They were intentionally flooded behind new dams in order to create power stations and provide the country with electricity. However, the main focus isn't on the historical aspect. We won't cry for the Russia we flooded. The myth of the secret drowned city exists not only in Russian culture. It's a famous European archetype that has been around since Atlantis. Anyways, it seems ridiculous that regardless of the fact that we live

in the twenty-first century, we are constantly searching for hope for the future in our past. In *The Flood Zone* we now witness the remains of some unique monuments, peeking above the waters of the Volga. I must say though that their numbers are negligible, as the overwhelming majority are just the "sunken towns" re-emerging from the water once a year, broken and dusty. You can hardly recognise the town as it used to be. Surprisingly, crowds of people flood these deserted islands each year waiting for the miracle to come. This belief that a miracle will definitely occur is obviously beneficial for the local people who

have created a great number of myths around the flood zone, and have thus contributed to the development of the tourist industry. Various types of people tend to gather around the flooded towns: scientists, amateur archaeologists, divers... along with local history experts and antiquarians – there's a whole community of people who are really into it! Well...what I'm particularly interested in is how medieval myths get a new lease of life in the present. The flood zone doesn't seem to be an abandoned area anymore, as we now see the expansion of the territory. We see people in search of new beliefs and hope.



### Director: Nataliya Babintseva

In 2005 Nataliya graduated from the Russian State University of Cinematography (VGIK), and along with her course mates founded KinoKi. Her debut was the short film *Greenhorn* about the lives of teenagers from a small Crimean village. Natalia is the author of the

Russian TV film about the Berlin Museum Island reconstruction (*The Island and the Treasure*). In co-operation with French producers, she wrote and co-produced the film *Utopia Coordinates* dedicated to the Russian myths of the North Pole. *Museum Revolution* (Revolutionary Art of Maidan) was her first full-length project. This film was bought for distribution by the Arte/ZDF channels and received the youth jury award at the Innsbruck FF.

## Fulfil the Dream



PROJECT Title: Fulfil the Dream  
 COUNTRY: Russia  
 Director: Konstantin Selin  
 E-MAIL: yakostya.s@ya.ru

LANGUAGE: Russian  
 LENGTH: 40–50 min  
 EXPECTED RELEASE: 2018

Vladimir lives in Kyrgyzstan, on the outskirts of the city of Bishkek. He is 52. A few years ago he was diagnosed with HIV, which was a consequence of his addiction to hard drugs in his youth. When he found out he was HIV-positive, he had to quit his favourite job in a bakery and get a job in funeral services. Now he builds cemetery fences and makes some money on the side as

a plumber. Vladimir understands that the larger part of his life is behind him. And he is upset by the fact he didn't do anything significant. At such moments, he remembers that he has a dream. Vladimir wants to go to the south of Kyrgyzstan, to the city of Osh, to buy candy and bake a cake for the children in the orphanage where he grew up and has never since returned.



### Director: Konstantin Selin

Born in 1989 in Krasnoyarsk. Studied at KGPU University, Faculty of Philology. Worked as a film editor at Afontovo TV. In 2009 did an internship in a French documentary workshop. In 2010 went to SpbGUKiT, non-feature film director faculty. While studying he

shot short films. In 2013 graduated from the Y.A. Galperin Faculty of Photo Correspondents, and did a director of documentary film internship, University of Bedfordshire. In 2014 was a head of jury at the 24th Message to Man festival. In 2016 took part in the East-West Talent Lab at the goEast festival. In 2016 was invited to Holland to direct *Naymen-Pskov: The Same Time*. In 2016 took part in the SiberiaDOC workshop with *Fulfil The Dream*.

## Independent-2



TITLE: Independent-2  
 COUNTRY: Russia  
 PRODUCTION COMPANY: Julia Kiseleva  
 PRODUCER/DIRECTOR: Julia Kiseleva  
 E-MAIL: docfilm@list.ru

