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25
Industry @Tallinn
& Baltic Event
9-20 November 2026
Sofja
Ümarik

INDUSTRY@TALLINN & BALTIC EVENT SUPPORTERS AND PARTNERS







































































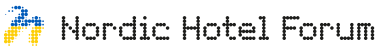



PÖFF 30

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writers club

CUBA FILMS

Nordic Hotel Forum

33
Cc
CreatiVity Capital

EPI
ERICH POMMER
INSTITUT

International
Screen
Institute

producers network
MARCHÉ DU FILM

ease
PRODUCERS
WORKSHOP

ARRI


OTICONS
THE COMPLETE FILM MUSIC SOLUTION

ORCHESTRAL
TOOLS

CAMERA
NORDIC

Leitz

A!
Aalto University
Studios

ASC

E.S.C.

ELO
FILM SCHOOL FINLAND

American
Cinematographer

INTERNATIONAL CINEMA LIGHTING SOCIETY
ICLS

IMAGO


CHEMICAL WEDDING

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ASSOCIATION

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young
horizons
industry

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MAGALUF
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CineLink
Industry
Days 15-20
August 2026

Göteborg
Film Festival

SERIENCAMP

THE
Hollywood
REPORTER

VARIETY

cineuropa

DIRTY
MOVIES

SCREEN
INTERNATIONAL


PÖFF30
BLACK NIGHTS FILM FESTIVAL
TALLINN 6-22 NOV 2026
PÄRN26
elisa
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Nordic Hotel Forum
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WELCOME TO TALLINN!

This November we celebrate three things at once: the 30th PÖFF, the 25th edition of Industry@Tallinn & Baltic Event, and a Focus on the Baltics, the region where our story began.

In 2003, we invited some twenty international guests to Tallinn to meet their Baltic counterparts. They came, they returned, and they brought friends: today, we welcome nearly 900 professionals from Europe and around the world - proof that a good meeting is the best invitation. This anniversary belongs to every one of you.

And there is no better birthday present than films that have found their way. Over the past 12 months, many of our alumni projects have reached audiences worldwide, from Cannes to Shanghai to the US. Some of them come home this month. 11 of this year's PÖFF titles passed through our platform: *Dice-Ching-O-Mat* by Kristijonas Vildžiūnas, *Dirt in Your Face* by Jaak Kilmi, *Kingpins* by Kristiāns Riekstiņš, *Lex Julia* by Laura Hyppönen, *The Bog* by Reinis Kalviņš, *Vesna* by Rostislav Kirpičenko, *Oblivion* by Danielius Minkevičius, *Mo Amor* by Eeva Mägi, *Rahma* by Faysal Soysal, *Youri* by Sander Burger and *The Daughters* by Daniel Romero Bueno. Each began as a pitch in Tallinn; now they return as finished films. The next ones are already on their way: this year we proudly present 71 projects, 44 films and 27 series, and we can't wait to see them come to life.

Focus: Baltics looks beyond the films to the producers, talents, crews and companies behind the region's international momentum, and to the Baltics as a place to shoot. We are really proud of IDA HUB, the new film studio complex in Eastern Estonia: come and see it, and better still, come and shoot there. Spotlight: Basque Audiovisual brings films, professionals and fresh partnerships from a fast-growing production region with some of the most generous incentives in Spain.

Some stories come full circle. In 2017, the year the series first joined our industry programme, Babylon Berlin had its world premiere in Tallinn. On 15 November, the first episode of its final season premieres here too, with its creative team receiving the Honorary TV Beats Award and sitting down with us for a fireside chat. Around them, TV Beats Forum looks both east and west, with Finnish–Japanese journey of *Blood & Sweat* and *Dear X* from Korea, a session on the showrunner model explores how history and politics shape it across European traditions, and the European Writers Club invites writers to create stories together. Seven series screenings mean there is always something to binge between meetings.

Discovery Campus, now with a Discovery Hub of its own, opens with Sir Christopher Hampton, two-time Academy Award winner for *Dangerous Liaisons* and *The Father*, on the art of adaptation. Cinematographers Julio Macat, Roberto Schaefer, David Stump, Dan Laustsen and Michael Bauman, composer Martin Phipps, production designer Inbal Weinberg, and casting directors Yngvill Haga, Pauline Hansson and Nina Haun are among those sharing their craft.

Just Film Industry Days keeps young audiences at the heart of the conversation, and asks the questions that matter. How do young viewers discover films as their access to social media changes? Why should we care about audiovisual literacy, and what can research reveal about the visual language of children's films? Add the film-literacy sessions, children's and youth projects in pitchings, and the audiences of tomorrow are in good hands.

Stories rarely stay in one medium for long, and our games' strand is back to prove it. You can map the games industry, carry a story across the screen-to-game line in a hands-on workshop, and watch short films made in Unreal Engine. We also host the final module of Mastering AI for European Film Professionals, our five-module training programme, which since April has helped film professionals put AI to practical use in their work, while Edmond Yang's masterclass, The Hand in the Machine, keeps the human touch in the frame.

This year our conversations centre on sales, distribution, audience design and the companies that make films possible. When should a sales agent come on board? How do independent producers build companies that outlast their films, and stay sane doing it? What does creative leadership look like when there are more options than ever? Practical help is close at hand too: a case study in digital distribution and TVOD for independent producers, a workshop on creating a social media package for your film, sessions on innovating leadership and networking hacks, which, judging by the coffee queues, many of us could use.

Cinema has always borne witness to its times, and ours ask a great deal of it. In Women, War and Witness: Cinema in Times of Global Crisis, the panellists share what it means to make films where conflict is part of daily life, and why the stories told by women matter so much.

Twenty-five is a good age: old enough to know how things work, young enough to believe the next meeting might change everything. Let's spend these days in Tallinn proving the second part right.



Warm regards,
Marge Liiske
Head of Industry@Tallinn & Baltic Event


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Camera.
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Book your stay:
TALLINK Hotels

SUSTAINABILTY

For the third consecutive year, Industry@Tallinn & Baltic Event is placing a strong focus on sustainability.

Since 2024, Industry@Tallinn & Baltic Event has been certified under Greentime's Certified Sustainable Event standard, reaffirming our ongoing commitment to sustainability. The certification takes a holistic approach, integrating the three key pillars of sustainability – environmental, social and economic. It covers areas including transport, food and beverages, working conditions, accessibility, safety and sound financial management.

This aligns with our long-standing values of fostering a welcoming environment through inclusion and diversity, while actively reducing our environmental footprint.

In 2026, we remain committed to advancing these efforts through a range of initiatives. These include maximising waste reduction, improving accessibility for all attendees where possible, promoting diversity, and prioritising certified eco-friendly products and transport options. These measures will be reviewed in a follow-up assessment by an independent third-party auditor as part of the certification process for Industry@Tallinn & Baltic Event 2026.

On 19 November, Industry@Tallinn & Baltic Event will turn the spotlight on some of the film industry's most pressing conversations – from sustainable production to representation. The day will explore how the industry can not only tell stories but also make a meaningful real-world impact.

Highlights include Women, War and Witness: Cinema in Times of Global Crisis, which examines women's roles in war, their representation on screen and the responsibilities involved in telling their stories. From Greening to Competitive Advantage: How Public Support Can Strengthen National Film Production and International Co-Productions explores how sustainability requirements can influence film funding and co-productions – and become a competitive advantage for producers. Also on the programme, The Company Is the Project: Building Production Companies That Outlast Their Films considers how to build sustainable production companies for the long term.

Together, these sessions reflect Industry@Tallinn & Baltic Event's commitment to exploring how sustainability can shape the way the industry works, creates and thinks.

COLOUR GUIDE

Industry@ Shorts | TV Beats | Just Film Industry Days | Discovery Campus | General | Film Market

INDUSTRY@TALLINN & BALTIC EVENT OPEN EVENTS PROGRAMME

ALL SCHEDULE IN EET TIME ZONE (GMT +2)

NOVEMBER 13

TIME	EKA / Eesti Kunstiakadeemia	Vabamu Museum of Occupations and Freedom
13:00		It's Shorts O'clock With the Baltics! 13:00 - 15:00
13:30		
14:00	Masterclass Zane Oborenko: Sand, Letters, Kafka, and Love 14:00 - 15:45	
14:30		
15:00		
15:30		
16:00	Go Long! Shapeshifting with Director Mikk Mägi 16:00 - 17:00	
16:30		
17:00	From Game Engine to Screen: An Unreal Engine Short Movies Showcase 17:00 - 17:45	
17:30		

NOVEMBER 14

TIME	BFM SuperNova Cinema	Von Krahl Baar
10:30	The Anatomy of a Film: Augustė Gerikaitė "Glitter Kiss" 10:30 - 11:45	
11:00		
11:30		
12:00		
12:30		Panel Talk: All You Can Ask. The Short Film Industry Survival Guide 12:30 - 13:30
13:00		
13:30		Speed Date with Short Film Professionals 13:45 - 15:00
14:00		
14:30		
15:00		

NOVEMBER 15

TIME	Apollo Kino Plaza 1. lukssaal
18:00	
18:30	
19:00	
19:30	
20:00	
20:30	TV Beats Screenings: Babylon Berlin - Season 5 20:15 - 21:30
21:00	
21:30	

NOVEMBER 16

TIME	Nordic Hotel Forum Capella	Nordic Hotel Forum Arcturus	Nordic Hotel Forum Sirius	Apollo Kino Plaza 4. lukssaal
10:00	**Project Pitching: TV Beats Co-Financing Market** 10:00 - 11:30			
10:30				
11:00		**Fair Pay, Stronger Stories: Making Directing Careers Sustainable** 11:00 - 12:30		
11:30				
12:00	**TV Beats Picks from Baltics and Nordics** 11:50 - 13:00			
12:30				
13:00		**Small Industry, Big Ambitions: What Does Estonian Film Need to Thrive?** 12:45 - 14:15		
13:30				
14:00	**One Vision, Many Traditions: How History and Politics Shape the Showrunner Model** 14:00 - 14:45			
14:30				
15:00	**TV Beats Picks from European Partners** 15:00 - 16:00			
15:30				
16:00	**European Writers Club 2.0: Let's Create Stories Together** 16:00 - 16:30		**From Stage to Screen: The Art of Adaptation with Sir Christopher Hampton** 16:00 - 17:30	
16:30				
17:00				**TV Beats Screenings: Blood & Sweat** 17:00 - 18:25
17:30				
18:00				
18:30				
19:00				**Frame Within a Frame (FWF) Talent Screening 2026: Emerging Visions in Cinematography** 19:00 - 23:00
19:30				
20:00				
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21:00				
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22:00				
22:30				

NOVEMBER 17

TIME	Nordic Hotel Forum Capella	Nordic Hotel Forum Arcturus	Nordic Hotel Forum Sirius	Tallink Spa & Conference Hotel Galaxy 1
8:00				**Close Up: 'Cinema and Visual Intimacy ' with Julio Macat, ASC** 8:00 - 9:30
8:30				
9:00				
9:30		Pre-registration needed **But That's How It's in the Book! - Overcoming Creative Challenges When Adapting IP** 9:30 - 11:00		
10:00	**TV Beats Picks from Europe** 10:00 - 10:40		**1:1 Open Meetings: TV Beats Co-Financing Market** 10:00 - 17:00	
10:30	**Walking on Thin Blue Line: What's Up This Christmas** 10:40 - 11:10			
11:00	**Meeting of Minds 1: Finding the Right Partners** 11:10 - 12:00			
11:30				
12:00	**Eyes on Asia: Blood & Sweat aka How Finns worked with Japan** 12:15 - 12:45			
12:30	**Eyes on Asia: Dear X aka Hot from Korea** 12:45 - 13:15			
13:00				
13:30		**Networking Hacks with Amanda Graham** 13:30 - 15:30		**Road, Rock, and Resistance: Visual Philosophy in Dirt in Your Face** 13:30
14:00				
14:30	**Meeting of Minds 2: What is the appetite** 14:30 - 15:30			
15:00				
15:30	**TV Beats presents: Fireside chat with this year's recipients of the TV Beats Honorary Award** 15:30 - 16:30			**Seeing Through Glass: Leitz Cine Lenses and the Cinematographer's Eye with Dan Laustsen, ASC, DFF.** 15:30 - 17:30
16:00		**Into the Game: A Film Professional's Map to the Games Industry** 16:00 - 18:00		
16:30				
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TIME	Tallink Spa & Conference Hotel Galaxy 2	Tallink Spa & Conference Hotel Meloodia	Apollo Kino Plaza 4. lukssaal	Online
8:00				
8:30				
9:00			**TV Beats Screenings: Nepobaby** 9:00 - 10:05	
9:30				
10:00		**Dialogue on Contracts: Hot Seat in Negotiation** 10:00 - 11:30		
10:30			**TV Beats Screenings: Raza Brava** 10:30 - 12:00	
11:00				
11:30				
12:00				
12:30			**TV Beats Screenings: Winter Palace** 12:15 - 13:35	
13:00				
13:30				
14:00				
14:30				
15:00	**Industry Talk: Pauline Hansson and Nina Haun "Triangle of Sadness"** 15:00 - 16:30		**TV Beats Screenings: Dear X** 14:45 - 16:20	
15:30				
16:00				
16:30				
17:00			**TV Beats Screenings: The Last to Disappear** 16:45 - 18:05	**Raising Literacy Attainment Through Film with Into Film** 17:00 - 18:30
17:30				
18:00				
18:30				

NOVEMBER 18

TIME	Nordic Hotel Forum Capella	Nordic Hotel Forum Arcturus	Nordic Hotel Forum Altair	Nordic Hotel Forum Sirius
9:00				
9:30	**Production Designers Collective Panel** 9:30 - 11:00			
10:00		**From “Nice Setting” to “Shut Up and Take My Money”** 10:00 - 12:00		
10:30				
11:00				
11:30	**What Does a Sales Company Do and How Does Film Distribution Work** 11:15 - 12:45			
12:00				
12:30		**Same Story, Different Medium: A Creative Workshop for Games and Film** 12:30 - 14:30		
13:00	**Innovate the Industry – Innovate Your Leaders** 13:00 - 14:00		**Film Criticism Masterclass with Victor Fraga and Ahmed Shawky** 13:00 - 14:30	
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15:00				**Project Pitching: Script Pool & Co-Production Market** 15:00 - 18:30
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19:30				

TIME	Nordic Hotel Forum Wolf	Tallink Spa & Conference Hotel Fantaasia	Apollo Kino Plaza 6. Väärtkino saal	BFM SuperNova Cinema	Studio89
9:00		Pre-registration needed **Casting Workshop "How to present yourself in a casting room?"** 9:00 - 10:30			**From Sound to Space: Creating with Dolby Atmos** 9:00 - 10:15
9:30					
10:00					
10:30					**Conversation with Walter Fasano: Getting to Know Nino Rota** 10:30 - 11:30
11:00	**Production Designers Meetup** 11:15 - 12:15	Pre-registration needed **Casting Workshop: Casting Directors** 11:00 - 13:00			
11:30					
12:00					
12:30					
13:00					
13:30					
14:00		Pre-registration needed **Casting Workshop: Agents** 14:00 - 16:00			
14:30					
15:00			**Market Screenings: Face Value** 15:15 - 16:30		
15:30					
16:00					
16:30		**Meet the casting director: Yngvill Haga "Sentimental Value"** 16:30 - 18:00			
17:00					
17:30					
18:00				**One Battle After Another: The Visual Craft with Michael Bauman ICLS** 18:00 - 19:55	
18:30					
19:00					
19:30					

NOVEMBER 19

TIME	Nordic Hotel Forum Capella	Nordic Hotel Forum Arcturus	Nordic Hotel Forum Altair	Nordic Hotel Forum Sirius	Nordic Hotel Forum Vega
9:00					
9:30					
10:00		**Why Should You Care About Audiovisual Literacy?** 10:00 - 11:30		**1:1 Open Meetings: Script Pool & Co-Production Market** 10:00 - 18:00	
10:30					
11:00					**1:1 Open Meetings: European Genre Forum** 11:00 - 18:00
11:30	**The Company Is the Project: Building Production Companies That Outlast Their Films** 11:30 - 13:00				
12:00					
12:30		**Women, War and Witness: Cinema in Times of Global Crisis** 12:30 - 13:45			
13:00					
13:30			**1:1 Open Meetings: Works in Progress** 13:30 - 18:00		
14:00	**Edmond Yang Masterclass: The Hand in the Machine** 14:00 - 15:00				
14:30		**Beyond the Deal: Financing, Rights and Real Co-Production Value** 14:15 - 15:15			
15:00					
15:30	**Baltic Countries in Focus** 15:30 - 17:00	**Research meets Market: The Visual Language of Children's Films** 15:30 - 16:45			
16:00					
16:30					
17:00	**Basque in the Spotlight** 17:15 - 18:00	**From Greening to Competitive Advantage: How Public Support Can Strengthen National Film Production and International Co-Productions** 17:00 - 18:30			
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23:30					

TIME	Tallink Spa & Conference Hotel Fantaasia	Apollo Kino Plaza 1. lukssaal	Apollo Kino Plaza 5. lukssaal	BFM SuperNova Cinema	Terminal Records & Bar	Maison Dio
9:00				Director-Composer Lab: Masterclass with Martin Phipps 9:00 - 11:00		
9:30		Project Pitching: European Genre Forum 9:30 - 10:30				
10:00	etalenta presentation & workshop 10:00 - 11:30					
10:30						
11:00		Project Pitching: Works in Progress 10:45 - 14:45				
11:30						
12:00	Meet the agents: Richard Cook and Janey van Ierland 12:00 - 13:30					
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15:30			Market Screenings: Shalom 15:30 - 17:00		Ways, Wins and Worries in the Film Industry 15:30 - 17:00	
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21:00						KIDS Regio's Fck Up Night 21:00 - 0:00
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NOVEMBER 20

TIME	Nordic Hotel Forum Vega	Tallink Spa & Conference Hotel Galaxy 1	Tallink Spa & Conference Hotel Meloodia	Tallink Spa & Conference Hotel Romantika	Apollo Kino Plaza 9. saal
8:00		**In Conversation: Erik Põllumaa & Rauno Ronkainen, FSC** 8:00 - 9:30			
8:30					
9:00					
9:30				**The Dark Passage: Reclaiming Time, Space, and the Unconscious in Digital Filmmaking** 9:45 - 11:15	
10:00	**Reaching Young Audiences Through Co-Creation** 10:00 - 11:00				**Market Screenings: Amal** 10:00 - 11:40
10:30					
11:00			**Do you need an agent: if, when and why?** 11:00 - 12:00		
11:30		**"Prep Smarter, Be More Creative"** 11:30 - 13:00			
12:00					
12:30					**Market Screenings: The Wedding Entertainer (The Tale of Moishe Badhan)** 12:30 - 14:20
13:00					
13:30					
14:00					

TV BEATS CO-FINANCING MARKET

Pilot Programme for Series Co-Productions 2023-2027

TV Beats Co-Financing Market, held since 2021 in Tallinn, is dedicated to presenting high quality drama series projects in development. Ten projects are pitched to potential partners, financiers, distributors and broadcasters, and they will have the opportunity to hold one-on-one meetings following the public presentation. All projects qualify for four awards this year.

THE COUNCIL OF EUROPE SERIES CO-PRODUCTION DEVELOPMENT AWARD

The Award of 50,000 euros aims to empower independent production by supporting further development and fostering cross-border collaboration of the winning project. This award is part of the Pilot Programme for Series Co-Productions, a funding initiative by the Council of Europe, which also hosts Eurimages. It is open to independent producers from all Eurimages countries and will be given out in Tallinn for the third consecutive year.

JURY

Graham Begg, Co-CEO and Founder, Rainmaker Content, United Kingdom
Gudny Hummelvoll, Producer at Hummelfilm, Norway
Alessia Sonaglioni, Representative of the Pilot Programme for Series Co-Productions of the Council of Europe, France





THE MIDPOINT TALENT AWARD

One selected project from the TV Beats Co-Financing Market will receive an in-depth online consultation with a MIDPOINT Institute tutor or industry expert. The consultation will be tailored to the specific development needs and priorities of the selected project and agreed upon individually with the project team. **Anita Pócsová**, Program Coordinator at Midpoint Institute will select the winner.

TV DRAMA VISION SELECT AWARD

The award is given for a project that will receive access and visibility in Gothenburg in February 2027. **Cia Edström**, Head of TV Drama Vision will select the winner.

CONECTA 2027 AWARD "OFFICIAL FINALIST",

The award is given for a project that will receive access and visibility in Conecta 2027. **Isa Montilva**, Programme & Content Executive at Inside Content will select the winner.

APOSTLAB SCHOLARSHIP

APostLab is awarding one Baltic project selected in the TV Beats Co-Financing Market or Co-Production Market a full scholarship for its Annual Workshop! The winning producer will bring their project to design a tailored post-production workflow, schedule, and budget.

BREAKING THE ICE



Original title: Breaking the Ice
Languages: Estonian, Russian, English
Genres: young adult drama
Produced by: Jevgeni Supin
Written by: Leana Jalukse, Joachim Friedmann
Production: Zolba Productions
Estimated budget: 1215000 EUR
Financing in place: 1215000 EUR
Number of episodes: 6
Episode runtime: 45
Looking for: co-producers, foreign broadcasters, broadcasters, distributors, streamers

SYNOPSIS

Dima, a gifted Russian-Estonian hockey player controlled by his violent father, and Laura, an Estonian figure skater manipulated by her coach, have been taught that obedience is strength and ambition is love. When they fall in love across Estonia's cultural divide, it becomes the first independent choice either has ever made. Seeing the abuse in each other forces them to confront the systems controlling their own lives. As pressure mounts at home, on the ice and in society, breaking free threatens not only their futures but the structures that sustain abuse. Breaking the Ice is an ensemble drama about control, loyalty, liberation and love as an act of resistance.

PRODUCER

Jevgeni Supin is Estonian producer, owner of Zolba Productions. Establishing himself as an independent producer in 2013 his work has spanned a wide spectrum, from broadcast content to feature films and stage plays. In recent years, Jevgeni has ventured onto the international arena and is currently spearheading the development of a slate of projects in co-production with different European countries.

SCREENWRITER

Leana Jalukse is a screenwriter working internationally across film and television. Her debut feature *Mother* premiered at Tribeca and was Estonia's Oscar submission. Her credits include *Deserted*, Best Feature at the Estonian Film & TV Awards, documentary *Kelly – Someone Else's Dream*, which premiered at Hot Docs, and period crime series Von Fock, distributed by ZDF Studios.

Prof. Dr. Joachim Friedmann is an author for TV, Comics, and Games. His work has been recognized with numerous awards.He teaches interactive storytelling, serial writing, and film dramaturgy at international universities and academies in USA, France, Ireland, Morocco, Nigeria, Estonia, and Lithuania. He was Professor for Serial Storytelling at the Ifs Cologne and is Professor for Interactive Dramaturgy at HAW Hamburg since 2024.

REPRESENTATIVES IN TALLINN
Jevgeni Supin, Producer
Leana Jalukse, Screenwriter, Creator, Producer
Joachim Friedmann, Writer





CONTACT

Klara Ölluk / Zolba Productions
klara@zolba.ee
zolba.ee

FORTEL



Original title: Fortel
Languages: English, French, Polish, Ukrainian, Russian
Genres: drama, thriller
Directed by: Dariusz Jabłoński
Produced by: Violetta Kamińska, Dariusz Jabłoński, Izabela Wójcik
Written by: Marc Grey
Production: Apple Film Production
Estimated budget: 5798502 EUR
Financing in place: 2705968 EUR
Number of episodes: 8
Episode runtime: 45
Looking for: public funds (national, regional, international), gap-financing, co-producers, private funds / banks, foreign broadcasters, streamers, distributors

SYNOPSIS

Rzeszów is a Polish city close to the Ukrainian border. Every weapon donated or sold to Ukraine passes through here. To intelligence services from a dozen countries, it's the new spy capital of the world. CIA agent Adrian Vale arrives to see a cache of US weapons safely transported to Ukraine. He has a second mission that no one has authorised. His brother Sawer, an arms dealer, vanished during a weapons transfer in Kherson, just before the city fell to the Russians. Adrian doesn't know if his brother is a traitor, a hostage, or a corpse. Adrian finds that Rzeszów is a city that runs on secrets. Everyone here is running a con. The question is who is caught.

DIRECTOR

Dariusz Jabłoński gained international recognition with his award-winning debut documentary Photographer, one of Poland's most significant films about the Holocaust. As a director and producer, he has made more than 40 feature films.

PRODUCER

Violetta Kamińska is a producer and partner at Apple Film Production and Message Film, two prominent Polish production companies whose films, documentaries and drama series have achieved international recognition. She is a member of the Polish Film Academy, the European Film Academy and the European Producers Club, and an alumna of EAVE PLUS and Trans Atlantic Partners.

SCREENWRITER

Marc Grey is an American screenwriter and director based in Tel Aviv since 2008. His credits include the International Emmy Award-winning Tehran for Apple TV+, the 2019 Eurovision Song Contest television special, and the acclaimed KAN 11 comedy *Dreckula*, which received an Israeli Television Academy Award nomination. He is currently developing series with Mediawan/Showtime and Paper Entertainment.

REPRESENTATIVES IN TALLINN
Dariusz Jabłoński, Showrunner, Director, Producer
Marc Grey, Screenwriter

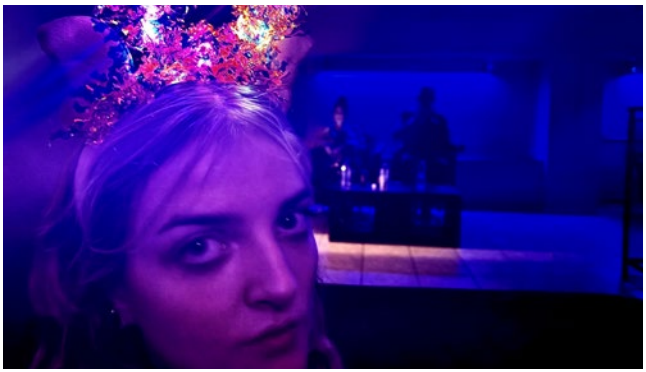




CONTACT

Violetta Kamińska / Apple Film Production
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applefilm.pl

HAPPY NEW YEAR!



Original title: Laimingų Naujų!
Languages: Lithuanian
Genres: dramedy, thriller, drama
Directed by: Montis Norvaisis
Produced by: Lineta Lasiauskaite
Written by: Montis Norvaisis
Production: Plopsas
Estimated budget: 498000 EUR
Financing in place: 129900 EUR
Number of episodes: 10
Episode runtime: 21
Looking for: gap-financing, co-producers, broadcasters

SYNOPSIS

A New Year's Eve party draws hundreds of young people to a historic manor in the countryside, where one of them is hosting a party at his parents' home.

For a while, the night is intoxicating.

At midnight, as fireworks streak across the sky, one of the girls has her drink spiked.

Her best friend tries to expose what happened, but the party continues as if nothing has occurred. Realising that no one will confront the crime, she decides to take matters into her own hands.

From that moment on, the night spirals out of control. The historic manor becomes an arena of lies, crime and revenge.
By morning, one of the guests is gone.

DIRECTOR & SCREENWRITER

Montis Norvaisis is a writer/director working across film and TV. Collaborating with leading Lithuanian production companies, he has co-written features and TV series. An LMTA graduate, he has also written and directed festival-screened shorts. Montis co-founded BIG DRAMA, producing original TV/VOD content.

PRODUCER

Lineta Lasiauskaite is a Locarno Match Me! emerging producer, Brussel CoProMarket Up-and-Coming Producer and a founder of Plopsas, focused on producing films from the talents with recognizable style and a desire to tell unexplored stories. Plopsas' films premiered at the Cannes FF, Karlovy Vary FF, PÖFF, Tampere FF, etc. Lineta is a winner of the National Film Awards "Silver Crane 2026".

REPRESENTATIVES IN TALLINN
Montis Norvaisis, Writer, Director, Showrunner
Lineta Lasiauskaite, Producer





CONTACT

Lineta Lasiauskaite / Plopsas
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INTIMACY ON PRESCRIPTION



Original title: Intimita na předpis
Languages: Czech, Slovak
Genres: psychological, drama, dramedy
Directed by: Jiří Havelka
Produced by: Lukáš Gargulák, Karolina Zalabakova
Written by: Kristina Májová
Production: Cinebonbon
Estimated budget: 3568000 EUR
Financing in place: 1784000 EUR
Number of episodes: 8
Episode runtime: 60
Looking for: distributors, foreign broadcasters

SYNOPSIS

An experimental residential sex therapy unit opens inside a psychiatric clinic in Kroměříž. Married couples arrive for a two-week stay hoping to save relationships that have stopped working at home and in bed. Each case begins as a sexual problem, but gradually reveals deeper wounds: shame, power, fear, trauma and the longing to be understood. At the centre stand charismatic sexologist František Muller and precise psychologist Petra Tánská, whose methods clash as much as they complete each other. As the clinic becomes an island of openness in a rigid society, the doctors' own lives begin to fall apart.

DIRECTOR

Jiří Havelka is a Czech director, playwright, actor and screenwriter, known for his collective, improvisation-led work and sharp observations of social behaviour. His feature debut, Owners, won the Czech Lion Award for Best Screenplay. His later films include *Emergency Situation* and *The Gardener's Year*.

PRODUCERS

Lukáš Gargulák is a Czech producer and co-founder of Cinebonbon. Trained in cinematography in Zlín and London, he works across film and television alongside his practice as a visual artist. His current projects include the heist-comedy series *Twenty Five Percent* and an international miniseries about director Miloš Forman.

Karolina Zalabakova is a Czech creative producer, director, showrunner and co-founder of Cinebonbon. Her credits include *Sex O'Clock*, *Chronicle of Orgasm*, *Zeros and Ones* and the IDFA-selected *Batalives*. She is currently developing *Intimacy on Prescription*, *25 Percent* and the documentary *Hope Seekers / The Theory of Absolute Happiness*.

SCREENWRITER

Kristina Májová is a Czech screenwriter and dramaturg educated at FAMU in Prague. Her credits include the Cannes-premiered feature Caravan and the Czech Lion Award-winning series *Studna*. As head writer of *Intimacy on Prescription*, she leads the writers' room and balances period drama, relationship comedy and psychological depth.

REPRESENTATIVES IN TALLINN
Karolina Zalabakova, Creative Producer
Lukáš Gargulák, Producer





CONTACT

Karolina Zalabakova
Cinebonbon
karolina@cinebonbon.com
cinebonbon.com

KALMANN



Original title: Kalmann
Languages: Icelandic, English, Estonian
Genres: crime, adaptation, drama
Directed by: Kristófer Dignus
Produced by: Guðný Guðjónsdóttir, Sara Djeddou Baldursdottir, Juha Wuolijoki
Written by: Kristófer Dignus, María Heba Þorkelsdóttir
Production: Kontent, Snapper Fims Oy, Cuba Films
Estimated budget: 5505732 EUR
Financing in place: 1272576 EUR
Number of episodes: 6
Episode runtime: 50
Looking for: sales agent, broadcasters, distributors, foreign broadcasters, streamers

SYNOPSIS

Kalmann Óðinsson is the self-proclaimed sheriff of Iceland's northernmost village, a shark hunter in a cowboy hat who sees the world differently from everyone else. When he discovers a pool of blood on the frozen tundra, the disappearance of the town's most powerful man triggers a murder investigation that brings an embattled Reykjavík detective, a ruthless international drug ring and long-buried secrets to Raufarhöfn. As suspicion increasingly falls on Kalmann himself, his extraordinary instincts may be the only thing standing between the truth and a community determined to protect its own.

