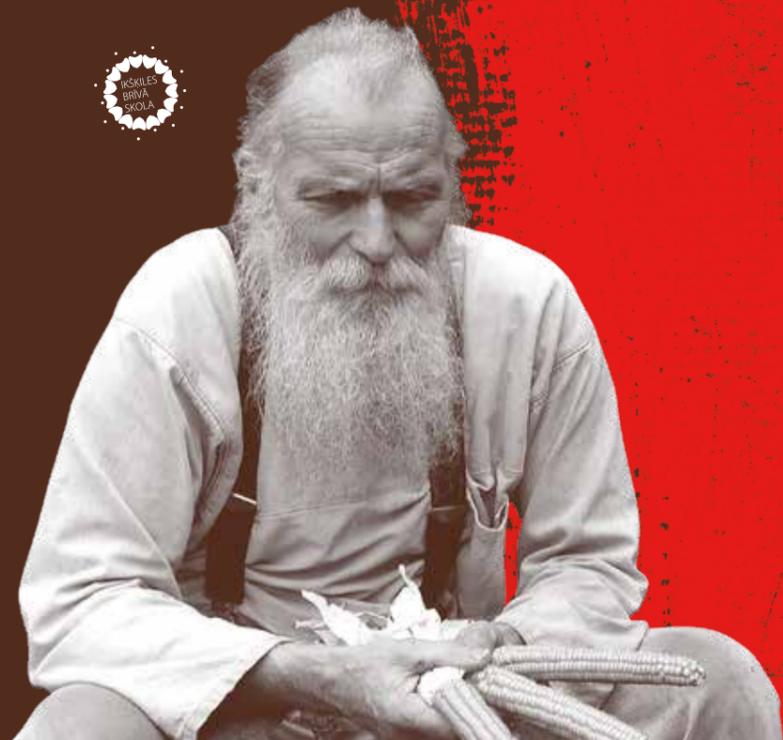


LOOKING
BACK
TO THE
FUTURE



BALTIC SEA DOCS

RIGA SEPTEMBER 5-9 2018



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FLAVOURS OF CONVICTION OF BSD 2017



Bridges of Time

Bridges of Time – that’s the name of the film the three Baltic States – Latvia, Lithuania and Estonia – created together, which will open this year’s Baltic Sea Docs film programme. *Bridges of Time* is a conceptual work – a film that premiered in the three Baltic States in this most significant year for Latvia, Lithuania and Estonia – the centennial. The film is about films and people – directors who, in the 1960s, created a particular poetic documentary film language, thus finding a way to defy the stranglehold of ideology. Much has happened since the 1960s when Seleckis, Franks, Brauns, Soosaar, Verba and others made their first films. And even this legendary Baltic documentary film generation didn’t start from nothing. Their perception of the power of film language is rooted in the powerful, laconic film language of documentary trailblazers (Flaherty, Vertov).

The development of documentary film is like a bridge of time, a process that weaves together the past and present into a single flow. Present-day documentary film will also be created – by the authors whose projects have been selected for Baltic Sea Docs.

The thematic spectrum and stylistic palette is extremely var-

ied. Among the Baltic Sea Docs projects is a study of the family of legendary director Roberto Rossellini, the story of an ecologically-oriented commune, and of the wedding paradise of Santorini that has become hell for the “natives” ...As is often the case, Baltic Sea Docs projects are socially astute and topical. The project authors strive to analyze complicated political and social processes in Europe, Russia and the world. In total, 24 creative teams – from the Baltics, Moldova, Belarus, Georgia, Slovenia, Norway, Ukraine, Russia, Germany, Finland and other countries – will present their film projects. That most of them are co-productions confirms that Baltic Sea Docs continues to carry out one of its most essential missions – to foster creative cooperation between documentary filmmakers of various nations, and the screening of documentary films in different countries and film distribution platforms.

I’m very happy that the Baltic Sea Docs panel of experts will include

recognized documentary film professionals and exceptional creatives. Thank you to them for their time and desire to continue, alongside the Baltic Sea Docs project authors, to create this special “bridge of time” – this animate, vital, incisive, talented documentary film process. I would like to wish the Baltic Sea Docs project authors that their ideas and efforts turn into powerful films and unique works of art that speak to viewers in many countries.

I hope that the 22nd Baltic Sea Docs proves a valuable experience for both Forum participants and the experts. And that the Baltic Sea Docs process inspires new ideas, fosters cooperation between documentary filmmakers and distributors, and helps powerful documentary films in reaching audiences!

Dita Rietuma

Director
National Film Centre of Latvia



SCREENINGS AT CINEMA K.SUNS

Riga, 83/85 Elizabetes Str.

Wednesday SEPTEMBER 5

18.30 Bridges of Time

DIR. KRISTINE BRIEDE, AUDRIUS STONYS, 78 MIN, 2018, LATVIA/LITHUANIA/ESTONIA
Before the screening – meeting with filmmakers and protagonists
Moderator: film critic Zane Balčus

21.00 Golden Dawn Girls

DIR. HAVARD BUSTNESS, 94 MIN, 2017, NORWAY/DENMARK/FINLAND

Thursday SEPTEMBER 6

18.00 Seed: The Untold Story

DIR. TAGGART SIEGEL, JON BETZ, 94 MIN, 2016, USA
After the screening – panel discussion on seed diversity in Latvia
Moderator: journalist Sandra Kropa

21.00 The Cleaners 18+

DIR. HANS BLOCK, MORITZ RIESEWIECK, 88 MIN, 2018, GERMANY/BRAZIL

Friday SEPTEMBER 7

18.00 Granny Project

DIR. BALINT REVESZ, 89 MIN, 2017, HUNGARY/UNITED KINGDOM
After the screening – meeting with film director Balint Revesz

21.00 Of Fathers and Sons 12+

DIR. TALAL DERKI, 99 MIN, 2017, GERMANY/SYRIA/LEBANON

Saturday SEPTEMBER 8

11.00 Kolima: Road of Bones 12+

DIR. STANISLAW MUCHA, 85 MIN, 2017, GERMANY/RUSSIA

13.00 Over the Limit

DIR. MARTA PRUS, 74 MIN, 2017, POLAND/GERMANY/FINLAND

14.40 Seed: The Untold Story

DIR. TAGGART SIEGEL, JON BETZ, 94 MIN, 2016, USA

17.00 Golden Dawn Girls

DIR. HAVARD BUSTNESS, 94 MIN, 2017, NORWAY/DENMARK/FINLAND

19.00 The Cleaners 18+

DIR. HANS BLOCK, MORITZ RIESEWIECK, 88 MIN, 2018, GERMANY/BRAZIL

21.00 The Island of Hungry Ghosts

DIR. GABRIELLE BRADY, 94 MIN, 2018, GERMANY/UNITED KINGDOM/AUSTRALIA/USA

Sunday SEPTEMBER 9

13.00 Of Fathers and Sons 12+

DIR. TALAL DERKI, 99 MIN, 2017, GERMANY/SYRIA/LEBANON

15.00 The Island of Hungry Ghosts

DIR. GABRIELLE BRADY, 94 MIN, 2018, GERMANY/UNITED KINGDOM/AUSTRALIA/USA

17.00 Kolima: Road of Bones 12+

DIR. STANISLAW MUCHA, 85 MIN, 2017, GERMANY/RUSSIA

19.00 Over the Limit

DIR. MARTA PRUS, 74 MIN, 2017, POLAND/GERMANY/FINLAND

21.00 Granny Project

DIR. BALINT REVESZ, 89 MIN, 2017, HUNGARY/UNITED KINGDOM

Island of the Hungry Ghosts

DIR. GABRIELLE BRADY, CHROMOSOM FILM PRODUCTION, WDR, 94 MIN, 2018, GERMANY/UK/AUSTRALIA/USA



■ Australia's Christmas Island's original inhabitants are the forty million land crabs that travel in masse from the island's jungle to its coastline once a year. The first humans only migrated here less than a century ago, and local islanders still perform special rituals to help their wandering souls find peace. Poh Lin is a trauma counsellor who also lives on the island. She works with the asylum seekers who are being held in great secrecy in a remote detention facility. A striking, visually impressive film that stands out due to the empathy shown towards the portrayed individuals.

Australia's refugee policy calls for asylum seekers who arrive in Australia by boat to be detained and held in remote territories – such as Christmas Island and other offshore processing facilities thousands of kilometres away in Pacific Ocean nation-states – before being sent back home. The largest number of asylum seekers in the Christmas Island facility was almost 3,000, while the registered local population is 1,843, according to the latest data.

Seed: The Untold Story

DIR. TAGGART SIEGEL, JON BETZ, COLLECTIVE EYE FILMS, 94 MIN, 2016, USA



■ Miraculous and vital, seeds have been worshipped and treasured since the dawn of humankind. Still, many seed varieties have disappeared during the last century, including, for example, 94% of seeds from produce once grown in the USA. The film follows

the enthusiasts trying to protect our 12,000 year-old food legacy. In a time where large biotech companies propagate hybrid and genetically modified seeds in the name of profit, farmers, scientists and indigenous seed keepers fight a David-and-Goliath-worthy battle to defend the future of our food. A troubling yet inspiring story that encourages us to appreciate the fantastic diversity of seeds.

In 2015 the WHO announced that glyphosate (the main ingredient in the herbicide Roundup), which is widely used in the farming sector, is most likely carcinogenic in humans. EU authorities have, however, come to the conclusion that it is not, and EU member states voted to extend the use of glyphosate for another 5 years. Germany's supportive position was pivotal to the vote. In June 2018, the German biotech company Bayer became the manufacturer of Roundup when it became owner of the world's largest seed company, Monsanto.

Kolyma: Road of Bones

DIR. STANISLAW MUCHA, TAG/TRAUM FILMPRODUKTION, 85 MIN, 2017, GERMANY/RUSSIA



■ “Goulash?” asked the young woman, popping her head out from the hotdog stand on the icy Kolyma roadside. Director Stanisław Mucha's question though, was about the gulag, and he was surprised that in this place, for years the location of Soviet prison and labour camps, the word would be unknown to someone. The filmmakers set out on an unusual journey across Russia's Far East, from the harbour city Magadan, known as the “Gateway to Hell”, all the way to Yakutsk, the coldest city on earth. With an ironic take on the absurdities, the film captures this region's contemporary portrait – though always seemingly in the shadow of the forever-frozen past.

Political prisoners were sent to Kolyma from 1932. From 1932 to 1937, the head of the first Kolyma camp was the Chekist Eduards Bērziņš. Under his leadership the prisoners were forced to work in the gold mines and construct the Kolyma Road

and the city of Magadan. Modern day population decline in Russia's Far East is also being resolved by human relocation. In 2014, thousands of refugees from the Donbas region of Ukraine were re-housed in Magadan, Yakutsk and other areas.

Bridges of Time

DIR. KRISTINE BRIEDE, AUDRIUS STONYS, VFS FILMS, STUDIO NOMINUM, VESILIND, 78 MIN, 2018, LATVIA/LITHUANIA/ESTONIA



■ Baltic documentary film played an important role during the Soviet era. The main emphasis was on visuality and use of metaphor, and though the official cinematic language was propaganda-based, the films were also a poetic tribute to Life and Humanity. This film showcases those exceptional works and their directors – individuals who expound their ideas and views decades after the creation of their masterpieces: Herz Frank, Uldis Brauns, Ivars Seleckis, Mark Soosaar, Andres Sööt, Robertas Verba, Henrikas Šablevičius and Aivars Freimanis.

Several “Baltic New Wave” films have not only been included among the all-time-classics in their respective countries, but are also recognized internationally. One of the most awarded is Ivars Seleckis' “Šķērsiela” (“The Crossroad Street”), which won the European Film Award for Best Documentary in 1990. In turn, Estonian director Mark Soosaar's film “Woman From Kihnu” premiered in 1975 at the Cinémathèque Française in Paris, where it was introduced by none other than Jean Rouch.

Over the Limit

DIR. MARTA PRUS, TELEMAR, MARIANNA FILMS, VENTANA FILM, ARTE GEIE, 74 MIN, 2017, POLAND/GERMANY/FINLAND



“You're not a human being, you're

an athlete," 20-year-old Rita is reprimanded by one of her coaches as she's preparing to represent Russia at the Olympics in Brazil. However gracefully Rita catches rings or rolls a ball, the coaches always expect more from her. The film *Over the Limit* exposes the merciless Russian athlete training system, and the subtle editing and effective sound design allows us to sense Rita's state of mind. Is the superhuman effort really worth it?

Women's rhythmic gymnastics has been an Olympic event since 1952. From that time the Soviet and later Russian gymnasts have medalled in practically every Olympic Games and World Championships. Irina Viner is one of the all-time most successful rhythmic gymnastics coaches – her trainees have received 16 medals in 6 Olympic Games, 10 of them gold.

Of Fathers and Sons

DIR. TALAL DERKI, BASIS BERLIN FILMPRODUKTION, VENTANA FILM, CINEMA GROUP PRODUCTION, SUDWESTRUNDFUNK, 99 MIN, 2017, GERMANY/SYRIA/LEBANON



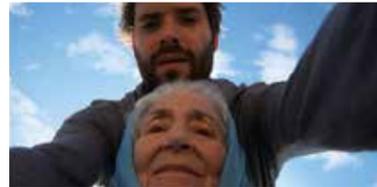
■ Director Talal Derki returns to his homeland of Syria to spend two years with a radical Islamist family. His camera focuses mainly on the children, providing an extremely rare insight into the raising of the next generation of Jihadists from a very early age. The story centres on Osama (13) and his brother Ayman (12). Like their younger brothers, the two teens admire, love and obey their father, but while Osama enthusiastically prepares to follow his father's path of Jihad, Ayman wants to go back to school. The film captures the time when the children must swiftly say good-bye to their childhoods.

In 2012, al Nusra was formed as the Syrian branch of the al-Qaeda terrorist network. In July 2016 it separated from al-Qaeda and united with other groups, which are now collectively known as Hayat Tahrir al-Sham. The group is involved in the Syrian Civil War, fighting against Bashar al-Assad's government. Currently

government forces are in control of most of the Syrian territory, save for an autonomous region in the country's northeast – The Democratic Federation of Northern Syria, commonly known as Rojava.

Granny Project

DIR. BÁLINT RÉVÉSZ, GALLIVANT FILM, ÚJ BUDAPEST FILMSTUDIÓ, 89 MIN, 2017, HUNGARY/UK



■ Three young men decide to get to know their grandmothers better – for one she's a Holocaust surviving Hungarian communist, for another an English spy, and for the third – a dancer who grew up in Nazi Germany. Together with their grandsons, the grannies embark on an unusual journey into the past to once again relive their younger days. The open and witty inter-generational dialogue emphasizes the value of relationships between grandparents and grandchildren.

The three young men became friends while studying at university. During their studies they headed to Serbia to shoot a short film, and one night after filming Bálint told his friends about his grandmother and her incredible life. "Wait, my friend, until you hear about mine," the other two chimed in...

The Cleaners

DIR. HANS BLOCK, MORITZ RIESEWIECK, GEBRÜEDER BEETZ FILMPRODUKTION, GRIFA FILMES, I WONDER PICTURES, 88 MIN, 2018, GERMANY/BRAZIL



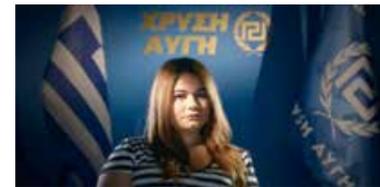
■ A look into the secretive digital cleaners industry, whose employees rid the Internet of unacceptable information. Employed by Silicon Valley companies, the daily task of a typical cleaner is to view and evaluate thousands of images and videos. Often this labour takes a significant psychological toll on

the lives of the content moderators. Although the moderators' jobs are shrouded in secrecy, some of them are willing to talk. This documentary thriller raises questions about the reality hidden behind the social media utopia. At what point do attempts to ward off radicalization and the proliferation of fake news become dangerous censorship?

Facebook announced that they plan to increase the number of cleaners they use. There is a lack of workers, though, and many of those employed in this field are suffering from PTSD. In 2017, Microsoft content moderators, whose daily task was to sift through content containing violence against children, sued the company for insufficient psychological support.

Golden Dawn Girls

DIR. HÅVARD BUSTNES, UPNORTH FILM, HOUSE OF REAL, NAPAFILMS, 94 MIN, 2017, NORWAY/DENMARK/FINLAND

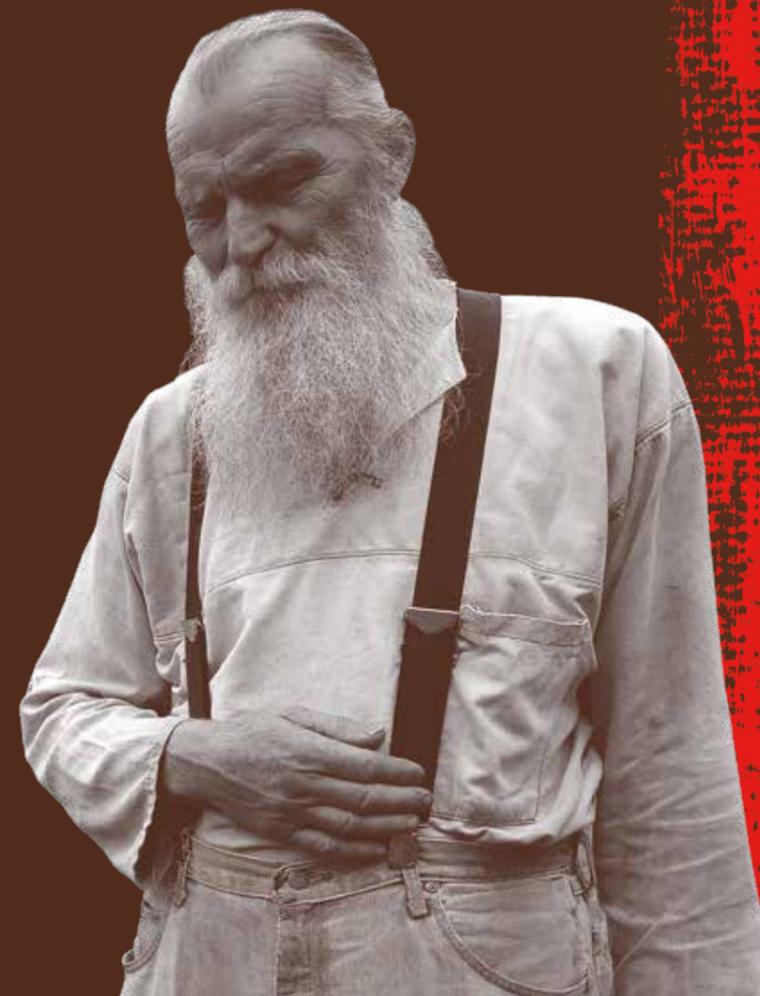


■ As disturbing portrait of present-day political reality – Norwegian director Håvard Bustnes explores behind the scenes of the Greek far-right nationalist party, Golden Dawn. While several key male party members are behind bars, accused of carrying out organized crime activities, their daughters, wives and mothers have stepped into leadership roles. With an upcoming election, Ourania, Eugenia and Dafni become actively involved in the campaign. Although in interviews with the filmmakers they are careful in their choice of words, everything changes when the camera is seemingly switched off.

The April 2018 Kapa Research poll results showed that the Golden Dawn is supported by almost 8% of the citizens of Greece. The party's popularity has grown during the economic crisis, and since then there has also been an increase in hate crime within the nation. The trial against 69 Golden Dawn members, including all of the politicians elected in 2013, continues. The legal process and accusations is one of the reasons for the party's political isolation.



PROJECTS





Music is born out of the crumbling central heating system of Ukraine, as a team of devoted pipefitters rush from home to home to tame hot fountains and ... to sing!

TeploKomunEnergo is a municipal heating supply company in the city of Ivano-Frankivsk. Most of its workers are the same age as the company. Five days per week they have to deal with spraying radiators, flooded basements and angry clients. Among other official duties, every Wednesday they gather in a recital room and sing in the TeploKomunEnergo union choir.

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

The protagonist is a collective body of workers, but over the course of the film we get to know some of them better than others. The main protagonists are: Vasyliovych - the blue collar leader of trade unions, the initiator and

driving force behind the choir; Ivanovych - his *kum* (godfather of his children), lead singer and machine-man at the biggest heating station in town; Tania - store-keeper and active chorister, and Galia - dispatcher of the emergency services working night shifts.

There are two parallel lines in the film: music and work. We get to know our protagonists in comic circumstances from their leisure and performances. Nothing reveals who they are - other than people who sing in the choir. As the story unfolds, we realize the singers are actually TKE workers. We dive into their work and uncover the individuals on the background of the old-school company.