LANGUAGE: Russian  
 LENGTH: 60 min  
 EXPECTED RELEASE: 2018

**D**asha Sorokina became a candidate in Moscow's municipal elections for the Brateevo district back in 2012. She was 22 at a time, and rose to a political career on the wave of protests for honest elections. Her election fund was \$15,000 roubles (\$300), her sponsor was her mother, plus she counted on her friends' support. Dasha won the election to the amazement of many. Two years later the changes have transformed Dasha. TV limelight, interviews and pretty dresses pushed aside Dasha's opposition spark. Dasha was invited to the elite Seliger Camp, where she got

to know many political leaders, and slowly drifted away from activism into the mainstream political system. Dasha tried to get nominated for the Moscow State Duma elections, but got the hint that she should not waste her time. She was a problem solver for many local citizens in the past, so she formed an impressive support group. The State Duma elections were about to start, and Dasha joined the race. She was opposed by hefty administrative candidates, and lost. Dasha decided to get elected into the local municipality again. This time the local administration did not want to see her in

power, even at a city district level. Dasha then decided to run as an independent candidate in several districts at once. The film covers three years of Dasha's activities – from 2016 till 2018. This is not only Dasha's story; it is a record of elections, and a chronicle of a city and a country. City renovations, paid parking, garbage removal, presidential elections will all be reflected in this documentary. Dasha is at the centre of a political whirlwind that gets us involved in all the various life aspects important to a city dweller. Alongside with the unfolding stories, we see Dasha's character emerge.



### Producer/Director: Julia Kiseleva

Julia Kiseleva is a screenwriter, director, producer, and teacher. Lives in Moscow. She was born in Asbest, in the Sverdlovsk Region in Russia. She graduated from the Faculty of Journalism UrFU and the directing department of the VGIK, studio of Igor Andreevich Grigoryev. As director she has realized 16 author projects, has produced more than a dozen television films and programs, worked as a screenwriter, editor and chief editor on TV. Finalist of the TEFI-region award, and a three-time finalist of the LAVR award. Her films have taken part in over 50 film festivals all over the world and received many awards.

## My Name is Shchukin



TITLE: My Name Is Shchukin  
 COUNTRY: Russia  
 PRODUCTION COMPANY:  
 Alexandra Lihacheva  
 DIRECTOR: Alexandra Lihacheva  
 E-MAIL: al.lihacheva@gmail.com

LANGUAGE: Russian  
 LENGTH: 52 min  
 EXPECTED RELEASE: 2017

**V**anya Shchukin is 36 years old. He is short, has a strong physique and olive-tinted skin. A portrait of Chaplin is tattooed on his right hand. He was born in a studio flat in Kuntsevo, where his Jewish mother, father and elder sister were relocated to from Nikitsky Boulevard. His father drank, worked as an engineer, told Vanya anti-Semitic jokes and suffocated to death. Also, he was a poet. Vanya believes that his father betrayed himself when he stopped getting published, got a job and threw a bag filled with his poems

onto the train rails. Vanya is an artist. He has no doubts that this is his essence and mission. He creates mind-blowing paintings and art-objects from everything around him. Due to poverty – on pieces of cardboard and concrete. Sometimes friends give him old canvases and paints. Vanya is now on the verge of making important decisions in his life. The world needs to acknowledge his existence. He needs to be “published”; he is not his father. That's what he would love to achieve. Unfortunately, he can't find a place for his exhibition for half a

year. So he works on construction sites and paints walls in restaurants. Vanya dreams of flying to New York. He sells a small picture of Falk, his inheritance, to buy tickets to New York. There he finds a gallery called “Shchukin” run by Russian emigrants, bearing the same family name. “Art for myself no longer satisfies me,” he says. The film is about Vanya's attempt to “leave the room”, about taking his work and going beyond the destiny programmed for him by his genes. Will it work out? I don't know. These are the questions I ask myself as well.



### Director: Alexandra Lihacheva

By first education I'm a painter, by second – a film director. Graduated from the Aleksei Uchitel Faculty at the VGIK Moscow in 2011. Participant and winner of Russian and international film festivals, including: the IDFA International Documentary Film Festival, Amsterdam; Hamburg International Short Film Festival; Festival de Documentales de Madrid; Open Festival of Documentary Cinema, Russia; Zagrebdox: International Documentary Film Festival, Zagreb; Tarkovsky International Film Festival *Zerkalo*; the IDFF *Flahertiana*, and nominated for a Laurel Branch national award in the field of documentary cinema and television.

## Rashka. No Margin for Error.



TITLE: Rashka. No Margin for Error.  
COUNTRY: Russia  
PRODUCTION COMPANY: 17+4  
PRODUCER: Anastasia Murashkina  
DIRECTOR: Dmitry Kubasov  
E-MAIL: septemquattuor@gmail.com