DIRECTOR & SCREENWRITER

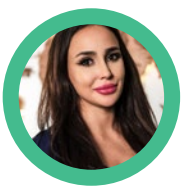
Kristófer Dignus is an experienced Icelandic writer/director known for his innovative visual style and compelling storytelling. Specializing in character-driven comedy with a touch of drama, his acclaimed work has earned multiple Edda Award wins and nominations. Passionate about exploring new genres, Kristófer strives to create emotionally resonant films and television series that connect deeply with audiences.

PRODUCERS

Guðný Guðjónsdóttir is an Icelandic producer and CEO of Projects ehf., with extensive experience in film, television and international co-productions. Former CEO and CFO of Sagafilm, her credits include *Case*, *Descendants*, *Ormildur the Brave*, *Twenty Something* and the Nordic crime series *Fjord*.

Sara Djeddou Baldursdóttir is an Icelandic producer and co-owner of Projects ehf. Her credits include *Twenty Something*, *True Icelandic Crime* and *Fjord*, and she has worked on international productions for the BBC, ITV and National Geographic.

REPRESENTATIVES IN TALLINN
Sara Djeddou Baldursdottir, Producer
Guðný Guðjónsdóttir, Producer
Kristófer Dignus, Writer, Director





CONTACT

Guðný Guðjónsdóttir / Projects
gudny@projects.is
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STORMBIRD



Original title: Tormilind
Languages: Estonian, Russian
Genres: thriller
Directed by: Kadri Kõusaar
Produced by: Aet Laigu
Written by: Kadri Kõusaar, Aet Laigu, Johannes Valdma, Jonathan Peterson
Production: Meteoriit OÜ
Estimated budget: 2000000 EUR
Financing in place: 48500 EUR
Number of episodes: 5
Episode runtime: 42
Looking for: foreign broadcasters, streamers, co-producers, broadcasters, public funds (national, regional, international)

SYNOPSIS

1949. During the Soviet occupation of Estonia, a young medical student, Lee (18), nicknamed Stormbird, becomes a wanted fugitive after killing the Red Army soldiers who attack her family. Lee joins the notorious Forest Brothers band led by "Geronimo" in an attempt to rescue her imprisoned brother, Uku, and survive in a world where her childhood friend, Reinhardt, has become the enemy.

DIRECTOR & SCREENWRITER

Kadri Kõusaar is an award-winning Estonian writer, filmmaker and bestselling novelist, author of *Ego*, *Free Fall* and *Alpha*. Her films have premiered at Cannes, Karlovy Vary, Tribeca and Busan. Her latest feature, *Deserted*, won Best Film at the Estonian Film and Television Awards. Currently, she is developing a TV series, Stormbird, and a feature film, Ludus Tonalis.

PRODUCER & SCREENWRITER

Aet Laigu (Al Wallcat) is an Estonian producer and filmmaker with nearly 20 years of international experience. Her films have premiered at Cannes, Warsaw, Karlovy Vary, Tribeca and Busan. She originated and co-wrote *Ema/Mother*, Estonia's Academy Award submission, and is a European Film Academy member.

REPRESENTATIVES IN TALLINN
Aet Laigu, Producer, Writer
Kadri Kõusaar, Director, Co-Writer





CONTACT

Aet Laigu/ Meteoriit
aet@meteoriit.ee
meteoriit.ee

TANNER



Original title: Tanner
Languages: English
Genres: drama, thriller, mystery
Produced by: Fraser Ash, Bernie Hoban, Darach Ó Tuairisg
Written by: Keith Hodder, Damian McCann, Sarah Gordon
Production: Fíbín Films
Co-production: Rhombus Media
Estimated budget: 7000000 EUR
Financing in place: 1700000 EUR
Number of episodes: 6
Episode runtime: 50
Looking for: broadcasters, gap-financing, co-producers, distributors

SYNOPSIS

Tanner is a contemporary conspiracy thriller set in an Ireland transformed by the power of global technology corporations. When a teenage boy disappears, former military intelligence officer Tom Tanner returns home to help find him. Gifted with an extraordinary ability to understand and mirror the minds of others, Tanner soon uncovers a web of influence connecting big tech, government and intelligence agencies. As political tensions rise and a powerful data platform begins shaping national security decisions, Tanner must confront the gift that once destroyed his life. A character-driven mystery about power, technology and democracy in the modern world.

PRODUCER

Bernie Hoban and **Darach Ó Tuairisg** co-founded Fíbín Films in 2024 with Ciarán Charles. They are also the driving force behind Fíbín Media, one of Ireland's leading Irish-language production companies. Together they have produced two seasons of the award-winning drama *Crá* (*Boglands*), feature film Samhlú as well as many television projects that have reached audiences across Europe and beyond. Their work is recognised for its bold storytelling, cultural authenticity and commitment to creating internationally relevant stories from an Irish perspective.

SCREENWRITER

Keith Hodder is a Canadian writer and independent filmmaker born and raised outside of Halifax, Nova Scotia and living in Toronto. He's the creator of the Canadian-Irish co-pro *Tanner*, a one-hour serialized espionage political thriller, and has recently written and directed his debut feature film *Nobody Sees Me Like You Do*. He's written for Netflix, Apple TV+, ITV Studios, Constantin Film and AMC+. His goal is to combine his love of classic cinematic spectacle, arthouse film, and an objective to highlight meaningful representation and timely themes to create memorable characters and stories that will resonate with audiences for decades to come.

REPRESENTATIVES IN TALLINN
Bernie Hoban, Producer
Darach Ó Tuairisg, Producer
Keith Hodder, Creator, Lead Writer





CONTACT

Bernie Hoban / Fíbín Films
bernie@fibinmedia.ie
fibinfilms.ie

THE INHERITANCE



Original title: De Erfenis
Languages: Dutch
Genres: thriller, drama, psychological
Produced by: Kristoffel Mertens, Kato Maes, Karlijn Van de Cruys
Written by: Alexandra Jans, Jan Van Dyck
Production: Panenka
Estimated budget: 6075000 EUR
Financing in place: 85000 EUR
Number of episodes: 6
Episode runtime: 45
Looking for: co-producers, broadcasters, streamers, sales agent, foreign broadcasters, distributors

SYNOPSIS

To save her struggling animal shelter, Hanne lies her way into the wealthy hunting family of the father she never knew, searching for the missing will that could change everything. She earns the trust of his lonely partner, Greta, but as her deception deepens, it leads to crime. When a confrontation ends in Greta's death, Hanne finds herself in control of the family fortune. Now she faces a family prepared to do anything to reclaim its wealth and protect its secrets. How far will Hanne go to save Forest Bliss?

PRODUCER

Karlijn Van de Cruys has worked as a producer across various companies , contributing to numerous national and international film and TV (co-)productions. Her credits include the stop-motion animated series *Mister Paper* alongside a diverse range of live-action films and drama series. Since early 2022, she has been a producer at Panenka, working on the development and financing of their fiction series slate, including titles such as *Putain* and *This Is Not A Murder Mystery*.

CREENWRITER

Alexandra Jans trained as a journalist and began her production career at Caviar, where she worked on *Black and Rebel* by Adil El Arbi and Bilall Fallah, and *Tabula Rasa* by Malin-Sarah Gozin. Her growing interest in storytelling led her to train as a screenwriter with film journalist Chris Craps and later with Oscar van Woensel (Bingeland). During the development of *Rebel*, she met Jan, and the idea for their own project gradually emerged.

REPRESENTATIVES IN TALLINN
Alexandra Jans, Writer
Karlijn Van de Cruys, Producer




CONTACT

Karlijn Van de Cruys / Panenka
karlijn.vandecruys@panenka.tv
panenka.tv

THE WOMAN WHO ROARED



Original title: Nainen joka karjui
Languages: Finnish, English
Genres: dramedy
Directed by: Pamela Tola
Produced by: Mete Sasioglu
Written by: Anastasia Pashkevich, Kristofer Seppälä
Production: Sons of Lumière
Estimated budget: 2924000 EUR
Financing in place: 56000 EUR
Number of episodes: 4
Episode runtime: 45
Looking for: broadcasters, streamers, foreign broadcasters, co-producers

SYNOPSIS

Leena, 65, lost her husband Antti in a mysterious ice-fishing accident. Several months after the funeral, Leena still talks to Antti's urn at home. Nudged by a friend, Leena decides to get a job at her and Antti's favourite place in Helsinki: the zoo. Once Leena starts her new job, she soon finds out that Antti wasn't going to the zoo just for the animals – he was actually a secret agent working for the Finnish government. The zoo was his workplace, where he would meet different international contacts at assorted animal enclosures. These contacts are now on edge because Antti had details of a secret nuclear deal. Everyone assumes that Antti had passed this information to Leena.

DIRECTOR

Pamela Tola is one of Finland's leading filmmakers. After a successful acting career, she moved into directing, bringing emotional authenticity, sharp humour and insight to stories about family, identity and relationships. Her directing credits include The Worst Idea Ever and the popular Ladies of Steel, which was followed by a sequel.

PRODUCER

Mete Sasioglu is a producer and founder of Sons of Lumière. His credits include the award-winning shorts *Blue Note*, *In My Hand* and *Duck Roast*, as well as *Earth Song*, which premiered at the International Film Festival Rotterdam in 2026. In 2025, he co-founded the Karhupuisto Film Festival, which received an Honourable Mention from the City of Helsinki.

SCREENWRITERS

Anastasia Pashkevich develops television series and films with companies across Europe and Canada. She is an alumna of the Series Mania Institute's Eureka programme, Torino SeriesLab, Words Across Europe and Seriesmakers.

Kristofer Seppälä is a screenwriter working on series and feature films across Europe. His credits include the stage play *Save the Cat* (2022) and the short film *We Duel at Dawn!* (2026)

REPRESENTATIVES IN TALLINN
Mete Sasioglu, Producer
Anastasia Pashkevich, Writer, Creator
Kristofer Seppälä, Creator, Writer



CONTACT

Mete Sasioglu / Sons of Lumière
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WHEN DEVILS RULE



Original title: When Devils Rule
Languages: Spanish, English
Genres: fantasy, dark comedy
Directed by: Rodrigo Susarte
Produced by: Nano Arrieta
Written by: Popy Blasco, Barbara Zemelman
Production: Atlantika Films
Estimated budget: 4000000 EUR
Financing in place: 4000000 EUR
Number of episodes: 6
Episode runtime: 40
Looking for: sales agent, co-producers, broadcasters

SYNOPSIS

Summoned before the Devil, the seven Princes of Hell expect to be rewarded for their eternal service. Instead, they are condemned for their complacency and sentenced to a series of perilous missions on Earth. Armed with a magical map, an enchanted clock and seven tokens representing the deadly sins, they must travel across time and history, tempting humanity and proving their worth. Constantly watched by Lucifer's invisible spies and facing impossible challenges designed by the Devil himself, each mission becomes a dangerous struggle for power, survival and redemption in a world where evil is never guaranteed to prevail.

DIRECTOR

Rodrigo Susarte is a Chilean director and audiovisual producer whose work explores genre, narrative experimentation and personal perspectives. His credits include the television miniseries *Gen Mishima* (2008), the feature film *Ventana* (2014), and the documentary *Minero* (2012). He has also directed thriller and horror projects including *The Monster Within* and *Invunche*. He is currently directing the Movistar+ series Patagonia, filmed in Chilean Patagonia and the Basque Country.

PRODUCER

Nano Arrieta is a film and television producer and partner at Atlantika Films, based in Madrid and the Basque Country. With more than 15 years of experience, he develops internationally focused projects. His credits include *They Shot the Piano Player, 200% Wolf* and the Movistar+ original series *Patagonia*.

SCREENWRITER

Popy Blasco is a Spanish writer, journalist and screenwriter. He has written for publications including El País, Rolling Stone, Vogue, GQ, Neo2 and Vanidad. He created the influential cultural blog PopyB and has developed radio and podcast projects, including Radioshock and Pijas Marrones. His books include *Yo fui teen en los 90*, *Cine Crush* and *The Rocky Horror Picture Show: Transgression, Counterculture and Midnight Movies*.

REPRESENTATIVES IN TALLINN
Nano Arrieta, Producer & Creator When Devils Rule
Claudia Ruiz, Producer, Executive Producer





CONTACT

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Atlantika Films
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TV BEATS PICKS

As a new addition to the programme, TV Beats Picks showcases projects seeking development or financing partners, alongside series that are completed or nearing completion and deserve a closer look.

The programme includes ten series: a diverse and distinctive mix of projects that have stood out in recent months. Several TV Beats Picks titles come from the line-ups of our partner events – Conecta Fiction in Magaluf, Mallorca; Seriencamp in Cologne; and CineLink Drama in Sarajevo. These and other hand-picked projects offer opportunities to connect with our region through co-production or financing.

We also highlight series close to release or completion to present promising collaborations, celebrate landmark titles and explore new territories, including Japan and Korea this year.

A GIRL FROM TALLINN



Original title: Tüdruk Tallinnast
Languages: Estonian, Ukrainian, Russian
Genres: mystery, drama, thriller
Directed by: Ilmar Raag
Produced by: Jevgeni Supin, Martichka Bozhilova, Kateryna Vyshnevska, Olesia Lukianenko
Written by: Oleksii Sakhaltuiev, Iryna Zhyhaliuk, Olesia Lukianenko
Production: Zolba Productions, Film.UA, Agitprop
Number of episodes: 6
Episode runtime: 50
Release: 2026
Looking for: streamers

SYNOPSIS

Ivan is a middle-aged businessman with a criminal past who lives in Kyiv just before the beginning of a full-scale war. Entangled in a complicated case involving political issues, he suddenly meets a mysterious young woman who looks frighteningly similar to the girl he was in love with many years ago. He starts his own investigation, which brings back memories of his youth in Estonia's underworld in the Roaring Nineties.

Meanwhile, in a forest near Tallinn, police find the remains of a woman who was killed around thirty years ago. Two storylines intertwine into a weird pattern, where the past haunts the present and death is definitely not the end.

DIRECTOR

Ilmar Raag is an internationally acclaimed Estonian film director, screenwriter and actor. His directing credits include *The Class*, *A Lady in Paris*, *Love Is Blind*, *I Won't Come Back* and *Erik Stoneheart*.

PRODUCER

Jevgeni Supin is an Estonian film and television producer, founder of Zolba Productions, specializing in international co-productions and premium drama series.

REPRESENTATIVES IN TALLINN
Jevgeni Supin, Producer
Kateryna Vyshnevska, Producer





CONTACT

Jevgeni Supin
jevgeni@zolba.ee

CHAIN REACTION



Original title: Chain Reaction
Languages: Slovenian
Genres: action
Directed by: Jaka Šuligoj
Produced by: Peter H Perunovič, Grega Švabič
Written by: Mirta Zajc, Grega Švabič, Jaka Šuligoj
Production: E75 film
Number of episodes: 6
Episode runtime: 50
Looking for: sales agent, co-producers, streamers, distributors, public funds (national, regional, international), broadcasters

SYNOPSIS

In the Alpine ski resort of Bistri Vrh, 17-year-old snowboarder Klemen mysteriously vanishes after a party, prompting his activist mother Manca and his friends to search for answers. Meanwhile, former snowboarding icon Aljaž returns after twenty years to claim his late father's ski workshop, reigniting buried resentments with Manca. As the teen crew prepares for the European Championship qualifiers, they stumble upon a chilling secret: illegal operations inside the town's abandoned uranium mine.

Generational reckoning, extreme sports and a dangerous conspiracy collide as the young snowboarders race to expose the truth before their town pays the ultimate price.

PRODUCER

Peter H. Perunović is a multifaceted producer and filmmaker based in Slovenia. He is the co-founder and managing partner of the production house E75, the interdisciplinary art studio GLISER, and the animation studio Aerodrom. Across these ventures, he produces live action and animated films, series, and advertising, consistently exploring innovative storytelling across diverse mediums. An avid sailor.

SCREENWRITER

Grega Švabič is a 20-year veteran of the international film industry, combining the precision of a technical expert with the intuition of a storyteller. As the driving force behind *Chain Reaction*, he oversees the series' creative and production development, ensuring that the project's ambitious premise is reflected in every frame. His leadership draws on decades of cross-border collaboration, bringing a world-class standard to Slovenian independent production.

PRODUCTION COMPANY

E75 film is a fresh production founded in 2026 by two producers with over twenty years of combined experience. The company is primarily developing feature films and series, focusing on author-driven stories.

REPRESENTATIVES IN TALLINN
Peter H Perunovič



CONTACT

Peter H Perunovič
E75 d.o.o.
peter@e75.film

CREATIVE SOLUTIONS



Original title: Creative Solutions
Languages: German
Genres: dark comedy
Produced by: Moritz von der Groeben
Written by: Raquel Stern, Raquel Stern
Production: good friends Filmproduktions GmbH
Co-production:
Number of episodes: 8
Episode runtime: 30
Looking for: streamers, broadcasters

SYNOPSIS

When her tyrannical boss drops dead in front of her, ambitious advertising creative Ines strikes a risky deal with his underestimated trophy wife Bianca: put the body in the freezer, keep him "alive" on paper, let AI do his job. What they thought would be a temporary solution becomes something more: an enduring partnership that works. Bianca discovers her talent for business. Ines saves the failing company and its employees at a time when the industry is downsizing. Their conspiracy doesn't feel like a crime but like the best decision they ever made. The only problem is knowing when to stop, and neither of them does.

SCREENWRITER

Raquel Stern (USA/Poland/Germany) is a writer and director based in Berlin and Paris. Her credits include *Schattenmord* (2025, UFA Fiction/ARD), which reached 5.5 million viewers, and *Made in Germany* (Studio Zentral/ARD), named one of the best German series of 2024 by Die Zeit. She holds a BFA in Film and Television Production from New York University and an MFA in Screenwriting and Dramaturgy, specialising in series, from Film University Babelsberg. Raquel is represented by The Agency, London.

PRODUCER

Moritz von der Groeben has worked for more than 20 years as a producer on national and international productions. His work has received awards including the German Television Award, the German Comedy Award and the Rockie Award in Banff. For the past ten years, he has served as managing director and producer of good friends, helping build it into one of the leading production companies in the German-speaking market, combining strong ratings with critical acclaim and awards.

REPRESENTATIVES IN TALLINN
Raquel Stern, Screenwriter



CONTACT

Moritz von der Groeben
mail@good-friends.tv
good-friends.tv

DEATH OF A HORSE



Original title: Bless Bless Blesi
Languages: Icelandic, German, English
Genres: crime, drama
Directed by: Óskar Þór Axelsson, Álfheiður Marta Kjartansdóttir, Hafsteinn Gunnar Sigurðsson
Produced by: Birkir Blaer Ingolfsson, Ólafur Darri Ólafsson, Moritz Polter, Jonas Margeir Ingolfsson
Written by: Birkir Blaer Ingolfsson, Jonas Margeir Ingolfsson, Judith Angerbauer
Cinematography by: Leah Striker
Production design by: Guðni Rúnar
Costume design by: Júlíanna Lára Steingrímsdóttir
Make-up by: Tinna Ingimarsdóttir
Edited by: Kristján Loðmfjörð
Main cast: Jóhannes Haukur Jóhanesson, Ásthildur Úa Sigurðardóttir, Lára Jóhanna Jónsdóttir, Eysteinn Sigurdarson, Gabrielle Scharnitzky
Production: ACT4
Co-production: Windlight Pictures
Number of episodes: 6
Episode runtime: 47
Looking for: broadcasters, streamers

SYNOPSIS

Just as the stallion Blesi becomes a favourite to win the National Championship, he is found dead. The title would have made his owner, Auður, a fortune.

She demands an investigation, but the local police refuse to treat the death of a horse as murder. Determined to find the killer, Auður must run her own investigation into the eccentric community of Icelandic horse riders.

The rider Valdimar wins the tournament and tries to thwart Auður's quest for truth and justice. But she persists and soon starts unearthing secrets that should have stayed buried, with grave consequences for the community and herself.

PRODUCERS

Jónas Margeir Ingólfsson is ACT4's CEO, executive producer, lawyer, creator and writer. He has served as a legal adviser to many of Iceland's largest film and television productions. His writing and creation credits include the successful television series *Reykjavík Fusion*, *Death of a Horse*, *The Minister*, *Stella Blómkvist* and *Thin Ice*.

Birkir Blær Ingólfsson is ACT4's Head of Development, creator and executive producer. He was the creator, showrunner and executive producer of Death of a Horse, and co-creator of *Reykjavík Fusion*. He wrote *Thin Ice* and created and wrote *The Minister* I and II. *The Minister I* won the Eddan Award for Best Scripted Fiction in 2021 and received nominations at the Venice TV Awards and Prix Europa. Birkir has also worked as a script consultant and won the Icelandic Children's Book Award in 2018 for his debut novel, *Stormsker*.

REPRESENTATIVES IN TALLINN
Jonas Margeir Ingolfsson, Producer, Screenwriter



CONTACT

Birkir Blaer Ingolfsson

ENLIGHTENMENT



Original title: Enlightenment
Languages: English, German
Genres: drama, thriller
Directed by: Robin Csodó
Produced by: Pavel Penev
Co-produced by: Kornél Sipos
Production: Penev & Csodó
Co-production: White Stone Pictures, LAQUA Productions Inc.
Number of episodes: 12
Episode runtime: 20
Looking for: co-producers, distributors, streamers, broadcasters

SYNOPSIS

Stories of a generation left alone in the midst of a global birth crisis. When fifteen-year-old René sees his stillborn brother covered in blood, his entire life changes. After months of a secret relationship, he wants to come out with his boyfriend, Christian, and break up with his girlfriend, Natasha. But the tragedy changes everything around him. Christian's family grows paranoid about protecting his younger sister, but she is still kidnapped. After losing his brother and his boyfriend, and believing that Natasha is pregnant, René decides to renew his Catholic faith but is torn between his religious and sexual identities.

Amid this personal and social anarchy, a new movement is emerging, one that claims that God has come to Earth to save us all.

DIRECTOR

Robin Csodó is a Hungarian director-producer based in Berlin. Drawing on his experiences between cultures, he explores identity, belonging and political questions. A 2026 Film Directing graduate of Macromedia University Berlin, he has worked on international projects, including a documentary series on delivery riders in Berlin and Canada. His debut feature *Silent Tears* premieres in Hungarian cinemas in January 2027, while his proof of concept for a dystopian series premiered in October 2026.

PRODUCER

Pavel Penev is an educated Bulgarian director and producer. He is currently working on documentary and feature-length films as well as on the development of serial formats. His works include the documentary series *Dabbawala Transnational* and the award-winning short film *Beautiful Smile* (2024), which premiered at the Black Nights Film Festival in 2024. For the past year he's been developing *The Enlightenment*, which will have its feature-length proof-of-concept showcased in Tallinn this November.

REPRESENTATIVES IN TALLINN
Robin Csodó, Director
Pavel Penev, Producer





CONTACT

Pavel Penev

IDYLLIC



Original title: Idyllic
Languages: English, Spanish
Genres: crime, dramedy, sci-fi
Produced by: Pierre Puget, Samuel Jefferson
Co-produced by:
Written by: Samuel Jefferson, Pierre Puget
Production: BRAINS Narrative Studio UG
Number of episodes: 6
Episode runtime: 52
Looking for: broadcasters, foreign broadcasters, co-producers, public funds (national, regional, international), streamers, distributors

SYNOPSIS

A retired couple solving murders in their idyllic Spanish town discovers it's all a simulation.

After starting to investigate a series of murders plaguing their once-peaceful Mallorcan town, a charming retired couple discovers they are actually living in a VR retirement simulation.

As their idyllic world begins to fall apart, our duo must figure out why the AI running it suddenly has murder on the brain!

PRODUCER / SCREENWRITER

Pierre Puget is a French writer based in Berlin and CEO of BRAINS Narrative Studio. After a decade directing television, he created Invisible for RTBF. A Serial Eyes graduate, he has developed series across Europe and worked on Netflix's 1899.

A former emergency-room doctor, Samuel is a screenwriter and graduate of the London Film School and the Serial Eyes programme at DFFB. He is an award-winning writer working across Europe and the UK, most recently as co-creator and head writer of Apple TV's Berlin ER. He is also a co-founder of BRAINS Narrative Studio.

REPRESENTATIVES IN TALLINN
Pierre Puget, producer and screenwriter
Samuel Jefferson, writer





CONTACT

Pierre Puget

THIN BLUE LINE



Original title: Thin Blue Line
Languages: Swedish
Genres: drama
Directed by: Saara Cantell
Produced by: Erik Magnusson
Production: Anagram Sverige AB
Number of episodes: 4
Episode runtime: 234
Looking for: festivals

SYNOPSIS

As Christmas approaches, Malmö's police officers struggle to keep the peace and their families together while mysterious disruptions to the city's digital infrastructure turn an already hectic holiday into a time of growing uncertainty.

DIRECTOR

Saara Cantell is an award-winning Finnish director and screenwriter whose work spans feature films and television. Her credits include the acclaimed dramas *Heartbeats* and *Stars Above*, the popular Jill and Joy films, and the Swedish series *Thin Blue Line*.

PRODUCER

Erik Magnusson is a Swedish film producer who has worked at Anagram for 20 years. His credits include four seasons of Thin Blue Line, winner of two Kristallen awards for Best Drama Series and Best Programme, the drama series *Eight Months* and the feature film *Strawberry Days*.

SCREENWRITER

Cilla Jackert is a Swedish screenwriter and author, and the creator and head writer of *Thin Blue Line*, which won two Kristallen Awards for Best Drama Series and Best Programme. Her credits include Spung, The Restaurant and the feature film *Shed No Tears*, which earned her a Guldbagge nomination for Best Screenplay.

REPRESENTATIVES IN TALLINN
Erik Magnusson, Producer
Saara Cantell



CONTACT

Kristian Hoberstorfer
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HELSINKI - TALLINN



Original title: Helsinki - Tallinn
Languages: Finnish, Estonian, English
Genres: crime
Directed by: Juha Lankinen
Produced by: Lasse Koskinen, Tia Talli
Written by: Juha Karvanen, Tiina Tanskanen, Tua Harno
Cinematography by: Heiko Sikka
Production design by: Anneli Arusaar
Costume design by: Maria Kriisa
Make-up by: Karoliina Villem
Edited by: Sander Somma
Main cast: Kari Hietalahti, Rain Tolk, Annika Aapalahti, Veiko Porkanen, Alex Anton, Lena Barbara Luhse
Production: Yellow Film & TV Oy
Co-production: Reinvent Yellow Sales
Number of episodes: 8
Episode runtime: 45
Looking for: foreign broadcasters

SYNOPSIS

Helsinki-Tallinn is a procedural police drama that follows a team of Finnish police officers assigned to a newly established joint investigation unit in Tallinn. Working alongside their Estonian counterparts, they investigate crimes that cross national borders. As the investigations deepen, the team uncovers a criminal conspiracy and a suspected mole within law enforcement.

DIRECTOR

Juha Lankinen is an experienced Finnish director with a strong background in Nordic crime drama, having directed three seasons of the internationally recognised *Arctic Circle (Ivalo)*. His work combines high production value with a clear sense of tension and character. He worked at Yle as a director for many years, and his credits also include series such as *Uusi päivä*, *Stop Nyqvist* and *Suden hetki*.

PRODUCER

Tia Talli has over 18 years of experience in film and television production, specialising in scripted content. She has worked as a producer at several production companies, including Yellow Film & TV, Tekele Productions and Helsinki-filmi, and also served as CEO of Tekele Productions for three years. Her credits include the internationally acclaimed drama series Transport and the long-running hospital drama *Nurses (Syke)*, for which she also served as showrunner.

SCREENWRITER

Juha Karvanen is one of the writers of *Helsinki-Tallinn*. He has over a decade of experience in television drama writing in various roles. His most recent credits as head writer include the second season of *Pasilan Myrkky*, the second season of Pohjoisen tähti, and the third season of *Pohjolan laki*. Karvanen has also written for several seasons of the original *Roba* series.

REPRESENTATIVES IN TALLINN
Lasse Koskinen, Producer
Janne Vakio
Toomas Ili



CONTACT

Lasse Koskinen
Yellow Film & TV Oy
lasse.koskinen@yellowfilm.fi

LIQUID GOLD



Original title: Tekuté zlato
Languages: Czech, German
Genres: historical, adventure
Directed by: Martin Kopp
Produced by: Vratislav Šlajer, Jakub Košťál, Lenka Szanto
Written by: Zdeněk Jecelín, Lucie Bokšteflová
Production: Bionaut
Number of episodes: 24
Episode runtime: 55
Looking for: gap-financing, private funds / banks, foreign broadcasters, co-producers

SYNOPSIS

Pilsen, 1838. The town's beer is so poor that the council pours it into the gutter. Apothecary Bedřich Peithner dreams of building a new brewery, but he is stabbed during a street riot at the height of his triumph. His daughter Hanna, a brilliant self-taught chemist with no legal rights, decides to complete his work in secret.

Jakub Hahnenkamm, the son of a maltster returning from his journeyman years, is in fact an agent of Metternich's secret police. Ordered to watch Hanna, he is bound by the fact that his mother is held hostage in Spielberg Fortress. Their marriage of convenience becomes a duel, then an alliance. In 1842, a young Bavarian brewer pours the world's first golden lager – and history remembers only him.

DIRECTOR

Born in Prague, **Martin Kopp** studied at the Private Film School in Písek and the Miroslav Ondříček Film Academy. His short *Hranice* (2006) won the Special Jury Prize and Kodak Award at the Písek student festival. He directed the web series *Vyšehrad* (2016) and *Vyšehrad: Fylm* (2022, 696,905 admissions), followed by *Vyšehrad Dvje* (2025). Other features: *Bikers* (2017), *3Bobule* (2020). He also directs commercials and music videos.

PRODUCER

A FAMU production graduate, **Vratislav Šlajer** founded Bionaut in 1999 and produces features, television series, documentaries and animation. His work includes the International Emmy-winning #martyisdead, the Czech Lion-winning *Walking Too Fast*, and the series *Mamon* and *Shadow of the Ferns*. He is a member of leading international and Czech film and television academies.

Lenka Szanto studied media studies and journalism before moving from television news into writing and production. Since 2021, she has been a creative producer at TV Nova and Oneplay Originals, with credits including *Czech Handball*, *Morning Glow*, *Extractors*, *What Haunts Us* and *Murders in Shire*. She initiated and leads *Liquid Gold*.

SCREENWRITER

Born in Prague, he studied at Charles University and DAMU. He co-wrote *Restore Point* (2023) and *The Roubal Case* (2021), and was head writer of TV Nova's High Potential, an adaptation of the French series HPI.

REPRESENTATIVES IN TALLINN
Lenka Szanto, producer
Vratislav Šlajer, producer





CONTACT

Vratislav Šlajer

TV BEATS SCREENINGS

In 2026, for the third consecutive year, TV Beats Screenings will showcase seven high-quality drama series with international sales and distribution potential. From the Nordics to Japan and South Korea, the programme brings together distinctive new stories and creative voices from across the world.

