



RIGA LATVIA SEPTEMBER 4-8 2013

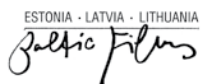
# MORE THAN A DREAM



BALTIC SEA DOCS

# MORE THAN

## ORGANIZERS AND SUPPORTERS



3	Table of Contents
4	Photo Flashback on BSF 2012
5	Introduction by Žaneta Jaunzeme Grende Minister of Culture of the Republic of Latvia
5	Introduction by Ilze Gailīte Holmberg Director, National Film Centre of Latvia
6	Film Programme MORE THAN A DREAM

# MORE THAN A DREAM

10	Forum Projects
12	9 Months – Estonia
14	Alcofootball – Lithuania
16	Allan – Estonia
18	Biblioteka – Georgia
20	Cosmic Top Secret Experience – Denmark
22	Double Aliens – Latvia
24	Five – Lithuania
26	Force Majeure – Latvia
28	Gulag Called Bullbash Hall – Belarus
30	Last Season – Poland
32	Mr.Tape – Latvia
34	My Animated Childhood – Austria
36	My Mother – Sweden
38	Olya & Galiya – Russia/Germany
40	On the Edge of the Snow – Estonia/Russia/Germany
42	Our Africa – Germany/Russia
44	Palace for the People – Bulgaria
46	Paris, Caucasus – Norway
48	Second Hand – Lithuania
50	Steps Through the Air – Georgia
52	Vija.Celmins – Latvia
54	The Viking Women – Germany
56	Who Robbed the Wreck – Finland
58	Commissioning Editors
65	Tutors
69	List of Participants



**F**or the 17th time a significant event for documentary filmmakers will be taking place – the Baltic Sea Documentary Film Forum, which is traditionally organized by the National Film Centre of Latvia in cooperation with local and regional partners. The Forum is a noteworthy event not only in the Latvian context, but also regionally as it allows filmmakers to realize their ideas and helps popularize films from Baltic Sea countries within Europe and globally.

As Latvia is a type of bridge between Western and Eastern Europe, the Forum offers the opportunity for filmmakers from culturally and experience-wise diverse nations to meet in a creative environment. That is why during the event in Rīga there are echoes of various ideas in various veins – 14

different countries are presenting film projects this year – and what is offered to both TV content creators as well as film distributors is interesting and original enough for them to return from year to year. Latvian audiences in Rīga as well as in Liepāja, Valmiera and Jēkabpils, are offered a selection of exceptional documentaries from around the world that can generate rewarding discussions in society.

Documentary film development will definitely be facilitated by the financing mechanism aimed at the shooting of foreign films in Latvia, which is open to documentaries as well. Recently, the Danish film *The Man Who Saved the World* was shot in Rīga and received Rīga city co-financing. Hopefully besides this and other films supported by Latvian state and municipal



financing, we'll also see films from among those participating in Baltic Sea Documentary Film Forums!

I wish all filmmakers coming to Rīga to gain many valuable contacts and inspiration for the creation of new co-productions!

**ŽANETA JAUNZEME-GRENDE**  
Minister of Culture of the Republic of Latvia



**W**elcome to Latvia as we come together once again to celebrate documentary film – during the first week of September we meet for the 17th edition of the Baltic Sea Forum for Documentaries! The Forum continues to be a meeting place for film professionals, as well offering a selection of outstanding documentary films to wider audiences.

This year the *professional geography* of Forum countries spans from Austria to Denmark, from Belarus to Bulgaria, from Georgia to Norway, encompassing documentary film projects from 14 European countries. These film projects

will be pitched to commissioning editors and film distributors from 12 countries. I hope that many of the projects will receive financial support and will soon be ready for screening.

The Forum will follow the tradition of project development workshops for documentary filmmakers with many leading European film professionals acting as tutors, among them our long-standing collaboration partners from the European Documentary Network. We will also cover new development trends in television, the development of VOD platforms, and the challenges of copyright in this digital age.

We will discuss the new ethical lines in a seminar connecting photography and filming in conflict zones, as well as shooting and publishing visual images on computer, cinema, mobile devices and TV.

In continuing to seek films that make us think, discuss and widen our horizons, we have gathered a selection of thought-provoking documentaries under the dictum *More Than a Dream*, to be presented to documentary film spectators. We aim to develop the Forum each year with a new facet. For the second year now, the impressive selection of films will also be screened outside Rīga – in the regional towns of Liepāja, Valmiera and Jēkabpils, thus widening access to Latvian audiences and facilitating direct internet discussions on important issues.

I wish you all success at our Forum, that you to enjoy the beautiful September days in Rīga and celebrate old and new friendships – and above all – rejoice in Documentary Film!

**ILZE GAILĪTE HOLMBERG**  
National Film Centre of Latvia

# SCREENINGS

WEDNESDAY | SEPTEMBER 4

17.30

## THE ACT OF KILLING

18+

Directed by Joshua Oppenheimer, Final Cut For Real, 2012, 158', Denmark/UK

AFTER THE SCREENING – MEET WITH PRODUCER SIGNE BYRGE SØRENSEN

21.30

## THE RECORD BREAKER

Directed by Brian McGinn, Plus Pictures APS, 2012, 25', Denmark

## GRANDMA LO-FI: THE BASEMENT TAPES OF SIGRÍDUR NIELSDÓTTIR

Directed by Kristín Björk Kristjánsdóttir, Orri Jónsson, Ingibjörg Birgisdóttir, Killit Films, 2011, 65', Iceland

THURSDAY | SEPTEMBER 5

18.00

## INSIDE A SQUARE CIRCLE

Directed by Valery Schevtschenko, Vertov Studio, 2011, 17', Russia

## WINTER, GO AWAY!

Directed by Elena Khoreva, Denis Klebleev, Dmitry Kubaso, Askold Kurov, Nadezhda Leonteva, Anna Moiseenko, Madina Mustafina, Sofia Rodkevich, Anton Serengin, Alexey Zhiryakov, Marina Razbezhkina Studios, 2012, 80', Russia

AFTER THE SCREENING – MEET WITH DIRECTOR ASKOLD KUROV

21.00

## BLOOD BROTHER

16+

Directed by Steve Hoover, David Magdael & Associates, 2012, 92', USA

FRIDAY | SEPTEMBER 6

18.00

## FATHER

Directed by Marat Sargsyan, Just a Moment, 2012, 60', Lithuania

## CONVERSATIONS ON SERIOUS TOPICS

Directed by Giedrė Beinoriūtė, Monoklis, 2012, 65', Lithuania

AFTER THE SCREENING – MEET WITH PRODUCER OF *FATHER* DAGNĖ VILDŽIŪNAITĖ AND DIRECTOR AND PRODUCER OF *CONVERSATIONS ON SERIOUS TOPICS* GIEDRĖ BEINORIŪTĖ AND JURGA GLUSKINIENĖ

21.00

## I AM BREATHING

Directed by Emma Davie, Morag McKinnon, Scottish Documentary Institute/SDI Productions Ltd, 2012, 73', Denmark/UK

SATURDAY | SEPTEMBER 7

10.00

## INSIDE A SQUARE CIRCLE

Directed by Valery Schevtschenko, Vertov Studio, 2011, 17', Russia

## WINTER, GO AWAY!

Directed by Elena Khoreva, Denis Klebleev, Dmitry Kubaso, Askold Kurov, Nadezhda Leonteva, Anna Moiseenko, Madina Mustafina, Sofia Rodkevich, Anton Serengin, Alexey Zhiryakov, Marina Razbezhkina Studios, 2012, 80', Russia

12.00

## THE ACT OF KILLING

18+

Directed by Joshua Oppenheimer, Final Cut For Real, 2012, 158', Denmark/UK

15.00

## I AM BREATHING

Directed by Emma Davie, Morag McKinnon, Scottish Documentary Institute/SDI Productions Ltd, 2012, 73', Denmark/UK

17.00

## BLOOD BROTHER

16+

Directed by Steve Hoover, David Magdael & Associates, 2012, 92', USA

19.00

## CANNED DREAMS

18+

Directed by Katja Gauriloff,

Oktober Oy, 2012, 90', Finland/Sweden

21.00

## TPB AFK: PIRATE BAY AWAY FROM KEYBOARD

Directed by Simon Klose, Nonami AB, 2013, 81', Sweden

SUNDAY | SEPTEMBER 8

12.00

## CANNED DREAMS

18+

Directed by Katja Gauriloff, Oktober Oy, 2012, 90', Finland/Sweden

14.00

## TPB AFK: PIRATE BAY AWAY FROM KEYBOARD

Directed by Simon Klose, Nonami AB, 2013, 81', Sweden

16.00

## THE RECORD BREAKER

Directed by Brian McGinn, Plus Pictures APS, 2012, 25', Denmark

## GRANDMA LO-FI: THE BASEMENT TAPES OF SIGRÍDUR NIELSDÓTTIR

Directed by Kristín Björk Kristjánsdóttir, Orri Jónsson, Ingibjörg Birgisdóttir, Killit Films, 2011, 65', Iceland

18.00

## THE ACT OF KILLING

18+

Directed by Joshua Oppenheimer, Final Cut For Real, 2012, 158', Denmark/UK

21.00

## FATHER

Directed by Marat Sargsyan, Just a Moment, 2012, 60', Lithuania

## CONVERSATIONS ON SERIOUS TOPICS

Directed by Giedrė Beinoriūtė, Monoklis, 2012, 65', Lithuania

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

# FILMS

## THE ACT OF KILLING

Director's cut, dir. Joshua Oppenheimer, Final Cut For Real, 2012, 158', Denmark/UK **18+**

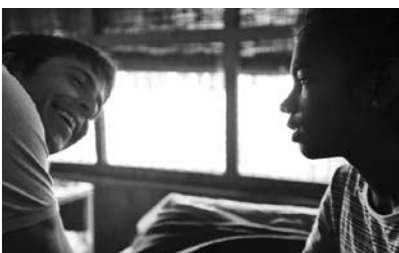


In the mid 1960s, hundreds of thousands of Indonesians were killed. The mass murderers are still in power and proud of their "heroics". The surreally-rich but also horrifying *The Act of Killing* is a riveting journey inside the minds, memories and imagination of killers – a never-before challenge of global society's notions of humanity.

*This 2013 documentary film sensation has received more than twenty different jury, critic and audience awards at the most significant international documentary film festivals. Werner Herzog has called this film – ten years in the making by J. Oppenheimer, C. Cynn and an anonymous Indonesian team – a turning point in documentary film history.*

## BLOOD BROTHER

Dir. Steve Hoover, David Magdael & Associates, 2012, 92', USA **16+**



A young American heads to India not knowing that his life is about to change for good. Rocky

becomes a worker at an HIV and AIDS hostel for women and children. This pictorially rich film is a wonderful tale of love, which can stand up against the challenge of the fragile boundary between life and death, and a testament to a human's ability to find meaning in life.

*"With its astonishing story and fantastic editing, Blood Brother is an extraordinary documentary that will shock, inspire and leave you close to tears. Highly recommended."*

*Jennifer Tate, ViewLondon*

## CANNED DREAMS

Dir. Katja Gauriloff, Oktober Oy, 2012, 90', Finland/Sweden **18+**



Four years of a Saami director's carefully collected – often sharp but also fascinatingly beautiful "postcards from life", from countries and canning facilities and workers, whose finished products we buy from store shelves in Europe. With the first moments of the film, the audience sets off on a journey of many thousands of kilometres to various ends of the earth, to meet the folks – the cogs in the wheels of the global food production chain – and to hear of their unheard fates and dreams.

*"Canned Dreams ably captures the happiness, sadness, and all the in-betweens of life, if it is resolutely more melancholic than happy, as is the nature of dreams and aspirations. A unique, tender documentary!"*

*Whatculture.com*

## CONVERSATIONS ON SERIOUS TOPICS

Dir. Giedrė Beinoriūtė, Monoklis, 2012, 65', Lithuania



"You don't believe in God? I can teach you how to start believing..." The main characters in this film, with its captivatingly pure visual language – children and teens – share their views on the world around them. Moments of personal revelations create an overview of our modern-day lives – at times melancholy, humorous and dramatic. A film without exterior action, props, landscapes or special effects – *Conversations On Serious Topics* raises questions about loneliness, love, God, the world and human relations.

*"This film is an experiment. I wanted to film as little and as attentively as possible that I wouldn't miss a single tiny detail of the body language. I refused to film any action on purpose to concentrate on this mysterious mind travel from one eyebrow to another, from chin to eye..."*

*Giedrė Beinoriūtė*

## FATHER

Dir. Marat Sargsyan, Just a Moment, 2012, 60', Lithuania



A testament to an unstoppable zest for life – an unbelievably

heart-warming film that may change your stereotypes of happy families. *Father* is the tale of one of the most interesting criminals of the Soviet Union, who stole around a million roubles from State institutions and hatched a plan to hijack a plane in order to escape the Iron Curtain. After 20 years in various jails, pensioner Vidas Zenonas Antonovas lives with his wife in the Lithuanian countryside, lovingly raising their large family.

*"My grandfather had 18 children. So my goal was to beat my grandfather at it. He didn't have other descendants like me to feel my grandfather's spirit so well as I did."*  
*Vidas Zenonas Antonovas*

## GRANDMA LO-FI

Dir. Kristín Björk Kristjánsdóttir, Orri Jónsson, Ingibjörg Birgisdóttir, Killit Films, 2011, 65', Iceland



An inspiring and visually playful film from Iceland, *Grandma Lo-Fi: The Basement Tapes of Sigríður Nielsdóttir* is a portrayal of a woman who, at 70 years of age, begins recording music and becomes a collage artist. The films authors are three young Icelandic musicians and video artists who have made a timeless film, shooting on an old-fashioned Super 8 camera with 16mm film.

*She has made 59 albums (with more than 600 songs), and her first art exhibition sold out in 7 minutes. Her famous fans include Björk, Sigur Rós and Múm. A joyful and innovative Danish*

*grandmother, she has become one of the most prolific Icelandic composers, as well as a cult phenomenon.*

## I AM BREATHING

Dir. Emma Davie & Morag McKinnon, Scottish Documentary Institute/SDI Productions Ltd, 2012, 73', Denmark/UK



What is it like to raise an infant while tending to your husband, whom you're about to lose? How do you approach blogging about a deadly disease? This film is a diary following a black-humour filled account of the final year of life of the British architect Neil Platt. Admirable inner strength, moving support from surrounding folks and many revealing reflections on life and the value of time.

*What can you say about yourself and what kind of life lessons can you leave your new-born son if, at age 33, you've been diagnosed with an inherited genetic disorder, a terminal and fast progressing condition called Motor Neurone Disease?*

## INSIDE A SQUARE CIRCLE

Dir. Valery Schevtschenko, Vertov Studio, 2011, 17', Russia



Every New Year, after the

audience in the Kremlin, there are five thousand children on the Cathedral Square. Walking behind the fence around huge Christmas tree that is guarded by police, they are waiting to be picked up by their parents. Many children, many parents, and lots of funny and strange and hysterical reactions...a close-up of children expressing fear, courage, patience, happiness and a string of other responses forms a symbolic mirror on adult society.

## THE RECORD BREAKER

Dir. Brain McGinn, Plus Pictures APS, 2012, 25', Denmark



Ashrita Furman holds the official record for the most Guinness World Records by one individual. Born to a proper Jewish family, the owner of a small food store and lover of meditation travels the world with unstoppable passion, creating new categories for record achievement. The film is a testament to the human ability for fantasy and pursuit of happiness that inspires and challenges the often-silly societal boundaries.

## TPB: AFK THE PIRATE BAY: AWAY FROM KEYBOARD

Dir. Simon Klose, Nonami AB, 2013, 81', Sweden



The story of the young Swedes – cyberpunks – who have created the world's largest file-sharing Internet site, Pirate Bay. They are being sued by a Hollywood film studio over copyright infringement. The film follows the controversial 2009 international court hearing, allowing the audience to get to know the lives of these three talented free-thinkers “away from the keyboard”, and their battle against the biggest industry in the world – the media.

*The film had its world premiere in 2013 at the Berlinale, and has been broadcast by the BBC, Arte, SVT, NRK, DR, VPRO – it's the first film broadcast with a Creative Commons licence.*

## WINTER, GO AWAY!

Dir. Elena Khoreva, Denis Klebleev, Dmitry Kubaso, Askold Kurov, Nadezhda Leonteva, Anna Moiseenko, Madina Mustafina, Sofia Rodkevich, Anton Serengin and Alexey Zhiryakov, Marina Razbezhkina Studios, 2012, 80', Russia



A team of 10 young directors spend two months glued to their cameras in order to create a dynamic, multi-layered, and at times

humorous but also cautionary account of the period leading up to the 2012 presidential elections in Russia. Viewers are caught up in the vortex of events and in the thrilling collage of episodes encapsulating a cross-section of contemporary Russian politics.

*“Winter, Go Away! really opened the door on the irrational aspect of our modern history. This irrationality is something that neither side of the political conflict will admit to. All revolutions are insanely irrational, but historians then purge this aspect from textbooks. Here, that which cannot be understood is what carried me, as a viewer, through the film.”*

*Teatr.doc*

MORE THAN A DREAM

BALTIC SEA DOCS

THE FILMS WILL BE SCREENED IN THEIR ORIGINAL LANGUAGE WITH ENGLISH SUBTITLES AND TRANSLATION INTO LATVIAN.  
BSF PARTICIPANTS CAN ACCESS THE FILM SCREENINGS FREE OF CHARGE.

FORUM P

# PROJECTS



BALTIC SEA DOCS



**D**o-gooder volunteer Siisi flies to Africa for the first time in her life. She has gathered enough donations to start a small business – a café that will provide work for young people with special needs. Her father, being sceptical about her abilities as an administrator and, furthermore, of black people in general, has ridiculed her absurd venture from the get go. Eventually he will travel to Africa in an effort to prove that his suspicions are well-founded. But nine months is a long time, and before the arrival of her parents Siisi will have to cover up some of the personal photos on her walls. Her father's first question is: "has Africa turned a bit whiter yet?" And the second: "Why don't you have my picture on the wall?"

The film will focus on the birth of the café, the huge efforts it took to open and run it, and also on the moment when it closed down. The film will include Siisi's monthly video reports sent back home to Estonia. She can never openly reveal the actual situation, as the aim is to convince the supporters to keep donating. To receive money from people back home she must make the project seem both important and doable.

She has to repeat the stories of the extreme poverty in Africa over and over again, which, being an anthropologist, is something that she really despises.

Although coffee was born in East Africa, only a meagre 0.5% of locals drink it. But the path of a true heroine is never free of obstacles. The plan was to film the whole 9 month expedition, joining Siisi in Uganda, and to take part in everything that might happen. The audience will witness all the unprecedented problems that Siisi has to face as a "muzungu" (a white person). Schedules and agreements are often neglected; a woman is not seen equal to men, etc. For instance, Siisi and the female café workers have a hard time dealing with their male chef, who has an alcohol problem. Will our volunteer Siisi be able to reach her goal; is she the founder of something beautiful that will last? Only time will tell.

The film will also deal with her personal relationships. Nine months is a long time. Besides running the café Siisi developed a relationship with a young Ugandan that her boyfriend in Estonia is not aware of. She must also hide the relationship from her parents who come to

visit. And, as if this is already not confusing enough, it turns out another woman is expecting a child fathered by Siisi's Ugandan boyfriend. Eventually Siisi brakes up with her boyfriend back home and her Ugandan boyfriend stays with his newborn daughter and her mother. None of the people concerned are too happy about how things turned out. The tension grows even more when Nora, a volunteer from Finland who moved to Uganda roughly at the same time, prepares for her wedding with a local man. Although the future of the café is gloomy, Siisi's personal life might still make unexpected turns. These nine months are the most important experience in the life of most of the people in the documentary.

Though the do-gooder protagonist got an experience to last a lifetime, the question remains: is it responsible to step into another culture with your ideas and plans, to convince everybody that you are starting a noble project, plant the seeds, and then move on to bigger and better things?

# 9 MONTHS

## PRODUCTION COMPANY: RÜHM PLUS NULL

Rühm Pluss Null Studio was established in 1995. The studio has specialized in the production of documentaries and has produced over 50 documentaries and short fiction films, as well as other audiovisual works of experimental content and form. The company has its own filming and editing equipment that meets broadcast standards. Currently the studio has three documentaries in production: one in Uganda, one in Abkhazia, and one about Afghanistan.

*Blood Type*, documentary, dir. Leeni Linna, 2013

*Regilaul – Songs of the Ancient Sea*, documentary, co-production, dir. Ulrike Koch, 2011

*Breath*, documentary, dir. Kullar Viimne, 2011

*A Monument to Please Everyone*, documentary, dir. Kristina Norman, 2011

*Kihnu Wooing & Kihnu Wedding*, documentary, dir. Meelis Muhu, 2009



## PRODUCER: ERIK NORKROOS

Erik Norkroos was born in Tallinn in 1969. He graduated as a cameraman 20 years ago, and has shot some 60 films since then, most of them documentaries. As producer he has produced over 30 documentaries, nearly 10 TV series and several short films. His last international co-production was

the full-length documentary *Regilaul – Songs of the Ancient Sea* (2011), directed by Ulrike Koch and co-produced with Swiss company Doc Productions GmbH. He has lately re-discovered himself as a director and won several prizes with his latest short films *Birthday* (2011-2012) and *One Hot Summer Day* (2012).



## DIRECTOR: KULLAR VIIMNE

Born in 1980. Graduated from the Baltic Film and Media School and also studied at the FAMU Film School in Prague. His documentaries have won several awards in various international film festivals. He is a director, scriptwriter, editor and cinematographer.

PROJECT TITLE: 9 Months  
 PRODUCTION COMPANY:  
 Rühm Pluss Null  
 COMPANY ADDRESS: Mustamäe tee 4,  
 Tallinn 10621, Estonia  
 TELEPHONE: +372 506 7585  
 E-MAIL: film@plussnull.ee  
 SKYPE: ryhmplussnull  
 WEB: www.plussnull.ee

### SYNOPSIS:

Do-gooder volunteer Siisi flies to Africa for the first time in her life. She has gathered enough donations to start a small business – a café that would provide work for young people with special needs.

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

PRODUCER: Erik Norkroos  
 PREVIOUS FILMS:  
*Blood Type*, documentary, 2013, Estonia  
*Regilaul – Songs of the Ancient Sea*, documentary, 2011, Switzerland / Estonia  
*Breath*, documentary, 2011, Estonia  
*A Monument to Please Everyone*, documentary, 2011, Estonia

### DIRECTOR / SCRIPTWRITER:

Kullar Viimne  
 PREVIOUS FILMS:  
*For Women Only*, documentary, 2012, Estonia  
*Breath*, documentary, 2011, Estonia  
*No Finish Line*, documentary, 2009, Estonia  
*Innocent*, documentary, 2009, Germany / Estonia  
*Laws of Love*, documentary, 2008, Estonia / Belgium

PROJECTED DATE OF RELEASE:  
 Spring 2014  
 ESTIMATED BUDGET: EUR 92 000

FINANCIAL SOURCES CONFIRMED:  
 Estonian Film Institute / EUR 34 500  
 Cultural Endowment of Estonia / EUR 9 900  
 NGO Mondo / EUR 6 000



Every year an international championship like no other takes place – the Homeless World Football Cup. The purpose of the competition is to instil hope and the desire to start a new life into the participants. According to the organizers of the event, over 77% of the homeless who take part in the tournament find strength within themselves to embark on a new stage in their lives. They shed the alcohol and drugs; they find jobs and homes.

