

19-26 NOV 2021



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WARNING!

**PÖFF MAY INCREASE
HUNGER FOR MOVIES.**

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Elisa Elamus TV-service you'll find the best of PÖFF
to enjoy from all devices and networks.

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BLACK NIGHTS
FILM FESTIVAL

PICTURE FROM **CREAM** BY NÓRA LAKOS



LITHUANIAN FILMS



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Dear colleagues and friends!

Welcome to the 20th edition of Industry@Tallinn & Baltic Event. While it's a special year for our industry summit and we will certainly raise a glass to how far we've come, our focus is on moving forward, helping projects and professionals develop and adapt to the ever-changing reality of our industry. Through the challenges of the last couple of years, we must understand and take up all of the tools we have available, combining our cinema heritage with the very latest new technologies, formats, and platforms.

This year's programme finds us firmly in the new normal. The business of film continues and we present 67 projects in various stages of development, across Baltic Event Co-Production Market; International, Baltic Event and Just Film Works in Progress sections; and Script Pool script competition. TV Beats presents eight series projects as part of the new Co-Financing Market as well as projects from our partner MIDPOINT Institute's TV Launch and Smash Cut programmes. The European Genre Forum's final lab will nurture and pitch six projects. Together with PÖFF Shorts, we will help short film makers Go Long, and POWR Baltic Stories Exchange will morph into the EmPOWR Sustainable Stories Lab for sustainable project development.

Talent programmes come under a new banner this year: Discovery Campus. The established Music Meets Film (also turning 10 this year), Black Nights Stars, and Black Room will be joined by the Young Critics programme. The Script Pool script competition will join Future to Film, along with a new collaboration with the European Film Academy, presenting Discovery Award nominated directors and with a headline masterclass from Icelandic director Baltasar Kormákur. Discovery Campus will gradually extend our talent programmes from Tallinn into a year-round online training platform.

Our conference programme covers a range of current topics, but I would hereby like to highlight sustainability, virtual and green production, as well as how diverse storytelling would lead the next evolution in global streaming. We also explore new challenges and opportunities for creators in the VR world. The Mastering Strategic Diversity:

FutureOfContent Think Tank will work on how to launch, grow, and future-proof your leadership, team and creative organisation for the era of AI, algorithms and data.

European Film Forum Tallinn 2021 is ready for Industry Renaissance 2.0! Get to know the latest on how to implement strategic foresight with the help of Artificial Intelligence and develop organisational data capacity in the audiovisual and content business. Learn the newest giant leaps in European virtual production and extended reality and experience cutting-edge case studies in production. Meet the hottest founders and startups in European media and film tech.

The TV Beats Forum programme will examine the intersection of series and film. From another angle, the European Film Forum and other talks will examine audiovisual policy, executive leadership, and financing issues. We will present hard data and learn how to become modern data-driven film businesses.

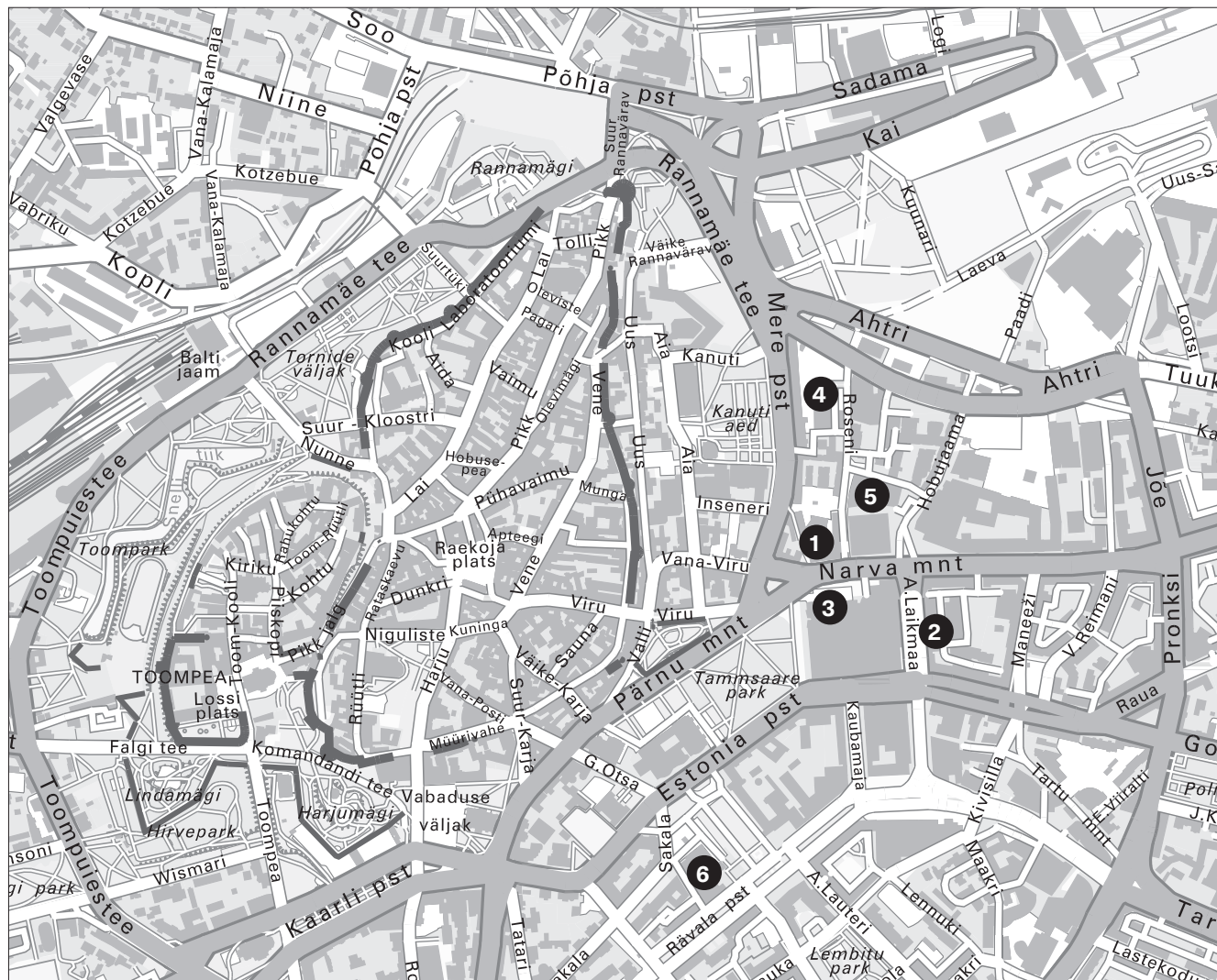
Together with the BFI, we have a focus on British film this year. Over 20 titles screen across various sections of PÖFF, and six projects participate in different categories of Industry@Tallinn & Baltic Event. A seminar on interactive filmmaking and an in-depth case study on UK/Estonian co-production will be held. After 2020's online-only event, it is a great pleasure and also responsibility to safely bring international guests back to Tallinn. It may be a slightly smaller and cosier event this year, but we can promise you our usual warm Estonian hospitality and atmosphere: a place to learn, for lively exchange of ideas and to forge long-lasting creative and business partnerships.

It's a time for reflection but, more so, for action. We hope everyone attending this year's event will come away with strong new connections, fresh insights and concrete, practical steps to move forward with their work and develop their businesses. Let's get started on building a new world of film.

Marge Liiske

Head of Industry@Tallinn & Baltic Event





- | | |
|---|---|
| 1. Nordic Hotel Forum
Viru väljak 3 | 4. Metropol SPA Hotel
Roseni 13 |
| 2. Tallink City Hotel
A. Laikmaa 5 | 5. Coca-Cola Plaza
Hobujaama 5 |
| 3. Sokos Hotel Viru
Viru väljak 4 | 6. Apollo Cinema Solaris and Artis Cinema
Solaris Centre, Estonia pst 9 |

Practical Information

Industry@Tallinn & Baltic Event is held in the conference centre of **Nordic Hotel Forum** (Viru väljak 3, 2nd floor), and all industry & press screenings in **Coca-Cola Plaza** (Hobujaama 5), **Apollo Cinema Solaris** and **Artis Cinema** (Solaris Centre, Estonia pst. 9). You can find a detailed programme with specified venues on our websites industry.poff.ee

GUEST INFORMATION DESKS

The Main Guest Information Desk is located in the lobby of Nordic Hotel Forum.

November 12 - 27 / Opening hours: 09:00-20:00

November 28 / Opening hours: 09:00-17:00

Phone +372 5696 5016

Starting from November 18, you will receive your accreditation badge and other materials from the Industry Guest Information Desk at the Nordic Hotel Forum (Viru väljak 3, 2nd floor).

November 18 / Opening hours: 10:00-20:00

November 19 - 25 / Opening hours: 09:00-20:00

November 26 / Opening hours: 09:00-17:00

Phone +372 5621 1415

ACCREDITATION BADGES

Please always carry your accreditation badge with you. Your Industry@Tallinn & Baltic Event badge is the only document that gives you entry to the industry events and press and industry screenings.