The selected series offer an early look at ambitious productions with strong international appeal, creating opportunities for distributors, sales agents and industry professionals to discover their next collaborators.

All screenings take place in Apollo Plaza (Hobujaama tn 5). Halls 1 and 4 are on the second floor.

Babylon Berlin - Season 5
NOVEMBER 15, 20:15 / 76 min
► *Apollo Plaza, 1. lukssaal*
Access: Public. We recommend you take out a ticket in advance to ensure a seat to this screening.

Blood & Sweat
NOVEMBER 16, 17:00 / 85 min
► *Apollo Plaza, 4. lukssaal*
Access: Public

Nepobaby
NOVEMBER 17,09:00 / 65 min
► *Apollo Plaza, 4. lukssaal*
Access: Open (with accreditation and Day Tickets)

Raza Brava
NOVEMBER 17, 10:30 / 87 min
► *Apollo Plaza, 4. lukssaal*
Access: Public

Winter Palace
NOVEMBER 17, 12:15 / 80 min
► *Apollo Plaza, 4. lukssaal*
Access: Open (with accreditation and Day Tickets)

Dear X
NOVEMBER 17, 14:45 / 95 min
► *Apollo Plaza, 4. lukssaal*
Access: Open (with accreditation and Day Tickets)

The Last to Disappear
NOVEMBER 17, 16:45 / 80 min
► *Apollo Plaza, 4. lukssaal*
Access: Public

Public screenings can be entered with your badge in a live queue or you can use your badge to take out a free ticket in advance to guarantee a spot. Tickets may also be purchased through www.piletilevi.ee

BABYLON BERLIN



Original title: Babylon Berlin
Languages: German
Genres: crime, historical, drama
Directed by: Tom Tykwer, Achim von Borries, Henk Handloegten
Produced by: Uwe Schott, Tom Tykwer, Stefan Arndt, Michael Polle
Co-produced by: Christoph Pellander, Carolin Haasis, Alexander Bickel, Caren Toennissen-Brand, Manfred Hattendorf, Monika Denisch, Jörg Himstedt, Jan Mojto, Dirk Schürhoff, Moritz Herzogenberg
Written by: Tom Tykwer, Achim von Borries, Henk Handloegten
Cinematography by: Christian Almesberger, Bernd Fischer, Philipp Haberlandt
Production design by: Uli Hanisch, Yeşim Zolan
Costume design by: Pierre-Yves Gayraud
Make-up by: Heiko Schmidt, Kerstin Gaecklein
Edited by: Antje Zynga, Claus Wehlisch, Alexander Berner
Main cast: Volker Bruch, Jens Harzer, Godehard Giese, Christian Friedel, Fritzi Haberlandt, Karl Markovics, Martin Wuttke, Trystan W. Pütter, Ulrich Noethen, Jördis Triebel, Jenny Schily
Production: X Filme Creative Pool
Co-production: ARD Degeto, WDR, SWR, HR, Radio Bremen, Beta Film
Number of episodes: 8
Episode runtime: 41
Looking for: foreign broadcasters

SYNOPSIS

Berlin, January 1933: With Hitler's appointment as Reich Chancellor, the darkest chapter in German history begins. Charlotte Ritter investigates a series of murders targeting former front-line soldiers. The connections and motives reach back to 1918. An explosive file has disappeared, one that casts Hitler's time as a soldier in the First World War in a new light. Politically incendiary material – and those involved seem willing to stop at nothing to get their hands on the file... even murder. When Gereon Rath suddenly vanishes without a trace, Charlotte does not know whether she will ever see him again.

DIRECTORS & SCREENWRITERS

Tom Tykwer (b. 1965, Wuppertal) is a German director, screenwriter, composer and producer. A co-founder of X Filme Creative Pool, he has worked on productions including *Good Bye, Lenin!*, *The White Ribbon* and *Babylon Berlin*. He co-created, wrote and directed *Babylon Berlin* with Achim von Borries and Henk Handloegten.

Achim von Borries (b. 1968, Munich) studied directing at the German Film and Television Academy Berlin. His credits include *England!*, *Love in Thoughts*, *4 Days in May* and *Alone in Berlin*. He co-created, wrote and directed *Babylon Berlin* with Tom Tykwer and Henk Handloegten.

Henk Handloegten (b. 1968, Celle) graduated from the German Film and Television Academy Berlin in 2000. His debut feature, *Paul Is Dead*, received numerous awards, followed by *Learning to Lie* and *Summer Window*. He co-wrote *Good Bye, Lenin!*, *Love in Thoughts* and *Fatherland*, and serves as showrunner, director and writer of *Babylon Berlin* alongside von Borries and Tykwer.

REPRESENTATIVES IN TALLINN
Achim von Borries, Director, Screenwriter

CONTACT

Leandra White

BLOOD & SWEAT



Original title: Blood & Sweat
Languages: English, Finnish, Japanese
Genres: drama, crime, mystery, thriller
Directed by: Riku Suokas, Daniel Toivonen, Marie Iwasaki
Produced by: Ilkka Rahkonen, Ilkka Hynninen, Daniel Toivonen, Tomomi Takashima, Ville Toivonen, Tea Panula, Jon Rutherford, Nick Nantell, David Fortier, Ivan Schneeberg, Erna Aalto, Jarkko Hentula, Risa Tanoue, Keita Tsutsumiguchi
Written by: Riku Suokas, Daniel Toivonen, Marie Iwasaki, Heikki Syrjä
Cinematography by: Tero Molin
Edited by: Jussi Autio
Main cast: Jasper Pääkkönen, Anne Watanabe
Production: WOWOW, AX-ON, ICS Nordic
Number of episodes: 8
Episode runtime: 50
Looking for: broadcasters, streamers, foreign broadcasters

SYNOPSIS

Spanning from the battlefields of WWII to present-day Tokyo and Finland, Blood & Sweat weaves a chilling tale of war, family, and faith turned fanaticism. Detective Aki Suzumiya investigates a string of ritualistic murders that echo across continents, forcing her into an uneasy alliance with Finnish detective Jon Laine and shadowy hacker Zetor.

As the case deepens, Aki uncovers a secret cult born from a wartime pact between three soldiers and the blood of a sacred deer. Betrayals, conspiracies, and ancestral ties lead her to a horrifying truth: her own family may be at the center of the cult's deadly rituals.

DIRECTORS

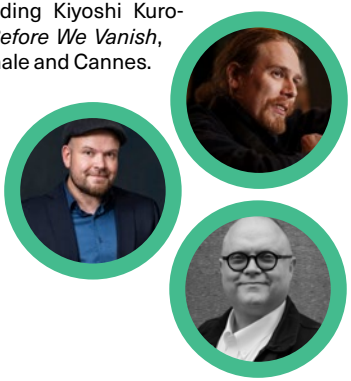
Daniel Toivonen is a Finnish-born, Japan-based producer, director and screenwriter. As Chief Creator at AX-ON, he develops scripted content and international co-productions connecting European and Japanese talent. His credits include *Blood & Sweat*, *Snow Flower* and *Crow's Blood*.

Riku Suokas is a Finnish writer, director, actor and stand-up comedian working across television, theatre and film. He is creative producer, head writer and director of the hit Nordic noir series *Lakeside Murders*, and received a Rockie Award nomination for *Almost True* in 2020.

PRODUCERS

Ilkka Hynninen is Creative Director and co-founder of ICS Nordic, where he develops international drama and documentaries. His recent credits include *Blood & Sweat*, *Cabin Fever* and *ISMO – Breaking Bad English*.

Since 2009, **Tomomi Takashima** has produced acclaimed television dramas and films, including Kiyoshi Kurosawa's *Penance*, *Foreboding* and *Before We Vanish*, which screened at Venice, the Berlinale and Cannes.



REPRESENTATIVES IN TALLINN
Daniel Toivonen,
Ilkka Hynninen,
Ilkka Rahkonen,

CONTACT

Ilkka Rahkonen
ICS Nordic
ilkka.rahkonen@icsnordic.com
www.icsnordic.com

DEAR X



Original title: Dear X
Languages: Korean
Genres: drama
Directed by: Eung-bok Lee
Produced by: Jimin Lee
Written by: Ja-won Choi
Production: STUDIO DRAGON
Number of episodes: 12
Episode runtime: 60
Release: 2025
Looking for: distributors

SYNOPSIS

Behind a beautiful face hides a cruel nature – Baek Ah Jin, who sees through and manipulates others' hearts. After stepping on the sacrifices of many to reach the top, everything begins to change the moment she arrives there. A woman wearing a mask to escape hell and climb to the highest place. And the story of the Xs being brutally crushed by her.

DIRECTOR

Lee Eung-bok is a leading South Korean television director known for visually distinctive storytelling and emotionally nuanced drama. His credits include the global hits *Descendants of the Sun*, *Guardian: The Lonely and Great God*, *Mr. Sunshine* and Netflix's creature thriller *Sweet Home*. With *Dear X*, he continues to explore ambitious, stylish psychological drama.

PRODUCER

Jimin Lee is a producer at Studio Dragon Corporation, a leading Korean content-production company. Their credits include *Tell Me What You Saw*, *Royal Secret Inspector & Joy*, *LUCA: The Beginning*, *Dear Hongrang*, *Typhoon Family*, *Dear X* and *Gold Land*.

REPRESENTATIVES IN TALLINN
Heonjin Lee, Business Development
Jimin Lee, Producer





CONTACT

Sehee Jang
sehee.jang@cj.net

NEPOBABY



Original title: Nepobaby (Season 1)
Languages: Norwegian
Genres: drama, dramedy, family
Directed by: Gunnar Vikene, Hallvar Witzø
Produced by: Ida Håndlykken Kvernstrøm, Bård Fjulsrud
Written by: Henriette Steenstrup, Siri Seljeseth, Tina Rygh
Production: Eldorado Content Club
Co-production:
Number of episodes: 6
Episode runtime: 30
Release: 2025
Looking for: foreign broadcasters

SYNOPSIS

When one of Norway's wealthiest shipping tycoons passes away, Emma (25) learns that she is his previously unknown daughter. The news comes as a shock, and even more surprising is that she has been named in his will, inheriting a large portion of the family business. But the inheritance comes with an even greater revelation - four siblings she never knew existed. When faced with immense wealth, even the best of us can lose our heads. And our hearts.

DIRECTOR

Gunnar Vikene is a Bergen-based Norwegian writer and director. His feature debut *Falling Sky* won the audience prize at the Lübeck Nordic Film Days. It was followed by the acclaimed festival hits *Trigger* and *Vegas* and the satire *Here Is Harold*. Turning to TV drama, he won Best Director at the Gullruten awards for *Borderliner* and worked on the hits *Occupied* and *Pørni*. His epic *War Sailor*, nominated for the Nordic Council Film Prize, was Norway's biggest hit, its Oscar entry and a Netflix mini-series.

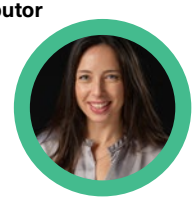
PRODUCER

Ida Håndlykken Kvernstrøm is an experienced Norwegian TV producer known for balancing commercial success with artistic brilliance. She has developed TV formats and produced entertainment shows as well as acclaimed series such as *Unge Lovende* (NRK), *Efterglød* (NRK), the anthology *Blodtur* (*Bloodride*, Netflix) and the multi-award-winning hit *Pørni* (Viaplay/Netflix). Her work, recognized nationally and internationally, has been instrumental in lifting moving stories and boosting Norwegian TV drama.

SCREENWRITER

Henriette Steenstrup is an award-winning Norwegian actress, comedian, screenwriter and series creator. She had her major breakthrough with the acclaimed drama series *Pørni* (Viaplay/Netflix), which she created, wrote and starred in, and is currently developing the multi-season series *Nepobaby* for TV 2 Norway, further establishing herself as one of Norway's most distinctive creative voices in television. She won Best Actress for *Barn* movie and appears in *Lilyhammer*, *Ragnarok* and *Harry Hole*.

REPRESENTATIVES IN TALLINN
Katia Sol, Distributor



CONTACT

Katia Sol / Oble
katia@oble.tv / oble.tv

RAZA BRAVA



Original title: Raza Brava
Languages: Spanish
Genres: drama, action
Directed by: Hernán Caffiero
Produced by: Paula Guzmán, Antonio Haye, Gonzalo Carracedo, Iván Violic
Written by: Pavel Piña, Hernán Caffiero
Main cast: Gabriel Muñoz, David Gaete, Karla Melo, Daniel Antivilo, Berta Lazala
Production: DeCulto
Number of episodes: 4
Episode runtime: 52
Release: 2026
Looking for: foreign broadcasters, broadcasters, festivals

SYNOPSIS

In late-1980s Santiago, Carlos and Clavo forge an inseparable childhood friendship amid football and dictatorship. Years later, they join Colo-Colo's die-hard fan base, Garra Blanca. After its legendary leader dies, Carlos – now "Barti" – rises to lead the group into an era of influence and power. As violence grows, corrupt club officials exploit Clavo's envy to undermine his friend. Barti's family life collapses, while a chaotic trip to Argentina ends in mass arrests and an international crisis. Back in Chile, Clavo wages war against Barti. When Gabi is threatened, their lifelong bond ends in a brutal final showdown inside a packed Estadio Monumental.

DIRECTOR

Hernán Caffiero is a Chilean director, screenwriter and producer. He won an International Emmy Award for *Una Historia Necesaria* and was nominated for *Our Lives*. His latest series, *Raza Brava*, premiered at the Guadalajara International Film Festival, was selected for Berlinale Series Market Selects and won three awards at the Italian Global Series Festival, including Best Director.

PRODUCER

Paula Guzmán is a Chilean executive producer and production director with extensive experience in film, television and advertising. She has led complex audiovisual productions from development through international positioning.

Se was Head of Production on La vida de nosotras, nominated for an International Emmy Award in 2024, and is executive producer of *Raza Brava*, leading its production and international strategy at DeCulto.

REPRESENTATIVES IN TALLINN
Hernán Caffiero, Director, Creator, Screenwriter
David Martínez,



CONTACT

Paula Guzmán
paula@deculto.film

THE LAST TO DISAPPEAR



Original title: Kylmään kadonneet
Languages: English, Finnish
Genres: crime, drama
Directed by: Teppo Airaksinen
Produced by: Alan Sim, Rìon O'Mahony, Noora Haatainen
Written by: Jo Spain, David Logan
Production: Newgrange Pictures, Yellow Film & TV Oy
Number of episodes: 6
Episode runtime: 45
Release: 2026
Looking for: streamers, foreign broadcasters

SYNOPSIS

When London lobbyist Alex travels to Finnish Lapland to retrieve the body of his estranged sister Vicky, he discovers her death was no accident. He joins forces with Agatha Koski a pragmatic local detective and single mother haunted by troubles of her own. As they investigate Vicky's murder, they uncover links to a series of disappearances stretching back two decades and powerful figures determined to keep Kittilä's secrets buried. While Alex closes in on his sister's killer, Agatha reopens three cold cases and confronts the forces exploiting the town.

DIRECTOR

Teppo Airaksinen is a Finnish film and television director and screenwriter. His credits include the feature films *Supercool*, *Juice*, *Lapland Odyssey 2* and *The Boys from the Corner*. His television work includes *Utö*, *North 66bPrecinct*, *Kimmo* and *Downshifters*. His short film *Katto* won second prize in the Cinéfondation competition at the 2017 Cannes Film Festival.

REPRESENTATIVES IN TALLINN
Teppo Airaksinen, Director



CONTACT

Sari Lempiäinen
Elisa
sari.lempiainen@elisa.fi

WINTER PALACE



Original title: Winter Palace
Languages: French, English, German, Italian
Genres: drama, historical
Directed by: Pierre Monnard, Christine Wiederkehr
Produced by: Lydia Kali, Hugo Brisbois, Katia Sol, Jean-Marc Fröhle, Vincent Gonnet, David Rihs
Written by: Lindsay Shapero
Production: Point Prod, Oble
Number of episodes: 8
Episode runtime: 45
Release: 2024
Looking for: foreign broadcasters, festivals, streamers

SYNOPSIS

The Swiss Alps, 1899. Ambitious Swiss hotelier André Morel has a daring vision: a five-star hotel that will remain open throughout the entire winter season. But his risky venture will be challenged by extreme weather, a somewhat rough-edged staff, and the demanding expectations of his guests.

This eight-episode series, inspired by true events, portrays the birth of luxury Alpine tourism and, more broadly, the invention of the winter holiday. Alongside a lavish period drama, it offers captivating stories of characters filled with desire, ambition, and secret loves.

DIRECTOR

After studying film in England, **Pierre Monnard** directed the award-winning shorts *Swapped* and *Come Closer*. His credits include the features *Recycling Lily*, *Platzspitzbaby* and *Bisons*, as well as the series *Anomalia*, *Wilder*, *Neumatt* and *Off Season*. He is currently completing *Winter Palace*, the first RTS series co-produced with Netflix, and preparing *Hallo Betty*, starring Sarah Spale.

PRODUCERS

Lydia Kali is a French producer with experience in international distribution and co-production. She co-founded #Edith Paris in 2015, later developing documentary co-productions at ARTE France. Her credits include *Winter Palace*, a Netflix period drama co-produced with RTS, and Major, a digital series for ARTE and Télé-Québec.

Katia Sol is co-founder of Oble, a Paris-based independent production and distribution company specialising in drama. Her experience spans international sales, acquisitions, development and co-production financing. She is a member of the European Producers Club and serves on the selection committee of the Wallonie Belgian Series Fund.

REPRESENTATIVES IN TALLINN
Lydia Kali, Producer
Katia Sol, Producer and Distributor





CONTACT

Katia Sol / Oble
katia@oble.tv
oble.tv

FOCUS: BALTICS

Back Where It All Began

FOCUS: BALTICS presentation
NOVEMBER 19, 15.30-17.00
▶ *Nordic Hotel Forum, Capella*

Twenty-five years ago, our industry events took shape around the Baltics, bringing filmmakers from Estonia, Latvia, and Lithuania to the same table with partners from across Europe. This November, as Industry@Tallinn & Baltic Event marks its 25th edition and the Tallinn Black Nights Film Festival its 30th, we come full circle and turn the spotlight back to our closest neighbours - and to ourselves.

Ask the Baltic film agencies to describe their countries and film industries, and you receive three different answers. The Estonian Film Institute speaks of a country that thinks big, moves fast, and keeps things simple. The National Film Centre of Latvia calls its home a land of contrasts, where modest means have carried films all the way to a European Film Award, a Golden Globe, and an Academy Award. The Lithuanian Film Centre describes an industry growing through collaboration, with films travelling from Sundance and Berlin to Cannes, Venice, and Toronto.

Three voices, each with its own accent, yet sharing a common melody: collaboration. Our opening film, *Ulya* by Viesturs Kairišs, premiered at Cannes and was made with partners from Latvia, Lithuania, Estonia, and Poland. It is the first of 81 Baltic films and co-productions running like a thread through the festival, from the Baltic Film Competition and Doc@PÖFF Baltic Competition to a retrospective of classics waiting to be rediscovered.

At Industry@Tallinn & Baltic Event, 21 Baltic projects take their next steps through the Co-Production Market, Script Pool, Works in Progress, and TV Beats. Discovery Campus welcomes 19 emerging Baltic professionals, while each country opens its doors at the market to present its co-production and filming opportunities.

Come and meet the films, the projects and, above all, the people: the producers, directors, crews and emerging talents who make this corner of Europe such a rewarding place to create.

Welcome back to where it all began.

ESTONIA

Where Creative Vision Meets Production Power


Ida HUB

Estonian cinema brings together distinctive creative voices, experienced film professionals, and an ambitious international outlook. With a strong tradition of auteur cinema, documentary filmmaking, and animation, Estonia has developed a film culture defined by originality, artistic independence, and a willingness to take creative risks. At the same time, competitive production incentives, versatile filming locations, and major investments in studio infrastructure are opening new opportunities for international collaboration.

The Estonian Film Institute (EFI), a national foundation primarily funded by the Ministry of Culture, supports film production, audience development, international promotion, and the preservation of film heritage. EFI also administers Film Estonia, a cash rebate programme that has supported 120 international productions since its launch in 2016. Offering reimbursement of up to 40% of eligible production expenditure, the programme has a budget of €10 million in 2026 and combines competitive financial support with a transparent, efficient application process. Estonia's greatest strengths lie in its flexibility, highly skilled professionals, competitive production costs, and straightforward way of doing business. In a country where almost everything is one phone call away, international productions benefit from quick decisions, practical solutions, and a genuinely collaborative working environment.


Mo Amor

Estonia's production infrastructure is entering an exciting new chapter. Opened in October 2026, Ida Hub in northeastern Estonia is a major new studio complex with the facilities to accommodate an entire film production under one roof. A landmark development for the Nordic-Baltic film industry, Ida Hub significantly strengthens Estonia's capacity to host ambitious international productions. Meanwhile, Tallinnfilm Studios has launched an international tender for





the design and construction of a new film studio complex in Tallinn's Paljassaare district. Spanning approximately 6,000 square meters, the complex will feature three state-of-the-art sound stages and a full range of supporting facilities, with completion scheduled for 2028. Together, these developments mark a significant step towards establishing Estonia as an even more competitive production hub in the Nordic-Baltic region.

Estonia's versatility extends to its filming locations. From Tallinn's remarkably preserved medieval Old Town to historic manor houses, Soviet-era architecture, industrial landscapes, and expansive forests, the country offers a wide range of visual environments within short travel distances. These locations have attracted productions from across Europe and beyond, including Jalmari Helander's *Sisu* sequel, the American television series *The Agency*, produced by George Clooney and Grant Heslov, and Evan Twohy's *Bubble & Squeak*, which premiered in competition at the 2025 Sundance Film Festival.

Estonia is not only a place to make films, but also a country with a distinctive way of telling stories. From Rainer Sarnet's visually striking *November*, whose cinematography earned Mart Taniel an American Society of Cinematographers Spotlight Award, to Anna Hints' *Smoke Sauna Sisterhood*, winner of the European Film Award for Best Documentary and the Directing Award at Sundance, Estonian cinema has earned international recognition for its originality and artistic vision. A new generation of filmmakers continues to explore bold and unconventional forms of storytelling. At this year's Tallinn Black Nights Film Festival, Eeva Mägi's *Mo Amor*, the third chapter of her *Mo* trilogy, competes in the Critics' Picks programme. Moving between myth and reality, the film explores love, identity, and transformation. Janno Jürgens' *No Me Without* You will have its world premiere in the festival's Official Selection Competition, while Jaak Kilmi's *Dirt in Your Face* represents Estonia in the Baltic Film Competition.



Ida HUB

International collaboration is central to the Estonian film industry, and this year's Tallinn Black Nights Film Festival offers a particularly fitting illustration. The festival's opening film, *Ulya*, directed by Latvia's Viesturs Kairišs, premiered in the Un Certain Regard section at Cannes and was co-produced by Latvia, Lithuania, Estonia, and Poland. Bringing together creative talent and production partners from across the region, the film exemplifies the strength of Baltic collaboration and its ability to reach international audiences. Estonia's active role in international filmmaking is further reflected in the six co-productions with Estonian participation selected for this year's Baltic Film Competition, including Rostislav Kirpičenko's Cannes-premiered *Vesna*, Laura Hyppönen's *Lex Julia*, and Ana Urushadze's *Supporting Role*. Together, these projects showcase the creative expertise and collaborative spirit of Estonian producers and film professionals working across borders.

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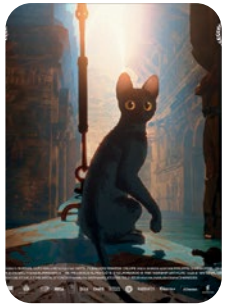
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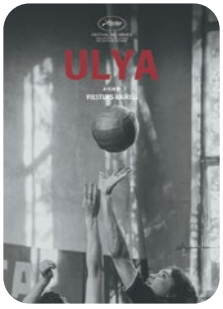




















Latvia

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BALTIC FOCUS ON LATVIA


Ulya

In the anniversary year of the Tallinn festival, **the spotlight turns to the three Baltic neighbours:** countries that share much in common, yet each has a distinct character. **Latvia** is perhaps best described as a land of contrasts. It has the smallest film funding budget in the Baltics, yet its cinematic history includes some of the region's most prestigious international accolades: a European Film Award, a Golden Globe, and an Academy Award.


Kingpins

At this year's Tallinn festival, particular attention falls on the opening film, the Latvian production *Ulya*. The film had its world premiere in the Un Certain Regard section at Cannes and was made with partners from Lithuania, Estonia, and Poland. *Ulya* is not only an achievement for Latvian cinema, but also a demonstration of the Baltic countries' ability to collaborate and reach international audiences together. Its appeal rests on the convergence of several elements: the charismatic energy of its originator and lead actor, Kārlis Arnolds Avots; the distinctive directorial voice Viesturs Kairišs has refined over years of practice; the creative contribution of cinematographer Wojciech Staroń; and the enduring popularity of its historical inspiration, the legendary basketball player Ulyana Semyonova. Since its national premiere, *Ulya* has established itself as a local box-office success, proving that a film can still achieve one of the industry's most coveted goals: winning over critics and audiences alike.



The professional maturity and creative potential of Latvian cinema are equally evident in other programmes and industry events at the Tallinn Black Nights Film Festival.

Latvia's presence in this year's Baltic Film Competition could easily justify calling the country 'a land of emerging directors'. Although they come from different generations, all three Latvian filmmakers in the feature-film competition



are presenting either their first or second feature. International festival attention has already been drawn to Linda Olte's psychological drama *Bērns / The Child*, Reinis Kalviņš' crime mystery *Klajumā aiz meža / The Bog* and Kristiāns Riekstiņš' heist comedy *Visiem vajag naudu / Kingpins*. Together with the new projects and talents featured in the industry sections, this selection testifies to the vitality and diversity of Latvia's film sector, where different generations, genres and production scales meet, from modest independent projects to films with broader international ambitions.



The Child

The Tallinn festival also highlights another important strength of the Latvian film industry: its capacity for collaboration. Latvian professionals are approachable, open-minded, and dependable partners, valued not only by their Baltic neighbours but also by colleagues across Europe. This is reflected in the six feature films showing this



The Bog

year across the festival's competition programmes with Latvian participation as a minority co-production partner, alongside collaborators from Estonia, Lithuania, Greece, Germany, Ukraine, Slovakia, Poland, and France.

In the 25th anniversary year of Industry@Tallinn & Baltic Event, which places special emphasis on the Baltic states, Latvia is present not only as a country with compelling films, but also as a promising, reliable, and professional international partner. We have shown what can be achieved with comparatively limited resources. Now it is time to discover what we can achieve together.

NATIONAL FILM CENTRE OF LATVIA
nkc.gov.lv

LITHUANIAN CINEMA

Growing Through Collaboration



Lithuania's film industry brings together distinctive filmmakers, experienced crews, and an expanding network of international partners. In 2025, the country produced 68 films, while Lithuanian titles accounted for almost 20% of cinema admissions. From feature films and documentaries to animation and immersive storytelling, the sector combines creative ambition with practical experience in international production.

The Lithuanian Film Centre supports the growth of the industry through funding, professional training and international promotion. Its minority co-production scheme offers grants of up to €100,000 or €200,000 per project, depending on the involvement of Lithuanian creative talent. Applications are submitted by a Lithuanian co-producer, making local partnerships central to both financing and the creative process. The Vilnius Film Fund provides additional city-level support of up to €30,000 per project for international co-productions that have already received funding from the Lithuanian Film Centre.

The Lithuanian Film Tax Incentive provides access to support covering up to 30% of eligible production costs. Available to national films, co-productions and foreign productions working with Lithuanian service companies, it has become a major driver of growth. In 2025, productions attracted €25.6 million through the scheme, nearly 42% more than in 2024. The number of co-productions benefiting from it more than doubled, while foreign productions spent almost €56 million in Lithuania, €17 million more than a year earlier.

This sustained investment in production, international promotion, and collaboration underpins Lithuania's growing festival presence. Over the past two festival seasons, Lithuanian films and co-productions have screened in Venice, Cannes, Berlin, Toronto, and Sundance. These highlights form part of a wider international presence, with films across genres and formats finding recognition, distribution partners, and new audiences worldwide.



How to Divorce During the War



Visualisation of the Regional Cinematheque Naglis



Star City

At Toronto, *To the Victory!*, co-produced by Marija Razgutė of M FILMS, won the Platform Award. Andrius Blaževičius received the World Cinema Dramatic Directing Award at Sundance for *How to Divorce During the War*, while *Nightborn*, co-produced by Artūras Dvinelis of Filmai LT, competed at the Berlinale.



Vesna

Cannes selections included Rostislav Kirpičenko's *Vesna*, the Baltic co-production *Ulya*, with Lithuanian co-producer Ieva Norvilienė of Tremora, and Arnas Balčiūnas's short *Class Photo*. Venice showcased Tomas Tamošaitis's VR film *Eyes of Shame* alongside Letters from the *Silenced Country*, co-produced by Giedrė Žickytė of *Moonmakers*, and *Imperium*, co-produced by Uljana Kim and Ignas Dilys. Together, these works demonstrate the range of Lithuanian filmmaking and the contribution of its producers and creative teams to international cinema.

Lithuania is also an established location for international shoots. Chernobyl and the fourth season of *Stranger Things* helped bring its locations and crews to global attention. More recent productions include *Star City*, the *For All Mankind* spin-off, and *Smilla's Sense of Snow*. Historic streets, modern urban settings, and varied natural landscapes, combined with experienced local production partners, allow Lithuania to accommodate projects of different scales and genres.

Investment in film culture is also creating new spaces for audiences and professionals. Scheduled to open in 2027, the Lithuanian Film Centre's Regional Cinematheque Naglis in Palanga will combine two screening rooms with educational and exhibition spaces, film digitisation and restoration facilities, editing studios and residencies. It will broaden year-round access to cinema in western Lithuania and create opportunities for international exchange, linking film heritage, contemporary filmmaking and future talent.

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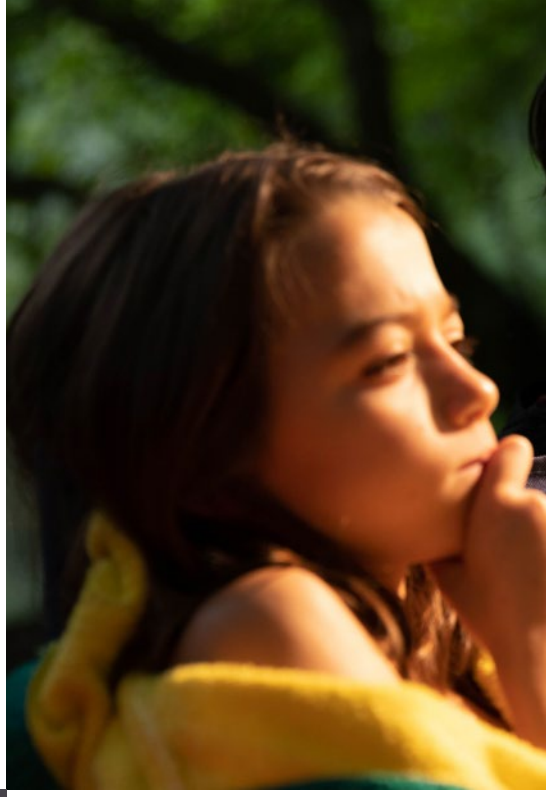


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SPOTLIGHT
BASQUE AUDIOVISUAL



The Basque Country stands today as one of Europe's most dynamic audiovisual territories, combining a strong creative identity, internationally recognised talent, and a growing industry with a global outlook. Its success is built on a collaborative ecosystem that supports filmmakers and producers across the entire value chain, from talent development and scriptwriting to production, financing, and international distribution.