The championships take place in different countries – this time they're in Rio de Janeiro, Brazil. On the trip to Rio the team was accompanied by a few friends and some passionate sports fans with a “small drinking problem”. They find it hard to resist the temptation and that created many problematic situations.

One of the main characters is Stasys, the founder and manager of the team. He is a smart and prudent manager. He tries to take control of this diverse team using his own methods, but sometimes his methods fail. He has been sober for several years and tries to help others.

Another character is team rookie

Deimantas, who has also given up drinking. He's trying desperately to avoid temptation, but finds it hard when he sees others drink. Jara is a young drug addict. He was once a promising footballer, but he wasted his great talent. His story is unique, not to mention the fact that he was resuscitated six times, and was strong enough to survive. He is building a new life and wants to stay clean.

The antagonist in this film is the leader of the team's support group, Gediminas, nicknamed “art director”. He looks like a healthy, ordinary young man. Smart, witty, and a CEO. However, under his always-smiling, easy-going mask hides personal tragedy. He is losing his second family and keeps drinking in order to stop thinking of his own problems. He is the type of alcoholic who will be portrayed in this film. Alcohol dependence is not influenced by social factor. Alcohol is everywhere. It is a disease that does not choose victims by status or amount of wealth.

The aim is to document the team's twisted road to the championship: the tough training, preparation, temptation. A look at the lives of team members, their stories and the

reasons that brought them to where they are now. After the championship, or maybe even during, behold a spark of desire to start a new life; the moment of happiness that will initiate something new. Emotional transformation, the desire to change – that is the meaning of it all.

## ALCOFOOTBALL

**PRODUCTION COMPANY: KETVIRTA VERSIJA**

Ketvirta Versija, founded in 2003, is focused on creating and producing high quality art-house features and documentaries. There are currently 7 documentary projects in production. The company's filmography includes a number of TV series, documentary and feature films, and awards – the feature film *Crow Lake* won the award for Best Director at the Olympia IFF (Greece) in 2007. In 2012, the feature film *Narcissus*, directed by Dovile Gasiunaite, was released.

**DOCUMENTARY FILMS RELEASED:**

*Česlovo Milošo Amžius* (The Age of Czeslaw Milosz) – dir. J. Javaitis, best film of 2012 by the Lithuanian Filmmakers Union

*Meistras* (Artisan) – dir. Petras Savickis, 2009

*Meninykai* (Artists) – dir. Petras Savickis, 2008

*Senieji Lietuvos Vienuolynai* (Ancient Lithuanian Monasteries) – dir.

Valdas Babaliauskas, 2006

*Pažvelk, Tai Vilnius* (Behold, Vilnius) – dir. Petras Savickis

*Kristina Kristuje* (Kristina in Christ) – dir. Inesa Kurklietyte, 2005

*Buti Kalboje* (To Be In) – dir. Juozas Javaitis, 2004

*Skroblus* – dir. Ketstutis Gudavicius

**FEATURE FILMS:**

*Varnų Ežeras* (Crow Lake) – dir. Inesa Kurklietyte, 2007, 18 film festivals, awarded in Lucas (Germany) and Olympia IFF (Greece) for Best Director

*Narcissus* – dir. Dovile Gasiunaite, 2012

**PRODUCER: TERESA ROŻANOWSKA**

My first profession was music. In 1984 I began working for Lithuanian National Television as assistant to the director. In 1998 I joined the Lithuanian Music and Theatre Academy in film production. I started producing films during my work for television. In 2001, the first and so far only

co-production between Lithuanian TV and Poland TVP – the documentary film series *The Incomplete Miracle*, directed by the legendary LTV historian creative team *Būtovės slėpiniai*, was made. During my studies I started working for the Educational Film Studio as coordinator. After graduation in 2003, together with colleagues we established a film production company Ketvirta Versija (The Fourth Version).

**DIRECTOR: KESTUTIS GUDAVIČIUS**

Thirty-six years old. Graduated cinematographic studies in Lithuania. In thirteen years has created over a dozen short feature films, one full-length feature film, some experimental, and five documentaries of various length and format. Has also worked on several films as editing director,

consultant, etc. A member of the Lithuanian Filmmakers Union and the Directors' Guild. Has worked at various TV stations directing different entertainment, social publicity, comedy and major reality shows, including prominent annual TV programs. Has been working for the largest advertising production house in Lithuania *Idée Fixe* for eight years, creating advertisements and film ads for major brands.

PROJECT TITLE: AlcoFootball  
PRODUCTION COMPANY:  
Ketvirta Versija  
COMPANY ADDRESS: Revoniu 8-2,  
Vilnius, Lithuania  
TELEPHONE: +370 6180 7994  
E-MAIL: t.ziboliene@gmail.com  
SKYPE: teresavilnius  
WEB: www.ketvirtaversija.lt

**SYNOPSIS:**

A Lithuanian national football team consisting of alcohol and drug addicts are going to the annual Homeless World Cup, where they'll fight their addictions and temptations in the attempt to win a new life. Many team members have already managed to set their lives on a positive track. Others are just aspiring to do so, and most of the latter are residents of rehabilitation centres. The film will strive to reveal the problems faced by people suffering from dependence. Football, in this case, forms the background of the ongoing human drama – a portrayal of people who do not seem to convey a standard image of the "alcoholic" or "homeless".

LANGUAGE: Lithuanian  
FORMAT: HD  
LENGTH: 52 min

PRODUCER: Teresa Rożanowska  
PREVIOUS FILMS:  
*The Age of Czeslaw Milosz*, doc,  
2012, Lithuania / Poland, Lithuanian  
Filmmakers Union Award  
*Narcissus*, feature, 2012, Lithuania /  
Greece  
*Artisan*, doc, 2011, Lithuania  
*Behold, Vilnius*, doc, 2007, Lithuania  
*Crow Lake*, feature, 2006, Lithuania,  
Awards: Lucas IFF (Germany), Olympia  
IFF (Greece) – Best Director

**DIRECTOR / SCRIPTWRITER:**

Kestutis Gudavičius  
PREVIOUS FILMS:  
*Four Crossing Lines*, feature,  
2006, Lithuania  
*7 Questions to Vytautas Landsbergis*,  
doc, 2003, Lithuania  
*Backstage of the Scandal in the  
Presidential Office*, doc, 2004, Lithuania  
*Here Becoming There*, short fiction,  
2002, Lithuania  
*Numbering*, doc, 2001, Lithuania

PROJECTED DATE OF RELEASE:  
November 2013  
ESTIMATED BUDGET: 35 000 EUR

FINANCIAL SOURCES CONFIRMED:  
Lithuanian Culture Foundation /  
EUR 18 820  
Concept Events & Media / EUR 7 000  
Ketvirta Versija / EUR 5 000  
Lithuanian Music & Theatre Academy /  
EUR 600



**A**llan is a man of Christ's age. His life is colourful. He likes cinema, cars and sports. He is keen on Kung Fu. He likes the funny as well as the dark side of the life. He's a fan of criminal and magic novels (Puso, Bulgakoff, Rowling). His life is colourful also because he lives with his mother, a former opera singer, and his stepfather, a psychiatrist and a former member of parliament. He has work; he has dreams. But the real colours are missing from his life. He has no girlfriend yet. In his dreams there are no colours either, because he is blind and he has never seen colours.

In this story we concentrate on the feelings and the colours of the life of a blind man. We see Allan leaving for work in winter and coming back in spring. It's a hell of a long day... The film contains some episodes that handle the particular problems and curiosities Allan must face in his everyday life (for example, people are very helpful towards him when he actually doesn't need any help), and those transmit his experience. If these problems are of a concrete nature and come up several times, they will find their solution in the action. If they are of philosophical nature, we will find

an image or a colour to make them comprehensible.

#### **DIRECTORS NOTE:**

I try to understand why those who see are often blind, and why the blind ones can sometimes see, feel and understand much more. It's not a film about the physical blindness. The documentary made about Allan 20 years ago found its images – the leitmotiv of the film was that in the light was the sun. Now he is a man. My vision is that its first and foremost a philosophical film about a man who seeks friendships and happiness in the way he has been given. It's a journey to an inner world.

Our protagonist Allan is a very open-minded person. He likes the funny as well as the dark side of life. He is willing to cooperate and let us discover the world of a blind man who sees and feels more than people who see often do.

The visual concept can be described as expressive and observing. The camera observes the protagonist, with plenty of close-ups and angles. A particular day's events will have different colours and themes. The film gets its inspiration from *The Last Emperor* by B. Bertolucci.

**PRODUCTION COMPANY: ACUBA FILM**

Acuba Film was founded in 1998. Since then studio has produced 2 feature films, 6 documentaries and several short films. Acuba Film focuses on creative and high-quality documentaries and feature films with a high artistic value.

**PRODUCER / DIRECTOR /  
CINEMATOGRAPHER: ARKO OKK**

Arko Okk has worked on many films that have been internationally recognized - for example, the fiction film, *Revolution of Pigs* by Estonian directors Jaak Kilmi and Rene Reinumägi, was awarded at the Moscow IFF; the documentary *Spring* by Lithuanian

director Valdas Navasaitis received the main prize of the Oberhausen International Short Film Festival.

Together with Laila Pakalniņa Arko Okk has made the documentaries *It'll be Fine* and *The Bus*, as well as the fiction drama *The Hostage*. For the latter, Arko Okk received an award for Best Cinematographer at the Kinoshok IFF (Russia). The latest documentary by Arko Okk: *The Man Who Lived in Three-dimensional Time* (2011), premiered at the Jihlava IFF in the 3 Docs programme together with Wim Wenders' *Pina* and Werner Herzog's *Cave of Forgotten Dreams*.

PROJECT TITLE: Allan  
 PRODUCTION COMPANY: ACUBA FILM  
 COMPANY ADDRESS: Tartu mnt 80,  
 Tallinn 10112, Estonia  
 TELEPHONE: +372 5664 6725  
 E-MAIL: arko.okk@gmail.com  
 SKYPE: arko\_okk  
 WEB: www.facebook.com/acubafilm

**SYNOPSIS:**

Allan is a man of Christ's age. His life is colourful. He likes cinema, cars and sports. He is keen on Kung Fu. He likes the funny as well as the dark side of the life. He's a fan of criminal and magic novels (Puso, Bulgakoff, Rowling). His life is colourful also because he lives with his mother, a former opera singer, and his stepfather, a psychiatrist and a former member of parliament. He has work; he has dreams. But the real colours are missing from his life. In his dreams there are no colours either, because he is blind and he has never seen colours.

LANGUAGE: Estonian  
 FORMAT: 16 mm / HD  
 LENGTH: 52 min

PRODUCER / DIRECTOR /  
 SCRIPTWRITER: Arko Okk  
 PREVIOUS FILMS:  
*Lisa, Go Home*, documentary,  
 2012, Lithuania / Estonia  
*Monologues 3D*, 3D documentary,  
 2011, Estonia / Lithuania  
*The End of Poetry*, documentary,  
 2009, Estonia  
*Hostage*, feature film, 2006, Latvia /  
 Estonia / Slovenia  
*The Bus*, documentary, 2004, Estonia /  
 Latvia / Lithuania / Finland

PROJECTED DATE OF RELEASE:  
 20 June 2014  
 ESTIMATED BUDGET: EUR 90 000

FINANCIAL SOURCES CONFIRMED:  
 Estonian Cultural Endowment /  
 EUR 20 000  
 Estonian Film Institute / EUR 38 400  
 ETV (ERR) / EUR 1 000



**T**here are seven rooms, too few readers and too many employees at the Zugdidi Library. Most of the things in the library are contradictory: a renovated reading room with no readers, abandoned and rotting books on the shelves, the registration room - the first room every reader needs - is closed, the silence in the library, and the national dance music and applause streaming down from the third floor.

Twenty-five women and not a single man have worked in the small library building for over twenty years, and not one of them wants to quit the job. The building is cold and Soviet in style, the salary low, the women are unmarried, and the tiny provincial town doesn't care about books. Nothing much changes in the life of the library, but still, there is big tension towards the end of each year when job cuts are expected to happen, and at least one librarian, from the confidential list of candidates, will be fired.

Daily, they get along through fights, little unimportant events, sometimes with drinks, and the struggle with computers. Everything new in the library only destructs. The library is

a façade of function and fake movement - a modernized 'collective' with no necessity to its existence. The micro-cosmos of the library is a shelter, beneath which lays the loneliness of people that have been left behind by transformation.

# BIBLIOTEKA

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## PRODUCTION COMPANY: MATCHHOUSE FILM

Matchhouse Film is a newly established film company focused on the production of creative documentaries and short fiction, as well as cultural platforms for documentary filmmaking, in Georgia. *Biblioteka* is the first feature documentary by Ana Tsimintia and Mikheil Svanidze, who are also founders of the company.

## PRODUCER: MIKHEIL SVANIDZE

Mikheil Svanidze was born in 1986. After graduating with a Master's Degree in Sociology and Social Anthropology, he worked as a researcher with border communities. In 2011 he delved into filmmaking helping shoot 5 short documentaries on Georgia bundled under the theme of *Black*. *Biblioteka* is his first full-blown documentary project, which he believes lies on the cross of documentary and visual anthropology.



## DIRECTOR: ANA TSIMINTIA

Ana Tsimintia was born in 1986 in Zugdidi, Georgia. She received a Master's Degree in Film Art in Tallinn at the Baltic Film and Media School. During and after school, Ana was involved in the production of several short fiction as well as documentary films. In 2011 she founded the production company Matchhouse

Film, in Tbilisi, Georgia, with its first feature documentary, *Biblioteka*, now in production.

PROJECT TITLE: Biblioteka  
 PRODUCTION COMPANY:  
 Matchhouse Film  
 COMPANY ADDRESS:  
 Fanaskerteli st. 31/13a, Tbilisi, Georgia  
 TELEPHONE: +995 5513 0515  
 E-MAIL: ana@matchfilm.com  
 SKYPE: tsimintia.ana  
 WEB: www.matchfilm.com  
 TRAILER: <http://vimeo.com/55052601>

### SYNOPSIS:

A documentary about a provincial library and its employees, with their empty yet cheerful lives.

LANGUAGE: Georgian  
 FORMAT: HD  
 LENGTH: 52/70 min

PRODUCER: Mikheil Svanidze  
 PREVIOUS FILMS:  
*Hairminators*, documentary,  
 14 min, 2011, Georgia  
*Chiatura, My Pride*, documentary,  
 14 min, 2011, Georgia  
*Gulo*, documentary, 16 min,  
 2011, Georgia  
*Harvest Georgia*, documentary,  
 7 min, 2011, Georgia

### DIRECTOR / SCRIPTWRITER:

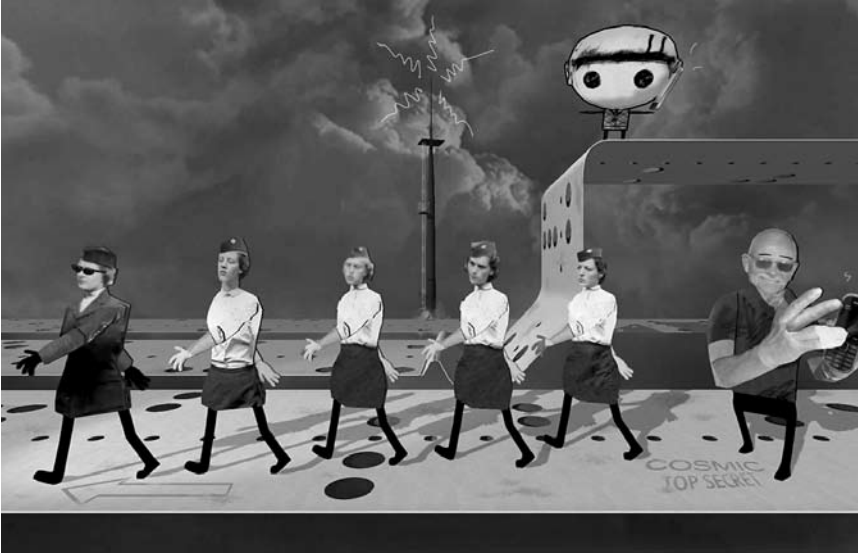
Ana Tsimintia  
 PREVIOUS FILMS:  
*Rigi*, drama, 2012, Georgia  
*Nowhere*, documentary, 78 min,  
 2010-2011, Estonia  
*Dostatochno*, drama, 18 min,  
 2010, Estonia

### PROJECTED DATE OF RELEASE:

30 September 2013  
 ESTIMATED BUDGET: EUR 30 000

### FINANCIAL SOURCES CONFIRMED:

Georgian National Film Centre /  
 EUR 14 140  
 Vsi Anaben (Lithuania) / EUR 10 700



*Do we really know each other?*

**T**wants to know what her father did during the Cold War. Experiencing her parents getting older suddenly addresses the existential question of: what do I need to know before I'm the eldest in the family?

*Cosmic Top Secret Experience* is a touching and poignant autobiographical narrative, animated in a playable universe. The story is sparked by a life crisis and examines questions of “what should remain secret”, “what is our collective consciousness” and “does a common European experience exist, as children of the Cold War”? When T announces that she wants to know what her father worked on during the Cold War, he is reluctant. His tasks were classified as “need to know”, meaning that no one would know more than what was absolutely necessary. And having his daughter mixed up in this seemed “not necessary”.

T is stubborn. The secrets are key to her own understanding of self, her relationship to her parents and also to her children. She wants to know. She also has a “need to know”. She contacts the

intelligence service.

T's father is a he-man; a winner, a competitor, and always in the best league. He used to work in the Danish Intelligence Service and as a consequence he has developed a certain view to on what should be kept secret. This is also the case for T's mother, who – we will find out – also worked for the Intelligence. Their work has been de-classified. T's father and mother can talk about what they were doing, but they don't. Having secrets has become a way of life not easily changed. Still T hunts the result of her father's work on Denmark's first computer DASK. She tracks down his calculations using “the inverse matrix”. She encounters “spaghetti code” and “black holes”, “red owl documents” and comes across “The Firm”. She also meets her father's former colleague and former Minister of Foreign Affairs, Uffe Elleman Jensen, and the Queen Margaret, who was taught judo by her mother. Eventually, she discovers that her father's work did not become the great success he had hoped for back then. Maybe that's why it's a well-kept family secret.

In the story the user follows T's hunt for facts about the family in the hope that it clarifies her own

uncertainty on what actually is of value/worth and necessary to pass on to the next generation.

## INTERACTIVE EXPERIENCE:

ORIENTEERING – in the last race T arrives at a Field Sports course in a clearing in the forest. There are officers drawing orienteering maps and others throwing grenades. A runner arrives with blood on his head and explains that he has been attacked by a buzzard. T says: “Dad, I thought...” but Dad interrupts: “Have a good trip!” He runs into the forest. T is not allowed to run before she has drawn her own map.

CTSE is to be experienced on tablets and the web. In addition to the interactive story, we'll create a companion app supplementing the story but as a different experience. The app could consist of historical research about the Cold War, and interview with participants such as T's Dad.

# COSMIC TOP SECRET EXPERIENCE

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## PRODUCTION COMPANY: KLASSEFILM

Klassefilm was established in 2004 by Lise Saxtrup. Klassefilm produces visually strong documentaries with a high artistic value and most likely a social approach. The films are made by Klassefilm alone or in co-production with other producers. Klassefilm aims at telling beautiful and thought-provoking stories sprouting from reality. Since 2009 the company has begun producing animation and has also developed a strong interest in the trans-media field. In close dialogue with directors, Klassefilm develop documentary, animation, and trans-media projects.



## PRODUCER: LISE SAXTRUP

Lise Saxtrup has a MSc. in culture, geography and art history from the University of Copenhagen. She received education at the Danish School of Journalism and Super16. In 2004 she started her production company, Klassefilm, and has produced a solid number of documentary films.

## DIRECTOR: TRINE LAIER

Trine Laier has worked with art, animation and games since 1991. In 1998 she started the company Laier TV, and has just graduated as a Games and Animation Director from the National Film School of Denmark, with the documentary trans-media movie-game production: Cosmic Top Secret. CTSE is supported by New Danish Screen; the dummy/prototype is Trine Laier's critically acclaimed project from the Danish Film School. The project has been nominated for Game Prize 2013, selected for Nordic Talent, Power to the Pixel, OFF, Meaning Full Play, Code2012 Conference Melbourne, Fun & Games in Toulouse and SWIM, a five days trans-media development workshop. It is supported by the Danish Film Institute and a script is in the making along with a prototype, examining game mechanics and controls safeguarding the experience of proximity and the authentic narrative.

## PROJECT TITLE:

Cosmic Top Secret Experience

## PRODUCTION COMPANY:

Klassefilm Aps

## COMPANY ADDRESS:

Kronprinsessegade 46D, 4 Denmark

TELEPHONE: +45 2026 7440

E-MAIL: sax@klassefilm.dk

SKYPE: lisesaxtrup

WEB: www.klassefilm.dk

## SYNOPSIS:

When T grew up, her mother and father always kept her safe. But in secret they also kept the whole country safe. T's parents were Cold War warriors, clandestine operatives of the secret service arm of the Danish Army, fighting the Red Menace in a reality of double identities, top secret documents and coded signals. As true spies they kept their real identities hidden from the world. Even their own daughter. T was 39 years old before she stumbled upon the truth, and began her own counter-espionage project, searching for the secrets in her family's history.

LANGUAGE: Danish / English

FORMAT: tablet

LENGTH: 90 min

PRODUCER: Lise Saxtrup

## PREVIOUS FILMS:

*Dance for Me*, documentary, 2013, Denmark

*Ib the Dog*, animation and game, 2013, Denmark

*My Love*, documentary, 2012, Denmark

*Me & My Nose*, documentary and animation, 2011, Denmark

*The Naked of Saint Petersburg*, documentary, 2011, Denmark

DIRECTOR: Trine Laier

SCRIPTWRITER: Michael Valeur

## PREVIOUS FILMS:

*Ib the Dog*, game, Denmark

*Cosmic Top Secret Experience*, prototype, graduation project from Danish Film School, 2013

*Mouse & Crane*, author & illustrator of children's book, 2009

*Recoil*, director, Zeitguyz Game Developers, 2007

*Slave in Bolivia*, Production / Animation Operation Dagsværk, 2007

PROJECTED DATE OF RELEASE: 2014

ESTIMATED BUDGET: EUR 425 271

## FINANCIAL SOURCES CONFIRMED:

Danish Film Institute (New Danish Screen) / EUR 14 076

Danish Film Institute (Games Scheme) / EUR 10 000

Nordic Game Foundation / EUR 40 000



**I**f the number one “blank spot” on the surface of Georgia were to be named, it would most likely be the Samtske-Javakheti region – a mountain plateau in the south of Georgia that borders Armenia and Turkey. There are many Georgians who have never been there, even those living right next to it! Just a few years ago it took nine hours to drive from the capital city Tbilisi to Akhalkalaki – the region’s economic and administrative centre – despite the fact that it is just 200 km away. Mostly because of terrible road conditions. Being disconnected from the rest of the country, this region has had to struggle continuously with high unemployment, lack of industry and, most importantly, the low self-esteem of its inhabitants.

Samtske-Javakheti is a highly sensitive playground for an ethnic conflict that dwellers of this forgotten place are not hesitant to play up. Since both sides think of this area of southern Georgia as their rightful homeland, they are not willing to make peace. And what makes it even more intriguing – this conflict exists without any outbursts of visible aggression. It is silent – therefore most likely will exist forever, if

things don’t start to move towards some resolution.