With the Industry Pro badge, in order to secure a seat at a festival screening, one free ticket can be taken out beforehand per screening on the day of the screening (max 4 tickets per day). You can do this at the Guest Information Desk at Nordic Hotel Forum. This ticket is only valid with your badge so always bring your badge to the cinema.

As the tickets are sold/issued on a "first come – first served" basis, a seat to all screenings is not guaranteed. You may also go straight to the screening halls and after checking the availability of seats at the ticket counter in the cinema, you may enter by presenting only your Industry Pro badge not more than 5 minutes before the start of the screening. Please note that in this case the festival volunteers have a priority before any other badge. The badge is personal and should not be misused. If you lose the badge, please immediately inform the Guest Information Desk at Nordic Hotel Forum.

Industry Pro badge also gives you access to many discounts around the city, the list of restaurants and cafes offering special guest dis-

counts can be found at the festival website and in the booklet PÖFF RECOMMENDS. FOOD, DRINK & FEELING, which is available at all the festival info desks, Nordic Hotel Forum.

FESTIVAL CINEMAS

The film screenings take place in various theatres in the city centre. Everything is within walking distance. You can find a map at the end of this catalogue.

Coca-Cola Plaza (Hobujaama 5)

Apollo Cinema Solaris (Solaris Centre, Estonia pst. 9)

Cinema Artis (Solaris Centre, Estonia pst. 9)

Industry screenings and Works in Progress presentations in Coca-Cola Plaza are accessible with Industry@Tallinn & Baltic Event badges only. Press screenings are available with Industry@Tallinn & Baltic Event badges upon availability of seats.

Please be considerate of other cinemagoers and attend screenings in time. Unfortunately, late admissions are not allowed.

Similarly, using phones during public screenings is strictly prohibited.

GETTING AROUND BY TAXI

Most of the festival venues are within walking distance from your hotel but if you need to take a taxi then here are some tips. Estonian taxis have metres and the prices range from 0.5 EUR/per km to 0.9 EUR/km. There is also a starting price, which is usually around 3.5 EUR. The prices are displayed on the car windows, please check them before getting in. The volunteers at the Guest Information Desk can always help you find a taxi.

Tallinn is usually safe for visitors but occasionally there might be drivers who try to take advantage of foreigners. Therefore, please discuss the price beforehand or use any of the following reputable companies.

Tulika taxi +372 612 0000

Tallink taxi +372 640 8921

Most rides nowadays are being made through apps and we suggest using the Estonian taxi sharing app Bolt to call a taxi that is nearby and offers credit card payment via app.

INTERNET

Wireless internet is available everywhere in Nordic Hotel Forum, Tallink City Hotel, Metropol SPA Hotel; and in most of the cafes and venues around Tallinn.

Prepaid and cheap data cards for smartphones and tablets can be also bought from a variety of kiosks and shops. The biggest phone providers are Telia, Elisa, and Tele2.

AFTER A BUSY DAY...

After a busy day at the Nordic Hotel Forum or Tallink City Hotel, we invite you to join us in the bars and lounges to have a wine or two. With your Industry badge, you receive 15% off at all the restaurants and bars located in various Tallink hotels, including Nok Nok (located in the Old Town, address Vana-Posti 7) and Flavore (in the harbour area, address Sadama 7).

All this information can also be found in the booklet PÖFF SOOVITAB: FOOD, DRINK & FEELING, which can be found at the PÖFF Information Desks.

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NOTE : There might be changes in the event and screening schedule, please ask our volunteers at the Guest Information Desks for the most up-to-date information.

EXPLORE TALLINN

If you have some time off, we recommend venturing out of the hotel and cinemas and exploring our beautiful city. Please see a few suggestions below. Please ask the volunteers at the Guest Information Desk to point out these spots on the map or better yet, ask for their favourite place in Tallinn.

Viewing platforms on Toompea Hill – Kohtuotsa, Patkuli, and Bishops Garden

Toompea hill offers unforgettable views of the medieval neighbourhood and is easily the city's most famous photo spot. From here you can see most of Tallinn's centuries-old spires as well as its newer ones, the highest of which is the TV Tower visible in the distance. Beyond the modern city centre lies the Lasnamäe suburb with its countless Soviet-style block apartment buildings

Design and fashion shopping in Tallinn, visitestonia.com

If you'd like to adorn your home with the pearls of Estonian design, step in the shops and galleries you stroll past that sell designer creations. There is a wide range to choose from, so everyone is sure to find something to their liking. You can buy clothing and accessories, jewellery, furniture, home textiles, glass items, elements of interior design or even a designer bath tub!

Check the Tallinn Design Map at tallinn.design - it is your guide to the original Estonian design in the public space of Tallinn.

A fantastic way to get a feel for Tallinn is to head to one of the city's many excellent view spots. In fact, there are a lot of creative ways to get sweeping panoramas of the Old Town and city centre, charming views of the mediaeval streets and rooftops, or spectacular glimpses of Tallinn shoreline.

St. Olav's Church and Tower

Once upon a time, from 1549 to 1625 to be precise, this Gothic church was the tallest building in the World. However, it's gigantic, 159-metre spire, meant as a signpost for approaching ships, also turned out to be a very effective lightning rod. Throughout the church's history lightning has hit the spire repeatedly, completely burning down the structure three times.

Seaplane Harbour, meremuuseum.ee/lennusadam/en/

The Seaplane Harbour accommodates one of Europe's grandest maritime museums. You are invited to see the authentic submarine Lembit from the 1930s, the century-old steam-powered icebreaker Suur Tõll, a Short 184 seaplane, mines, cannons and many other life-sized exhibits. The museum and the Seaplane Hangar have been recognised with a number of awards: Estonia's Most Tourist-Friendly Museum 2012, Europa Nostra Grand Prix 2013, Special Commendation from the European Museum of the Year 2014, and a number of others. The Seaplane Harbour museum is a memorable experience for the whole family: lots of interesting reading, a voyage around the world in the Yellow Submarine, photos taken in naval uniforms, the big aquarium, the simulators and many more exciting activities.

Estonian Film Museum and Piritä Promenade

A long-time favourite of pedestrians, cyclists and skaters alike, the 2-km paved pathway of Piritä Promenade stretches along the waterfront from Kadriorg to Piritä. It offers by far the most spectacular views of Tallinn's rocky shoreline with the Old Town cityscape in the distance. The newly opened building of the Estonian Film Museum is located halfway from the centre to Piritä, in the Maarjamäe palace complex of the Estonian History Museum. Check out its permanent exhibition Take One and the temporary exhibition Film Posters: Visuals of the Last Century. The Film Museum hosts the reception of the Estonian EU Presidency Audiovisual Conference.

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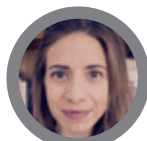
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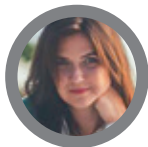
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Industry@Tallinn & Baltic Event Programme

ALL SCHEDULE IN EET
TIME ZONE (GMT+2)

November 15-19

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS


MIDPOINT TV Launch, MIDPOINT Smash Cut

 Nordic Hotel Forum

November 17

OPEN PANELS, PRESENTATIONS, SCREENINGS

10:00-15:40 Press and Industry Screenings

 Coca Cola Plaza

November 18

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

10:00-16:45 Press and Industry Screenings

 Coca Cola Plaza

MIDPOINT Smash Cut

17:00-18:30 Web Series – An Exercise in Narrative Efficiency.

Lecture by Sullivan Le Postec


 Nordic Hotel Forum

November 19

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

10:00-16:45 Press and Industry Screenings

19:00 Premiere of Elisa's series "12 Summers ago"

 Coca-Cola Plaza

TV Beats Forum

 Capella, Nordic Hotel Forum

10:00 Welcome + Intro to TV Series

10:05 Research report: How global streaming platforms are driving the internationalisation of popular TV shows and movies. Amper analysis, Rahul Patel.

10:25 Fireside chat: Dome Karukoski shares his experience on Film and TV Series directing. Moderated by Johanna Karppinen

10:55 How the cookie crumbles: what are the differences in financing films and TV series. Patrick Fisher, Richard Kondal, Matti Halonen. Moderated by Marike Muselairs

11:45

14:15

15:30

MIDPOINT TV Launch Project Pitches

TV BEATS Co-Financing Market Project Pitches

Coming Soon 1 – presentation of series in production that will premiere in 2022. Focus on Russia.

Moderated by Petri Kemppinen

15:50

The pubcasters strike back: Interview with Nordic 12 founder Ivar Køhn. Moderated by Johanna Karppinen

16:05

The pubcasters strike back 2: Interview with Baltic Public Broadcasters' heads – how to cooperate in producing high quality TV series? Marje Tõemäe, Jana Semjonova, Gytis Oganauskas. Moderated by Johanna Karppinen

16:35

Hot from the North: the future slate of the Scandinavian flagship – DR. Mette Bjerregaard.

17:05

Wrap up and see you tomorrow!

17:10

Mediawan | Emmanuel Eckert Masterclass.

Role of Distribution in early stages of project development. Pre-registration only!

