

EXPERIENCE THE INNOVATIVE JOURNEY TO SUCCESS!

Yamdu

Tired of data silos and multiple workflows in co-productions?

Yamdu takes the chaos out of pre-production by enhancing transparency and data accessibility across all your teams. Gain insight into best-practice methods - and take away ideas to streamline your workflow with cloud-based solutions, like Yamdu, to mitigate data chaos in international productions.

What is Yamdu? Yamdu is your single source of truth for all productions. The intuitive software coordinates workflows and consolidates all production data into one cloud-based platform to save precious time, bind teams together, and bring a project to life on the screen. For more details, visit yamdu.com.

Introduction to Yamdu will take place on

November 23

16:00 to 16:20

➔ *Nordic Hotel Forum room Capella.*

Largo.ai

100 Producers Program - Accelerate Film Production with Artificial Intelligence

After the successful 2 editions, Largo.ai continues with the 3rd edition of 100 Producers Program. The program provides a 6-month proof-of-concept duration for 100 producers to apply the artificial intelligence with 85% compensation on the regular costs. With the program, the producers will have the following 3 main benefits:

- **Learning how to apply the AI during the development of your project at the development, pre-production, post-production, and distribution stages**

The film industry is today getting data and technology assistance in many decisions and processes. In this program, Largo.ai account managers and data scientists will support you on how you can utilise the artificial intelligence through Largo.ai tools during a 6-month process.

- **Applying the tools on your ongoing projects**

With the AI tools largo.ai provides, you will be able to do content analysis from script to video; character analysis, casting propositions, and analysis; AI financial forecasts and sales estimates (100+ countries); audience and demographics insights; distribution strategy: release date & release week; comparables analysis; Creative Lab: Access to the analysis of 60K movies, 50K TV Shows, and 500K talents

- **Access to Largo.ai Market; publishing your projects with the AI results for presenting to distributors and financiers for potential financing**

In 2022, Industry@Tallinn & Baltic Event supports its Baltic Event Co-Production Market projects, providing them access to the first analysis and 1-month subscription to the above-mentioned program.

The open pitch of projects will take place on

November 23

16:20 to 17:30

➔ *Nordic Hotel Forum room Capella.*

Co-Production Market

BEST PROJECT AWARD – 10 000 Euros

Consisting of: 5000 euros cash and 5000 euros worth of services by Yamdu

The award is given to the project, which successfully combines creative and commercial potential.

Yamdu is an intuitive software that coordinates workflows and consolidates all production data into one cloud-based platform to save time, bind teams together, and bring a project to life on the screen.

BEST PITCH

Coverage throughout the film's life-cycle awarded by Screen International

Screen International is a multimedia film magazine covering the international film business. It is published by EMAP, a British b2b media company. The magazine is primarily aimed at those involved in the global movie business. The weekly magazine in its current form was founded in 1975 with its website, screendaily.com, added in 2001. Screen International also produces daily publications at film festivals and markets in Berlin, Germany; Cannes, France; Toronto, Ontario, Canada; the American Film Market in Santa Monica, California; and Hong Kong.

PRODUCERS NETWORK PRIZE FOR PROMISING YOUNG PRODUCERS

Two free passes to Producers' Network 2023 awarded by Cannes Marché du Film

The Marché du Film is the business counterpart of the Cannes Film Festival and one of the largest film markets in the world. Established in 1959, it is held annually in conjunction with the Festival de Cannes.

The Producers' Network hosts 550 producers from around the world in a series of meetings and events. Created to stimulate international co-production and project financing, this event is specially designed for producers. Events include Breakfast Meetings, gathering some 200 industry professionals and producers for roundtable discussions.

In order to be eligible for the Producers Network award, the producer has to have produced one feature film that has been theatrically released within the past three years. The award cannot be given to the producer who has won the same award with the same project from another international film market.



Jury

Katarina Tomkova, Producer, Kaleidoskope, Slovakia
Margrit Stärk, Director of Feature Films, ZDF Studios, Germany
Sibila Diaz-Plaja, Development Manager, MUBI, United Kingdom

BLINDSIGHT



ORIGINAL TITLE: СЛІПОБАЧЕННЯ

Country: Ukraine

Potential co-production countries: Poland, France, Latvia, Estonia, Lithuania

Genre: psychological drama, sport, social issue

Written by: Ruslan Batytskyi

Directed by: Ruslan Batytskyi

Produced by: Olha Beskhamelnytsina, Natalia Libet

Company: 2Brave Productions

Language: Ukrainian

Estimated budget in EUR: 980 000

Financing in place in EUR: 30 000

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Short synopsis

A 35-year-old war-veteran's devotion to the goalball team he is coaching for the Paralympic Games is challenged when he learns that his son starts losing sight.

Director's note

The film is built around a visual metaphor – the story of blindsight transferred to the level of human relations. The visual style of the film is a search for blindsight phenomena in all of its possible manifestations: as intuition, as flashes and lights, as warmth and love in human relationships. We look at the world through the eyes of a boy who already knows that he is losing his sight and wants to remember things that are most valuable to him. And we look at the world through the eyes of a father who is afraid of blindness, so he 'blinds' himself even more. We meet people who have accepted their blindness and have been able to overcome it. And those who are still fiercely trying to fight it, knowing that they are not able to. In style and atmosphere, the film reminds of early works by Denis Villeneuve; in tone, it can be reminiscent of The Specials by Olivier Nakache and Éric Toledano; in details, mood, and artistic device we are inspired by Michelangelo Antonioni's later films.