LANGUAGE: Russian/Lak/Avar  
LENGTH: 90 min  
EXPECTED RELEASE: 2018

**R**ashid is 21, and he is one of the most promising fighters in Russia. Rashid has a dream – to become the head of a town district in Dagestan. He is a Lak. Many years ago, his grandfather was elected head of the district, but he was soon assaulted. He remained alive, but did not remain head of the district. According to the secret laws of Dagestan, Laks cannot occupy leading positions in the government. Rashid wants to change the state of affairs in his homeland. To do this, he is forced to come to Moscow and enter law school – graduating

from law school will give him status. And if he succeeds in sports, he will become famous. Then he will be able to return to his homeland as a renowned and influential person, which will allow him to win the election and fulfil his dream. The first loss in his sports career broke Rashid's psychological state. Now, it's a very important time, as over the next 12 months he will take part in a series of combats. There is no margin for error. Every loss is an obstacle on the way to his dream, to the glory that will allow him to change the status of the Laks in Dagestan. But Rashid's main

rival is himself. We will capture this stage in the life of Rashid, and maybe get an answer. Our hero is Muslim, and we will not limit ourselves to the sport in his life. We will also be able to take a trip into Islamic culture and get to know it better, in all its beauty. We will see how the Muslim culture integrates into Moscow. What are relationships within this minority like? The climax of the film will be a major combat, which will decide our hero's fate.



### Director: Dmitry Kubasov

Dmitry was born on 25.02.1985 in Moscow, Russia. Graduated from the Shchukin Theater Institute majoring in acting. During graduate school defended his dissertation "Elements of the Vakhtangov School of 2nd year of Education". During this time he also started his acting career in films and theatre. He has acted in more than 15 films. In 2008, he had a major role in the film *Lake* by French director Philippe Grandrieux. After working with Philippe, Dimitry decided to pursue a career in directing, and in 2010 he graduated from the Marina Razbezhkina Production Studio of Documentary Film.

## The Third Life of Marina Kleshcheva



TITLE:  
The Third Life of Marina Kleshcheva  
COUNTRY: Russia  
PRODUCTION COMPANY:  
Passenger Film Studio  
PRODUCER: Liza Antonova  
DIRECTOR: Elena Demidova  
E-MAIL: antel-dem@yandex.ru

LANGUAGE: Russian  
LENGTH: 52 min/80 min  
EXPECTED RELEASE: 2018

**T**he first life of Marina Kleshcheva ended when she was twenty and she ended up in jail. She found herself there almost accidentally, through a stupid mistake – infighting had started amongst her group of friends and some of them had committed a robbery. Everyone in the group was sent to jail. Then, after a spell of freedom, Marina returns to jail again, with another very long sentence: 12 years. But this time she is lucky – people from a theatre company come to the prison to put on a show with the prisoners. Marina plays in these shows, and

she sings and composes songs for them, and is therefore released from prison early. However, this has not led to a new life for her. She is free, but it is the same cruel, old life. Her son grew up without her and is unemployed. Her husband was released from prison but is back inside again. She sometimes works in a shop, sometimes in a warehouse, or wherever she can. Until the day when the people from the theatre company find her again. And Marina gets a role in a documentary play about her own life. Then she is chosen to play in other shows and filmmakers start to notice

her. New friends appear in her life, and for the first time she flies in a plane and travels abroad - to Daugavpils in Latvia for filming, and to Oslo on tour with the theatre. This is a different world and a different life to which she is accustomed. This is the third life of Marina Kleshcheva. But this new life is also a difficult one, and her old life is constantly pulling her back. The lives of Marina are constantly battling it out with each other and getting in each other's way. Which will win out in the end? Will Marina stand her ground? What future awaits her?



### Director: Elena Demidova

Elena Demidova is film director, scriptwriter and producer. She was born in Russia. Educated at the Moscow State Technical University (Engineering) and Voronezh State University (Faculty of History). Director's education: the film school *Internews*, Moscow. Participant of the Hot Docs Forum, Leipzig Doc Co-production Meeting, Baltic Sea Forum, Dragon Forum, Below Zero Pitching Forum, and others. Her documentary films have been broadcast on a number of TV channels, and have participated and won awards at many international film festivals. Her debut feature film was released in 2016.

**Director: Andrey Ananin**

E-MAIL: ananinandrey@gmail.com



Andrey Ananin was born and raised in Tomsk, in the Russian Federation. He studied law at the Moscow State University. In 2013 he began studying at the Gerasimov Institute of Cinematography in the documentary film department under S. Miroshnichenko. Ananin's films have been selected for multiple international film festivals in the USA, Poland, Hungary, UK, Mexico, Slovakia, Estonia, and Germany. He is currently working on the documentary, *The American Dream*.