As the season starts, the ease and warmth of human relationships in the choir is displaced by the industrial cacophony of heating supply. It's no longer as easy to get people to recitals. Their voices are absorbed by the noise from leaking pipes. Internal friendships in the collective contrast the angst and frustration coming from consumers.

Production Company: Phalanstery Films

Phalanstery Films is an independent production company focused on creative documentaries, established in 2017 in Kyiv, Ukraine. The company delivers a full range of local production services for international documentaries and broadcasting projects - development, production and post-production.



Producer: Illia Gladstein

Illia Gladstein was born in Kyiv in 1985. He is the founder and CEO of 86PROKAT - the first distributor of creative documentary films in Ukraine. Co-founder and program director of "86" IFFU in Slavutych, Ukraine. Illia produces documentary films with Phalanstery Films.



Director: Nadia Parfan

Nadia Parfan was born in Ivano-Frankivsk, Western Ukraine. She graduated in cultural studies from Kyiv-Mohyla Academy and social anthropology from Central European University. In 2012-13 she was a Fulbright visiting scholar at the department of Geography and Urban Studies at Temple University, Philadelphia. In 2014-15, she took a documentary film directing course at the Andrzej Wajda Film School in Poland. Her student film, *Reve ta Stohne on Tour*, received a special mention at Docudays UA. It was also selected for the Warsaw IFF short film competition, and a number of other international film festivals. She is co-founder of "86" IFFU in Slavutych, Ukraine. She is creative producer of the *MyStreetFilmsUkraine* series - a collection of short documentary films about the unexpected places and cities of Ukraine. Nadia has worked as an assistant director with a number of foreign documentary film directors, videographers and journalists.

PROJECT TITLE: 18°C
PRODUCTION COMPANY:
Phalanstery Films
ADDRESS: Olehivska 36, office 410,
04071, Kyiv, Ukraine
PHONE: +380 63 280 73 35
EMAIL: pha.films@gmail.com

SYNOPSIS
Music is born out of the crumbling central heating system of Ukraine, as a team of devoted pipefitters rush from home to home to tame hot fountains and... to sing!

LANGUAGE: Ukrainian
FORMAT: 4K
LENGTH: 90 min

PRODUCER: Illia Gladstein
PREVIOUS FILMS: *Survival Artist*,
TV doc, 2015, Germany

DIRECTOR: Nadia Parfan
PREVIOUS FILMS: *Housewarming*, short
experimental doc, 2017, Ukraine/Poland
Reve ta Stohne on Tour, short music doc,
2016, Ukraine/Poland
Exarch, short doc, 2014, Ukraine

YEAR OF RELEASE: 2018
BUDGET: EUR 50 000

FINANCIAL SOURCES CONFIRMED:
Ukrainian State Film Agency /
EUR 30 000
Lviv Film Commission / EUR 2 000
86PROKAT / EUR 5 000



Eeva is looking for her half-brother, Lauri. The last time she heard anything from him was in December, when she and her mother received a call from an alleged hospital in Bogotá, Colombia. Since then there has been no word from Lauri, or Colombia. It isn't strange for Lauri to disappear and to be on the move, but it is strange that he has lost contact. He never does this, not even when he was in a Venezuelan prison for drug trafficking.

Lauri is a drug addict and alcoholic, he has been in prison and been homeless. As a child he was ill-treated and undiagnosed for Asperger's syndrome, and has never felt at ease in the world. His mother feels responsible for him and has been his main supporter. She thinks that Lauri's choices and life are her fault. Eeva has developed a tough emotional shield towards her half-brother.

Now, at her mother's request, Eeva is flying from Tallinn to Bogotá to search for her half-brother, not knowing what she might find, if she finds anything at all. It is a quest for closure, for answers, a quest to find a ghost by following rumours and whispers in a city of 12 million people.

We are joining in on this quest to find Lauri, so that Eeva might be able to better understand her family and their relationships, and shed some light on how their relationship with Lauri has shaped them all. But also, by entering her brother's world, one of darkness and untold stories, she might get to know him again and rebuild the bond they once shared as kids.

The film paints both a painful and beautiful portrait by absence, telling a universal story about inescapable family relations, something we all know and have experienced.

A Loss of Something Ever Felt

Production Company: Alasti Kino OÜ

Alasti Kino is an internationally emerging Estonian production company established in 2009. Alasti Kino has gained a reputation as a creative production house that focuses on author-driven films. Our projects include short fiction, *Distance* (Locarno Official Selection 2013) by Janno Jürgens, and *Olga* (Clermont-Ferrand Jury Special Mention 2013) by Kaur Kokk, and documentaries *Better Tomorrow* (HIFF 2013) and *Lembri Uudu* (DokLeipzig, Sarajevo). Alasti Kino is currently making a leap into feature length films, with three feature documentaries in production. Their first feature – *Rain* by Janno Jürgens – is in the late stages of shooting and will premiere in 2019.



Producer: Liis Nimik

Liis Nimik (1979) is an Estonian-based documentarian, film editor and producer. She graduated from the Baltic Film and Media School and is now a partner in the production company Alasti Kino. Her films are known for strong storytelling, empathy and experimenting with fiction film tools. Liis is also a valued film editor – having edited major-festival-circling Estonian art house features during the past years, including: *Free Range* (2013, premiere Berlinale Forum), *Roukli* (2015, premiere Palic, Tokyo IFF) by Veiko Õunpuu, and *In The Crosswind* (2014, premiere TIFF). The latest documentary she produced – *Lembri Uudu* by Eeva Mägi (2017), premiered at DOK Leipzig. She is a member of the Estonian Guild of Documentarians and Estonian Film Editors Union.



Director: Carlos Eduardo Lesmes López

Carlos Eduardo Lesmes López is a Colombian film director. Graduated as a filmmaker from Universidad Nacional de Colombia in 2010. After two years of working in Diorama post-production as editor and director, Carlos moved to Estonia to get his MA at the Baltic Film and Media School. After completing his degree he has been an active member of the international film community, working on various feature films and developing his own film projects.

PROJECT TITLE:
A Loss of Something Ever Felt
PRODUCTION COMPANY:
Alasti Kino OÜ
ADDRESS: Tööstuse 58-17,
Tallinn 10416, Estonia
PHONE: +372 5661 6905
EMAIL: liis@alastikino.ee
WEB: www.alastikino.ee

SYNOPSIS
A sister arrives in Bogotá, Colombia to search for a ghost from hell, her drug addict brother. Can she find hope in the darkest place on earth?

LANGUAGE: Estonian/English/Spanish
FORMAT: HD
LENGTH: 79 min

PRODUCER: Liis Nimik
PREVIOUS FILMS: *Lembri Uudu*, short doc, 2017, Estonia
Better Tomorrow, short doc, 2013, Estonia
The Potato Republic, short doc, 2011, Estonia

DIRECTOR:
Carlos Eduardo Lesmes López
PREVIOUS FILMS: *Ciclon de Puerco*, short film, 2017
The Cap & Bells, experimental dance film, 2016, Estonia
Acerca de cosas, short doc, 2016, Estonia
Take Off, short film, 2015, Estonia
House of Cards, short film, 2014, Estonia

YEAR OF RELEASE: 2019
BUDGET: EUR 153 467

FINANCIAL SOURCES CONFIRMED:
EUR 83 467
Estonian Film Institute /
EUR 40 000 (LOC)
Estonian Cultural Endowment /
EUR 15 000 (LOC)
Universidad Javeriana Colombia /
EUR 14 000 (LOC)
Little Black Fish (SWE) Investment /
EUR 4 000 (LOC)
Alasti Kino investment / EUR 8 467



I always wanted to see the world. In my Soviet childhood in a provincial town in Russia, when even travel within the country was a challenge, somehow I actually believed I would do it one day. Now I'm married to an Italian, I moved to New York from Paris, my teenage daughter goes to French school and speaks 6 languages fluently, including Mandarin. And I am terribly afraid that she will never have a national identity. I'm not sure she needs it in this era of globalization, but she must have a team to cheer for in the World Cup!

Alice was a little girl when she asked me: where is our home, Mom? She was born in Rome, then spent 3 years in Moscow, and then 7 years in Paris. Now Alice lives in New York and believes it is her home. But it is not.

I am a Russian TV journalist. I was sent to the US to cover local news. Once my mission comes to an end, I will have to go back to Russia and my family with me. It scares me, because after many years spent abroad I grew apart from my country. Furthermore, today's Russia is becoming an international pariah.

But all of a sudden Alice declares: I am Russian. How so? Is it teenage eccentricity or her blood speaking? Her declaration is a trigger for me. I decide to pack my little family and cross the biggest country in the world. Alice is to see populous cities and godforsaken thorps, mountains and lowlands. She likes the scenery, but the mode of local life calls forth in her confusion and even protest. Sometimes Alice gets into comical situations, sometimes her experiences are dramatic. She learns how Russians get married, bury their dead, worship God, celebrate holidays and try to survive in an economic crisis. Does she feel like being Russian now?

This is Alice's trip, but it is my journey. I rediscover Russia by looking at it – complicated but beloved – through the eyes of a stranger, my daughter, and in return I try to make her at least understand this huge and bizarre land. This land of mine.

Alice in the Land

Production Company: Lewa Productions

Lewa Productions was founded in 2016 in Zagreb by Amsterdam-based director Tatjana Bozic (*Happily Ever After*) and Paris-based producer Magdalena Petrovic, to produce fiction and creative documentaries. We are active in the film industries in France, the Netherlands and Croatia. Lewa is particularly interested in portraying strong female characters in films and gender equality in the industry.



Producer: Magdalena Petrovic

Croatian-born, graduated Drama, Art and Music Studies (DAMS) at the University of Bologna (Italy). Worked as a TV journalist (RTL Croatia), producer of documentaries and animation (Fade In, Zagreb Film). From 2006 till 2010 was managing director of the well-known Croatian documentary studio Fade In. She is a member of the Croatian Producer's Guild and Berlinale Talent Campus alumni. Since the end of 2010 she lives in Paris and works with independent filmmakers, film festivals and foreign crews.



Producer: Frank Müller

Born in 1969 in Mainz, Germany, Frank Müller is a film director and producer. After graduating from the Moscow Film School Vyshiekursy in 1995, he worked as director and producer on several commercials, music clips and documentaries in Moscow. In 2000, he founded the film production company Doppelplusultra in Hamburg, Germany. Since then he has worked on several international film productions and joined several European documentary workshops and pitches. A Eurodoc Graduate.

Director/Scriptwriter: Zhanna Agalakova

Noted Russian journalist, laureate of the Russian Television Academy award TEFI, author of the bestseller *All I Know About Paris*. In 2005 she decided to leave the country. She was the first Channel One Russia correspondent in Paris, now working in New York.



Director: Tatjana Bozic

Croatian-born, graduated the Higher School of Screenwriters and Directors, Moscow in documentary film. Since then has made documentaries wherever she has lived: Russia, England, Croatia and the Netherlands. Her *Happily Ever After* (2014, 83') won numerous prizes and nominations at international festivals, including the Tiger Award nomination at IFF Rotterdam 2014, special mention at Sarajevo FF, Let's CEE in Vienna and DocuDays, Kiev, Golden Medal of Belgrade for best screenplay, best editing Gouden Kalf and a best long documentary nomination at the Netherlands FF in Utrecht, best director and best editing at Liburnia FF, nomination for Estonian Peoples Award.

PROJECT TITLE: Alice in the Land
PRODUCTION COMPANIES: Lewa Productions (Croatia) / Doppelplusultra Film und TV Produktion (Germany) / Kinodoc Production LLC (USA)
ADDRESS: Cazmanska 4, 10000 Zagreb, Croatia
PHONE: +385 1618 2288
EMAIL: lewafilmm@gmail.com
WEB: lewaproductions.hr

SYNOPSIS

Mom takes her teenage daughter on a long trip across Russia. She wants the girl, born abroad, to know her mother's homeland well. She might succeed in showing her daughter the country, but will she make her love it?

LANGUAGE: Russian/English/Italian/Croatian
FORMAT: HD
LENGTH: 80 min

PRODUCERS: Magdalena Petrovic, Frank Müller
PREVIOUS FILMS:
MAGDALENA PETROVIC:
La Leçon de danse, drama, 2018, France
Véra, comedy drama, 2018, France
Cours plus vite que la vie, short fiction, 2016, France
Zagorka, doc fiction, 2007, Croatia
The Colors of the Invisible, doc, 2006, Croatia
FRANK MÜLLER:
Siberian Love, doc, 2016, Germany
The World's Scarf, doc, 2016, Germany
Made auf Veddel, doc, 2014, Germany
Herr Schultz Sets Sail, doc, 2014, Germany
Mr. Kröger on Rehab, doc, 2011, Germany

DIRECTORS: Tatjana Bozic, Zhanna Agalakova
PREVIOUS FILMS:
TATJANA BOZIC:
Happily Ever After, doc, 2014, Netherlands
Distorted Reflections, doc, 2001, Croatia
Circa oaza, doc, 1999, Croatia
Fraus, doc, 1996, Croatia
Provincial Girls, doc, 1994, Russia

YEAR OF RELEASE: 2020
BUDGET: EUR 358 854

FINANCIAL SOURCES CONFIRMED:
EUR 33 854 (own investment)
Financing pending: EUR 25 000
Still required: EUR 300 000



12-year-old Artyom has spent his entire life in an orphanage in Bobruisk – a small provincial town in Belarus. He is a wild, naughty and restless orphan with a tough fate, officially considered “difficult-to-teach” and “unruly”. His foster father Valera (37) – local playwright, musician and social activist – influences the boy positively: Artyom now performs at the theater, does sports and studies well in school. Valera tries to bring Artyom up as a decent person by teaching him independence and how to take responsibility for his life. With patience, long serious conversations, trips to the theater and art exhibitions, sometimes even strict discipline, as well as with kindness and openness, over a few years Valera has succeeded in gaining the boy’s trust and respect. He has become the only close and precious person to Artyom.

But years ago Valera lost his arm, and according to the laws of the Republic of Belarus, he has no right to adopt a child.

Recently the boarding school closed, and Artyom was sent to another school for kids with learning difficulties, very far away from his

hometown and Valera. Now Valera physically can’t visit Artyom as often as he wants to.

Artyom has a certain internal protest against the system: he asks lots of questions, trying to find out the nature of boarding school rules, and why he has to obey them. Artyom constantly questions the assertion that he is “tough to teach”, as his school grades are high enough. Despite sometimes being rude and aggressive, Artyom remains a talented and smart kid. Both Artyom and his tutors claim that he was placed in this boarding school only due to bad behavior.

Every year Artyom goes through an examination – a “psychological-medical-pedagogical commission” decides boy’s further “educational route” by means of specific tests, and whether Artyom can stay in the current boarding school or should be resettled somewhere else.

Another commission will be held soon, and Artyom strongly believes that if he passes the examination successfully he will come back to Bobruisk and Valera. Artyom’s boarding school teachers also admit that he’s sufficiently well-prepared to be recognized as

“normal” this time. But the truth is that it’s almost impossible to bring Artyom back and settle him in hometown. At the moment, the remaining orphans’ homes in Bobruisk are fully occupied, which is something Artyom doesn’t know.

We anticipate Artyom’s tragedy after he finds out that whatever the commission rules, he won’t be able to return home. And we will follow Artyom during this tough period. Valera will be trying to get a vacant place for Artyom within the next year before another commission. Will Artyom stop trusting in Valera’s words or generally loose fate in people and become isolated... Or he will man up and try to stand up against the system by himself?

Despite difficulties, this story is full of true father-and-son love between Valera and Artyom. Despite an absence of blood ties, they are bonded by trust, strong friendship and an uncompromising desire to stay together.

Artyom’s Upbringing

Production Company: Illusion Film Company Ltd.

Illusion Film Company Ltd. was formed in 2013 from the film school Cinema and the film studio Tatiana. The first film the company produced – *I Hear* – took part in Minsk IFF Listapad. In 2014 the company released the family feature film *Timur and His Squad*, which won awards at 5 international film festivals. The primary vector of Illusion Film Company’s activity is to develop filmmaking in Belarus, particularly working with young directors and film professionals in the field of independent author-driven films. The company’s goal is to make films that raise urgent social and moral issues.



Producer: Maria Yahorava

Studied production management and film criticism at the Belarusian State Academy of Arts; participant of the Ex Oriente Film Workshop 2017 (project: *The Place of Love* by Liuba Zemtsova). She was coordinator for the National Film Competition (Belarusian fiction, documentary and animation films selection) of MIFF Listapad (2017); producer, executive and production manager for Illusion Film Company’s documentaries (currently); executive producer for the Documentary Film Studio Letopis of the National Film Studio Belarusfilm (from 2018).

Producer: Mirosław Dembinski

Founded Film Studio Everest in 1991. Over the twenty years of its existence, the studio has produced over 50 films and series, mostly documentary, which have been awarded over 80 prizes at international film festivals and have been broadcast on television in 16 European countries on channels such as: Canal+, BBC-South, ZDF, MDR, ARTE G.E.I.E., ORF, YLE, Al-Jazeera English. Studio Everest have undertaken international co-productions with, among others: Sodaperaga (France), Epo Film (Austria), Zyga Films (Venezuela), Shoot the Breeze (South Africa) and Magika Film (Ukraine).



Producer: Vladimir Mikhailovski

Studied management and marketing at Belarussian Technical University. Director of the Coliseum Theater (Minsk, Belarus), Minsk-based administrator for a film company in Dubai, UAE.



Director: Liuba Zemtsova

Documentary filmmaker, DOP and editor based in Belarus. Studied in the Wajda School DOK PRO program (2015-2016, mentors Marcel Lozinski, Jacek Bławut, Vita Żelakeviciute; Gaude Polonia scholarship), Belarusian State Academy of Arts in documentary filmmaking (2009-2014). Made 4 short/mid-length docs that participated in international film festivals (Artdocfest IDFF, Russia; Astra Film Festival, Romania; MIFF Listapad, Belarus, etc.). Currently working on 2 feature-length docs: *The Place of Love* (in post-production, developed at Ex Oriente Film Workshop 2017).

PROJECT TITLE: Artyom’s Upbringing
 PRODUCTION COMPANIES: Illusion Film Company Ltd. (Belarus) / Film Studio Everest (Poland)
 ADDRESS: 75 Pritytskogo str., office 4, 220140 Minsk, Belarus
 PHONE: +375 (29) 606 58 31
 EMAIL: illusionminsk@gmail.com
 WEB: Studio Filmowe Everest: www.studioeverest.pl

SYNOPSIS

Everybody tries to educate orphan boy Artyom, from boarding school tutors to his loving foster father, Valera. But is it really possible to change the personality and fate of a boy, who, even though he is talented, is being raised under the laws of an orphanage?

LANGUAGE: Russian
 FORMAT: HD 1080p
 LENGTH: 70 min

PRODUCERS: Maria Yahorava, Nikolai Lavreniuk, Mirosław Dembinski, Vladimir Mikhailovski
 PREVIOUS FILMS: MARIA YAHORAVA: *To Life. Le Haim*, mid-length doc, 2018, Belarus
The Place of Love, doc feature, 2018, Belarus/Georgia
Penpals, feature short, 2016, Belarus
Under the Canopy of Trees, feature short, 2015, Belarus
My Brother, feature short, 2015, Belarus
 MIROSLAW DEMBINSKI: *The World from Dawn till Dusk*, doc, 2011, Poland
Pustelniks in the Mountains, doc, 2008, Poland
A Lesson of Belorussian, doc, 2006, Poland
Losers and Winners, doc, 2004, Poland/South Africa/Austria
Future of an Illusion, doc, 1997, Poland/Cuba
 VLADIMIR MIKHAILOVSKI: *The Place of Love*, doc feature, 2018, Belarus/Georgia

DIRECTOR: Liuba Zemtsova
 Previous Films: *The Place of Love*, doc feature, 2018, Belarus/Georgia
Victory Day, doc short, 2015, Belarus
Life in Cage, doc short, 2014, Belarus
My Folks, doc short, 2014, Belarus
About Love: Ira, doc short, 2014, Belarus

YEAR OF RELEASE: early 2020
 BUDGET: EUR 141 846

FINANCIAL SOURCES CONFIRMED: EUR 14 243
 IDFA Bertha Fund (development) / EUR 5 000
 Private investments / EUR 5 790
 In-kind / EUR 3 453

Between Two Wars



Andriy Suleyman was born in Syria, in Al-Hasakah, 19 years ago. His mother is from East Ukraine and his father is a Kurd from Syria. Some time ago their life unexpectedly changed. In 2012, because of the military conflict, their family had to escape from Syria to East Ukraine, Andriy's mother's homeland. They settled in Lysychansk, and began setting up their life. But after 2 years war started here too. The family had no place to flee and stayed in Lysychansk, which was in the middle of armed conflict for several weeks. After that Andriy became a Red Cross volunteer.