Director

Ruslan Batytskyi is an award-winning Ukrainian director, writer, and cinematographer. He received a BA in Cinema and TV directing from the Kyiv National University of Theatre, Cinema, and Television. His short films Lethargy, Reed and Ukrainian Lessons have been presented at international festivals and won numerous awards. In 2016-2018, in collaboration with American neurosurgeon Luke Tomycz, he created a short documentary series The Least Part of the Work. In 2013, he directed the documentary A Rising Fury (a.k.a. Bullet Catcher) supported by several prominent international foundations including Sundance FI, IDFA BerthaFund, Sorfund, Fritt Ord, Brit Doc and premiered at 2022 Tribeca IFF. Currently, Ruslan continues developing his feature narrative debut Blindsight.

Producers

Olga Beskhnelytsina is a Ukrainian producer with more than 10 years of experience in film production. She is a co-founder of a women-led 2Brave Productions. Her credits include award-winning movies such as Stop-Zemlia by Kateryna Gornostai (Crystal Bear Generation 14+ at Berlinale 2021), Anna (2019) by Dekel Berenson (Best Short Award at BIFA 2019, BAFTA shortlisted), The Living Fire (Hot Docs winner 2015), Collapse. How the Ukrainians ruined the Empire of Evil (2021 Documentary Series for Ukrainian National Channel). As the full-scale war started in Ukraine, Olga put together a team of filmmakers to document the horrors of the war in the most dangerous places of the country.

Natalia Libet has gained experience in co-production, investment, and finance while working for international companies. Since 2017, she has been operating as a film producer and recently – as a co-owner of a women-led 2Brave Productions in Kyiv, Ukraine. In 2019-2021, she brought First Cut Lab and EAVE in Demand to Ukraine, being responsible for the educational programs at Film Industry Association of Ukraine. She has also joined Bratislava's Febiofest, Wiesbaden's goEast and Plzen's Finale as a jury member. She has had annual audits with Big 4, and obtained an MBA in the U.S. Natalia is a winner of 2000 Edmund Muskie/Freedom Support Act Graduate Fellowship Award, a member of European and Ukrainian Film Academies, an alumna of EURODOC 2021 and Ji.hlava IDFF's Emerging Producers 2022.

Company profile

2Brave Productions, founded by Olha Beskhnelytsina and Natalia Libet, connects the new wave of Ukrainian filmmakers to the global film industry by structuring international co-production with support of traditional and alternative financing. Founders of the company have achieved acclaim for their role in bringing new names to the audiences at home and abroad. Their credits include Stop-Zemlia by Kateryna Gornostai (Youth Jury's Crystal Bear at Berlinale Generation 14+ 2021), Anna by Dekel Berenson (Best Short Award at BIFA 2019) and co-produced Parthenon by Mantas Kvedaravicius (world premiere at the Critics' Week at Venice IFF 2019).

Project representatives

Ruslan Batytskyi, director

Olha Beskhnelytsina, producer

Natalia Libet, producer



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BLUE GIRL



ORIGINAL TITLE: DOKHTARE ABI

Country: Türkiye

Co-production country: Luxembourg

Genre: social issue, women

Written by: Mahmoud Ghaffari

Directed by: Mahmoud Ghaffari

Produced by: Elaheh Nobakht

Co-produced by: Alexander Dumreicher-Ivanceanu

Company: ELI Image

Co-production company: Amour Fou

Luxembourg Sàrl

Languages: Persian, Turkish

Estimated budget in EUR: 887 550

Financing in place in EUR: 230 000

Looking for: co-producers, foreign broadcasters, public funds (national, regional, international)

Short synopsis

Two men enter Istanbul intending to commit the murder of a family member who has escaped from the country of Iran. But when they find the girl after a few days, they realise that a murder would have enormous consequences in Turkey. Therefore, they decide to use the advantage of Iranian legislation, according to which killing a child by their father is not considered a significant crime and would not result in a death penalty. So, they need to take the girl back to Iran, but, for this, they need the girl's mother to accompany them and convince her to come back without any tension. Finally, the girl is persuaded to go with them and the two-day journey towards Iran with the help of a smuggler starts.

The rest of the story revolves around a myriad of things happening between the girl, his mother, father, uncle, and the smuggler, which eventually results in the mother's efforts to save the girl from the disastrous destiny of death.

Director's note

I think that now the whole world knows that life in the Middle East is more difficult than anywhere else and this difficulty is multiplied for the women of this region because they are involved in a multi-layered tyranny whose outer layer is the dictatorial government and inner the family, the backward social traditions, and the educational system. I believe that the new generation of girls are no longer accepting the imposed lifestyle. I decided to present a more realistic picture of this generation, which does not want much more than a normal life and freedom. The one who changes the opinion of her father, who came to Istanbul to kill her, and succeeds in persuading him to support her.

Finally, in the last shot, the father symbolically raises his hands as a sign of submission to his daughter's demands. I think that a new generation has emerged in Iran and there is no image of them in the cinema – those who stay and make great changes in their country as the blue girl does.

Director

Mahmoud Ghaffari was born in Tehran in 1976. He started Cinema with short fiction and documentary films, and has made 15 films. His films have won several awards at different international film festivals. His filmography includes the features *It's a Dream* (Iran 2012), *Hair* (Iran 2016), *No. 17 Soheila* (Iran 2017), *The Apple Day* (Iran 2022).

Producer

Elaheh Nobakht is one of the pioneer women of the Iranian cinema industry. She is the CEO of the International Production and Distribution Film Company, ELI Image. She is the producer of *Beloved*, selected to IDFA, Berlinale, and the audience award winner at HotDocs 2019; co-producer of *Holy Bread*, selected to IDFA mid-length competition in 2020; distributor of *Finding Farideh*, the Iranian official entry to Oscars 2020. Her newest film *The Apple Day* was selected to the 72nd Berlinale International Film Festival 2022.