Gaua




20,000 Species of Bees


Maspalomas

SPOTLIGHT BASQUE. AUDIOVISUAL presentation
NOVEMBER 19, 17.15-17.45
▶ *Nordic Hotel Forum, Capella*


Karmele

Recent achievements reflect the strength and maturity of the sector. Estibaliz Urresola's *20,000 Species of Bees*, which took part in the Script Pool at Tallinn Black Nights before its journey to the Berlinale and international success, exemplifies the growing visibility of Basque stories on the world stage. More recently, the Basque Country became the Spanish region with the highest number of Goya Awards, confirming the depth and consistency of its creative talent across disciplines.

This momentum extends across all formats. At the San Sebastián International Film Festival, a new milestone was reached with the selection of the first animated feature directed by a woman to compete in the Official Selection, reflecting a sector that continues to expand its creative boundaries while embracing new voices and perspectives.

Alongside this creative strength, the Basque Country offers one of Europe's most competitive production environments, including tax incentives of up to 60%, world-class crews and facilities, and a long-standing commitment to international collaboration. Talent development remains a priority through initiatives such as Kimuak, the renowned short film programme that each year presents a carefully curated selection of outstanding new Basque talent and serves as an international gateway for emerging creators.

Being selected as the Spotlight territory at Tallinn Black Nights is an opportunity to celebrate this momentum and share an industry defined by creativity, ambition, and openness: a territory where distinctive stories are born, talent is nurtured, and long-term partnerships are built across borders.



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CO-PRODUCTION
DEVELOPMENT
AWARD

Baltic Event Co-Production Market

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CO-PRODUCTION MARKET

BEST PROJECT AWARD

The Best Project will be handed The Eurimages Co-Production Development Award that includes a non-reimbursable subsidy of €20,000 for feature-length fiction, animation, or documentary films, which must be used exclusively to cover the development expenses of the co-production project.

PLUTO CONSULTANCY AWARD

for an Audience Design Consultancy worth EUR 3 000.
Through a series of design sessions, the awarded team will be supported in identifying a cohesive vision for their project and developing a tailored strategy that preserves the film's artistic integrity while maximizing its distribution potential across all platforms and territories.

PRODUCERS NETWORK PRIZE

For Promising Young Producers
Two free passes to Producers' Network 2027 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. 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.

APOSTLAB SCHOLARSHIP

APostLab is awarding one Baltic project selected in the TV Beats Co-Financing Market or Co-Production Market a full scholarship for its Annual Workshop! The winning producer will bring their project to design a tailored post-production workflow, schedule, and budget.

JURY

This year's jury includes:
Stefan Prohorov, CPDA Jury as Eurimages Bulgarian representative and Chair of the Promotion Working Group, Bulgaria / Eurimages;
Holly Daniel, Director of Red Sea Souk, UK / Saudi Arabia
Ivo Felt, Producer at Allfilm, Estonia.





AT YOUR SERVICE



Original title: Til þjónustu reiðubúinn
Languages: Icelandic, English, Estonian
Genres: dark comedy, crime, social drama
Directed by: Magnús Jónsson
Produced by: Sara Djeddou Baldursdóttir, Guðný Guðjónsdóttir, Sævar Guðmundsson, Nikolai Mihailišin, Magnús Jónsson
Written by: Magnús Jónsson
Production: Projects, munchhausen.film
Estimated budget: 2 361 932 EUR
Financing in place: 762 793 EUR
Looking for: streamers, distributors, broadcasters, co-producers, public funds (national, regional, international), foreign broadcasters, sales agent

SYNOPSIS

When Iceland's government shuts down every nursing home, terminally ill artist Einar discovers a horrifying business opportunity: providing illegal euthanasia for families desperate to rid themselves of elderly relatives. As his underground enterprise grows, he transforms each killing into a work of art, believing he is creating a lasting legacy before his own death. But when he falls in love with Sigrún, a single mother haunted by secrets of her own, and her violent ex returns, Einar's carefully constructed world begins to unravel. Blending suspense and biting satire, At Your Service asks what happens when compassion is replaced by convenience.

DIRECTOR / SCREENWRITER / PRODUCER

Magnús Jónsson is an Icelandic director, writer, actor, musician and visual artist. A graduate of the Icelandic School of Drama, he has worked extensively in film, television and theatre, including roles in Réttur and Case. A founding member of the internationally acclaimed electronic group GusGus, he also established the acting school Leiktækniskólinn. He wrote, directed and produced his debut feature *Take 5* (2019), which premiered at the Stockfish Film Festival in Reykjavík.

PRODUCERS

Sara Djeddou Baldursdóttir is an Icelandic producer and co-owner of Projects ehf., with a background in business and finance. Her credits include *Twenty Something*, *True Icelandic Crime* and *FJORD*, a six-part Nordic crime series distributed internationally by Reinvent. She has also worked on international productions for BBC, ITV and National Geographic. Her work focuses on creative producing, international co-productions and building partnerships that bring Icelandic stories to global audiences.

Guðný Guðjónsdóttir is an Icelandic producer and CEO of Projects ehf., with extensive experience in film, television and international co-productions. Former CEO and CFO of Sagafilm, she has produced and executive produced numerous projects, including *Case*, *Descendants*, *Ormildur the Brave*, *Twenty Something* and *FJORD*, a Nordic crime series distributed internationally by Reinvent. Her expertise spans creative development, financing, production management and international partnerships.

PRODUCTION COMPANY

Projects, led by producers Guðný Guðjónsdóttir and Sara Djeddou Baldursdóttir, is an Icelandic production company creating film and TV for local and international audiences. Credits include: *Ormildur the Brave*, *Descendants*, and *FJORD*, with a focus on distinctive, character-driven stories.

DIRECTOR'S NOTE

The idea for *At Your Service* was born during visits to my grandmother at a retirement home, where she lived for several years. I would

often leave with a feeling of sorrow and helplessness. It made me confront an uncomfortable question: how far are we from wanting to remove our elderly relatives from our lives simply because caring for them has become too difficult, expensive or inconvenient?

From that question came Einar, a newly graduated, heavy-drinking artist who is told he is dying from a hereditary disease. Self-absorbed and ambitious, he begins offering a disturbing service: helping elderly people die for money, while turning the experience into material for his increasingly successful art.

The premise is outrageous, but I want to treat it with complete sincerity. The performances should remain grounded and emotionally truthful as the situations become increasingly absurd. I want audiences to laugh, feel uncomfortable, sympathise with these characters – and then question that sympathy.

The questions at the heart of the film reach far beyond Iceland. As people live longer and pressure on families and public systems grows, we are increasingly forced to confront how we value old age, care and individual responsibility. The film offers no easy answers; satire allows us to enter morally uncomfortable territory and recognise something of ourselves there.

Visually, I want a world that feels contemporary yet strangely timeless, drawing on 1960s and 1970s cinema through strong compositions, architecture, colour, light and shadow. Music will work against the darkness: stylish, energetic and mischievous rather than sombre.

At Your Service deals with death, but ultimately it is about the absurdity of being alive: our selfishness, fear of mortality and the extraordinary ways we justify our choices.

PRODUCER'S NOTE

When we first began developing At Your Service, its premise felt provocative, surreal and deliberately exaggerated. A few years later, the world around it has changed enough that the story feels considerably less impossible and much more urgent.

At its centre is an irresistible "what if?": a struggling young artist, convinced he is dying, begins helping elderly people die for money and turns those experiences into inspiration for his art. What begins as a twisted act of purpose becomes increasingly successful both as a business and an artistic career.

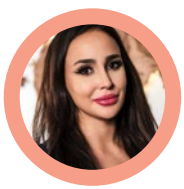
What attracted us as producers was what lies beneath this bold premise. Through dark comedy, satire and suspense, *At Your Service* explores our fear of ageing, our obsession with productivity, pressure on families and public systems, and what happens when human value begins to be measured by usefulness.

These questions reach far beyond Iceland. Ageing populations and overstretched care systems are realities across Europe and beyond, giving the film international relevance while its humour, characters and Icelandic setting give it a distinctive voice.

Above all, we see *At Your Service* as an audience film: entertaining, cinematic and provocative, with the tension of a genre story and the unpredictability of a dark comedy. We want audiences to laugh and then question exactly what they are laughing at.

The international response so far has reinforced our belief in its potential: the premise is immediately understood, but people also want to debate it. That combination of a clear hook, distinctive voice and timely subject is what we believe can allow *At Your Service* to travel.

REPRESENTATIVES IN TALLINN
Guðný Guðjónsdóttir, Producer
Sara Djeddou Baldursdóttir, Producer
Magnús Jónsson, Screenwriter, Director


CONTACT

Guðný Guðjónsdóttir
Projects
gudny@projects.is
projects.is

CLUSTERFUCK



Original title: Läppä oli
Languages: Finnish, Swedish
Genres: youth, drama
Directed by: Juho-Pekka Tanskanen
Produced by: Paria Eskandari, Juho-Pekka Tanskanen
Written by: Sebastian Granskog
Production: Danish Bear Productions
Co-production: Mozhi Films
Estimated budget: 1 393 000 EUR
Financing in place: 47 000 EUR
Looking for: distributors, sales agent, co-producers, foreign broadcasters

SYNOPSIS

Clusterfuck is a coming-of-age drama about loneliness and the lengths we're willing to go to in order to feel accepted. The story follows 17-year-old John, who moves from a small Finnish town to a new school after years of severe bullying. Determined to leave his past behind, he reinvents himself as tough and reckless, and quickly falls in with a wild group of students. But the friendship is built on a cruel joke. What starts as a fun prank – kidnapping for a birthday surprise – soon becomes a game within the group. Each prank escalates further, until one of them goes horribly wrong.

DIRECTOR

Juho-Pekka Tanskanen is an award-winning director, writer and producer whose works have been distributed on Netflix and Disney+ Europe-wide, shown at Sundance and CPH:DOX among others, have been Finnish National Film Award 'Jussi' nominees and critical successes. He is a Berlinale Talents alumnus 2026 and holds an MA degree from Aalto University's fiction directing department.

PRODUCER

Paria Eskandari is a film producer with over a decade of experience. She has produced several short films and the award-winning documentary Portrait of Kaye. Before founding Mozhi Films in 2024, she worked at Endemol Shine Finland as a scripted producer and at Aamu Film Company as a producer and line producer. Her line-producing credits include internationally acclaimed films *Compartment No. 6*, *The Woodcutter Story* and *Family Time*. She holds an MFA in Film Producing from Aalto University.

SCREENWRITER

Sebastian Granskog is a screenwriter based in Helsinki. In 2024 he finished his Master of Arts in screenwriting at Aalto university. As a filmmaker he dabbles in dark humor, absurd concepts and horror and has written several short films, including science fiction comedy *Crazy Crabs From Outer Space* (2022), *Bad Hair Day* (2023) and the youth horror short *The Locker Room* (2024), the last two also being directed by him. Sebastian's latest project as a writer-director is an audio horror series for Yle and Munck Studios.

PRODUCTION COMPANY

Danish Bear Productions was founded in 2015 in Helsinki. Their films have been screened at many A-list festivals, such as Sundance, and distributed across Europe by Netflix and Disney+. They have also received critical acclaim and been nominated for Finnish National Film Awards.

DIRECTOR'S NOTE

Clusterfuck gives us the opportunity to dive into a sometimes tor-

menting world, which everyone who was once a teenager can understand. That period of life includes a feeling of immortality, outrageousness and, from an adult's perspective, completely insane actions. Many things that seemed like easy stuff as a teenager now seem pretty terrible when one looks back on them.

The car accident and the subsequent death of Antti are major turning points and the script leads organically towards this tragedy. It is clearly important for the screenwriter to be truthful in his text and I appreciate this very much. The kidnapping scenes, expressed in musical terms, form a kind of leitmotif that the film always returns to. This structure fascinates the music person in me.

The story, which always returns to these driving scenes – filled with music – opens up really interesting cinematic narrative possibilities – youth, music, drugs and dark roads. As thematic references for the film, I could mention Luis Buñuel's *Los Olvidados* and Larry Clark's *Kids*, which are truthful descriptions of youth with many, even dark, nuances. Clusterfuck will also be a film containing many shades of life. Although the film follows teenagers – children – it will certainly appeal to other age groups as well. We need to remind adults from time to time that they too were once young and reckless. This will hopefully increase understanding of all young people and is really important for all of our futures, especially in these times when the news is filled with alarming information about the malaise of youth and violence between them.

PRODUCER'S NOTE

Director Juho-Pekka Tanskanen has already shown a strong cinematic voice in his previous films *Waiting for Barcelona* and *The Last Misfits by the Golden River*. What stands out to me is the atmosphere he creates, the way he portrays people, and his visual storytelling. His background in documentary filmmaking brings authenticity and emotional sensitivity to his work, and I believe that is exactly what this story needs.

Clusterfuck is not a film about monsters. It is about ordinary teenagers desperately trying to belong. Although the story takes place in a specific environment, its themes are universal. Young people everywhere struggle with loneliness, identity, and the need to be accepted. The film also explores how easily the line between fun and bullying slowly disappears when group dynamics, loyalty, and peer pressure make harmful behaviour seem normal.

The project is currently in development with support from the Finnish Film Foundation. We have the script available in English. We are in discussions with Finnish broadcaster Yle and distributors, with decisions expected in October. We plan to apply for production funding later this year, with the aim of shooting in summer 2027.

We are looking for international co-producers, sales agents, distributors and broadcasters. The market offers a valuable opportunity to present the film to international industry professionals, gain feedback, and build partnerships that can help bring *Clusterfuck* to audiences beyond Finland.

By combining an authentic portrayal of youth culture with a strong visual approach, *Clusterfuck* aims to connect with audiences internationally while remaining deeply rooted in its local reality.

REPRESENTATIVES IN TALLINN
Juho-Pekka Tanskanen, Director, Producer
Sebastian Granskog, Screenwriter





CONTACT

Paria Eskandari
Mozhi Films
paria@mozhifilms.com

FAMILY SQUAD



Original title: Наша Файта
Languages: Ukrainian
Genres: comedy, dramedy, adventure
Directed by: Kostiantyn Fedorov
Produced by: Anna Eliseeva
Written by: Mykhailo Karpenko, Ivan Bon, Pavlo Mandzych
Production: Animagrad
Co-production: Telescope Animation Studios GmbH, PFX CZ s.r.o.
Estimated budget: 3 300 000 EUR
Financing in place: 2 037 261 EUR
Looking for: streamers, gap-financing, sales agent, public funds (national, regional, international), distributors, festivals, broadcasters, private funds / banks, foreign broadcasters

SYNOPSIS

Serhii, a 33-year-old gas station attendant and a typical loser, is hit by a truck due to a mistake by the cat Mickey – the angel of death. The divine forces are ready to give Serhii a second chance, but in order to return to life, he must find at least one person who really needs him. The search leads our characters to the front line in the Chop Pirates division, and here, everything in Serhii's life boils over: love, betrayal, friendship, adventures, trials. The protagonist is unable to find his father, but he eventually grows up and finds the father within himself.

DIRECTOR

Kostiantyn Fedorov is an animation Supervisor & Animation Director with over 20 years of experience in feature films, TV series, and digital content. Worked as Animation Supervisor, Director, Storyboard Artist, and Head of Animation on major international and Ukrainian productions. Key credits include *Mavka: The Forest Song* (2D Department Supervisor, storyboard and animatic development) and *The Stolen Princess* (Storyboard Artist). Also directed animated series, game cinematics, commercials, and online content projects.

PRODUCER

Anna Eliseeva is a producer, writer, and media marketing expert with 19+ years of experience in television, film, and animation. Since 2014, she has been a Producer at FILM.UA Group, leading acclaimed projects including *Mavka: The Forest Song*, *Those Who Stayed*, *Crazy Wedding*, and *Doggies*. A member of the European Film Academy and Ukrainian TV Academy, she specializes in content development, international co-productions, and media strategy.

SCREENWRITER

Mykhailo Karpenko is a writer and composer with experience in media, specializing in animation, scriptwriting, original formats, and digital content. He is the Creative Director of PLAЙ animation studio and an author and actor of the popular YouTube project *Nasha Fajta*. His selected works include *Types of...* (2021), *Transcarpathian Women* (2020), and several music productions as composer and producer.

PRODUCTION COMPANY

Founded in 2012 as part of FILM.UA Group, **Animagrad** is one of the leading animation studios in Central and Eastern Europe, developing and producing animated feature films and series for international audiences and providing high-quality 2D/3D animation services for global partners.

DIRECTOR'S NOTE

Despite the light genre of comedy, the core is philosophical. In the

visual style, we combine life-affirming bright imagery, certain mockery and caricature with the actual images of the parable itself, crises and insights. The main visual solution is the contrast between the characters and the set design. We emphatically blend the simple and primitive forms and colours of the characters with the voluminous and complex set design. Backgrounds and locations are almost illustrative, but with cartoonish, exaggerated and deformed geometry.

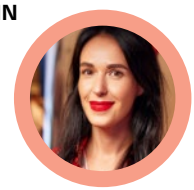
We strive for the universality of the story to be combined with the uniqueness of the region where it unfolds, as well as for the features of our contemporary time, its complex halftones, and problems to be recognised. This synthesis of simplification and exaggeration with realism allows us to achieve a balanced sense of truth and fiction, creating a unique cinematic artistry. We pay a lot of attention to small elements that convey the atmosphere and mood.

PRODUCER'S NOTE

Family Squad is a Ukrainian feature animation dramedy about second chances, growing up, family and belonging. As producers, we are driven by the opportunity to tell a story born from today's Ukrainian reality but built around universal emotions, using humour, action and fantasy to approach life, death, war and personal responsibility in a way accessible to young adults and families with teenagers.

The project is a European co-production between Ukraine, Germany and Czechia: Animagrad leads creative development and production supervision, while PFX and Telescope Animation add complementary artistic, technical and dramaturgical input, preserving Ukrainian authorship while strengthening the film for European audiences. Our strategy is to complete the financing structure, reinforce international positioning and prepare a clear path to production, theatrical release and circulation. At this stage we are looking for partners in financing, distribution, sales, broadcasting, regional funds and festival strategy.

REPRESENTATIVES IN TALLINN
Anna Eliseeva, Producer



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HIDE AND SEEK



Original title: Paslēpes
Languages: Latvian, Swedish
Genres: thriller
Directed by: Dace Pūce
Produced by: Elīna Jozauska
Written by: Dace Pūce
Production: Münchhausen Films
Estimated budget: 850 000 EUR
Financing in place: 19 000 EUR
Looking for: co-producers

SYNOPSIS

Three months after moving to Sweden, Signija, her husband Gints, and their two daughters are building a new life when a domestic misunderstanding brings Monika, a relentless social worker, into their lives. What begins as an investigation escalates into psychological terror as cultural differences, language barriers, and personal motives are used against the family. Accused of child abuse, Signija faces every parent's worst nightmare when a court orders her six-year-old daughter's removal. With legal options exhausted, she must make an unthinkable choice to protect her child. How far will a mother go when the law itself becomes a threat to her family?

DIRECTOR, SCREENWRITER

Dace Pūce is an award-winning Latvian film and theatre director, screenwriter, and producer. Her debut feature *The Pit* (2020) won several international festival awards and was Latvia's submission for the Oscars. Her second feature, *Manny* (2020), earned her a European Cinematography Award for Best Director. She founded Marana Productions and Pūces Academy, combining filmmaking, theatre, and arts education.

PRODUCER

Elīna Jozauska is the co-owner of Münchhausen Productions and Münchhausen Films, with more than 20 years of experience in the film industry and international co-productions. She produced the internationally awarded feature film *The Pit* (dir. Dace Pūce, 2020), which won the Grand Prix at Nordic Film Days Lübeck, and the family adventure film *Boom!* (dir. Marta Selecka and Andra Doršs, 2024).

PRODUCTION COMPANY

Münchhausen Films is a Latvia-based film production company specialising in feature films and international co-productions. With a focus on creative collaboration and compelling storytelling, the company brings distinctive stories to global audiences.

DIRECTOR'S NOTE

This story explores how we try to escape our problems, only to discover that they follow us wherever we go. It examines cultural differences, our resistance to unfamiliar values and laws and our inability to listen to one another in a world where work and money often take priority over human relationships.

Set in Sweden, where one in four people has an immigrant background, the film follows a Latvian family seeking a fresh start. Signija has fled the problems of her past, but her struggle to adapt to a different society draws her into an unexpected and devastating conflict.

The film's central symbol is the labyrinth – a place where one can hide, but from which not everyone escapes. Our protagonists become trapped in a maze of laws, misunderstandings and personal agendas, desperately searching for a way out.

Based on real events, my intention is to portray the conflict honestly, without assigning blame. Both sides have their own truth. At the heart of the story lie fear, resentment, failures of communication and a child's unconscious manipulation of adults, driven by a need for attention and emotional connection.

Sweden's distinctive landscape will shape the film's visual identity. Water, cliffs and rocks contrast with forests that closely resemble those of Latvia, reflecting the family's fragile sense of belonging in a place that feels both familiar and foreign.

The title, *Hide and Seek*, becomes a metaphor for hidden meanings: what remains unspoken, what we misinterpret and the fears and insecurities that shape our decisions.

Ultimately, the film questions how a system of laws designed to protect people can become a labyrinth of fear and helplessness. I want the audience to navigate this maze alongside the characters, discovering that truth is rarely absolute and that empathy begins when we question our own perspective.

PRODUCER'S NOTE

Sweden's child-protection system is built around the principle that the child's welfare must come first. Children are encouraged to express their views from an early age, while schools, kindergartens, healthcare professionals and members of the public are expected to report concerns when a child may be at risk. This framework plays an essential role in identifying abuse and supporting vulnerable families. At the same time, complex cases can become especially difficult when cultural differences, language barriers, incomplete information or misunderstandings influence how a situation is interpreted.

Our film explores this sensitive territory through the experience of a Latvian family living in Sweden. It does not seek to accuse social services, parents or any other party. Instead, it examines how fear, institutional procedures, family tensions and conflicting perceptions can escalate into a crisis in which every side believes it is acting in the child's best interests.

The project addresses themes that extend beyond Latvia and Sweden: migration, belonging, adaptation, parental responsibility, children's rights and the challenges of navigating unfamiliar legal and social systems. Similar tensions may arise in many European countries, particularly when families move without fully understanding local laws, customs or expectations.

REPRESENTATIVES IN TALLINN
Elīna Jozauska, producer
Dace Pūce, screenwriter, director





CONTACT

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IN THE TRUTH



Original title: Patiesībā
Languages: Latvian
Genres: drama, youth, biographical
Directed by: Toms Harjo
Produced by: Līva Vernere, Uldis Cekulis
Written by: Toms Harjo
Production: VFS FILMS
Estimated budget: 1 376 418 EUR
Financing in place: 781 286 EUR
Looking for: sales agent, distributors, broadcasters, co-producers

SYNOPSIS

Seventeen-year-old Tom lives in a loving yet strict Jehovah's Witness family, striving to be a devoted preacher. When he begins a secret romance with his classmate Elina, he unintentionally draws her into his faith. As Elina embraces the religion, their relationship crumbles, and she exposes Tom's double life in an attempt to restore his relationship with God. Excommunicated, Tom's future now lies in the hands of his father, Igor, who must choose between loyalty to his son and his religion – a choice that sets off a chain of events leading to a tragic confrontation over what it means to be "in the truth."

DIRECTOR & SCREENWRITER

Toms Harjo (b. 1996) is a Latvian director, actor, and photographer. After graduating from ISSP Photography School in 2017, he exhibited widely, including the autobiographical *In the Truth*. In 2018, he entered Alvis Hermanis' acting course at the Latvian Academy of Culture, graduating in 2022 and joining the New Riga Theatre ensemble. Alongside acting, Harjo directs films and music videos, exploring personal history and experimental narrative.

PRODUCERS

Līva Vernere is a Riga-based Latvian creative film producer. Since entering the industry in 2020, she has produced eight short films across several production companies. In 2024, she joined VFS FILMS, where she is developing her first feature projects. Working across fiction, documentary, and music videos, Vernere focuses on close collaboration with directors and supporting bold, emotionally grounded stories.

Uldis Cekulis is a Latvian producer and founder of VFS FILMS, established in 1997. Recipient of the International Trailblazer Award in Cannes, he has produced over 50 creative documentaries and docu-series, sometimes also working as cinematographer. His films, including *Bridges of Time*, *Ukrainian Sheriffs*, *The Jump* and *The Rossellinis*, premiered at major festivals including Venice, IDFA and Shanghai. He is an EFA member and international documentary mentor.

PRODUCTION COMPANY

VFS FILMS is an independent Latvian production company founded in 1997, producing documentaries, fiction, animation and series. Its award-winning productions and international co-productions have screened at major festivals including IDFA, FIPADOC, Karlovy Vary, Venice, Shanghai and Rome.

DIRECTOR'S NOTE

My name is Toms, I am 30, and I spent the first 20 years of my life as one of Jehovah's Witnesses. I believed I would never die because God would soon destroy all non-believers at Armageddon. To survive, I had to preach, attend meetings twice a week, and follow strict rules. I loved my congregation and my family, and felt as if I'd won the lottery – born with a ticket to paradise in my hand.

I've lived inside this closed world: preaching, speaking at conven-

tions, even converting my first girlfriend. I also lived a double life, was excommunicated, and spent over a year shunned by my community. Yet my film isn't about doctrine – it's about a father and son, and a young man searching for identity between faith and instinct, desire and duty. When I was excommunicated, my family bent the rules by quietly keeping in touch. Years later, that fragile bond helped us all leave the organisation. The film is, above all, a tribute to my family.

Every character is approached with love and empathy. At times, the viewer should even feel tempted to belong. I want to portray the fairy-tale world of Jehovah's Witnesses through a believer's eyes and let the audience feel the warmth, unity and family spirit holding it together. Only within that tenderness can the final tragedy resonate – a father who loves his son so deeply that he is willing to lose him, believing it will grant him eternal life.

The believer's world is vivid and saturated. Light breaks through the Kingdom Hall windows, dazzling the congregation. Faith and God are expressed through touch – hands on shoulders, backs and heads, guiding and protecting. Masculine hands symbolise care, safety and warmth; in prayer, palms become antennas of faith. God is a sense of direction – a touch to surrender to. Yet the absence of touch, literal or spiritual, can lead one into a sect.

PRODUCER'S NOTE

At VFS FILMS, we feel privileged that director Toms Harjo has entrusted us with his deeply personal story. In the Truth is rooted in his twenty years as a Jehovah's Witness, offering an intimate portrait of a rarely seen community from within. Beyond religion, the film explores a universal need – to belong and find meaning.

As producers, we are drawn to stories that create dialogue and challenge simplified perspectives. In a world increasingly defined by opposing sides, In the Truth searches for the space between certainty and doubt, faith and individuality. Rather than judging a belief system, the film seeks to understand the people within it and the emotions behind choices that may seem unfamiliar from the outside.

At its core, this is a coming-of-age drama about identity and discovering who we are when personal desires collide with family, community and faith. The project continues Harjo's artistic exploration of Jehovah's Witnesses through his photographic work and exhibition *In the Truth*, providing a strong foundation of authenticity.

During development, Harjo has worked closely with screenwriter and consultant Staņislavs Tokalovs (*Soviet Jeans*, *Everything Will Be Alright*). The screenplay was developed through the Less Is More Online Workshop 2026 and the TorinoFilmLab Next Feature Online Workshop 2026, transforming personal experience into a touching and universal story.

The project has received development and production support from Latvian national funds. We have begun collaborating with French co-producer Antoine Simkine (Les Films d'Antoine) and Polish co-producer Julia Jendrysik (Rizz Films) to continue financing the project. We are now seeking additional European co-producers, financiers and distribution partners to join us on the journey of bringing this story to life.

REPRESENTATIVES IN TALLINN
Toms Harjo, Director
Līva Vernere, Producer
Uldis Cekulis, Producer





CONTACT

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LA KOREANA



Original title: La Koreana
Languages: Spanish, Basque
Genres: drama
Directed by: Joana Moya Blanco
Produced by: Estibaliz Urresola, Jesús Choya Zataraín
Written by: Joana Moya Blanco
Production: SIRIMIRI FILMS, LAZONA ZINEMA
Co-production: LAZONA ZINEMA, Joana Moya Blanco, Ciudad Esmeralda Films AIE
Estimated budget: 1 664 000 EUR
Financing in place: 250 000 EUR
Looking for: co-producers, sales agent

SYNOPSIS

The story unfolds across three periods – 1890, 1960 and 2026 – linked by a Mountain shaped by iron mining and memory. In 2026, Haran, a young speleologist, descends into its depths after hearing an ancient sound. In 1890, miners led by Tasio endure exploitation, illness and hardship while collective resistance begins to emerge. In 1960, Manuela ("la Koreana") arrives from Andalusia and struggles to adapt to a landscape scarred by extraction, finding her own voice as the mining village faces demolition. When the Mountain finally splits open, villagers are drawn into its depths. Decades later, Haran uncovers the traces of those lives buried beneath a transformed landscape.

DIRECTOR & SCREENWRITER

Joana Moya (Bilbao, 1985) is a filmmaker with a background in geology and contemporary dance. In 2022, she directed and produced her debut short, *Salt Covers It All*, which screened at major international festivals, was shortlisted for the 2025 Goya Awards, and was acquired by EITB, Instituto Cervantes and ICAA for distribution. She is currently producing her first feature film, *La Koreana*, selected for Ikusmira Berriak 2025, where it received the SIDERAL Award for best project.

PRODUCER

Estibaliz Urresola has a degree in Audiovisual Communication (UPV/EHU) and Editing Theory (EICTV Cuba), and a master's degree in Film Direction (ESCAC). She's the founder of SIRIMIRI FILMS. Her short Cuerdas premiered at Cannes Critics' Week in 2022, winning a Forqué Award and earning a Goya nom. Her debut feature, 20,000 Species of Bees, won the Berlinale Silver Bear for Best Leading Performance and the Goya Awards for Best Original Screenplay and Best New Director. She is currently co-producing El Canal de la Mancha.

Jesús Choya Zataraín is Trained in film production at ECAM, he began producing shorts in 2021, earning recognition at worldwide festivals. Selected for Málaga Talent in 2022, he joined Buenapinta Media, working as delegate producer on features such as *Sundays*, *Sleepless City* and *Tre Ciotole*. He has also coordinated post-production and awards campaigns for HBO Max, Netflix and Disney+. Named one of Variety's 10 Emerging Spanish Producers to Watch in 2024, he joined LAZONA Zinema as managing executive producer in 2025.

PRODUCTION COMPANY

LAZONA Zinema is a division of the long-established and award-winning LAZONA group, based in the Basque Country and created

to develop an independent production line that combines bold projects from emerging Basque voices with large-scale productions and international co-productions.