Today explosions can be heard, and hundreds of displaced people come from the contact line. Lysychansk is going through a humanitarian disaster like other places in the demarcation zone.

Now Andriy studies at the university in Dnipro, and at the same time visits the contact line with the Red Cross. He's not sure that he is ready to dedicate his life to helping other people, but he can't stop doing what he does. Located between peaceful and military worlds, he needs to make a choice.

Andriy is our guide to the demarca-

tion zone and to the local people's destinies. Many of them lost not only their homes, but also their families. Exploring the situation, we go deeper into the question of why can't Andriy stop visiting the contact line with the Red Cross? What keeps him there? Why does he feel more alive and useful there? What worries him in a peaceful city, living side by side with the war, but without noticing it?

Andriy has an elder brother - Arseniy. They are completely different – Andriy is very positive, he has a job, a girlfriend and ambitions, but Arseniy is completely lost, living without any aim, drinking alcohol and trying to forget his past while finding his place in this world. In their interactions they are always opposite, and this creates an archetypical relationship between the two brothers.

Andriy thinks about joining a humanitarian mission in Syria, but at the same time he wants to live a peaceful, average life. Arseniy feels guilty for not helping the Kurdish people in their fight for independence, but he doesn't know exactly how he can help. Travelling with Andriy and Arseniy while recording the reality in Syria and Iraqi Kurdistan, we arrive in Al-Hasakah, native city of the Suleyman

family. We find his house and the relatives who remained. We will meet Kurdish people living without their own state. We discover that Andriy and Arseniy's cousins are fighting in the Kurdish army in Iraq, and we will probably meet them. The whole picture of the family is being assembled – some fled to Germany, some to Ukraine, some have left to fight for what they believe in.

These two young brothers, standing at the crossroad of an adult life with all identities lost, travel through these black and white spaces, seeing how their family struggles through the consequences of different but such similar wars. Will this journey help Andriy and Arseniy understand where they belong?

Production Company: Tabor Production

Tabor is an independent production company founded by young Ukrainian filmmakers and artists, creating feature films, documentaries, theatrical performances, commercials and social ads. From 2016 to 2018, four full-length documentaries and several short fiction films were produced. Four of these projects were partly or fully supported by the Ukrainian State Film Agency. Moreover, a considerable part of the production company's activity is cultural volunteering, which brings about such particular results as the film *School #3* that was screened in the Generation 14+ program of Berlinale 2017, and received the international jury Grand-Prix.



Producer: Maksym Nakonechnyi

Maksym Nakonechnyi received a BA in directing in 2012 from the Karpenko-Kary Kyiv National University of Theatre, Cinema and TV. Worked on different TV projects for several years, then founded the independent production company Tabor with his friends, which now produces documentaries and fiction films. Shot several fiction shorts as a director, produces documentaries.



Producer: Ilona Bičevska

Producer, documentary filmmaker. Since 2004, director of music, film and event production company Avantis Promo, showcasing new talents in cinema, music, and the arts. MA in film production from the Baltic Film and Media School, Tallin; H. Humphrey Fellow at the Walter Cronkite School of Journalism and Mass Communication, Arizona University. Founder and director of youth NGOs Avantis and Young Media Sharks, with a focus on promoting new talent in the creative industries and supporting young people's creative initiatives for social causes. Since 2002 the organization has realized more than 50 vital social projects in collaboration with government authorities, European funds, and private sponsors.



Director/Scriptwriter: Alina Gorlova

Alina Gorlova is a director and film editor. Born and lives in Ukraine. She graduated from the Karpenko-Kary Kyiv National University of Theatre, Film and TV. She directs documentaries, but is also experienced in making fiction shorts and social and commercial ads. In 2016 Alina debuted her first feature-length documentary, *Kholodny Yar. Intro*. The short (60 min) version of the film was screened at the Odesa IFF (Ukraine) and Artdocfest (Moscow, Russia). Her second movie *No Obvious Signs* received four awards at the Docudays festival.

PROJECT: Title: Between Two Wars
 PRODUCTION COMPANIES: Tabor Production (Ukraine) / Avantis Promo (Latvia)
 ADDRESS: 420, 6 Bratska St, Kyiv, Ukraine
 PHONE: +380 93 424 49 19
 EMAIL: nakonechnyimaksim@gmail.com
 WEB: taborproduction.com

SYNOPSIS
 Fleeing the Syrian conflict, young Andriy unexpectedly lands in Ukraine. While trying to fight the huge black and white war machine by helping people, he travels from one damaged homeland to another with the hope of finally being able to make a choice between a peaceful or a military life.

LANGUAGE: Russian/Ukrainian/
 Kurdish/Arabic
 FORMAT: 1:2, 35
 LENGTH: 90 min

PRODUCERS: Maksym Nakonechnyi, Ilona Bičevska
 PREVIOUS FILMS: MAKSYM NAKONECHNYI: *New Year With Family*, short fiction, 2018, Ukraine (director) *Invisible*, short fiction, 2017, Ukraine (director) *School Number 3*, feature doc, 2017, Ukraine (associate producer) *Petro the Cimbalist*, feature doc, 2018, Ukraine (producer, scriptwriter, editor) *Kholodny Yar. Intro*, feature doc, 2016, Ukraine (associate producer) ILONA BIČEVSKA: Previous Films: *Dixie Land*, doc, 2016, Ukraine/Germany *15 Young by Young*, 15 x 15 min doc shorts, 2012, France *Found in America*, doc, 2004, Latvia

DIRECTOR/SCRIPTWRITER: Alina Gorlova
 PREVIOUS FILMS: *No Obvious Signs*, doc feature, 2018, Ukraine *Invisible Battalion*, short film, 2017, Ukraine *Kholodny Yar. Intro*, feature doc, 2016, Ukraine *Babushka*, short fiction, 2014, Ukraine *The First Step in the Clouds*, short fiction, 2012, Ukraine

YEAR OF RELEASE: 2019
 BUDGET: EUR 142 312

FINANCIAL SOURCES CONFIRMED
 EUR 128 900:
 Ukrainian State Film Agency / EUR 6 940
 Tabor LLC / EUR 6 500
 National Film Centre of Latvia / EUR 13 000
 IDFA Bertha / EUR 40 000



Two Armenian brothers, Gevorg and Armo, unite in the struggle against a corrupt government, and are painfully separated when one is arrested during a Christmas tree incident.

Armo, is older, quieter, and more “respectable”. He abhors violence and desires a gradual reform of the system. Gevorg is young and rash. He desires change by any means necessary, and quickly falls in with a group of ultra-nationalists known for radical protest actions.

In the winter of 2015, Gevorg, alongside several other activists, occupies a public square, erects a Christmas tree in front of Yerevan’s Opera House, and calls for the resignation of the Armenian government. The next day they are all arrested in an early morning raid. Gevorg is falsely accused of assaulting an officer and sentenced to 2 years in prison. The case became known as the Christmas Tree case.

Gevorg’s time in prison is hard. Prisoners living in the same block describe hearing his screams for hours on end as he is beaten.

But Armo sees his brother’s arrest in a different light. He believes

that his brother has done nothing more than thrown years of his life away for extreme politics, which are nothing more than juvenile posturing. Armo decides it’s time to grow up. He starts a print shop. He gets married, has a child.

In 2018 hundreds of thousands of people flood the streets. A general strike breaks out. And in a little under two weeks the government is toppled. Nikol Pashinyan, the leader of this revolution, announces that a new, free and democratic Armenia will be built. Political prisoners are to be freed. In June, Gevorg, who had by this point spent two years behind bars, is released.

The two brothers are overjoyed to see each other. But behind this happiness, a darkness lurks. In the days after Gevorg’s release, Armo cannot not hide his dissatisfaction: “My brother will only truly be free, when he is free of those men,” he said, referring to Gevorg’s ultranationalist comrades. As of late June, Gevorg has been participating in anti-mining protests, which the new government has called “sabotage” and “counter-revolutionary” - a designation that Armo agrees with. A confrontation is inevitable.

The Christmas Tree Case

Production Company: Bars Media

In the early 1990s, the former Soviet sphere had few outlets for the material gathered by front-line filmmakers that weren’t biased or, in some way or other, manipulated by governments. That’s when we realized Armenia needed an organization like Bars Media: a space that could finally tell the clear, truthful stories that couldn’t see the day under the USSR. Today Bars Media is Armenia’s largest independent documentary production company. We work with some of the region’s hardest working and talented film professionals to tell big-picture stories from a narrative driven and human perspective. While based in Armenia, we proudly develop films all over the planet, having produced films in countries as diverse as Luxembourg, Syria, Kenya, Russia, the USA, and the DR Congo-just to name a few. Our films have been broadcast on international channels such as ARTE, PBS, YLE, NHK, and Al Jazeera.



Producer: Arevik Avanesyan

Graduated from Yerevan State University with a MA in Math. Since 2007, she has been working on numerous corporate projects in the filmmaking field. Her short documentary *Road* won several prizes and the campaign was considered a great success. Since October 2015, she has been working at Bars Media Film Studio as a producer.

Producer: Inna Sahakyan

Inna has been working at Bars Media for more than ten years. She is currently working on a TV series for local broadcasters and developing two feature-length documentaries: *Aurora’s Sunrise* and *Mel(ine)*.

Producer: Sona Margaryan

She has been involved in media and film projects since 2012. She is a skilled photographer and experienced political activist, participating in several social and environmental protests and initiatives across Armenia. Sona is very much eager to raise questions of human rights, the environment, etc. She has been with Bars Media Documentary for over a year as a producer assistant, and has worked on documentaries as well the TV series *Mysteries of Armenia* and *My Army*. Mel Daluzyan is a friend of Sona’s, and she has worked on Mel’s documentary since the very beginning.



Director: Anzhela Frangyan

Has been working at Bars Media Documentary Film Studio since 2015. She began her career as a journalist. Anzhela has worked as a local reporter and fixer for NDR and ADR. As a filmmaker she has directed short documentaries, TV-series and commercials. She has participated in various educational and cultural programs such as *Human Rights in TV Practical Journalism*, *Workshop at the Crossroads* and *Training of Digital Storytelling* organized by the Media Initiatives Centre, EURASI-ADOC writing residency and pitching forum.

PROJECT TITLE:
The Christmas Tree Case
PRODUCTION COMPANY: Bars Media
ADDRESS: 20 Sepuh St. 0028 Yerevan,
Armenia
PHONE: +374 1022 6733
EMAIL: info@barsmedia.am
WEB: barsmedia.am

SYNOPSIS
As the new Armenia is being built, two brothers find themselves politically opposed. Gevorg (35) wants to radicalize the revolution. Armo (39) fully supports the new government, and only wants to focus on rebuilding his life. As the glow of revolution fades, will these two brothers become enemies, or will Gevorg try to live as an ordinary citizen?

LANGUAGE: Armenian
FORMAT: 4K
LENGTH: 74 min

PRODUCERS: Arevik Avanesyan,
Inna Sahakyan, Sona Margaryan
PREVIOUS FILMS:
AREVIK AVANESYAN
Road, short doc, 2016, Armenia
INNA SAHAKYAN:
The Last Tightrope Dancer in Armenia,
doc, 2009-2010
Donkeymentary, 2009-2012

DIRECTOR: Anzhela Frangyan
PREVIOUS FILMS: *War Documentary*,
doc, 2016, Armenia
Airspace, doc, 2016, Armenia
The Matenadaran: Institute of Ancient Manuscripts, doc, 2017
Road, short doc, 2016, Armenia
Tatev, doc, 2018, Armenia

YEAR OF RELEASE: 2019
BUDGET: EUR 139 750

FINANCIAL SOURCES CONFIRMED:
Bars Media / EUR 8 000



Military actions have been ongoing in East Ukraine for 4 years now. Many people from the civilian population were injured and lost their homes. But life goes on.

Why the title *The Earth Is Blue As an Orange*? That's a quote from the poem of Paul Elluard, which is a bright example of surrealism in art. Being a civilian in a front-line zone seems quite surreal too. And especially for children and teenagers.

Thus, our documentary project will be based on the observation of one family from Donbas. Anna (35) is a single mother. She has daughters Mira (17) and Nastya (14), sons Vlad (8) and Stas (6), as well as a dog, four cats and a turtle. They live in Krasnogorivka – a small city in the «red zone» of Donbas, one of the most destroyed after shelling. Some locations in Krasnogorivka look like Chernobyl: crushed, empty houses and shops, deserted spaces, mines at every step.

During 2014-2015 the family slept in the cellar every night. The house of their closest neighbours was destroyed. Last year, Mira & Nastya's school was also bombed. Moreover, 6 months ago, Anna

(the mother) had two serious neurosurgical operations (she has an osteoma), and one more operation is ahead. Taking into account the fact that the children's father lives in the occupied territory and does not care about the children, it's clear that the family is having a hard time.

But despite these facts, they are really cheerful. The children all play different musical instruments (piano, saxophone, reed pipe), and what is really interesting is that they love cinema and want to be filmmakers. Mira has graduated from school and will try to enter film school in Kyiv as a D.O.P. this summer. Nastya dreams about directing. Their mom is trying to learn film editing. And they use the small boys as actors.

They already shot a short film as part of Mira's university entrance portfolio. The film's idea is like a guide for children on how to deal with shelling, how to behave if you find a mine, etc. Given that they use their own experiences as material for shooting, it looks quite impressive. And they are going to shoot more. Thus the idea of "a film within a film" and a kind of self-therapy through cinema could be a very special storyline in our film.

What we see is quite a life-affirming story. The war in Ukraine is still going on. But life is going on too.

Earth is Blue Like An Orange

Production Company: Albatros Comunicos Ukraine

Albatros Comunicos is a full service video production company. Our staff of writers, directors, producers, and editors draw on their diverse experiences in film, creative advertising, music and social media to create projects that connect with audiences intellectually and emotionally. Professional, creative, and 100% reliable, Albatros Comunicos film production provides one-stop shopping for all your video production and post-production needs. From our first meeting through the completion of the project, Albatros Comunicos collaborates with you as a creative partner. Albatros' goal is to nurture long-term mutually beneficial relationships with our clients based on trust, collaboration, and creative ambition.



Producer: Anna Kapustina

I, Kapustina Anna Vladimirovna, was born on the 10th of May 1979, in the city of Kyiv. I studied at the Kyiv Humanitarian Lyceum under Taras Shevchenko National University of Kyiv. I graduated from the National Technical University of Ukraine, Kyiv Polytechnic Institute, and the International University of Finance. I live in Kyiv together with my daughter and son. From 2003 to 2005, as producer, I created the programme *The First Expedition* on TV channel *Inter* about musical bands from the former Soviet Republics, and famous Russian and Ukrainian theatre and movie actors and artists. From 2005 through 2012, I produced many TV shows, including reality TV. I have also produced more than 100 different advertising projects. Since 2014 – producer of #Babylon`13 and the NGO HERO.UA. From 2015 until present – owner and producer, Albatros Comunicos Ukraine film production.



Director: Iryna Tsilyk

Iryna Tsilyk is a Ukrainian film director and writer. Author and director of short fiction films *Blue Hour* (2008), *Commemoration* (2012), *Home* (2016); short documentary films *Tayra* and *Kid* for the *Invisible Battalion* cinema almanac (2017). At the moment Tsilyk is working on her debut full-length documentary *The Earth Is Blue As An Orange* about teenagers living in a war zone. Moreover, Iryna Tsilyk is the author of 8 books published in Ukraine (poetry, prose, children's books). Some of her poems and short stories have been translated into English, German, French, Polish, Lithuanian, Czech, Swedish and Catalan, and were presented at several international literary festivals and events. Iryna lives in Kyiv with her husband and son. Iryna's husband, Artem Chekh, is also a writer who served as a soldier in the Ukrainian Armed Forces during the war in Donbas.

PROJECT TITLE:
The Earth Is Blue Like An Orange
PRODUCTION COMPANY:
Albatros Comunicos Ukraine
ADDRESS: Yaroslaviv Val, 9, Kyiv, Ukraine
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WEB: albatrosfilm.net

SYNOPSIS
Bombs are still falling, but children in a war zone want to live, laugh, love, learn, and even shoot their own films.

LANGUAGE: Russian
FORMAT: 4K
LENGTH: 70 min

PRODUCER: Anna Kapustina
PREVIOUS FILMS: *The First Company*, doc, 2018, Ukraine
Volunteers of War, doc, 2016, Ukraine
Ten Seconds, doc, 2015, Ukraine
Kozak, doc, 2015, Ukraine

DIRECTOR: Iryna Tsilyk
PREVIOUS FILMS: *Kid*, short doc, 2017, Ukraine
Tayra, short doc, 2017, Ukraine
Home, short feature film, 2016, Ukraine
Commemoration, feature film, 2012, Ukraine
Blue Hour, short fiction, 2008, Ukraine

YEAR OF RELEASE: 2019
BUDGET: EUR 80 000

FINANCIAL SOURCES CONFIRMED:
Ukrainian State Film Agency /
EUR 80 000



Masha is a sweet, kind and insecure girl who has a deep fear of failure. Ironically, she dreams of becoming an actress, but has stage fright. Masha also has Down syndrome, which brings her to Rita Rebetsky's inclusive theatre. Rita mounts fairytale musicals for actors like Masha. Masha's dream comes true when she is cast as a mouse that is small, but very brave!

Masha quickly and profoundly bonds with her new theatre friends. Nonetheless, even this theatre troupe is a battlefield of egos. The group leader, charismatic Vlad, and the best dancer, Stas Bogdanov - are fiercest rivals. The jolly Stas Milyavsky who usually cheers everyone up becomes depressed. He misses Carolyn - the beautiful Australian dancer and also inclusive theatre director who instructed their master class.

Masha keeps freezing up on stage, but with support and encouragement from Rita and the troupe she gradually overcomes her many fears, until she becomes the small, but courageous mouse she was destined to play!

Pursuing their dreams, these first-time actors learn not only how

to act, dance and sing, but more importantly, they discover how to collaborate, to face challenges, to support each other and to persevere in the face of failure.

Their premiere date - a full-scale musical in front of a big crowd in a vast hall - becomes the ultimate challenge for each of them. Watching them step onto that stage is an emotional miracle for them and for the audience as well.

Eating An Elephant

Production Company: LLC Sapfir

LLC Sapfir is a Moscow-based film & photo production company founded by Julia Saponova for the development and production of features, documentaries and artistic commercials. Since 2016 LLC Sapfir has worked in collaboration with the InterAction Inclusive Project to produce various forms of social art, thereby creating a tolerant social environment in which everyone can feel purposeful, bright and boundless despite any health peculiarities.



Producer: Olesya Ovchinnikova

Olesya graduated from the Finance Academy under the Government of the Russian Federation, specializing in taxes and taxation. For 9 years she worked at the audit-consulting company FBK Grant Thornton, successfully producing more than 50 different projects in accounting and auditing. In 2015 she graduated filmmaking at Moscow Film School. She has since worked as a producer and 1st AD on short films and social videos that have won awards at international film and advertising festivals. Since 2016 she is a partner and producer at the InterAction Inclusive Project where she organizes theatrical shows and international tours for the theatre, produces social videos, and now the feature doc comedy *Eating An Elephant*.



Director: Julia Saponova

Julia Saponova was a well-acclaimed, gifted psychologist who then switched to professional photography. Within a few years she became a highly accomplished fashion and commercial photographer, but then decided to shift her artistic career focus and become a director. Since 2012 she has developed, produced and directed five award-winning short movies. In 2016 Julia Saponova became a partner in the InterAction Inclusive Project and started to film the feature documentary *Eating An Elephant* - a touching coming-of-age story with a lot of humour.

Scriptwriter: Valeria Zadereeva

Valeria was born in Rostov-na-Donu. She graduated from Rostov State University in 1995 and from Moscow Film School in 2016. She worked as an editor in mass media, including the *Galileo* project. Since 2014 she has been working as a screenwriter on feature movies and TV series.

PROJECT TITLE: Eating An Elephant
PRODUCTION COMPANY: LLC Sapfir
ADDRESS: 6, Verhoyanskaya str.,
Moscow, Russia
PHONE: +7 926 560 84 11
EMAIL: olesya.a.ovchinnikova@gmail.com
WEB: <http://eatelephant.ru/>

SYNOPSIS

To perform in the Palais des Nations of the United Nations in Geneva, a group of first-time actors with Down syndrome must push beyond their fears, their limitations and even their egos to work as a team and convey their fervent desire for equality.