Currently, the Samtske-Javakheti region is facing two really important changes that can lead to better or to worse. First, the main physical obstacle for the region’s isolation has been recently lifted with a new road project. Also, in 2013 a new Georgian law will stipulate that citizens unable to speak the state language will not be allowed to hold governmental jobs. This new order can serve both as a push to re-integrate and adapt to new circumstances more rapidly or become a seed for new ethnic tensions.

## IDEA

Our proposal is to create a web-based cross-media platform to direct audiences towards finding answers to the following questions: What makes someone rightfully belong to a certain place? Is our mentality shaped by our history? What makes us different from our neighbours? Is dislike of strangers a natural feature of human existence? Is being a minority or a majority a real-life measure or a mental construction? Do humans by their very nature enjoy ethnic conflicts? The project’s scope will expose the inner dealings in this blank spot

of Georgia, where isolation is still too evident to be ignored, and neighbours cohabit as aliens in their own backyard.

## PROJECT COMPONENTS

A documentary road-movie that offers a true-to-life view on the lives of ordinary people in Samtskhe- Javakheti. Daro Sulakauri is a photographer with a personal interest in portraying a story about the silent conflict between Armenians and Georgians in the Javakheti region. She travels there to shoot a photo series for her upcoming exhibition. The film crew is there because Daro invited them to drive along with her in her old Niva. Our interest is to follow what Daro uncovers.

# DOUBLE ALIENS

## PRODUCTION COMPANY: VFS FILMS

VFS Films (Latvia) is a film production company that houses a large group of filmmakers around a tight nucleus – best at telling human stories through award-winning documentaries or creative TV productions. With skin rough enough to spend a lot of time outdoors.



### PRODUCER: ULDIS CEKULIS

Uldis Cekulis created the independent production company VFS FILMS and won the International Trailblazer prize at MIPDOC in Cannes, which recognises the best documentary filmmakers. He has worked on more than 45 documentaries both as producer and sometimes also as cameraman. He

has co-produced documentaries with Estonian, Lithuanian, Russian, German, Italian, French, Greek, Icelandic, Finnish and Georgian production companies.



### DIRECTOR: UĢIS OLTE

I usually think of myself as a re-arranger of images and sounds who enjoys toying with things, much the same as I enjoy fairy-tales and the logic of dreams. In my real life I am a journalist cum self-taught TV/film director, meaning that I feel comfortable creating content for TV. I started on this track some

time ago by joining the team of VFS FILMS to work on their half-hour weekly TV magazine *Vides Fakti* broadcast on Latvian TV. Some years later I nurtured my own 'produce' - the weekly half-hour wilderness gourmet adventure programme *Est ir tava daba* (To Eat Is in Your Nature), and the Nordic inspiration-seeking programme *Ziemeļu puse* (Nordic Style). Luckily I've been allowed to practice and improve my cinema language skills on a regular basis. Besides the TV programmes, there are two short feature films that I'm proud to call "my films": *The Red Spot* and *KK-2678*.

PROJECT TITLE: Double Aliens  
 PRODUCTION COMPANY: VFS FILMS  
 COMPANY ADDRESS:  
 Lapu 17, Rīga LV1002, Latvia  
 TELEPHONE: +371 6750 3588  
 E-MAIL: uldis@vfs.lv  
 SKYPE: uldisan  
 WEB: www.vfs.lv

SYNOPSIS:  
 Samtskhe-Javakheti. Southern Georgia, with a mostly Armenian population, is suffering from silent ethnic tensions caused by historical burden. A unique place to study the role of the human factor in ethnic conflicts, through the eyes of a Georgian photographer and the ears of a Latvian film director.

LANGUAGE:  
 Georgian, Armenian, Russian  
 FORMAT: HD  
 LENGTH: 52 min

PRODUCER: Uldis Cekulis  
 PREVIOUS FILMS:  
*Snow Crazy*, doc, 2012, Latvia  
*Ramin*, doc, 2011, Latvia / Lithuania / Georgia  
*In Limbo*, doc, 2010, Latvia / France  
*Jaguar's Corner*, doc, 2010, Latvia  
*Three Man and a Fish Pond*, doc, 2008, Latvia

DIRECTOR: Uģis Olte  
 PREVIOUS FILMS:  
*KK2678*, feature short, 2009, Latvia  
*Red Spot*, feature short, 2008, Latvia  
*Stuck In Stikine*, doc, 2006, Latvia

PROJECTED DATE OF RELEASE:  
 January 2014  
 ESTIMATED BUDGET: EUR 48 000

FINANCIAL SOURCES CONFIRMED:  
 National Film Centre of Latvia /  
 EUR 10 270



**In** the central avenue of Vilnius there is a palace, and its neoclassical-style facade hides the place that used to be the Lithuanian KGB headquarters and its prison. Today that building is the Museum of Lithuanian Genocide Victims. Tourists from all over the world walk through the entrance with a smile and curiosity and leave with shocked and stunned faces. Just like one of those tourists, an Italian filmmaker decided to make a documentary on this topic. After a tour in the basement of the museum where the prison used to be, he decided to meet the people whose lives were bound by the KGB during the last decade of Soviet Union.

We are used to hearing about the KGB in a historical political-espionage context, but the aim of the documentary is to dig out the psychological layers of the system; a film about KGB actions that will show the faces of its victims. By victims, we mean both the prisoners and the insiders, because we think that a system fed by fear crushes the destinies of anyone who approaches it. All opinions and generalisations about this period are avoided because there can't be

a purer truth than the one that is personally experienced.

One could say that this is an historical documentary because what is told happened in the past. But is it really like this? In the modern world there are 20 known current military conflicts, we are constantly bombarded by news reports about conflict areas, terrorism, and violations of freedom and human rights. In this type of world, inner conflicts of fear and courage, conformism and confrontation, silence and questioning is not history. It's actuality.

This film is a collage of five characters and their clashing positions – of their reminiscences and experiences. It's a provocative invitation to infiltrate their consciences and perceive their attitudes, an experience that can be inspiring with its positivity but also frightening by its truth. By following the stories of those who lived through extreme conditions and an everyday threat to human values, we uncover a myriad of destinies through which audiences can ask themselves: what position would I take if one day my world were to turn upside down?

## PRODUCTION COMPANY: JUST A MOMENT

Just a Moment is a fast growing Vilnius-based independent production company developing projects with both young and more experienced filmmakers, and involved in international co-productions. Our filmography includes 4 short films, 5 documentaries and 1 TV series. In the beginning of 2014 we plan the release of our first feature film *Non Present Time* (dir. Mykolas Vildziunas). Films coproduced by Just a Moment have been screened at festivals such as Vision du Reel (CH), Sheffield Doc/Fest (UK), Moscow IFF (RU), Warsaw IFF (PL), Krakow IFF (PL), DocPoint (FI, EE), Belgrade Documentary and Short Film Festival (RS), Trieste IFF (IT), and others, and at all film festivals in Lithuania.



## PRODUCER: DAGNE VILDZIUNAITE

A graduate of the Rotterdam Lab 2013, EAVE 2012, Ex-Oriente 2011, EURODOC 2010, she also holds a B.A. in both Psychology and TV and Film Management. After establishing the production company Just a Moment in 2007, Dagne has produced all of the company's films. Her previous experience includes working as freelance journalist, cultural magazine director, short film festival producer, communication manager and personnel consultant. Social and historical documentary films in her filmography include *How We Played the Revolution* (dir. G.Zickyte) – the story of the Lithuanian Independence movement that began in 1984 and was later named the Singing Revolution. Another recent documentary, *Igrushki* (dir. L. Luzyte), tells the stories of ordinary people living in Belarus. She is also producing the documentary project *Luckus* (dir. G.zickyte) about the “prohibited” artist, the Lithuanian photographer and the legend of Soviet 1960s generation, Vitas Luckus, who tragically passed away in 1987.

## DIRECTOR / WRITER: MAXIMILIEN DEJOIE

Maximilien Dejoie made a successful debut with the feature documentary *Gerber Syndrome*, presenting a simulative social story about the effect of a rapidly spreading fictional virus in society. The documentary was screened at a wide circle of international festivals such as Sci-Fi London and the Vilnius IFF Kino Pavasaris, and is going to be released in the USA, Canada and Italy by major distribution companies. Meanwhile he has 9 years experience working as a director, writer and editor for several international TV channels making documentary TV series on nautical topics. His interests also include creating music video clips, short web sitcoms, and organizing music events. Before making his first feature film, Maxi Dejoie made several short fiction films (*Warming Safari*, *Gone Golfing*, *Resistanz*) that are unified in topic by individual characters who find themselves facing globally important problems, trying to manage them in their personal lives. These shorts were screened in international festivals in Europe and the USA, and received good reviews in the Italian and international press.

PROJECT TITLE: Five  
 PRODUCTION COMPANY:  
 Just a Moment  
 COMPANY ADDRESS:  
 Pylimo 9-13, Vilnius, Lithuania  
 TELEPHONE: +370 6868 8980  
 E-MAIL: dagne@justamoment.lt  
 SKYPE: dagne\_v  
 WEB: www.justamoment.lt

### SYNOPSIS:

Personal stories of people who lived months, sometimes years, inside the KGB prison during the 1980s – the last decade of the Soviet Union. It is a story about the hope for humanity that still can be found in these people after all that they have gone through.

LANGUAGE: Lithuanian  
 FORMAT: HD  
 LENGTH: 85 min

### PRODUCER: Dagne Vildziunaite

#### PREVIOUS FILMS:

*Julia*, doc, 89 min, dir. J. Jackie Baier, co-prod. with Gamma Bak Filmproduktion and J. Jackie Baier Filmproduktion, 2013, Germany  
*Marina House*, doc, 54 min, dir. Dali Rust, in co-prod. with Vita Aktiva, 2013, Russia  
*Igrushki*, documentary, 59 min, dir. Lina Luzyte, 2012, Lithuania  
*Father*, documentary, 60 min, dir. Marat Sargsyan, 2012, Lithuania  
*How We Played the Revolution*, documentary, 69 min, dir. Giedre Zickyte, 2011, Lithuania

### DIRECTOR: Maximilien Dejoie

#### PREVIOUS FILMS:

*The Gerber Syndrome*, documentary, 2010, Italy

### SCRIPTWRITERS: Maximilien Dejoie and Virginija Vaireikyte

#### Previous Films: Virginija Vaireikyte

*Face behind the Voice – Virgilijus Kestutis Noreika*, documentary, 52 min, 2012, Lithuania  
*Longing for Heaven*, documentary, 27 min, 2011, Lithuania  
*Tyszkewich – Family Portrait*, documentary, 27 min, 2010, Lithuania  
*Beard Suits You*, short fiction, 25 min, Lithuania

### PROJECTED DATE OF RELEASE: 2014

ESTIMATED BUDGET: EUR 130 676

### FINANCIAL SOURCES CONFIRMED:

Lithuanian Film Centre (development) / EUR 5 838  
 Torino-Piedmont Doc Film Fund Italy (development) / EUR 11 000



**R**ight after the fall of the Iron Curtain, the Berli-nale screened a special program of documentary films made by the Riga School of Poetic Documentary that, due to their specific poetic language, have become classics. Poetic approach featuring a strong subtext in the visual material, metaphoric shots and editing, and a story-line based in stories of the city, is what marked the Riga School of Poetic Documentary and characterized the filmmaking of such renowned directors as Herz Frank, Ivars Seleckis, Uldis Brauns and Ivars Kraulitis. They created groundbreaking films in the technique of an emotionally energetic poesy.

The idea of *Force Majeure* is to use the approach of the Riga School of Poetic Documentary as a source of inspiration and produce a new film consisting of seven cinematic novels by seven European documentary filmmakers. It is envisaged as a multidimensional work – an individual look at the social and anthropological aspects of the neighbourhoods of a modern Eastern European metropolis – Riga, at the same time functioning as a clear memento of the value of historical documentary cinema. The directors are filmmakers whose impact on contemporary

documentary cinema is indisputably great. Their films not only serve as a model for film stylistics and content, but also touch upon the most urgent anthropological and societal topics.

#### *Kīpsala.*

Director: Ivars Seleckis

An island in the city that has significantly changed over the past 25 years – now the home of millionaires living in modern, luxury homes, as well as tourist-destination restaurants. Meanwhile, locals who have lived here for generations are fighting against the destruction of authentic wooden buildings and for the preservation of a summer swimming place for their children.

#### *The Moscow District.*

Director: Sergei Loznitsa

In the poorest district of Riga, where groups of different ethnic minorities have co-existed, a search for a historical interpretation of why and what the district and the people can reveal or conceal of the city's historical experience during the German occupation in 1941, when the Riga Ghetto was created in this area.

#### *Fishermen's Village.*

Director: Audrius Stonys

A short novel about the old fisher-

men. The city observed from the other coast of the river, far away like *fata morgana*, in rain, sunshine, fog and snow. Time is one of the main elements.

#### *The Delta of the River.*

Director: Rainer Komers

A focus on the river from the estuary to the docks of Riga Port documenting the contrast of the industrial and developed port versus the coastal area of the river and nature of this neighbourhood.

#### *Lucavsala.* Director: Jaak Kilmi

An island in the river – a paradise of allotment gardens from the Soviet era in the very heart of the city. Currently threatened by the grandiose plans of developers, for the moment it still remains seemingly stuck in another era.

#### *Riga and Its Cats.*

Director: Jon Bang Carlsen

The city from the perspective of cats is a story that will show the poetics of the city in a different way, revealing a world unnoticed by the every-day citizen.

#### *Theatre Street 6.*

Director: Bettina Henkel

The author's personal study of her family's Baltic-German roots. Based on historical and contemporary research about the house in the Old Town where the filmmakers' grandmother was born in 1911.

**PRODUCTION COMPANY: MISTRUS MEDIA** Mistrus Media was established in 2000 and has since become one of the leading film production companies in Latvia. As producer of documentaries, TV projects and feature films, award-winning Mistrus Media brings together authors and filmmakers of different creative profiles, attracting Latvian and international film professionals.



**PRODUCER: ANTRA GAILE** Joined film studio Mistrus Media in 2012, and has strong experience in PR and media communications. Antra has a degree in Social Sciences and is working towards a MBA from the Riga Business School.



**PRODUCER: INESE BOKA-GRŪBE** One of the founding partners of Mistrus Media has considerable experience in film and TV production as well as business management, business training and marketing communications. Education: MA, Katholieke Universiteit Leuven (Belgium).

**DIRECTOR: IVARS SELECKIS** One of the pillars of the Riga School of Poetic Documentaries. Has received numerous prestigious documentary prizes. His films are noted for their thorough and sophisticated analysis of social processes.

**DIRECTOR: SERGEI LOZNITSA** Internationally celebrated as one of today's most acclaimed documentary innovators. Directed 12 documentaries and received numerous international and national awards for documentaries and two feature films, *My Joy* (2010) and *In the Fog* (2012).

**DIRECTOR: AUDRIUS STONYŠ** One of the most established Lithuanian filmmakers. The only Lithuanian who has received the FELIX award for Best European Documentary Film of the Year (*Neregiu zeme*, 1992).

**DIRECTOR: RAINER KOMERS** Has refined his cinematic style in distinctive film poems that echo the legacy of urban symphonies by his compatriots from the 1920s. He is fascinated with modernity and urban aesthetics, but his curiosity to examine what place man and nature have in this relationship sets him apart.



**DIRECTOR: JAAK KILMI** Estonia's internationally-recognized filmmaking virtuoso. Well known for his socio-critical fiction and documentary films dealing with the Soviet era and its repercussions on life today.

**DIRECTOR: JON BANG CARLSEN** Known for his radical approach to staging documentaries. Has played a prominent role in Danish film since 1980; remains one of Denmark's most innovative documentary filmmakers.

**DIRECTOR: BETTINA HENKEL** Artist, Head of Research Lab for Film, Television and Media at the Academy of Fine Arts in Vienna. Lectures on documentary creation and has done video installations for exhibitions since 1993.

# FORCE MAJEURE

PROJECT TITLE: Force Majeure  
PRODUCTION COMPANY:  
Mistrus Media Ltd.  
COMPANY ADDRESS: 11/13-13  
Blaumaņa Str., Rīga LV1011, Latvia  
TELEPHONE: +371 6731 3314  
E-MAIL: birojs@mistrusmedia.lv  
WEB: www.mistrusmedia.lv

SYNOPSIS: Seven well-known European documentary filmmakers meet in order to create seven stories on a contemporary Eastern European metropolis, referring to the cinematic language of the Riga School of Poetic Documentary. They explore the ways of documenting everyday life, the social and cultural phenomena of a city, and personal associations created by this environment.

LANGUAGE:  
Latvian with subtitles: ENG, DE, RU  
FORMAT: Colour, HD  
LENGTH: 90 min (TV); 105 min (cinema)

PRODUCER: Antra Gaile  
Previous Films: *1944-1945. Fleeing to Sweden*, documentary, 2013, Latvia  
*Latvia Ghetto Stories. Riga*, documentary, 2012, Latvia

DIRECTORS / SCRIPTWRITERS:  
Ivars Seleckis (LV), Audrius Stonys (LT), Jaak Kilmi (EE), Rainer Komers (DE), Jon Bang Carlsen (DK), Bettina Henkel (AT), Sergei Loznitsa (BLR)  
PREVIOUS FILMS:  
Ivars Seleckis, *The Capitalisms in the Crossroad Street*, documentary, 2013, Latvia  
Audrius Stonys, *Ramin*, documentary, 2011, Lithuania / Latvia / Georgia  
Jaak Kilmi, *Tallinn Spicy Sprats. The Canned Tales*, documentary fiction, 2011, Estonia  
Rainer Komers, *25572 Buttel*, documentary short, 2012, Germany  
Jon Bang Carlsen, *Just the Right Amount of Violence*, documentary, 2013, Denmark  
Bettina Henkel, *Tableau Vivant*, video installation, 2009, Austria  
Sergei Loznitsa, *Letter*, documentary short, 2013, Russia

SCRIPT SUPERVISOR: Dāvis Šimanis  
Previous Films: *The Chronicles of the Last Temple*, documentary, 2012, Latvia  
*Sounds under the Sun*, creative documentary, co-directors, 2010, Latvia

PROJECTED DATE OF RELEASE: 2014  
ESTIMATED BUDGET: EUR 230 000

FINANCIAL SOURCES CONFIRMED:  
Organisation Riga 2014 / EUR 144 570  
ERR / EUR 600 (LOC)  
LTV / EUR 650 (LOC)  
LRT / EUR 500 (LOC)  
Komers Film / EUR 2 065 (LOC)  
Kuukulgur Film / 5 000 (LOC)



## PART I. BULBASH HALL

**In** the pouring rain a few people exit from the dark hole of an old deserted and abandoned Soviet pedestrian subway, and follow a forest track along a motorway full of cars rushing past. The forest track is lined with large crosses. This is Kurapaty, the place of execution of maybe hundreds of thousands of peaceful Belarusians in the period from 1937 to 1941.

The people plant flowers and shrubs - every Tuesday they come diligently to clean up this tragic place. There is so much work to do that it is often impossible to get rid of the despair surrounding this national memorial, which should be protected by the State. Once US President Bill Clinton came here to lay wreaths – but now, a hundred meters from the cemetery, descendants of those killed are building a huge entertainment centre named Bulbash Hall. In Soviet times, Bulbash was the nickname for the Belarusians, as given to them by Moscow party leaders. They, the Muscovites, were the masters of the Soviet Union, and the Bulbashes, from the so-called Byelorussia, were nice and conscientious servants

who performed the wishes of their “older brothers” from Moscow.

The message is clear: *We were killing you in former times, and now we will dance on your bones, and you'll have to accept it.* And we have all accepted it, with the exception of the few “morons” (as they are called by the Belarusian TV that serves the dictator) who come to protect these graves.

And only on All Souls' Day some two thousands people gather here, in the territory of the memorial which is horribly overgrown, where someone is building an entertainment complex and intending to dance to Russian pop music – on the earth bathed in the blood of innocent people.

## PART II. I AM GOING TO MAGADAN

The mother of the political prisoner Ihar Alinevich is bringing a parcel to her son. Once a year she has the right to visit him in prison. Ihar was imprisoned on trumped-up charges: he, together with a group of other anarchists, allegedly threw a smoke-bomb into the courtyard of the Belarusian General Staff. Ihar was actually in Minsk on that day, but the judges were not interested in the truth. A young man who

worked as a programmer and designed satellites was sentenced to 8 years in a strict regime penal colony. It should be said that the conditions of Belarusian prisons and colonies are not much different from Stalin's Gulags and the Soviet prisons. Most of the time the young man is kept in a locked chamber, but by some miracle he has managed sneak out from the prison his book about the experiences of the last two years, entitled *I Am Going to Magadan*. The city of Magadan was the symbol of Stalin's Gulags.

## PART III. THE COLOUR OF EXPECTATIONS

Maryna Adamovich, the wife of the Belarusian opposition leader and ex-presidential contender Mikalai Statkevich, has been fighting for the liberation of her husband for more than two years. We will show the story of her struggle - a story about dates, letters, about a marriage in prison that was not allowed for a long time.

All Souls' Day. On this day I always go to Kurapaty – to this day we, the small group of “morons, nationalists and terrorists”, as Lukashenka's TV calls us, will clean up the forest and repair all the crosses. We will go there in order to not feel like traitors, in order to remain human being. If I am alive and well, my cameramen and I will shoot everything. And I hope that one day we will see the ruins of Bulbash Hall near the memorial of Kurapaty.

# GULAG CALLED BULBASH HALL

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## PRODUCTION COMPANY: BRAMAFILM

Film Studio Bramafilm was established in 2008. The founder and the head of the studio is director Volha Nikalaichyk. Films produced by the studio include:

*The Journalists*, documentary, 52 min, 2008, directed by Aleh Dashkevich  
*Lobotomy*, documentary, 52 min, 2010, directed by Yu. Khashchavatsky



## PRODUCER/DIRECTOR: VOLHA NIKALAICHYK

Born in 1968 in Minsk. 1989/1992 studied at Belorussian Academy of Arts. First project produced was a feature film *A Priest Had a Dog* in 1992. Volha has produced projects together with ARTE channel, Goethe Institute, UNESCO and UN/

UNDP in Belarus. Nikalaichyk's films have been shown on TV channels in the Baltics, Ukraine, Russia, Poland and on other European channels. At present she is a director / producer of the independent production company Bramafilm. She is interested in producing social, cultural, political and environmental projects.

## PROJECT TITLE:

Gulag Called Bulbash Hall  
 PRODUCTION COMPANY: Bramafilm  
 COMPANY ADDRESS: 15-2 Aleinaia,  
 Minsk 220049, Belarus  
 TELEPHONE: +375 2977 54206  
 E-MAIL: bramafilm@gmail.com  
 SKYPE: bramafilm

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## SYNOPSIS:

A film about the situation in Belarus society. An entertainment centre built on the tombs of the victims of Stalin's reprisals. Political prisoners decaying in prisons for years. A society in apathy. And the West, as the old mistress, in a 20 year search for a way into the heart of the dictator.