She is also an active member of the Iranian Producers Association (IPA) and a member of the Iranian Documentary Producers' Association (aoidp), and has acted as a jury member of various international film festivals.

Company profile

Eli Image is an independent film production & distribution company founded in 2018 by Elaheh Nobakht that presents the newest Iranian films including documentaries and features, and also tries to introduce the new generation of Iranian Cinema to the world. Last films produced and distributed by ELI Image are *Beloved*, selected to IDFA 2018, Berlinale 2019, Hot Docs 2019, *Holy Bread*, selected to HotDocs and IDFA. The new feature produced by ELI Image, *The Apple Day*, was selected for the 72th Berlinale International Film Festival. ELI Image is also the international distributor of the documentary film *Finding Farideh*, the Iranian official entries for the Oscars 2020.

Project representatives:

Elaheh Nobakht, producer (online)



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CERTAINLY THE END OF SOMETHING



ORIGINAL TITLE: TO ZAPEWNE JAKIŚ KONIEC

Country: Poland

Genre: black comedy, social issue

Written by: Michał Marczak, Paweł Demirski

Directed by: Michał Marczak

Produced by: Anna Różalska

Company: Match&Spark

Language: Polish

Estimated budget in EUR: 2 100 000

Financing in place in EUR: 241 859

Looking for: co-producers, sales agent, distributors, public funds (national, regional, international), private funds/banks, technical in-kind participation

Short synopsis

Matylda, a tough girl from Warsaw's toughest neighbourhood, kidnaps a man associated with the gentrification mafia that is destroying her city and family. Acting without a plan, though under the watchful eye of her best friend Sylwia, a nurse and mother of three, Matylda tries to make her captives feel the pain they caused their victims. But she's confronted by Piotr, a young man from a well-off family, who's fallen in love with her and who just so happens to be the owner of the bar where Matylda and Sylwia are keeping their hostage. Matylda and Piotr have rival views about human nature. He believes that empathy can be instilled with the right approach. Matylda believes that people, especially the bad ones, will never change. As they try to prove each other wrong, they end up kicking the asses of wannabe aristocrats as well as free-market fundamentalists, making the world just a little bit better...

Director's note

My desire is to tell a highly nuanced tale of revenge that plays with the genre by studying the mechanics of what such an act would entail. How do you get someone to change or raise their empathy level? Is it even possible? Matylda is a heroine (or an anti-heroine, if you will) fit for our age – a time of rampant inequality but also of growing awareness of its terrible consequences, and a huge desire to do something about it. This will be a film that does justice to the Gen Zers, which are sick and tired of the old ways of running the world and of change never materialising. The story is set in Warsaw, but with real estate being the safest investment in today's volatile market, it could take place in any other metropolis. The gentrifiers have no shame as they tear away the soul of the city, leaving swathes of land inhabited only by the ultra wealthy. This will be a wild ride of a film that will mix a certain comic-book sensitivity with a serious subject matter.

Director

Marczak's latest feature, *All These Sleepless Nights*, received the award for best director at the 2016 Sundance Film Festival in the

World Cinema – Documentary category, and appeared on many lists of top movies, in publications such as Rolling Stone and IndieWire. It's also been listed among the 100 best films of the century. Marczak's previous film, the documentary feature *Fuck for Forest*, premiered at SXSW. It was distributed theatrically in many countries and heralded by the UK's Dazed and Confused magazine as one of the "top ten most innovative and genre-pushing docs of recent years." Apart from feature projects Marczak also directs music videos. He's worked with such artists as Radiohead (*I Promise*), and Mark Pritchard featuring Thom Yorke (*Beautiful People*).

Project representatives:
Michał Marczak, director
Anna Różalska, producer



Producer

Anna is an experienced film & TV series producer, entrepreneur, lecturer, and strategist. In 2015, she co-founded Match&Spark, a production company and one of the leading talent agencies in Poland. Anna has many years of experience working on international co-productions and TV series (including as Head of Original Productions and Coproductions at Canal+ Poland). With a passion for working with outstanding filmmakers, she excels at combining her entrepreneurial thinking and business skills with the arts.

Company profile

Match&Spark is a talent management, production and packaging company actively involved in audiovisual projects beginning in early development, focusing on bringing Central and Eastern European creativity to global audiences. Recent credits include the documentary *Who Will Write Our History* (dir. Roberta Grossman), co-produced with Nancy Spielberg. In addition to Marczak's next feature, Match&Spark producers are working on the feature *The Great Match* (dir. Filip Syczyński) in pre-production, and the documentary *Support* (dir. Adam Roszkowski) in post-production.

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CHERRY BLOSSOM



ORIGINAL TITLE: ЦВІТ ВИШНІ

Country: Ukraine

Potential co-production countries: Poland, Lithuania, Latvia, Estonia

Genre: war/anti-war, drama

Written by: Marysia Nikitiuk

Directed by: Marysia Nikitiuk

Produced by: Igor Savychenko

Company: Directory Films

Language: Ukrainian

Estimated budget in EUR: 2 317 580

Financing in place in EUR: -

Looking for: co-producers, sales agent, public funds, private funds (banks)

Short synopsis

Nastya (12) and Viktor (38) escaped from the territories occupied by Russia. His family was killed by Russian soldiers and Nastya's mother disappeared. They pretend to be a family and get social housing in a city near Kyiv. Nastya starts going to summer school, where due to uncontrolled aggression the girl meets Maya (35), a Bosnian psychologist from UNICEF, who sees herself in Nastya. As a teenager Nastya is burdened by the consequences of the war, she refuses to eat, brings a gun to school with her, and falls in love with Viktor, who sees her as his lost daughter. Victor cannot cope with his pain and with Maya trying to help him rubs her own forgotten wounds. Cherry Blossom tells about people in a post-traumatic state. Heroes who managed to survive during the Russian-Ukrainian war encounter a heroine from Bosnia, who survived the Balkan wars as a child. Against the background of fresh wounds, the old wounds of war begin to bleed anew, showing that war stays with people forever.