DIRECTOR'S NOTE

La Koreana is a film that emerged from the intersection of personal and geological memory, between bodies that resist and rocks that remember. Set in a mining mountain in the Basque Country, the film interlinks three eras and multiple languages – historical, visual, sound and physical – to explore how the extraction of land and work shaped not only the landscape but also how we remember and inhabit the past.

Far from adopting a historicist approach, *La Koreana* proposes a living narrative in transformation, where the mountain is not a backdrop but rather a presence that watches over, that speaks, that demands to be heard. The film will use evocative, poetic language in which image and narrative pace take on central importance, prioritising visual emotion and the symbolic over words.

La Koreana will use a dual approach to photography, depending on the era portrayed. The historical blocks – 1890 and 1960 – will be filmed in black and white by Michal Babinec, whose unique perspective will help intensify that tension between the tangible and the enigmatic. The prologue and epilogue, which take place in 2026, will be filmed in colour in a 16:9 format in a more exploratory approach led by Cris Neira, whose perspective aims to record the land from a physically close, attentive standpoint.

Although *La Koreana* is a work of fiction, the entire film is interspersed with archival footage, inserting historical fragments of blue-collar Bilbao. In addition to showing this land's past – which no longer exists – the intention is to blur the lines between reality and fiction, between past and present, allowing the narrative to be open to multiple interpretations.

Inspired by my grandmother's personal story, the film poses a central question: How does memory – both individual and collective – not only rewrite the past but also condition the future?

PRODUCER'S NOTE

Joana had laid the foundations for a project that combined several elements that interested us: La Arboleda, a fascinating setting full of historical memory located in the Bizkaia mining region; a historicist yearning combined with a distinct auteur perspective, where the atmosphere immerses us in the time of eternal return, and the attentive, curious, incorruptible perspective of someone with Joana's unique profile: film director, geologist and dancer.

The historical, economic and cultural legacy of our present can be sensed in this story fragmented across three timelines. *La Koreana* explores how the concept of the workforce has been determined over time and, specifically, how it has been expressed between men and women throughout history; it observes the extractivist relationship between human beings and nature and reflects on the class struggle and worker solidarity; it portrays the cultural and linguistic exchange between thousands of workers from all over Spain, as well as the transition of the culture itself in its forced opening up to otherness in the context of an industrialisation that has been perhaps too idealised.

Trapped by the Mountain's magnetism, we joined the production team of *La Koreana*. After a fruitful phase of development that has led the project to be selected for numerous prestigious programmes and spaces (notably the Ikusmira Berriak residency, which concluded with the SIDERAL award for the year's best project at the Co-Production Forum of the San Sebastian Film Festival), we are now facing the decisive financing phase and joining forces between Sirimiri Films and LAZONA Zinema in a crucial and momentous commitment for both production companies based on collaboration and the conviction that we are supporting a proposal that is as radical as it is exciting, a bold look at the blind spots in our recent history, a cinematic work impossible to ignore.

We invite you to climb inside the mountain with us.

REPRESENTATIVES IN TALLINN
Joana Moya Blanco, Director, Screenwriter
Jesús Choya Zataraín, Producer





CONTACT

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LADY THATCHER'S FEAST



Original title: Uczta Pani Thatcher
Languages: Polish, English
Genres: drama, social drama
Directed by: Marcin Kluczykowski
Produced by: Piotr Śmiechowski
Written by: Marcin Kluczykowski
Production: Telemark
Estimated budget: 2 200 000 EUR
Financing in place: 106 000 EUR
Looking for: co-producers, festivals, gap-financing, broadcasters

SYNOPSIS

Based on real events, *Lady Thatcher's Feast* follows Maria, the owner and chef of a modest university canteen in mid-1990s Poland. She is unexpectedly asked to host a banquet for Margaret Thatcher, who is receiving an honorary degree. Maria accepts, but her beloved son Stasiek, a left-wing activist, condemns Thatcher's legacy and turns against her. As city officials pressure Maria to transform the canteen and create a suitably prestigious menu, the family conflict deepens. Overwhelmed and close to giving up, Maria finally decides to serve the banquet on her own terms.

DIRECTOR & SCREENWRITER

Marcin Kluczykowski is a directing graduate of the Lodz Film School (2024) and PhD from the Faculty of Polish and Classical Philology at the Adam Mickiewicz University in Poznań (2020). The author of short films (*The Clench*, *A Cappella*, *Cosmos, Dirt*) and music videos which were screened and awarded at many Polish and international festivals. He is also engaged in theatre projects as well as social and cultural animation initiatives that involve local communities. The Grand Prix winner of Papaya Young Directors (2021).

PRODUCER

Piotr Śmiechowski is a creative producer of feature-length and short films. A graduate of the Lodz Film School and an alumnus of international programmes such as Midpoint, Ex Oriente and New Horizons Studio+. His work focuses on unconventional projects characterized by a distinctive and innovative approach to visual language and storytelling. His documentary debut as a producer December premiered in 2025 at the renowned Sheffield DocFest and is currently on its festival circuit.

PRODUCTION COMPANY

Telemark develops and produces arthouse films, creative documentaries and premium series for leading platforms. Its award-winning productions have screened at Sundance, IDFA, Tribeca and Visions du Réel, and have received two International Emmy Awards and three Polish Film Awards.

DIRECTOR'S NOTE

The 1990s remain inseparable in my memory from food and gastronomy. As the child of a cook working in a hotel in Poland, I grew up among tables, kitchen counters and the tension between what felt distinctly "ours" and the urge to imitate Western models.

Those years were shaped by overwork and the pursuit of prosperity. I was especially drawn to women trying to reconcile professional ambition with care for their families. Years later, in Poznań, I discovered a real story that brought these themes together: a local chef was asked to prepare a gala dinner in a university canteen for Margaret Thatcher, who had just received an honorary doctorate.

The contrast between these women fascinated me: Thatcher, a symbol of Western economic transformation, and Maria, an overworked mother navigating Poland's transition. Their encounter takes place in an ordinary canteen – a meeting point for different

social classes, suddenly expected to become an elegant venue fit for an international icon.

Lady Thatcher's Feast is a story about transformation, class, work, motherhood and food. Maria expresses care through the dishes she prepares for her family, staff and customers. Food allows her to build a community, but also becomes an outlet for emotions she cannot name. It carries both comfort and burden, becoming an extension of her identity.

Although Thatcher's visit is the historical trigger, the film remains focused on those who stand behind major events and are rarely remembered. I want to tell an intimate, local story rooted in fact, while exploring its psychological and moral dimensions through small gestures. The visual language will evoke Polish cinema of the 1990s, while the camera stays close to Maria. Food will serve as visual commentary and emotional metaphor. I imagine the film as vibrant in the rhythm of the workplace, yet subtle in the feelings Maria suppresses. Set three decades ago, it should also reflect who we are today – socially, locally and personally.

PRODUCER'S NOTE

Lady Thatcher's Feast offers a different perspective on the post-socialist transformation experienced across Central and Eastern Europe in the 1990s. Instead of looking at this period through politics or major historical events, we enter it through a university canteen, a kitchen and the everyday life of a woman responsible for feeding others. Preparations for Margaret Thatcher's visit become a lens through which we observe social aspirations, inequalities, fascination with the West and the pressures of a rapidly changing reality.

What makes the project particularly exciting for us is the combination of an intimate, character-driven drama with culinary cinema – a cinematic language still rarely explored in Central and Eastern Europe. Food is not simply part of the setting; it becomes a way of expressing emotions, class differences, care, ambition and identity. The canteen itself becomes a microcosm of a society in transition.

Margaret Thatcher appears in the film's finale, during the titular feast, but she carries different meanings for different characters. For some, she represents the West, success and the promise of a different future. For Maria's son, however, she embodies the harshness of capitalism, social inequality and conservative politics. These opposing perspectives reflect the ideological and generational tensions of the time.

We believe that the combination of a very local story and an internationally recognisable historical figure gives the project strong potential to travel. At the same time, we want to preserve its authenticity: the atmosphere of Poznań, a major city in western Poland rapidly changing in the 1990s, the texture of the period, and the perspective of ordinary people experiencing transformation from within. Our ambition is to create a visually distinctive, emotional and accessible auteur film for international festival and theatrical audiences.

REPRESENTATIVES IN TALLINN
Piotr Śmiechowski, Producer
Marcin Kluczykowski, Director, Screenwriter





CONTACT

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MY 19-YEAR-OLD GRANNY



Original title: Moya 19-richna Babtsya
Languages: Ukrainian
Genres: drama, fantasy, historical
Directed by: Victoria Zadorska
Produced by: Olena Yershova
Written by: Victoria Zadorska
Production: TatoFilm
Co-production: MAGIC FILM, Breathless Films
Estimated budget: 1 155 210 EUR
Financing in place: 368 710 EUR
Looking for: co-producers, public funds (national, regional, international), streamers, broadcasters, distributors, sales agent, foreign broadcasters

SYNOPSIS

Lviv, 2025. Towering over her classmates and constantly bullied, Lyuba discovers a vintage dress that portals her to 1975, where she befriends her hippie grandparents. Accepted as she is by their community, Lyuba falls in love with the guitarist of a hippie rock band and transforms into a rebel – riding a bicycle past Soviet militia with her naked boyfriend – all while clashing with her controlling mother in 2025. But when the KGB shatters the romantic illusion, Lyuba reveals her secret and bids a heartbreaking farewell to the past forever. Returning home, she steps onto the prom stage to perform her grandmother's rock anthem, with her mother proudly cheering her on.

DIRECTOR & SCREENWRITER

Victoria Zadorska holds an MA in Film Arts. Awarded the Grant of the President of Ukraine in Cinematography and the Presidential Stipend for Writers, she authored five novels including Spacedad (BBC Book of the Year finalist). Her short film *Me, Mom, and the Cosmonaut* premiered at Newport Beach Film Festival (Oct 2026). An alumna of the Gothenburg Residency, Kino Guarimba, MIDPOINT Intensive, MIDPOINT Feature Launch, and Karlovy Vary Eastern Promises, she also won the Sweet.tv Best Idea Contest.

PRODUCER

Olena Yershova is a member of AMPAS, EFA, APSA, EPC, and UFA. She founded TatoFilm and produced 10 features, 4 docs, and 2 shorts, earning 250+ awards. Key titles: *Guria* (2026, Venice IFF Spotlight), *Brighton 4th* (Tribeca Best Film), *Anatolian Leopard* (TIFF FIPRESCI), *Motherland* (Venice), and *Frost* (Cannes). Former Exec Director of Molodist IFF and head of Antalya Film Forum, she juried at Karlovy Vary and Warsaw and serves as a Göteborg Film Fund expert. Upcoming: *Dream Girl* (Berlinale Co-Pro).

PRODUCTION COMPANY

Founded in 2011 by Olena Yershova, **TatoFilm** (Ukraine/Türkiye) develops auteur features and documentaries with strong co-production potential. The company has produced 10 features and 3 documentaries, earning 250+ awards, and its films have premiered at Cannes, Berlinale, Toronto, Tribeca, Tokyo, IDFA, etc.

DIRECTOR'S NOTE

When Russia's invasion began, I was forced to confront a history I had always kept at arm's length and ask myself: how did we get here? Searching for answers, I discovered the Lviv hippies of the 1970s. Unlike their Western counterparts, these young Ukrainians faced social disapproval and pressure from the KGB. I was fortunate to meet the movement's founders, who became the project's key consultants.

But I didn't want to make merely a historical film. I wanted to make a film about now. My protagonist, Lyuba, inherited a freedom she never had to fight for or fully value. By throwing her into Soviet Lviv,

I force her to experience the true cost of that freedom, tracing our centuries-old fight against oppression. Through the dangerous choices of her grandparents, Lyuba finally comprehends her mother's pain – and ultimately, her own. The film's statement: you cannot build a future without understanding your past.

At its core, the film's tone is warm and poignant, deliberately balancing a rebellious rock heartbeat with a tender story of impossible love – its joy and its price. As Lyuba plunges into the raw past, the electric energy of youth forces her to feel and fight like never before.

By making a film that sparks teenagers' curiosity about their roots and helps grandparents feel truly seen, I want to connect three generations of women across two timelines – revealing what it truly costs to finally trust yourself.

PRODUCER'S NOTE

I believe *My 19-Year-Old Granny* as a feature debut is an important opportunity to introduce a distinctive new female talent to international audiences.

Director Victoria Zadorska brings a fresh perspective, blending humour, emotional authenticity, and strong visual storytelling. Victoria is a Ukrainian fantasy writer, with five books published in Ukraine. I produced her short-film debut, *Me, Mom and the Cosmonaut*, which recently premiered at the Newport Beach Film Festival and has already been acquired by the Japanese distributor ShortShorts.

The project explores themes that resonate strongly across contemporary Europe: personal freedom, finding intergenerational understanding, identity, and resistance to conformity. For Ukrainians, the narrative carries an urgent emotional weight, as years of war have profoundly shaped how young people view their future, family ties, and individual choices.

My 19-Year-Old Granny holds significant audience potential. The time-travel premise provides an engaging hook, while the vibrant mix of romance and period drama, plus rock music and comedy elements, ensures broad appeal and creates strong marketing opportunities.

Culturally, the story builds natural bridges with partner countries through a shared history of youth counterculture across Central, Eastern, and Northern Europe. The Ukrainian hippie experience closely mirrors kindred phenomena abroad, where rock music, alternative lifestyles, and creative expression served as peaceful defiance against Soviet oppression. This spirit echoes Lithuania's legacy surrounding Romas Kalanta as well as the Czech underground music scene, most notably The Plastic People of the Universe.

Developed through MIDPOINT Intensive Ukraine 2025 and MIDPOINT Feature Launch 2026, the project benefited from the work of Ivo Trajkov and Pavel Jech as script doctors.

We are open to shooting part of the film abroad and working with an international crew, which will enrich the film.

REPRESENTATIVES IN TALLINN
Olena Yershova, Producer
Victoria Zadorska, Screenwriter, Director





CONTACT

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MY WORLD UPSIDE DOWN



Original title: Nikomu to nepoviem
Languages: Slovak
Genres: comedy, dramedy
Directed by: Daniel Rihák
Produced by: Martina Saková, Daniel Rihak
Written by: Ján Štiffel, Peter Gašparík, Daniel Rihák
Production: WHAT IF Films
Estimated budget: 1 147 800 EUR
Financing in place: 708 000 EUR
Looking for: festivals, co-producers, gap-financing, broadcasters, streamers, foreign broadcasters, distributors

SYNOPSIS

In a conservative Slovak village, altar boy Miško (11) is small, clumsy and naive. His older brother Lukáš (17) is everything he's not: straight-A student, football star, with a gorgeous girlfriend Linda (17). Miško has one big wish – to be just like Lukáš – and one big secret: he's in love with Linda. When Miško discovers Lukáš may be gay, he's shocked and vows to "save his brother from hell." He asks his fellow altar boys how to fight "gayness" – never saying why – and they decide: Miško must be the gay one. His denials only feed the rumour. Miško is ostracized. The only companion he has left is Jesus, who is silent... and Linda! Can they overcome the village's prejudice together?

DIRECTOR, SCREENWRITER, PRODUCER

Daniel Rihák is a Slovak director and VŠMU Bratislava graduate. His award-winning short *The Trip* was shortlisted for the BAFTA Student Film Awards and won the national IGRIC Award for Best Director. After directing for prime-time TV, he is now developing his feature debut, *My World Upside Down*.

PRODUCER

Martina Saková is a Slovak-born, Berlin-based creative producer and director working between Central Europe and Germany. Trained in film directing at the Academy of Performing Arts in Bratislava and Film University Babelsberg Potsdam, with experimental media studies at UdK Berlin (DAAD scholarship), she co-founded the Berlin production company Projector23 in 2008 and WHAT IF Films in Bratislava in 2020. Her feature debut *Summer Rebels* (2020, DE/SK) travelled to more than fifteen international festivals, won the German Film Critics Prize 2021 and was preselected for the German Film Award. Across fiction and documentary, she has produced with partners including HBO Europe, Netflix, RTVS, Czech Television and sales agent Pluto Film, spanning German, Slovak, Czech, Spanish and Ghanaian co-productions. She is currently completing an M.A. in Artificial Intelligence & Societies in Berlin while producing My World Upside Down and the feature project *Lovebots*.

PRODUCTION COMPANY

WHAT IF Films is an emerging Slovak production company. We focus on projects that offer fresh, unconventional perspectives and blend genre storytelling with socially resonant themes. We are dedicated to creating quality cinema that resonates with contemporary audiences and inspires reflection.

DIRECTOR'S NOTE

My World Upside Down is a comedy of errors and mistaken identity, told from the perspective of an 11-year-old boy. Miško, a devoted altar boy, sets out to save his older brother Lukáš from eternal damnation in hell. But in an environment full of prejudice, things quickly spin out of control. Through a dramatic paradox, he becomes the

target of his own prejudices, and from this new place he suddenly sees what was hidden from him before.

This reversal is both the source of comedy and a source of truthful transformation.

I chose the genre of coming-of-age comedy because these themes are sensitive and potentially polarising, and humour lets us skip the politics and connect through something deeply human. Once we can laugh at our own prejudices, they lose their power over us. Miško believes everything he hears from family, school, friends, and increasingly the voices online – which is funny, but also points to how easily a child's imagination is shaped. Through his silent conversations with Jesus, we get to know his sensitive, kind soul, so that even as he keeps making mistakes, we never doubt his good intentions. Miško's story is not only about a well-meaning, confused little boy; it mirrors our post-truth society lost in a fast-changing world.

What I care deeply about is emotional authenticity. I believe the most personal things are also the most universal, so I always try to reach for the most intimate feelings: embarrassment, insecurity, hope, love, and courage. The child actors are the heart of the film, and my work with them is built on a safe, playful space where they're free to be spontaneous, messy, authentic, and true.

Through an entertaining and optimistic story, we try to deliver a serious and important message for our polarised society: if an eleven-year-old boy can learn to think for himself and grow out of fear and prejudice, then anyone can.

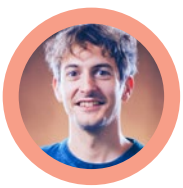
PRODUCERS NOTE

Our motivation with *My World Upside Down* is to deliver a bold, socially resonant coming-of-age comedy that tackles the roots of prejudice through the disarming, naive perspective of an 11-year-old boy. At WHAT IF Films, we blend genre storytelling with deeper societal themes, and we see strong international crossover potential in the project.

61.7% of the €1.14M total budget is already confirmed. Our Slovak financing is fully secured through the Slovak Audiovisual Fund (development, production and cash rebate) and our national broadcaster, STVR. Our Czech co-producer, Filmkolektiv, has secured minority funding from the Czech Audiovisual Fund and the Moravian-Silesian Regional Incentives. The project also holds Creative Europe MEDIA Slate support and has confirmed theatrical distributors for Slovakia (ITA Films) and the Czech Republic (Falcon). Our strategy now is to find a reliable third minority co-producer, complete our European trilateral co-production structure, close the financing and apply for Eurimages. Principal photography is scheduled for July–September 2027, with final delivery to our broadcast and distribution partners by 1 September 2028.

At Baltic Event, we are looking for an established European production company with a solid track record in international co-productions, proven access to national or regional minority co-production funds and experience with the Eurimages process– a partner passionate about arthouse-crossover cinema and socially relevant storytelling. Financially, we are seeking a minority share of approximately €250–300K. Creatively and logistically, we intend to allocate a substantial part of both image and sound post-production to our new partner's territory as well as engage a talented composer to create the original score.

REPRESENTATIVES IN TALLINN
Daniel Rihák, Director, Producer, Screenwriter
Martina Saková, Producer





CONTACT

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WHAT IF Films
daniel@danielrihak.com

SHADOWS OF SUMMER



Original title: Suve varjud
Languages: Estonian
Genres: drama, youth
Directed by: Helen Takkin
Produced by: Elisabeth Madisson, Andreas Kask
Written by: Helen Takkin
Production: Nafta Films
Estimated budget: 1 500 000 EUR
Financing in place: 110 000 EUR
Looking for: sales agent, co-producers, public funds (national, regional, international)

SYNOPSIS

Fourteen-year-old Anna arrives at a summer theatre camp knowing no one and desperate to belong. An older girl draws her into innocent games with reality. The games turn cruel, the others follow, and soon Anna is unsure what is real. Only the young instructor everyone adores seems to see her.

Sixteen years later, Anna, now an actress, turns that summer into a participatory theatre play. The doors lock, and every member of the audience is handed a role from her past and told they are free to intervene. Anna has planned every moment of the evening, but one person in the crowd is not part of her plan.

DIRECTOR & SCREENWRITER

Helen Takkin is an Estonian writer-director. Her debut feature *Life & Love* screened at the Tallinn Black Nights Film Festival. She has spent over a decade directing commercials, short films, and music videos internationally, including in the US, UK, and the Middle East. With a background in editing, post-production, and VFX, her work combines restrained, honest performances with elements of magical realism. Helen is currently developing her second feature film.

PRODUCERS

Elisabeth Madisson is a screenwriter, development coordinator, and emerging producer based in Tallinn, Estonia. She works at Nafta Films, supporting feature films from early development through production, and is currently developing her first feature as a producer. With a background in screenwriting, she is particularly drawn to character-driven and coming-of-age stories. She was also a participant in the Baltic Women in Film Mentorship Programme 2025–2026.

Andreas Kask joined Nafta Films in 2014 and has since worked as a producer, associate producer, and co-producer on several productions. For the past five years, he has served as Head of Development in the company's film department, overseeing the creative development of all Nafta's feature films, short films, and co-productions. One of his most recently produced films, *Something Real*, premiered in March 2026.

PRODUCTION COMPANY

Founded in 2009, **Nafta Films** quickly became one of the largest production companies in the Baltic region, producing audiovisual content in various forms: films, TV productions, and commercials.

DIRECTOR'S NOTE

Many films about grooming end when the young character understands and walks away. This can send the wrong message. It makes me feel as if, at that age, I was supposed to understand the manipulation and do something about it. That's why the film has two timelines. The past is a summer: intimate, warm, instinctive. The present

is controlled – a theatre, cool, dry and acoustically bare, where a grown woman tries to force that memory into a shape she can control, and in the end weaponise.

She locks the doors, casts the audience as the people from her past and puts the man who groomed her on trial. She expects clarity, but causes new harm, imposing her version on people who can't defend themselves. The audience is told they can intervene, but they never really do. Watching them, we have to ask ourselves what we do when we sense something is wrong but don't know whether, or how, to step in.

I borrow from the toolkit of horror films and play with deceit, so the audience goes through what she does. I want you to fall in love with the man, then feel a growing unease when he keeps stepping over the line.

When I was a teenager, attention from older men felt like warmth. I was lonely and felt rejected, so it was easy to convince me to go along with anything. Only as an adult did I realise I had disappeared into those relationships, blamed myself for what was not my responsibility and carried guilt for speaking about it. The film is about that guilt too, about how we internalise and reinforce ideas designed to work against us. The story is fictional; the feeling underneath it is not. I want people to leave knowing that if this is happening to you, it's not your fault, and if it's happening to someone near you, the answer can be friendship and belonging.

PRODUCER'S NOTE

Shadows of Summer came to Nafta Films in 2024, when director Helen Takkin presented us with the first treatment. We were immediately drawn to the story's exploration of power dynamics, bullying and codependency.

The story unfolds across two timelines– a present-day participatory theatre performance and the events of a summer sixteen years earlier. As the two gradually begin to merge with each other and with the theatrical world itself, the film approaches its universal themes through a distinctive cinematic form.

To date, *Shadows of Summer* has secured national funding for both script and feature film development, and we have begun the casting process. In terms of shooting locations, most of the story takes place at a youth camp in a forest by the sea, while the present-day storyline unfolds in a black box theatre, giving us considerable flexibility.

Although fictional, the film deals with issues that remain painfully relevant today. We hope it can open up meaningful conversations among both young people and adults, while resonating with those who have lived through similar experiences.

At the co-production market, we are looking for co-producers and sales agents who connect with the project and share our vision for bringing it to life.

REPRESENTATIVES IN TALLINN
Elisabeth Madisson, Producer
Helen Takkin, Director, Screenwriter
Andreas Kask, Producer





CONTACT

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SUMMER OF THE MOTH



Original title: Yöperhosen kesä
Languages: Finnish
Genres: children's, family, fantasy, stop-motion animation
Directed by: Veera Lamminpää
Produced by: Petri Kemppinen
Written by: Veera Lamminpää
Production: Good Hand Film & TV
Estimated budget: 2 660 000 EUR
Financing in place: 50 000 EUR
Looking for: co-producers, broadcasters, distributors, festivals, sales agent

SYNOPSIS

A cynical old gardener, Beanpole, discovers a magical time-travelling moth in his garden. The creature offers him a journey into the future, but the trip goes horribly wrong. They discover there is nothing waiting for them at the end of summer, just a dark emptiness– the end of time itself. The pair try to escape, but lose their way and get stuck in the past, in the old gardener's childhood. As they journey through the old man's memories, his bitter outlook on life is challenged by the boundless optimism of the newly hatched moth. Slowly, they begin to rediscover things the gardener thought he had left behind in childhood... like imagination, trust, and a stubborn faith in a better future.

DIRECTOR & SCREENWRITER

Veera Lamminpää is a screenwriter-director working in both live-action and animated films. Lamminpää's graduation film, the stop-motion musical *Fish River Anthology* (2024), has screened internationally at more than 80 festivals, earning several jury and audience prizes. The film also won the Finnish National Film Award Jussi for Best Short Film in 2025. She is currently in production with two new projects: surreal micro-series *GRIND* for Yle, and a hybrid short film called *Odd Birds*.

PRODUCER

Petri Kemppinen activated his company Good Hand Production in 2024. Before that he worked at Aurora Studios (2020-2023), and as CEO of Nordisk Film & TV Fond (2013-2019); there providing financing for more than 150 Nordic films and TV Series. He has worked previously at the Finnish Film Foundation and YLE. He holds an MA in communication and has a background as a journalist. Aside from producing, he works as an expert for the EAVE training program and is a member of the European Film Academy.

PRODUCTION COMPANY

The company was founded by Petri Kemppinen, an industry professional with over 30 years of experience in financing, production and training. Its feature *Bloodsuckers* premieres in 2027. Currently in development are the features *Summer of the Moth*, *Wolf's Bride*, *Overtime* and the TV drama series *Villa Hilda*.

DIRECTOR'S NOTE

It feels, at times, that growing up is not just about gaining experience, but also about losing something: the optimistic curiosity and openness that children seem to have by default. But at the same time, I firmly believe these qualities are never truly gone. As time goes by, the world might push us to grow a hard outer shell, but the

most human, vulnerable parts within us remain the same as when we were little boys and girls.

Summer of the Moth is a story about learning to stay open in a world where everything changes, and where loss is inevitable. I am interested in exploring questions of mortality, not through the lens of melancholy and grief, but by celebrating life and its little joys.

My goal is to tell a story that can be experienced by audiences of all ages. Its story meets children and adults in different places, but leads them toward the same feeling. Because questions of time, loss, and what it means not to give in to life's difficulties are not reserved for adulthood; they are something we encounter, in different ways, throughout our entire lives.

As a filmmaker, I see *Summer the Moth* as an intriguing journey into a new kind of visual storytelling. We don't confine ourselves strictly to either live-action or animated filmmaking. Instead, we freely combine both techniques to create a visually unique fantasy world. This hybrid approach is technically demanding, but I see that challenge as an exciting opportunity.

PRODUCER'S NOTE

Veera Lamminpää's internationally acclaimed *Fish River Anthology* is a unique short film, where I was struck by the clever combination of style, humour and a message that can be nicely scratched out from beneath the surface. Her feature debut project Summer of the Moth has the same tonality as her previous short, and what makes me even more enthusiastic and delighted is the fact that we lack extraordinary projects for the whole family. This is clearly one.

In our conversations we have ventured both deeper into the project's content and towards concreteness in how to make it happen. The initial intuition has been correct: our collaboration is fruitful, and combining our varied experiences will take the project forward.

A great recognition was to be selected for the CEE Animation Workshop in 2026. The feedback and advice we have received there have been encouraging. We have been able to talk about the film from all angles: the script, the technique of combining live action and stop motion animation, financing and also marketing.

The reception from international partners and professionals has been overwhelmingly inspiring. The story of the film has been met with great enthusiasm. We feel the world is with us on this journey.

I started my career in the audiovisual sector in the mid-1990s as a buyer of children's and youth programmes. I have systematically spoken out in favour of family films and during my tenure at Nordisk Film & TV Fond I financed more than ten feature-length Nordic animated films.

For me, *Summer of the Moth* is a unique and profound story. It has layers and humour that help me to understand and accept difficult things. For me, this film is a gift that comes from a strong artistic ambition, a work that I am proud to support and help make possible.

REPRESENTATIVES IN TALLINN
Petri Kemppinen, Producer
Veera Lamminpää, Director-Writer

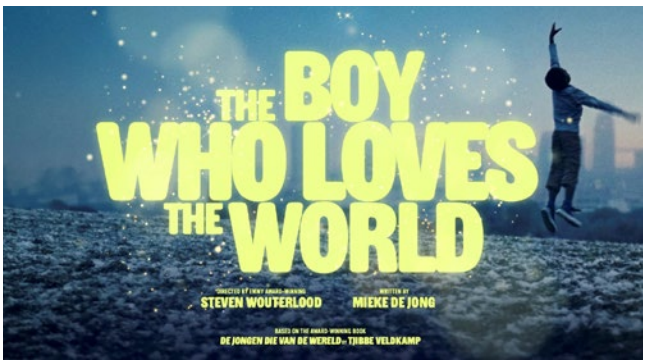




CONTACT

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Good Hand Film & TV
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THE BOY WHO LOVES THE WORLD



Original title: De jongen die van de wereld hield
Languages: Dutch
Genres: children's, family, drama, adventure, adaptation
Directed by: Steven Wouterlood
Produced by: Maaike Neve, Joram Willink
Written by: Mieke de Jong
Production: BIND
Estimated budget: 4 200 000 EUR
Financing in place: 190 000 EUR
Looking for: co-producers, festivals, public funds (national, regional, international), sales agent, foreign broadcasters

SYNOPSIS

Twelve-year-old Adem comes from another dimension where children wait to enter the real world. When he is given a brief chance to experience life, he sets out to bring together two strangers whose lives have just crossed: Zdenka, a determined police detective, and Vaclav, a rebellious activist who couldn't be more different from her. Adem soon discovers that these two could become his future parents, but bringing them together won't be easy.

His unexpected journey becomes a funny, moving adventure about finding connection, discovering what makes a family, and learning that even an imperfect world is still worth living in.

DIRECTOR

Steven Wouterlood is a Dutch director specialized in movies, tv-series and tv-programs for children. His short *Anything Goes* (2014) won an International Emmy Award, followed by *King's Day* (2015), which won a TIFF Award. His feature film *My Extraordinary Summer with Tess* (2019) premiered at the Berlinale, received a range of awards and had a cinema release in twelve countries. Steven co-directed three tv-series; *Remi, Nobody's Boy* in 2016, *Escape from Albatros* in 2024 and *Saïd & Anna* in 2025.