 Arcturus, Nordic Hotel Forum

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

14:00-17:00 MIDPOINT TV Launch one-to-one meetings

 Arcturus, Nordic Hotel Forum

15:30-18:30 TV Beats Co-Financing Market 1:1 meetings with Jury

 Vega, Nordic Hotel Forum

17:00-18:30 MIDPOINT Smash Cut group meeting


 Wolf, Nordic Hotel Forum

November 20

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

10:00-16:10 Press and Industry Screenings

19:00 Roskino presents: Happy End. Screening + Q&A with actors

 Coca-Cola Plaza


TV Beats Forum

 Capella, Nordic Hotel Forum




10:00 Welcome

10:05 Catching the wave: Insight on telco strategy. Toomas Ili, Elisa. Moderated by Johanna Karppinen

- 10:30 Streamers perspective: Making local (language) stories great again – How to position features and TV series in a rapidly changing market. Petra Larsson, Filippa Wallestam, Toomas Luhats and Daria Bondarenko. Moderated by Marike Muselairs
- 11:15 Coming Soon 2 – presentation of series in production that will premiere in 2022. Focus on Baltics and Scandinavia. Moderated by Petri Kempainen
- 11:35 Fireside chat with actor and screenwriter: Differences in writing TV Series compared to film: Kate Ashfield.
- 11:55 Fireside chat with screenwriter and director: Differences in writing and directing TV Series compared to film. Pyotr Todorovsky Jr. (*Six Empty Seats, Intensive Care*).
- 13:15 Stage32 – Tool that will rock your story worldwide. How local stories can be developed to appeal to a larger global audience. Stage32, Amanda Toney, Richard "RB" Botto, Viviana Zarragoitia and Ewan Dunbar.
- 14:15 Case study of "The Paper" – how a Croatian show got sold to Netflix. Nebojsa Taraba, Rose Hughes.
- 15:00 Coming Soon 3 – Focus on East & Central Europe, "SerlaKiller" Festival selection. Dominika Brana.
- 15:30 Production insight to Film vs. TV Series: From financing to lessons learnt. Evelin Penttilä, Nadia Zaiionchkovska, Katharina Suckale. Moderated by Johanna Karppinen
- 16:00 Case Study: The development of a MIDPOINT TV alumni project "Fractures". Vala Thorsdottir, Kolbrun Anna Bjornsdottir, Eva Sigurdardottir.
- 16:45 Baran bo Odar: From The Silence to Dark. Patterns of Convergence from Cinema to Netflix. Dirk Hoyer.
- 17:15 Award ceremony of MIDPOINT TV Launch & Co-Financing Market projects
- 17:45 Wrap up and good-bye!

- 10:00-11:00 Stage32: Masterclass on pitch deck preparation with Ewan Dunbar – with pre-registration!
- 11:00-12:00 Stage32: Masterclass on TV series financing with Viviana Zarragoitia – with pre-registration!
 *Arcturus, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS


- 10:00-17:00 TV Beats Co-Financing market 1:1 meetings
 *Altair, Nordic Hotel Forum*
- 10:00-17:00 EmPOWR Sustainable Stories Lab
 *Vega, Nordic Hotel Forum*
- 12:00-17:00 MIDPOINT TV Launch one-to-one meetings
 *Arcturus, Nordic Hotel Forum*

November 21

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS




- 10:00-12:30 Press and Industry Screenings
 *Coca-Cola Plaza*
- 15:30-16:45 Black Nights Discovery Campus – Music Meets Film Welcome and opening panel: currents trends and COVID. Composer Mihkel Zilmer, director Mike Newell and cinematographer Alar Kivilo. Moderated by Kaarel Kuurmaa
- 17:00-18:00 Black Nights Discovery Campus – Music Meets Film Wayfinding. Cinematographer Alar Kivilo and director Scott Hicks
 *Capella, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

- 10:00-17:00 EmPOWR Sustainable Stories Lab
 *Nordic Hotel Forum*

November 22

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

- 10:00-16:30 Press and Industry Screenings
 *Coca-Cola Plaza*
- European Film Forum Tallinn: Readiness for Industry Renaissance 2.0
 *Capella, Nordic Hotel Forum*
- 15:00-15:10 Day Introduction and kickoff by day moderators: Sten-Kristian Saluveer, EFFT Curator, CEO@Storytek Innovation & Venture Studio, AC Coppens, CEO@The Catalysts, Germany
- 15:10-15:25 Opening Keynote and Agenda-setting by the European Commission
- 15:25-16:15 Session 1: Virtual Production: A giant leap or inaccessible luxury for European industry?
- 16:15-16:45 Producing and directing in Virtual Production. A power player case study
- 16:45-17:00 European Innovators Showcase: Willco
- 17:00-17:45 Session 2: From Data to decisions: How to build and grow data and AI-driven decision-making capacity in the European film business?
- 17:45-18:00 European Innovators Showcase: PromoMii
- 18:00-18:30 Fireside Chat with Rain Rannu: How can venture capital innovate the European Film Financing landscape?
- 18:30-18:45 European Innovators Showcase: Votemo
- 18:45 Day wrap by conference moderators
- 14:00-15:00 Black Nights Discovery Campus – Black Room. Open lecture by Sabine Hviid
 *Arcturus, Nordic Hotel Forum*

18:00-20:00 Black Nights Discovery Campus – Black Nights Stars. Zoom Talk with Lina Todd about casting, auditioning and the possibilities for European actors in the US, with her colleagues in LA and NY; Q&A with Audience
📍 *Arcturus, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

10:00-17:00 EmPOWR Sustainable Stories Lab
📍 *Vega, Nordic Hotel Forum*

16:00-18:00 Black Nights Discovery Campus – Black Room. Case study by Sabine Hviid
📍 *Wolf, Nordic Hotel Forum*

📍 *Arvo Pärt Centre*

Black Nights Discovery Campus – Music Meets Film

11:00-12:00 Fighting Ideological Suppression – Speaking Through Music. Scientist and mathematician Tarmo Soomere and musicologist Kerri Kotta

12:15-13:15 Wagner, Inventor of Cinema. Film scholar Jan Holmberg

14:15-15:15 Tarkovsky to Zvyagintsev – context in music and silence. Documentary maker Andrey A. Tarkovsky and director Nina Degraeve

15:30-17:30 A lecture-recital by Anyssa Neumann: classical music in the films of Ingmar Bergman. Pianist and film musicologist Anyssa Neumann.

18:30-18:45 Introduction of the screening. Film scholar and Bergman specialist Jan Holmberg

18:45 Screening of Ingmar Bergman's *Saraband*

November 23

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

10:00-16:40 Press and Industry Screenings
📍 *Coca-Cola Plaza*

10:00-11:00 Black Nights Discovery Campus – Music Meets Film. Case study: Approach to Music-A Director's View. Director Mike Newell moderated by Ardo Ran Varres.

11:15-12:15 Digital notation with a handwritten approach. David Hearn Staffpad.
📍 *Arcturus, Nordic Hotel Forum*

12:30-13:30 EmPOWR Sustainable Stories KEYNOTE followed by sustainable lunch
📍 *Arcturus, Nordic Hotel Forum*

13:15-14:15 Black Nights Discovery Campus – Music Meets Film. Music Tech Talks. Composers Hendrik Schwarzer, Mihkel Zilmer. Moderated by Mikko Raita.

14:45-15:45 My Greatest Failures. Mike Newell and Alar Kivilo.
📍 *Altair, Nordic Hotel Forum*

14:00-15:30 AVMSD § 13 (2), Sharing experiences. Panel discussion moderated by Edith Sepp (EFI). With Julie-Jeanne Régault (EFADs), Renaud Homez (CFWB), Laurent Steiert (Office fédéral de la culture), Laimonas Ubavičius (LFC), Dita Rietuma (LNKC), Siim Rohtla (Ministry of Culture)
📍 *Capella, Nordic Hotel Forum*

14:00-15:30 Finding the right festival for your film(s) – International festival & market strategy with experienced curator Nikolaj Nikitin
📍 *Arcturus, Nordic Hotel Forum*

16:00-17:00 JUST Film Works in progress session
📍 *Coca-Cola Plaza, Hall 6*

16:00-17:30 Teleporting into Virtual Reality – the new challenges and opportunities for creators. With Ricardo Laganaro, Eero Tiainen. Moderated by Rein Zobel.
📍 *Capella, Nordic Hotel Forum*

16:00-17:30 Black Nights Discovery Campus – Future to Film Open Fireside chat: financing with Patrick Fischer (Creativity Capital) & sales with Yohann Comte (Charades)
📍 *MEDIA Lounge, Nomel fireplace, Nordic Hotel Forum*

16:00-18:00 Black Nights Discovery Campus – Black Nights Stars. Introducing the BNS & Casting Directors. Experiences and possibilities for actors in times of streamers and big international productions coming to the region.
📍 *Arcturus, Nordic Hotel Forum*