LANGUAGE: Russian
FORMAT: HD
LENGTH: 75 min

PRODUCER: Olesya Ovchinnikova
PREVIOUS FILMS: *#Be Together*, social movie, 2017, Russia
Anna & Vano. Bathroom & Wine, short film, 2016, Russia
Birth Day, short film, 2016, Russia
New Year's Story, social movie, 2016, Russia
Close People, short film, 2016, Russia

DIRECTOR: Julia Saponova
PREVIOUS FILMS: *#Be Together*, social movie, 2017, Russia
Birth Day, short film, 2016, Russia
New Year's Story, social movie, 2016, Russia
Chocked, short film, 2014, Russia
Pumpkin, short film, 2014, Russia

YEAR OF RELEASE: 2019
BUDGET: EUR 201 781

FINANCIAL SOURCES CONFIRMED:
Out-of-pocket / EUR 57 660
Private donors / EUR 9 252
Indiegogo Campaign / EUR 1 453



In March 1999, Finnish forensic dentist Helena Ranta sat in a conference room in Pristina in front of an international press, which anxiously awaited an answer to the question: was it a war crime that took place earlier that year in the village of Račak in Kosovo? Six days after the submission of that report, the NATO air strikes against Serbia began.

The film *Fragments of Humanity* takes a look at the wars and conflicts of the past twenty years as seen through the eyes of Helena Ranta. In the film she is the central figure who leads us to those fragile moments when a war is either turning to peace or escalating into a new conflict. When the guns have fallen silent, she collects evidence, bones, teeth and skulls, to reconstruct the truth behind the violence. Bosnia, Kosovo, Chechnya, Iraq - along with each assignment she becomes more and more integrated into the machinery of peacebuilding - collaborating with the human right lawyers, diplomats, politicians and war reporters. At the same time, she also sees the difficulties and drawbacks the people contributing to peace encounter in their work. She has seen the brutal reality on the field, which seems so distanced from the sophisticated discussions held

in the conference rooms of peace negotiations. The scenes of war and the scenes of peace look like two different worlds. Helena Ranta has seen them both.

At the press conference in Pristina almost twenty years ago, Helena Ranta saw for the first time that the work she has done to contribute to peace and reconciliation could be used as a powerful tool in international politics, and even in justifying a new war. Before that, she would never have thought about the kind of impact the scientific investigations of an ordinary researcher could have. Being momentarily in the spotlight at the very scene where war and peace is being negotiated, was a decisive moment in her career. On one hand it gave her an imperative to work even harder for peace in the future. On the other hand, it showed her that no matter how accurate and objective her investigations are, in the end it is international politics that paves way to war or to peace.

The closer we come to the present day and the wars in Iraq and Syria, the more evident it becomes that the traditional assumptions and doctrines of peacebuilding are challenged and questioned in many ways. The overt aggression

of the major powers, the disregard for international agreements and the arrogant pursuit of self-interest have undermined the faith in an international community that would unanimously acknowledge the need to advocate for peace. This is a frightening situation. And indeed, it makes the questions related to the possibilities of contributing to peace even more urgent.

Fragments of Humanity

Production Company: Kinocompany

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



Producer/Scriptwriter: Ari Matikainen

Ari Matikainen works as a producer, screenwriter, dramaturgist & director of Kinocompany in Helsinki, Finland. His works include creative documentaries, TV-series and fiction films. His film *Lone Star Hotel* won the Jussi Award for the best documentary in Finland in 2007. His latest documentary, *War and Peace of Mind*, had its international premiere in June 2016 at the Edinburgh IFF. Ari has produced several international co-productions, the latest being the feature documentaries *The Unforgiven*, which premiered at CPH:DOX in March, and *Rodeo*, which was shown in Hot Docs 2018. Ari is also an EAVE 2017 Producers Workshop graduate.



Director/Scriptwriter: Elli Rintala

Elli Rintala is a documentary film director and screenwriter living in Porvoo, Finland. She is a graduate of Aalto University School of Film (MA 2014, documentary film directing) and University of Turku (MA 2006, Media Studies). In her films she is interested in how we human beings are constructed, whether it be against the background of war and violence, as in her upcoming film *Fragments of Humanity*, or in an intersection between man, nature and technology, as in her previous films *Via Air* (2013) or *Oil Blue* (2008)

PROJECT TITLE: Fragments of Humanity
PRODUCTION COMPANY: Kinocompany
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Orioninkatu 9 00550 Helsinki, Finland
PHONE: +358 (0) 505 512 235
EMAIL: ari@kinocompany.fi
WEB: www.kinocompany.fi

SYNOPSIS

In conflict zones around the world, Finnish forensic dentist Helena Ranta is advocating for the thought that there must be rules and justice even in war. In the time span from Srebrenica to Iraq, she realizes that the rules of war are not always equal and not always aiming for peace.

LANGUAGE: English/Finnish
FORMAT: HD
LENGTH: 75 min

PRODUCER: Ari Matikainen
PREVIOUS FILMS: *Rodeo*, feature doc, 2018, Finland/Estonia
The Unforgiven, feature doc, 2017, Finland / Denmark
War & Peace of Mind, feature doc, 2016, Finland
The Shower, short fiction, 2016, Sweden/Finland/Romania
Russian Libertine, feature doc, 2012, Finland

DIRECTOR: Elli Rintala
PREVIOUS FILMS: *Via Air*, doc, 2013, Finland
Oil Blue, doc, 2008, Finland

YEAR OF RELEASE: 2019
BUDGET: EUR 398 750

FINANCIAL SOURCES CONFIRMED:
FFF / EUR 18 000



Melanija Knavs grew up in a tiny, yet typical Slovenian town, Sevnica, with about 5,000 inhabitants. Nobody knew about Sevnica until she ascended to the title of USA's First Lady, as Melania Trump. Our film is about the ordinary people of Sevnica, living through a sudden, life-changing global event.

How to react to something incredible? Even now, the town is invaded by nosy weirdoes, and TV and press from all over the world. They forage for scandal, digging for gossip and juicy details. The locals aren't equipped for dealing with such an avalanche of information.

A group of tourists arrive in the port on a huge cruise ship. They board a bus: direction Sevnica. Berni, their guide, reveals secrets of the city and his own plans. He and his wife Snežka are puppeteers. They're now preparing a play for Slovene expatriates in the USA with an apropos title: *Ugly Duckling*, dedicating it to young Barron, the First Lady's firstborn, as a cultural gift from the hometown of his ancestors. Will the girl they used to know admit them to her palace? Can such an unlikely

plan ever come true? They're blazing their own path from Sevnica to the White House.

The tourists follow Berni: they meet verbose politicians, savvy businessmen, bureaucrats and media personalities... And then there are the regular Joes, unwitting observers of the great phenomenon, anxious to say what's on their mind, apprehensive of the storm of strangers and the drama at their doorstep.

The Melanija of the film is a figurative force, an act of divine intervention – never seen but constantly talked about.

It's the perfect time for us, the authors, who, together with our heroes, experience this utterly unlikely event, a world of glory and success even for a brief instant. We crave our jackpot, something more, something better!

This is an uplifting story, flavoured with humour and unbelievable plans.

From Sevnica to the White House

Production Company: Avi Film

Avi Film is an independent Slovenian audiovisual production company. A documentary - *No Place Like Home* (selected for the 2016 RE-ACT workshop), a feature film - *Down the Highway* (selected for Scenarnica 2016), and a documentary - *From Sevnica to the White House* (selected for BDC Discoveries 2018) are all in development.



Producer/Scriptwriter: Tanja Gruden

Tanja Gruden finished her studies in economics at the Faculty of Economics in Ljubljana, Slovenia. During her studies she worked as a journalist for the business department of Slovenia National TV. She worked in and with multinationals for several years. She is a partner and a manager of two companies delivering facility management services. In 2015 she joined the audiovisual production company Avi Film. She recently produced her first documentary, *Coffee Time* (50 min).



Director/Scriptwriter: Jurij Gruden

Jurij Gruden was born in 1975 in Trieste, Italy. In 2004 he graduated in film and TV direction in Ljubljana, Slovenia. He is a scriptwriter and director of documentary films; he is also developing his first feature fiction film. Filmography: *Edi Šelhaus: I Was There*, *Music from Trieste to Tarvisio*, *At the End of Tržaška Street*, *Living Stone* and *Coffee Time*.

PROJECT TITLE:
From Sevnica to the White House
PRODUCTION COMPANY: Avi Film
ADDRESS: Kogojeva 1, 1000 Ljubljana, Slovenia
PHONE +386 31 333 213
+386 41 939 367
EMAIL: avifilm.info@gmail.com

SYNOPSIS
What happens in a small town when the girl next door becomes the First Lady of the USA? Overnight, the folks of Sevnica experience global attention. A perfect time to "cash in" on the moment, Melania's once-neighbours strive for meaning, for a better life and for a dream come true.

LANGUAGE: Slovenian/English
FORMAT: full HD
LENGTH: 52 min/80 min

PRODUCER/SCRIPTWRITER:
Tanja Gruden
PREVIOUS FILMS: *Coffee Time*, doc, 2016, Slovenia

DIRECTOR/SCRIPTWRITER:
Jurij Gruden
PREVIOUS FILMS: *Coffee Time*, doc, 2016, Slovenia
Living Stone, doc, 2014, Slovenia
Music From Trieste to Tarvisio, doc, 2010, Slovenia
At the End of Tržaška Street, doc, 2010, Slovenia
Maritime Poet, doc, 2008, Slovenia

YEAR OF RELEASE: 2020
BUDGET: EUR 157 090

The Harbor



A quiet, half-empty harbor awaits the first sailing boats of the season. It's only a small island in the middle of the Atlantic, but once a year hundreds of sailboats of all shapes and sizes start arriving here. These are travellers from all corners of the world. During the summer sailing season, they stop at this island for a short rest, and to prepare for the next stage of their journey. They repair their boats, buy supplies, wash their laundry and... paint pictures.

This harbor is very special – its walls are painted with thousands of colorful paintings. Every surface is covered with all kinds of figures and symbols, because there is a superstition among sailors that in order to appease the naughty unseen forces of the ocean, each sailor must paint something on the harbor wall.

John and Marie have been traveling the world in their little sailboat for many years. This boat has been a trusty companion through all kinds of challenges and adventures. One day an accident happens in the harbor, and the couple's boat is badly damaged. While waiting for it to be repaired, John and Marie paint their picture on the harbor wall, and suddenly

realise with great clarity that this kind of lifestyle doesn't suit their ageing bodies anymore. The time has come to live on land again – this is their last sailing trip.

Alika is six and lives on a sailboat together with her parents and her younger sister. She loves exploring the colorful harbor and making friends with other sailors' kids. At the end of summer her family is going to start their journey around the world - this will be the first big journey for Alika and her sister.

In order for something new to start, it's important to learn to say goodbye. Letting go is one of the topics that is reflected time and time again on the harbor wall.

Production Company: Just a Moment

Just a moment is Vilnius-based independent production company working with film projects in co-production with partners from Germany, Italy, France, Latvia, Croatia, Russia, Romania, et al. Films (co)produced by Just a moment include the documentary *Father* by Marat Sargsyan, which was awarded the prize for Best Medium-Length Film at Visions Du Reel. The documentary *Julia* by J. Jackie Baier premiered at Venice Days. Another documentary, *Master and Tatyana* by G. Zickyte, won four awards at the Silver Crane 2015 national films awards, and travelled to such festivals as Leipzig DOX, IDFA and many others. One of our latest feature films, *Together for Ever* (2016) by L. Luzyte, premiered at the Karlovy Vary Film Festival, and was nominated for the 2017 national film awards. Our latest co-production, *Breathing into Marble* by Giedre Beinoirute, also premiered at Karlovy Vary in 2018.



Producer: Dagnė Vildžiūnaitė

Creative producer Dagne Vildziunaite is also the main producer of the project and responsible for the overall process. Dagne Vildziunaite was Producer on *The Move* 2016, and is also a graduate of Rotterdam Lab, EAVE, Ex Oriente, Eurodoc, and has a BA in both psychology and

TV and film management. She is a member of the Lithuanian Film Academy, a member of Alliance of Cinema Auteurs in Lithuania and EAVE National Representative, and was nominated for Professional Excellence in Film at the 2017 national film awards. She has produced all the films made by production company Just a moment.



Director: Albina Griniūte

Albina was born in Vilnius, Lithuania. She studied film at the Baltic Film and Media School in Tallinn (Estonia), and spent two semesters as an exchange student in Anadolu University (Turkey). She developed an interest in street photography in her mid-teens, and participated

in joint exhibitions as well as had personal exhibitions, and won prizes in various photography competitions for her work. As a film student she felt an inclination towards documentaries early on, and participated in different international documentary workshops, such as Interaction (Serbia), Cine-boat (Finland) and the Berlinale Talent Campus (Germany). Her first short documentary, *A Place We Call Home*, was nominated for Best Student Film award at the Sheffield Doc/Fest, and her first feature documentary, *Paradise Gowns*, was awarded two prizes in the Vilmos Zsigmond FF in Hungary (Best Documentary and Critic's Choice). The film also received the prestigious prize for Best Lithuanian Cinematography of the year (cinematographer Saulius Lukosevicius), awarded by the Lithuanian Association of Cinematographers, and was nominated for the Silver Crane award in the Best Lithuanian Documentary category.

PROJECT TITLE: The Harbor
 PRODUCTION COMPANY:
 Just a moment
 ADDRESS: Pylimo str. 9-13, Vilnius
 LT01118, Lithuania
 PHONE: +370 6868 8980
 EMAIL: dagne@justamoment.lt
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SYNOPSIS
 Following an old superstition, long distance sailors paint colorful paintings on a harbor wall. This small sailboat harbor in the middle of the Atlantic Ocean is like a book into which modern-day sea adventurers are writing their innermost thoughts and feelings. What stories are these paintings telling us?

LANGUAGE: English/Portuguese/
 Spanish/French/Russian/others
 FORMAT: HD
 LENGTH: 70 min

PRODUCER: Dagnė Vildžiūnaitė
 PREVIOUS FILMS:
Breathing into Marble, feature, 97 min, 2018, Lithuania/Latvia/Croatia
Dialogue with Joseph, doc, 47 min, 2016, Lithuania/France
Together for Ever, feature film, 84 min, 2016, Lithuania/Romania
When We Talk About KGB, doc, 72 min, 2015, Lithuania/Italy
Master and Tatyana, doc, 84 min, 2015, Lithuania

DIRECTOR: Albina Griniūte
 PREVIOUS FILMS: *Paradise Gowns*, doc feature, 2017, Lithuania/Estonia/Finland
A Place We Call Home, short, 2012, Lithuania

YEAR OF RELEASE: 2019/2020
 BUDGET: EUR 56 000

FINANCIAL SOURCES CONFIRMED:
 Lithuanian Film Centre / EUR 35 000



This film reveals the mechanism that entices a human being – the greatest miracle on earth – to voluntarily turn themselves into a mediocre, faceless creature. Thus they become a resource to be used by the state – a grey lump of ore that cannot see the value of their own life.

The town of Apatity first came into being as a concentration camp. For the government, this is a very lucrative way of organising society so as to make the mining of natural resources cheaper. Today, 50 years is considered a ripe old age in the industrial town of Apatity, while the environment is on the brink of an ecological disaster. And yet every day people celebrate behind tall barbed-wire fences, despite the polar nights and the freezing cold. There is singing, dancing, feasting, garlands in all colours of the rainbow, and of course the most important thing: military parades. Our curiosity was roused – what are they celebrating? We found the answer: the inhabitants of Apatity were promised immortality.

While the adults while away their lives at the factory bus stop, their children – their token of immortality – miss out on family life and

warmth. Instead, they are left in the care of state structures that inculcate in them the traits of prisoners. However, neither the children nor their educators are aware of this. They are convinced that they are bringing up a generation of patriotic heroes, fated to become legionnaires of the Earth and the adjacent cosmic expanses. The future legionnaires rest in box-like dorms, crammed full of identical beds, as is customary in the army.

Once the children finish nursery school their parents, still preferring to stand at the bus stop rather than look after their offspring, send them off to various groups. The boys are dispatched to the patriotic club, where retired soldier Almaz teaches them war craft, while the girls join the dance class. There, Elena, a former folk dance star, who has swapped the South and the stage for the North and her soldier husband, instructs them in pliability, the essence of refined femininity in a patriarchal society. At some point these groups start replacing the children's families, while the teachers take the place of their parents. Thus a new generation appears that will at some point take their parents' place at the factory stop. The strongest among them will

become overseers of the voluntary prisoners of the Apatity labour settlement.

The only way out of this system is death. However, if you die for the state you become an immortal hero. The propagandistic model of the new nationwide association "Youngarmy" is founded on precisely the idea that the path to immortality leads through a heroic death for the Fatherland. The "Youngarmy" in Russia is based on patriotic circles dating back to Soviet times. The boys attending Apatity's patriotic "Leader" military club also prepare for immortality via an initiation ceremony – they become Youngarmymen and then serve in the military.

The dancing and marching falls into the conveyor-belt rhythm of the moving trains, full of grey lumps of ore that are also destined for immortality: they will be made into phosphorus fertiliser on which new life will grow.

Production Company: Vesilind OÜ

Vesilind is established in 1996. We have produced and co-produced over 40 documentaries, such as: *The Return of the Musk Ox* (TRG, 2008, best popular-science film '08 in Russia), *Die Lena und der Ruf der Arktis* (with Bayerischer Rundfunk, 2012) and *Woman and the Glacier* (dir. Audrius Stonys, with Uku Films, Lithuania, 2016, IDFA 2016 Mid-Length competition). Our recent production *Come Back Free* (dir. Ksenia Okhapkina), won the IDFA 2016 jury special prize, Mid-Length competition.



Producer: Riho Västriku

Riho Västriku has a BA in History and Journalism and a MA in Film Arts. Since 2003, Riho has been attracted to Siberia and the Far North. He has produced and co-produced a number of documentaries with Latvian, Lithuanian, Russian, German and Finnish filmmakers. *The Return of the Musk Ox*, directed by Vasili Sarana, won a number of international prizes and the title of best popular-science film in Russia, 2008. Currently Riho is an associate professor at the Baltic Film, Media, Arts and Communication School in Tallinn, and co-owner of the production company Vesilind.



Producer: Uldis Cekulis

Has created the VFS FILMS almost 20 years ago, and later won the International Trailblazer prize at MIPDOC in Cannes, which recognizes the best documentary makers. He has worked on almost fifty creative documentaries and author-driven prime time TV projects, both as producer and sometimes as cameraman. As producer, most of his films, such as *Double Aliens*, *Liberation Day* and *Wonderful Losers. A Different World*, have travelled and received awards internationally. In 2015, the IDFA Special Jury Award went to *Ukrainian Sheriffs* by Roman Bondarchuk, which also resulted in an official Academy Award entry in 2016, this time from Ukraine.



Director: Ksenia Okhapkina

Ksenia Okhapkina graduated from St. Petersburg State University of Film and TV in 2012. During her studies she took part in different projects as a scriptwriter, director or director of photography. Since 2014 Ksenia has worked with the Estonian company Vesilind. With her previous work she has shown her commitment to the composition and meaningfulness of a single frame, and her ability to capture "the poetic in the profane".

Scriptwriter: Pauls Bankovskis

Writer and journalist. Has published 10 novels, several collections of short stories, books and works of non-fiction and film scripts. His focus tends to shift from Latvian history, its myths, and legends, to the realities of the recent Soviet past and the possibilities of the future.

The Immortal

PROJECT TITLE: The Immortal
PRODUCTION COMPANIES: Vesilind OÜ (Estonia) / VFS FILMS (Latvia)
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EMAIL: riho.vastrik@vesilind.ee
WEB: vesilind.ee

SYNOPSIS

This film reveals the mechanism that entices a human being – the greatest miracle on earth – to voluntarily turn themselves into a mediocre, faceless creature. Thus they become a resource to be used by the state – a grey lump of ore that cannot see the value of their own life.