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LANGUAGE: Belarusian  
 FORMAT: HD  
 LENGTH: 90 min

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## PRODUCER: Volha Nikalaichyk

### PREVIOUS FILMS:

*Lobotomy*, documentary, 52 min, 2010, directed by Yu. Khashchavatsky  
*The Journalists*, documentary, 52 min, 2008, directed by Aleh Dashkevich  
*Kalinovski Square*, documentary, 80 min, 2007, directed by Yu. Khashchavatsky  
*An Ordinary President*, documentary, 52 min, 1996, screened on ARTE  
*Oasis*, documentary, 52 min, 1995, co-production with ARTE

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## DIRECTOR / SCRIPTWRITER:

Volha Nikalaichyk

### PREVIOUS FILMS:

*Tortures in Belarus (Apocalypse)*, documentary, 1h 32 min, 2013  
*A Journey through an Endless War*, documentary, 47 min, 2011  
*A Murder on the Eve of Spring*, documentary, 23 min, 2010  
*Cinema and Cutlets*, documentary, 69 min, 2009, screened on TVP BELSAT (Poland)  
*Liberation*, documentary, 69 min, 2009, screened on TVP BELSAT (Poland)

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PROJECTED DATE OF RELEASE: 2014  
 ESTIMATED BUDGET: EUR 22 400



**T**here is a small fishing settlement named Nowe Obłuże on the outskirts of Gdynia city, where anglers have lived and worked since the 1920s. The grandfather of the main character, Józef, founded the settlement. Józef is a 60 year-old angler, a native Kashubian, and an owner of a motorboat that he and his 23 year-old son Jakub use for fishing. The arduous untangling and setting of fishing nets and filleting fish in the company of herds of seagulls is the cadence of their lives. Each time they return they have to manually pull their boat out onto the shore. A trolley with an electric engine transports the fish caught from the sea to a warehouse situated at the top of a cliff – their one and only convenience. There are only two “cable railways” of this kind on the Polish seashore. 86 year-old Magdalena, waiting for the return of her son and grandson, works the device. When she was a young woman, as an angler’s wife she also participated in the catches.

The fish delivered to the warehouse are sold to merchants from the market hall in Gdynia, and sometimes to tourists and local inhabitants. The father and son team earn around PLN 1,000 monthly per capita. Everything

points to the fact that the world known by Józef his entire life will vanish within a year. His older son abandoned work on the sea a long time ago. Now it’s the turn of the younger one, Jakub, to begin to look for an onshore job. It is not easy. The father knows that this will most likely be the end of his work on the sea, and of the boat, which he built with his own hands, and all the equipment that he won’t have anyone to pass on to.

Changes to the harbour next summer by the latest means that the whole unique settlement with its “railway”, old wooden beach shacks and warehouse situated on the edge of a cliff will vanish. The end of close to a century of tradition is coming.

# LAST SEASON

## PRODUCTION COMPANY: STARON FILM

Staron Film was founded in 2005 by Małgorzata and Wojciech Staron, and is based in Warsaw. Our principal aim is to produce author-driven, ambitious fiction films and creative documentaries, sometimes in difficult shooting conditions. Besides international co-productions, we focus on discovering new emerging directors in Poland. We present real stories, touching deep human issues in a poetic way while portraying inner human needs and fascinations. Most importantly for us is the artistic level of our productions and their international presence. Our documentary *Six Weeks* (dir. M. Krawczyk) won the IDFA Grand Prix in 2009. The documentary *Argentinean Lesson* by W. Staron won multiple awards and had an intensive festival presence. It was presented, among others, at MOMA's Documentary Fortnight at the Rooftop FF New York and the Leipzig IDFF (Silver Dove). We also coproduced a fiction film, *The Prize*, directed by Paula Markovitch, a Mexican / Polish / French / German coproduction that won two Silver Bears at Berlinale 2011. At the moment we are developing the fiction co-production *Sheltered* (Argentinean / Polish / German, dir. Diego Lerman), and two documentaries: *Brothers* (dir. Wojciech Staron) and *The Last Season* (dir. S. Witek).



### PRODUCERS: ANNA WARADZYN, MAŁGORZATA STARON

Anna studied at the Philosophy and Sociology Faculty at Warsaw University. Associate Producer for Staron Film in: *Brothers*, dir. Wojciech Staron, 2013  
*Argentinean Lesson*, documentary, 61 min, dir. Wojciech Staron, 2011

*Six Weeks*, documentary, 19 min, dir. Marcin Janos-Krawczyk, 2009



### DIRECTOR: SŁAWOMIR WITEK

Cinematographer and director. Studied at the University of Gdansk (History Faculty) and at Gdynia Film School (Department of Directing and Cinematography). Director, camera operator and film editor on many short documentary and fiction films, including: *Real Honey*, short fiction, 18 min,

2012 and *Seven Men at Different Ages*, documentary 12 min, 2013

Cinematographer: *The Mother*, short fiction, 30 min, dir. Łukasz Ostalski,

2012 / T-Mobile New Horizons 2013 short fiction winner

*Olena*, short fiction, 15 min, dir. Elżbieta Benkowska – Cannes 2013

nomination

PROJECT TITLE: Last Season  
PRODUCTION COMPANY: Staron Film  
COMPANY ADDRESS:  
Płatnicza 77, Warsaw 01-827, Poland  
TELEPHONE: + 485 0593 4943  
E-MAIL: gstaron@wp.pl  
WEB: www.staronfilm.pl

#### SYNOPSIS:

There is a small fishing settlement on the outskirts of Gdynia city, where anglers have lived and worked since the 1920s. The grandfather of the main character, Józef, founded the settlement. Józef is an old angler, a native Kashubian, and an owner of a motorboat that he and his 23 year-old son Jakub use for fishing. Changes to the harbour next summer by the latest means that the whole unique settlement with its "railway", old wooden beach shacks and warehouse situated on the edge of a cliff will vanish. The end of close to a century of tradition is coming.

LANGUAGE: Polish with English subtitles  
FORMAT: 9:16 HD  
LENGTH: 52 min

PRODUCER: Małgorzata Staron  
ASSOCIATE PRODUCER: Anna Waradzyn  
PREVIOUS FILMS:  
*Argentinean Lesson*, dir. Wojciech Staron, 2011  
*Six Weeks*, dir. Marcin Janos Krawczyk, 2009  
*Brothers*, dir. Wojciech Staron, 2013

#### DIRECTOR / SCRIPTWRITER:

Sławomir Witek  
PREVIOUS FILMS:  
*Seven Men at Different Ages*, doc, 12 min, 2013  
*Real Honey*, short fiction, 30 min, 2012  
As Cinematographer:  
*Olena*, short fiction, 15 min, dir. Elżbieta Benkowska, Cannes IFF 2013 nomination  
*The Mother*, short fiction, 30 min, dir. Łukasz Ostalski, 2012

PROJECTED DATE OF RELEASE: 2014  
ESTIMATED BUDGET: EUR 189 000

FINANCIAL SOURCES CONFIRMED:  
Gdynia Film Fund / EUR 14 300  
Studio Munka / EUR 14 300



**I**t was 1991 when Mr. Tape performed at the DMC World DJ Championships. It was just one year after Latvia gained its independence in 1990. It was the 4th of May, and it was a period when the people's need for freedom came true. Free from the communist regime, free from the psychological pressure and free to do things that they really wanted to do, uncensored from political power.

A few guys found their own kind of freedom before the freedom of independence – as DJs, playing foreign music, music that you couldn't buy in shops that was banned within Latvia. They used equipment from the USSR, modifying regular tape decks for DJ use. These guys recorded songs from radio to tapes; they remixed music from Dutch DJs, and tried different ways to start up discos in Latvia.

Two friends, Ugis Polis and Janis Krauklis, even organized the first world championship for tape decks, and of course the only participants were from the USSR. As a surprise, 13 year-old Mr. Tape won, and was promised a chance to represent Latvia in London at the DMC World

DJ Championships. The fight for freedom in Latvia was at its highest peak and the youngster, Mr. Tape, was manning the barricades guarding the National Radio Centre. The very next day he had to depart for the championships.

*It was a chance to tell the world about Latvia through music,* said Mr. Tape for Netherlands TV.

The highest point in a DJ's career is to show his skills in the DMC World DJ Championships, and surprisingly enough Mr. Tape did. But the organizers didn't allow him to play in the competition because everyone was playing vinyl records on turntables, and it wasn't possible to compare the two styles. Mr. Tape was asked to open the show with a DJ set on his tape decks. He did an excellent job and impressed the audience. Music is an art form that can take many shapes, and Mr. Tape with his courage and talent showed that anything is possible if you have the passion.

DJ Shortcut from the USA said in an interview: *Who has really blown you away at the DMC events? Of all time? The showcase of Mr. Tape from Latvia at the 1991 DMC World Eliminations....*

They travelled to London in an old Soviet Zhiguli automobile, but in Berlin they got to drive with the German dance music superstar WestBam in a cabriolet. Full of emotions and future plans, Mr. Tape returned to Latvia with his friends Polis and Krauklis. Mr. Tape kept creating new music ideas, and his music became popular, first in the underground and then with the masses. Emotions ran high, but freedom also came with different rules. His friends adapted quickly and created the first dance radio stations, while Mr. Tape found himself in the tough competition of a free economy.

This documentary story is about the brave, talented young men who achieved something that Latvians have not yet repeated in 20 years. Mr. Tape played together with the best DJs in the world and made it all the way to the top. From dream to reality!

# MR. TAPE

## PRODUCTION COMPANY: 2D STUDIO

2D Studio is a Latvian production company working with young and promising directors on documentary films, TV and advertising.



### PRODUCER: DZINTARS DREIBERĢS

A BFM, SSE Riga and LU graduate, working as a director in documentaries. Additional experience includes the development of projects within the Baltic Sea Forum, Berlin Talent Campus, Kinoshkola and Ex Oriente.

## DIRECTOR: ARMANDS JAKOVELS

Graduate of the European Film College. Director of the short documentary film *Next Stop Africa*, cinematographer on the short film *Murder of Bill Maddox*, 2013, and the short film *Green Lights*, 2013. Soundman for *Is it easy...? After 20 years*. This is the director's debut film.



### EXECUTIVE PRODUCER: MARTA ROMANOVA

Holds a Master's Degree in Communication Science and more than 10 years experience in public relations, marketing and special event management including organizing The National Film Festival *Lielais Kristaps*. Right now Marta works as a producer

and executive producer in the production of videos for corporate clients as well as music clips, TV shows, advertisement and documentary films. Marta acts as an executive producer for *Ruch and Norie*, a documentary by Ināra Kolmane, Film Studio DEVINI, the release of which is scheduled for 2014.

PROJECT TITLE: Mr. Tape  
PRODUCTION COMPANY: 2D Studio  
COMPANY ADDRESS:  
Brīvības iela 181/11, Rīga LV1012, Latvia  
TELEPHONE: +371 2914 4477  
E-MAIL: dzintars.dreibergs@gmail.com  
WEB: videoagentura.lv

#### SYNOPSIS:

A year after Latvia gained its independence some young guys found their way to London to perform in the world DJ championships. Among them was Mr. Tape, an underground DJ who practiced on outdated Soviet home-adapted tape decks with illegally imported music. Mr. Tape surprised the world with his passion and skills, showing how different nations and historical backgrounds can connect through music.

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

PRODUCER: Dzintars Dreiberģs  
PREVIOUS FILMS:

*15 Young by Young*, documentary, 2012, Latvia/France  
*Dream Team 1935*, fiction (DA) 2012, Latvia  
*What Makes a Man*, documentary, 2009, Latvia  
*Girl is Dancing*, fiction 2009, Latvia  
*Dusechka*, documentary, 2008, Latvia

DIRECTOR: Armands Jakovels  
PREVIOUS FILMS:

*Murder of Bill Maddox*, short, European Film College, 2013  
*Green Lights*, short, European Film College, 2013  
*Next Stop Africa*, short documentary, European Film College, 2012  
*Vai viegli...? Pēc 20 gadiem* (Is it easy...? After 20 years), doc (sound designer) 2010

PROJECTED DATE OF RELEASE: 2014  
ESTIMATED BUDGET: EUR 80 000

FINANCIAL SOURCES CONFIRMED:  
2 D Studio / EUR 8 000



**T**he directors Filip Malinowski and Carlo Pisani, both in their thirties, question the ideals they have and where their values come from. What ideals do you want to pass on to your children? How to educate them? What to show them on TV? Both have a significant background in socialist countries and remember animated cartoon series as a strong common childhood memory. But what happened to these values, to this idea of a society where equality stands out?

These questions will bring us on a journey through Europe and other continents. We will meet the makers of cartoon series such as *Bolek & Lolek* (Poland), *Pat & Mat / The Neighbours* (Czechoslovakia), *Krtek / The Mole* (Czechoslovakia) and *Der Sandmann* (East Germany) – all series focused on values like friendship, equality, harmony and cooperation.

Maybe these makers know why the ideals they wanted to communicate to socialist children did not really succeed and bring about “a better world”? But we will also meet the viewers – we will try to find characters for whom the changing of systems had a difficult impact on their lives.

They will be portrayed in their daily struggles – having a view of life which was strongly influenced by the animation series and their childhood memories.

Socialism was not only a European phenomenon, and so the journey takes us further abroad (in the cinema version). It's also important to visit places where forms of Socialism, or even Communism, had a strong influence or even still exist. We travel to North Korea and China – countries where lives were or still are heavily affected by the socialist political system. But what we also find out is surprising: these countries have a strong tradition in animation studios and series – all with their cultural nuances. Cartoons seem to be one of the most-used means of political education and propaganda.

This journey through (post) socialistic countries is to discover why the created world of the animation series – also as a part of fundamental socialist education – remained a utopia.

# MY ANIMATED CHILDHOOD

## PRODUCTION COMPANY: SOLEIL FILM

Soleil Film is a Vienna based film production company founded in 2008. After several short films, the step into big production was the realisation of the feature *Waiting for the Moon* (2008) by Jürgen Karasek, funded by the Austrian Ministry of Education, Arts and Culture, and the Cultural Department of Vienna as well as the Cultural Institute of Lower Austria. *Waiting for the Moon* screened at the most important Austrian film festival – Diagonale in Graz and other world festivals. In 2010 the company received funding from the Austrian Film Institute and the Vienna Film Fund for the feature documentary *When the Mask Falls* by director Karoline Heflin. The project is currently in post-production.

The feature documentary *Love Trips* (2011) by Carlo Pisani, was a co-production with Switzerland, and indeed our first European co-production. It participated in the Power to the Pixel – Pixel Market. It was funded by the European Cultural Foundation and is currently in TV distribution.

In 2011, the Polish co-produced feature documentary *Eksmisja* (Resettlement) by Filip Antoni Malinowski received funding from the Austrian Ministry of Education, Arts and Culture, and was completed in 2012. The film had its world premiere at the Krakow IFF and was shown at many other international festivals, was sold to the Polish broadcaster iTVN, Planete, as well as the Austrian ORE.

Soleil Film regularly works with ORF and produces for two weekly TV magazines. The company also owns production and post-production equipment, which can support the workflow of documentary films. With a growing portfolio of films at different stages, mainly documentaries, and our office in Vienna, we work close to the former border between the East and West.



### PRODUCER: JÜRGEN KARASEK

Master in theatre-, film- and media science, studies of psychology and history, University of Vienna. Since 2004 freelance director and scriptwriter. Jürgen is Co-founder and co-owner of Soleil Film and has produced and co-developed many documentaries and short films. In the last years he was participating

in Sources2 with his project *Kairos* and was also participant of a session for Mentorship for Documentaries. Further he was attending the Berlinale Talent Campus 2007, Maia Workshops 2010 and Zagreb Dox Pitch 2013.



### DIRECTOR: FILIP MALINOWSKI

Studies of Film and Media Science at the University of Vienna and Fine Art at the Academy of Fine Arts in class of Harun Farocki. Since 2002 – a director of photography and producer. Co-founder and co-owner of Soleil Film, since then producer of several feature documentaries and short films. Also director of the

award winning feature-documentary *Resettlement* released in cinemas 2013. A member of dok.at the Austrian board of documentary filmmakers and was selected and participating in Berlinale Talent Campus, Sources2, Dragon Forum, Power to the Pixel London, Zagreb Dox Pro, Jihlava Emerging Producers, Baltic Forum in the last years.

#### PROJECT TITLE:

My Animated Childhood

#### PRODUCTION COMPANY:

Soleil Film GmbH

#### COMPANY ADDRESS:

Linke Wienzeile 142/13, Vienna, Austria

TELEPHONE: +43 65082 04846;

+43 69912 397478 (Jürgen)

E-MAIL: office@soleilfilm.at

WEB: www.soleilfilm.at/blog/

#### SYNOPSIS:

A documentary about the animated cartoon series that were created in Socialist Eastern Europe. It's the coming-of-age story of the growing out of a child's dream together with growing out of the Socialist dream, told through the stories of the makers of these cartoons.

#### LANGUAGE:

German, Polish, Czech, English

#### FORMAT: HD

LENGTH: 80 min

#### PRODUCER: Jürgen Karasek

#### PREVIOUS FILMS:

*Sola*, feature, 20 min, 2013, Austria

*Novemberlights*, feature, 30 min,

2013, Austria

*Eksmisja*, doc, 73 min, 2012,

Austria / Poland

*Love Trips*, doc, 65 min, 2011,

Czech Rep. / Austria / Poland

*Waiting For the Moon*, feature,

72 min, 2008, Austria

#### DIRECTOR: Filip Malinowski

#### PREVIOUS FILMS:

*Eksmisja*, doc, 73 min, 2012,

Austria / Poland

#### SCRIPTWRITER: Carlo Pisani

#### PREVIOUS FILMS:

*Love Trips*, doc, 65 min, 2011,

Czech Rep. / Austria / Poland

PROJECTED DATE OF RELEASE: 2015

ESTIMATED BUDGET: EUR 300 000

#### FINANCIAL SOURCES CONFIRMED:

MEDIA / EUR 28 000

Austrian Film Fund / EUR 15 000



**R**egina Korinman was born in Kurilowtse in the Ukraine in 1902, at the time governed by the Russian Czar. She grew up in a strict orthodox Jewish family. In 1903 the pogroms / massacres against the Jews were ordered by the Czar.

The Jews were blamed for the Russian defeat during the Russian-Japanese War. The pogroms continued through her childhood. In 1914 the Russian Army (some of the 1.5 million soldiers) went through her little town into WWI. The Jews were blamed for their defeat: new pogroms.

During the Russian revolution and the Russian Civil War of 1918-1922, her family fled 14 times. Her mother died while fleeing in wintertime. In 1921 the whole family nearly died because of the great famine (depicted on film by the explorer and Nobel Prize winner, Fridtjof Nansen).

In 1923 Regina is smuggled across the Soviet border without a passport. She works as a woodcutter on a Jewish kibbutz in Romania. With the help of the Jewish Socialist Organization, IKOR, she works her way through Europe. In Bucharest she is almost

scalped by a spinning-machine in a weaving-mill. In Budapest she works in the canteen at the University of Budapest, hidden and protected from the anti-Semitic “white” students who are literally killing Jews at that time. In the Hamburg Quarantine Station she barely passes the health surveillance procedures: poor eyesight.

She arrives in Montreal, Canada in 1926 and gets a tough job, in what is known as the *rag trade*: in the vibrant “patchwork” of textile shops in downtown Montreal. The clothing manufacturers exploit workers who are already in deplorable condition – female immigrants sweating in dimly-lit factories, working up to 70 hours a week. She becomes a trade union organizer at a time when trade union organizers are killed by the Canadian police.

In 1931 she marries Bruno, who takes her to Denmark. He is a middleclass Danish Jew whom she persuades to enlist in the Communist Party. They both arrive in the middle of the deep Danish economic crisis, engaging in a harsh political struggle. During World War II they both participate in the Danish Resistance Movement against the German

Occupation. During the same time she bears two babies, one of them, me: 1.5 years old, I escape with Bruno and Regina in a fishing boat to Sweden – the famous rescue of the Danish Jews.

I grew up with a rather atypical (an understatement) mother in Copenhagen. Her odd and (to us children) not so understandable reactions to life and customs in Copenhagen are the launching points for this film.

# MY MOTHER

## PRODUCTION COMPANY: PRODUKTIONSGRUPPEN WECHSELMANN AB



### PRODUCER / DIRECTOR: MAJ WECHSELMANN

Graduate of the Swedish Film School, 1969. First film on SVT, 1969: *The Girls of Marabou* (Chocolate Factory), 30 min. First full-length cinematic release in 1972: *Viggen, A History of a Military Plane*, about the economic complexities of the military and the

state of Sweden. Received the Swedish Critics award 1972. Producer with SVT from 1975–80. In 1979 founded her own production company: Produktionsgruppen Wechseltmann AB.

Has directed 63 documentaries, drama docs and dramas, produced 51 films – 19 of them full-length cinematic releases. Participated in festivals: Berlinale (3 times), Mumbai, San Francisco, Sydney, Montreal, Durban, Cape Town, München, Leipzig, Grenzland, Lübeck, Copenhagen and Helsingfors.

Her films have been shown on TV in Denmark, Finland, Iceland, Germany, Switzerland, Austria and Japan. Has received 18 awards, among them: Ecumenical Award, Berlinale IFF, 1999

Culture Award of the Federation of Swedish Trade Unions, 1997

*The Golden Pen* (Den Gyllene Pennan), 1997

The Olof Palme Memorial Award, 2006

### PHOTOGRAPHER: HÅKAN PIENIOWSKI

Editor of the project. Of Polish descent, Pieniowski is an auteur, a documentary filmmaker and still photographer (two photo books), and winner of many national and international awards, including: Stora journalistpriset – most meritorious award for Swedish journalism, 2000 / Prix Italia 2000 for the film *I Love You Natascha* / Prix Ikaros 1995 and Prix Stendhal 1995 for the film *The Wedding* / Prix Egalia 1995 / Prix Europa 2000 for the film *Muharems Voyage* / winner of the Vera FF, 2001 for *I Love You My Child* / Prix Ikaros 2005 for *Wandering in Obliviousness* / winner of the Vera FF, 2012, the Estonian Peoples Award 2012 at Pärnu FF and the Grand Prix for best film at ARTDOCFEST, Moscow for *We who Loved...*

### SCREENWRITER: INGA-LINA LINDQUIST

Dramaturgist from the Malmö State Drama School. Author of several well-known books; works as a book reviewer for the biggest Swedish newspaper, Aftonbladet. Born in Minsk, she grew up with a Jewish grandfather who was born in 1902. The manuscript was written by Inga-Lina Lindquist and the director Maj Wechseltmann.

PROJECT TITLE: My Mother  
PRODUCTION COMPANY:  
Produktionsgruppen Wechseltmann AB  
COMPANY ADDRESS:  
Sandhamnsgatan 19,  
Stockholm 11540, Sweden  
TELEPHONE: +46 8662 2677  
E-MAIL: maj.prod@telia.com  
WEB: www.wechseltmann.se

SYNOPSIS: Regina Korinman was born in the Czar-governed Ukraine in 1902. The massacres against Jews began in 1903. She fled 14 times during the Civil War of 1918-1922 and survived the great famine of 1921. Worked as a woodcutter on a Kibbutz in Romania in 1923, and worked herself through Europe to Montreal in 1926, where she was a seamstress and became a trade union organizer. Left for Denmark in 1931; part of the Resistance Movement in 1941. Fled with me in 1943.