PRODUCER

Maaike Neve is producer at BIND, with a focus on children's and family films. She has worked on, among others, the internationally acclaimed *My Extraordinary Summer with Tess*, *Ma Mère et Moi*, and *I Accidentally Wrote A Book*. She has participated in various talent programs such as LIM, Rotterdam Lab, ACE training days. She is a Berlinale Talents alumni and she is part of EAVE producers workshop 2026. Maaike wants to one day make a cinematic ode to her great passion for cooking and food.

SCREENWRITER

Mieke de Jong (The Netherlands, 1957) writes scripts for film and television, for both children and adults. Her stories are populated by strong characters in unusual situations. The children's films she worked on are appreciated by younglings as much as by their parents. Her filmography includes *Bonkers* (Cinekid Audience Best Film) *Spoon, Eep!* (Berlinale), *Winter in Wartime* (Oscar nomination Best Foreign Film), *Mr. Frog, Nobody's Boy* (Nomination International Emmy Award, Best script Dutch TV-series), Lampie and animation series *Mr Paper*. Mieke is a script coach for writers all over the world.

PRODUCTION COMPANY

BIND's objective is to tell striking, unique stories that move and inspire, that open eyes and take root. BIND makes genuine, provocative feature films and documentaries about real people and the quest for their identity.

DIRECTOR'S NOTE

During the development, we have worked thoroughly on the adaptation of *The Boy Who Loves the World*. And every day my desire to make this film only grows stronger, just as Adem yearns to live. I believe that the original story – which I fell in love with – remains strong in our film version and is only becoming richer and more beautiful. I am convinced this will be a captivating, moving and exciting film for younger and older audiences.

Adem gets to know life during his search for his possible father and mother. We are very close to him and discover the world along with him through his disarming perspective. You immediately take this protagonist to heart. He experiences everything for the first time: friendship, love, cold, warmth, fear. He sees a harsh society with a lot of mess and discontent but discovers among it the beauty of the little things.

This film feels like such a logical successor to my earlier work in so many ways. It is a mix of *Remi, Nobody's Boy* (the TV series I made earlier with Mieke) and *My Extraordinary Summer with Tess*, my last feature film, also produced by BIND. *Remi, Nobody's Boy* is also about a resilient, wandering child who has to manage on his own, searching for his family. And in *My Extraordinary Summer with Tess*, protagonist Sam does 'solitude training' out of fear of death and discovers the value of life. *With The Boy Who Loves the World* we go one step further. Imagine, you weren't born yet, but you could already look around the world. Would you be happy with what you saw? Would you want to be born? I find it an extremely fascinating question that is palpable between the lines in this story.

PRODUCER'S NOTE

Over the past two years, together with screenwriter Mieke de Jong and director Steven Wouterlood, we have fully immersed ourselves in the wonderful world of Adem (Dutch for 'Breath'), the main character from *The Boy Who Loves the World*. When Steven had us read the book of the same name by Tjibbe Veldkamp, we were immediately convinced that this story was a perfect fit for Steven and that this was the story for his new feature film after our successful collaboration on *My Extraordinary Summer with Tess*. It was a long-cherished wish to work with Mieke de Jong, and when she immediately embraced this book as well, the dream team was complete.

It has been mentioned numerous times in book reviews and jury reports: this story is crying out to be filmed. The book has received multiple awards. It was number one as children's book of the year 2024. We are convinced that this can become a beautiful, captivating family film full of adventure, which lends itself excellently to a Christmas release. A film for a broad audience that will captivate both children and adults and also has international potential.

At the moment, there is a strong first version of the script and we have conducted extensive development work that will inform the next version, which will be available in December. Director Steven Wouterlood participated in Cinekid's Directors Lab, which provided invaluable creative insights that have sharpened our vision for the film. The project is also part of the EAVE Producers Workshop 2026, in which producer Maaike Neve participates.

We hope you are interested in this film and would love for you to read our script, as we are eager to further develop and bring to life the world and story of Adem.

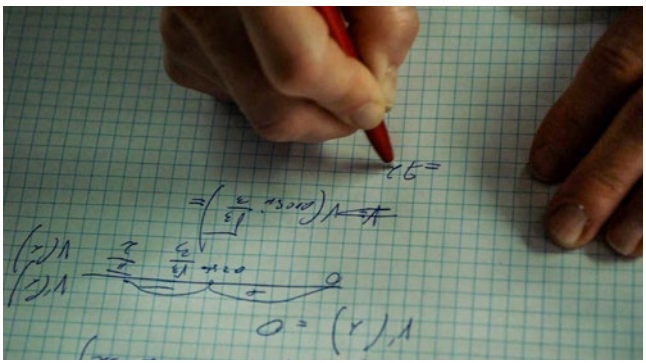
REPRESENTATIVES IN TALLINN
Maaike Neve, Producer
Steven Wouterlood, Director





CONTACT
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THE INFORMATICS OLYMPIAD



Original title: Informatikos olimpiada
Languages: Lithuanian
Genres: drama, social drama
Directed by: Adas Burksaitis
Produced by: Greta Akcijonaite
Written by: Adas Burksaitis
Production: MAGIC FILM
Estimated budget: 983 100 EUR
Financing in place: 250 600 EUR
Looking for: co-producers, festivals, foreign broadcasters, broadcasters, distributors

SYNOPSIS

Domas (35) works night shifts at a fast-food restaurant, struggling with alcohol and gambling addiction. He cut ties with his family years ago, but one day he learns of his father's illness and impulsively returns to his hometown. Domas's father was an ambitious computer science teacher who taught him programming during his teenage years. Now Domas is asked to take over his father's role, helping prepare pupils for the Informatics Olympiad, and he stays. Is this Domas's attempt to put his life in order, or one last chance to prove his worth to his father?

DIRECTOR & SCREENWRITER

Adas Burksaitis came to film directing after years of working as a software engineer and researcher at companies such as Google, Barclays, and T-Mobile. He received a master's degree in film directing from the Lithuanian Academy of Music and Theatre in 2022. His short films have won many awards including "Silver crane" the Best Short Film in Lithuania, an EFA longlist. They have been presented in Clermont-Ferrand and Cannes short film markets. He is currently working on his debut feature *Informatics Olympiad*.

PRODUCER

Greta Akcijonaite is a development producer at Magic Film. With extensive experience in film exhibition, distribution and production, she develops TV series and co-productions. Her credits include serving as associate producer on the feature film *I Am Fine, Thanks* (2021, dir. Ernestas Jankauskas) and producing several short films, including *How To Be A Human Being* (2022, dir. Jorė Janavičiūtė), *Left-Handed Pen* (2024, dir. Adas Burkšaitis), and *Sujip* (2025, dir. Gintarė Parulytė).

PRODUCTION COMPANY

Magic Film is a Lithuanian production company and a joint venture of producers Greta Akcijonaite, Aurimas Pukevicius and Ramojus Petrauskas, specialising in film, TV and commercial production. Together, the producers bring over two decades of experience in audiovisual production, film distribution and international co-productions. Magic Film combines creative ambition with high production quality, working across different formats and markets. The company has produced award-winning projects and films and continues to develop a diverse slate of new work. Active across the Baltics and internationally, Magic Film has a strong track record in arthouse cinema, TV production and commercial advertising.

DIRECTOR'S NOTE

Informatics olympiads entered the film's context as a versatile symbol of youth competition and the desire for recognition in the adult world. Later, olympiad tasks began to intrigue me beyond a social metaphor. I started thinking of algorithms as a means of communi-

cation, with beautiful scientific fundamentals encoded within them. In our film, this becomes an odd, cryptic form of dialogue – the only means of communication left when all others fail.

Informatics was a natural choice for me, as I spent my adolescence competing in national and international olympiads. I also have experience working as a computer science researcher and software engineer, which helps me write a film in such an unusual context. It was written by combining autobiographical material with fiction: through personal experience, I seek to create an authentic texture and sense of reality, while the fictional elements dramatise and reflect, helping to distil the social issues the film raises.

The film's protagonist is an "eternal boy" type of character. He is intriguing and fascinating to follow, yet he struggles to take responsibility and connect with adult life. This makes his attempt to assume the role of a teacher paradoxical. The "eternal boy" archetype is increasingly relevant today. As technology advances and material living standards improve, maturity is delayed. Today's generation of people in their thirties face challenges in taking on responsibility and postpone questions of starting a family. We live in an age that celebrates youth, one that frequently distracts us from the natural processes of life.

PRODUCER'S NOTE

After producing 4 successful short films together, we are now embarking on the debut feature film journey with director Adas Burkšaitis and his new project *Informatics Olympiad*. Over the years, our collaboration has grown into a strong creative partnership built on trust, a shared artistic sensibility, and a commitment to telling emotionally honest stories with a distinctive cinematic language.

Adas has already established himself as one of the most promising voices of the new generation of Lithuanian filmmakers through his short films Mėta, Tušinukas, Panaši, and Ramiojo vandenyno salos. His work combines subtle humour, emotional precision, and a unique ability to observe characters caught between vulnerability and absurdity. With *Informatics Olympiad*, he takes a natural yet ambitious step into feature filmmaking.

As a producer, my goal during the development is to create a solid artistic and financial foundation for the film, as well as building the international distribution strategy at early stages. At the same time, we are actively seeking co-production partners and positioning the project within the European film industry through markets and co-production platforms. The story's unique setting - the rarely explored world of informatics olympiads - gives the project a distinctive identity, while its core themes of identity, memory, expectations, and emotional isolation remain universally relatable.

REPRESENTATIVES IN TALLINN
Greta Akcijonaitė, Producer
Adas Burksaitis, Director, Screenwriter




CONTACT
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MAGIC FILM
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WILD LOVE



Original title: Laukine Meile
Languages: Lithuanian, English, Estonian, Latvian
Genres: horror
Directed by: Jonas Trukanas
Produced by: Klementina Remeikaitė, Rūta Kiaupaitė
Written by: Titas Laucius
Production: Afterschool
Estimated budget: 1 355 000 EUR
Financing in place: 195 000 EUR
Looking for: distributors, broadcasters, co-producers

SYNOPSIS

The legendary reality show returns for its 20th anniversary, gathering Baltic contestants on Saaremaa Island for trials of endurance and emotion, winnable only as a couple. Aging hosts Robertas and Inga need real drama to stay relevant and they get it when contestant wanders into an abandoned Soviet lab and is bitten by a mutated creature, infecting her with a decades-old serum that begins to spread.

As the script blurs into reality, the hosts choose ratings over rescue. In the chaos, idealist Arnas and game-player Kotryna find something unscripted: real feelings. But when only pairs can win the final challenge, Kotryna chooses the game over Arnas. Was their love real, or just television?

DIRECTOR

Jonas Trukanas is a Lithuanian genre filmmaker and screenwriter. A two-time Berlinale Talents alumnus, he graduated with honors in Film Directing from UCA Farnham. His short films have screened at numerous international festivals. His feature debut, *Pensive* (2022), premiered at Tallinn Black Nights, screened at Torino, FrightFest, MotelX and other festivals, sold to 21 territories and was released in North America as a SCREAMBOX Original.

PRODUCERS

Klementina Remeikaitė (b. 1988) is a Lithuanian film producer and co-founder of the Vilnius-based company Afterschool. She has produced award-winning short films that screened at Berlinale, Venice and Locarno. Her features include *Pilgrims* (Venice Orizzonti winner, 2021), *Parade* (Best Director, goEast 2023) and *Drowning Dry* (Best Director, Locarno 2024). She has been a European Film Academy member since 2024.

Rūta Kiaupaitė is a Vilnius-based producer at Afterschool, currently co-producing Jonas Trukanas's *Wild Love* alongside Klementina Remeikaitė, as well as other titles in the company's slate.

A UCL graduate in Visual Anthropology and Documentary Filmmaking and a former producer for the Lithuanian National Broadcaster, she also teaches at the Lithuanian Academy of Music and Theatre.

SCREENWRITER

Titas Laucius (born in 1993) is screenwriter and a film director. He co-wrote films like *Pensive* – the first Lithuanian slasher comedy, an international award winning documentary *Animus Animalis* and a dramedy *Film Feature about Life*.
In 2022 his debut feature film *Parade* won a prize for a best director in GoEast film festival. Also, Polish filmmaking company Gigant films bought the film's script and did a remake. It's called *Divorce* and it is on Netflix.

PRODUCTION COMPANY

Founded in 2014, the company has been awarded at major festivals

including Locarno *(Drowning Dry*, 2024) and Venice's Orizzonti (*Pilgrims*, 2021), and continues to develop new projects with directors Laurynas Bareiša, Saulė Bliuvaitė, Jonas Trukanas and Titas Laucius, alongside debut directors.

DIRECTOR'S NOTE

What interests me most about *Wild Love* is a feeling I increasingly have about the world: I am not always sure what is true anymore. The same event can become a different reality depending on who films it, edits it and tells the story. At some point, the story can become stronger than what happened.

Wild Love takes that anxiety and puts it inside a reality show. It is not a parody. I want the show to feel glossy, colourful and convincing. At first, the format gives everything meaning. Then we hear "cut" and another reality appears underneath: colder, stranger and less controlled.

Soon even that distinction collapses. When the infection appears, Robertas and Inga do not stop filming. They turn it into television. Real fear becomes entertainment, violence becomes another challenge, and the apocalypse becomes part of the show. The more reality falls apart, the harder everyone tries to squeeze it back into a familiar story.

The infected are the horror version of the same idea. A Soviet obedience serum erases their identity and makes them repeat Russian phrases. Somebody else's words come out of their mouths. For me, being from the Baltics, that has historical weight, but it also connects to the present: propaganda, media and algorithms compete to tell us what reality means.

Arnas believes in the world *Wild Love* sold him. Kotryna believes the opposite: nothing is real, so play the game. Robertas and Inga have gone further; the show is no longer their profession, it is their reality.

Visually, the film goes through the same collapse. We begin close to people while their emotions are performed, then move away as the world becomes colder and more frightening, and only then feel them for real. Eventually reality television and horror bleed into each other.

Yet Arnas and Kotryna find something genuine. If almost everything can be edited, reframed and turned into content, maybe another person and what we feel for them is the last piece of reality we can still trust.

PRODUCER'S NOTE

Wild Love is a provocative work exploring the fragility of truth, reality, and emotion in contemporary media society. As producers, we see this film as a thematically timely, audience-accessible genre hybrid, blending psychological satire, social commentary, and horror elements. Director Jonas Trukanas has already shown a strong ability to blend arthouse and genre filmmaking, delivering a debut feature filmed on a modest budget that found both festival recognition and commercial success.

It is an ambitious project that presents considerable production challenges, but one that is deeply intriguing and complex on a conceptual level. The film is being developed as a uniquely pan-Baltic project from the ground up. The concept draws directly on memories of the reality show *Robinsons* – a survival series that became a massive cultural phenomenon across all three Baltic states in the 2000s, watched by entire families. As with the original show's participants, the cast will be made up of representatives from Lithuania, Latvia, and Estonia.

The project is currently in development. In July 2026, we confirmed Lithuanian Film Centre funding for pre-production work. At this stage, we are actively looking for co-production partners and a sales agent to join us on this journey.

REPRESENTATIVES IN TALLINN
Rūta Kiaupaitė, Producer
Jonas Trukanas, Director, Screenwriter





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ZONA



Original title: Samosioły
Languages: Russian, Ukrainian
Genres: drama
Directed by: Bartosz Brzeziński
Produced by: Konrad Zagórski, Klaudia Pachuta, Karol Zagórski
Written by: Bartosz Brzeziński, Katarzyna Babicz
Production: ZIZUFILMS SP. Z O.O.
Estimated budget: 936 608 EUR
Financing in place: 472 210 EUR
Looking for: public funds (national, regional, international), co-producers, private funds/ banks, post-production services, gap-financing, sales agent

SYNOPSIS

Ukraine. After a brutal attack on his unit, Ivan, a young Ukrainian soldier, deserts the front and accidentally crosses into the Belarusian Chernobyl exclusion zone. In an abandoned village he finds shelter with Fenia, a 77-year-old self-settler who lives among memories, rituals and ghosts of the past. At first distrustful of one another, the two slowly form a deep bond. As winter turns into spring and summer, Ivan confronts war trauma, guilt and grief, while Fenia's fragile world begins to fade. In the Zone's eerie silence, their unlikely connection becomes a final chance for tenderness, mourning and human dignity.

DIRECTOR & SCREENWRITER

Bartosz Brzeziński is a rising voice in Polish cinema and a Warsaw Film School graduate. He has directed several acclaimed shorts, including *Przybieżeli* (2024), *The Howl* (2021) and *Skowyt* (2021). His short *The Howl* (2021) won the Special Jury Prize at the Gdynia Film Festival and the Golden Tadpole at Camerimage. Driven by a passion for original, thought-provoking narratives, he is currently developing *Zona*, his highly anticipated feature-length directorial debut.

PRODUCERS

Konrad Zagórski is a Polish director, screenwriter, and producer, founder of ZIZU Films (zizufilms.com), an independent production company. He studied directing at the Warsaw Film School and has worked in directing departments on feature films, including Amazon Prime projects, and developed successfully produced TV concepts. He has extensive experience making documentaries in conflict regions, focusing on human rights and socio-political change, with films for TVP S.A. and others.

Klaudia Pachuta is an accomplished producer at ZIZU FILMS, driving high-quality, author-driven projects. With a sharp eye for international collaborations, she plays a vital role in securing European co-productions. Her impressive slate of recent and upcoming projects includes *The Leaves Stay The Same* (2026), *Winter Talk* (2025), *Triumph of the Heart* (2025), and *Zona*.

Karol Zagórski, Co-founder of the Warsaw-based ZIZU FILMS, Karol Zagórski is a producer dedicated to independent cinema that matters. He actively seeks out fresh, bold cinematic voices, aiming to build strong cross-border alliances and execute artistically striking narratives. His current slate includes international festival-bound projects like *Judgment of the Dead* and *Zona*.

SCREENWRITER

Katarzyna Babicz is a dynamic scriptwriter, director, and Warsaw Film School graduate. She gained international recognition when her short Jadłowstręt won Best Student Film at the Atlanta Horror Film Festival. Her bold narratives have been showcased globally in

Berlin, LA, and Moscow. She now brings her unique perspective to co-writing the immersive feature script for ZONA.

PRODUCTION COMPANY

ZIZUFILMS Sp. z o.o. is a Warsaw-based independent production company founded by Karol and Konrad Zagórski. We focus on demanding arthouse projects, high-quality author-driven cinema, and international festival tracks. We discover bold cinematic voices and artistically striking narratives worldwide.

DIRECTOR'S NOTE

Zona is a story born out of a personal question: would I be ready to die for my country if war broke out at home? That thought stayed with me while watching the fate of young Ukrainians forced to fight. At the same time, I have long been fascinated by Eastern folklore and by the Chernobyl exclusion zone – a unique, isolated space marked by catastrophe, haunted by memory, myth and silence.

For me, the self-settlers of the Zone became a symbol of persistence, attachment to land, but also of profound solitude. In this film, I wanted to confront two worlds through two characters: Fenia, an elderly woman shaped by Soviet order, ritual and memory, and Ivan, a young soldier damaged by war, cut off from faith, community and meaning. Their relationship forms the emotional core of the film.

I see Zona as a borderland film: a drama about human connection, a quasi-western set in a lawless post-Soviet wilderness, and a story haunted by the atmosphere of horror – where ghosts may be real, or may only emerge from trauma and memory. The genre elements are never decorative; they grow directly from the characters and their way of perceiving the world.

Sound and silence are central to the film. Outside the Zone there is noise, speed and overstimulation. Inside it, silence becomes both terror and possibility – a space where one may finally hear oneself. I want the audience to leave the film with a sense of tenderness and unease, asking whether any war can ever justify the cost paid by an individual, and whether closeness to another person may be the only real answer to violence.

PRODUCER'S NOTE

From the beginning of our work in film, we have been drawn to cinema that confronts difficult questions while creating emotionally resonant and universal images. Zona is exactly this kind of project: a film deeply rooted in a specific Eastern European reality, yet speaking through themes that are globally understandable – war trauma, loneliness, memory, belonging, and the need for human closeness.

We strongly believe in Bartosz Brzeziński's voice as a filmmaker. His previous work shows a rare ability to transform genre elements into personal, emotionally precise cinema. In Zona, this sensibility meets a story that has both artistic urgency and international potential. The project combines intimate character work with a striking setting and a unique atmosphere shaped by folklore, silence, and the haunted landscape of the Chernobyl zone.

As producers, we see this project as an important debut feature with strong festival prospects and meaningful co-production potential. We are looking for partners who respond to bold auteur cinema and who can help us bring this story to an international audience without compromising its singular artistic vision.

REPRESENTATIVES IN TALLINN
Bartosz Brzeziński, Director, Screenwriter
Klaudia Pachuta, International Producer
Konrad Zagórski, Producer
Karol Zagórski, Producer






CONTACT

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JUST FILM INDUSTRY DAYS

JUST FILM WORKS IN PROGRESS

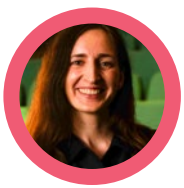
Just Film Works in Progress focuses on film projects for children, young people, and families. The Youth and Children's Film Festival Just Film is the largest sub-festival of the Tallinn Black Nights Film Festival.

JUST FILM WORKS IN PROGRESS AWARD

The recipient of the Just Film Works in Progress Award will receive a monetary prize of €1,000, aimed at enhancing the film's visibility by supporting its marketing and promotional activities.

JURY

Daniel Lundquist, the Head of Programming
at the BUFF Malmö Film Festival (Sweden)
Vėjūnė Dūdėnienė, Film Education & Young Audiences
Programme Manager at the Skalvija Cinema Center (Lithuania)
Elisabeth Kužovnik, screenwriter-director, youth advocate
at NGO Sa Suudad (Estonia)


UNCLE EGG



Original title: Onkel Egg
Languages: Norwegian, English
Genres: adventure, children's, dramedy
Directed by: Torfinn Iversen
Produced by: Julia Andersen
Written by: Torfinn Iversen
Production: Fjordic Film
Co-production: Tellux Film, MIDEU Films
Estimated budget: 4000000 EUR
Financing in place: 3800000 EUR
Project status: Post-production
Runtime: 90
Looking for: festivals, private funds / banks, distributors, broadcasters

SYNOPSIS

Hauk (12), from Norway, is searching for his biological father in Germany.

Hauk (12), a boy from Northern Norway, embarks on a journey to Germany with his eccentric uncle, known as Uncle Egg, in the hope of finding his unknown biological father, Martin Müller. However, their mission becomes far more complicated when Hauk realises that there are 25,000 men in Germany with the same name. The journey puts his relationship with Uncle Egg to the test.

DIRECTOR

Torfinn Iversen is a Norwegian director and screenwriter. He participated in Berlinale Talent Campus in 2009, and his short film *Levi's Horse* (2012) was selected for the Generation section of Berlinale. His debut feature film *Oskar's America* premiered in the Generation section at Berlinale 2017. Iversen's short film *Bog Hole* (2018) was nominated for the National Film Award Amanda. His film *The Kicksled Choir* (2020) was shortlisted for the 93rd Academy Awards for Best Live-Action Short.

PRODUCER

Julia Andersen is the producer and co-owner of Fjordic Film, an independent production company based in Tromsø, Norway, that primarily focuses in original written films for children and young adults. Several of the company's productions have received major awards and been screened at A-list festivals.

REPRESENTATIVES IN TALLINN
Torfinn Iversen, Director, Screenwriter
Julia Andersen, Producer





CONTACT

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THE QUEEN OF ENGLAND STOLE MY PARENTS

Just Film Works in Progress
LITHUANIA

FOCUS: BALTICS



Original title: Anglijos karalienė pagrobė mano tėvus
Languages: Lithuanian, English, Polish
Genre: children's, family
Director: Ernestas Jankauskas
Producers: Gabija Siurbyte, Viktorija Rimkutė
Screenwriter: Gabija Siurbyte
Production company: Dansu Films
Co-production company:
Estimated budget: 1 200 000 EUR
Financing in place: 940 000 EUR
Project status: post-production
Runtime: 90 min
Looking for: sales agent, distributors, gap-financing, post-production services, festivals, technical participation

SYNOPSIS

It is a story about an adopted girl who embarks on a journey to save her biological parents.

Smiltė, a rebellious 10-year-old with a vivid imagination, starts a new life with her soon-to-be adoptive parents, Viktorija and Tadas. Trust doesn't come easily, and she stirs up chaos as they try to become the parents she needs.

Then her doll Beatrice, with a mind of its own, whispers a secret: her real parents weren't gone – they were stolen by the Queen of England! Convinced it's the only explanation, Smiltė packs her bags and sets off to rescue them, with her adoptive parents racing to find her.

As she nears the "truth", Smiltė must choose: chase the doll's destructive promise or face her fears and embrace the flawed, loving people already by her side.

DIRECTOR

Ernestas Jankauskas directed Troll Farm, Lithuania's first high-end drama, selected for Berlinale Series Market Selects, Transylvania IFF and Serial Killer's Main Competition. His debut feature *Sasha Was Here* premiered in PÖFF's First Feature competition and screened in Shanghai, Les Arcs and Odesa. His second feature *I Am Fine, Thanks* screened at Warsaw IFF. His short *The Queen of England Stole My Parents* won Best Short Film at Lithuanian Film Awards. He directed 40+ award-winning commercials.

PRODUCER

Gabija Siurbytė co-owns Dansu, one of Lithuania's leading production companies. As showrunner of *Troll Farm*, she took it to Berlinale Series Market Selects, Transylvania IFF and Serial Killer's Main Competition. She co-wrote *I Am Fine, Thanks* and *Sasha Was Here*. She co-produced Netflix's *Clark*, *Moscow Noir* and *Hamilton*. She is an alumna of Inside Pictures, EAVE+, Producers Network, Berlinale Talents, MIDPOINT and Words Across Europe, and was showcased at Berlinale's Only Writers in the Building.

REPRESENTATIVES IN TALLINN
Ernestas Jankauskas, Director
Gabija Siurbyte, Producer, Writer





CONTACT

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Dansu Films
viktorija@dansu.eu

THE REEF



Original title: Strandgut
Languages: English
Genre: children's
Director: Phillip Donnellon
Producers: Daniel Ehrenberg, Christine Rau, Evelin Penttilä, Oskari Huttu, Annegret Weitkämper-Krug, Margaret Milner Schmueck
Screenwriter: Jytte-Merle Böhrnsen
Production company: eyrie entertainment GmbH
Co-production companies: Stellar Film, TACK Films, Gretchenfilm
Estimated budget: 2 530 415.85 EUR
Financing in place: 2 380 000 EUR
Project status: post-production
Runtime: 90 min
Looking for: gap-financing, streamers, foreign broadcasters, distributors, broadcasters, festivals

SYNOPSIS

Two siblings enter a mysterious world, where each must cross their own horizon to find the way home.

When Kath (14) and her brother Mika (12) head off in a camper van for a summer vacation with their mother, they are actually looking to escape the dark shadow that a recent tragic accident has cast over them. But adventure awaits the siblings in "Land's End", where they meet an eccentric Girl who lives in an abandoned hotel and a wild gang of children on the beach who are involved in some kind of territorial battle. Only by joining forces can Kath and Mika help end this war and unravel the secret that lies behind why these children appear somehow stranded between two worlds.

DIRECTOR

Phillip Donnellon was born in Melbourne, Australia, where he studied at RMIT and was mentored by Richard Franklin and Jan Sardi. His short films have gained international recognition, screening at over 100 festivals, including Cannes. His work explores the beauty in bleak situations and gives a voice to the voiceless.

PRODUCER

Christine Rau is a Berlin-based producer with over 20 years of experience across feature films, documentaries and entertainment. She joined eyrie entertainment in 2020 and is a member of PROG, the German Line Producers' Association, EAVE and WIFT Germany.

Daniel Ehrenberg is founder and managing director of eyrie entertainment, a Bonn- and Berlin-based company focused on crossover and arthouse films. His credits include the award-winning family adventure *The Path*. He is an EAVE and EAVE+ graduate and a member of PROG, the European Film Academy and the German Film Academy.

REPRESENTATIVES IN TALLINN
Daniel Ehrenberg, producer
Phillip Donnellon, director

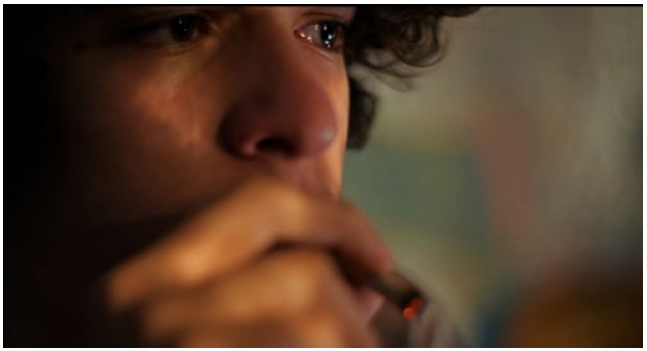




CONTACT

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eyrie entertainment GmbH
de@eyrie.nrw
eyrieentertainment.com

1970



Original title: 1970
Languages: Serbian, Hungarian
Genre: drama
Director: Darko Lungulov
Producers: Snezana van Houwelingen, Darko Lungulov
Screenwriter: Darko Lungulov
Production companies: This and That Productions, Papa Films
Co-production company:
Estimated budget: 1 373 000 EUR
Financing in place: 1 351 000 EUR
Project status: post-production
Runtime: 91 min
Looking for: festivals, distributors, sales agent

SYNOPSIS

Abandoned by his parents, Draško (13) escapes with a hippie girl (16), seeking a place to belong.

Summer 1970. Draško (13) arrives at his grandparents' home in the countryside for what he believes is a short holiday. There, he meets Eržika (16), a rebellious local girl who introduces him to the hippie movement. When he learns that his parents are divorcing and have left him behind, he runs away with Eržika. Swept into a world of anti-Vietnam War protests, rock concerts, drugs and wild parties, his desperate journey home turns into a search for a new family and his first encounter with heartbreak, loss and freedom.

DIRECTOR

Darko Lungulov is a Serbian writer/director whose films and collaborations have screened and won awards at Tribeca, Sundance, and Karlovy Vary, among other festivals, and have aired on Netflix, Showtime, and Amazon Prime. His debut feature, *Here and There*, won the Best NY Narrative Award at Tribeca 2009 and received critical acclaim from The Hollywood Reporter, Variety, and The New York Times. Darko has directed both fiction and documentary films. 1970 is his third feature.

PRODUCER

Snezana van Houwelingen is a Serbian producer and founder of This and That Productions. An alumna of EAVE, EAVE+ and ACE Producers, she was selected as Producer on the Move in 2015. Her films have premiered at Sundance, Toronto, Karlovy Vary, Berlinale and Venice. She is currently producing Folk Play and 1970. She is an Associate Professor at the Faculty of Media and Communications in Belgrade and a member of the European Film Academy and European Producers Club.

REPRESENTATIVES IN TALLINN
Darko Lungulov, director, screenwriter, producer
Snezana van Houwelingen, producer





CONTACT

Snezana van Houwelingen
This and That Productions
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ALL GIRLS



Original title: Всички момичета
Languages: Bulgarian
Genre: drama, social drama, youth
Director: Boyana Avdjieva
Producers: Boyana Avdjieva, Kosta Karakashyan, Vladinella Katzarska
Screenwriter: Boyana Avdjieva
Production company: On Pointe Productions
Co-production company:
Estimated budget: 60 000 EUR
Financing in place: 35 000 EUR
Project status: post-production
Runtime: 90 min
Looking for: public funds (national, regional, international), distributors, sales agent, festivals, gap-financing, foreign broadcasters, streamers

SYNOPSIS

Two childhood best friends face the doomed end of their bond after a devastating nightclub tragedy.