Director's note

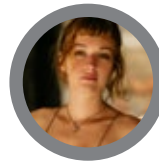
This is a story about people who lost their world because of the war and are trying to build a new one. But this process of recovery and finding new normality is very difficult. And we see children that build barricades, and look for abandoned weapons in the forest. I want to use a live camera with the effect of presence to convey the internal experiences of the characters, how they react, and how they experience the fear of intimacy. There are also poetic elements in the story, the heroine remembers cherry blossoms in an industrial town, which are covered by artillery explosions, and white flowers dyed the colour of blood. Cherry blossoms are for me an image of a peaceful life that the heroes lost. That is why in the end, the heroine and her class plant small cherries that will someday grow and bloom again. I want to use as much natural light as possible when shooting. I would also like to use real Ukrainian exterior locations to capture and convey the spirit of the times.

Director

Marysia Nikitiuk graduated from Kyiv Karpenko-Karyi National Uni-

versity. She has been writing scripts for films since 2012. Her shorts as a writer have screened at such film festivals as Locarno, Clermont-Ferrand, Cairo IFF, TISFF, Golden Apricot, etc. and were awarded with numerous awards. From 2014, Marysia started to shoot her own films as director and made three short films: *In Trees*, *Mandragora*, and *Rabies*. Her first feature film *When the Trees Fall* premiered at the 68th International Berlin Film Festival in Panorama section in 2018. In 2019, the film *Evge* by Nariman Aliev, which Marysia co-wrote, premiered at the Cannes Film Festival in the Certain Regard section.

Project representatives:
Marysia Nikitiuk, director



Producer

Igor Savychenko began his career in the film industry as a screenwriter but quickly found himself working as a producer. After 16 years, his works include ten full-length features, five full-length documentaries, and more than 30 shorts. Seven of the full-length features have premiered at class A festivals. In total, 24 of Igor's films have screened at class A festivals, winning six awards. A number of the films were box office leaders in Ukraine. Igor was actively involved in developing the screenplays for most of these films. Igor is one of the founders of the #Babylon'13 documentary project that has been cinematically chronicling Ukraine's civil society, from the Maidan to the Russo-Ukrainian war.

Company profile

Directory Films was conceived in 2012 to express our creative talents and focus our efforts in the development of Ukrainian Cinema. Our team is seeking original projects with a strong message that would inspire audiences to believe that words can change the world. Whilst we may be seen as idealists we remain grounded in reality, which is why most of our films were successful at festivals and reached their audiences in the cinema and on television.

Recent filmography: *Day in Ukraine* (documentary, Volodymyr Tykhyy 2022), *Lethal Kittens* (Volodymyr Tykhyy 2020), *The Painted Bird* (Vaclav Marhoul 2019), *The Forgotten* (Onyschenko 2019), *When The Trees Fall* (Marysia Nikitiuk 2018).

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A FLOWER IS NOT A FLOWER



ORIGINAL TITLE: O FLOARE NU E O FLOARE

Country: Romania

Potential co-production countries: Poland, Germany, France, Hungary, Czech Republic

Genre: drama

Written by: Cristian Pascariu

Directed by: Cristian Pascariu

Produced by: Adriana Răcășan

Company: Point Film

Language: Romanian

Estimated budget in EUR: 733 500

Financing in place in EUR: 27 500

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Short synopsis

After being abandoned by her aunt in an inhumane communist orphanage, Ana, an 11-year-old girl, must learn to survive in this new bitter reality of Romania's late 80s. Ana's sensibility helps her see the disturbing backdrop with a gentle, innocent twist, but, at the same time, it leads her to seek shelter with the orphanage bully, Costea. Their naive romance is an emotional roller coaster inside a terrible institution. When all hope is lost and unable to endure the system's torture, Ana runs away with Costea. They end up living in the sewers, together with the self-proclaimed Van Damme. For Ana, life underground is terrible, and things escalate when Van Damme attempts to sell her for money without any resistance from Costea. Her only chance of liberty is to run away from the sewers to the seaside. With her trust crushed, she's too afraid to accept help from a seemingly friendly family, and she ends up wandering alone on the beach.

Director's note

After studying the brutal events in Romanian orphanages in the 80s, I've decided to build Ana's story based on the heartbreaking recollections and interviews of that time. Without downplaying the tragic events from these institutions, the innocent perspective of the main character, Ana, adds a layer of humanity to the film. A young child sees the world from a different point of view, and even in the most gruesome moments, she identifies glimmers of hope. I intend to create a claustrophobic camera framing that is close to the main character describing her perception of the institution. Ana is a girl who evolves and overcomes great obstacles, and, in the end, she succeeds in being free from all the toxic people around her. It is a story about empowering oneself and never giving up the fight against appalling circumstances.

Director

Cristian Pascariu (b. 1987) is a film director and screenwriter, passionate about education, art therapy, and the integration of visuals in theatre performances. He graduated from the Faculty of Theater

and Film in Cluj-Napoca, Department of Cinematography, Photography and Media, in 2010. He has an MA from the Department of Art Therapy, within the National University of Theater and Cinematography I.L. Caragiale Bucharest. His short films have circulated in over 70 international film festivals. Now, he is working with various production companies in Bucharest on animation, short and feature film projects, and is preparing his first feature film project, produced by Point Film.