LANGUAGE: English, Russian, Danish  
FORMAT: 16 X 9 HD  
LENGTH: 74 min cinema / 58 min TV

PRODUCER / DIRECTOR: Maj Wechseltmann

PREVIOUS FILMS:

*The Women and the Generals*, 2013, shown on NRK / SVT

*The Safest Nuclear Plant in the World*, cinema release 2013

*You Decide!*, 2012

*Bang and the History of the World*, 2008, NRK, SVT, YLE2, RUV

*The Little Lass*, 2007, based on novel *A Love Story without Boundaries* by Aino Trosell / SVT

SCRIPTWRITERS:

Inga-Lina Lindquist and Maj Wechseltmann

PREVIOUS FILMS:

*The Queen Girl*, 2008

Books: *Mirakelkuren* (The Miraculous Cure), novel, 2007, W&W  
*Avdelningen för påhittade föremål* (The Department for Not Identified Objects), 2004

*Om du bara visste...* (If you only knew...), prose, 2002, W&W

*Hjärtliga hälsningar*, dikter, 1996, W&W  
*Änglaspar*, dikter, 1994, W&W (Wahlöe och Widstrand Publishing House)

PROJECTED DATE OF RELEASE:

2014 / beginning of 2015

ESTIMATED BUDGET: EUR 152 800

FINANCIAL SOURCES CONFIRMED:

The Swedish Film Institute /

Cecilia Lidin / EUR 14 020

Produktionsgruppen Wechseltmann AB / EUR 29 205

Arbetarnas Bildningsförbund /

SEK 40 000

SVT / Ingemar Persson / SEK 75 000



**O**lya and Galiya. The girls are 26. They've been together for two years. They love each other. They're happy. Olya says that before having met her Galechka she didn't know what love was, even when engaged to a smart guy. Now she wants to share her feelings with the whole world. Recently Olya confessed her love publicly on Facebook, and she received a lot of comments – some with congratulations, other wishing her to burn in hell. The girls are already used to such attitudes. They call themselves wives, though they don't have a stamp in their passports because same-sex marriages are not allowed in Russia.

Olya works as a correspondent for Radio Svoboda, wears dreadlocks and takes active part in rallies for the rights of sexual minorities and the freedom of political prisoners. Galiya is a designer, keen on yoga, makes furniture, and loves paragliding and driving her scooter. They rent an apartment on the outskirts of Moscow and can hardly make ends meet – sometimes Olya gets fired because of the homophobia of her employers, sometimes Galiya loses her job. But the lovers believe they will be strong enough to deal with all problems, and that they will

live in love and happiness from the cradle to the grave.

What's more, Olya and Galiya dream of a big family. They've decided that Olya will be the first to give birth, and then Galiya. And then they would adopt a child from an orphanage and love him or her as much as their own. The only thing they haven't decided yet is how they will accomplish their maternal duty. Should they apply to a sperm bank or ask a friend to become a donor? Or should they first adopt a child from an orphanage?

The girls' relationship and their maternity issues will be the main subject of the film. Their everyday lives, jobs, social lives, civil activities, pre-pregnancy planning, pregnancy, delivery... And the attitude of the people around them: the support or blame, joy or envy. We will film our characters until their cherished dream comes true – they have their baby.

It's normally accepted in Russia not to speak about the problems of sexual minorities, pretending that they do not exist. All attempts to hold gay parades end in mass apprehension for the participants. In some big cities (such as St. Petersburg) there is a law which

prohibits the propaganda of homosexuality among minors. In the wording homosexual relations are equal to paedophilia. This law was recently passed in Moscow and caused a large resonance in civil society. LGBT activists and sympathizers regularly protest in front of the State Duma, and are often brutally beaten by Orthodox fanatics. Russian documentary filmmakers rarely bring up the questions surrounding sexual minorities. Films in Russia about the gay community are usually made by foreign filmmakers. That's why, in our opinion, it is necessary to make a film that will be a look from the inside on the life of Russians with non-traditional sexual orientations. But it is not our main goal to make a film about the oppression of sexual minorities. *Olya & Galiya* will speak firstly about relationships, dreams, love, everyday life and the suffering of a same-sex couple, and most importantly – about the problem of childbirth in a non-traditional family.

# OLYA & GALIYA



## PRODUCTION COMPANY: SUGERDOCS PRODUCER: KSENIA SAKHARNOVA

SugarDocs specializes in films on human rights issues acclaimed both by wide audiences and international festivals.

## PRODUCER: VLAD KETKOVICH

Vlad Ketkovich is a member of EDN, International Federation of Journalists, the Russian Geographical Society and the Eurasian Academy of Television and Radio. In 2010-2012 he participated in number of international documentary workshops and pitching sessions including the Hot Docs Forum, Dragon Forum (pitching at Krakow IFF), Ex-Oriente (pitching at Ihlava IFF), LeipzigDoc Co-Production meeting, INPUT, and EDN's professional events (Tromse, Thessaloniki, Baltic Forum, etc.).

## PRODUCER: INKA DEWITZ

Perfect Shot Films is a Berlin based production company founded in February 2010. We produce and co-produce creative, distinctive documentaries for all major broadcasters and cinema, TV series and cross-media projects. Our work offers a fresh and insightful perspective on passionate and challenging issues. Believing in creative teamwork we make films without any sensationalism, creating spaces for thoughts, feelings and some way of identification. Our productions are funded by Medienboard Berlin-Brandenburg, FFA, CNC and others.



## DIRECTOR: KIRILL SAKHARNOV

Born in 1978 in Moscow. Graduated from the Peoples Friendship University of Russia, Historical Faculty (2000). Graduated in 2007 from the Gerasimov All-Russian State University of Cinematography (VGIK). As a film director Kirill has made a number of short documentaries, commercials and music videos. He

also has great experience as a film editor. He worked as an editor with such well known documentary film directors as Sergey Miroshnichenko, Yevgeny Tsybmal and Sergey Yastrzhemsky. In 2010 Kirill founded SugarDocs film production company.

PROJECT TITLE: Olya & Galiya  
PRODUCTION COMPANY:  
SugarDocs (Russia) / Ethnofund (Russia)  
/ Perfect Shot Films GmbH (Germany)  
COMPANY ADDRESS: SugarDocs –  
Pervomayskaya str. 66-111, Moscow  
105043 / Ethnofund – Novatorov str.  
36/3-171, Moscow 119421 / Perfect Shot  
Films GmbH – Skalitzer Straße 104,  
Berlin 10997  
TELEPHONE: SugarDocs: +7 49936 77185  
/ Ethnofund: +7 49573 59568 / Perfect  
Shot Films GmbH: +49 30516 48810  
E-MAIL: sugardocs@gmail.com;  
ethnofund@mail.ru; dewitz@  
perfectshotfilms.com  
SKYPE: ksenia\_sugarfilm / ethnofund  
WEB: ethnofund.ru / perfectshotfilms.com

## SYNOPSIS:

Two young and charismatic girls, Olya and Galiya, love each other, live together, and want to have a baby. But they live in modern-day Russia, where the LGBT community is suppressed on a State level and condemned by the majority of the population. We follow their fight to have a normal family.

LANGUAGE: Russian  
FORMAT: HD  
LENGTH: 52 min / 75 min

PRODUCERS: Ksenia Sakharnova,  
Vlad Ketkovich, Inka Dewitz  
Previous Films: Ksenia Sakharnova:  
*Mamas, Kids and the Law*, doc,  
2013, Russia  
*5 Minutes of Freedom*, doc, 2012, Russia  
Vlad Ketkovich:  
*Leninland*, doc, 2013, Russia  
*Heralds from the Big World*, doc,  
2013, Russia  
*Men's Choice*, doc, 2013, Russia  
Inka Dewitz:  
*The New African Photography*, 2x25 min  
series, Al Jazeera Artscape  
*Crackle of Time*, doc, 100 min, 2012,  
ZDF / 3Sat  
*No Gravity*, doc, 60 min, 2011,  
ZDF Das Kleine Fernsehspiel

DIRECTOR: Kirill Sakharnov  
PREVIOUS FILMS:  
*Mamas, Kids and the Law*, doc,  
2013, Russia  
*5 Minutes of Freedom*, doc, 2012, Russia  
*Stalin. Why Not?* doc, 2010, Russia

SCRIPTWRITERS: Kirill Sakharnov,  
Ksenia Sakharnova

PROJECTED DATE OF RELEASE: 2014  
ESTIMATED BUDGET: EUR 105 000

FINANCIAL SOURCES CONFIRMED:  
WDR TV (Germany) / EUR 30 000  
SugarDocs Film Investment / EUR 5 000  
Ethnofund Investment / EUR 3 000



**M**ullo, 52, belongs to the ancient Yaghnobi people living in the highlands of Tajikistan. In 1970, under the Soviets, these people were forced to move from their remote highland area to lowlands, to the so-called Hungry Steppe – actually, a desert – as the Empire's cotton fields needed workers. The official reason was a concern for the welfare of the Yaghnobi, who allegedly lived in subhuman conditions. Uncivilized, like in the Stone Age.

These badly educated people, who had been living in isolation for centuries, treated this resettlement as a punishment from God who had sent them to hell. And there were reasons to believe so. On the plain, due to the drastic change in climate condition, the chemicals used to fertilize the cotton and the backbreaking labour, entire Yaghnobi families began to die.

Many, including Mullo's family, would escape back to the mountains, but they were brought back to the plain by military helicopters. The ones who miraculously survived on the cotton fields put up with their fate and adapted to their new life. The life of slaves. In fact, the Hungry Steppe (the Zafarobod

and Gissar regions) never met the expectations of the Soviet cotton industry. Due to the lack of water the cotton grew poorly. The sacrifice of a whole nation was made in vain.

In the 1990s, after the collapse of the Soviet Empire, many of the Yaghnobi found strength to come back to the highlands, and at the very least revived life in the mountains.

Mullo is the head of a big family – five daughters and two sons. He works three jobs: as a baker in the village bakery, an Arabic language teacher at the local school, and for the last several years he also serves as a Mullah. Despite the fact that his life in the village is rather settled, Mullo has decided to return to the Yaghnob Valley.

Yaghnob is a highland area in Northwest Tajikistan, between the Zarafshan and Gissar Ranges. As the first snow falls (which happens in early December), Yaghnob becomes almost impossible to reach. Avalanches cover the scarce roads; it is incredibly hard and dangerous to climb the ice-covered mountain paths that are knee-deep in snow.

In 1927 the ethnographer Mikhail

Andreev wrote: *There's not a single shop with any goods in Yaghnob... There are no schools, with only some of the literate teaching their families how to read... There is definitely no medical aid, and people seek help from only sorcerers writing amulets.* Virtually nothing has changed since then. Life is difficult, but the Yaghnobi have chosen it themselves when they came back. It once took a day to board all of them on helicopters and ferry them down to the cotton fields. It took them forty years for them to make it back...

Despite their cruel history, the Yaghnobi remain very trusting and kind people. So are Mullo and his family. Mullo wants to take his all of his family with him to the Yaghnob Valley. He knows that there will be no school, no shops, and no medical care, but that won't stop him. It is his Paradise.

# ON THE EDGE OF THE SNOW

## PRODUCER: VLADISLAV KETKOVICH (RUSSIA)

Graduated from the Moscow State Teacher Training University and studied at the Higher Courses of Scriptwriters and Directors. His first filming experience was in visual anthropology. In 2000 he founded the Ethnographic Research Foundation. Vlad Ketkovich is a member of EDN, the International Federation of Journalists, the Russian Geographical Society and the Eurasian Academy of Television and Radio. In 2010-2012 he participated in a number of international documentary workshops and pitching sessions, such as the Hot Docs Forum, LeipzigDoc Co-Production Meeting, EURODOC, Dragon Forum, Ex-Oriente Workshop, INPUT, Baltic Sea Forum, etc.



## CO-PRODUCER: MAXIM TUULA (ESTONIA)

Born in 1980 in Vladivostok, Russia, Maxim now lives and works in Tallinn, Estonia. He majored in international relations and worked on his dissertation as a Fulbright visiting scholar at the University of Kansas. In the 2000s he collaborated

as a journalist with various film trade magazines including Action! and Screen International. He also participated in the production and promotion of short films such as *Old New Rossi* (Kinotavr FF, 2008, Pacific Meridian IFF, 2008, Abu Dhabi IFF, 2008) and *Nine Stairwells Together* (Berlin IFF, 2009) by Alexander Karavaev, and *Take Your Dead Men* by Irina Zuy (Message to Man St. Petersburg IFF 2010, Brief Encounters IFF 2010, Damascus IFF 2010). In 2012 he coproduced the experimental docudrama *I Don't Love You* by Aleksandr Rastorguev and Pavel Kostomarov, and now continues to work with the directors on their new multimedia documentary project: "the revolutionary film" *The Term*.

## CO-PRODUCER: SIMONE BAUMANN (GERMANY)

Born in 1963 in Zschopau, Saxony, Simone graduated from Rostov-upon-Don State University (Russia), where she majored in Philosophy in 1982-87. Since 2011 she is Executive Producer for Saxonia Entertainment GmbH. Since 2009, the Head of the German managing committee of the Friends of the German-Russian Film Academy. Since 2005, the Eastern Europe Representative for German Films. Since 2003, a board member of the AG Dok German Documentary Producers Association.



## DIRECTOR: IRINA ZUY

Irina Zuy was born in 1977 in Magadan, Russia. In 1997 Irina moved to Moscow and entered the Gerasimov All-Russian State Institute of Cinematography (VGIK), where she studied documentary directing (Prof. Viktor Lisakovich's workshop). She graduated from VGIK in 2003 and

worked as a film director at various documentary studios. In 2010 she finished her first short fiction *Take Your Dead Men* and is now involved in several documentary and short film projects.

PROJECT TITLE: On the Edge of the Snow  
PRODUCTION COMPANY: Marx Film / Ethnofund / Saxonia Entertainment  
COMPANY ADDRESS:  
Keemia 19, Tallinn 10616 / Novatorov 36/3, 171, Moscow 119421  
TELEPHONE: +792 6175 2572,  
+372 5839 1081 (Marx) /  
+791 6674 0654 (Ethnofund)  
E-MAIL: max.tuula@marxfilm.com / ethnofund@mail.ru  
SKYPE: mtuula / ethnofund  
WEB: www.marxfilm.com / www.ethnofund.ru  
TRAILER: <http://youtu.be/rqumZCtBU-k>

SYNOPSIS: Mullo was born in a very remote Tajik mountain village. In the 1970s the Soviet authorities deported the entire tribe of the Yaghnobi to cultivate cotton on lowland plantations. Today Mullo is obsessed with his dream of returning to the lost paradise of his childhood, and of working with simple tools on the land of his ancestors.

LANGUAGE: Russian / Tajik / Yaghnobi  
FORMAT: HD  
LENGTH: 80 min

PRODUCERS: Max Tuula / Vlad Ketkovich / Simone Baumann  
PREVIOUS FILMS:  
Max Tuula: *The Term* by Pivovarov / Kostomarov / Rastorguev, multimedia doc, 2012, Russia / Estonia  
*I Don't Love You* by Kostomarov / Rastorguev, experimental/doc/fiction, 2012, Russia / Estonia  
Vlad Ketkovich: *Men's Choice* by Elena Demidova, documentary, Russia / Norway - in production  
*Leninland* by Askold Kurov, documentary, 2013, Russia / Germany / Bulgaria  
*The Danube Venice* (Old Believers in Russia and Around the Globe series) by Alex Pogrebnoy, TV documentary short, 2011  
*Russia Gentle Art* by Alexey Pogrebnoy, TV documentary short, Russia

DIRECTOR: Irina Zuy  
PREVIOUS FILMS:  
*Take Your Dead Men*, short fiction, 2010  
*Russia Imperceptible Russia*, TV series documentary, 2010  
*Russia War and Culture*, TV documentary, 2004  
*Russia War and Hatred*, TV documentary, 2004  
*Russia the Obscurantist*, documentary short, 2003, Russia

SCRIPTWRITERS:  
Irina Zuy and Roman Chesnov

PROJECTED DATE OF RELEASE:  
Autumn 2014  
ESTIMATED BUDGET: EUR 180 000

FINANCIAL SOURCES CONFIRMED:  
Ethnofund / EUR 16 000  
Saxonia Entertainment / EUR 2 500



**1957.** The Soviets arrive on the African continent to build socialism, bringing money, Marxist ideas, manpower and military support. Soviet newsreels from that time carry encouraging titles like: *We Are With You, Africa*, *Heirs of Great Africa* or *Africa Builds Socialism*. Thousands of kilometres of unique film footage, shot in colour all over Africa between 1957 and 1992, can still be found in Russian archives. They remind us of a bygone era and of a continent that probably only existed in the eye of the Soviet filmmakers.

In 1960, after the UN Declaration on the Granting of Independence to Colonial Countries and Peoples, several African nations immediately became independent. This spurred the Soviet government to pursue diplomatic contacts with these countries more vigorously. Thus the Soviet Union gained influence on the entire African continent. Unlike the Western colonizers and unlike China today, the Soviet Union was not primarily looking for natural resources. The Soviet-African endeavour was first and foremost ideologically motivated.

Ghana, the starting point of our film, was the first country to

receive aid from the Soviet Union in 1957. In the three decades that followed, Moscow's Central Documentary Film Studio facilitated the Soviet empire's vast program of support for "anti-imperialism" and "anti-colonialism" producing endless reels full of proud African workers, pioneers, farmers and gymnasts. From 1960 to 1969, Soviet documentary and newsreel crews were most active in Guinea, Somalia, Mali, and the Congo; from 1969 to 1974, in Ethiopia, Tanzania, Benin, and Madagascar; from 1974 to 1991, in Mozambique, Namibia and Angola, where our cinematographic journey ends. The Soviet Union had been a long and influential presence in war-torn Angola, without much effect. As communism collapsed in the motherland, both the Eastern bloc and Africa had to adapt to new realities.

Members of the film crews from back then tell us about their experiences in Africa. Among them some of the Soviet Union's best studio professionals, such as Yuri Aldokhin (*Heirs of Great Mali*, 1960), Alexey Uchitel (*Preparing For the Festival*, Mozambique, 1984), Igor Gelein (*Mozambique Builds Socialism*, 1976), Mikhail

Litvyakov (*The Soviet Diplome, Zaire*, 1974), and also directors from the Baltic States, such as Lithuanians Viktoras Starošas, and Rimtautas Šilinis (*Jambo Tanzania*, 1974). Each film team was accompanied by a KGB representative, and sometimes even security detail. How did these people experience their time in Africa? What were their expectations? How did they see the political future of the African countries they visited then and how do they see them now?

The stories about the work of these film professionals will provide a backdrop to the montaged archival footage in *Our Africa*. They will tell us about the realities of craft, production, and politics that remained off screen and thus hidden from Soviet viewers. Visually, *Our Africa* will mostly consist of archive material. Out of the vast quantity of Soviet newsreels and educational films a new film will evolve. We will change the structure of these Soviet propaganda vehicles and thus tell the story of the Soviet Union's dramatic odyssey on the African continent.

We will not be exploring the text book history in this film. We are not interested in bringing dry facts and figures to the screen. Instead, the focus will be people and events at a pivotal moment in history, Africans and Soviets, and their personal experiences.

# OUR AFRICA

## PRODUCTION COMPANY: SERIOUS DIRECTIONS GMBH

Serious Directions GmbH is a young Berlin-based production company, focusing on creative documentaries, commercials and cross media projects in Central and Eastern Europe. Producers Heleen Gerritsen and Sahand Zamani had been working in the audiovisual sector for more than 10 years, when they decided to set up their own company in 2012. Current projects include two feature length documentaries and a cross media project in cooperation with the Free University of Berlin.

## PRODUCTION COMPANY: VORON FILM COMPANY

VORON Film Company was founded in 2013 as a collective of professional filmmakers from St. Petersburg, Russia. The company's main focus lies with the production and distribution of documentaries and the development of non-fictional formats from the entire Eurasian continent. The company strongly believes in an artistic approach to documentary filming, powerful images and a philosophical and metaphysical interpretation of film topics.



### PRODUCER: HELEEN GERRITSEN

Heleen Gerritsen (1978, Eindhoven, the Netherlands) gathered her first film experience during an internship at St. Petersburg's Lenfilm Studios. After finishing her studies (Russian language and International Economics) she moved to Berlin where she started working for several film festivals, did a

film production degree in 2005, and discovered her love for documentary filmmaking. She worked as a production manager, line producer and 1st AD on feature length documentaries mainly for German television (ARTE, ZDF, PRO7), and alongside produced three award-winning short films. In 2009 Heleen co-produced her first full-length documentary: a trilogy in coproduction with Dutch broadcaster NCRV. Heleen is currently working on her second feature length documentary as a producer.



### DIRECTOR / CO-PRODUCER: ALEXANDER MARKOV

Alexander Markov was born in Leningrad, Russia in 1973. He graduated from the St. Petersburg University of Culture and Arts' Cinema and Video directing department and completed a semester abroad at the Academy of Film and Television

Potsdam-Babelsberg in Germany in 2005. Upon completing his education, Alexander started shooting documentaries, experimental and feature films, both at local studios and abroad. His projects received prizes at various international film festivals such as: DocPoint, Sheffield Doc, Temps D'images, Tirana, Art Doc Fest, Message to Man, Cinefest, Directors Lounge, Open Cinema, Stalker, Kunst Film Biennale and Tromso.

He also works as a curator for The Goethe Institute St. Petersburg, the New York African Film Festival, and the Message to Man IFF. Since 2005 he has been teaching directing and non-fiction film history at the St. Petersburg University of Cinema and Television. In 2013 Alexander Markov joined VORON Film Company in order to produce his next feature length documentary, *Our Africa*.

PROJECT TITLE: Our Africa  
 PRODUCTION COMPANY:  
 Serious Directions GmbH / VORON Film  
 Company (co-producer)  
 COMPANY ADDRESS:  
 Serious Directions: Wielandstrasse 34,  
 Berlin 10629, Germany  
 VORON Film: 30, Yablochkova 2/10  
 St. Petersburg 197198, Russia  
 TELEPHONE: +49 17670 528271  
 E-MAIL: hg@serious-directions.com  
 SKYPE: heleen-dawanda  
 WEB: www.serious-directions.com

#### SYNOPSIS:

1957. The Soviets arrive on the African continent to build socialism, bringing money, Marxist ideas, manpower, and film crews. At home audiences from Vilnius to Vladivostok enthusiastically applaud exotic newsreels featuring *Our Africa*. Now, decades later, the Soviet-African endeavour seems long forgotten, yet thousands of kilometres of film footage remain.

LANGUAGE: Russian  
 FORMAT: HD 16:9  
 LENGTH: 75 min

PRODUCER: Heleen Gerritsen /  
 Alexander Markov (co-producer)  
 PREVIOUS FILMS:

*The Mission*, documentary, 75 min,  
 2013, Germany (in production)  
*Hotel Eden*, documentary, 16 min,  
 2012, Germany / Poland  
*20, Born On The Day The Wall Came  
 Down*, doc, 3x 52 min, 2009,  
 Netherlands / Germany

#### DIRECTOR / SCRIPTWRITER:

Alexander Markov

#### PREVIOUS FILMS:

*Children of the Sun*, 15 min, 2012, Russia  
*Two Highways*, documentary, 27 min,  
 2010, Russia  
*Russian Costa Rica*, documentary,  
 52 min, 2008, Russia  
*Cities within Cities*, documentary /  
 experimental, 20 min, 2003, Russia  
*Lullaby*, fiction/documentary, 20 min,  
 2002, Russia

#### PROJECTED DATE OF RELEASE:

Autumn 2014

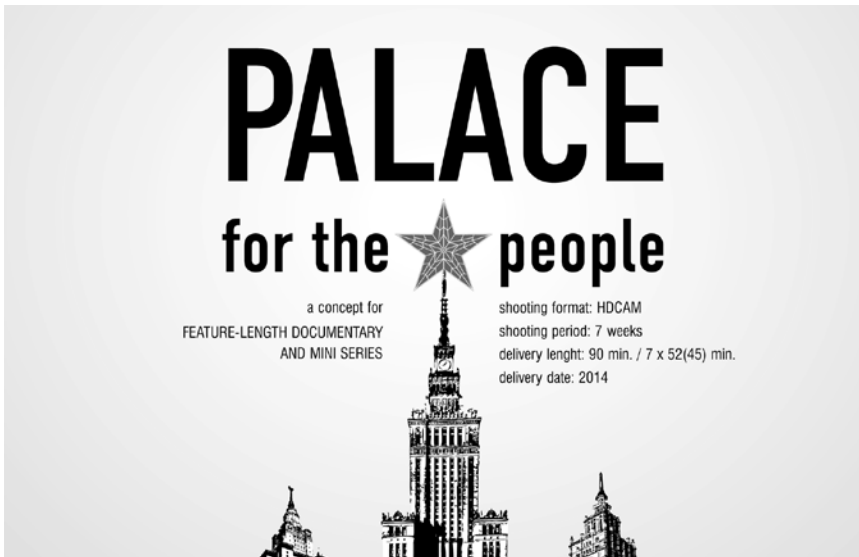
ESTIMATED BUDGET: EUR 180 000

#### FINANCIAL SOURCES CONFIRMED:

Private investment / EUR 34 500

Sales agent attached to the project:

(LOI) Taskovski Films Ltd.