LANGUAGE: Russian
FORMAT: 4K
LENGTH: 70 min

PRODUCERS: Riho Västriku, Uldis Cekulis
PREVIOUS FILMS:
RIHO VÄSTRIK:
War Over the Flying Squirrel, doc, 2018, Estonia
Woman and the Glacier, doc, 2016, Lithuania/Estonia
ULDIS CEKULIS:
Come Back Free, doc, Estonia
A Fragile World, doc, 2016, Estonia
Bonus Track, doc, 2016, Estonia
ULDIS CEKULIS:
Bridges of Time, doc, 2018, Latvia/Lithuania/Estonia
Wonderful Losers, doc, 2017, Latvia/Lithuania/Italy/Sweden/Spain/Ireland/Belgium/UK
The Fairytale of Empty Space, doc, 2017, Latvia
Liberation Day, doc, 2016, Latvia/Norway/Slovenia
Ukrainian Sheriffs, doc, 2015, Latvia/Ukraine/Germany

DIRECTOR: Ksenia Okhapkina
PREVIOUS FILMS: *Come Back Free*, doc, 2016, Estonia
Red, doc, 2015, Russia
In The Beginning Was... The Cube, doc, 2013, Russia
The Night Performance, doc, 2012, Russia
Liudians, doc, 2011, Russia

YEAR OF RELEASE: 2019
BUDGET: EUR 160 000

FINANCIAL SOURCES CONFIRMED:
National Film Centre of Latvia / EUR 23 850
Estonian Film Institute (development) / EUR 8 000
Estonian Cultural Endowment (development) / EUR 5 000
Producer's and co-producer's investment / EUR 12 000
Estonian Broadcasting Company / EUR 1 000



Nordea is the major bank in the Nordic Countries. It is one of Europe's Top 25, having more money than the governments of Belgium, Denmark and Switzerland combined.

Nordea was deeply involved in the Panama Papers, and later fined. Brand- and sustainable rankings hit bottom. The management had to question their entire business to save the bank. How could they start the journey towards a more sustainable bank? The management wanted us to film their process, mainly to use it to create a dialogue with their 30 000 employees. We were thrilled. Throughout our years of filmmaking, we have tried to gain access to the arenas of financial power many times. When we started to film at the bank we realized that the scenes we caught on camera were unique. We are now using the material to make an independent film. We have chosen Sasja Beslik, Nordea's Head of Sustainability, as our protagonist.

Sasja was born in Zenica, Bosnia. When the Civil War broke out he was 17. Facing the risk of being drafted, he fled. Two British journalists smuggled him through the Croatian checkpoints. He crossed

Europe and arrived in Sweden with only two T-shirts in a plastic bag. Having survived, he made a promise to himself – he would use his new life to try to make the world a better place.

Decades later, Sasja is a man of power with a key role in Nordea. From this position, alongside a small team of analysts, he begins an investigation against companies from the bank's investment portfolio that are suspected of environmental and human rights violations. The start is effective and rewarding, but after his promotion Sasja faces more and more compromises and the pressure of the bank to protect its big customers and global-level flaws within the financial system. This hinders his decision-making possibilities and fuels his frustration and doubts. Is he going to be able to adapt? Will he change the bank, or will the bank change him?

Sasja is a rebel and his methods provoke people who hold important positions at the bank. His team has to implement sustainability in all the businesses: investments, loans, advice and banking services. Every day is a battle; receiving information about environmental pollution and human rights violations, evaluating com-

panies asking for loans, fighting colleague's old habits and values, and questioning business goals.

As Head of Sustainability Sasja inspects the bank's investments: pharmaceutical factories in India serving Big Pharma and creating huge environmental pollution, the disputed subsidiary of German Heidelberg on the West Bank, or the North Dakota Access Pipeline, where the Standing Rock Sioux tribe claim their rights against the oil company.

In conference rooms and open office landscapes, Sasja faces the difficulties of changing his colleagues and the culture of the bank while struggling with his own inner dualities. Sasja argues about excluding big international companies. He has constant debates and discussions with colleagues. He creates pressure through media. He tweets about companies violating the banks demands. By doing this, he is acting on the edge of what colleagues and customers can deal with. How is this going to affect his work and personal life? And what ideals will he have to sacrifice?

Into the Bank

Production Company: Film And Tell

Film and Tell is a film company founded by award-winning director and producer Oscar Hedin in 2010. We have produced award-winning films that have reached large audiences in Sweden and abroad: *The Good Country* (2017) – Kristallen award 2018 nominee, *My Life My Lesson* (2015) – Kristallen award winner and Best Documentary Feature at Nordic Docs / *Say Something* (2016) premiered at IDFA / *Aching Heart* (2007) – Prix Europa nominee and winner of Amulet.

PROJECT TITLE: Into the Bank
PRODUCTION COMPANIES: Film and Tell (Sweden) / Spætt Film (Norway)
ADDRESS: Slipgatan 9 117 39 Stockholm, Sweden
PHONE: +46 855 803 830
E-MAIL: Info@filmandtell.com
WEB: www.filmandtell.com

Producer/Director: Oscar Hedin

Recognized producer, director and journalist. Among his works: *A National Team Without a Nation* (2005) – won the Golden Palm at the Beverly Hills FF; *Hate and the Triangle of Death* (2004) – Swedish Environmental Journalists' Prize of Honour in 2015; *Aching Heart* (2007) – nominated for a Guldbagge, Prix Europa and Ikaros, and won the Amulet; *My Life My Lesson* (2014) and *Say Something* (2016) – both received the Swedish TV-prize Kristallen for Best Documentary.

SYNOPSIS

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

LANGUAGE: Swedish/English
FORMAT: HD
LENGTH: feature/TV hour/series/hort

PRODUCERS: Oscar Hedin, Åsa Ekman, Marina-Evelina Cracana
PREVIOUS FILMS:
OSCAR HEDIN (Producer/Director): *A National Team Without a Nation*, doc, 2005, Sweden
My Father is Mentally Disabled, doc, 2008, Sweden
Aching Heart, doc, 2007, Sweden
Shame & Honor, doc, 2009, Sweden
Go Straight Home, short doc, 2013, Sweden / Bangladesh
ÅSA EKMAN:
The Good Country, doc series, 2017, Sweden
Say Something, doc, 2016, Sweden
My Life My Lesson, doc, 2015, Sweden
Mother's Comeback, doc, 2011, Sweden
It's All About Edith, doc, 2006, Sweden
MARINA-EVELINA CRACANA:
The Test, fiction short, 2018, Scotland
The Fuel Filter, doc short, 2018, Romania / Italy

DIRECTORS: Eva Hillström, Oscar Hedin
PREVIOUS FILMS:
EVA HILLSTRÖM:
Nowhere to Hide, doc, 2016, Norway / Sweden / Finland / Netherlands / USA / Iraq
I Called Him Morgan, doc, 2016, Sweden / USA
Night, doc, 2016, Sweden
Jojk: Juoigan, doc, 2014, Sweden
My Name Is Albert Ayler, doc, 2006, Sweden

YEAR OF RELEASE: November 2019
BUDGET: EUR 500 000

FINANCIAL SOURCES CONFIRMED:
Film and Tell Capital / EUR 105 000
TV4 (Sweden) / EUR 40 000
TV Slovenja / EUR 1 000



Producer: Åsa Ekman

Åsa Ekman's most recent documentary series, *The Good Country*, was distributed by National Swedish Television at the beginning of 2018. Her internationally acclaimed films *Say Something* (2016) and *My Life My Lesson* (2015) have both won the Swedish TV-prize Kristallen for Best

Documentary, and reached over 10 million viewers. *My Life My Lesson* was nominated for the Guldbaggen and won the Nordic Docs award for Best Documentary. Åsa's film *A Mother's Comeback* (2011) premiered at the Gothenburg International FF where it was nominated for Best Documentary and won the prize for Best Swedish Feature Film. Her *Dragkingdom of Sweden* (2002) is a cult movie within the HBTQ-underground and has been listed in the gender studies bibliography at several universities.



Producer: Marina-Evelina Cracana

Marina Cracana is an alumna of the Scotland Screen Academy and the Aristoteles Workshop Documentary Camp 2016. During her studies Marina produced and directed two documentary shorts. She is currently making the transition towards feature length films alongside Film and Tell.

Director: Eva Hillström

Eva Hillström has done editing and dramaturgy on feature-length documentaries for over 20 years. Her portfolio includes award-winning titles such as *Nowhere to Hide* (2016) – best feature at IDFA and One World – and *I Called Him Morgan* (2016), which premiered at the Venice FF. *Into the Bank* will be Eva's debut documentary as director.



Hamtramck is a small, post-industrial American city located near Detroit, Michigan. Once, it was perceived as the centre of Polish presence in the US, with Polish Catholics accounting for more than 70 percent of population. After Detroit's car industry collapsed, most of the Poles moved out, making way for fresh influx of Muslims from Yemen, Bangladesh and Bosnia. Since 2015 Hamtramck has faced the biggest social change in its history, as well as attracted international attention. It has become the first city in the US to have a Muslim majority.

Ted is a tuxedo manufacturer and owner of an elegant clothing outlet. He has lived in Hamtramck since the late 1960s. He is a Polish refugee, still dreaming his American dream. Currently, he is a Trump voter longing for the America he once came to, because his business is not doing as well as it used to years ago. Muslims don't buy the tuxedos he sells.

As a former coach for the American national boxing team, he is still passionate about boxing. To fulfil his dream of coaching his last boxing champion he now trains mostly Muslim boys, since there

are barely any youngsters from Ted's own cultural background left in the city. Muslim citizens now dream the very same American dream Ted has been dreaming as a Polish immigrant in the U.S.

Through Ted's story the film will show how several citizens of different backgrounds deal with a situation perceived by many as a clash of civilizations. It will become a portrait of a community undergoing a distinct change of identity, told through common people's stories. The theme will be that of people facing change.

The film will not only show Ted and his young Muslim boxing trainees, but also other Hamtramck residents: Karen, the city mayor, who is looking for a fitting successor to her liberal politics within the Muslim group; Khalil, the Islamic chaplain of the local Police Department, who is encouraging other Muslims to join the service; Abdul, the President of the Islamic Center, who is building a great mosque in the centre of the city with not enough parking spaces (which he tries to secure from a reluctant city council).

Together these individual portraits will create a rich tapestry of the city as it is now and as it struggles

with cultural and political tensions that are characteristic of global tendencies.

Despite the presence of multiple characters, the story will be ultimately that of Ted: an elderly Polish-American dreamer who sees the change in his community and learns to accept it in the spirit of the democracy he once chose as an immigrant from the communist Eastern Bloc.

Lessons in Democracy

Production Company: Metro Films sp. z o.o.

The company was founded in 1997. Until the end of 2004, Metro Films' core business was production for advertising. Since then, feature and documentary film production has become the company's main activity. Metro Films focuses on author-driven projects for both cinema and television (drama series and documentaries). Metro Films' goal is to facilitate, co-produce and co-finance international and local projects in which artistic values are matched with commercial expectations.



Producer: Marcin Wierzchosławski

Marcin Wierzchosławski graduated from the film and TV production department of the Faculty of Radio and Television at the University of Silesia in Katowice. Participant in several international film production programmes: EAVE Producers Workshop, Trans Atlantic

Partners and Inside Pictures. Member of the Polish Filmmakers Association. Has produced numerous TV advertisements, feature films and documentaries for Polish and international markets, as producer and international co-producer.



Director: Michał Helwak

Michał Helwak was born in 1985. In 2006 he graduated from the Warsaw School of Advertising (TV specialisation). As a social animator and community organiser, he produced several socially engaged shorts featuring

handicapped people and other members of their communities. As a coach and manager of several Polish non-governmental organizations, he produced a number of short reportages and promos. A graduate of the School of Leaders of the Polish-American Freedom Foundation program.

PROJECT TITLE: Lessons in Democracy
PRODUCTION COMPANY:
Metro Films sp. z o.o.
ADDRESS: ul. Puławska 61, 02-595
Warsaw, Poland
PHONE: +48 22 843 21 72
EMAIL: marcin@metrofilms.com.pl
WEB: www.metrofilms.com.pl

SYNOPSIS

In a town with the first-ever Muslim majority in the US, the once-dominant Polish Catholics and their Muslim neighbours struggle to build a community despite the constant presence of conflict and tension.

LANGUAGE: English/Polish
FORMAT: 1.85:1
LENGTH: 52 min/75 min

PRODUCER: Marcin Wierzchosławski
PREVIOUS FILMS: *The High Frontier*, thriller, 2016, Poland
Bigdan's Journey, doc, 2016, Poland / USA
Bear. The King of the Mountains, doc, 2012, Poland
Secrets of Love, doc, 2012, Poland / France
The Mole, thriller, 2011, Poland / France

DIRECTOR: Michał Helwak
PREVIOUS FILMS: *We Make Our Legend*, short, adventure, 2010, Poland
Wojtek, short doc, 2006, Poland

YEAR OF RELEASE: 2020
BUDGET: EUR 250 000

FINANCIAL SOURCES CONFIRMED:
Fundacja Przasnyska / EUR 10 000



An animated documentary portraying the personal story of its director, Ilze, about growing up in the USSR during the Cold War. This is an exciting coming-of-age tale about finding one's own identity, truth and loyalty, on the background of the propaganda and oppression of the authoritarian regime.

As a little girl playing war at her granddad's farm, Ilze soon discovers the clash between reality and Soviet propaganda. The film is about choices she has to make – the ideological conflict between an individual and the regime serves as the main driving force for plot development. *My Favorite War* reveals the lies and fiction used by authoritarian regimes, be it back then or now.

The story follows Ilze to school, where brainwashing starts from the very first days. Further on we get acquainted with the Pioneer organization that one joins on a voluntarily-compulsory basis, training for military competitions with the purpose of being ready for an upcoming atomic assault, and, at military practice during high school, girls learning to shoot at targets – silhouettes of people – they made themselves.

In parallel to school life, Ilze's family meets the difficulty you had to overcome if you wanted to become part of society and achieve something in life. Ilze's mum has to join the Communist Party in order to keep her job. At the same time, she has to be able to explain to her little daughter where the food produced in Latvia disappears to and why one cannot buy it in shops. Though equality is propagated everywhere, some parts of society are more equal – these are former war veterans, military families, etc.

Little Ilze has to make complicated choices. In her wish to protect mum she joins the Pioneers, but this step does not get supported by the rest of the family members who have experienced the repressions of the Soviet regime, and to whom any collaboration with the regime is unacceptable.

With growing up Ilze gradually learns how to distinguish between the good and the evil, the lies and the truth. Her generation is lucky that it happens during *Perestroika* when one finally has a chance to speak openly and in conformity with his or her conscience.

Ilze's story of growing and wising up, conflicts within her family,

the time and place – all of these components reflect and visualize a bigger story from our recent history and are relevant in today's Europe.

The film will encourage us to reflect on our core beliefs against the backdrop of the current clashes of ideologies and nations. Growing up within a more isolated Russia, the refugee crisis and the "war on terror" have parallels to Ilze's Cold War childhood. In this day and age, we shouldn't simply take all the "truths" presented to us for granted. We have to be prepared for when those in power use fear as a tool, tell us to choose the right side, and suggest war as a good solution.

My Favorite War

Production Company: Ego Media

Riga-based Ego Media was established by Latvian producer Guntis Trekteris with the aim of producing documentaries and fiction for local and international audiences.



Producer: Guntis Trekteris

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



Producer: Trond Jakobsen

Studied directing at Lillehammer University College (1993-95). Has produced Ilze's films for 18 years. Director of feature films, TV-series and animation shorts for children. Nominated for children's TV awards in Norway and internationally. In 2017 he made *My Body Belongs*

to Me – an animated series for NRK about the sexual abuse of children. The series won the best children's program category at the Norwegian TV awards and at Prix Jeunesse in 2018.



Director/Scriptwriter: Ilze Burkovska-Jakobsen

Ilze is a film and TV director born in Latvia and living and working in Norway since 1991. Ilze's documentaries focus on political and economic issues in society, revealing big themes through individual life stories. Co-owner of Bivrost Film, producing and directing several prize-winning documentaries and documentary series for children in cooperation with NRK, Norway.

PROJECT TITLE: My Favorite War
PRODUCTION COMPANIES:
Ego Media (Latvia) /
Bivrost Film&TV (Norway)
ADDRESS: Baznīcas iela 8-3, Rīga,
LV 1010, Latvia
PHONE: +371 6729 1720
E-MAIL: egomedia@egomedia.lv
WEB: egomedia.lv

SYNOPSIS

An animated documentary portraying the personal story of its director, Ilze, about growing up in the USSR during the Cold War. This is an exciting coming-of-age tale about finding one's own identity, truth and loyalty, on the background of the propaganda and oppression of the authoritarian regime.

LANGUAGE: Latvian
FORMAT: 2K/HD
Length: 80 min

PRODUCERS: Guntis Trekteris, Trond Jakobsen
PREVIOUS FILMS:
GUNTIS TREKTERIS:
D is for Division, doc, 2018, Latvia/Czech Republic
Close Relations, doc, 2016, Latvia/Denmark/Estonia/Russia/Ukraine
Beyond the Fear, doc, 2015, Latvia/Israel/Russia
The Invisible City, doc, 2014, Latvia
TROND JAKOBSEN:
Sånn er Jeg, og Sånn er det, creative doc series for children, NRK, 2010-2016
Norge+, creative doc series for children, NRK, 2014, Norway
The Class Photograph 2, creative doc, 2011, Latvia/Norway
My Mother's Farm, creative doc, 2009, Latvia/Norway

DIRECTOR/SCRIPTWRITER:
Ilze Burkovska-Jakobsen
PREVIOUS FILMS: *Sånn er Jeg, og Sånn er det*, creative doc series for children, NRK, 2010-2016
Norge+, creative doc series for children, NRK, 2014, Norway
The Class Photograph 2, creative doc, 2011, Latvia/Norway
My Mother's Farm, creative doc, 2009, Latvia/Norway

YEAR OF RELEASE: 2019
BUDGET: EUR 1 591 150

FINANCIAL SOURCES CONFIRMED:
EUR 1 452 680 / MEDIA / Norwegian Film Institute / NRK / Latvian National Film Centre / other public sources in Latvia and Norway



Una, a young woman from a working middle-class background, is the first person in Latvia who, due to recent changes in legislation, manages to access the information about her pre-adoption identity. Her previous name was Kristine Esite-Rabina. However, the new law allows her to receive the information only about her mother and herself, but not about her siblings. Una remembers that she had a sister named Zane, but doesn't know her current surname.

When she visits the state archive to find out her sister's last name, her request is denied, with an explanation that her sister might be unwilling to meet her. In this production stage we imagined a situation where her sister goes to the same archive with the same aim, and receives the same denial. They might even meet in one of the hallways, without recognizing each other.

After her foster father went to prison, Una was left with her foster mother – an alcoholic who treated her like a servant. Therefore, the vague memories of her older sister hold a huge emotional value for her.

Finding her sister is Una's hope in regaining her identity and a deeper sense of belonging. Therefore, when her demand gets turned down, she doesn't give up, but tries to melt the ice between herself and the archivist, who eventually agrees to show her the case folder from a distance. The archivist doesn't breach the law, but uses it's grey areas and gives her indirect hints about its contents. She reveals that the last person who read the same folder was a woman called Zane Buka, which Una recognizes as her long lost sister.

Una finds her on Facebook and they finally meet. Their meeting is an intricately emotional experience for them both. Zane has prepared thirty-five small presents for each of her sister's birthdays that she's missed.

But there is more to that. They find out that our modelling of the situation was right. Zane had, indeed, looked for Una in the same archive, but had given up because she followed the "official route" and complied with the archivist's refusal to disclose the information.

Just when she thinks she's got the answers, Una finds out in another archive that besides Zane she has three other sisters. Although Zane

lives in the Netherlands, they decide to look for them together. One of them lives in USA. The two sisters are convinced that she'll be happy to meet them, but what if they are wrong? No one knows if she is aware of the adoption. Nevertheless, Zane and Una consider revealing it their responsibility and decide to seek her out.

Una is now thirty-eight and her own daughter is seventeen. She told us that she might adopt one or two children, and we have a feeling that it will happen.

This film questions the dynamics at work in the relationship between individual and state, where the latter holds the ultimate agency in managing the basic human emotional needs – the need for identity and sense of belonging.

My Mother – the State

Production Company: Fa Filma

FA Filma is a Latvian film production company, producing feature films and documentaries with artistic merit, lately focusing on co-productions. Our films have won numerous festival awards and have been distributed internationally. Our last documentary, *Solving My Mother*, won the IDFA 2017 Special Jury Award for First Appearance. Currently FA Filma has the feature *24 hr Sunshine* (director Juris Poškus) in production, and two documentaries *My Mother - The State* (director Ieva Ozoliņa) in pre-production/production and *Sooda Graben* (director Vadim Dumesh) in the development stage.



Producer: Madara Melberga

Madara Melberga is studio FA Filma head of development and producer at the same time. Graduated with a degree in philosophy, she also has some film and theatre acting experience. Madara has always worked closely with the content. She has worked with state financing, the Media Programme and other EU financing, cultural funds, TV, and also private investment.