Producer

Adriana Răcășan, 39, producer and shareholder of Point Film company, the Romanian co-producer for the successful title *Servants* (world premiere in the Encounters section, Berlinale 2020). She began her career in cinema 18 years ago as an Assistant Production Designer and then as 2nd AD and 1st AD for feature films such as *Kino Caravan* (Titus Muntean), *Domestic* (Adrian Sitaru), *Of Snails and Men* (Tudor Giurgiu), *America, Here We Come* (Razvan Savescu), *Nelly's Adventures* (Dominik Wessely), *Legacy* (Dorian Boguta), *The Windseeker* (Mihai Sofronea), *Morometii 2* (Stere Gulea). She was Francis Ford Coppola's personal assistant during his Romanian shoot of *Youth without Youth*. Most recently, she has produced several short films and was the executive producer of three features. *Legacy*, 2019, *The Windseeker*, 2022, *Caisa*, 2018, *Moromete Family: On the Edge of Time*, 2018, *Breaking News*, 2017.

Company profile

Point Film aims for discovering new directors and bringing a fresh, new vibe and vision on the Romanian producing scene. Point Film is led by director/producer Tudor Giurgiu, founder and president of the Transilvania IFF, owner of the Transilvania Film distribution company, the Romanian streaming platform TIFF Unlimited, and the well-established production company Libra Film (*The History of Love* by Radu Mihăileanu – FR, CA, RO; *Menocchio* by Alberto Fasulo – IT, RO; *Cannibal* by Manuel Cuenca – SP, RO), and producer Adriana Racasan, a film directing graduate, who has worked on more than 30 films as a production manager and executive producer since 2010. Point Film

also co-produced the second feature of the Slovak director Ivan Ostrochovsky, *Servants* (Berlinale 2020, Encounter).

Project representatives:

Cristian Pascariu, director

Adriana Răcășan, producer



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IMPRESSIONS



ORIGINAL TITLE: NOSPIEDUMI

Country: Latvia

Genre: dramedy

Written by: Alise Zarina

Directed by: Alise Zarina

Produced by: Alise Rogule

Company: Mima Films

Languages: Latvian, English

Estimated budget in EUR: 750 000

Financing in place in EUR: 440 000

Looking for: co-producers, sales agent, distributors, foreign broadcasts, public funds

Short synopsis

Ambitious yet insecure set designer Lyv (36) feels that she is ready to settle and to have a baby with her boyish husband Marcis (37). When her father – once a promising artist, now a devoted alcoholic – ends up in a hospital unconscious after a stroke, Lyv's plan starts to slowly fall apart as she loses control of her own life. Lyv's mother believes that only Lyv can keep her father alive, but Marcis, in the meantime, faces his own fears of fading youth and imminent death. All Lyv ever wanted was to distance herself from her always absent father and create her own family, yet the fact of him dying brings her closer to him and she realises how hard it is to let go of something she never had.

Director's note

In Latvia, absent fathers, mostly because of alcohol addiction related issues, for a few last generations are painfully common. A few of my friends have already lost their estranged fathers before reconciliation and I've seen the trauma not only caused by the death of a father, but of a very specific death – the death of a father you've never had. These women have grown up with a legally or factually single mother and an unreliable, rarely seen and often intoxicated father figure. This has had a huge impact on how they form their adult relationships and how they define their own self-worth. Impressions will not be a social drama, I believe that these issues can be looked at with lightness and humour, yet it poses a difficult question – can one ever find fatherly love and acceptance within oneself instead of looking for it in other people?

Director

Alise Zarina graduated from BFM in 2013 and from National Film School of Latvia in 2021. Her first feature film *Nearby* (2019) won the National Film Award for best screenwriting, and her documentary short *Lines* (2020) won the best national short film title in Riga International Film Festival. She writes for several Latvian media on the topics of film and social issues – she's an outspoken feminist and LGBTQ+ rights activist and in 2021 she received Latvian PEN award for promoting freedom of expression. Her TV series *The Assistant*,

funded by National Film Centre is a work in progress along with Impressions – her second feature to come, developed in Torino Film Lab Extended. She presented the project Hysterias at Baltic Event in 2021, receiving a Jury special mention.

Producer

With a Bachelor's degree in Arts, **Alise** has produced different projects for more than 11 years. Starting as a producer in a then well-known production company, she gained her experience also in a creative agency and afterwards knowingly decided to work as a freelance producer. In 2016, she established her own company and since then has worked on different scale projects gaining a broad experience. In 2022, Alise was selected as a participant together with 9 European promising producers for the Cannes Film Festival Court Metrage new initiative – New Producers Room and Match Me! program at Locarno Film Festival.

Company profile

Mima Films, which started as a creative production company working with mostly commercials and music videos, became the leaders of the local market. In 2018, they made a huge step and produced their first feature. The film premiered in 2019 and became successful both critically and commercially. Since then they have changed our focus on films and production services so they can work on projects, which they enjoy the most.

Recent filmography: *No Regrets* (short, 2022), *Can't Help Myself* (short, 2022), *First Steps* (short, 2021), *Diva* (short, 2020), *Nearby/Blakus* (feature, 2019).