17:45-19:15 Mastering Strategic Diversity: How diverse storytelling will lead the next evolution in global streaming. With Nusrat Durrani, pioneering global media executive and director "American Prayer", General Manager @ MTV World, Viacom Networks, former. Gloria Fan, Head of Current Series @ Disney Branded Television, The Walt Disney Company, Delphine Lievens, Head of Distribution @ Bohemia Media. Moderated by Sten-Kristian Saluveer, Strategic Advisor @ Industry@Tallinn & Baltic Event, Head of NEXT @ Marche Du Film-Festival de Cannes.
📍 *Capella, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

09:00-18:00 European Genre Forum closed workshops
📍 *Vega, Altair, Nordic Hotel Forum*

- 10:00-12:30 Black Nights Discovery Campus – Black Nights Stars
BNS participants 1:1 with casting directors,
closed meetings
- 11:00-13:00 Black Nights Discovery Campus – Black Room.
Workshop by Sabine Hviid
📍 *Wolf, Nordic Hotel Forum*
- 11:00-13:00 FutureOfContent Think Tank: How to launch and grow,
and future proof your leadership, team and creative
organization for the era of AI, algorithms and data. With
Anette Novak, Director General @ the Swedish Media
Council, Dirk Hofmann, CEO @ Dani Studios, Director,
Consumer Data and Interaction @ Nokia, former), Oliver
Fegan, Co-Founder @ UsherU, Miika Leinonen, Strategic
Innovation Advisor, Ghostcompany.
By invitation only.
- 12:00-13:10 Go Long participants short films screening
📍 *Coca-Cola Plaza, Hall 6*
- 13:30-15:00 Black Nights Discovery Campus – Black Nights Stars
BNS participants 1:1 with casting directors,
closed meetings
- 14:00-16:00 Black Nights Discovery Campus – Black Room.
Workshop by Sabine Hviid
📍 *Wolf, Nordic Hotel Forum*
- 16:00-18:00 Go Long Meetings with experts
📍 *Wolf, Nordic Hotel Forum*

EVENING EVENTS

- 20:00 Black Nights Discovery Campus – Music Meets Film,
Black Nights Stars, the ICDN Best Casting Director
Award Night, Happy Composers Hour
📍 *NoMe! restaurant, Nordic Hotel Forum*

November 24

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

- 10:00-17:00 Press and Industry Screenings
📍 *Coca-Cola Plaza*
- 10:00-11:30 Script Pool pitches and International Works in Progress
presentation
📍 *Delfi Hall, Coca-Cola Plaza*
- 11:00-12:00 Black Nights Discovery Campus – Black Room.
Open Lecture by Christian Olander
📍 *Arcturus, Nordic Hotel Forum*
- 11:15-13:15 UK Focus: Interactive Film The Gallery (Aviary Films)
seminar with Q&A. With Paul Raschid, Neville Rachid,
George Blagden, Kate Dimbleby, Ru Howe, Anna Pop-
plewell
📍 *Capella, Nordic Hotel Forum*
- 13:30-15:00 JUST Film Discussion panel: Next Generation Cinematic
Voices.
📍 *Capella, Nordic Hotel Forum*
- 14:00-16:00 Baltic Event Works in Progress presentation
📍 *Delfi Hall, Coca-Cola Plaza*
- 15:10-16:10 For Tomorrow, Paradise Arrives (dir. Anna Hints).
Documentary, Estonia, 2021 followed by discussion
panel about the growing problem of food waste
📍 *Capella, Nordic Hotel Forum*
- 15:30-18:00 Black Nights Discovery Campus – Black Nights Stars.
Panel discussion: All you ever wanted to know about
casting, auditioning, the do's and don'ts
📍 *Arcturus, Nordic Hotel Forum*
- 16:30-18:30 UK Focus: How does collaboration really work?
ScreenDaily's Michael Rosser will chair this panel of UK
and Estonian producers who will offer their insights into
working together on recent projects such as Sentinel,
Burial and Underdogs-Katrin Kissa, Matthew James
Wilkinson, Pippa Cross, Ben Pullen, Ivo Felt
BFI's Head of International and Industry Policy Ag-
nieszka Moody, EFI's Head of Production Piret Tibbo
and EFI's Head of Film Estonia Nele Paves discuss any
changes around collaboration between the UK and
Estonia since the UK's exit from the EU.

17:00-18:00 Black Nights Discovery Campus – Black Nights Stars.
Case Study Casting of Another Round
📍 *Arcturus, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

9:00-11:30 Black Nights Discovery Campus – Black Nights Stars:
Casting Directors and Estonian actors 1:1 meetings
📍 *Altair, Nordic Hotel Forum*

9:30-11:30 Black Nights Discovery Campus – Black Nights Stars.
BNS and EFA Discovery Award nominees meeting
📍 *Wolf, Nordic Hotel Forum*

10:00-18:00 Baltic Event Co-Production Market pre-arranged meetings
📍 *Sirius, Nordic Hotel Forum*

10:00-18:00 European Genre Forum closed workshops
📍 *Vega, Nordic Hotel Forum*

13:00-15:00 Black Nights Discovery Campus – Black Room.
Case study by Christian Olander
📍 *Wolf, Nordic Hotel Forum*

13:00-15:00 Black Nights Discovery Campus – Black Nights Stars:
Casting Directors and Estonian actors 1:1 meetings
📍 *Arcturus, Nordic Hotel Forum*

13:30-15:00 Script Pool 1:1 meetings with Jury
📍 *Altair, Coca-Cola Plaza*

15:30-18:00 Script Pool 1:1 meetings
📍 *Sirius, Nordic Hotel Forum*

November 25

OPEN PANELS, PRESENTATIONS, WORKSHOPS, SCREENINGS

10:00-18:30 Press and Industry Screenings
📍 *Coca-Cola Plaza*

10:00-11:00 European Genre Forum Pitches
📍 *Capella, Nordic Hotel Forum*

11:00-13:30 Session for producers: Presentation on Creative Europe
MEDIA Development Calls 2022 by David Raffier (EACEA)
📍 *MEDIA Lounge, Nomel Fireplace, Nordic Hotel Forum*

11:30-13:00 Black Nights Discovery Campus – Future to film:
Meet the Director: Baltasar Kormakur masterclass
📍 *Capella, Nordic Hotel Forum*

14:00-15:30 The present and future of film sales: new beginnings. With
Tine Klint (Level K), Marie Zeniter (Magnolia), Ivan Hronec
(Film Europe), Ewa Bojanowska (New Europe Film Sales)
and Markus Duffner (Head of Locarno Pro).
Moderated by Georgia Mouton-Lorenzo
📍 *Capella, Nordic Hotel Forum*

16:00-17:30 Case study on Green Production: The Wait by Aku
Louhimies. With Inka Kallen, Aku Louhimies, Andrei Alen.
Moderated by Hannes Aava.
📍 *Capella, Nordic Hotel Forum*

CLOSED SESSIONS, WORKSHOPS, ONE-ON-ONE MEETINGS

9:30-11:00 Black Nights Discovery Campus – Black Nights Stars.
Casting Directors meeting with Script Pool project teams
and EFA Discovery Award nominated directors, moder-
ated by Timka Grin
📍 *Arcturus, Nordic Hotel Forum*

10:00-18:00 Baltic Event Co-Production Market pre-arranged meetings
📍 *Sirius, Nordic Hotel Forum*

10:00-18:00 Works in Progress project meetings
📍 *Altair, Nordic Hotel Forum*

11:00-18:00 Script Pool one to one meetings
📍 *Capella, Nordic Hotel Forum*

11:00-13:00 Black Nights Discovery Campus – Black Room.
Workshop by Christian Olander
📍 *Wolf, Nordic Hotel Forum*

14:00-16:00 Black Nights Discovery Campus – Black Room.
Workshop by Christian Olander
📍 *Wolf, Nordic Hotel Forum*

14:00-16:30 European Genre Forum one to one meetings
📍 *Vega, Nordic Hotel Forum*

16:00-17:30 Black Nights Discovery Campus – Future to film:
Baltasar Kormakur meeting with EFA Discovery
Award nominated directors
📍 *Arcturus, Nordic Hotel Forum*

16:30-18:00 European Genre Forum wrap-up
📍 *Vega, Nordic Hotel Forum*

EVENING EVENTS

20:00 Awards Ceremony

Screenings Programme

The screenings take place
in COCA-COLA PLAZA

Time Hall Film / Original Title / Director / Country / Programme / Premiere / Length

November 17

10:00	9	THE CLOUD & THE MAN / Manikbabur Megh / Abhinandan Banerjee / India / First Feature Competition / WP / 91
11:55	9	YANAGAWA / Yanagawa / Lu Zhang / China / Official Selection / EP / 112
14:00	9	NO. 10 / No. 10 / Alex van Warmerdam / Netherlands, Belgium / Official Selection / EP / 100