Set in Sofia in 2007, shortly after Bulgaria joins the EU, All Girls follows Alexandra, Nikol and their close-knit group of neighbourhood friends on their final day together before Alexandra leaves to study abroad. As they prepare for one last night at their favourite club, jealousy, betrayal and unresolved trauma fracture the girls' bond. When Alexandra breaks off her toxic, codependent friendship with Nikol and skips the party, the others continue into the night. At the overcrowded club, chaos and poor organisation turn tragic when one of them is crushed to death on the stairwell. Alexandra must decide – stay or leave Nikol and a country she no longer believes in behind?

DIRECTOR

Boyana Avdjieva is a Sofia-based Bulgarian actress, writer and filmmaker. Trained at the National Academy for Theatre and Film Arts and the Lee Strasberg Theatre & Film Institute, she works across Bulgarian and US film and theatre. She is developing her debut feature, *All Girls*, and an internationally focused, auteur-driven production company.

PRODUCER

Kosta Karakashyan is a Bulgarian director, choreographer and producer whose visually driven work connects film, dance and contemporary performance. His award-winning shorts and multidisciplinary projects have been presented internationally at festivals, galleries and cultural institutions.

Vladinella Katzarska is a Sofia-based Bulgarian actress and emerging producer. Trained at the National Academy for Theatre and Film Arts, she makes her producing debut on *All Girls* as associate producer, supporting production coordination while also appearing in the film.

REPRESENTATIVES IN TALLINN
Boyana Avdjieva, screenwriter, director, producer, actor



CONTACT

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WORKS IN PROGRESS

Works in Progress is a programme which showcases films currently in production or post-production and seeking sales agents or festival premieres. In 2026, it introduces promising projects across three categories:
Baltic Event Works in Progress
International Works in Progress
Just Film Works in Progress

BEST PROJECT AWARD – 7000 €
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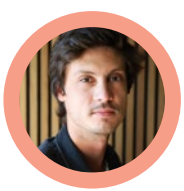
The best projects both in the International and Baltic Works in Progress will be granted 7000 euros, consisting of 6000 euros worth of services by Studio Beep, together with 1000 euros travel allowance.

TRT AWARD

TRT presents a monetary prize of €5,000 to an outstanding project showcased in the Works in Progress section, supporting the film's promotional and marketing activities. All projects featured in the International, Baltic Event, and Just Film Works in Progress categories are eligible for consideration.

JURY

Madeleine Ekman, Producer at Way Creative Films, Sweden
Olivier Barbier, Head of Acquisitions /
Co-Founder at Lucky Number, France
Thibaut Bracq, Film Programmer at CinéBaltique,
Script, Development & Industry Consultant, France


PARAISO, OUTER SPACE



Original title: Paraiso, Outer Space
Languages: Estonian, Spanish, English
Genre: drama
Director: Carlos E. Lesmes
Producers: Lili Pilt, Carlos E. Lesmes
Screenwriter: Carlos E. Lesmes
Production company: Tin Can
Co-production company:
Estimated budget: 56 705 EUR
Financing in place: 25 227 EUR
Project status: post-production
Runtime: 75 min
Looking for: festivals, distributors, sales agent

SYNOPSIS

A walk in the Bardo illuminated by city lights, a sea of connections that look like people.

The story follows Anton, who is celebrating his bachelor's party when he learns that his best friend Carlos has passed away. Anton tries to return to the party, but it's impossible. He is devastated, angry, sad and confused. So, after confronting the ghost of his friend, he starts walking.

He walks through the city and meets other people, stories that are passing through this world. Anton is faced with his grief and fears about the future. As he walks deeper into the city, he is forced to look at his choices and face his sorrows.

This film is a moment of encounter, a celebration of serendipity, a walk through change and grief, marked by the poetic spirit of cinema in a city after hours.

DIRECTOR, SCREENWRITER, PRODUCER

Carlos E. Lesmes is a Colombian film director based in Estonia. His documentary feature *A Loss of Something Ever Felt* premiered at Hot Docs in 2020 and received the Best Documentary Film Award at the Estonian Film and Television Awards in 2021. He is currently in post-production on his second documentary feature, *Beautiful Stupid Thing*, and on his feature film *Paraiso, Outer Space*, while developing his follow-up fiction feature.

PRODUCER

Lili Pilt is a film producer with a diverse background in international film production, translation, and cultural programming. Her production credits include the arthouse titles *November* (Estonia, 2017), *Undergods* (UK/Estonia/Serbia, 2020), and *The Invisible Fight* (Estonia/Latvia/Greece, 2023), as well as the service productions *Azrael* (USA, 2024), *Bubble & Squeak* (USA, 2025), and *The Saüna Master* (USA, 2027). She works primarily as a line producer and service producer on projects filming in Estonia and is expanding her work in experimental cinema through this project.

REPRESENTATIVES IN TALLINN
Lili Pilt, producer
Carlos E. Lesmes, director, screenwriter, producer, actor





CONTACT

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CONCRETE MUSIC



Original title: Betono muzika
Languages: Lithuanian
Genre: musical, drama, crime
Director: Saulius Baradinskas
Producer: Viktorija Seniut-Strolienė
Screenwriters: Saulius Baradinskas, Eglė Vertelytė
Production companies: Viktoria Films, Lumen Films
Co-production company:
Estimated budget: 1 700 000 EUR
Financing in place: 1 350 000 EUR
Project status: in production
Runtime: 100 min
Looking for: sales agent, post-production services, distributors, public funds (national, regional, international), broadcasters, festivals, foreign broadcasters, private funds / banks, co-producers, gap-financing

SYNOPSIS

Musically gifted teenager Rokas flees his mafia family to avenge his mother's death through music.

Vilnius, 1997. Teenager Rokas sits in a courtroom where a criminal case of national importance is being tried. The city is controlled by the mafia, while the police are powerless. Rokas lives in a wealthy mafia family. His father forces him to attend martial arts classes, but Rokas discovers the school choir, where his musical talent flourishes. He has absolute pitch, a unique voice and masterful piano skills, but his father has other plans. He heads the dangerous 'Local' mafia group, while Rokas's brother Andriocha is a member. Rokas meets alternative youths who have formed a rock band and seem to have what he lacks: the freedom to sing.

DIRECTOR, SCREENWRITER

Saulius Baradinskas is an award-winning Lithuanian film director and screenwriter with an MFA in Directing from the AFI Conservatory in Los Angeles. His short films have premiered at prestigious festivals, including the Venice Film Festival, and have received nominations from the European Film Academy. With a distinctive voice that blends magical realism and deeply personal storytelling.

PRODUCER

Viktorija Seniut-Strolienė graduated from the Lithuanian Academy of Music and Theatre in 2016 with a BA in Film Production. The same year, she established the production company Viktoria Films. Films produced by the company have been selected for Semaine de la Critique, La Biennale di Venezia, the International Film Festival Rotterdam, and other festivals. In addition to producing, Viktorija works as a freelance line producer and production manager on Lithuanian and international projects.

REPRESENTATIVES IN TALLINN
Saulius Baradinskas, director, screenwriter
Viktorija Seniut-Strolienė, producer





CONTACT

Viktorija Seniut-Strolienė / Viktoria Films
viktorija@viktoriafilms.com
viktoriafilms.com

MARRY THEN DIE



Original title: Apprecēties un mirt
Languages: Latvian, English
Genre: rom-com, dramedy, dark comedy
Director: Elza Gauja
Producers: Līva Vernere, Uldis Cekulis
Screenwriter: Elza Gauja
Production company: VFS FILMS
Co-production company:
Estimated budget: 938 345 EUR
Financing in place: 797 542 EUR
Project status: in production
Runtime: 110 min
Looking for: post-production services, distributors, festivals, gap-financing

SYNOPSIS

Zigis and Anya make a fateful agreement: he will help her die, but only after they marry.

Zigis (42), a lazy dreamer living in his car, needs to inherit his dying grandmother's house to fulfil his dream of opening a luxury pet hotel. But first, she wants to see him married. He meets Anya (39), who plans to die after losing her husband, but her alien hand syndrome keeps sabotaging her suicide attempts. Zigis desperately proposes, and Anya accepts on one condition: after the wedding, he must help her die. But as they navigate their unusual pact, they discover that getting married is easy. Killing, on the other hand, not so much.

DIRECTOR, SCREENWRITER

Elza Gauja is an award-winning Latvian director, screenwriter, and actress, and a PhD candidate in film studies. She studied film directing and acting at the Latvian Academy of Culture. Her films include *A Postcard from Rome* (2024), *Keep Smiling, Mom!* (2022), and the documentary *Meanwhile in Lucavsala* (2022). Her work blends dark humour with intimate, emotionally grounded storytelling and close observation of human relationships. She is currently working on her third fiction feature film.

PRODUCER

Līva Vernere is a Riga-based Latvian creative film producer. Since entering the industry in 2020, she has produced eight short films across several production companies. In 2024, she joined VFS Films, where she is developing her first feature projects. Working across fiction, documentary, and music videos, Vernere focuses on close collaboration with directors and on supporting bold, emotionally grounded stories.

Uldis Cekulis is a Latvian producer and founder of VFS FILMS, established in 1997. He is the recipient of the International Trailblazer Award in Cannes and has produced over 50 creative documentaries and documentary series, sometimes also working as a cinematographer.

REPRESENTATIVES IN TALLINN
Elza Gauja, director
Uldis Cekulis, producer
Līva Vernere, producer





CONTACT

Līva Vernere
VFS FILMS
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vfs.lv

BURLAKS



Original title: Burlaki
Languages: English, Latvian, Georgian
Genre: tragicomedy
Director: Gatis Ungurs
Producers: Dace Siatkovska, Kristele Pudane
Screenwriter: Gatis Ungurs
Production company: Sunday Rebel Films
Co-production company: Half Alien Films
Estimated budget: 850 000 EUR
Financing in place: 650 000 EUR
Project status: post-production
Runtime: 90 min
Looking for: festivals, co-producers, sales agent, post-production services, broadcasters, streamers, foreign broadcasters, distributors, gap-financing

SYNOPSIS

An absurd comedy where a bored sawmill worker becomes a pawn in a wild wager between God and the Devil.

A magical realist/mythological comedy about a 35-year-old man, Miervaldis, a sawmill worker fed up with his dull and monotonous life. Seeking change, he travels to a mysterious mountain village, where he is given the seemingly simple task of restoring an old barn. Instead, he is swept into a series of bizarre encounters and increasingly absurd adventures. What Miervaldis doesn't know is that his strange new life is no accident – he has become the unwitting subject of a wager between God and the Devil.

DIRECTOR, SCREENWRITER

Gatis Ungurs graduated from the Latvian Academy of Culture in 2016 and has worked as an assistant director on international and local productions. Drawing inspiration from nature and the absurdity of everyday life, he has made the eccentric short comedies *Boozers and Ludis*. *Burlaks* will be his feature debut.

PRODUCER

Kristele Pudane is a Baltic film producer working across feature films, documentaries, and animation, with a focus on European arthouse cinema and emerging talent. Her animated feature *Dog of God* earned nominations at the European Film Awards and was Latvia's submission for the Academy Awards. She is a member of Producers on the Move (Cannes 2025).

Dace Siatkovska is a film and commercial producer with over ten years of experience in documentary and fiction. Her credits include *Baltic Tribes* (2018), directed by Raitis and Lauris Ābele; *Neon Spring* (2022), directed by Matīss Kaža; and *Sisters* (2022), directed by Linda Olte, which won two awards at the Warsaw Film Festival and several other international prizes. *Arizona Joe* will be her first television series as a producer.

REPRESENTATIVES IN TALLINN
Gatis Ungurs, director, screenwriter
Kristele Pudane, producer





CONTACT

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Sunday Rebel Films
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A MIDNIGHT PILGRIMAGE



Original title: Öised rännakud
Languages: Estonian
Genre: tragicomedy
Director: Katrin Ruus
Producers: Sander Lebreht, Peeter Urbla
Screenwriter: Peeter Urbla
Production company: Exitfilm
Co-production company:
Estimated budget: 900 000 EUR
Financing in place: 900 000 EUR
Project status: in production
Runtime: 90 min
Looking for: distributors, sales agent, foreign broadcasters, festivals, broadcasters

SYNOPSIS

When tragedy strikes, a carefree journalist must step up to anchor his family and rebuild his world.

Mikk wanders the city, restless, treating it as a pilgrimage to atone for his son's death. His marriage to Malle has broken down; he demands his son's ashes but cannot put his grief into words. He falls into a turbulent, self-destructive affair with young Mariin, while struggling to hold on to his two daughters. Susanna, 19, leaves for her lover in a foreign country, stirring his fear of losing her too. Sofi, 8, is often left alone and ends up supporting her parents. When Susanna gets into trouble abroad, Mikk has a moment of clarity and races to the border at night. Mikk realises his children give his life meaning and hope.

DIRECTOR

Katrin Ruus is an Estonian film director and screenwriter. She co-directed *Cherry Tobacco* (2014) and *The Man Who Looks Like Me* (2017) with Andres Maimik. Her short film *Mia & Liki* (2021) won Best Short Film at the Estonian Film and Television Awards in 2022. A graduate of the Baltic Film and Media School, she is now working on her first solo feature, *A Midnight Pilgrimage*, co-written with Peeter Urbla and inspired by Peeter Sauter's novella *Pilgrimage*, scheduled for release in 2027.

PRODUCER

Sander Lebreht is an ambitious young film producer known for his willingness to embrace any challenge. He graduated with honors (*cum laude*) from Tallinn University's BFM, where he specialized in film production. During his studies, Sander produced several short films, including the notable film *My Dear Corpses*, which earned Estonia its first Student Academy Award from the Academy. At Exitfilm, he actively develops new narratives and is instrumental in securing financing for projects.

REPRESENTATIVES IN TALLINN
Sander Lebreht, producer
Katrin Ruus, director





CONTACT

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Exitfilm
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AND SO IT WILL GO ON



Original title: Y así seguirán las cosas
Languages: Spanish
Genre: drama
Director: Marina Palacio
Producers: Lara Izagirre Garizurieta, Garazi Elorza, Ana Angulo Umaran, Itxaso Frau Terradillos
Screenwriters: Marina Palacio, Jesús Palacio
Production company: Gariza Films
Co-production company:
Estimated budget: 1 420 608 EUR
Financing in place: 1 300 908 EUR
Project status: post-production
Runtime: 90 min
Looking for: sales agent, private funds / banks, gap-financing

SYNOPSIS

In this reverse story, Germán, instead of growing up, becomes a child, as his empty village fills up.

Over six years, *And So It Will Go On* follows Germán, the last child in a nearly deserted village in the heart of rural Spain. From the threshold of adolescence back into childhood, the film follows Germán as he grows younger and the empty village slowly fills with children again. A cinematic journey against time, where loneliness gives way to friendship and the endless fields become a world of play. It is a story about childhood, the passage of time and the fragile beauty of a world that is already disappearing.

DIRECTOR, SCREENWRITER

Marina Palacio (Donostia-San Sebastián, 1996) is a filmmaker and multidisciplinary artist. A Fine Arts graduate from Elías Querejeta Zine Eskola, she directed, wrote, and shot the award-winning short *I Don´t Sleep Anymore* (2020), screened at over 30 festivals. She has held solo photo exhibitions at *Tabakalera* (2021) and *Madrid's Royal Botanical Garden* (2025). She is currently in post-production on her debut feature film, *And So It Will Go On*.

PRODUCER

After three years as an auditor, **Garazi Elorza** joined Gariza Films as Financial Director and Executive Producer. Her production credits include acclaimed films such as *Akelarre* (2020), *20,000 Species of Bees* (2023), and *Hermanas* (TIFF 2026), alongside shorts and documentaries like *Cuerdas* (2022) and *El Regalo* (2025). Her projects have featured at major international markets like Cannes and the Berlinale, bringing Basque and universal stories to global audiences.

REPRESENTATIVES IN TALLINN
Garazi Elorza, executive producer
Marina Palacio, director, screenwriter, director of photography





CONTACT

Itxaso Frau Terradillos
Gariza Films
films@garizafilms.com

FIRES



Original title: Požari
Languages: Serbian
Genre: drama
Director: Nina Tratnik
Producer: Bojana Radulovic
Screenwriter: Jovana Bojovic
Production company: CODE BLUE PRODUCTION
Co-production company:
Estimated budget: 460 000 EUR
Financing in place: 424 000 EUR
Project status: post-production
Runtime: 90 min
Looking for: festivals, distributors, sales agent

SYNOPSIS

A girl comes of age amid Podgorica's summer fires, torn between duty, desire and escape.

Summer is burning. Ana, eighteen, is trapped in a house that already feels as though it's in flames – caught between her father Kosta's suffocating control, her mother Mila's guarded silence and her dying grandmother, brought home to die in Ana's bed. Denied her escape to handball training by the sea, Ana seeks freedom through her coach Marko, only to find her mother has reached him first. She turns to Bojan, a student whose promise of escape leads to a violent first experience. As her parents' marriage collapses and her grandmother's death nears, Ana must face a life she refuses to inherit – realising, in the glow of a burning palm tree, that the question is not how to escape the fire, but how to face it.

DIRECTOR

Nina Tratnik is a Slovenian filmmaker and visual storyteller working across feature film, television, music videos and advertising. Her debut feature, *Fires*, produced by Code Blue Production, draws on over a decade of experience in assistant directing, art direction and production design. With a background in theatre and anthropology, she explores belonging, identity and culture through atmospheric, emotionally rich storytelling. Based in Belgrade, she works across Serbia, Montenegro and Europe.

PRODUCER

Born in Podgorica, Montenegro, in 1983, **Bojana Radulovic** holds a cinema master's with great distinction from KASK, Belgium, and an audiovisual production degree from Mediteran University. An EAVE alumna and 2025 Producers on the Move participant in Cannes, she has trained at Sarajevo and Berlinale Talents, IDFA Academy, Ex Oriente and SXSW American Film Showcase. She completed cultural leadership training with Oxford Cultural Associates and the British Council and joined the European Film Academy in 2026.

REPRESENTATIVES IN TALLINN
Bojana Radulovic, producer
Nina Tratnik, director





CONTACT

Bojana Radulovic
Code Blue Production
boyanaradulovic@yahoo.com

LEOPARD SPOTS



Original title: Leopard Spots
Languages: Japanese
Genre: psychological drama
Director: Josh Trigg
Producers: Toby Cameron, Aiko Flores Yoshioka, Ruth Yoshie Linton
Screenwriter: Josh Trigg
Production companies: On Par Productions, Kingyo Films, Geronimo Boy Film
Co-production company:
Estimated budget: 450 000 EUR
Financing in place: 450 000 EUR
Project status: post-production
Runtime: 85 min
Looking for: foreign broadcasters, streamers, distributors, sales agent, festivals

SYNOPSIS

Single mother Lilly grapples to keep her daughter close in a bittersweet tale of failed redemption.

Single mother Lilly moves back to her family home in a small factory town in Nara, Japan, along with her teenage daughter Riko. Struggling with past events and family traumas, Lilly starts to unravel, ripping apart the relationships around her and pushing her daughter Riko away through dark and twisted actions. Lilly evolves through this intergenerational trauma, but at what cost? Leopard Spots is a bittersweet tale of failed redemption.

DIRECTOR, SCREENWRITER

Joshua Trigg is a Welsh writer-director and founder of Geronimo Boy Film who began making films aged five. After 15 years in Asia on commercials for Nike, Paul Smith and Singapore Airlines, he wrote and directed his 16mm, Laos-set debut feature Satu – Year of the Rabbit. It screened at 50+ festivals, earned BAFTA, BIFA and UNESCO Peace Prize nominations and won the Grand Prix at Nara International Film Festival, leading Naomi Kawase to invite him to direct *Leopard Spots* through NARAtive.

PRODUCER

Toby Cameron is a senior producer and founder of On Par Productions. An RTS Cymru Breakthrough Award winner, he has produced BAFTA Cymru Award-winning films and TV series, plus commercials and branded content. His debut fiction feature, a Japan–Wales co-production, is in post, with a feature doc in funded development with Ffilm Cymru Wales. He is currently part of EAVE and Ffilm Cymru's Future Producers, and an alumnus of Sheffield DocFest Future Producers and BFI Doc Society RISE.

REPRESENTATIVES IN TALLINN
Toby Cameron, UK producer
Josh Trigg, screenwriter, director





CONTACT

Toby Cameron
toby@onparproductions.com

LUCI LOOPED IN LIMBO



Original title: Luci Looped in Limbo
Languages: English, French
Genre: drama, sci-fi
Director: Théo Gottlieb
Producers: Yoel Servadio, Caroline Hélaine
Screenwriter: Théo Gottlieb
Production company: Hiersoir Films
Co-production company:
Estimated budget: 792 000 EUR
Financing in place: 752 000 EUR
Project status: post-production
Runtime: 110 min
Looking for: sales agent, distributors, festivals, public funds (national, regional, international), private funds / banks

SYNOPSIS

After a car accident leaves her partner Maddy paralysed, physicist Luci is consumed by guilt. She obsessively relives the night, changing each decision in search of a reality in which the tragedy never occurred. When every version leads to the same outcome, she returns to the time research she abandoned after her father's death. As Maddy learns to embrace her new life, Luci becomes increasingly trapped in the past.

DIRECTOR, SCREENWRITER

Théo Gottlieb is a French filmmaker, screenwriter and cinematographer exploring time, memory, loss and human connection, where realism meets poetry. He has directed several short films, between soft sci-fi and drama, selected at international festivals, and now working on several features.

PRODUCER

Yoël Servadio is the President and Co-Founder of Hiersoir Films. With a background in law, he founded his first audiovisual production company over ten years ago, laying the foundations for what would become the Hiersoir Group. Today, he oversees the development and production of fiction and documentary projects, with a particular focus on distinctive creative visions and ambitious storytelling.

REPRESENTATIVES IN TALLINN
Théo Gottlieb, director, screenwriter
Yoel Servadio, lead producer
Caroline Hélaine, producer





CONTACT

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WITHOUT YOU



Original title: Uden Dig
Languages: Danish
Genre: psychological thriller, drama
Director: Nils Holst-Jensen
Producer: Daniel Mühlendoprh
Screenwriters: Kimmie Tiemroth, Nils Holst-Jensen
Production company: Hyæne Film
Co-production company:
Estimated budget: 1 088 106 EUR
Financing in place: 1 108 106 EUR
Project status: post-production
Runtime: 90 min
Looking for: festivals, distributors, sales agent

SYNOPSIS

Sine feels trapped by motherhood and longs for her lost freedom, the closeness of her friends and the acting career she left behind. When her demanding daughter Ida disappears without a trace, Sine's world is shattered. Yet in the aftermath, an unsettling truth emerges: the life she thought she had lost slowly returns. Her freedom, the attention of old friends, support from the theatre world and an unexpected second chance at her career are suddenly within reach – as long as Ida does not return.

DIRECTOR, SCREENWRITER

Nils Holst-Jensen graduated the National Film School of Denmark in 2017. He most recently directed the award-winning drama series *Where Were You?*, a coming-of-age thriller-drama exploring friendship, desire and moral ambiguity. His previous work includes the short films *Lille danser* (2017, winner of Next Nordic Generation award in Haugesund), *Henry Sees the Universe* (2013) and *My Bleeding Heart* (2011).

PRODUCER

Daniel Mühlendorph is a Danish producer and co-founder of Hyæne Film. A National Film School graduate, he has produced 12 features, won the Robert Award for Best Danish Feature in 2022, and was Denmark's Producers on the Move representative at Cannes in 2025. 2027: *Kirsten's Vengeance*, 2027: *Without You*, 2027: *Candy Kings*, 2026: *Love Untamed*, 2023: *Eternal*, 2023: *Viktor vs. the World*, 2022: *Chrysanthemum*, 2021: *Persona Non Grata*, 2019: *Sons of Denmark.*

REPRESENTATIVES IN TALLINN
Nils Holst-Jensen, director, screenwriter
Daniel Mühlendoprh, producer





CONTACT

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Hyæne Film
daniel@hyaenefilm.dk

THE ELDERLY STORE



Original title: Karylar dukonu
Languages: Kirghiz
Genre: social drama, dark comedy
Director: Amanbek Azhymat
Producer: Elvira Mamytova
Screenwriter: Amanbek Azhymat
Production company: National Film Studio Kyrgyzfilm
Co-production company:
Estimated budget: 300 000 EUR
Financing in place: 50 000 EUR
Project status: post-production
Runtime: 80 min
Looking for: festivals, distributors

SYNOPSIS

75-year-old Satar is given 15 days to live an interesting life and prove that he is still useful to society. Otherwise, he will be sent for "disposal". Together with his son Marat, he searches for a woman at the "Old People's Store". However, buying each elderly woman also means taking on her problems. They cannot find a suitable match. Finally, they find Sayrash, Satar's love from his youth. Still angry with him, Sayrash shoots Satar with a double-barrelled shotgun, and each time, new days are added to his countdown. Satar apologises, and they have a wedding. However, the villagers take them to court for violating the rules of proper behaviour in old age.

DIRECTOR, SCREENWRITER

Amanbek Azhymat (1990) was born in Naryn, Kyrgyzstan. In 2009, he graduated from the Bishkek College of Computer Systems and Technologies. In 2013, he took the course of Temir Birnazrov (director of documentaries and feature films). In 2015, he enrolled at the Amsterdam University of the Arts in Netherlands. His short film *Warrior* (2022) is a contemplative and provocative feature about the absurd nature of war. Filmography: *Warrior* (2022, short), *Backstage Madness* (2025)

PRODUCER

Elvira Mamytova (1980) France-based Kyrgyz film producer, cultural diplomacy and industry expert. She is the co-founder of the International Young Cinema Forum “UMUT” and the UmutDoc Documentary Film Festival in Bishkek, Kyrgyzstan. Her credits as an Associative Producer include feature films *The Gift* by Dalmira Tilepbergen (2023) and *Backstage Madness* by Amanbek Azhymat (2025).

REPRESENTATIVES IN TALLINN
Amanbek Azhymat, director
Elvira Mamytova, associate producer





CONTACT

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Competition



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(2026)
Baltic Film
Competition

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SCRIPT POOL

Highlighting five international projects and the teams behind them– director-screenwriter and producer – the aim is to gather debut film projects with strong distribution potential and a completed final draft. Focusing on the script and overall project presentation, the projects and their teams will be introduced to international industry decision-makers (sales agents, financiers, and co-producers) whose input can help increase their sales and distribution prospects.

The programme would not be possible without our partners: Law Firm TEGOS, the International Screen Institute, The Writers Retreat, and T-Port Online Platform for Student & Short Films.

The winner of Script Pool's main award for the Most Promising Project will receive an exclusive opportunity to attend The Writers Retreat in Mallorca, presented by Law Firm TEGOS.

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JURY

Bettina Brokemper, producer at Heimatfilm (Germany);
Brad Noel, Assistant Director of Media and Entertainment Financing at Calculus Capital (UK);
Ruta Švedkauskaitė, sales agent at Films Boutique (Lithuania).

A GOOD DAY WILL COME



Original title: A Good Day Will Come
Languages: Persian
Genres: thriller
Directed by: Amir Zargara
Produced by: Asa Kazerani
Written by: Amir Zargara
Production: Kazavision Pictures
Co-production: La Petite Prod
Estimated budget: 2 150 000 EUR
Looking for: private funds / banks, foreign broadcasters, sales agent, public funds (national, regional, international), co-producers

SYNOPSIS

Kambiz, a young Iranian wrestler, pursues his Olympic dream under the legacy of his father Cyrus, a revered athlete who chose integrity over gold before vanishing in the Iran-Iraq war. Guided by his uncle Mansour, Kambiz tries to stay focused as protests spread – until his younger brother is killed and his former love is gravely injured. Joining the resistance, Kambiz becomes a national symbol and target. When Cyrus unexpectedly returns after decades in prison,father and son must confront the true meaning of sacrifice and honour.

DIRECTOR & SCREENWRITER

Amir Zargara is an award-winning Iranian-Canadian writer and director whose perspective is shaped by the cultural mosaic of Iran and Canada. Marked by immigrant resilience and living with a stutter, his filmmaking explores moral complexities. An alumnus of Berlinale, TIFF, Busan, Zurich, Red Sea, and Reykjavik programs, his Oscar-qualifying short A Good Day Will Come won 70+ awards worldwide. His screenplays gained acclaim at the Nicholl Fellowship, The Black List, Austin, and Slamdance. He has worked with acclaimed talents like Mehdi Bajestani (*Holy Spider*), Mahtab Servati (*There Is No Evil*), and Reza Akhlaghirad (*The Seed of the Sacred Fig*).

PRODUCER

Asa Kazerani is an Iranian-Canadian producer championing bold storytelling. Her producer credits include Desync (TIFF Next Wave, AMC+) and the Oscar-qualifying short *A Good Day Will Come* (Reykjavík Golden Egg Winner). Her debut feature *The River Will Carry Us* was supported by Telefilm Canada. Her slate has received backing from Telefilm Canada,Ontario Creates, and labs at Berlinale, TIFF, and Busan.

REPRESENTATIVES IN TALLINN
Amir Zargara, Director, Screenwriter



CONTACT

Asa Kazerani
Kazavision Pictures
asa@kazavisionpictures.com

BLIND WHISTLE



Original title: Kör Islık
Languages: Turkish
Genres: dramedy, family, tragicomedy
Directed by: Ramazan Kılıç
Produced by: Elif Nur Kayalar, Ramazan Kılıç
Written by: Ramazan Kılıç
Production: Remo Films, Orange Point Studio, Sineaktif
Co-production: Sineaktif, Orphée Films
Estimated budget: 670 000 EUR
Looking for: public funds (national, regional, international), distributors, post-production services, foreign broadcasters, private funds / banks, broadcasters, sales agent, co-producers

SYNOPSIS

When his mother dies, Münir finds the note she left behind: on Eid al-Adha, he is to kill the sacrificial animal with his own hands. He has never become the man his older brother is, nor the father his son can look up to, and now he faces failing her too. He prepares in secret, steering talk at the barbershop towards the ritual and confiding in his mother at her grave. In the garden, the animal already wears his name in red paint. At night, a shepherd called İbrahim appears behind a flock with candles tied to their horns, a man who holds a knife the way Münir never could. But the voice that will not let him go is his mother's, and the feast is coming...

DIRECTOR, SCREENWRITER & PRODUCER

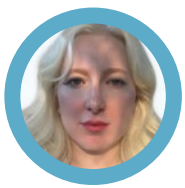
Ramazan Kılıç is a Turkish screenwriter, director, and producer from Ağrı, Eastern Anatolia, and an active member of the European Film Academy. He studied Cinema and Literature at Istanbul University. His acclaimed short films *The School Bus* and *Things Unheard Of* premiered at Clermont-Ferrand, where Things Unheard Of received a Jury Special Mention.As a producer, his short film *The Moisture* premiered in Venice Orizzonti and won the prestigious Bruce Corwin Award at Santa Barbara. He runs Remo Films, developing socially resonant stories. *Blind Whistle* is his debut feature film.