**Director: Tatiana Chistova**

E-MAIL: tatiachi@yandex.ru



Tatiana Chistova started working on film sets, shortly after graduating from the St. Petersburg State University, Russian Language and Literature department. She started out as assistant to Niyole Adomenayte, who was at the time working on the film, *The House Built on Sand* (1991). She has also worked as a casting director, assistant director and 1st AD at Lenfilm Studio. As a director, she has made one fiction film and a number of documentaries. Chistova is currently working on her documentary, *The Dance*.

**Director: Maksim Drozdov**

E-MAIL: drozdovmaksim@mail.ru



Maksim Drozdov is a film director who was born in Kazakhstan in 1978. He started his career as a photographer working for magazines in St. Petersburg, going on to study cinematography at the St. Petersburg State University of Cinematography and Television. He is a member of the Union of Cinematographers of the Russian Federation, the Asia Pacific Screen Academy and the Russian Academy of Cinema Arts and Science. Drozdov's latest documentary short, *Hampi*, (2016), received the Gran Prix at the EthnoFilm Festival in Ekaterinburg, Russia. He is currently working on a feature documentary, *Heaven Reality*.

**Director: Intigam Hajili**

E-MAIL: yosunfilms@gmail.com



Intigam Hajili was born in Bilasuvar, Azerbaijan, in 1978. He started his career as a film critic between 2004 and 2008. Hajili has since worked as a producer, and his filmography includes *Road* (2012), a short film on which he was Executive Producer, which screened at the Fajri Film Festival in Iran. He currently teaches cinema in Baku. Hajili is currently working on his first feature length documentary, *Among the Lakes*.

**Director: Dmitriy Lavrinenko**

E-MAIL: dimalavr.up@gmail.com



Dmitriy Lavrinenko (b. in 1971) is a screenwriter and director. He graduated from the Academy of Media Industry in Moscow in 2002, where he studied live-action film under Sergey Yevlakhishvili and documentary film and TV under Igor Belyaev. His filmography as a screenwriter and director includes more than twenty documentaries, auteur films and music videos. He has been awarded prizes at the Stalker International Film Festival and won the Lavr Russian National Award; additionally Lavrinenko has participated in several Russian and international film festivals. Over the last seven years, he has collaborated with the band Auktyon and Leonid Fyodorov making several music videos for the group. Lavrinenko is currently working on the documentary, *Parts*.

**Director: Ekaterina Markovets**

E-MAIL: sevastianova.tv@gmail.com



Ekaterina Markovets is a director who has worked for the Polish/Belorussian TV station, BelSat, since 2007. She is their creator of programs and director of a number of documentary projects. Markovets has participated in several film pitching workshops led by Tue Steen Muller (Denmark) in 2016, and Viktor Nordenskiöld and Alex Shiriaieff (B2B Doc) in 2016 and 2017. Her documentary, *Two on Bald Mountain*, was produced by BelSat television. It

is a film documenting the lives of former convicts and alcoholics in an Orthodox monastery. Her 2015 film, *Road Movie* was also produced by BelSat television, and is about a journey of a cheerful fellow in a wheelchair, travelling to the Baltic Sea. Markovets is currently working on the documentary, *Towards the Miracle*.

**Producer: Alexander Rastorguev**

E-MAIL: studio@marxfilm.com



Alexander Rastorguev was born in 1971 in Rostov-on-Don. He is a producer whose films have been selected for various international film festivals. His films have received awards at, amongst others, DOK Leipzig, Cinema de Reel, and IDFA. His latest films include: *I Don't Love You*, (dir. Alexander Rastorguev, Pavel Kostomarov, 2014), *The Term* (dir. Aleksei Pivovarov, Alexander Rastorguev, Pavel Kostomarov, 2014), *Kiev/Moscow* (dir. Elena Khoreva, 2015), and *My Friend Boris Nemtsov* (dir. Zosya Rodkevich, 2016). Rastorguev is currently working on producing the documentary, *White Mama*.

**Director: Liubou Ziamtsova**

E-MAIL: cvetanka@bk.ru



Liubou Ziamtsova is a young documentary filmmaker. She studied documentary filmmaking at the Belarusian State Academy of Arts, and graduated in 2014 under her mentor, Mikhail Zhdanovskiy. Between 2015 and 2016, Ziamtsova studied at the Wajda School on DOK PRO under the mentors Marcel Lozinski, Vita Želakeviciute, and Jacek Bławut. She has made 4 mid-length and short documentaries independently and working with studios. Ziamtsova is currently working on her own full-length documentary project, *Ordinary Film*.

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FRONT COVER:

A still from *Iris*, dir: Albert Maysles,  
Maysles Films, 78 min, 2015, USA



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