November 18

10:00	9	THE SHAPE OF THINGS TO COME / Tiempos Futuros / V. Checa / Mexico, Peru, Ecuador, Spain, Germany / Rebels with a Cause / WP / 82
10:05	8	ANIMALS / Animaux / Nabil Ben Yadir / Belgium, France / Official Selection / IP / 91
10:10	6	THE RADIO AMATEUR / El radioaficionado / Iker Elorrieta / Spain / First Feature / Competition / IP / 87
11:40	9	ZERIA / Zeria / Harry Cleven / Belgium / Rebels with a Cause / EP / 61
11:50	8	PERPETUITY / Hatorszag / György Pálfi / Hungary / Official Selection, Focus Hungary / WP / 77
11:55	6	OCCUPATION / Okupace / Michal Nohejl / Czechia / First Feature Competition / IP / 98
12:55	9	ON OUR WAY / On Our Way / Sophie Lane Curtis / USA / Rebels with a Cause / WP / 90
13:20	8	WHAT WENT WRONG? / ¿Qué hicimos mal? / Liliana Torres / Spain, Mexico / Official Selection / IP / 79
13:45	6	LIFE SUITS ME WELL / La vie me va bien / Al Hadi Ulad-Mohand / Morocco / First Feature Competition / WP / 90
14:55	8	HERD IMMUNITY / Onbagandar / Adilkhan Yerzhanov / Kazakhstan, France / Official Selection / WP / 94
15:30	6	TENZIN / Tenzin / Michael LeBlanc, Joshua Reichmann / Canada / First Feature Competition / WP / 74

November 19

10:00	8	WHO IS SLEEPING IN SILVER GREY / Bai tian zong shi tai guo man cahng / Liao Zihao / China / First Feature Competition / WP / 102
10:05	9	MUKAGALI / Muqagali / Bolat Kalymbetov / Kazakhstan / Official Selection / IP / 109
10:10	6	UNPRECEDENTED / Masaaki Kudo / Japan / Rebels with a Cause / WP / 100
12:00	8	DARK HEART OF THE FOREST / Le coeur noir des forêts / Serge Mirzabekiantz / Belgium, France / First Feature Competition / IP / 104
12:05	6	A KADDISH FOR BERNIE MADDOFF / A Kaddish for Bernie Maddoff / Alicia J. Rose / USA / Rebels with a Cause / IP / 74
12:15	9	THE GENTILES / Las gentiles / Santi Amodeo / Spain / Official Selection / IP / 77
13:30	6	JANUARY / Януари / Andrey M. Paounov / Bulgaria, Luxembourg, Portugal / Rebels with a Cause / IP / 110
13:50	9	A VANISHING FOG / Entre La Niebla / Augusto Sandino / Colombia, Czech Republic, Norway / Official Selection / WP / 76
14:00	8	TROUBLED MINDS / Nemierīgīe prāti / Lauris Ābele, Raitis Ābele / Latvia, Poland / First Feature Competition / WP / 108
15:20	9	THE DIARY OF VAINO VAHING / Vaino Vahingu päevaraamat / Rainer Sarnet / Estonia / Baltic Film Competition / WP / 80
16:00	8	OTHER PEOPLE / Inni ludzie / Aleksandra Terpinska / Poland, France / First Feature Competition / IP / 106

Time	Hall	Film / Original Title / Director / Country / Programme / Premiere / Length
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November 20

10:00	8	THE LIST OF THOSE WHO LOVE ME / Beni Sevenler Listesi / Emre Erdoğan / Turkey / Official Selection / IP / 90
10:05	6	OTHER CANNIBALS / Altri Cannibali / Francesco Sossai / Germany / First Feature Competition / WP / 96
10:10	7	TELL ME / Räägi ära / Marta Pulk / Estonia, Jordan / Baltic Film Competition, KinoFF main program / 75
11:45	8	SONGS FOR A FOX / Dainos lapei / Kristijonas Vildziunas / Lithuania, Latvia, Estonia / Official Selection / WP / 125
11:55	6	PRECIOUS IVIE / Ivie wie Ivie / Sarah Bläßkewitz / Germany / First Feature Competition, Goethe Institute Presents: New German Cinema / IP / 112
14:00	8	CAPTAIN VOLKONOGOV ESCAPED / Kapitan Volkonogov bezhal / Natasha Merkulova, Aleksey Chupov / Russian Federation, France, Estonia / Official Selection - Out of Competition / 126

November 21

10:00	8	A PLACE CALLED DIGNITY / Matias Rojas Valencia / Chile, Argentina, Germany / Official Selection / IP / 98
10:05	7	UPURGA / Upurga / Uģis Olte / Latvia / Baltic Film Competition / WP / 90
10:10	6	ME & THE BEASTS / Yo y Las Bestias / Nico Manzano / Bolivarian Republic of Venezuela / Rebels with a Cause / WP / 78
11:45	6	THE SHADOW HOUR / Schattenstunde / Benjamin Martins / Germany / Rebels with a Cause, Goethe Institute Presents: New German Cinema / IP / 79
11:50	8	NO LOOKING BACK / Otorvi i vybros / Kirill Sokolov / Russian Federation / Official Selection, KinoFF main program / IP / 98

November 22

10:00	9	BLIND LOVE / Damien Hauser / Kenya, Switzerland / First Feature Competition / EP / 73
10:05	8	COMPARTMENT NR 6 / Hytti nro 6 / Juho Kuosmanen / Finland, Russian Federation, Estonia, Germany / Official Selection – Out of Competition / 107
10:10	6	CINEPHILIA / Sinefilija / Algimantas Puipa / Lithuania / Baltic Film Competition / 112
11:30	9	THE SCORE / The Score / Malachi Smyth / United Kingdom / First Feature Competition / WP / 100
12:05	8	DEAR THOMAS / Lieber Thomas / Andreas Kleinert / Germany / Official Selection, Goethe Institute Presents: New German Cinema / IP / 150
12:15	6	SANDRA GETS A JOB / Sandra saab tööd / Kaupo Kruusiauk / Estonia / Baltic Film Competition / 96
13:20	9	LOVE IS A DOG FROM HELL / Khavn / Philippines, Germany / Rebels with a Cause / WP / 94
14:05	6	RUNNER / Bégiké / Andrius Blaževičius / Lithuania, Czechia / Baltic Film Competition / 87
15:10	9	THE MOTHS / Čmy / Piotr Stasik / Poland / Rebels with a Cause / IP / 72

November 23

10:00	8	MR. LANDSBERGIS / Sergey Loznitsa / Lithuania, Netherlands / Baltic Film Competition / IP / 249
10:05	9	THE RED TREE / El árbol rojo / Joan Gómez Endara / Colombia, Panama, France / First Feature Competition / WP / 94
11:50	9	DOZENS OF NORTHS / Ikuta no Kita / Kōji Yamamura / Japan / First Feature Competition / IP / 64
13:05	9	IMMERSION / Inmersión / Nicolás Postiglione / Chile, Mexico / First Feature Competition / IP / 82

Time	Hall	Film / Original Title / Director / Country / Programme / Premiere / Length
14:30	8	1000 DREAMS / Ming Kiyal / Marat Sarulu / Kyrgyzstan / Rebels with a Cause / WP / 88
14:40	9	HOMES / Mājas / Laila Pakalniņa / Latvia / Baltic Film Competition / 120

November 24

10:00	9	FEATURE FILM ABOUT LIFE / Ilgo metro filmas apie gyvenimą / Dovilė Šarutytė / Lithuania / First Feature Competition / WP / 100
10:05	8	KILLING THE EUNUCH KHAN / Koshtan-e khajeh / Abed Abest / Iran / Official Selection / WP / 110
11:55	9	ZUHAL / Nazli Elif Durlu / Germany, Turkey / First Feature Competition / IP / 88
12:10	8	THE WEDDING DAY / Wesele / Wojciech Smarzowski / Poland / Official Selection / IP / 124
13:35	9	SNOWING DARKNESS / Uneori ninge cu zăpadă, alteori cu întunerici / Gabriel de Achim / Romania / Rebels with a Cause / WP / 106
14:30	8	PILGRIMS / Pilgrimai / Laurynas Bareiša / Lithuania / Baltic Film Competition / 92
15:30	9	MY PARENTS' DIVORCE / Le divorce de mes marrants / Anais Straumann-Lévy, Romy Trajman / Belgium, France / Rebels with a Cause / IP / 84
16:15	8	THE BEST OF SALIERI / The Best of Salieri ehk Mina, Eesti režissöör / Manfred Vainokivi / Estonia / Baltic Film Competition / WP / 60

November 25

10:00	4	IN THE DIRECTOR'S CHAIR SITS A WOMAN / Smadar Zamir / Israel / Market Screening / 54
10:10	8	MAKE THE DEVIL LAUGH / Oni ga warau / Ryuichi Mino / Japan / Official Selection / IP / 121
10:20	7	HER WAY / Une femme du monde / Cécile Ducrocq / France / First Feature Competition / IP / 95
10:30	9	THE GENERATION OF EVIL / Piktuju Karta / Emilis Vėlyvis / Lithuania / Baltic Film Competition / WP / 90
11:15	4	BLIND SPOT / Golan Rise, Sharon Yaish / Israel / Market Screening / 52
12:10	7	ALICE, THROUGH THE LOOKING / À la recherche d'un lapin perdu / Adam Donen / United Kingdom / First Feature Competition / WP / 90
12:15	9	THE YEAR BEFORE THE WAR / Gads pirms kara / Dāvis Sīmanis / Latvia, Lithuania, Czechia / Baltic Film Competition / 95
12:25	8	BIG NIGHT / Jun Robles Lana / Philippines / Official Selection / WP / 105
12:30	4	A THOUSAND HOURS / Tusind Timer / Carl Moberg / Sweden, Denmark / Current Waves / 102
14:05	9	U.Q. / u.Q. / Ivar Murd / Estonia / Baltic Film Competition / WP / 83
14:25	8	THE WAIT / Odotus / Aku Louhimies / Finland / Official Selection / WP / 100
16:15	8	HABITAT / Luoping Zhang / China / Rebels with a Cause / IP / 127

November 26

12:00	9	THE KING OF ALL THE WORLD / El Rey de todo el mundo / Carlos Saura / Mexico, Spain / Official Selection – Out of Competition / IP / 95
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The award is given to the project, which successfully combines creative and commercial potential.