PRODUCER

Elif Nur Kayalar holds a BA in Cinema & TV, a double major in Sociology, and an MA in Directing Film & TV from Bournemouth University. She works at TRT's platform Tabii and produces independent films via her co-founded Orange Point Studio.

REPRESENTATIVES IN TALLINN
Ramazan Kılıç, Director, Producer, Screenwriter
Elif Nur Kayalar, Producer





CONTACT

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DIVORCE ROOM



Original title: Divide
Languages: English, Hungarian, Romanian
Genres: drama, mystery, psychological, thriller
Directed by: Otto Banovits
Produced by: Tamas Katona, Anna Byvald, Oana Giurgiu
Written by: Otto Banovits, Barbara Nagy
Production: Odesa Films Kft.
Co-production:
Estimated budget: 631 579 EUR
Looking for: gap-financing, co-producers, distributors, festivals, foreign broadcasters, broadcasters

SYNOPSIS

On the seventh anniversary of their wedding, Bálint and Vica's marriage reaches its breaking point. Infertility, resentment and failed therapy drive them apart until fate brings them separately to Biertan's legendary Divorce Room in Transylvania, where couples were historically locked inside with one bed, one chair and one spoon until they reconciled or separated. Trapped together, they endure a seven-day journey echoing Dante's Purgatory, confronting jealousy, buried memories and inherited family trauma. As reality merges with dreamlike visions, they must decide whether their marriage is worth rebuilding or letting go forever.

DIRECTOR & SCREENWRITER

Otto Banovits is a Swedish–Hungarian writer-director, a London Film School graduate, Stockholm University of the Arts MA alumnus, and doctoral candidate at MOME. Exploring transgenerational trauma and psychological intimacy, his films have screened at Telluride, Gent, Montreal, BFI London, and Interfilm Berlin, with *Dark Chamber* making the 92nd Academy Awards extended list.

PRODUCER

Tamas Katona is a Hungarian producer and CFO with 20 years of business experience and a decade in cinema, managing over 150 commercials and feature films. His 2025 Hungarian feature credits as producer/co-producer include *Random*, *Mercy*, and *Egykutya*.

SCREENWRITER

Barbara Nagy is a Hungarian actress with 20 years of theatre experience, a University of Theatre and Film Arts graduate, dramaturg, and director. *Divorce Room* is her screenwriting debut.

REPRESENTATIVES IN TALLINN
Otto Banovits, Director, Screenwriter
Barbara Nagy, Screenwriter
Tamas Katona, Producer





CONTACT

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MEMORIES OF MOMMY AND DADDY

Script Pool
HUNGARY, IRELAND, ESTONIA

FOCUS: BALTICS



Original title: Memories Of Mommy and Daddy
Languages: English, Hungarian
Genres: dark comedy, drama, historical
Directed by: Johannes Magnus Aule
Produced by: Ivo Felt, David Collins, Dezső Krisztics, Egert Kadastu
Written by: Johannes Magnus Aule
Production: StratComm, Allfilm, Samson Films
Co-production: Allfilm, Samson Films
Estimated budget: 2 500 000 EUR
Looking for: sales agent, public funds (national, regional, international), distributors, co-producers

SYNOPSIS

As the 1956 Hungarian uprising erupts, revolutionary actors Imre and Katalin are summoned to the mansion of exiled Hollywood idol Julian Vargas, expecting an ally. Instead, they find only Felix, his disturbed adult son, who coerces them into reenacting his abusive childhood through increasingly sinister theatrical games. As Budapest falls and the actors lose themselves in their roles, a Soviet general arrives to claim the famous couple for propaganda – exposing buried secrets about the missing parents. To survive, Imre and Katalin must fully become Mommy and Daddy, or die as themselves.

DIRECTOR & SCREENWRITER

Johannes Magnus Aule is an Estonian writer-director and Head of Development at Allfilm. Trained in production at BFM and directing at the NFTS, his graduation film was shortlisted for the Student BAFTA, and his films have screened at Oscar-qualifying festivals. His debut feature, *Memories of Mommy and Daddy*, is an absurdist dark comedy backed by the National Film Institute Hungary – a Hungarian-Irish-Estonian co-production.

PRODUCER

Egert Kadastu is an Estonian producer based in Tallinn. His short Big Zeus premiered in PÖFF's International Talents section before screening at Galway Film Fleadh. His diploma film Of Fathers and Sons competes in this year's national competition. In 2026, he secured national funding for *Straight to the Bone* and *Holy Night*. *Memories of Mommy and Daddy* was selected for PÖFF Script Pool 2026.

REPRESENTATIVES IN TALLINN
Johannes Magnus Aule, Director, Screenwriter
Egert Kadastu, Producer





CONTACT

Johannes Magnus Aule
Allfilm
johannesmagnusaule@gmail.com

THE GRAVEGIVEN



Original title: Velnadots
Languages: Latvian
Genres: psychological, horror, drama
Directed by: Kaspars Marhlevičs, Ivo Skanstiņš
Produced by: Gunda Bergmane
Written by: Kaspars Marhlevičs, Ivo Skanstiņš
Production: BERGHEIN PRODUCTION, Nafta Films
Co-production:
Estimated budget: 555 000 EUR
Looking for: broadcasters, sales agent, public funds (national, regional, international), private funds / banks, streamers, co-producers, festivals, distributors

SYNOPSIS

Two years after losing their son, a grieving couple, Mother and Father, returns to the countryside home they abandoned after his death. Haunted by a child-sized Entity and an ancient presence from Latvian folklore known as the Grave Mother, they are forced to confront grief, guilt and the long-buried trauma that have kept them from truly moving on. As Mother and Father search for answers and the haunting intensifies, they begin to suspect that the wrath pursuing them is rooted not only in local folklore but in a horrifying truth that one of them has never confessed.

DIRECTORS & SCREENWRITERS

Kaspars Marhlevičs is a Latvian writer-director debuting with feature *The Gravegiven*. He wrote and directed the medium-length film *Robbery 101*, streaming on Latvia's largest platform, and was lead writer of the comedy series *Slice of Paradise*, nominated for Best Series at the Latvian National Film Awards. He is writing the miniseries *Dissonance* and *Traitress* and has two feature scripts in development, *The Man From The Forest* and *Legacy of the Elephant Man*.

Ivo Skanstiņš is a Latvian writer, director and cinematographer debuting with feature *The Gravegiven*. A Latvian National Film School graduate, he shot the series *Asistente* and *Slice of Paradise*, both nominated at the Latvian National Film Awards and the documentary *Nord Express*. He directed and shot short film *The Hunting Day*, which won Best Student Film at Bucharest ShortCut CineFest, Short Stop and Feel the Reel.

PRODUCER

Gunda Bergmane is a Latvian producer. She graduated from the Latvian National Film School and in 2017 she founded Berghein Production, producing *Robbery 101* (2017) and *The Book of High Wisdom of the World and Nature* (2027). Since 2023 she has worked at Nafta Films, co-producing the series *Von Fock* and the feature *Serafima*, and is financing Kairišs's The Reconstruction. Alumna of Atelier Ludwigsburg-Paris, Audiovisual Women and ACE Training days; member of EWA and European Producers Club.

REPRESENTATIVES IN TALLINN
Kaspars Marhlevičs, Director, Screenwriter
Ivo Skanstiņš, Director, Screenwriter, Cinematographer
Gunda Bergmane, Producer





CONTACT

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ATM
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Full-service production company
for feature films and commercials
Warsaw, Poland
www.atmvirtual.pl

EUROPEAN GENRE FORUM

The European Genre Forum is a European training programme run by the Black Nights Film Festival in Tallinn, the Imagine Film Festival in Amsterdam, the largest festival for fantastic film in the Netherlands, and the Fantastic Zagreb Film Festival, the largest genre festival in the Southeast European region.

The main goal of the courses is to connect, train, and support young and emerging as well as established European film talents at the beginning of their careers in the genre industry. The EGF annual cycle includes three labs: a Production Lab in Zagreb, a Directing Lab in Amsterdam, and final Sales and Marketing Lab in Tallinn.

Participants receive a full range of feedback, acquire skills, and connect with established professionals in the global genre industry. The labs help participants enhance their projects and prepare for accessing co-production markets and financing opportunities for their films. The EGF Sales and Marketing Lab in Tallinn will take place from November 17 to 19. Special sessions will focus on topics related to development, sales, and marketing. As in previous years, the highly anticipated final pitch of the 8 chillingly fresh and exciting projects from the participants of EGF 2026 will be at the heart of the Tallinn Lab. Come and discover the hottest new talent in European genre cinema!

EUROPEAN GENRE FORUM – MOST PROMISING PROJECT AWARD

Presented by ATM Virtual, this €25,000 in-kind award offers one day of LED stage rental, preceded by a day of pre-lighting, to support the production of the selected film.

ATM VIRTUAL

ALDA



Original title: Alda
Languages: Georgian
Genres: drama, sci-fi
Directed by: Vako Kirkitadze
Produced by: Nika Gugushvili
Production: Film Asylum
Estimated budget: 650 000 EUR
Financing in place: 150 000 EUR
Looking for: co-producers, public funds (national, regional, international), post-production services, streamers, private funds / banks, foreign broadcasters, distributors, sales agent

SYNOPSIS

In a remote salt-making village, Alda's son Lukas begins mysteriously levitating, rising higher each week. When unexplained deaths, fires and accidents spread panic, an ancient stone is uncovered, warning that a rising child can see the hidden sins of those below. Fear turns the villagers against Lukas, each terrified of what he may reveal. When Alda's husband returns from war, she faces an impossible choice: confess a secret that could destroy her marriage and reputation, or remain silent as the village prepares to sacrifice her son.

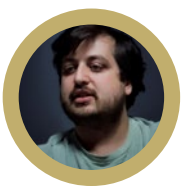
DIRECTOR

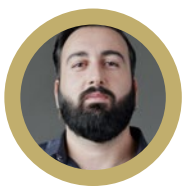
Vako Kirkitadze is a Georgian filmmaker, writer and producer, and the founder of Film Asylum. He discovered cinema during the war, when his grandfather, a gifted imitator, screened silent 16mm films during power cuts and performed every character live. Seeing how cinema could bring people joy even through war, cold and hardship, Vako decided he would make films too. His work has screened internationally, including at the Montréal World Film Festival, and received recognition from the Student Academy Awards.

PRODUCER

Nika Gugushvili is a Georgian film producer working with Film Asylum across narrative, documentary and television projects. His credits include producing *Winter Blues*, *Last Season* and the documentary *Never Stop: A Lifetime Journey*, broadcast.

REPRESENTATIVES IN TALLINN
Vako Kirkitadze, Director
Nika Gugushvili, Producer





CONTACT

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BEAR SKIN



Original title: Peau d'ours
Languages: French, Catalan
Genre: thriller
Director: Marc Charley
Producers: Laurent Normand, Bertrand Normand
Screenwriter: Marc Charley
Production company: Les Films du Jour Prochain
Co-production company:
Estimated budget: 2 760 000 EUR
Financing in place: 20 000 EUR
Runtime: 100 min
Looking for: foreign broadcasters, private funds / banks, streamers, co-producers, public funds (national, regional, international), sales agent, broadcasters, distributors

SYNOPSIS

Yann, a recently divorced Parisian, moves to the isolated Pyrenean village of Montbrun. During the annual Bear Festival, he is chosen to play the Bear in a ritual hunt, with Sophie cast as the Shepherdess. As the chase becomes increasingly violent and surreal, Yann flees through forests and caves, convinced that his life is in danger. At dawn, he learns that the hunt was staged; having remained uncaught, he is crowned King of the village.

DIRECTOR

Marc Charley is a French filmmaker whose work has long explored the fantastic, the supernatural and the mysteries of everyday life.

He has directed numerous fiction shorts, including *The Transition of Ulrich Zann*, inspired by H. P. Lovecraft, selected for the Avoriaz Fantastic Film Festival and broadcast on Canal+. His short film *The Great Dive* received several festival awards and was broadcast internationally.

His documentaries include *The Feather Curse*, an exploration of witchcraft beliefs that won the Canal+ Faits Divers competition and was broadcast on Arte, and *The Mystery of Clouds*, an investigation into the shapes and meanings we attribute to clouds.

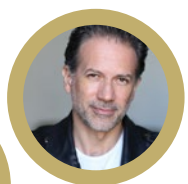
In 2017, he co-directed the feature film Interview with Jean Croque, released theatrically in France.

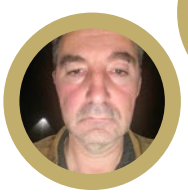
His documentary *The World of Lovecraft*, the culmination of many years of research into the writer's life and work, was screened at several festivals and in selected French cinemas before its DVD release in the United States in 2026.

PRODUCER

A graduate of ESCP Business School and Vancouver Film School, **Bertrand Normand** began as a production assistant at The Co-production Office and Artcam International before working as a production manager at Nada Productions. In 2016, he co-founded Les Films du Jour Prochain, producing internationally acclaimed narrative shorts and documentaries, including *The Taste of Ginger* by Jean-Robert Thomann and *Iskra* by Adrian Replanski.

REPRESENTATIVES IN TALLINN
Laurent Normand, Producer
Bertrand Normand, Producer





CONTACT

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BRAIN DRAIN



Original title: Brain Drain
Languages: English
Genres: horror, comedy
Directed by: Max R Lincoln
Produced by: Paola Dominique Delfuego
Written by: Max R Lincoln
Production: Significant Other Films, Delfuego FIlms
Estimated budget: 1 000 000 EUR
Financing in place: EUR
Runtime: 90
Looking for: co-producers, private funds / banks, sales agent

SYNOPSIS

Thanks to a rare autoimmune condition and controlling parents, Aidan (18) spent his gap year under house arrest. His best friend Camilla spent hers finding herself. Now at university, Aidan has one goal: become Aidan 2.0. Then a flatmate accidentally ruins his medication. Terrified his parents will drag him home, he tries to tough it out. Soon, a hunger awakens. He discovers that eating brains lets him steal his victims' best traits, from confidence to dance moves. Aidan 2.0 is magnetic, magnificent and monstrous. But the more he consumes, the less Camilla recognises him. As the body count rises and his parents arrive for damage control, she must choose: save her best friend or survive him.

DIRECTOR

Max R Lincoln makes horror with a wicked sense of humour and a love of nasty endings. His short *Rhyme Or Die* went viral, passing 2.5 million views across YouTube and sparking over 50 reaction videos. It won Best Screenplay Short at the BAFTA-qualifying Manchester Film Festival. His latest, *Inebriated*, premiered at FrightFest. Drawing on his background in production design, he creates heightened, stylised worlds anchored by grounded performances. His debut feature *Brain Drain* was selected for the European Genre Forum.

PRODUCER

Paola Dominique Delfuego is a London-based producer drawn to stories that cross cultural borders and morally complex characters that reveal uncomfortable truths about the human condition. Her creative ethos is to protect creative vision, create space for bold choices, and never underestimate an audience's appetite for authenticity. She is a BBC Film Scholar and a graduate of the National Film and Television School's MFA in Producing.

REPRESENTATIVES IN TALLINN
Max R Lincoln, Director, Writer, Executive Producer
Paola Dominique Delfuego, Producer
Louis Jousselme, Producer





CONTACT

Paola Dominique Delfuego
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Domidelfuego@gmail.com

DREAMING DIFFERENCES



Original title: Rozdiely snívania
Languages: Czech, Slovak, English
Genres: sci-fi
Directed by: Kateřina Winkler
Produced by: Nataša Jurčová Findrová
Written by: Kateřina Winkler
Production: Murmur Films
Estimated budget: 1 100 000 EUR
Financing in place: 10 000 EUR
Runtime: 100
Looking for: co-producers, public funds (national, regional, international), private funds / banks

SYNOPSIS

After losing his job, former post manager Petr is told his only chance in a hyper-efficient society is Rouse – a procedure eliminating sleep. He initially resists, finding love with Ema, a nurse treating Rouse's chronic side effects. Desperate, Petr undergoes the procedure to work 24/7 at a drone logistics firm. The endless grind and mounting side effects soon threaten his mind and his relationship, forcing him to choose between the system and the love he might soon lose.

DIRECTOR

Kateřina Winkler graduated in Documentary Filmmaking from the Academy of Performing Arts in Bratislava. Her films span documentary, experimental and fiction. *Extraction* (2019) premiered at the Ji.hlava IDFF. *Rheum* (2021) premiered at the Karlovy Vary IFF, screened at the San Sebastián IFF and Warsaw IFF, and was shortlisted for the Yugo BAFTA Student Awards. She is currently developing her feature debut, Dreaming Differences.

PRODUCER

Nataša J. Findrová is a producer and cultural manager. She studied Documentary Directing and Film Production at the Academy of Performing Arts in Bratislava, where she now also teaches. Alongside developing her first feature film with Murmur Films, she works as a line and executive producer on other Slovak productions. She produced the main campaign for Trenčín – European Capital of Culture 2026, and since 2018 has been part of the team at Kino Lumière and several Slovak film festivals.

REPRESENTATIVES IN TALLINN
Nataša Jurčová Findrová, Producer
Kateřina Winkler, Director, Screenwriter





CONTACT

Nataša Jurčová Findrová
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GARM



Original title: Garm
Languages: German
Genres: horror, thriller, psychological
Directed by: Matthias Kreter
Produced by: Nicolas Kronauer
Written by: Matthias Kreter
Production: Fourmat Film GmbH
Estimated budget: 2 300 000 EUR
Financing in place: 30 000 EUR
Runtime: 100
Looking for: sales agent, streamers, co-producers, broadcasters

SYNOPSIS

Christian and Lina, both in their mid-20s, are trapped in a strained relationship. While Christian drifts through a bleak routine, Lina struggles as an artist haunted by dark thoughts. Their intimacy has faded, and Lina's growing bond with her agent fuels Christian's jealousy. After a disturbing sexual encounter with a woman from his past, Christian brings home an injured black dog. Lina soon forms an intense attachment to the animal, while Christian becomes increasingly terrified by its violent and surreal behaviour. As the dog seems to awaken something dark within him, their relationship unravels. When Lina refuses to give it up, Christian decides the only way out is to kill it.

DIRECTOR

Matthias Kreter earned a bachelor's degree in Motion Pictures from the Hochschule Darmstadt. In 2017, he co-founded the film production company Fourmat Film with three fellow students, where he continues to work. After numerous award-winning short films and commercials, he studied narrative directing at the Filmakademie Baden-Württemberg until 2024. His debut feature film, *Ein Abend im Dezember*, will be released in German cinemas in 2026.

PRODUCER

Nicolas Kronauer graduated with a Bachelor of Arts in Motion Pictures. After practical experience as a Junior Producer, he co-founded the production company in 2017. He focuses on films intended for theatrical release. Nicolas also teaches film production at Darmstadt University of Applied Sciences. From 2021 to 2023, he headed the emerging producers section of the German producers' association PROG.

REPRESENTATIVES IN TALLINN
Matthias Kreter, Writer, Director
Nicolas Kronauer, Producer





CONTACT

Nicolas Kronauer
nicolas@fourmat-film.de

LULU



Original title: Lulu
Languages: Bulgarian, English, French, German
Genres: drama, thriller, psychological, sci-fi
Directed by: Angel Radev
Produced by: Noura Al Kadri
Written by: Angel Radev
Production: Hot Potato, Moderato, A Group Therapy
Estimated budget: 650 000 EUR
Financing in place: 8 000 EUR
Runtime: 90
Looking for: sales agent, co-producers, festivals, public funds (national, regional, international), distributors

SYNOPSIS

Nick, a young content moderator, joins the child verification department at VIGILNT, a company that analyses explicit images to determine if they are real or AI-generated. One day he notices multiple images of the same little girl, all tagged as AI. Nick begins to suspect that she is actually real and decides to investigate. His investigation quickly spirals into an obsession that makes him question reality and threatens to destroy his life.

DIRECTOR

Angel Radev is a Bulgarian writer-director, editor and composer based in Sofia. He holds a bachelor's degree in film studies, and his practice spans fiction filmmaking, archival film restoration and music composition. He is an alumnus of the Budapest Debut Film Forum 2026, LIM² | Less Is More 2026, the FIAF Film Restoration Summer School at Il Cinema Ritrovato 2024, Kyoto Filmmakers Lab 2022 and Film+ Romania 2022. He is a member of the Union of Bulgarian Filmmakers.

PRODUCER

Noura Al Kadri is a Bulgarian Syrian film producer and founder of Hot Potato, through which she develops genre-bending films with a social edge. She works across fiction and documentary, always looking for films that dare to experiment with form and structure. Her current projects include *Lulu,* developed through the BDFF and LIM² 2026, and the creative documentary *Spy Passions*, selected for Sarajevo Talents Pack & Pitch and awarded at Sofia Meetings 2026.

REPRESENTATIVES IN TALLINN
Noura Al Kadri, Producer
Angel Radev, Writer, Director





CONTACT

Noura Al Kadri
noura.alkadri@gmail.com

OTOK



Original title: Otok
Languages: English, German
Genres: horror
Directed by: Mariana Jukica
Produced by: Daniel Haingartner, Matthias Halibrand
Written by: Mariana Jukica
Production: relativ prominent film
Estimated budget: 1 400 000 EUR
Financing in place: EUR
Runtime: 90
Looking for: co-producers, foreign broadcasters, broadcasters, sales agent, streamers, distributors, private funds / banks, public funds (national, regional, international)

SYNOPSIS

Jackie, an aspiring novelist, reunites with her oldest friends on a remote island for a hedonistic weekend and ritualistic wedding ceremony inspired by her latest book. But after a long night of excess, her groom is found brutally murdered and the group finds itself stranded with no way home. As mania, mistrust and dwindling resources take their toll, the group fractures. While her friends are inexplicably drawn deeper into the island's unsettling atmosphere, Jackie becomes increasingly obsessed with disturbing similarities between her novel and the events unfolding around them, forcing her to confront an unexpected truth.

DIRECTOR / SCREENWRITER

Mariana Jukica is a Croatian/Canadian writer and director based in Berlin. She is a graduate of Serial Eyes (DFFB, Berlin), Media Arts Film and Television Production at Sheridan College (ON, CA.) and previously worked in production design. Her short and long films have screened internationally. Mariana has a passion for writing and directing mystery, thriller and horror. She is currently developing her second feature, the psychological horror film Otok, with relativ prominent film.

REPRESENTATIVES IN TALLINN
Mariana Jukica, Writer, Director
Daniel Haingartner, Producer
Matthias Halibrand, Producer, Dp





CONTACT

Daniel Haingartner
relativ prominent film
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SUN OFFSPRING



Original title: Copiii Soarelui
Languages: Romanian, English
Genres: horror, mystery
Directed by: Octavian Saramet
Produced by: Mara Cracaleanu
Production: Melancholia Pictures
Estimated budget: 1 300 000 EUR
Financing in place: 20 000 EUR
Looking for: distributors, private funds / banks, co-producers

SYNOPSIS

Victor and Ana, a couple strained by infertility, meet another couple during a gynaecological visit. A mix of emotional vulnerability and potential business opportunities leads them to a remote wellness community. The retreat, led by the charismatic Kim, presents itself as a space of healing and regeneration. As the couple submits to rituals such as trance, aura cleansing and meditation, the boundary between therapy and brainwashing dissolves: birth can happen before conception, and trauma must be cured for life to begin. Victor needs to discover the reasons behind these events. Has his own mind exposed a hidden atrocity, or is this the final collapse of a man pushed beyond his limits?

DIRECTOR

Octavian Şaramet is a Romanian filmmaker and screenwriter born in Botoşani, Romania. A graduate of the Faculty of Theatre and Film at Babeş-Bolyai University in Cluj-Napoca, he draws deep inspiration from spirituality, ritualistic traditions, and supernatural environments. His work seeks to unveil the unknown, searching for meaning in the spaces between frames and exploring the subtle, unseen energies that shape human experience.

PRODUCER

Mara Cracaleanu is a London-based producer and founder of Melancholia, a UK-Romanian production company. She is a Forbes 30 Under 30 Europe honouree, TEDx and SXSW speaker. Her films have earned over 70 awards and selections, including BFI Flare, TIFF Romania, Torino FF and Rhode Island. Her docuseries won the Council of Europe Series Co-Development Award. She was selected for Ex Oriente Lab, MIA Market, Zurich Film Academy, European Genre Forum and Netflix Women in Virtual Production training.

REPRESENTATIVES IN TALLINN
Octavian Saramet, Director
Mara Cracaleanu, Producer





CONTACT

Octavian Saramet

MARKET SCREENINGS

The Rabinovich Foundation for the Arts invites you to screenings of a selection of new Israeli films. Through compelling stories and fresh cinematic voices, these films celebrate creativity, humanity, and the hope for peace in the region.

All market screenings take place in Apollo Plaza (Hobujaama tn 5). Halls 5 and 6 are on the second floor and hall 9 is on the fourth floor.

Market Screenings: Face Value
NOVEMBER 18
15:15 / 75 min
► *Apollo Plaza, 6. Väärtkino saal*
Access: Open (with accreditation)

Market Screenings: Shalom
NOVEMBER 19
15:30 / 85 min
► *Apollo Plaza, 5. lukssaal*
Access: Open (with accreditation and Day Tickets)

Market Screenings: Amal
NOVEMBER 20
10:00 / 99 min
► *Apollo Plaza, 9. saal*
Access: Open (with accreditation and Day Tickets)

Market Screenings: The Wedding Entertainer
NOVEMBER 20
12:30 / 108 min
► *Apollo Plaza, 9. saal*
Access: Open (with accreditation)



AMAL

ISRAEL

Original title: Amal
Languages: Arabic, Hebrew
Genres: drama
Directed by: David Ofek, Nahd Bashir
Produced by: David Mandil
Written by: Sharon Eyal Azulay
Main cast: Rebecca Esmeralda Telhami, Amjad Shawa, Jameel Khoury, Hisham Suleiman, Yona Rozenkier, Bar Sade, Inbar Saban
Production: DM Productions
Runtime: 94
Release: 2026

SYNOPSIS

Amal (*Hope*) is a film co-directed by Arab and Jewish filmmakers and inspired by true events. Amal is a mother who sets out to rescue her son Samer from his preordained fate. When her son is involved with a shooting incident in the village, Amal acknowledges that if the warring clan is not stopped, her son will become the next victim. She fights with all her might for a “Sulha” (reconciliation). But the threat of chaos looms large, and Amal faces powerful forces that tear her apart and engulf the entire village. In the end, fate proves stronger, and Amal is swept into the bloodshed she has fought so hard to prevent.

CONTACT

Dorit Perel
DM Productions
account@movieplus.info



FACE VALUE

ISRAEL

Original title: Tavey Panim
Languages: Hebrew
Genres: observational documentary
Directed by: David Ofek
Produced by: Lev Orlov, Leah Tonic
Production: Lev Orlov Films
Runtime: 70
Release: 2026

SYNOPSIS

In their final years, Holocaust survivors work with forensic artist Gil Gibli to reconstruct faces of lost loved ones from traumatic memories. As portraits emerge, Gibli’s own struggle with faith and identity surfaces. Expanding into universal grief through an infant's loss, the film uses animation to transform fractured recollections into powerful acts of love, restoration, and healing.

CONTACT

Hedva Goldschmidt
hedva@go2films.com



SHALOM
ISRAEL, FRANCE

Original title: שלום
Languages: Arabic, Hebrew, French
Genres: observational documentary
Directed by: Meital Zvieli
Produced by: Avigail Sperber
Written by: Meital Zvieli
Production: Pardes Protuction
Runtime: 80
Release: 2026

SYNOPSIS

At Jerusalem's Biblical Zoo, aging rhino Shalom is cared for by Rushdi, a Palestinian citizen of Israel, and Gilad, an Israeli Jew. When injury strikes Shalom, a rift over euthanasia exposes deeper fault lines of compassion and control. Soon, war in Gaza leaves the closed zoo under rocket fire, and Rushdi travels to France to bring back a new rhino, Eno. The trip offers a brief respite, forcing Rushdi to confront his lifelong bond with a zoo he loves yet increasingly views as a gilded prison. Back home amid ongoing war, Rushdi and Gilad must broker a tense peace between two territorial rhinos in a shared habitat – a delicate mission of co-existence in a captive, troubled world.

CONTACT

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meital.zvieli@gmail.com



THE WEDDING ENTERTAINER (THE TALE OF MOISHE BADHAN)
ISRAEL

Original title: Ha'Badchan
Languages: Yiddish, Hebrew, English
Genres: comedy, drama, musical
Directed by: Gidi Dar
Produced by: Aviv Ben Shlush, Gidi Dar, Chaya Amor, Daniel Finkelman
Written by: Shuli Rand
Main cast: Shuli Rand, Elon Gold, Tsufit Grant Rand, Malky Goldman, Tal Friedman, Eli Gornstein, Arie Tcherner, Iris Bahr
Production: ZOA FIlms, Sparks Go., Eddie King Productions, United King Films
Runtime: 111
Release: 2026

SYNOPSIS

Once Jerusalem's most sought-after Badchan (Hasidic wedding entertainer), Moishe Striker (Shuli Rand) has fallen from grace following a battle with addiction. Desperate to raise $20,000 for his daughter's wedding, he convinces an old friend to let him co-host his son's celebration alongside Meshulam Kalicker (Elon Gold), a younger, flashier rival. As the two entertainers clash, the wedding descends into hilarious chaos. Directed by Gidi Dar, *The Wedding Entertainer* is a heartfelt Israeli dramedy about redemption, tradition, and one man's desperate attempt to reclaim his former glory.

CONTACT

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CREATIVE EUROPE MEDIA PROGRAMME

This year's Baltic focus at PÖFF gives us great opportunity to take a closer look at the film industries of our neighbours, reflect on joint accomplishments, and celebrate the great number of co-productions between Estonia, Latvia and Lithuania over the years.

Another cause to celebrate is the 35th anniversary of MEDIA programme and their relentless pursuit of European cultural diversity. In order to mark the occasion, Nordic and Baltic MEDIA desks in collaboration with the French office are organising a network dinner for producers from France, and the Nordic and Baltic countries.

The event offers a dinner mixed with light one-on-one meetings in a relaxed environment. It is planned to take place on November 19, and includes select producers from Finland, Sweden, Denmark, Norway, Estonia, Latvia, Lithuania and France. Our hope is that the event would spark new co-production initiatives that find their way to collaborative applications for MEDIA funding schemes.

Creative Europe MEDIA is European Commission's support program for the European audiovisual industry. Various supporting schemes from development to distribution are available to make the European film industry stronger and more competitive. MEDIA programme supports development of films, series and video games, but also audiovisual markets, training programmes, festivals and variety of projects related to innovation and technology. Creative Europe MEDIA Desks are active in each member state to make the program more visible in the industry, promote its funding options and training possibilities, and to consult but also facilitate collaborations and networking.

NOVEMBER 19

19:00 ▶ by invitation only

Matchmaking Dinner is hosted by French, Nordic and Baltic Creative Europe MEDIA Desks.

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„The Journey of the Blue Fox“

2026, documentary directed by Katri Rannastu, Carl Herdenberg, Claudia Zenkert and filmed by Joosep Matjus

35 YEARS OF MEDIA

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