Director/Scriptwriter: Ieva Ozoliņa

Born in 1974, Riga. Studied sculpture and ceramics at the Academy of Arts of Latvia. For more than ten years she designed museum exhibitions, did production design for theatre shows, participated in art symposiums and art shows. Due to her personal interest in human relationships and the implementation of that in art, she took up film studies at the Academy of Culture of Latvia. Her graduation film, *My Six Million Dollar Father* – about a father/daughter relationship – was awarded the Latvian national prize *Big Kristaps*. It also received the annual award by the Latvian Ministry of Culture in film, was widely distributed and shown on numerous TV channels, including Al Jazeera. Her second documentary feature, *Solving My Mother*, received the IDFA 2017 Special Jury Award for First Appearance.

PROJECT TITLE: My Mother – the State
PRODUCTION COMPANY: FA Filma
ADDRESS: Bruninieku 22-7, Riga, LV-1001, Latvia
PHONE: +371 2699 5300
EMAIL: fafilma@fafilma.lv
WEB: fafilma.lv

SYNOPSIS

A film about the conflict between state power and the individual, told through a young woman's search for her sisters whom she was split from in childhood. For bureaucrats it's another column in statistics, but for her it is a life changing, emotional quest for identity and belonging.

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

PRODUCER: Madara Melberga
PREVIOUS FILMS: *Solving My Mother*, doc, 2017
Kolka Cool, feature fiction, 2011
Family Instinct, doc, 2010
Monotony, feature fiction, 2008

DIRECTOR/SCRIPTWRITER:
Ieva Ozoliņa
PREVIOUS FILMS: *Solving My Mother*, doc, 2017
My Father the Banker, doc, 2015

YEAR OF RELEASE: 2019
BUDGET: EUR 95 000

FINANCIAL SOURCES CONFIRMED:
National Film Centre of Latvia /
EUR 63 058

New Imperium



A company of young friends used to gather at McDonald's in the centre of Moscow, to chat about their lives and politics. They dreamt of doing something to make life in Russia better. Several boys and two girls called their fellowship: The New Imperium. Anya (17) and Masha (19) wanted to become veterinarians, and talked mostly about ecological issues.

Once, a new fellow with the nickname "Ruslan D" and an insignificant face appeared in their small company. He was older than the others, and convinced the youngsters that they should become an organized group of political activists. He rented an office for their gatherings, established a statute for the new organization, invented its structure and assigned responsibilities between members. He organized gun training several times.

At the beginning of March 2018, a quarrel between some members made them decide to disband the organization, but Ruslan D convinced everyone to wait a while. On March 15 they were all arrested on the suspicion of creating an extremist community. They were accused of planning a rebellion to

overthrow the state system. But, in fact, the entire criminal case was fabricated by an undercover police detective – the guy who called himself Ruslan D.

Now 6 members of The New Imperium (including Masha and Anya) are imprisoned and systematically tortured to confess to crimes they did not commit.

Our main protagonists are the families of Masha and Anya. Ordinary working-class Moscow inhabitants living their cosy, safe lives, always voting for Putin and far from any political issues, suddenly find themselves alone and face to face with a ruthless, repressive machine.

We will film until the end of the case, and follow our characters through their troubles and challenges, while observing their personal transformation, relationships and struggle for their daughters' lives.

As a background to our story we want to show the atmosphere of living in the new conditions of modern Russia. What at first sight seems a prosperous life borders with the growth of political repression, immigration, lies, farcical injustice, constant fears and an

uncertain future. This is our reality; this is what we call The New Imperium.

Production Company: Ethnofund

Since 2005, Ethnogeographic Research Foundation (Ethnofund) has produced more than 20 documentaries (most of them with Russian State support) that are broadcast on Russian and international TV channels. Ethnofund has won a number of prizes and diplomas at different IFFs, including a recent MDR award for Outstanding East-European Film (DokLeipzig 2016). From 2010 Ethnofund has looked for foreign partners and works 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

Born in 1971. Since 2000 – CEO and Producer at Ethnofund, a well-established company within the Russian documentary landscape. Since 2010 Vlad has participated in international festivals and industrial events, i.e. IDFA, Hot Docs, DokLeipzig, and many others. Vlad works with a lot of international partners, i.e. for TV channels RAI Cinema, ORF, YLE, ARTE, VICE (HBO), BNNVARA, TV Brno, and others. Vlad Ketkovich is Head of the International Department of the Russian Documentary Guild, member of EDN, International Federation of Journalists and Russian Geographical Society.



Director: Anna Shishova-Bogolubova

Anna was born in Moscow. Graduated from Moscow State University and VGIK. From 2012 to 2013 participated in an exchange program between VGIK and the Stockholm Academy of Dramatic Arts. In 2016 Anna participated in the AFS international documentary workshop organized by the U.S. Department of Educational and Cultural Affairs. Anna is a member of the Documentary Film Guild and Russian Journalists Union. Anna's diploma film *Katia* received a *Laurel* National Award and went on to win numerous IFFs. Together with her husband Dmitry Bogolubov, they made the documentary *On the Edge*, which won a Jury Prize at Artdocfest IFF in 2014. The film's international premiere was at Krakow IFF; it was screened at numerous festivals in different countries and received a variety of awards.

PROJECT TITLE: The New Imperium
PRODUCTION COMPANY: Ethnofund
ADDRESS: 119421, Novatorov, 36/3-171, Moscow, Russia
PHONE: +7 916 674 06 54
EMAIL: ethnofund.film@gmail.com
WEB: www.ethnofund.com

SYNOPSIS

If you are young and honest you are dangerous to the State. Anya and Masha dreamt of making life in Russia better. Now they are imprisoned on fabricated charges of extremism. Their parents are fighting the State for their lives. The State they honestly used to believe in.

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

PRODUCER: Vlad Ketkovich
PREVIOUS FILMS: *Leninland*, doc, 2013, Russia
Olya's Love, doc, 2014, Russia
Who Will Be My Husband, doc, 2014, Russia
Convictions, doc, 2016, Russia
Slaves, doc, 2017, Russia / UK

DIRECTOR: Anna Shishova-Bogolubova
PREVIOUS FILMS: *Pacific Ocean*, doc, 2012, Russia
Keep Going, doc, 2013, Russia/Sweden
Katia, doc, 2013, Russia
On the Edge, doc, 2014, Russia

YEAR OF RELEASE: 2019
BUDGET: EUR 145 000

FINANCIAL SOURCES CONFIRMED:
Ethofund / EUR 5 000



Hala, a young Arab woman from a traditional, conservative city in northern Syria, wants to be free and find love. While she chats with boys on WhatsApp, her family plans to marry her to an IS fighter.

Hala flees her family and the IS-occupied city into the Kurdish area of Rojava, on the other side of the river. Here she joins the Kurdish Women's Police Force, where she receives military and ideological training. This education is centred around the goal of women's liberation. However, it also includes a refusal of love and marriage.

After her education, Hala once again heads across the river to her recently liberated hometown, where the Kurds have currently taken control. The city is still a scene of militant struggles and the population continues to sympathize with the IS.

Full of enthusiasm, Hala dedicates herself to the role of fighter for women's rights. While she walks, proud and confident, across the city armed with a gun, and becomes the commander of a women's police force, the tension between her and her family grows. She receives threatening letters

from her cousins, which state that they will kill her if she does not quit her work for the Kurdish police force.

After a year, the situation escalates. Hala, armed with a Kalashnikov and a grenade, threatens her parents and forcibly 'liberates' her underage sisters from her father.

Due to her actions she gets removed from the police force. Now Hala needs to find a way to handle her life, without protection from the force and her family.

Over a period of more than two years, we accompany Hala and her passion for freedom in a time of revolution and war in northern Syria.

Other Side of the River (No Women No Revolution)

Production Company: Doppelplusultra Film und TV Produktion

Doppelplusultra is a Hamburg-based film production company, founded in 2000 by Eurodoc alumni Frank Müller and Kerstin Reich. Our varied production includes documentaries, media art, short films, corporate films and music videos. In recent years we have focused on the production of cinema documentaries with international potential. Our films have been part of numerous international festivals and won several awards.

Producer: Frank Müller

Born in 1969 in Mainz, Germany, Frank Müller is a film director and producer. After graduating from the Moscow Film School *Vyshie kursy* in 1995, he worked as director and producer in Moscow. In 2000 he founded the film production company Doppelplusultra in Hamburg, Germany. Since then he has worked on several international film productions and joined several European documentary workshops and pitches.



Creative Producer: Guevara Namer

Guevara is a Syrian photographer and documentary filmmaker based in Berlin. Her film *Morning Fears, Night Chants* premiered at IDFA (2012) and was broadcast on Al Arabiyya and ARTE (2013). Namer is a co-founder of DOX BOX, and held the position of its academy manager and community moderator from 2014 to 2017. Namer worked as production manager and line producer on several Syrian documentary films, such as *Return to Homs* (2013) and *Silvered Water, Syria Self-Portrait* (2014).



Producer/Director: Antonia Kilian

Born in 1986 in Kassel. Studied visual communication as well as art and media at the Berlin University of Arts. Director and DOP on documentaries, experimental films, and feature films. Was awarded a Germany DAAD scholarship. Since 2013, she has been a cinematography student at the Film University in Potsdam Babelsberg, and at the ISA in Havana, Cuba. With *The Other Side of the River*, she participated in the ExOriente Workshop and the IDFA summer school, was awarded the Gucci Tribeca Scholarship. Recently she opened her own production company, Pink Shadow Films (Germany).

Producer/Co-author: Jakob Weidner

Studied Cinematography at the Film University, Konrad Wolf in Babelsberg and the ISA in Havana, Cuba. Currently pursuing a Master's degree in Directing at Konrad Wolf. His first TV documentary was broadcast by RTV Slovenia in 2014. He is working now on his first feature documentary about his Yugoslav family based on the novel of his mother Marusa Krese. This year his short documentary *No End* is running in the Competition Program of DOKleipzig.

PROJECT TITLE:
The Other Side of the River
PRODUCTION COMPANIES:
Doppelplusultra Film und TV Produktion (Germany) / Pink Shadow Films (Germany) / Majmun Films (Slovenia)
ADDRESS: Repsoldstraße 45, 20097 Hamburg, Germany
PHONE: +49 40 23937461
EMAIL: mail@doppelplusultra.de
WEB: www.doppelplusultra.de

SYNOPSIS
Hala is a 17-year-old girl from a conservative, traditional village in the North of Syria, who is looking for love and freedom in a time of revolution and war. While her family supports the IS, Hala believes that she will find freedom and love on the other side of the river in the Kurdish territories.

LANGUAGE: Arabic/Kurdish
FORMAT: HD
LENGTH: 80 min

PRODUCER: Frank Müller
PREVIOUS FILMS:
FRANK MÜLLER:
People, Gods and Other Creatures, creative doc, 2019, Germany/Greece/Russia
SIBERIAN LOVE, creative doc, 2016, Germany
GUEVARA NAMER:
Morning Fears, Night Chants
Return to Homs
Silvered Water, Syria Self-Portrait

PRODUCER/DIRECTOR: Antonia Kilian
PREVIOUS FILMS: *Welcome to Europe*, short doc, 2017, Germany/Slovenia

YEAR OF RELEASE: 2019
BUDGET: EUR 320 000

FINANCIAL SOURCES CONFIRMED:
Filmförderung Hamburg Schleswig Holstein / EUR 60 000
BKM / EUR 120 000
Gucci Tribeca Documentary Filmfund / EUR 20 000



Roberto Rossellini was Italian Neorealism's most renowned film director, and the father of a cosmopolitan, nonconformist and slightly crazy family that includes Hollywood stars, a daughter who converted to Islam, and even someone who chose to live on a desert island.

It also includes Alessandro, a recovering drug addict of limited means. He has had a very varied career, from photographer to film set runner, but this grandson of a genius feels that he has not lived up to expectations. So, at the age of 54, to resolve this conflict as well as his shaky economic situation, he has decided to become what every Rossellini thinks they should be, a film director. His theme is clear: a family that is a drama in its own right.

The Rossellinis is a laid-back journey in search of a unique family, descendants of the man who rewrote the history of cinema with his films and scandalised the press and the entire world's moral sense. The documentary recounts the extraordinary lives of Rossellini's children from the intimate perspective of Alessandro Rossellini, first grandson of the director of *Roma Città Aperta* and

and many other cinematic masterpieces. Alessandro's existential quest to come face-to-face with the other members of his family is also a journey down memory lane, enhanced by old home movies and archival TV material. The backdrop to this journey is his grandfather's body of eminent cinematic work, where art and private life were explosively intertwined.

Alessandro Rossellini's parents were very young when he was born, and he was raised by his uncles and aunts, almost as if he was the great director's youngest son, rather than his grandson. He career has had many different strands, from photographer to film set runner, but he has always been anxious about not living up to his family name. His desire to meet his own expectations, as well as his shaky financial situation, prompts him to follow in his grandfather's footsteps and those of his father, also a film director and producer. The rest of the family had always tended to exploit their status, effectively turning their surname into a profession. Now it is his turn: the Rossellinis and the glamorous brand they represent will be the theme of his film.

Alessandro will undertake a journey to meet his relatives, delving

into past and present conflicts to gather material for his documentary. What he had not foreseen was that this journey would also become a complex family therapy session for him.

The Rossellinis

Production Company: B&B Film

B&B Film develop and produce creative documentary films and series through co-production agreements with Italian and international broadcasters such as RAI, Arte, YLE, SVT, MDR, RSI, Al Jazeera, Discovery and others. B&B Film documentaries have been shown in more than 160 countries, and have been screened at major international film festivals such as IDFA, Locarno IFF, Full Frame Film Festival and Hot Docs.

Producer: Raffaele Brunetti

The founder of B&B Film in 1987, Raffaele is a producer and director of documentary films. Raffaele has received the Award for Creative Excellence at the US International Film Festival, Il Globo d'Oro, the Ondas Prize for best documentary, the Jury Prize at the Guangzhou Festival, and two major nominations: BANFF and Shanghai. Raffaele is a member of the Foreign Press Association in Italy, the EDN and Doc.it. In 2005 he conceived the idea of Italian Doc Screenings, the showcase for Italian documentaries, which he currently directs together with Massimo Arvat and Heidi Gronauer.



Producer: Uldis Cekulis

Created the independent production company VFS FILMS almost 20 years ago, and later won the International Trailblazer prize at MIPDOC in Cannes. He has worked on almost fifty creative documentaries and author-driven prime time TV projects. Most of his films, such as *Double Aliens*, *Liberation Day* and *Wonderful Losers. A Different World*, have travelled and received awards internationally. In 2015, the IDFA Special Jury Award went to *Ukrainian Sheriffs* by Roman Bondarchuk. He is currently working on five feature documentary co-productions and two author-driven TV life-style series.



Director: Alessandro Rossellini

Alessandro Rossellini has collaborated, as a stills photographer and production assistant, on the films of Federico Fellini, Martin Scorsese and David Lynch, and has worked as assistant photographer with Bruce Weber, Michel Comte and Marco Glaviano. He has also worked as a freelance photographer for Vogue, Amica and Repubblica, and has directed documentaries on eminent figures in Italian cinema. In 2015 he directed the short documentary *Viva Ingrid!*, which was selected for that year's Venice Film Festival.



Scriptwriter: Dāvis Sīmanis

Latvian filmmaker and scholar. His award-winning documentary films have been selected in a number of festivals, including IDFA, CPH:DOX, DOK Leipzig, Vision du Reel. He lectures on film theory and history in film schools in Latvia and Finland.

PROJECT TITLE: The Rossellinis
PRODUCTION COMPANIES: B&B FILM (Italy) / VFS FILMS (Latvia)
ADDRESS: Via Stazione di St.Pietro 40 00165 Roma, Italy
PHONE: +39 3397 5823 75
EMAIL: raffaele@bbfilm.tv
WEB: www.bbfilm.tv; www.vfs.lv

SYNOPSIS

The Rossellinis is a laid-back journey in search of one of the world's most fascinating families, observed and examined from within its most intimate relationships. This is a documentary where the truth and depth of a memoir meet the ironic tone of an indie comedy.

LANGUAGE: Italian/English
FORMAT: 4K
LENGTH: 90 min/52 min

PRODUCERS: Raffaele Brunetti, Uldis Cekulis
PREVIOUS FILMS: RAFFAELE BRUNETTI: *The Road to Reconciliation*, doc, 2016, Italy
Zero Waste, doc, 2013, Italy
The Other Revolution, doc, 2011, Italy
Hair India, doc, 2008, Italy
Mitumba – the Second Hand Road, doc, 2005, Italy
ULDIS CEKULIS: *Bridges of Time*, doc, 2018, Latvia/Lithuania/Estonia
Wonderful Losers, doc, 2017, Latvia/Lithuania Italy/Sweden/Spain/Ireland/Belgium/UK
The Fairytale of Empty Space, doc, 2017, Latvia
Liberation Day, doc, 2016, Latvia/Norway/Slovenia
Ukrainian Sheriffs, doc, 2015, Latvia/Ukraine/Germany

DIRECTOR: Alessandro Rossellini
PREVIOUS FILMS: *Viva Ingrid!*, doc, 2015, Italy

SCRIPTWRITER: Dāvis Sīmanis
PREVIOUS FILMS: *The Wall*, doc, 2018, Latvia
D is for Division, doc, 2016, Latvia
Exiled, feature, 2015, Latvia
Escaping Riga, doc, 2014, Latvia
Chronicles of the Last Temple, doc, 2012, Latvia

YEAR OF RELEASE: 2019
BUDGET: EUR 378 000

FINANCIAL SOURCES CONFIRMED:
Creative Europe / EUR 25 000
Lazio Cinema Int. / EUR 75 664
Discovery Italy / EUR 50 000
National Film Centre of Latvia / EUR 41 000
YLE / EUR 3 000



Natalya is a scientist who has lived and worked abroad for 25 years. She didn't see how life changed in Russia after the Soviet Union collapsed, she skipped all the crises and never faced Russia at its lowest. When she came back to her native village of Norino, she was shocked.

The roads in Norino have become unusable, the village itself is littered with garbage, and there is a huge dump on the outskirts. But no one, not one of the villagers is fighting this. The community has disintegrated - the last general meeting was held in 1991, and since then no joint decision has been taken.

Discouraged by what she sees, Natalya decides to restore order to her native land. She writes letters to the local administration, calls on residents to clean up garbage, draws attention to the illegality of the landfill, as well as to the forest, which is on the verge of destruction due an illegal sell-off to an unknown tenant by local authorities. To her surprise, local residents don't express active support and are afraid to sign a petition.

Natalya explains to her neighbours that "we should not be afraid of

the authorities, we have to cooperate with them, like Scottish and Canadian communities do". But foreign experience for some reason does not work on Russian soil. The head of the local administration (coincidentally also named Vladimir Vladimirovich) harasses the inhabitants and threatens to turn off their electricity if they do not stop.

At the same time the government announces a medical optimization program - medical posts are being eliminated in communities where the number of residents is less than one hundred people. This means that the elderly in the village will be left without any medical help.

Natalya decides to build a first-aid post and then gift it to the village. Rumours circulate that Natalya apparently has too much money. Envy spreads like a poison. But not all residents are the same. Natalya finds confederates - cheerful optimist Marina and nurse Oksana.

Natalya shoots a video and prepares a crowdfunding campaign. Having learned about this, the local authorities suggest axing the campaign in order not to attract public attention to the problem, otherwise nurse Oksana will be

dismissed. Natalya cannot risk someone else's fate and shuts down the campaign, but she doesn't abandon her intentions.

She writes a letter to the president. She asks the other Vladimir Vladimirovich to personally examine their local head, Vladimir Vladimirovich. After a while, she receives an answer that the letter was redirected to the local administration (against which Natalya is fighting).

Can Natalya win these battles and build a civil society in one Russian village, or is it too utopian?

The Russian Way

Production Company: Gorkyfilm

Gorky Film Studio (children's and youth film studio named after M. Gorky) is one of the oldest and largest film studios in Russia. It celebrated its centenary in 2015. Over the years of its existence, the studio has released more than a thousand films, including such outstanding works as: *Mother* by V. Pudovkin, *Voucher to Life* by N. Ekka, *House I Live In* by L. Kulidzhanov and Ya. Segel, *And Quiet Flows the Don* by Gerasimov, *The Dawns Here Are Quiet* by S. Rostotsky, *Seventeen Moments of Spring* by T. Lioznova, and many other films that are on "golden fund" film lists within national and international cinema.



Producer: Sergei Zernov

Graduated from the Boris Shchukin Theatre Institute (acting department). Producer courses - *American-Soviet Film Initiative* (ASK). Candidate of Economic Sciences (dissertation council of the St. Petersburg State University of Cinema and Television, 2002). Experience in cinematography management for more than 20 years, since 1993. 2008-2010 Director of the Department of Cinematography of the Ministry of Culture of Russia. From 2010 to present - General Director of TPO M. Gorky Film Studio. Member of the Union of Cinematographers of the Russian Federation. Member of the Guild of Producers of the Russian Federation. Member of the National Academy of Cinematographic Arts and Sciences of Russia *Golden Eagle*. Awarded the *Honorary Cinematographer of Russia* badge (2003) and the Medal of the Order *For Services to the Fatherland II* degree (2015). Has released more than 100 films of various genres, from art to popular science.