Some of them are still unfinished; some are already destroyed. Some are devoid of their former function and looking for new content, some are going strong serving the same purpose they've been built for. Architecturally, some were ahead of their time, while some were hopelessly behind.

All of them are loved and hated, nicknamed or re-named as the regimes pass by. All of them are the biggest, or tallest, or largest – in their city, in their country or in the world. All of them have been a technological challenge for their time. All of them have plenty of legends, conspiracy theories or funny stories surrounding them.

All of them were erected as an ultimate status symbol of the Ruling Class – their domination over the landscape and lavish interiors were supposed to have the same stunning and petrifying effect on the masses as the medieval cathedrals had on the poor peasant. Sooner or later, every Socialist state in Europe set forth its own mega-project of constructing a building that would embody the ideas that its rulers wanted to communicate to their people. Most of these mega-buildings are still in place – and,

like it or not, have become an integral part of the local culture.

Nowadays such enterprises are far beyond the capabilities of most of these countries (the construction of People's Palace in Bucharest sucked all of the country's resources dry in the 1980s, bringing the entire population close to starvation). Each of these monsters is a monument to a dictatorship, and a memory of the people who dared to plan and build them, overcoming technical obstacles that were sometimes considered impossible.

This mini-series will explore the story behind each of these buildings, their architecture and design, their legends, their hidden spaces and their current inhabitants. It will portray the people who work in them – from the head of state to the window cleaner. Every building will have a guide of its own to reveal all of its hidden corners. It might be a long-time fan, working and living in it (like Traycho the Mascot from the Sofia Palace of Culture), a teenage student from Moscow University who "hacked" the building climbing up to the star on its top, or the ghost of a worker buried in the foundations of the People's Palace in Bucharest.

# PALACE FOR THE PEOPLE

## PRODUCTION COMPANY: AGITPROP

Agitprop was established in 1997 by authors and cinematographers Boris Missirkov and Georgi Bogdanov. The company has produced a number of films, mainly creative documentaries with a strong author-style, including: *Georgi and the Butterflies* (Silver Wolf Award, IDFA 2004), *The Mosquito Problem and Other Stories* (world premiere: Cannes 2007; Grierson Award, London Film Festival 2007), *Corridor #8* (world premiere: Berlinale 2008 – FORUM, Ecumenical Jury Award). The company's filmography also includes the multi-awarded *See You at the Eiffel Tower*, *Paradise Hotel* and *Concrete Pharaohs*. Agitprop's latest films are *The Last Black Sea Pirates* (world premiere: Visions Du Reel 2013; Hot Docs 2013, Krakow IFF 2013), *Tzvetanka* (world premiere: Cph:DOX, DOK Leipzig; Documentary Fortnight MoMA 2013, New York), *Dad Made Dirty Movies* (world premiere: Visions du Reel 2011) and *The Boy Who Was a King* (world premiere: Toronto IFF 2011).

Agitprop is one of the few Bulgarian film production companies well known within the European film market. During the last years most of the company's projects are co-productions with leading TV broadcasters such as: Channel 4, Sundance Channel, ITVS, ARTE, RAI, CBC, SVT, YLE, and HBO.



## PRODUCER: MARTICHKA BOZHILOVA

Martichka Bozhilova is a producer for Agitprop since 1999. Her films include the internationally awarded *Georgi and the Butterflies*, *The Mosquito Problem and Other Stories*, *Corridor #8*, as well as *See You at the Eiffel Tower* which premiered at the 2008 IDFA. She is also one of the producers of the

first BG film omnibus – *15*, and producer of the first original Bulgarian productions for HBO, *Paradise Hotel* and *Concrete Pharaohs*. In 2006 she received the International Trailblazer Award, launched by Robert Redford and Sundance Channel at MIPDOC in Cannes. Director of the Balkan Documentary Centre (BDC) supporting documentary filmmakers from the Balkans. Lecturer at various European workshops and events in the field of documentary cinema. Ambassador of the European Documentary Network (EDN) to Bulgaria.

## DIRECTORS: BORIS MISSIRKOV, GEORGI BOGDANOV

Authors, cinematographers and photographers, founders of Agitprop Production Company and the Bulgarian Photographic Association. Filmmakers and independent producers since 2000. DOPs of the internationally awarded *Georgi and the Butterflies*, *The Mosquito Problem and Other Stories*, *Corridor #8*, *See You at the Eiffel Tower*, *Paradise Hotel*, *Concrete Pharaohs*, *Dad Made Dirty Movies* and *The Boy Who Was a King*.

PROJECT TITLE: Palace for the People  
 PRODUCTION COMPANY: Agitprop  
 COMPANY ADDRESS:  
 68 Budapesta Str., ap.1, Sofia, Bulgaria  
 TELEPHONE: +359 2983 1411  
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 WEB: www.agitprop.bg

### SYNOPSIS:

Some are still unfinished, some are already destroyed. All of them were erected as an ultimate status symbol of the Ruling Class. All of them are loved and hated. All of them are surrounded by plenty of legends, conspiracy theories or simply funny stories.

LANGUAGE: various / English  
 FORMAT: HD  
 LENGTH: 90 min / 7x 52 min

PRODUCER: Martichka Bozhilova

### PREVIOUS FILMS:

*The Last Black Sea Pirates*, creative documentary, 2013, Bulgaria  
*Tzvetanka*, creative documentary, 2012, Bulgaria / Sweden  
*Balkan Melodie*, creative documentary, 2012, Bulgaria / Switzerland / Germany  
*The Boy Who Was a King*, creative documentary, 2011, Bulgaria / Germany  
*Dad Made Dirty Movies*, creative documentary, 2011, Bulgaria / Germany

### DIRECTORS / SCRIPTWRITERS:

Boris Missirkov & Georgi Bogdanov

### PREVIOUS FILMS:

Boris Missirkov and Georgi Bogdanov are authors and directors of numerous short fiction and documentary films. They are currently working on their feature-length film debut.

PROJECTED DATE OF RELEASE: 2014  
 ESTIMATED BUDGET: EUR 486 595

FINANCIAL SOURCES CONFIRMED:  
 MEDIA Development / EUR 30 000  
 Bulgarian National Film Centre / EUR 35 000  
 Sofia Municipality / EUR 5 000  
 Agitprop / EUR 26 595  
 Filmtank / EUR 15 000



*What is at stake when a 2000 year old dynasty is heading towards its brutal end?*

**M**anana is the head of an ancient and important dynasty in Georgia. She is a retired professor in medicine, and has turned 75, but is still the centre of attention at every party she holds in her huge apartment downtown Tbilisi. But for how long can the good life continue? The family fortune is diminishing rapidly, and her only grandchildren, the twin girls, have gotten the taste of the high life in Paris. At the same time, the mother of the girls, the family's sole provider, is politically engaged, and critical to the government – a dangerous “hobby” in a country with little room for freedom of expression.

Georgia is one of the world's oldest civilisations, and the dynasty we get to know in this film has had both religious, scientifically and artistic influences back to biblical times. Now, there are only four persons left – four women from three generations. The grandmother's hopes and prayers are all about the twins coming back to Georgia with a good education. She wants them to be able to continue the family

tradition of contributing to society and Georgia as a nation, like her ancestors, male and female, have always done. Do the twins want to continue the strong traditions of their ancestors? And why are there no men in this family?

Director Ida Kleppe has again teamed up with DOP Silje Birknes to tell a compelling, dramatic and at times humorous story of woman in post-communism regions. Through this drama, the director shows her affection for a people who try to find their way, and balance tradition and innovation in the meeting with new times. The documentary *Paris, Caucasus* is an old family's story set in a wider context. Producer Trude Refsahl in Pandora Film has extensive experience with documentary-dramas, after nearly 20 years in the business.

# PARIS, CAUCASUS

## PRODUCTION COMPANY: PANDORA FILM AS

Pandora Films is a Norwegian film production company located in Bergen. The company was founded in 2001, and has a total of 12 fulltime employees. Pandora produces documentaries, documentary series and commissioned films for both the Norwegian and the international market. The company has received awards and international recognition for its productions.

Pandora Film was founded with an aim to produce investigative and insightful documentaries, and to cover power struggle in the high levels of society and politics. In Pandora, we want to make independent documentary films, and both major stories on society and small tales about daily life are told with high artistic and journalistic ambitions. We believe that the key to success is continuity and employees with high expertise. To ensure this, the company has a human resources strategy with emphasis on permanent employment. From the editorial staff, photographers and directors, to editors and post-producers, Pandora Film focuses on permanent employees in all functions.

## RECENT PRODUCTIONS:

2013 *Den gode viljen* (Good intentions), 5 x 50 min, NRK1

2013 *Passion for Pike*, 45 min, NRK1

2004-2013 *Tid for Hjem* (TV series), 25 / 45 min, TV2

2012 *Trafficking*, 45 min, TV2

2012 *Lykkens Ansikt* (The Face of Happiness), 45 min, TV2

2012 *Ved Djevelens Rike* (By the Devils Kingdom), 52 min, NRK1



### PRODUCER: TRUDE REFSAHL

Trude Refsahl has an extensive background in the production of television, documentary films and short films. She has produced Norwegian award-winning films, with a focus on creative documentary.



### DIRECTOR / CO-PRODUCER: IDA KLEPPE

Ida Kleppe has a degree in film and TV production from Australia and Spain and has worked with documentary films since 2006. After finishing her studies, Kleppe produced and distributed several documentary films with international success for Corax Film in Norway, such as *Europe's Backyard*, *Where Time Stands Still* and *The Art of Being Wichi*. She has written and directed international award-winning documentary films. Since 2010 Kleppe has been working for Pandora Film as a producer and director.

PROJECT TITLE: Paris, Caucasus

PRODUCTION COMPANY:

Pandora Film as

COMPANY ADDRESS:

Sandviksboder 1B, Bergen 5035, Norway

Telephone: +47 4733 1590

E-mail: ida@pandora.no

Skype: ida.kleppe

Web: www.pandora.no

SYNOPSIS:

What is at stake when an old Georgian family dynasty comes to an end?

LANGUAGE: Georgian, English

FORMAT: HD

LENGTH: 58 min

PRODUCER: Trude Refsahl

PREVIOUS FILMS:

*Good Intentions*, documentary series, 5 x 50 min, Norway, 2013

*Passion for Pike*, documentary, 46 min, Norway, 2013

*Face of Happiness*, documentary, 46 min, Norway, 2012

*Girl Disappearing*, documentary, 46 min, Norway, 2012

*Moland and French*, documentary, 46 min, Norway, 2012

DIRECTOR / SCRIPTWRITER: Ida Kleppe

PREVIOUS FILMS:

*Face of Happiness*, documentary, 46 min, Norway, 2012

*Europe's Backyard*, documentary, 52 min, Norway / Moldova, 2011

*The Dream*, documentary, 30 min, Norway, 2008

*Dare Not to Sleep*, short film, 7 min, Norway, 2007

*Where Time Stands Still*, 30 min, Norway, 2006

PROJECTED DATE OF RELEASE:

2014 / 2015

ESTIMATED BUDGET: EUR 377 342

FINANCIAL SOURCES CONFIRMED:

Development support / Western Norway Film Fund / EUR 15 000

Development support / Fritt Ord / EUR 15 000

Production support / Fritt Ord / EUR 15 000



Every year, peculiar cities the size of Frankfurt, Edinburgh or Toulouse emerge within the colourful map of the Old Continent. These “cities” have neither boundaries nor outward recognition; their populations are unclear, their identity – uncertain. They may as well be called hidden, since their numerous scattered inhabitants tend to appear only at night and even then always in a hurry, as if in search of something very special. Despite their secretive ways, these undercover asylums surround us – artificial and real, close and distant at the same time. These are, in fact, the “cities” of immigrants who have set off on enduring journeys in order to catch the bird of happiness.

With the highest numbers in net migration statistics, the United Kingdom is a Nr. 1 destination for not only third-country nationals, but also for the younger EU brothers and sisters who come from Hungary, Poland, Slovakia, and many other Eastern Europe states. Lithuania too has joined the ranks of these countries. Such large numbers of people fleeing the country haven't been seen since WWII, when every single family had at least one of its members deported. And now, witnessing decades of

independence, the country sees no less of an amount of its citizens abandon their homes. Families that were once shattered by exile currently face a similar threat – that of emigration.

Told through the eyes of four Lithuanian immigrants to the UK, this documentary looks at the lives of the hundreds of thousands of immigrants. They often end up in far-off, alien countries where the language seems like a string of gibberish and the ways of people are hard to understand. These strange second-hand “cities” are being built by thousands of people who have self-deported themselves, and thus no longer have a place or identity of their own. *Second Hand* is a film full of surprising, ironic and entertaining anecdotes; it is a tragicomedy of human desires and passions based on little-known facts of reality.

A strange advertisement was once noted in the UK papers. Its message: *Wanted for Work. Sane people short in height with a slim build.* What kind of job would have such unusual requirements? The answer is *Second Hand* – a new monkey business in the UK discovered by the immigrants from Eastern Europe and Asia. Despite reports in the press

about the crimes committed by immigrants, British people fail to realize what is really hiding behind the Salvation Army clones whose flyers kindly ask the Brits for clothing donations aimed at aiding handicapped children, women with cancer, or welfare recipients. Usually, only about 10% of total donations are used for charitable purposes. Where then, does the rest go? The remaining 90% of clothes are appropriated by the dwellers of these peculiar “unseen immigrant cities” who, after long and distressing efforts and adventures, load the clothes into trucks and transport them to post-Soviet countries to second hand clothing stores. A complicated road full of danger and threats winds all the way through the murky affairs of these undercover businessmen. Working in two like a team of policemen, the shorter and slimmer one usually climbs inside a container to obtain the clothes, while the other one backs him up on the outside. Who would have ever imagined that this peculiar world with its own rules and shades of criminal activity is the place where those who once were citizens of Bratislava, Moscow, or Warsaw find shelter and provide quality pants, sweaters and skirts to second hand stores in the Ukraine, Kazakhstan, or the same familiar Vilnius.

*Second Hand* is a film that intertwines a cruel and inhumane environment, menial and degrading work, an incredible lifestyle, as well as irony and cultural clashes along with tragicomic events, portraying the fate of the millions of new EU emigrants who arrive in London to search for the bird of happiness in this Promised Land.

# SECOND HAND

## PRODUCTION COMPANY: STUDIO NOMINUM

Studio Nominum is a film production company founded in 1992 by award-winning director and producer Arūnas Matelis. The studio focuses mainly on film production, distribution, cinematic events, and interactive educational projects. Throughout its existence the studio has produced or co-produced some 30 creative documentaries screened at various international festivals including: Cannes (Directors' Fortnight and Critics' Week), Rotterdam, Torino, San Paulo, Oberhausen, Amsterdam/ IDFA, Leipzig, Moscow, Nyon, Silverdocs, Split, ZagrebDox, Documenta Madrid, and others. Noted documentary festivals like IDFA Amsterdam, Leipzig, the Florence Festival dei Popoli, Linz, Open Door FF (Belgium), MOMA (New York) and others arranged retrospectives. Documentaries produced by this studio and distributed in Lithuanian cinemas demonstrate the best results among this genre by viewers (more than 22 000), as well as hold the second best box office result and have absolutely the best DVD sales (short *Flight over Lithuania* and feature *Before Flying Back to the Earth*). Nominum documentaries have been broadcast in many countries in Europe and Asia. Among our partners are ZDF/arte, YLE, MDR, North Westfalia Film Fund, Danish Film Institute, Tag/Traum (Germany), First Hand Films (Switzerland), Lighthouse (USA), Vides Filmu Studija (Latvia), etc.



### PRODUCERS: ARŪNAS MATELIS, VAIDA KAZLAUSKAITE

Arūnas Matelis established Nominum, one of the first independent film production companies in Lithuania. Documentaries internationally co-produced by the studio have been awarded in many renowned film festivals as well as successfully broadcast in various countries. Matelis is one of the few Europeans to be honoured with arguably the most important US film prize – the Director's Guild of America (DGA) Award. Arūnas Matelis holds membership in the European Film Academy and is on the Council Board of the project *Mission Siberia*,

and is also a Chairman of the Lithuanian Selection Committee for the Oscar nomination in the Best Foreign Language Film category.



### DIRECTOR: RAMUNĖ RAKAUSKAITĖ

Ramunė Rakauskaitė is a well-known Lithuanian filmmaker and producer of both feature and documentary pictures. Throughout her film career, Ramunė Rakauskaitė has directed some 10 shorts together with one feature-length film, and also produced a number of films by other notable

authors. Her short films have been selected and awarded in various international festivals in the US, Sweden, Denmark and other European countries.



PROJECT TITLE: Second Hand  
PRODUCTION COMPANY:  
Studio Nominum  
COMPANY ADDRESS:  
A. Gostauto str. 2/15, Vilnius, Lithuania  
TELEPHONE: +370 5212 3113  
E-MAIL: grupe1@nominum.lt;  
alge@nominum.lt  
WEB: www.nominum.lt

SYNOPSIS: A documentary about the fate of the hundreds of thousands of EU immigrants who share the same destinies, trying to search for the elusive bird of happiness in London, the heart of the UK – a new Promised Land.

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

PRODUCER: producing debut Vaida Kazlauskaitė with producer Arūnas Matelis  
PREVIOUS FILMS:

*Ub Lama*, 50 min, dir. Eglė Vertelytė (co-prod. Wostok) 2011 – selected for 15 festivals / received 5 international awards / broadcast in Ireland, France, South Korea, Turkey, Poland  
*Living Among Grasses*, 29 min, dir. Ramunė Rakauskaitė (co-prod. Metrovideo) 2012 – special prize at the Ecotopfilm Festival, Bratislava  
*Confession*, 32 min, dir. Oksana Buraja (co-prod. Studija2) 2008 – Leipzig official selection / KinoShok special prize  
*Man-Horse*, 52 min, dir. Audrius Mickevičius, (co-prod. MDR, YLE) 2008 – premiered MOMA (NY), broadcast in Germany, Finland  
*Before Flying Back to the Earth*, 52 min, dir. Arūnas Matelis (co-prod. TagTraum) 2005 – 10 awards among which: Leipzig, IDFA, Directors' Guild of America, EFA nominee / broadcast in 15 European countries + South Korea, Japan, Israel

DIRECTOR: Ramunė Rakauskaitė  
PREVIOUS FILMS:  
*Living Among Grasses*, documentary, 29 min, 2012 – special prize at the Ecotopfilm Festival, Bratislava  
*Trip*, short feature, 2012, Lithuania  
*Cheese-maker*, documentary, 2006, Lithuania

SCRIPTWRITERS: Arūnas Matelis, Ramunė Rakauskaitė, Arūnas Sprausnius

PROJECTED DATE OF RELEASE:  
Spring 2015  
ESTIMATED BUDGET: EUR 77 000 for production (7 000 producer's investment / 30 000 intended from local funds / 40 000 other possible partners)

FINANCIAL SOURCES CONFIRMED:  
2012 Culture Support Fund of the Republic of Lithuania / EUR 5 792 (for development)  
2012-2013 Producer's investment: EUR 5 792 (for development)



**T**he heroine of the film is a woman of about 40, her name is Khatuna. She lives in a hostel for refugees, but she is the only one there who is not a refugee. She has a different story. As a young girl she came to the capital to study. Having fallen in love and gotten pregnant she is left alone. Her beloved disappeared from her life. Her parents turned her out, stating that she had disgraced the family and rejected her forever. At the maternity hospital she confronted child trafficking. It turned out that the doctor and the medical staff supposedly helping her were involved in child trafficking, and tried to force her leave her child. She had to struggle to keep the baby and survive. She traversed many obstacles, and managed get back on her feet and become an independent person and a free member of society.

In the film Khatuna tells her story to her daughter, who is the same age as she was when she experienced all these events. They will visit the places where the events took place. Since these memories are too painful, her narration and a visual reconstruction of characteristic details, parts of buildings and places where she had to live with her child, will allow us to

understand all the details of the situation. She will introduce us to the people who participated in the events and know them well. Their opinion, their perception of the story, will be presented at the same time with historical and social facts and Khatuna's narration of the events.

There are episodes in the film that Khatuna cannot relay in front of the camera, and therefore, in order to save my heroes from pain and possible problems with real people, I will reconstruct these scenes in animation. Each of the animated scenes will last from one to two minutes. There will be total of 8-10 minutes of animation in the film. The drama of the film is constructed so that the film is made up of 5 basic acts alternating the positive and negative aspects of the life of the heroine, a kind of rise and fall, and each of them contains an animated episode

# STEPS THROUGH THE AIR

## PRODUCTION COMPANY: CPU LIRA PRODUCTION

Creative Productive Union (CPU) Lira Production is an independent production company established in 2008, specializing in full-length feature films (fiction, animation and documentaries), short films, TV series and dramas. Lira Production focuses on high quality projects with a social cultural orientation that capture the essence of the Georgian existence, yet still can break through to the international film market. Since its inception, Lira Production has produced several short films, social videos and promotional / advertising campaigns.



### PRODUCER: LELA AKIASHVILI

Lela holds a Bachelor's Degree in Legal studies. Since 2008 she works as a producer in CPU Lira Production. Recently she won the Robert Bosch Co-Production Film Prize 2013, with the animation film *Geno*, (co-producer from the German side: Anne Kathrin Lewerenz / director: Dato Kiknavelidze).

Prior to that, she participated in a number of co-production workshops such as the Nominee Forum in Berlin and the Tbilisi Project Market. She is the producer of several short films.



### DIRECTOR: LALI KIKNAVELIDZE

Lali Kiknavelidze is a writer/director and producer from Georgia. She is co-scriptwriter and producer of the GNFC competition winner, the animation film *Vacuum*. She has also written/directed and produced several short films. In 2011 she participated in the EURASIADOC Documentary Scriptwriting

Residency. In April 2012 she was participant of the EAVE Film Finance Forum (Luxemburg). Her feature fiction project *Sunbeam* has been selected for the DAB Script Development Workshop, provided by the organizers of MAIA. She is selected as a participant of the Docstories Black Sea Program. In 2012 she attended the IDFA Academy.

PROJECT TITLE: Steps through the Air  
 PRODUCTION COMPANY:  
 CPU Lira Production  
 COMPANY ADDRESS:  
 Nutsbidze plateau, 5th. m/d, build.6,  
 apt.4, Georgia  
 TELEPHONE: +995 5959 29845  
 E-MAIL: laliknavelidze@gmail.com  
 SKYPE: lalikoleta  
 WEB: www.liraproduction.com

#### SYNOPSIS:

The film follows Khatuna and her teenage daughter Keti in their journey through Khatuna's memories of the period following the disintegration of the USSR. From the personal view of the main character, we reconstruct the long road for a woman to become a mother, an independent person and a free member of society.