Project representatives:

Alise Zarina, director

Alise Rogule, producer



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THE KIDNAPPING OF A PRESIDENT



ORIGINAL TITLE: KYDITYS

Country: Finland

Potential co-production countries: Estonia, Latvia, Lithuania, Sweden, Norway, Denmark, Belgium, Netherlands

Genre: black comedy, period/historical

Written by: Samuli Valkama, John Lundsten

Directed by: Samuli Valkama

Produced by: John Lundsten, Melli Maikkula

Company: TACK Films

Language: Finnish

Estimated budget in EUR: 1 950 000

Financing in place in EUR: 340 665

Looking for: co-producers, distributors, public funds (national, regional, international), technical in-kind participation

Short synopsis

Finland, 1930. Extreme far-right ideologies shake the foundations of a country already destabilised by a destructive civil war. The 60-year-old former first lady of Finland, Ester Ståhlberg, observes the country's events from the outskirts of Helsinki. Ester, an advocate of law and order, pressures her husband, the former president KJ Ståhlberg, to stand up to the madness of fascism. Meanwhile, the most influential officer of the Finnish military, Kurt Wallenius, goes on a trip to celebrate the birth of his child with his officer friends, among them Lieutenant Colonel Eero Kuussaari – a psychopathic alcoholic who once tried to blow up Leningrad in a coup. The following morning, Kuussaari comes to in a trashed room in Joensuu. All signs indicate something significant happened the previous night, but what? As the day goes on, a hungover Kuussaari starts to realise that he has in fact started a revolution while blackout drunk.

Director's note

The Kidnapping of a President tells an absurd and comical story based on real events about how in October 1930, a group of Finnish top echelon military officers went drinking and decided to kidnap the first – and already retired – President of Finland, Kaarlo Juho Ståhlberg. The plan went south right at the outset, as the incompetent crew recruited for the task were forced to allow the stubborn wife of the president, Ester Ståhlberg, to come along. This kicked off a bizarre series of events, the absolute and complete truth of which may never be discovered. The story reflects the rising right-wing sentiments of our society and depicts how words suddenly transform into actions. Even though the film deals with dark themes, it does so in a comical fashion. *The Kidnapping of a President* is a dark comedy and a satire – stylistically, I want it to be as if the Coen brothers made a film about Finland in the 1930s.

Director

Samuli Valkama (b. 1974) is a Finnish film director and screenwriter. He has directed three feature films that have been popular with both

audiences and critics: *Love and Other Troubles* (2012), *No Thank You* (2014), and *Unexpected Journey* (2017). Series directed by Valkama include *Threesome*, *Monday*, and most recently *The Man Who Died*. His short films have screened at festivals such as Slamdance, Tampere International Film Festival, and Chicago International Film Festival. Valkama is most known for his dark humour and strong storytelling.

Producer

John Lundsten is a writer, producer and co-founder of the production company TACK Films. He has written several popular comedy series such as *Northern Mishaps* (2015), *Downshifters* (2016), *Kimmo* (2016), *Monday* (2019), *Modern Men* (2019) as well as the feature film *The Hullabaloos!* (2022), which he also co-produced. He has also produced several series such as *Monday* (2019) and *The Hired Hand* (2023) as well as award-winning short films such as *The Ceiling*, which won the special mention at the Cannes Film Festival 2017.

Melli Maikkula is a writer, producer and CEO of the production company TACK Films. She has produced several series such as *Monday* (2019) and *Jönneli the Happy Troll* (2019-2020) as well as the upcoming series *The Hired Hand* (2023) and *Yolo* (2023). Her works also include the family film *The Hullabaloos!* (2022) and several short films such as *The Ceiling*, *The Stick*, and *The Blanket*. She is also a prolific writer known for her many award-winning short films and won the award for screenwriter of the year in 2020.

Company profile

In 2011, two screenwriters decided to start a production company. **TACK Films** was born with the aim of producing well-scripted films and series of high artistic quality. We enjoy both avant-garde art house and more commercial productions, and we have a particular soft spot for comedy. Our philosophy combines a strong work ethic with having fun and we always strive toward bold and imaginative content.

Our projects include the up-coming family film *The Hullabaloos!* (2022), the series *The Hired Hand* (2023), *Monday* (2019) and

Jönneli The Happy Troll (2020), as well as over 10 award-winning short films including *The Ceiling* (2017), which won a Special mention at the Cannes Film Festival 2017.

Project representatives:

Samuli Valkama, director

John Lundsten, producer



Contact

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LEVITATING SKIN



ORIGINAL TITLE: HUDEN LETTER

Country: Denmark

Co-production countries: Estonia, Finland

Potential co-production countries: Latvia

Genre: alternative, drama, underground, road movie, cult, women

Written by: Jonas Kærup Hjort

Directed by: Jonas Kærup Hjort

Produced by: Rikke Tambo Andersen

Co-produced by: Pilvi Waltzer, Riina Sildos

Company: Tambo Film ApS

Co-production companies: BUFO, Amrion

Languages: Danish, Estonian

Estimated budget in EUR: 2 405 353

Financing in place in EUR: 60 565

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks

Short synopsis

A mysterious man appears out of nowhere, making a group of women follow him on a surreal journey into madness. During the process, the women mysteriously transform their genders – turning them into men. However, when a woman from the group kills the man and flees, it ultimately leads to the bloodiest gender battle of our time!

Director's note

Levitating Skin is a surrealistic allegory about the consequence of the behavioural influence societal norms have on our lives. Although it has become more common to understand gender as a partly culturally determined phenomenon, which changes as society changes its perception of what it means to be a man, woman or something third, one can still wonder about our constant need to categorise and classify our fellow human beings by gender, in order to 'better understand' and give them 'identity'. Each individual develops its gender identity in a form of interaction with the gender norms in society. So, you are not born to be a man or a woman in a very specific way; instead, one's gender identity develops depending on the society one lives in.

So, what does it take to disrupt this social structure? The allegory is told in a surreal universe where the gender definitions are fluid. Herein lies the core and soul of the film. Playing with the audience's perception of the genders.