Director: Tatyana Soboleva

Tatyana Soboleva is a Russian film director, producer and screenwriter. Born in Moscow. A graduate of the Russian State University of Cinematography (VGIK), she has made several short documentaries that have had successful runs in Russian and international film festivals and have won various prizes. In 2014 she co-founded the production company Filmstart. Since 2015 she is executive director of industrial programs and selector for DOKer MIFF. In 2017 Tatyana was a participant of *Berlinale Talents*.

PROJECT TITLE: Russian Way
PRODUCTION COMPANY: Gorkyfilm
ADDRESS: Eizenshteina 8, Moscow, Russia
PHONE: +7 499 181 60 06
EMAIL: samarskaya@gorkyfilm.ru
WEB: gorkyfilm.ru

SYNOPSIS

After twenty-five years abroad, Natalya comes back to Russia and tries to change the way of life in her native village by using her European experience, but the authorities don't want change and her neighbours fear it.

LANGUAGE: Russian
FORMAT: HD
LENGTH: 70 min

PRODUCER: Sergei Zernov
PREVIOUS FILMS: *Belka And Strelka. Space Dogs*, animated film, 2010
Daughter, feature film, 2012
Space Dogs. Adventure To The Moon, animated film, 2014
Salvation, feature film, 2015
Lake Vostok, doc, 2017
Something Wrong With Parents, feature film, 2017

DIRECTOR: Tatyana Soboleva
PREVIOUS FILMS: *Uncle Sasha, or One Flew Over Russia*, doc, 2018, Russia
Siberian Floating Hospital, doc, 2016, Russia
Two Sides of One Horse, doc, 2013, Russia

YEAR OF RELEASE: 2019
BUDGET: EUR 65 000

FINANCIAL SOURCES CONFIRMED:
Ministry of Culture / EUR 40 000



White-blue white-washed cottages on a steep slope. From there you have a wide view of the Aegean Sea, a romantic and breathtaking sight. The sunset, especially, is of overwhelming beauty. The small volcanic island of Santorini. Greece's flagship. Population: 15,000.

During the season, from April to the end of October, the population increases 30 to 40-fold. Thousands of tourists crowd the tiny narrow alleys. The small island has to cope with one million visitors a year. The island is consumed and exploited for its own benefit without any thought to the consequences.

The same applies to the rapidly growing wedding business. Thousands of couples, mostly from Asia, are ready to spend large sums of money on Santorini for their romantic idea of a perfect honeymoon. Despite the high income generated locally by some wedding producers and the tourism industry, the island seems very modest, regardless of glossy wedding photos. The streets are in a catastrophic state – garbage is not regularly disposed of and rots everywhere.

contrast between the ultimate-fortunate-fake Santorini and the precarious situation in which people find themselves in due to the Greek economic crisis. Since I myself work on Crete as a wedding planner, I know the mechanisms of this business. I am also no stranger to the expectations and disappointment of couples, for whom their wedding is more a social event than a personal, lasting experience.

This insider view from behind the scenes allows me to get very close to the people who live on the island, and those who visit it. Through intimate portraits of these people I will create an image of the contradictory social reality of Greece. Among the protagonists will be the mayor, who wants to change the conditions but is dependent on tourism, a cynical wedding planner who longs for simple family happiness, or one of the last original islanders, who refuses to leave. And, of course, the many nervous, irradiated, excited, happy, disappointed wedding couples, channelled through in my film, as in reality.

Santorini Weddings

Production Company: Doppelplusultra Film und TV Produktion

Doppelplusultra is a Hamburg-based film production company, founded in 2000 by Eurodoc alumni Frank Müller and Kerstin Reich. Our varied production includes documentaries, media art, short films, corporate films and music videos. In recent years we have focused on the production of cinema documentaries with international potential. Our films have been part of numerous international festivals and won several awards.



Producer: Frank Müller

Born in 1969 in Mainz, Germany, Frank Müller is a film director and producer. After graduating from the Moscow Film School *Vyshie kursy* in 1995, he worked as director and producer on several commercials, music clips and documentaries in Moscow. In 2000 he founded the film production company Doppelplusultra in Hamburg, Germany. Since then he has worked on several international film productions and joined several European documentary workshops and pitches. A Eurodoc Graduate Producer (2015), he is fluent in English, German and Russian.



Director: Sveta Strelnikova

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

PROJECT TITLE: Santorini Weddings
PRODUCTION COMPANY:
Doppelplusultra Film und TV Produktion
ADDRESS: Repsoldstraße 45, 20097
Hamburg, Germany
PHONE: +49 4023 9374 61
EMAIL: mail@doppelplusultra.de
WEB: www.doppelplusultra.de

SYNOPSIS

The small, craggy island of Santorini has become one of the world's top destinations for weddings and honeymoons over the last 10 years. But thousands of luxurious weddings and millions of tourists are bringing the island and its inhabitants to the brink of endurance.

LANGUAGE: English/Greek/other
FORMAT: HD
LENGTH: 80 min

PRODUCER: Frank Müller
PREVIOUS FILMS: *No Women No Revolution*, creative doc, 2019, Germany
People, Gods and Other Creatures, creative doc, 2019, Germany/Greece/Russia
Siberian Love, creative doc, 2016, Germany

DIRECTOR: Sveta Strelnikova
PREVIOUS FILMS: *People, Gods and Other Creatures*, creative doc, 2019, Germany/Greece/Russia
Paper Cities, creative doc, 2019, USA/Russia
Cardiopolitika, creative doc, 2015, Russia
Arrhythmia, creative doc, 2009, Russia
Idiot, creative doc, 2007, Russia

Year of Release: 2020
Budget: EUR 325 000

Small Footprint



The movement of eco-conscious villages is spreading its wings around the world – advocating a sustainable, non-violent lifestyle in harmony with nature and fellow human beings.

The very first eco-village in Estonia started their community in August 2014. This is when this film begins. A group of 12 grown-ups, together with their children, decided to step away from society as we know it by buying an old manor lot with 33 hectares of agricultural land and a bundle of half-derelict housing – thereby founding *Small Footprint*.

This story tackles big and basic human issues by deconstructing the key pillars of life – beginning with the nuclear family, living arrangements, education, food, energy and waste handling, all the while aspiring towards the noble idea of changing the world into a better place. They start by trying to shrink sustainably and build non-violent, loving relationships with fellow community members.

The biggest challenge is the social aspect – how to solve relationship problems without fear, envy and accusations, and without running away from the problem.

In the world we live in today, where the apocalypse lurks around every corner, where the media stains our minds with news about wars and conflict, and the world struggles with climate change and forthcoming energy-, food- and water- crises, perhaps the only way for a human to adapt and survive is by joining forces in a non-violent, sustainable way.

The visual style of the film is a mix of very involved, whereby the director is closely inserted into the community processes and the camera is like a member of the circle, sometimes a confessional. As a counterpoint, a separate cinematographer shoots poetic footage from a distance with no intervention, no involvement. We have been shooting the film for four years.

The narrative structure shapes itself mostly around three families. Two of them were classic nuclear families upon moving in, while after 8 months of community life they have fallen apart. These are the families of the two founders of the community - two strong, emancipated women - Liina and Riinu. Riinu splits with the father of her children after 15 years of marriage. Her now ex-husband Marek falls in love with Liina.

Riinu can't accept this and feels hurt and betrayed. The falling out of the two queens creates an enormous turmoil for 2 years to come. The community vessel is barely holding on. After many therapies and healing methods, non-violent communication efforts and community processes, they are still unable to solve the conflict. Children are thrown about in the unstable battle between their parents. They struggle to survive the breakup and accept the new arrangements, while the grownups try to find ways to continue as a group.

The main motive for starting the revolution of living as a tribe is now but a fragile dream, slipping away due to the drama – a huge stumbling block to overcome in order to proceed as a community. On the backdrop of family issues, there is the community as a group, the ups and downs, the joys and sorrows.

Are we capable in this state of emancipation and selfishness to go back to the ways of a tribe – of being one with all? Or is it a dream that will rip people and families to pieces while striving for it?

Production Company: Allfilm

Allfilm is an Academy Award and Golden Globe nominated production house operating since 1995. Over the years we have produced more than 70 films, including 24 international co-productions, and more than 400 commercial films. Allfilm is one of the largest and most reliable production companies in Estonia, with partners in Europe, Southeast Asia, Russia and the USA.



Producer: Johanna Trass

Johanna joined Allfilm in 2001, and since then has been mainly working as a line producer on feature films, while also producing her best friends' documentaries.



Director: Margit Lillak

Margit Lillak (1974) graduated from the Estonian Academy of Art as a set designer in 1999, and went on to work as a director of animation films at Multifilm studio. In 2002 Margit graduated from the Royal Holloway College in England with a MA in screenwriting. After that she began her collaboration with Allfilm studio. She has directed several short documentaries, from which *Pastacas* was awarded the main prize at the EstDocs Film Festival in Toronto. In 2012 she directed her first full-length documentary, *40+2 Weeks*, as a first-person film about her own pregnancy and childbirth. *Small Footprint* is her second full-length film.

PROJECT TITLE: Small Footprint
PRODUCTION COMPANY: Allfilm
ADDRESS: Saue str. 11, Tallinn, Estonia
PHONE: +372 6729 070
EMAIL: johanna@allfilm.ee
WEB: allfilm.ee

SYNOPSIS

A film about the first eco-conscious community in Estonia, which was started in 2014. How they will be able to build this new world, without conflict, without abusing the earth, and setting an idealistic example for the rest of the world - time will tell.

LANGUAGE: Estonian
FORMAT: 4K
LENGTH: 90 min

PRODUCER: Johanna Trass
PREVIOUS FILMS: Estonian National Museum expo, ~50 films, 2011-2016, Estonia
Spy and the Poet, feature film, line producer, 2016, Estonia
Babyface, doc, 2009, Estonia
Samuli, Siim & Dolce Vita, doc, 2009, Estonia

DIRECTOR: Margit Lillak
PREVIOUS FILMS: *Ars Longa*, doc, scriptwriter and director, 2008
Babyface, doc, scriptwriter and director, 2009, Estonia
Pastacas, doc, scriptwriter and producer, 2010, Estonia
40+2 Weeks, doc, scriptwriter and director, 2012, Estonia

YEAR OF RELEASE: 2019
BUDGET: EUR 95 000

FINANCIAL SOURCES CONFIRMED:
Estonian Film Institute / EUR 49 000
The Cultural Endowment of Estonia / EUR 25 000



The generation that survived Soviet terror is slowly disappearing, and with them, the memories of thousands of tragedies are being lost. These stories are especially lost for future generations. The film will portray some of the victims and their family members talking about Stalin's cruel period.

Stalin Today explores the theme of historical memory in post-Soviet Georgia, focusing on the unknown stories of victims who suffered repressions under Stalin. What really happened during Stalin's regime? This film uncovers the stories and breaks the silence of these concrete people for the first time.

Tata, a 22-year-old Georgian, is a huge Stalin supporter; she gains popularity by sharing her controversial views on social media. She and her friends miss the old Soviet Union. At first glance, this girl is very aggressive towards the democratic changes that are currently taking place in country. As her intention is to become a journalist, she decides to write and publish a book about Stalin with the financial help of her followers. That's why she is interviewing people of various ages and different opinions regarding Stalin.

90-year-old victim Lali lives in Tbilisi, capital of the Republic of Georgia. Lali is a retired psychiatrist, positive, full of energy and humour. Her everyday life consists mainly of staying at home and caring for herself, while sometimes visiting and talking with her friends, some of them also victims of the purge. At these meetings over coffee and tea and with piano accompaniment, the old ladies have good time. They discuss politics, younger generations, and sometimes remember the old days.

Tata will meet Lali and her friends, who are also Stalin's victims. Will she change her mind and become sceptical of her ideas when confronted with victims of Stalin's repressions? It is still a question.

Stalin Today

Production Company: Saxonia Entertainment

One of Germany's leading producers of factual entertainment programming with special expertise in the fields of international co-production, history programming, quality dramatic reconstructions, and films in/about the former Soviet Union + Eastern Europe.



Producer: Simone Baumann

Simone Baumann was born in 1963 and raised in Zschopau, Germany. She studied philosophy in Rostov upon the Don in the 1980s, worked in Moscow in the early 1990s, and as a lecturer at Berlin's prestigious Humboldt University before she began a career in documentary film with Leipzig-based broadcaster MDR. Since 1997, she has been the managing director of the independent production company Le Vision, where she also manages the activities of the company's Russia office, which she initiated 10 years ago. Since 2011 she has worked as an executive producer for Saxonia Entertainment in Leipzig. She oversees all documentary projects for Saxonia Entertainment and is the representative of German films Service und Marketing GmbH for Eastern Europe.

PROJECT TITLE: Stalin Today
PRODUCTION COMPANY:
Saxonia Entertainment (Germany) /
Studio Ka (Georgia)
ADDRESS: Altenburger Str. 9,
04275 Leipzig, Germany
PHONE: +49 1743 3246 01
EMAIL: simone.baumann@saxonia-
entertainment.de
WEB: www.saxonia-entertainment.de



Director/Scriptwriter: Ketevan Nozadze

Ketevan Nozadze - EDN Member, CEO and co-founder of Studio ka (2016), works within the audiovisual sector in Georgia. Graduated from the theatre and film department of Georgian State University, and works as producer, director, cinematographer and video editor for TV broadcasters and film production studios. Took part in the United Nations women's project *Women for Peace, Equality and Development*, during which she made short films on women's rights and gender equality. She has most recently participated in pitching sessions and B2B Doc workshops at international film festivals with the documentary film project, *Stalin Today*.

SYNOPSIS
Tata, a 22-year-old Georgian, is a huge Stalin supporter; she gains popularity by sharing her controversial views on social media. She and her friends miss the old Soviet Union. At first glance, this girl is very aggressive towards the democratic changes that are currently taking place in country. As her intention is to become a journalist, she decides to write and publish a book about Stalin with the financial help of her followers. That's why she is interviewing people of various ages and different opinions regarding Stalin. Will she change her mind when confronted with victims of Stalin's repressions?

LANGUAGE: Georgian
FORMAT: 2K
LENGTH: 75 min

PRODUCER: Simone Baumann
PREVIOUS FILMS: *Under the Sun*,
feature-length doc, 2015,
Russia/Germany/Czech Republic
Thieves by Law, doc, 2010,
Germany/Spain
*Boris Nemtsov - Shot in the Shadow of the
Kremlin*, doc, 2016, Germany/Russia
Dixie Land, doc, 2016, Latvia
The Russian Opposition, feature-length
doc, 2018, Germany/Russia

DIRECTOR/SCRIPTWRITER:
Ketevan Nozadze

YEAR OF RELEASE: 2019
BUDGET: EUR 57 000

FINANCIAL SOURCES CONFIRMED:
Studio Ka / 15 000 EUR



In 2014, the old mother of Stefan Koch, a German man in the city of Bonn, dies. He discovers in his mother's drawer a letter from his grandfather to his father and some official documents confirming his grandfather's death on April 14th, 1944, during WWII, "a few miles north of Speia" in the USSR. Following an analysis of the letter and the papers, Stefan decides to go looking for his grandfather's grave. He finds out on Google that Speia is currently in the Republic of Moldova, about 55 kilometres east of Chisinau.

Stefan arrives in Moldova, rents a car and drives to the village of Speia. He speaks only German and English, and locals know only native Romanian, and a few of them, Russian. At first Stefan has great difficulty because of the language barrier and, after a day of searching, he is almost disappointed. But then by chance in the evening he meets Arcadie, a Moldovan photographer who speaks English. Arcadie helps Stefan find the places he is looking for, along with the Speia village mayor and the sites' historian. Later, Stefan befriends Arcadie and they leave together to Chisinau.

He spends two days in Arcadie's apartment with his family and

friends. During these two days Stefan talks a lot on various topics to the young Moldovans, without any linguistic barriers. After his journey he understands that there are no real borders between the East and West, between Moldova and Germany, and that the beauty of the Moldavian landscape and the kindness of the locals, in contrast to the lack of meaning of the battles, is an extraordinary paradox.

And maybe the sacrifice of those who died there, Soviet or German, is not free. And that there is a big message behind these events - such horrors should never happen again! Neither here, nor elsewhere; neither today, nor in the future.

Time Travel – From Bonn to Speia

Production Company: Symbol Media

Symbol Media is a Moldavian film production company based in Chişinău. Focused mainly on documentary film production, we are open to any type of co-production with other production companies, national and international studios, etc.



Producer: Arcadie Plăcintă

Arcadie Plăcintă was born on May 7, 1976, in the Republic of Moldova. In 1998 he graduated from the Faculty of History and History of Culture at the *Ion Creangă* State Pedagogical University. Between 1994 and 1998, he managed the local television Artek TV in Crimea, Ukraine. He also taught video content creating techniques at the *Artek* International Camp for Children (Crimea) and the *Polius* Children's Campus (Moscow). In 2000 he took part in a Video Operator Summer School in Budapest. He worked as a producer between 2000 and 2017 at Sublim Studio, where he produced several documentary films. In 2017 he created a new production house, Symbol Media. He is also co-founder of the International Documentary Film Festival MOLDOX (Moldova).



Producer/Director: Dumitru Grosei

Dumitru Grosei was born in Marinici, Moldova in 1969. Between 1992-94 he studied law at Iasi University, and in 1994 he began studying film directing at UNATC Bucharest, from which he graduated in 1999. In 1995 he was assistant director on the *Capitaine Conan* movie by famous French director Bertrand Tavernier. Currently, Dumitru Grosei lives in Chişinău and is the founding president of the Alternative Cinema Association. Between 2016 and 2017 he was Director of the National Film Archive of the Republic of Moldova. He speaks fluent Romanian, Russian, Italian and French, and mid-level English and Ukrainian.

PROJECT TITLE:

Time Travel – From Bonn to Speia
 PRODUCTION COMPANIES:
 Symbol Media / Alternative Cinema
 ADDRESS: str. Dimo 15/1, of. 58,
 Chişinău, MD-2068, Moldova
 PHONE: +373 6820 9306
 E-MAIL: simbolmediastudio@gmail.com
 WEB: www.symbol.media

SYNOPSIS

Stefan, a German living in Bonn, starts looking for the place where his grandfather died in the Second World War. On the road to Speia, Moldova, he discovers some things he did not expect.

LANGUAGE: Romanian/English/
 Russian/German
 FORMAT: digital
 LENGTH: 75 min

PRODUCER: Arcadie Plăcintă
 PREVIOUS FILMS: *Ethnic Diversity – The Heritage of Soroca*, doc, 2015, Moldova
The History of Soroca Stronghold, Told By Nicolae Bulat, doc, 2015, Moldova
The Lands of Cantemir District, doc, 2016, Moldova
Călăraşi – A Land By The Gate of Heaven, doc, 2018, Moldova
Today Artist, Tonight Taxist, short narrative film, 2018, Moldova

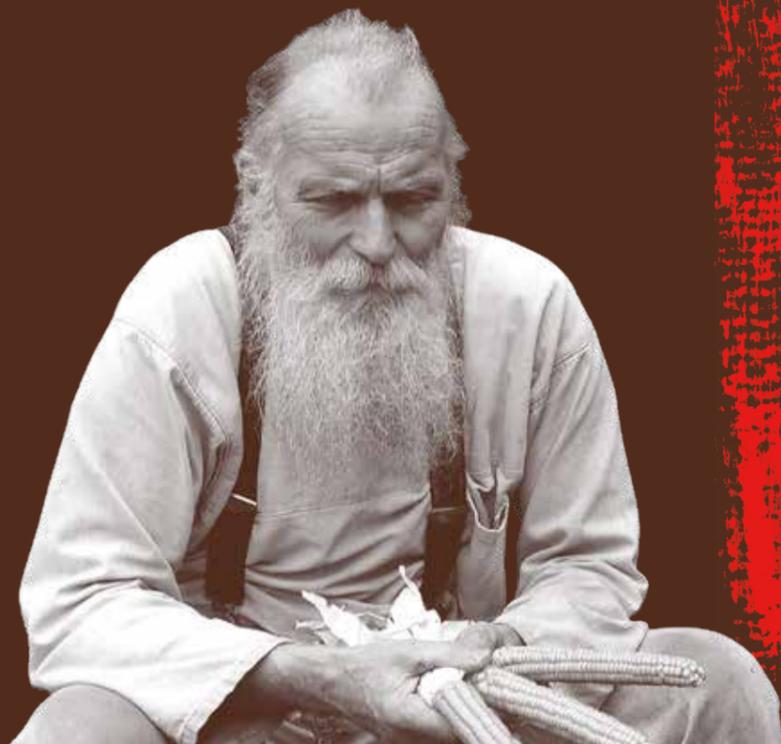
PRODUCER/DIRECTOR: Dumitru Grosei
 PREVIOUS FILMS: *Voila*, short narrative, 1999, Romania
Old Believers, feature doc, 2002, Romania
The Gift, short narrative, 2015, Romania
Călăraşi – A Land By The Gate of Heaven, doc, 2018, Moldova
Today Artist, Tonight Taxist, short narrative film, 2018, Moldova

YEAR OF RELEASE: 2019
 BUDGET: EUR 69 750

FINANCIAL SOURCES CONFIRMED:
 Symbol Media / Alternative Cinema /
 EUR 53 750



DECISION MAKERS



Aliyev, Kenan

CURRENT TIME TV, USA/CZ



Kenan Aliyev is the Executive Editor of Current Time, the Russian language TV channel, since 2014. During his tenure he oversaw 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 banned in Russia because of their content. In 2017-2018, Kenan served as Current Time's commissioning editor in the production of 2 highly anticipated documentary films: *Putin's Witnesses* by Vitaly Manski and *Home Games* by Alisa Kovalenko. Under Kenan's leadership, Current Time has developed a strong partnership with international documentary film festivals such as Artdocfest (Russia), Jihlava IDFF (Czech Republic), Docudays (Ukraine), Cinedoc Tbilisi (Georgia), and others. 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.