Post Control is a Helsinki based high-end post-production house serving top directors, cinematographers, production companies, and agencies.

BEST PITCH

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

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

PRODUCERS NETWORK PRIZE FOR PROMISING YOUNG PRODUCERS

Two free passes to Producers' Network 2022 awarded by Cannes Marché du Film

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

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

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



Jury

Daniela Cölle, Festivals and Acquisitions,
Pluto Film, Germany

Markus Duffner, Head of Locarno Pro,
Locarno Film Festival, Switzerland

Riina Sildos, Producer and CEO,
Amrion Production, Estonia

FAKE NEWS

ORIGINAL TITLE: KASPERVIZIJA

Country: Lithuania

Co-production countries: Latvia, Estonia

Genre: dramedy

Written by: Karolis Kaupinis

Directed by: Karolis Kaupinis

Produced by: Marija Razgutė

Company: M-Films

Language: Lithuanian

Estimated budget: 1 523 000 EUR

Financing in place: 33 000 EUR

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

Synopsis

January 1991. Lithuania is trying to break free from the Soviet Union, which sends its military to occupy the Lithuanian Radio and Television in Vilnius. The only still operating TV studio remains in Kaunas, unable to accommodate hundreds of TV and radio personnel from Vilnius.

Daiva, Sigis and Mykolas, the crew of The Daily Kaleidoscope, a TV programme of minor importance, come up with a plan to combine the idleness with desire to regain the TV by doing something meaningful for the country. They announce a hunger strike in a little trailer in front of the TV Headquarters. Their protest shouldn't last long, however, the success of the hunger strike depends on whether or not it will be shown on TV and the filming crew from Kaunas never shows up. Afraid to miss it, the protesters never leave the trailer, the size of but a few square meters. As time goes on, the hunger in the group grows and the protagonists' true motives for locking themselves in the trailer come to the surface.

Director's note

The film is based on an arch – winter turns into summer via the first days of spring dominate most of the plot. Likewise, a dark cold night at the beginning turns into warm summer days at the end. Initial disquiet and anxiousness turns into peace, hope and intimacy throughout the film. I intend to use close ups and concentrate on the faces of my characters as two parts of the film mainly constrain them in closed environments while characters expect fulfilment of their motivations but remain rather passive action-wise. Even when the action happens, the camera will seek those who observe action more than those who take part in it, their micro-gestures or glances. The afternoonish time of the day would dominate with colours and light typical to that period – rich, fat colours, sun appearing in the middle of the film and then taking over interiors with sunbeam reflections on the walls, ceilings, faces. Whereas 16 mm would be a suitable solution to capture the zeitgeist of 1991.

Director

Born in Vilnius, 1987, **Karolis Kaupinis** graduated from Vilnius University with an MA in Comparative Politics. Soon afterwards Karolis

started writing and directing short films. Kaupinis' first short film *The Noisemaker* was selected to Pardi di domani competition in the Locarno Film Festival, while his second short film *Watchkeeping* premiered at Indie Lisboa in 2017. His debut feature film *Nova Lituania* was selected to Karlovy Vary IFF 2019, the film is still running at the festivals, at the moment having 4 international awards for the Best Film and Best Director categories, also awarded with 6 National Lithuanian Film Awards. *Nova Lituania* has been acquired by MUBI worldwide in 2020. Since late 2019, Karolis Kaupinis has been developing his second film *Fake News*.

Project representatives

Karolis Kaupinis, writer-director

Marija Razgutė, producer



Producer

Lithuanian film producer **Marija Razgutė** has been running the film production company M-Films since 2008. Meanwhile she has produced films such as *Runner* (2021), *Nova Lituania* (2019), *Summer Survivors* (2018), *The Saint* (2016). Marija works with the most talented new generation of filmmakers such as Marija Kavtaradze, Andrius Blaževičius, Vytautas Katkus, Karolis Kaupinis, and Ignas Meilūnas. Since 2011 Marija Razgutė is an active member of Independent Producers Association of Lithuania. Marija is also a graduate of EAVE Producers Workshop 2016, Producer on the move 2020, ACE Producers 2020. She is a member of European Film Academy since 2015 and EWA Network since 2018, a host at Pop Up Film Residency Vilnius since 2020. Marija Razgutė is a Producer Tutor for Midpoint Shorts program since 2019.

Production company

M-FILMS is a Lithuanian film production company established by producer Marija Razgutė in 2008. At the moment M-FILMS is one of the most active companies in the country focusing on international co-productions aimed for cinemas and TV. The award-winning company's editorial line consists of clearly bold and daring stories told by most talented new generation of filmmakers such as Marija Kavtaradze, Karolis Kaupinis, Andrius Blaževičius and Ignas Meilūnas. M-FILMS is crafting critically acclaimed fiction films mostly but is opening up for animation projects as well.

Contact

M-Films

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marija@m-films.lt

THE FATHER

ORIGINAL TITLE: OTEC

Country: Slovakia

Co-production countries: Czech Republic

Genre: drama

Written by: Tereza Nvotova, Dusan Budzak

Directed by: Tereza Nvotova

Produced by: Veronika Pastekova

Company: DANAE Production

Language: Slovak

Estimated budget: 881 100 EUR

Financing in place: 131 000 EUR

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

Synopsis

Michal drives his baby daughter Dominika to the nursery; the radio announces record-breaking high temperatures. When Michal's wife Zuzka goes to pick up Dominika from the nursery, she isn't there.

Michal finds his baby daughter dead in his car. Ambulance and police arrive. Cameras and reporters are firing questions at Michal and Zuzka. Desperate, they hide behind the police tape and cry in each other's arms.

On the news: "Two-year-old girl was literally roasted in the car of her irresponsible father."

At the court, experts explain the phenomenon of Forgotten Baby Syndrome (FBS). We find out that Michal is not entirely responsible for his actions. It can happen to anyone. FBS is a legally recognised condition across the world, however not in SK. The judge determines Michal guilty.

An early winter morning. Michal is running. He closes his eyes, breathing. Sunrise fills the landscape. Michal feels the warmth on his face. Suddenly, he grabs his heart and falls to the ground dying.

Director's note

When I first heard the story of Jozef (in the script Michal), I felt that it was unfilmable. I felt that to have such a terrible tragedy in a film would be too painful for audiences to process. A couple of days later and having read the book, I asked myself again – what film with this story would you like to see? What film would you not turn off, even when its central topic was the horrendous death of a child? Answering myself, I had a vision of a film that I would not only not turn off, but one I wanted to make.

An unconventional one, radical in its artistic execution, and poignant. A film that will make me experience inner conflict. A film that will in me incite feelings of compassion with the person who killed his child. A film that will shake up my inner world view, compel me to ask significant questions and teach me to be more human.

Director

Tereza Nvotova (1988) graduated from FAMU (Department of Directing). Her feature debut *Filthy* has been screened at major festivals around the world (e. g. Rotterdam, Karlovy Vary, Cairo and Santa Barbara). *Filthy* took home more than 20 awards.

Tereza collaborates with various broadcasters, most notably HBO Europe who co-produced her feature debut and two documentary films. Her latest HBO documentary *The Lust for Power* was shortlisted for the European Film Academy Awards 2019. Tereza is an alumnus of 2019 Berlinale Talents, Scripteast and MIDPOINT.

Tereza is currently completing her second fiction feature film *The Nightsiren*. This Slovak/Czech/French co-production drama received Eurimages co-production support, and the Eurimages Development Award in 2018.

and produce fiction and documentaries for national and international markets and audiences.

DANAE Production's fundamental focus is in powerful, profound, and ambiguous stories. The stories that disrupt the status quo.

Project representatives (online)

Tereza Nvotova, writer-director

Veronika Pastekova, producer



Producer

Since childhood, **Veronika Pastekova** has been part of the filmmaking environment. Her father is a scriptwriter and mother a film historian. She graduated from Film Production at the Academy of Performing Arts (VŠMU) in Bratislava and participated in several film projects with different production companies – *Cleaner* (DNA Production 2015), *The Auschwitz Report* (2021), delegate producer for development in Trigon Production. She is a member of the Slovak Audiovisual Fund's evaluating committees: for distribution and minority co-productions.