Director

Jonas Kærup Hjort (1983) is a director and screenwriter. He graduated as director from the National Film School of Denmark in 2017. Kærup Hjort has a background in theatre as both actor and director. His graduation short *In a Month* won three awards at the Danish Ekko Shortlist Award in 2018. Kærup Hjort made his feature film debut with the black comedy *Den Næstsidste* (*The Penultimate* 2021), which premiered at Tallinn Black Nights.

Producer

Rikke Tambo Andersen is a producer from Copenhagen, Denmark, who has worked in the film industry for more than 10 years. Rikke holds a BA in Film and Media Studies and an MA in Management of Creative Business Processes, and graduated from the Danish film school Super16 as a producer in 2016. Rikke works with both fiction and documentary. In 2018, she became a member of the EAVE Network and, in 2019, was chosen to be part of the Cannes Producers' Network and Berlinale Talents.

Company profile

Tambo Film has since 2017 been committed to producing fiction, documentary, and hybrid films that challenge convention, genre, method or style. Tambo Film focuses on new talents, nationally and internationally. Recent filmography includes *The Last Human* (feature documentary, Nordic:DOX Winner 2022), *Absolute Beginners* (documentary series, Prix Europa Winner Best European Doc Series 2021), *Loves Me, Loves Me Not* (2021), *The Penultimate* (2021), *The Raven and The Seagull* (feature documentary, Nordic:DOX Winner 2018).

Project representatives:

Jonas Kærup Hjort, director

Rikke Tambo Andersen, producer



Contact

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OBLIVION



ORIGINAL TITLE: UŽMARŠTIS

Country: Lithuania

Potential co-production countries: Latvia, Estonia, Finland, Sweden, Poland, Croatia, Romania, Denmark

Genre: mystery, drama

Written by: Danielius Minkevičius

Directed by: Danielius Minkevičius

Produced by: Ieva Norvilienė

Company: Tremora

Language: Lithuanian

Estimated budget in EUR: 801 550

Financing in place in EUR: 38 900

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Short synopsis

Else was videotaped by a forensic psychologist when she was four years old. During the interview, she claimed to have been sexually abused by her father. After 20 years, all that she said has gone to oblivion. After rewatching the videotapes of the interview, 24-year-old Else's memories and the foundations of her identity are shaken. To remember what really happened that day, Else decides to track down her biological father. The relationship between them takes a surprising turn when Else does not dare to confess to him that she is his daughter. *Oblivion* is a story about an inner journey – the character's presence in contact with infinity, with herself, and with a helpless desire to find the truth.

Director's note

Although memories are liquid, we inevitably have to rely on them to form our identity. In creating this story, I thought: what if our memories were fundamentally questioned? In that case, our identity would be called into question – who we are, what we consider ourselves to be and how we've seen ourselves so far. The same conflict arises while looking at the bigger picture. Public discourse often questions our past – do we have to dive into oblivion, eliminate the symbols of the past and create a new narrative? The defence mechanisms – drowning trauma into oblivion – constantly work in our inner microcosm, protecting against negative experiences and disconnecting us from cognition. These patterns are repeated in all the layers of humanity from history to personal traumas. *Oblivion* covers all the layers by telling the story of personal trauma and exploring the universal process of healing.

Director

Danielius Minkevičius was born on May 15, 1993. After graduation, he started studying screenwriting in Vilnius Academy of Music and Theatre, and after a year switched to cinema directing in the same academy. His film *Crucifixion*, which premiered at International Palm Spring shortest in 2020, was nominated for best Lithuanian student

and best Lithuanian short film in both categories. His latest film *Dance* premiered at Camerimage 2021 and was nominated for Golden Tadpole and Lithuanian national film awards Sidabrinė gervė 2022 for best student film. Danielius is currently developing his debut feature film *Oblivion*.

Producer

Ieva Norvilienė graduated in Management of Audiovisual Art from The Lithuanian Academy of Music and Theatre. During that time, Ieva also participated in international courses offered by such initiatives as Strategics (Luxemburg), European Films Crossing Borders, EP2C, EEFA (East European Film Alliance), and the Producers on the Move program, initiated by European Film Promotion.

Ieva founded her own production and distribution company **Tremora** in 2005. Since then, Tremora has grown to become a successful production company, which actively collaborates with new young nationally and internationally talented filmmakers. The new collaborations have led to several co-productions (with Germany, Hungary, France, Georgia, Croatia, Serbia, Latvia) and a number of new projects in development.

Company profile

Tremora is an independent production company, founded in 2005 by producer Ieva Norvilienė and director Ignas Miškinis, who have professional experience in advertising, short and feature films production and distribution. With international contacts on board, Tremora can effectively collaborate on interesting and original film co-productions. Tremora focuses on full-length feature and short films by young authors and international co-productions.

Project representatives:

Danielius Minkevičius, director
Ieva Norvilienė, producer



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SERAFIMA & BOGDAN



ORIGINAL TITLE: SERAFIMA & BOGDAN

Country: Estonia

Potential co-production countries: Lithuania, France, Poland, Georgia, Finland, Latvia, Germany

Genre: drama

Written by: Olle Mirme, Veiko Õunpuu

Directed by: Veiko Õunpuu

Produced by: Andreas Kask, Esko Rips

Company: Nafta Films

Languages: Estonian, Russian

Estimated budget in EUR: 2 500 000

Financing in place in EUR: 105 000

Looking for: co-producers, sales agent

Short synopsis

Following the humiliating disintegration of the religious community led by her father, Serafima finds meaning in her life in the ritual killing of her husband Raimond, a Soviet official – an apocalyptic obsession that steers the characters towards inevitable ruin.