LANGUAGE: Georgian  
 FORMAT: HD  
 LENGTH: 70 min / 52 min

PRODUCER: Lela Akiashvili  
 PREVIOUS FILMS:  
*Geno*, animation (in production),  
 Georgia / Germany – winner of Robert  
 Bosch Film Prize 2013  
*This Is My Rights*, documentary, 2013,  
 Georgia / IDP Women Association  
 CONCENT  
*Inclusive Education*, social documentary,  
 2010, Georgia / USA

#### DIRECTOR / SCRIPTWRITER:

Lali Kiknavelidze  
 PREVIOUS FILMS:  
*Sunbeam*, fiction feature in production,  
 2014, Georgia / Germany (director/writer)  
*Vacuum*, animation, 2010, Georgia –  
 winner of Georgian National Film Centre  
 competition *Inclusive Education*, social  
 documentary, 2010, Georgia / USA  
 (director/writer)  
*Father's Anger*, fiction short, 2009,  
 Georgia (director/writer)

PROJECTED DATE OF RELEASE: 2015  
 ESTIMATED BUDGET: EUR 97 000

FINANCIAL SOURCES CONFIRMED:  
 CPU Lira Production / EUR 12 000  
 IDP Women Association CONCENT &  
 Women Memories Research Centre Taso  
 Foundation / EUR 3 500





A portrait of Vija Celmins – the well-known Latvian-American artist who is a fantastic person as well as a great artist. Her work is a part of American contemporary art. In 2014, her first personal exhibition in Latvia will be held in Riga within the framework of the Riga Culture Capital of Europe events. This is a fantastic coming back home after a life spent in America. Her works have been the subject of over forty solo exhibitions around the world since 1965 and hundreds of group exhibitions. Her works are held in the collections of over twenty public museums, including the Art Institute of Chicago, Baltimore Museum of Art, Carnegie Museum of Art, Centre Pompidou (Paris), Hammer Museum (Los Angeles), High Museum of Art, Kunstmuseum Winterthur (Switzerland), Los Angeles County Museum of Art, Metropolitan Museum of Art (New York), Modern Art Museum of Fort Worth, TX, Museum of Modern Art (New York), National Gallery of Art (Washington, D.C.), Philadelphia Museum of Art, San Francisco Museum of Modern Art, and the Whitney Museum of American Art. Being at the cradle of the Pop Art and feminist movements in California in the 1960s, she is full of memories and stories which, being told in her special way, are

great to listen to. The film crew will follow her in New York, Latvia and Mérida, which is the capital of the Mexican State of Yucatán. Mérida has the highest percentage of indigenous persons of any large city in Mexico with approximately 60% of all inhabitants being of the Maya ethnicity. Celmins lives there and gets inspiration for her work.

Vija Celmins arrived in Los Angeles from the Midwest in the fall of 1962, not long after Andy Warhol debuted his silk-screened paintings of Campbell's soup cans at LA's Ferus Gallery. The event was among many important Pop Art exhibitions in the city at the time – shows featuring artists who were turning to “real” or found objects to make critical statements about the banality of modern consumer society.

Between 1964 and 1966, as many artists in Los Angeles were negotiating the fluidity of this new language and developing a translation of Pop Art that belonged uniquely to LA, Vija Celmins was coming of age as a young painter. Seen within the context of that fertile geography and intellectual moment, the type of questions her early paintings bring forth about the complex relationship of form and content –

the how and what of painting – reveals her conceptual strength as an artist and, within a wider historical lens, the precarious place of representation in the paintings of the 1960s.

Yet, because she is a woman, many critics have considered Celmins to be working somewhat outside the Cool School aesthetic. While Celmins considered many Los Angeles artists of the time, including Robert Irwin, James Turrell, and Douglas Wheeler, to be her colleagues and friends, Celmins thought that what she was making was quite different. The power of Celmins' work derives from the interchange of form and content. An allegory of painting itself, her discursive process brilliantly elicits ambiguous emotions and readings from what initially may seem like mundane images. Through a poetic resolve, her hard and straight paintings of difficult images become ethereal. *I have always been interested in very impossible images*, the artist has said. *Things blowing up, things disappearing in a breath. Things like the sky, which doesn't even exist.*

Since the 1970s Vija Celmins has become internationally recognized for refined and intricate paintings and drawings of unlikely landscapes of night skies, ocean waves, desert floors, and delicate spider webs – natural surfaces and textures that spill off the frame into infinite space.

## VIJA.CELMINS

**PRODUCTION COMPANY: JURIS PODNIEKS STUDIO**

JPS began working as an independent entity in 1989 when it produced the five-hour programme *Hello, Do You Hear Us?* for Channel 4 (UK), about the Soviet Union just before it collapsed. This was the work of Juris Podnieks, a well-known Latvian documentary filmmaker, and his crew. Today JPS continues to produce documentaries – on modern and historical topics, revealing the events which have altered peoples' lives during the changes in the political and economic systems in Latvia, the collapse and rise of banks, or complicated WW II situations, like in *The Baltic Saga*, and the follow-up films of the famous documentary *Is It Easy To Be Young?* ten and twenty years later. The company's latest production *How Are You Doing Rudolf Ming?* has been well-received at international festivals such as Hot Docs (Toronto), and others. JPS has collaborated with Channel 4 (UK), TVE (UK), NHK (Japan), ARTE, Russian Television, and others. JPS produces several documentaries per year.

The studio has its own premises in the centre of Riga with a sound studio equipped with the latest technology. JPS sound editors have collaborated on numerous feature and documentary film projects in Latvia. The studio also works on the dubbing of full-length Disney/Pixar and 20th Century Fox animation films.

**PRODUCER: ANTRA CILINSKA**

Antra Cilinska has been a director / producer since 1992. She started as a film editor at the Riga Film Studio working with the outstanding Latvian documentary film director Juris Podnieks. Since 1993 Antra has made many documentaries for local and international audiences. One of the most

interesting projects is the follow-up series after ten and twenty years for *Is It easy To Be Young?* (Channel 4, UK), which won a FIPRESCI Prize at the Leipzig Film Festival. Since 1994 Antra manages Juris Podnieks Studio, an independent film production company producing documentaries, animation, and fiction film projects. Since 2008 she teaches at the Latvian Academy of Culture.

**DIRECTOR: OLAFS OKONOVS**

Born in 1973. Educated at the Koln International Film School in Media Design Production, the Latvian Academy of Culture in directing for TV, and journalism at the University of Latvia. Has worked on many TV and film productions as producer and director. Okonovs' films include

*Without Age Restrictions*, doc, 2012 and *Studio in the Countryside*, doc, 2006.

PROJECT TITLE: vija.celmins  
 PRODUCTION COMPANY:  
 Jura Podnieka Studija  
 COMPANY ADDRESS:  
 Citadeles 2, Riga LV1010, Latvia  
 TELEPHONE: +371 2923 6263  
 E-MAIL: antra@jps.lv  
 SKYPE: antra.cilinska  
 WEB: www.jps.lv

SYNOPSIS: Vija Celmins arrived in Los Angeles from the Midwest in the fall of 1962, not long after Andy Warhol debuted his silk-screened paintings of Campbell's soup cans at LA's Ferus Gallery. Between 1964 and 1966, as many artists in Los Angeles were negotiating the fluidity of this new language and developing a translation of Pop Art that belonged uniquely to LA, Vija Celmins was coming of age as a young painter. *I am from a gray land – Latvia. I am not from California. I'm from a place where there was soot and trains and bombs from my very early times...* Childhood memories, 1960s in California, 1980s in New York – with all this she is an important part of American contemporary art. She has been the subject of over forty solo exhibitions since 1965, with major retrospectives at the Museum of Modern Art, the Whitney Museum, the Metropolitan, the Tate, and Centre Pompidou.

LANGUAGE: Latvian, English  
 FORMAT: HD  
 LENGTH: 60 min

PRODUCER: Antra Cilinska  
 PREVIOUS FILMS:  
*How Are You Doing, Rudolf Ming?*  
 doc, 2011, Latvia  
*Latvia Is It Easy...? After 20 Years*,  
 doc, 2010, Latvia  
*Latvia behind the Wire*, doc, 2010, Latvia

DIRECTOR: Olafs Okonovs  
 PREVIOUS FILMS:  
*Without Age Restrictions*, doc, 2012  
*Studio in the Countryside*, doc, 2006

PROJECTED DATE OF RELEASE:  
 June 2014  
 ESTIMATED BUDGET: EUR 60 000

FINANCIAL SOURCES CONFIRMED:  
 Riga City Council (Latvia) / EUR 6 000  
 State Culture Capital Foundation (Latvia)  
 / EUR 5 000  
 Riga 2014 / EUR 10 000



**T**he Vikings shaped Europe to this present day. However, half of them have vanished from collective memory: the women, even though they played an important part in the Viking world.

Stunning new insights into a fascinating culture about which everything seems to be known. The 'invisible Viking women': commanded ships and settled colonies; they took up arms and negotiated with emperors. How did the Viking women live in their Scandinavian homeland and where did they emigrate to? The films concentrate on an authentic depiction of the Viking culture drawn from daily life and the latest scientific finds.

Part 1: *Freya's Children* (WT)  
The Norwegian Sigrun takes vengeance on her husband. But will she succeed in escaping to Iceland to start a new life? *Freya's Children* is about the origins of the Vikings, about their tough life in Northern Europe, about their gods and customs - and about the beginning of their journeys to far-off shores.

Part 2: *The Gateway to the World* (WT)

Part 2 follows Jova on her search

for her father. What awaits her on her way east? In *The Gateway to the World* we learn about how the people of the North discovered the world. As traders, conquerors and settlers, they left their traces all over.

Interwoven with these scenic biographies, the documentary sections will provide further insights into the complex matter completing a well-rounded image: exciting stories about finds and stunning experiments, breathtaking panorama shots and detailed reconstructions of the Viking world. Leading Viking researchers explain their approaches and latest discoveries. 3D models visualise the Viking houses, their ports and fortresses. Animated maps illustrate their enormous empire, 2D animations allow the Vikings' runes to talk to us. Cineflex aeriels discover interesting connections creating eye-opening moments.

# THE VIKING WOMEN

## PRODUCTION COMPANY: GEBRUEDER BEETZ FILMPRODUKTION

Gebrueder Beetz Filmproduktion has produced more than 100 high-quality documentaries for the national and international market since their founding in 2000. In addition to the CEOs Reinhardt and Christian Beetz, the team consists of 30 employees working in the branch offices in Berlin, Hamburg, Cologne and Luneburg. The company's productions regularly screen in competition at the international A-festivals, and have won renowned awards, such as: the Grimme Award, the Prix Europa, the Cinema for Peace Award and the German Television Award. In 2012, Jahrbuch Fernsehen called the company *one of the most successful non-fiction production companies in Germany*. The 2013 co-production *Open Heart* was nominated for an Academy Award®.

Many of our films emerge in the course of international co-productions and aim at a broad audience. We regularly work with all national and international public broadcasters – the associates range from ARD, ZDF and ARTE to almost all European and North-American broadcasters such as BBC, the Smithsonian Channel and WNET. Documentary content in the fields of history, culture, science, and society are the main focus. The spectrum ranges from cinema documentary features (*Autumn Gold*, *Empire Me*), to documentaries (*Blood in the Mobile*, *One Flew over the Kremlin – Mathias Rust and the End of the Soviet Bloc*), drama-docs (*The Medici's Trail of Blood*, *Saving the Titanic*) and TV series (*The Cultural File*, *Biomimikry*). Also cross-media formats (*Empire Me!* Interactive, *Iceland's Artists and Sagas* Interactive), as well as the daily trend magazine *EinsWeiter* on ARD-EinsFestival.

In collaboration with Arte we are currently producing our 5-part documentary series *The Culture Files*, exploring the unresolved mysteries of Europe's greatest cultural icons in the style of a criminal investigation, and our 2-part docudrama *The Viking Women*, rediscovering the fascinating culture surrounding the myth-entwined maritime nation.

## PRODUCER: REINHARDT BEETZ

Has worked as an editor, a producer and director for WDR, NDR, ZDF, arte, MTV and Spiegel TV for over ten years. After graduating the University of Fine Arts in Hamburg, he worked for one year as an associate producer in the US, contributing to the production of documentaries for the Discovery Channel. As head of the gebrueder beetz filmproduktion he is in charge of the offices in Hamburg and Cologne/ Mediapark – editorial department EINSWEITER.



## PRODUCER: ONNO EHLERS

After studying film production and media economics at HFF München, Onno worked for several years as the executive producer for his own company, developing and producing numerous TV-programs within the range of docu-soaps and factual-entertainment. For years, Onno has also been

focusing on the development and realisation of documentary and fiction films. Now he supports the team of gebrueder beetz filmproduktion as a producer for feature and documentary projects.

PROJECT TITLE: The Viking Women  
PRODUCTION COMPANY:  
Gebrueder Beetz Filmproduktion  
Hamburg GmbH & Co. KG Company  
ADDRESS: Eppendorfer Weg 93a,  
Hamburg 20259, Germany  
TELEPHONE: +49 40769 73070  
E-MAIL: t.schmoller@gebrueder-beetz.de  
WEB: www.gebrueder-beetz.de/en/

SYNOPSIS: This two-part documentary offers stunning new insights into a fascinating culture about which everything seems to be known. These stories portray the 'invisible Viking women'. The film will be a cross-media historical experience combined with an educational web-based online role game for kids 10-14 years.

LANGUAGE: German, English  
FORMAT: docudrama  
LENGTH: 2 x 52min

PRODUCERS:  
Reinhardt Beetz, Onno Ehlers  
PREVIOUS FILMS:  
Reinhardt Beetz: *The Medici Files*, 2-part docudrama, 2013, Germany  
*Munchhausen – The Truth Behind the Lies*, docudrama, 2012, Germany  
*Mysterious Marinas*, 5-part documentary, 2012, Germany  
*Pioneers turned Millionaires*, 5-part TV documentary, 2012, Germany  
*Saving the Titanic*, TV Movie, 2011, UK / Germany

DIRECTOR: Judith Voelker  
PREVIOUS FILMS:  
*The Medici Files*, 2-part docudrama, 2013, Germany  
*Mysterious Marinas*, 5-part documentary, 2012, Germany  
*My Big Love*, documentary TV series, 2011, Germany  
*We Europeans!*, documentary TV series, 2008, Austria / Germany

SCRIPTWRITER: Alexander Hogh  
PREVIOUS FILMS:  
*The Medici Files*, 2-part docudrama, 2013, Germany  
*Secrets of the Taj Mahal*, TV documentary, 2011, USA  
*The Germans!* TV series, 2007, Germany

PROJECTED DATE OF RELEASE:  
September 2013  
ESTIMATED BUDGET: EUR 1 200 000

FINANCIAL SOURCES CONFIRMED:  
Germany: Fund HSH GmbH / 12.5% / EUR 150 000  
nordmedia GmbH / 25% / EUR 300 000  
Global Screen / 2.1% / EUR 25 000  
Company's own share / 6.8% / EUR 82 000  
Company's own share cash / 2.7% / EUR 31 995  
Norway: Film 3 Norway Regional Fund Lillehammer / 2.1% / EUR 25 000



**B**elow the surface of the Baltic Sea is a unique cultural heritage, approximately 100 000 wrecks that ship worms have not eaten as they've done in more salty waters. But now this unique ship graveyard is under attack by robbers and inexperienced, unwary divers.

In November 2010, due to an EU directive, a registry with the location coordinates of the wrecks was published in Finland. Enthusiastic, but not necessarily skilled amateur divers have since then been diving into the waters of the Baltic Sea to see the wrecks, unknowingly damaging these historically important objects. But what is more alarming – pieces of these wrecks have been removed and artefacts have been stolen. Treasures end up in private collections, where only a few people can admire them even though they are common property.

The Antiquities Maritime Archaeology Unit, whose responsibility it is to take care of common property, is doing their best with their tiny resources to prevent the destruction of the wrecks. But that's not enough. Even the coast guard is powerless

in their attempts to stop the robbers.

The Badewanne Diving Club has been assisting the Antiquities Maritime Archaeology Unit. Divers have documented dozens of shipwrecks over a decade. They are trying to contribute to the preservation of the cultural heritage for future generations. They are also witnessing much of the banditry.

When somebody steals a valuable ship's bell, a member of the Badewanne Diving Club, Jussi Kaasinen, gets angry and decides to launch his own investigation. All tracks lead to a robber named Stefu, a rich IT Specialist. The waters of the Baltic Sea are boiling as Jussi Kaasinen collects testimony. The evidence is given over to the police and the case enters the court rooms.

As Jussi gets dragged deeper into the mysteries of the underwater world, he soon finds out that the tentacles of the robbers stretch as far as the Bukowski Helsinki salesroom and the private homes of the politicians.

# WHO ROBBED THE WRECK?

## PRODUCTION COMPANY: ILLUME LTD.

Illume Ltd. is a production company specialising in creative documentary filmmaking. Since the company was founded in 1987, Illume productions include more than 90 documentary and fiction features as well as factual TV series and experimental short films. It is one of the largest documentary film production companies in the Nordic area, and unique in its investment in new documentaries. Illume has a wealth of experience in productions in Finland, the Soviet Union and Russia, the USA, the Baltic region, Eastern Europe, Scandinavia, Africa, India and China. Illume aims to produce documentary films that are entertaining and inspire debate about culture, politics, religion and the human condition. Illume Ltd's main line of work is in films that appeal to wider audiences and subjects that have universal relevance. The company has had ten feature-length films in cinematic release and their films have been shown at film festivals worldwide. Illume has been granted the EU MEDIA development slate grant three times in 2012, 2010 and 2003.



### PRODUCER: PERTTI VEIJALAINEN

Pertti Veijalainen, CEO, Executive Producer, studied film theory and history, philosophy, communications, sociology and literature at the Universities of Stockholm and Helsinki. He graduated from the Film Department at the University of Industrial Art and Design, Helsinki in

1984. He has worked as a cinematographer on dozens of films, but has concentrated on producing in the last decade, producing a vast number of award-winning creative documentaries. Veijalainen has a wealth of experience in productions within the Soviet Union and Russia, he is a graduate of the EAVE 1999 program, and he works as the CEO of Illume Ltd.



### DIRECTOR / WRITER: ARI HEINILÄ

Ari Heinilä (born in 1955) has produced and directed over 100 documentaries. Heinilä himself is a keen scuba diver and the ocean has thrilled his mind and actions. Although there are varied subjects from the sporting world represented in documentaries, Heinilä is always looking for deeper view, a warm

touch and a human interest factor. Visuality is also his trademark.

PROJECT TITLE: Who Robbed the Wreck?  
 PRODUCTION COMPANY: Illume Oy  
 COMPANY ADDRESS:  
 Palkkatilankatu 7 B 7, Helsinki 00240,  
 Finland  
 TELEPHONE: +358 50522 9284  
 E-MAIL: pertti.veijalainen@illume.fi  
 WEB: www.illume.fi

### SYNOPSIS:

A thrilling adventure documentary about the good and bad guys of the underwater world. Wrecks in the Baltic Sea are under attack by robbers and unwary divers. When somebody steals a valuable ship's bell, Jussi gets angry and launches an investigation. Jussi discovers that the tentacles of the robbers stretch as far as the Bukowski Helsinki salesroom and the private homes of politicians.

LANGUAGE: Finnish  
 FORMAT: HD  
 LENGTH: 50 min

PRODUCER: Pertti Veijalainen  
 PREVIOUS FILMS:  
*Cheek to Cheek*, documentary, 2013,  
 Finland / Germany / Argentina  
*Leap*, documentary, 2012, Finland  
*Dance of Outlaws*, documentary, 2012,  
 Finland / Norway  
*Via Air*, documentary, 2012, Finland  
*Dreams Deferred – Legacy of American  
 Apartheid*, documentary, 2012, Finland

DIRECTOR / SCRIPTWRITER: Ari Heinilä  
 PREVIOUS FILMS:  
*Drop in the Ocean*, documentary,  
 2011, Finland  
*Star or Comet*, documentary,  
 2008, Finland  
*Sparking Heart*, documentary,  
 2006, Finland  
*Deep Breath*, documentary, 2005, Finland  
*Snow Worriers*, documentary, 2003,  
 Finland

PROJECTED DATE OF RELEASE:  
 Spring 2014  
 ESTIMATED BUDGET: EUR 145 513

FINANCIAL SOURCES CONFIRMED:  
 Finnish Film Foundation / EUR 3 000  
 (script development)

COMMISS

# SESSIONING EDITORS



BALTIC SEA DOCS

**MAGDALENA BOROWSKA**

POLISH TELEVISION, POLAND



TVP is the only public broadcaster in the territory of Poland. TVP1 – Channel 1 is one of the main channels out of the 12 that currently operate in TVP. TVP1 broadcasts the latest in news, politics, world events, movies, TV series, documentaries, information and education. The channel is intended for viewers of all ages, with programming that places an emphasis on high quality and journalistic integrity.

Magdalena Borowska is responsible for documentaries suitable for current slots in TVP1. As TV audiences are very demanding, we are focused on quality docs such as human stories with tension, emotion and tears, shocking and surprising stories, which are interesting and attractive for viewers. We are also looking for wildlife, blue chip docs about nature and incredible animals. Unfortunately, due to poor financial condition, we are forced to almost exclusively buy finished production rather than pre-sale or coproduction.

**CLAUDIA BUCHER**

ARTE, FRANCE



As a public service television channel, ARTE showcases Europe's rich cultural diversity. Its purpose is "to conceive and produce television programmes which, in a broad sense, are cultural and international in character and conducive to promoting understanding and co-operation between European nations". Its originality lays in the fact that it targets audiences from different cultural backgrounds, in particular French and German. Documentaries account for 40% of the programming. With investigative documentaries ARTE responds to the most urgent challenges and questions of our times, particularly in Europe. Historical and geopolitical analyses are applied, and special attention paid to the new generation of bloggers.

Claudia Bucher is head of THEMA and Geopolitics ARTE G.E.I.E. since January 2013. From 2010-2012 she was deputy head of documentaries (ARTE G.E.I.E.), in charge of current affairs programs. From 2000-2009, commissioning editor in the theme evening

department. THEMA investigates current political, socio-economic, environmental, and public health issues. The GEOPOLITICS-slot observes and analyses the accelerating changes in world globalization.

**EMILY CARRIGAN**

JAVA FILMS, FRANCE



Java Films is one of Europe's leading independent distributors specialising in documentaries and current affairs. Founded in 2005, we have expanded rapidly to secure contracts for award-winning programmes like *Envoye Special* and *30 Minutes*. Our documentaries have been selected for prestigious festivals including the IDFA, Sundance and Hot Docs, and have been nominated for or won awards including international Emmys, Goyas, the Prix Albert Londres Award and the Jury Special Prize (FIPA). To promote our films effectively, we attend an average of 20 markets and festivals per year, including IDFA, MIPDOC, Docs Barcelona, Sunny Side, Medimed and Sheffield. We have output deals with channels in Latin America and Europe, and are also involved in co-productions and pre-sales.