Arshavskaya, Natalia

CURRENT TIME TV, USA/CZ



Natalia Arshavskaya was invited to the Acquisition & Commissioning Department of Current Time TV in August 2016, after two years of heading the Documentary Department at Antipode Sales & Distribution. Natalia is in charge of selection and acquisition of the best international documentaries for the Realnoye Kino (Real Cinema) strand of Current Time TV, which aims to make the world of documentaries more familiar to Russian-speaking audiences. Since 2017 Natalia is also Commissioning Editor with 6 films commissioned in 2017, among them the two highly anticipated films: *Putin's Witnesses* by Vitaly Manski and *Home Games* by Alisa Kovalenko.

Balicka, Agnieszka

TVP/POLAND, AGENCY FOR TELEVISION & DOCUMENTARY PRODUCTION, POLAND



Polish Television is the only Public TV broadcaster in the territory of the Republic of Poland. TVP supports film production as a complimentary service, and as a co-producer with financial contribution. Many of the films co-produced by TVP have been very successful worldwide and have won many awards in international festivals. TVP is interested in every documentary form, especially promising projects with high artistic standards that deal with universal issues, in particular those that are social and culture related.

Chang, Mandy

BBC STORYVILLE & FACTUAL ACQUISITIONS, UK



Mandy Chang is the Commissioning Editor of Storyville, the BBC's acclaimed global documentary strand and Factual Acquisitions at the BBC. She was a filmmaker for many years working in the UK and for international broadcasters across many documentary disciplines. She has produced and directed award-winning films such as feature documentary, *The Mona Lisa Curse*, which won an International Emmy, a Grierson, Rose D'Or and the Banff Grand Jury Prize. She worked as a Commissioning Editor and then as Head of Arts at the ABC in Australia, responsible for a broad slate of arts and culture programming. Storyville has developed an enviable reputation since its inception twenty years ago for award-winning documentaries that have had an impressive impact both in the UK and internationally. We seek to bring the most compelling stories from around the world to the screen. The strand looks for ambitious, narrative, contemporary films to commission in co-production with other funders, to pre-buy or acquire. We aim to broadcast films at an hour or 90 minutes in length. Storyville has broadcast over 650 films, from some 70 countries – the strand has garnered a staggering array of awards: four Oscars, 16 Griersons, three Peabodys and three International Emmys.

Derewienko, Aleksandra

CAT&DOCS, FRANCE



CAT&Docs is a Paris-based sales agent specializing 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 within the international scene – documentaries 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: *#FEMALE PLEASURE*, *Letter from Masanjia*, *When the War Comes*, *1999*, *The Night*, *Wild.Life*, *Death & Love at a Wildlife Hospital*, *The Poetess*, *The End of Fear*, to mention a few.

Govedarica, Aleksandar

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.

Hansen, Gitte

FIRST HAND FILMS, SWITZERLAND



Deputy Director for First Hand Films, Gitte works on a daily basis with project development, executive producing, financing & packaging, marketing strategy, sales & acquisition of non-fiction films and series. Recent titles she executive produced for FHF include *A Thousand Girls Like*,

Nothing is Forgiven, *Jaha's Promise*, *Presenting Princess Shaw* and *Ambulance*. Gitte is in charge of acquisitions at First Hand Films. Previously she has worked with international distribution of feature films, inhouse factual production at DR-TV and she was Head of Information and Promotion at Filmkontakt Nord. She serves with joy as consultant, lecturer and moderator at events such as Nordic Forum, DOK.incubator, EDN pitchings & workshops around Europe, Pitching du Réel, IDFA, Ex Oriente and IDFAcademy Summer-school. Gitte has served on several juries at international film festivals and holds a Master in Film and Rhetoric from the University of Copenhagen.

FHF is Swiss distributor and international distributor/sales agent. For selected projects we executive produce, with global access to talented filmmakers, broadcasters and funding bodies. FHF finds partners, finance and deals with the entire production process as 'foreign ministers', also facilitating co-productions through First Hand Films, the production outfit Kiss The Frog Films or the Swiss distributor branch. Recent titles released in Switzerland includes *Citizenfour*, *Nice People*, and *CERN and The Sense of Beauty*. FHF has sold hundreds of licenses worldwide, turned over more than ten million Euro, solved zillions of problems, and remains autonomous. First Hand Films have won awards: OSCAR® and OSCAR® nominations, Cinema for Peace, Emmies, Prix Europa, many IDFA main awards, Biarritz, Banff, Grimme-Preis, Grierson, Grand Prix Nyon, various National Film Awards, European Film Awards, Silver Leopards, Golden Rose Montreux a.m.o. And above all: today, all First Hand Films have been seen by many millions of people from all over the world.

Ichiya, Yoshihiko

NHK, JAPAN



NHK, Nippon Hoso Kyokai (Japan Broadcasting Corporation), is Japan's only public broadcaster. As a public broadcaster funded by fees received from TV viewers, NHK delivers a wide range of impartial, high quality programs both at home and abroad. Yoshihiko Ichiya is currently working for NHK World Documentary, developing, commissioning and co-producing more than 100 titles every year. He has worked as NHK documentary director since 1990, and covered European and Middle Eastern affairs as correspondent/producer based at NHK Paris Bureau in the 2000s. His current responsibilities include managing NHK's factual acquisition portfolio, including a weekly 4K DOCS strand to be launched in December 2018.

Krug, Jutta

WDR, GERMANY



Jutta Krug is currently working as a commissioning editor for WDR, one of the largest European public broadcasters based in Cologne. She is in charge of feature-length documentaries within the cultural department. Her professional career started in 1992 when she was part of the founding team of the European Cultural Channel ARTE based in Strasbourg, working as a reporter (German-French journalism award). In 2000 she joined WDR in Cologne as commissioning editor. Many of the documentaries Jutta Krug commissioned received critical acclaim in Germany and at different international festivals. Some examples: *Sofia's Last Ambulance*, *Bravehearts*, *Expedition To The End of the World*, *Kinshasa Symphony*, *New York Memories*, *Jaffa*, *Kick In Iran*, *Finish Line Heroes*, *Tahrir 2011*, *Vivan Las Antipodas*, *Nostalgia Por La Luz*, *The Pearl Button*, *Iraqi Odyssey*, *Solitary*, *My Escape*, *The War On My Phone*, *Berlin Rebel High School*, *Power Of Women*, *Dream Empire*, *Hacking Justice / Julian Assange*, *Refugee 11*, *Mladic – The Trial*, *The Cleaners* and *The Fourth Estate*. Currently Jutta Krug is involved in about 30 different productions. Her working contacts include many production companies and channels in Germany and abroad, as well as EURODOC and the Documentary Campus. She also takes part in different festival juries. Languages: English, French, Spanish (fluent).

Lyytinen, Erkko

YLE, FINLAND



Erkko Lyytinen, 45, is currently working as commissioning editor at YLE – the Finnish Broadcasting Company focused on domestic and international feature-length creative documentary films, 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. Mr. Lyytinen is co-producing and programming

for the documentary slot on channel YLE-TV1. During his early years at YLE, Mr. Lyytinen also produced several television series and documentary films. Before his career at YLE, Lyytinen was the Artistic Director of DocPoint – Helsinki Documentary Film Festival and an independent documentary film director.

Nichkova, Violetta

TV CHANNEL RUSSIA – KULTURA, RUSSIA



The State TV channel Russia-Kultura was established in 1997. Since then Russia – Kultura remains the only nationwide channel that does not air advertising. The channel is an integral part of the media holding Russian State Television and Broadcasting Company (VGTRK). Since 2010, it acts under the brand name Russia K.

Russia K provides 143 hours of programs per week, 7500 hours per year. The audience of the channel in Russia is 109 million. The programmes of Russia K are also available for the viewers in Western Europe, USA and Australia on RTR-Planeta TV channel.

For Russia K the priority is to tell the stories of the most significant events in the world of culture – both in Russia and worldwide. A special place is given to the cinema, including documentary films, broadcasts of concerts, opera and drama performances, as well as educational programs. Since 2000, Russia K is a permanent member of the European Broadcasting Union (EBU).

Violetta Nichkova is a senior editor at the TV channel Russia K, responsible for the selection of documentaries of independent Russian filmmakers. She also deals with the program Out of Competition dedicated to different festival films, presented by famous filmmakers and artists. In addition, Violetta takes part in various international events of the channel Russia K. She is a member of the International Academy of Television Arts and Sciences (iEmmy).

Ondřejková, Kateřina

CZECH TELEVISION, CZECH REPUBLIC



Kateřina Ondřejková is a TV producer and creator, and member of the Czech Film and Television Academy (CFTA). She works for Czech Television and has produced documentaries, documentary series as well as TV films, series, miniseries and feature films (as a co-producer). Some of her projects have been screened at festivals and won awards. Ondřejková's TV miniseries *Justice* won the CFTA Czech Lion award for Best Television Film or Miniseries. Documentary *The Russian Job*, which she co-produced, won the Pavel Koutecký Award at ELBE DOC festival (2018) and premiered at IDFA (2017) and screened at Hot Docs (2018). Music documentary series *My Efforts to Make a Masterpiece I* (2015) and *My Efforts to Make a Masterpiece II* (2017) received a Prix CIRCOM Regional award. The Czech/Polish documentary *Czech Swan* (2016) won Best Pitch at Cannes IFF in 2013 and the Prix CIRCOM Regional award in 2017. The documentary *Courage* (2016) and feature film *Teacher* (2016), which has played in cinemas in more than 40 countries across the world, premiered at Karlovy Vary IFF. Feature film *The Way Out* (2014) was presented at the Cannes IFF (L'ACID section). Ondřejková was a council member of the Czech State Cinematography Fund and received the Film and Television Association (FITES) award for producing.

Säfström, Lars

SVT, 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.

Shiriaieff, Alex

B2B DOC, SWEDEN



Documentary and TV director, producer at Dixit International AB in Sweden. His latest documentary *The Gas Weapon*, a story how Russia is using its gas export to influence European countries politically, premiered on Swedish TV during the peak of the Ukrainian crises. Since 2013 Alex has been developing the B2B Doc – an informal network of documentary filmmakers from the Baltic Sea to the Black Sea. Now this project is running in full scale and has become the leading co-production platform for the filmmakers from the post-Soviet countries, the Baltics, Scandinavia and Nordics.

B2B Doc is a network of documentary filmmakers from Sweden, Finland, Estonia, Latvia, Lithuania, Belarus, Ukraine, Georgia and Armenia.

B2B Doc is the platform where documentary filmmakers meet each other and find common projects for co-production. B2B Doc supports such projects at the very early stage of development. Not only financially, but also with knowledge and expertise on reaching the European financial market for documentaries.

Since filmmakers from the post-Soviet countries are highly skilled, they can be attractive partners for Nordic or other European filmmakers, who want to find a co-producer for their ideas in this part of the world. Thus, B2B Doc helps to facilitate the integration of documentary filmmakers from the post-Soviet countries into the Nordic and European markets.

Tõemäe, Marje

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



General: Estonian Public Broadcasting consists of 5 radio channels and 3 television channels, ETV, ETV2 and ETV+. ETV main channel is for general audience while ETV2's programming consists of outstanding cultural and educational broadcasts, documentaries, TV shows and films. It also has a special daily children's slot. ETV+ is a 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.

Valdmane-Rozenberga, Vikija

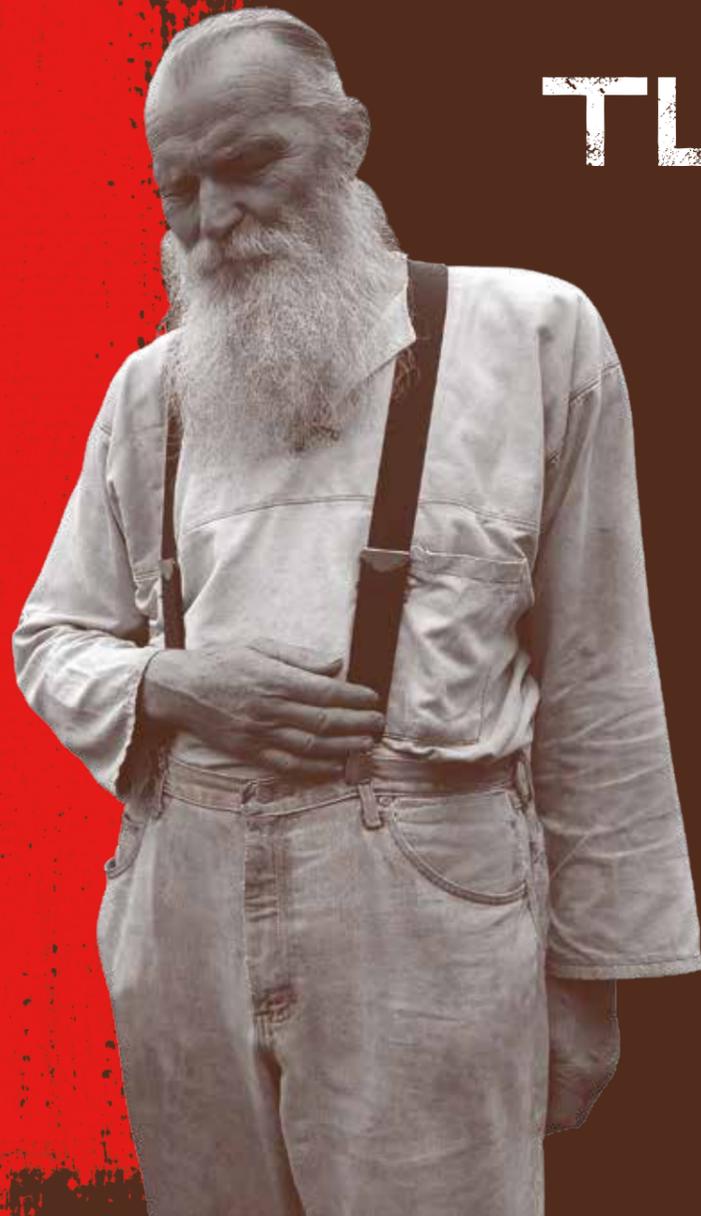
LTV, LATVIA



Vikija Valdmane-Rozenberga is a commissioning editor at Latvian Public Television (LTV). She commissions documentaries for the regular documentary film slot, Current Affairs. She is also a member of the jury of the 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. LTV is the national public service broadcasting company in Latvia, operating 2 national television channels.



TUTORS



Cops, Laure

NUNAM, BELGIUM



Laure Cops is a producer and director of audiovisual and interactive projects. Through her creative studio NuNam, she focuses on exploring the emerging field of interactive factual narratives. Her areas of interest include experimental storytelling, digital documentaries, augmented/locative/VR experiences and collaborative design thinking. She collaborates with social, cultural and commercial partners on the design of immersive experiences. She also lectures and runs workshops on interactive storytelling. Currently, her creative studio NuNam is developing *The Golden Forest*, an interactive documentary that explores the power of human resilience.

Govedarica, Aleksandar

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.

Jandaly, Phil

FILM EDITOR, SWEDEN



Phil has spent the last 20 years as an editor, first in fiction, fishing, and comedy, then in documentary. Part of award winning international productions like *Prison Sisters*, *Killing Time*, and *Liberation Day*, Phil also tutors and consultants on everything from pitching to rough cuts to the genius of sticky notes. Working out of Sweden, his projects have originated in places as far afield as Serbia, Kenya, France, Korea, and beyond. With a focus on hu-

man rights stories, Phil has brought an acute, analytical approach to storytelling to help creators get to the heart of their projects. He has travelled the world with EDN, B2B, and independently, giving master classes on pitch pilot trailers and the craft of storytelling through scripting, editing, and sticky notes. Phil blogs about documentary and technology on his Storystmith blog, and runs BedouinViking productions, where he has been part of developing the Sundance/Stories of Change feature documentary *Brown Gold*.

Müller, Tue Steen

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.

Nanau, Alexander

ALEXANDER NANAU PRODUCTION, ROMANIA



German-Romanian producer/director born in Romania, he studied directing at the renowned Film and Television Academy Berlin (DFFB). His documentary film, *The World According To Ion B*, was awarded an International Emmy

Award in 2010. Nanau is a fellowship holder of Akademie der Künste Berlin and the Sundance Institute. His latest feature documentary, *Toto And His Sisters*, is a European Academy Award nominee (2015). The film had wide international distribution and played successfully in festivals worldwide. Alexander served as D.O.P. on the French/German documentary *Nothingwood* that was shot in Afghanistan and premiered in Cannes as part of the Quinzaine des Réalisateurs in 2017. Right now he is working on his feature length documentary *C* (working title) planned for release in 2018/2019, and which he is co-producing with Samsa Film from Luxembourg and HBO Europe. Nanau has also served as a creative consultant for HBO Europe and was a tutor at the Masterschool of the Documentary Campus 2015.

Opstrup, Mikael

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.

Rabinovitch, Donald

CINEMAFLIX DISTRIBUTION, USA



At present Donald Rabinovitch is the Executive Vice President, Business Development & International Sales Manager at Cinemaflix Distribution. Donald Rabinovitch earned an MBA in International Business at George Washington

University. He served in South America for three years in the U.S. Peace Corps and was a co-founder, President, and Co-CEO of AFP Imaging Corporation, a NASDAQ-listed company. He was also the Founder of the Andes Film Company, which produced three feature films: *Route 9*, *On the QT*, and *Mendy*. The films won awards at Tribeca, Berlin, Sao Paulo, and Miami. He also served as co-founder and Executive Vice President of the QUADflix SELECT Program, which distributed over 300 films in North America. He has spoken at film festivals in Cannes, France, Ireland, Colombia, Argentina, Israel, the Dominican Republic, Canada, and on various online learning sites.

Tõemäe, Marje

ESTONIAN PUBLIC BROADCASTING, ERR, ESTONIA



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Wydra, Anna

OTTER FILMS, POLAND



Anna Wydra runs Otter Films – a Warsaw-based production company focused on art-house fiction and documentary films for cinema and TV, with an emphasis on the international market. She received an Oscar nomination for

the documentary *Rabbit a la Berlin*. She produced or co-produced many documentary movies, including: *6 Degrees*, *Deep Love*, *Domino Effect*, *Art of Disappearing* and *Communion* (European Film Award 2017). Films produced by Anna have won awards at many festivals including Trieste FF, Locarno IFF, Leipzig DOK Festival, Hot Docs, Krakow FF, Jihlava IDFF and Warsaw IFF. The feature film *Zud* by Marta Minorowicz had its premiere at Berlinale 2016, and *Ayka* by Sergey Dvortsevov was nominated for the Palme d'Or at Cannes 2018. In the near future Anna will premiere *The Mute* – a middle-ages drama by Bartosz Konopka. Anna is a member of the European Film Academy.

EDITORIAL BOARD:

Sarma Gaide, Margarita Rimkus,
Zanda Dūdiņa-Spoģe

DESIGN&LAYOUT:

Arnis Grinbergs

FRONT COVER:

Still from *Seed: The Untold Story*,
dir. Taggart Siegel, Jon Betz, 94 min, 2016, USA



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