Production company

After graduating from Film Production at VŠMU in Bratislava (2007), Veronika Pastekova has been closely working with different production companies as a development manager and an executive producer. She has created distribution strategies and coordinated festival traffic for different films. In 2020, Veronika and Michal Cernansky, a lawyer with expertise in intellectual property, founded **DANAE Production**, a production company whose main objective is to develop

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FATHER FIGURE

ORIGINAL TITLE: VZORNIK

Country: Slovenia

Co-production countries: Czech Republic, Croatia, Slovenia

Genre: drama

Written by: Nejc Gazvoda

Directed by: Nejc Gazvoda

Produced by: Ales Pavlin

Company: Perfo Production

Language: Slovenian

Estimated budget: 865 000 EUR

Financing in place: 695 000 EUR

Looking for: co-producers

Synopsis

Mojca (45) and Jan (14), mother and son, live in an apartment building in a small town near the Slovene-Croatian border. Recently divorced, Mojca is a teacher at a nearby primary school, where Jan goes, and is currently in ninth – the final – grade. The film starts in the last days of April 2020, just before the children return to school with new, strict anti-epidemic measures implemented. Jan is riding his kick scooter through the seemingly deserted, empty streets of a town in lockdown. He notices a man who has recently moved in their apartment building – into the empty apartment right across the hall from theirs, because a lady who had been living there recently died. Jan is extremely lonely, hurt by his parents' divorce, and suffering abuse in school. He is also a poet; his poetry is weirdly erotic and he sends videos of himself reciting poetry to girls in his class. His latest obsession becomes a newcomer, a Roma girl called Lady.

Director's note

Father Figure is a story about the birth of bigotry. It's a story told in the most micro of environments and the most micro of cells. I'm interested in intimacy, characters, relationships, not political slogans. The message is simple: Whoever will give purpose (Jure) to an individual during the most vulnerable stage of their life (the stage Jan is definitely in) will be the one winning them over. I see no point in arguing about whether violence and bigotry are inherent to all of us, or whether some of us are different, perhaps better than others. In the end, Jan surpasses violence. A lot of people won't. I didn't want the film to end on a hopeless note. I believe friendship and reconciliation are possible. Can love really conquer all? Unfortunately not, but it does hold some power over us.

Director

Nejc Gazvoda (1985) graduated from the Academy of Theatre, Radio, Film and Television (UL AGRFT) with a degree in Film and Television Directing. For his diploma thesis he was awarded with the academic Prešeren's Award of Academy. In 2011, he wrote, directed, and edited his first feature film, *A Trip*, that won various national and international

awards at various film festivals (Sarajevo, Karlovy Vary, Arras). Two years later, his second feature film, *Dual*, premiered in competition in Karlovy Vary and won numerous awards (Cinedays Golden Sun, Oslo Skeive best picture). Nejc Gazvoda also co-wrote the film *Class Enemy* (2013), directed by Rok Biček, which became an international hit. He is also a renowned figure in the field of performing arts.

Producer

Ales Pavlin is a film and television producer. He is also professor at the Academy of Theatre, Radio, Film and Television AGRFT in Ljubljana, the capital city of Slovenia. In 2012, the European Film Promotion (EFP) selected him for the Cannes programme Producers on the Move.

Ales Pavlin is member of European Film Academy (EFA), European Producers Club (EPC), and The National Council for Culture of the Republic of Slovenia.

Production company

Perfo Production is one of a leading Slovenian independent film and TV production companies established in 2005 by producers Ales Pavlin and Andrej Stritof. We deliver critically and commercially successful projects to domestic, European, and global audiences. We have a passion for nurturing emerging talent and maintaining creative relationships with established writers, directors, and creatives.

We want to reach a global audience through uplifting, diverse stories with universal themes. We have built relationships with European and international partners, sales agents, distributors, and A-list festivals to ensure our projects reach the widest audience while maintaining artistic vision.

The company has produced many feature-length films, which were all produced in international co-productions, mainly as delegate producer and sometimes as minor co-producer. We have also produced nine very successful TV series and some short films. Some films were among top

hits in cinemas and all of them were screened at numerous festivals around the world, winning many awards.

Perfo remains a truly independent company retaining and building alliances with key Slovenian and international talent to deliver film and television of the highest quality. Perfo offers full production services for films, commercials, and television series in Slovenia.

Project representatives

Ales Pavlin, producer



Contact

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GAMBIT

ORIGINAL TITLE: GAMBIT

Country: Bulgaria

Genre: crime, drama, thriller

Written by: Konstantin Bojanov, Petar Krumov

Directed by: Konstantin Bojanov

Produced by: Katya Trichkova

Company: Contrast films

Language: Bulgarian, Dutch, Romanian, English

Estimated budget: 1 702 100 EUR

Financing in place: 479 000 EUR

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

Synopsis

After her new lover, Phillip, inadvertently reveals some of the weaknesses in the security system of Rotterdam's Kunsthall, Nina proposes to her petty criminal ex, Alex, to rob the famed museum. Everyone's troubles begin, however, when Alex and his cohorts manage to make away with six masterpieces worth over fifty million euros.

Director's note

The initial spark for *Gambit* came from a New York Times article about a band of ragtag criminals who in 2012 stole eight masterpieces worth over 70 million euros from Rotterdam's Kunsthall. The stolen paintings were never recovered and were purportedly burned by the mother of the gang leader in an attempt to destroy evidence. Rather than following the traditional "whodunnit" framework of the genre, I decided to centre the story around a young female protagonist, Nina, and, through her actions to examine the larger themes of trust and value. Nina begins her journey as a highly mistrustful person and ends risking her freedom by placing her trust in the hands of her idealistic lover, Phillip. The film also aims to examine how we attribute value to art, personal freedom, family, and friendship.

Gambit will be a tense crime drama with elements of thriller aimed at broader audiences that balance a forward plot motion with complex characters development.

Director

Konstantin Bojanov is a writer, director, and visual artist, who holds a B.A. from the National School of Fine Arts in Sofia and an M.A. from the Royal College of Art, London. His work has been exhibited in numerous prominent art galleries and museums, and his films have been screened at over 100 international film festivals.

Bojanov's directorial debut, *Lemon Is Lemon* (2001), won numerous awards, followed by the documentary *Invisible* (2005). Bojanov's first feature film, *Ave* (2011), premiered in the Critics' Week in Cannes and

screened at over 70 international film festivals, winning 20 prestigious awards. His second feature, *Light Thereafter* (2017), premiered in competition at the IFF Rotterdam. Bojanov is currently in pre-production on his third feature film, *The Shameless*.

Producer

After graduating in law and filmmaking, in 2013, **Katya Trichkova** founded Contrast Films, a production company whose main objective is to develop and produce fiction and documentaries. Since 2011, she works very closely with the Bulgarian director and producer Stephan Komandarev as well as an independent producer for other Bulgarian production companies.

Her recent filmography includes *Silent Legacy* (2021) by Petya Nakova, *Rounds* by Stephan Komandarev (2019, Sarajevo FF), *Directions* by Stephan Komandarev (2017, Un Certain Regard, Festival de Cannes), *Caini* by Bogdan Mirica (2016, FIPRESCI Prize, Un Certain Regard, Festival de Cannes).

Katya is an EAVE and EURODOC graduate and participant of Sarajevo Talent Campus, Kyoto Filmmakers Lab, and ExOriente Programme.

Production company

Contrast Films is a production company established by Katya Trichkova in Sofia, Bulgaria, with the main goal to develop and produce author-driven fiction and documentary films for national and international markets and audiences. The company's credits include the documentary films *Silent Legacy* by Petya Nakova (2021, co-production with HBO Europe, broadcasted in 23 countries, official selection Biografilm IFF (Italy), Flahertiana IFF (Russia)), *Ikarus from Kocherinovo* by Emil Spahiyski (2019; Best Documentary Debut at Golden Rhyton Festival of Bulgarian Documentary and Animated Film) and a number of co-productions such as Stephan Komandarev's award-winning feature films *Directions* (2017; Un Certain Regard at Cannes, Toronto) and *Rounds* (2019; Stockholm, Sarajevo, Gijon, GoEast).

Project representatives

Konstantin Bojanov, writer-director

Katya Trichkova, producer



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HYSTERIAS

ORIGINAL TITLE: HISTĒRIJAS

Country: Latvia

Co-production countries: Estonia,
Czech Republic, Slovakia

Genre: drama

Written by: Ieva Norvele, Adriana Roze, Liene Linde,
Marta Elīna Martinsone, Alise Zariņa

Directed by: Ieva Norvele, Adriana Roze, Liene Linde,
Alise Zariņa, Marta Elīna Martinsone

Produced by: Aija Bērziņa

Company: Tasse Film

Language: Latvian

Estimated budget: 845 482 EUR

Financing in place: 15 715 EUR

Looking for: co-producers

Synopsis

On her first trip abroad, 20-year-old Alice is forced to confront her fears of life, the world, and other people. With an approaching theatre premiere, Miru struggles with terrible self-blame and desperately tries to prove herself as an irreplaceable director's assistant, thus sacrificing the time with her son and herself. When fatigue and routine enters Rita's marriage, she decides to adopt six-year-old Amelia, in the hope of regaining her husband's love. Psychophysicist Minka meets the charismatic narcissist Magrit and falls madly in love with him but he becomes an obstacle to her academic career. The death of an eccentric friend of Agate, a resident of a remote rural village, pushes Agate to start living differently. By trying to meet the expectations of others and themselves, all five women – a student, an eager assistant, an ideal housewife, an ambitious scientist, and a lonely country woman – begin to realise their true desires.