**ANAÏS CLANET**

WIDE HOUSE, FRANCE



Anaïs Clanet opened Wide House, Wide's documentary branch, with Loïc Magneron in early 2011. Wide House represents *The Black Power Mixtape 1967-1975* that sold in more than 20 territories theatrically and to broadcasters; *Elena* by Petra Costa and *My Father And The Man In Black* by Jonathan Holiff, among other theatrical documentaries. The company also internationally handles one of the largest cinema and ballet documentary collections including *Bergman & Magnani: The War of Volcanoes* and *Milos Forman, What Doesn't Kill You...*

Wide House is Wide's documentary branch founded in 2010. The company's focus is internationally promoting and distributing cross-cultural, social, creative and innovative titles for all rights and media. Wide House handles 5 to 10 new feature length documentaries per year, and a wide range of TV programs. Wide House provides a global service in securing production financing and presales with appropriate partners for

specific projects. Wide House has the know-how to launch and increase the commercial value of films with the right festival strategy.

## DAAE JAN

DR SALES, DENMARK



DR Sales, the sales department of DR (the Danish Broadcasting Corp.), is Scandinavia's largest international TV-distributor. We distribute and sell films and TV programmes produced by DR as well by independent

production companies around the world. Our focus is great stories in all genres, but we specialise in documentaries as well as handling projects in production for international co-productions and pre-sales. We are looking for new, engaging projects with contemporary stories – unique stories and strong narratives for an international audience.

## HEINO DECKERT

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



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

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

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

in 2010. One of his latest productions, *¡Vivan las Antipodas!* by Victor Kossakowsky, premiered at the Venice Film Festival 2011 and was nominated for the European Film Award.

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

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

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

**ALEKSANDRA DEREWIENKO**

TASKOVSKI FILMS, UK



Taskovski Films is a London based international sales and production company producing independent documentary films. We welcome innovative, playful and risky forms of filmmaking capable of engaging and

surprising audiences around the globe. Our passion is discovering new talent and creative, author-driven stories. Our portfolio includes multi-award winner documentary *Czech Dream* by Vit Klusak & Filip Remunda; *People I Could Have Been and Maybe Am* by Boris Gerrets – winner of IDFA, Visions du Réel, Hot Docs; *Cooking History* by Peter Kerekes – Special Jury award at Hot Docs 200; *Work Hard – Play Hard* by Carmen Losmann – FIPRESCI award, Ecumenical Jury award at DOK Leipzig 2011. We are looking for author-driven, creative docs with a strong authorial point of view. Our focus is on social and human rights issues, politics, history, people & society, gender equality, personal stories, culture and arts.

**THIERRY DETAILLE**

VENTES-CBAWIP-SALES, BELGIUM



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

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

**MARGJE DE KONING**

IKON, THE NETHERLANDS



Born in 1964. Education: Theatre science (University of Amsterdam). Radio, Film and Television Course (University of Bristol, UK). After completing her studies Margje de Koning made many documentaries for

different broadcasting companies. In 2004 Margje de Koning became a part time teacher of Culture & Media Studies (Film & Television at the University of Amsterdam). In August 2004, Margje de Koning became Commissioning Editor for a documentary slot of 52 min docs – producing and co-producing creative documentaries on contemporary social, social-cultural and moral issues with a strong human interest angle. From January 2005 de Koning was responsible for the Television Department at Ikon television. As of January 2012, Margje de Koning is Head of Radio, Television and New Media at Ikon.

**KAAREL KUURMAA**

EFI, ESTONIA



The Estonian Film Institute (EFI) is responsible for supporting professional Estonian film production and promoting Estonian film culture. It operates under the auspices of the Estonian Ministry of Culture,

and its budget for 2013 is EUR 3.88 million, which is mainly used to finance features, shorts, animation, and documentaries (EUR 535 500). The Estonian Film Institute represents Estonia at international film festivals, markets and organisations. International productions are supported only with an Estonian co-producer on board.

Kaarel Kuurmaa was born in Tallinn, Estonia. Studied theology, history and religious anthropology at Tartu University. Has been working as a festival programmer at the Tallinn Black Nights Film Festival (PÖFF) since 2006. From 2009, programming for Docpoint – Helsinki Documentary Film Festival. Head of the Tartu open air film festival tARTuFF. Curates a weekly documentary programme at the Estonian Art Museum Kumu. Has been a regular contributor to Estonian press publications, writing about films and theatre. Since 2013, works for the Estonian Film Institute as Documentary Film Commissioner.

**GRIGORY LIBERGAL**

DOCUMENTARY BUYER, RUSSIA



Studied art history at Moscow University; for more than two decades worked as fellow researcher and film interpreter at Illusion, the USSR Film Archive Theatre. In the 70-80s, Grigory Libergal worked at the All-Union

Radio where he produced more than 500 music programs. In 90s he worked for the Soviet Export Film Agency, where he participated in joint projects with Paramount and 20th Century Fox. Mr. Libergal is one of Russia's top specialists in cinematography, TV programming and cinema history. From 1994–2007 Grigory was the Program Director at Internews for the Open Skies Program. This project helped to distribute more than 2500 of the best Russian and foreign documentaries to hundreds of Russian TV stations. Libergal has produced more than 30 documentaries, including such well-known films as *Everything about Vertov* (2002), *Dreams about Alfeon* (2002), and *Dziga and his Brothers* (2002). Now Grigory is the curator of Documentary Programs for the Moscow IFF, buyer for the TV Kultura creative documentary Smotrim Obsuzhdaem show, as well as for other broadcasters in Russia and Ukraine. He is also one of the owners of the Right Film Company, which distributes documentaries on BluRay, DVD and new media.

**RENATA PETRAUSKAITE**

LITHUANIAN TELEVISION



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

The TV first – has few slots, which consist of wild-life and travel type of docs. The LTV2 is a culture channel with 52 min. slots for docs.

The LTV World is channel for Lithuanians in United States with 52 min. slots for docs about Lithuania.

*Number of co-productions per year, average budget*

LRT, its Film Studio department is making approx.

8-10 films/year. 6-7 of them are national or international co-productions. LRT's input mostly is technical equipment, and technical assistance. The financial input is not available.

*Special demands and new initiatives:* The preferences in international co-productions are given to projects

related to historical, cultural, political, social issues, with stories related to Lithuania.

**KATRIN RAJASAARE**

ESTONIAN PUBLIC BROADCASTING, ESTONIA



Studied cultural theory at the Estonian Institute of Humanities (now a college of Tallinn University) from 1996, and began taking film and video classes at Tallinn University in 2002 in the department which was later the source for the Baltic Film

and Media School. Working on the set of the worst Estonian film ever, eventually brought her to the family of the Black Night Film Festival as organizer of the Sleepwalkers Student Film Festival, and its film courses from 2003-2006. From 2004 Head of Cinema Sõprus at Tallinnfilm, bringing Arthouse screening and distribution back to life in Estonia. When Tallinnfilm started managing the newly built Arthouse cinema Artis in 2009, she was responsible for programming and finding audiences for the mainly European content. Head of Acquisitions of Estonian Public Broadcasting from summer 2013.

**ANNA ROZENVALDE**

LATVIAN TELEVISION, LATVIA



Latvian Television is the national broadcasting company receiving part of the assets from the state and partly financed by advertising revenues. LTV broadcasts on two channels – LTV1 and LTV7.

The priority of LTV1 is documentaries produced in Latvia or films reflecting a subject related to Latvia's society, history, politics, etc., as well as documentaries tackling relevant current affairs and social issues. LTV7 has several 52 min documentary slots (weekdays at 21:00) for programmes focusing on history and civilisation, current affairs, people and places, wildlife, popular science.

**SHANIDA SCOTLAND**

BBC STORYVILLE, UK



BBC Storyville is the BBC's flagship feature documentary strand. With a key role in the international documentary community, supporting directors with editorial expertise and vital funding, as well as providing

viewers in the UK with the best in quality character-driven documentaries from around the globe. The strand looks for ambitious, narrative, contemporary films to commission in co-production with other funders, to pre-buy or acquire. Screening over 350 films, from some 70 countries, the strand has garnered a staggering array of awards: 4 Oscars, 18 Griersons, 3 Peabodys and 4 International Emmys. As part of the editorial team, Shanida works in Development and Commissioning, bringing titles such as *TPB-AFK*, *Expedition to the End of the World* to the strand. Shanida is also across the Factual Acquisitions slate which places factual programming throughout the BBC. Shanida also writes for publications including *The Quietus* and *BBC Online*, and has been juror for a number of International film festivals. Storyville 2012/13 titles include: *TPB-AFK*, *Why Poverty*, *Queen of Versailles*; *The House I Live In*; *The Albino Witchcraft Murders*; *From the Sea to the Land Beyond* and *The Reluctant Revolutionary*.

YLE's co-production department, producing short and documentary films mainly with independent Finnish filmmakers and producers. She is in charge of a strand called New Cinema on YLE Teema on Monday nights. Along with film studies in Finland, she has participated in EAVE training in 1999, Eurodoc 2006 and Sources2 – Documentary Mentor training 2008.

**SARI VOLANEN**

YLE, FINLAND



YLE is the national public service broadcasting company in Finland with duties laid down by law. YLE operates 4 national television channels, 6 radio channels, and a growing internet service. YLE ranks first in television viewing in

the country. YLE is the main purveyor and producer of domestic culture, and 48% of its television programs are made in Finland. YLE is a limited company mainly owned by the Finnish state and principally financed through television fee revenues. YLE is a media company free from commercial and political affiliations, and its programs carry no advertising. YLE was established in 1926 and joined EBU, the European Broadcasting Union, at the very beginning in 1950.

Sari Volanen is a commissioning editor at YLE Finnish Broadcasting Company. She started her career in television over 20 years ago. She currently works at

# TUTORS



BALTIC SEA DOCS

**PETER GERARD**

CEO &amp; CO-FOUNDER, DISTRIFY, UK



A multi-award winning film producer (including a BAFTA Scotland New Talent Award) and a pioneer in film distribution strategy. He made his first documentary while still a teenager and won an audience

award at SOFA Film Festival in Portland, Oregon. Peter moved to Scotland in 2000 and made "Just to Get a Rep" – the definitive film on graffiti art and hip-hop culture, which premiered at Edinburgh International Film Festival in 2004. Since then his numerous films have won many awards, played at countless festivals, been sold for television broadcast in many countries, and have been downloaded tens of thousands of times. Peter is regularly invited to speak on panels at film festivals throughout Europe and the U.S.

Peter also brings 15 years of experience managing and developing online software applications. He has specialised in Rich Internet Applications development and has designed and programmed award-winning eCommerce and eCommunity applications for clients ranging from large financial institutions, governmental organisations, and commercial clients. He built the website for The D-Word online community of documentary professionals and is well known throughout the industry.

He combined his experience in the film industry and online digital experiences to co-found Distrify - the revolutionary marketing and distribution toolset. Peter has worked closely with co-founder Andy Green on the production and distribution of a number of films and together they have developed an innovative way to promote and sell films via online film trailers using Distrify.

Distrify

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

Distrify is a powerful suite of digital tools that turn the entire internet into a movie marketplace.

Consumers discover new films through word-of-mouth, recommendations, or reviews. With Distrify's unique trailer-based shop, consumers do not need to find another platform once they see your trailer - they can simply click "Rent" or "Buy" or "Cinemas" and watch or engage instantly. People enjoy discovering and sharing things they like, and Distrify makes sharing and discovering films fun, simple and profitable. Distrify works best for the new generation

of producers and distributors who are actively engaging with their audience online (and offline) and using social media.

**NOÉMIE MENDELLE**

PRODUCER/DIRECTOR, UK



Research professor at Edinburgh College of Art and Director of Scottish Documentary Institute. After graduating in Anthropology and Women's Studies, she started her film career with Steel Bank Films (1982), a

Channel 4 film workshop based in Sheffield. She is an experienced director, producer & exec producer on the international scene, having worked on numerous documentaries for broadcast (Ch 4, BBC, Arte, RTP, RTBF...).

In 2003 she founded Scottish Documentary Institute and ever since acts as co-producer and exec producer on award winning Bridging the Gap scheme: In 2002, she co-produced "*Fellini, I'm a Born Liar*" (France) nominated for Best European Documentary; in 2007 "*State of the World*" (Portugal), an omnibus film directed by various filmmakers from around the world, including Apichatpong, Chantal Akerman, Wang Bing which premiered at Cannes Directors' Fortnight and most recently "*I Am Breathing*" (Scotland/Denmark).

For the past 12 years she has been part of Africadoc, a training scheme for young African talent and its unique pitching forum in Senegal, as well as running documentary-led workshops with the British Council in North Africa & Middle East, and enjoying being part of the documentary development schemes in Latin America through DocMontevideo and TAL.

**TUE STEEN MÜLLER**

DOCUMENTARY CONSULTANT, DENMARK



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

for national and international newspapers and magazines. Co-founder of Balticum Film and TV Festival, Filmkontakt Nord, and the Documentary of

the EU. Has given documentary courses and seminars in more than 40 countries. In 2004 was awarded the Danish Roos Prize for his contribution to the Danish and European documentary culture. From 1996 (when it began), to 2005 – director of EDN (European Documentary Network). Given the EDN Life Achievement Award in 2005. From 2006 a freelance consultant and teacher in Danish and European documentary matters, including Head of Studies at Ex Oriente, Prague until 2008. Consultant for Parallel40, Barcelona, programmer and Head of Pitching Forum of DOCSBarcelona. Selecting consultant for the festivals Magnificent7 in Belgrade, Message2Man in St.Petersburg, and DOKLeipzig. Teacher at the documentary film school Zelig in Bolzano, Italy. Tutor at several MEDIA training programmes. Writes for [www.filmkommentaren.dk](http://www.filmkommentaren.dk)

## MIRIAM NØRGAARD

FILM EDITOR, DENMARK



Educated film editor from The National Film School of Denmark, and has a track record of 11 features and feature length documentaries. Commissioning editor for The Danish Film Institute (DFI) from 2006-2010.

Producer since 2010 and producer of *The Secret Flight* (2014), *Mercy Mercy* (2012) and associate producer of the Canadian/Danish feature film *Eddie* (2012). Nørgaard also holds a Master Degree of Leadership and Innovation in Complex Systems from Copenhagen Business School, 2012.

## MIKAEL OPSTRUP

HEAD OF STUDIES, EDN, DENMARK



Mikael has been a dedicated documentary filmmaker since he made his first 8mm documentary, in 1977, now hidden from the public in his cellar. For most of the 80's Mikael worked with distribution and the theatrical release of documentaries.

In 1988 he studied scriptwriting at the Danish Film School. Worked as a freelance production manager up through the 90's and organized the film festival Films from the South from 1995 – 1998. Made a desk-cross-over from 1998-2002, as production adviser at the Danish Film Institute. Mikael began his exclusive

career as a tutor at the EDN workshops during the same period. Attended EAVE 1998/99. From 2002-2008 was a co-owner and producer at Final Cut Productions in Copenhagen. Has produced a number of international documentaries, among them *The German Secret* (Joris Evens Competition, IDFA 2005). An EDN Executive Committee Member from 2005–2009, during the last year as Chairman. Now serves as Head of Studies at EDN.

## PAUL PAUWELS

EDN DIRECTOR, DENMARK



Before becoming the EDN Director Paul Pauwels was Managing Director for the Belgium production company Congo bvba. Paul has a long track record of working with international documentary

co-productions from both a commissioning and production point of view. He has been the managing director of the media academy ETMA, commissioning editor for the Belgium public service broadcaster VRT and has almost 30 years of experience with producing documentaries for the national and international market.

In addition to these positions Paul Pauwels has been a tutor, moderator and expert at many European workshops and seminars, member of Eurovision Documentary Workgroup and one of the first Chairmen of EDN.

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HEAD OF PROGRAMMING CULTURE & SCIENCE, MDR/ARD, GERMANY



Born in Cologne, Germany, Dr. Claudia Schreiner studied American History, Political Science and Archaeology in Cologne and New York. She worked for ZDF as a Freelance News Reporter, a Reporter

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PRODUCER/DIRECTOR, ESTONIA



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

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

Latest films as a director: *Burden of a Fire*, 59 min, 2013; *Man with a High Hat*, 50 min, 2012; *Journey to Ararat*, 68 min, 2011; *Crests and Troughs: the Life of a Coastal Fisherman*, 50 min, 2011; *Lake and the City*, 27 min, 2010; *In the Footsteps of Middendorff*, 78 min, 2006

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*My Mother*

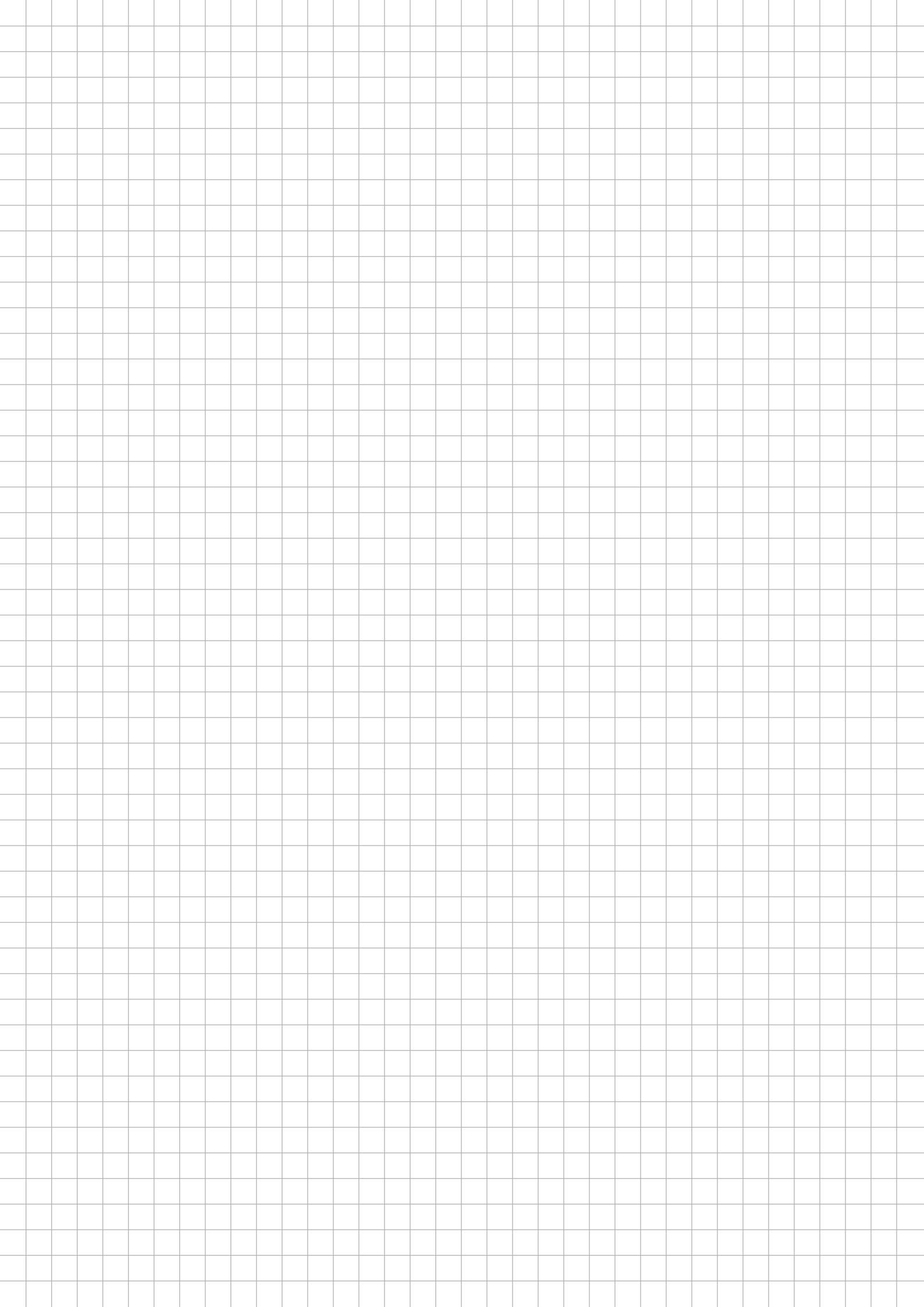
Produktionsgruppen

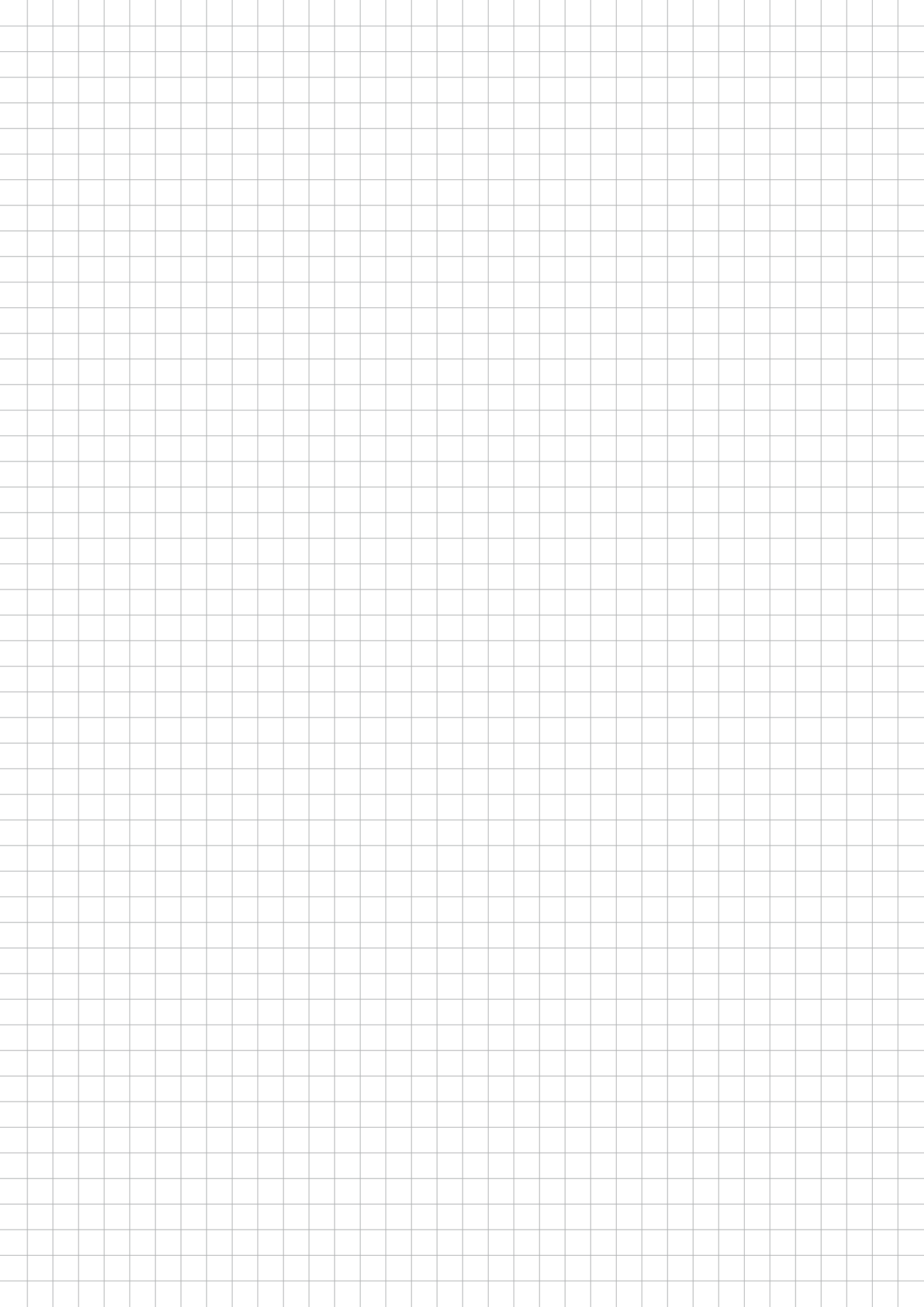
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