Director's note

The sheer volume of the book allows for a certain epic excess. In addition to the central story of Serafima's vengeance, it is enriched by numerous secondary characters whose lives and fates and generational shifts blur the main action and add juiciness. Thus, in addition to being a thriller, the book can be seen as a generalised tragedy about the disappearance of an ancient and diverse culture. Or, why not, a critique of the crimes of communism. Religion here is a kind of anthropological phenomenon, seen from the outside in and tolerated but not understood. This world is not run by a wise and loving God, rather the world is absurd, certainly violent, and the people are ignorant. It seems to me that Serafima has to be a true believer in a world where faith is not only believable, but essential, and on which all of life is based. So that her whole world and her sense of it is sacral. And then this extremely simple and semi-sacred world breaks down.

Director

Veiko Õunpuu has been a worker, a carpet salesman, a university dropout on three different occasions, a backpacker, and a painter. In 2006, he founded the production company Homeless Bob Production. His debut feature *Autumn Ball* premiered at Venice IFF in 2007 and won the Orizzonti Award. He received the European Talent Award for *The Temptation of St. Tony*, which later premiered internationally in Sundance in 2011 and was nominated for the best production design at the European Film Awards. Õunpuu was chosen as one of the 100 most intriguing contemporary film directors in the book *10*10 in Film* by Phaidon Publishing.

Producer

Esko Rips (1981) is one of the founders of the film and TV company Nafta Films. Since its beginning, he has produced the majority of the company's productions that vary from short films, TV series, and commercials. Esko and his team have developed the company into one of the leading high-end filmmaking companies in Estonia.

Company profile

Nafta Films was founded in 2009 and has become one of the largest production companies in the Baltic region, producing audiovisual content of all forms: films, TV productions and commercials. Nafta Films has access to a network of hundreds of creative professionals in Northern Europe and Baltic states that can be employed on a project basis.

In 2020, Nafta came out with two features – a II World War spy thriller *O2 (Dawn of War)* and *Erna at War*, a war drama produced in cooperation with Danish production house Nimbus Film. Nafta's most recent co-production *Conference* premiered at Venice Film Festival in 2020. In April 2022, the first film of the 3-part feature film series *Melchior the Apothecary* premiered theatrically, with the rest of the trilogy following in the same year.

Project representatives:

Andreas Kask, producer



Contact

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HILCHICK



ORIGINAL TITLE: HILCHICK

Country: Israel

Potential co-production countries: Poland, Ukraine, Bulgaria, Estonia, Hungary, Italy, Germany, Lithuania, Latvia, Austria, Belarus, Romania

Genre: black comedy

Written by: Ofri Prishkolnik Eldad, Yuval Berger, Noa Lazar

Directed by: Adam Sanderson

Produced by: David Mandil

Company: MoviePlus Productions

Languages: Hebrew, Ukrainian

Estimated budget in EUR: 857 143

Financing in place in EUR: 671 429

Looking for: co-producers, sales agent, distributors, foreign broadcasters, private funds/banks

Short synopsis

A black comedy about Hilchick Prishkolnik, an Israeli Holocaust survivor who didn't go through any tragedy in the Holocaust. His survivor friends, who went through the camps, receive much more recognition and respect than he does. And so, he decides to build a monument for those who "ran away on time." As no Israeli institution is willing to finance it, he finds himself back in his small hometown in Europe. There, the mayor is willing to help and build the monument as long as Hilchick poses as a real survivor. Hilchick takes his offer, uses his survivor friends' stories and becomes the town's hero. Everything goes swimmingly until his wife arrives. Now Hilchick has to decide whether to come back to reality or keep living his dream.

Director's note

The film sheds light over a pain that hasn't been seen before in the realm of the Holocaust survivors – the jealousy between survivors. Who suffered more? Who's the greater victim? This is a new angle and the beauty of it is the simple human nature behind it. Even though the people surrounding Hilchick have suffered unimaginably in the Holocaust, the support and appreciations they receive makes Hilchick feel left out and forgotten.

The tone of the film is carried by Hilchick's point of view of the world around him. Hilchick feels like he is an outcast. A fish out of water. For me the goal of the film is to experience the world through Hilchick's eyes. Through the cinematic expression I thrive to walk alongside Hilchick, and discover a unique person. To be moved, and mainly, to laugh as he becomes a hero on his own terms.

Director

Born in Tel Aviv, Israel. **Adam** co-directed *This is Sodom*, a feature film parodying the last days of Sodom. The film became Israel's greatest box office success of the past thirty years. Adam's second film, *Funerat at Noon*, is a period drama, which premiered at the San Sebastian Film Festival. For television, Adam co-created and directed three

seasons of *Sirens*, a thriller series. For his work on it, Adam was nominated for Best Director twice at the Israeli Television Awards. Adam directed three episodes for Amazon's thriller series *Absentia*, which was produced by Sony Pictures.

Company profile

MoviePlus Productions is an independent production company established by David Mandil based in Israel, specialising in full-length feature films, drama series, and documentaries.

Over the years, the company has produced more than 25 full-length feature films. The company's films include: *Footnote* and *Beaufort* that were nominated for Best Foreign Picture at the Oscars; *A Tale of Love and Darkness*, Natalie Portman's directorial debut; *Norman* by Joseph Cedar, starring Richard Gere, Steve Buscemi and Charlotte Gainsbourg; and many other productions. MoviePlus has also produced various drama series that were sold and broadcast worldwide, including *Miguel* (AppleTV, Canal+), two seasons of *VIP* (FX), *Deus*, *Jerusalem Brew*, and more. Recently, MoviePlus produced the drama series *Our Boys* for HBO.

Project representatives:

Ofri Prishkolnik Eldad, screenwriter

Noa Lazar, screenwriter



Contact

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