Director's note

In 2018, five friends and like-minded people who regularly collaborate on joint projects started discussing contemporary Latvian literature and found that several books recently published by Latvian female writers were vividly cinematographic and had an intriguing potential to bring them to screen. That is how the idea for *Hysterias* was born – a feature film that would bring together five female directors of the same generation to film five pieces of short prose by five Latvian female writers, thus trying to capture the female gaze directed at itself.

Directors

Ieva Norvele graduated from the Baltic Film and Media School, later spent several years working in film and TV productions in Czech Republic, Slovakia, and Hungary. After moving back to Latvia, Ieva studied film directing at the Latvian Academy of Culture. A couple of student shorts written and directed by Ieva have been nominated for Latvia's national film awards. Currently, she has finished working on a Slovak-Hungarian dance feature film *Bunker* as a co-writer and is now focused on developing a couple of her own shorts.

Adriana Roze is a new generation director with an impressive experience. She has made several documentaries as well as music videos, TV shows, and commercials. The best-known of her works are the award-winning documentary short *Gentlemen of Riga*, awarded by the National Film Award Lielais Kristaps, and *Born in Riga. Talent Formula*, nominated for the award. She graduated from the Latvian Academy of Culture with a master's degree in film directing. Her diploma film *Collective. EU* and her study work *Glass Lining* have been nominated for the film award Lielais Kristaps in the student film category.

Liene Linde is a Latvian director and film critic. She graduated from the Latvian Academy of Culture with the short film *Fake Me a Happy New Year* (2013), which won prizes at several international film festivals and was awarded a Lielais Kristaps, the Latvian national film award.

Alise Zariņa studied advertising in Paris and audiovisual media in Tallinn. She writes about cinema and works in advertising. In 2019, she directed her feature debut film *Nearby*.

Marta Elina Martinsone (1986) is a Latvian publicist, screenwriter, theatre and film director. Graduated from the Faculty of History and Philosophy of the University of Latvia. Studied at the Faculty of Art History and Theory, University of Essex. In 2014, she graduated from the Latvian Academy of Culture and obtained a master's degree in theatre art. She has performed at the Dirty Deal Teatro, Gertrudes Street Theatre, Art Centre Totaldobže, and the Academy of Culture Theatre House Zirgu Pasts. She was a screenwriter for the films *1906* and *Nearby*. For the film *Nearby* she won Lielais Kristaps Award for the Best Screenwriter (together with Alise Zariņa). In August 2021, she released her debut film *Lame'os*.

Production company

Founded in 2011, **Tasse Film** is an administrative and creative production team led by Aija Bērziņa. Company's first feature-length production *Mellow Mud* (directed by Renars Vimba) held its world premiere at Berlin International Film Festival 2016, where it received Crystal Bear for the Best Film in section Generation 14 Plus. Juris Kursietis' *Oleg* was selected for Director's Fortnight Cannes 2019.

Project representative
Ieva Norvele, writer-director
Aija Bērziņa, producer



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LEX JULIA

ORIGINAL TITLE: LEX JULIA

Country: Finland

Co-production country: Turkey

Genre: psychological drama, thriller

Written by: Laura Hyppönen

Directed by: Laura Hyppönen

Produced by: Essi Haukkaa, Merja Ritola

Company: Greenlit Productions Oy

Language: Finnish, Swedish

Estimated budget: 1 600 000 EUR

Financing in place: 60 000 EUR

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

Synopsis

Julia, early 30s, travels to her old friend Anna's island villa for a late summer weekend. When Anna introduces her new husband, JP, Julia recognises him as her date-rapist of fifteen years earlier. Both Julia and JP keep their past acquaintance a secret from Anna, who grows increasingly uneasy about the tension between her husband and her old friend. Over the weekend, the simmering conflicts between the trio deepen.

Lex Julia explores the unsettling dynamics of acquaintance rape, intertwining three destinies and three different points of view. Was Julia and JP's encounter a sincere misunderstanding or a cold-blooded attack? What could, or should be done about it, years later? When a violation can't be proven, whose story is heard and believed? How does one heal and get closure?

Director's note

Lex Julia is a nuanced, slow-burning psychological thriller that draws viewers in with elements of mystery and a growing tension between its protagonists. At the emotional core of the story is the disturbing reality of the victim's experience when faced again with their perpetrator. On the surface, the characters pretend everything is okay. Beneath, they are living their personal nightmares. This will be an atmospheric, visceral, and visually stylised journey into the dark side of human psyche.

Director

Laura Hyppönen's debut feature *Live East Die Young* (UK, 2012) was nominated for Best Feature at Raindance, Hitchcock d'Or at Dinard (FR), and sold internationally by Reel Suspects (FR). Her shorts have won awards and screened at festivals and platforms including Tampere, HIFF, Aesthetica, Shorts International, and Vogue. She has an MA in Screenwriting and is an alumna of Nipkow Programme, Berlinale Talents, and European Film College (DK). She divides her time between Amsterdam, Berlin, and Helsinki.

Producer

Essi Haukkamaa is a Finnish born Film and TV producer. She has more than 20 years of experience, working in different production roles in Finland and Australia, and has citizenship for both countries. Before starting Greenlit Productions in 2011, Haukkamaa managed a production company in Australia, producing several short films that have enjoyed considerable success at various film festivals. While working as a producer in Greenlit Productions she has finished the *War/Peace* feature documentary with director Inderjit Kaur Khalsa and now has a number of feature and documentary films in development and production.

Since 2000, **Merja Ritola** has been working on 44 titles (among them *Iron Sky*, *Jade Warrior*, *Man's Job*) and 24 out of them as a producer. During her career she has participated in EAVE and EWA workshops and since 2012 she has been an independent producer for short films, documentaries, and fiction features. In 2017, she joined Greenlit Productions, established by producer Essi Haukkamaa.

Ritola's productions include the feature documentary *The Seamstress* by Ville Suhonen, which won 2016 a Jussi Award for the Best Documentary Film and the award-winning documentary film *Putting Lipstick on a Pig* by Johan Karrento, the internationally acclaimed feature documentary *The Voice of Sokurov* by Leena Kilpeläinen and nationally acclaimed science-fiction feature *Apeiron* by Maria Ruotsala.

Production company

Producer Essi Haukkamaa founded **Greenlit Productions** in 2011 and Merja Ritola joined the company as Managing Director and Producer in 2017. Directors Mervi Enqvist and Leena Kilpeläinen also joined as minority shareholders alongside with translator Mikko Lyytikäinen in 2017. All of them have worked with Ritola and Haukkamaa in several projects prior.

Besides Helsinki, the company has an office in Sydney, Australia, with the aim of an increasingly international approach to productions. Greenlit Productions has currently several feature films and feature-

length documentaries in different stages of production, topics ranging from drama to comedy and international politics. Greenlit Productions discovers and works with talented, original filmmakers and lets them be heard.

Project representatives

Laura Hyppönen, writer-director

Merja Ritola, producer

Vildan Ersen, co-producer



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LIONESS

ORIGINAL TITLE: EMALÕVI

Country: Estonia

Co-production countries: Latvia, Lithuania, Slovenia, Finland, France, Germany

Genre: thriller, drama

Written by: Liina Triškina-Vanhatalo

Directed by: Liina Triškina-Vanhatalo

Produced by: Ivo Felt

Company: Allfilm

Language: Estonian

Estimated budget: 1 400 000 EUR

Financing in place: 142 122 EUR

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

Synopsis

Helena is a 48-year-old paramedic. A strong and efficient woman who has no difficulty handling the practical details of everyday life. But the fact that she has emotionally abandoned her daughter a long time ago remains invisible to her. This autumn, the smart but lonely 15-year-old Stefi shaves her head, stops going to school, doesn't come home at nights, and becomes a member of a violent youth gang. When the girl ends up in hospital after a serious overdose, a desperate, crazy plan forms in Helena's mind. She plans to secretly kidnap Stefi and lock her up in the family's old summerhouse. But Stefi goes missing from the hospital and Helena gets trapped in the delicate balance between sanity and madness.

On one hand, she participates in all the efforts by the police, the media, and her husband Kaarel to find Stefi. On the other hand, she leads a secret imaginary life in the summerhouse, where, hidden from the reality, the mother and daughter rediscover the love they once had.

Director's note

Extreme situations in parent-child relationships create a lot of vital questions in most of us. In me, they trigger imagination and force me to look for answers through writing a story.

Lioness started with a news article about a desperate mother spending all her nights searching for her repeatedly missing child. And a line she kept saying like a refrain – I'm not allowed to just lock her up although I know I should!

A film allows you to play through that scenario of what happens when you do the thing you are not allowed to do. In a film, you can also follow through with the idea of how it is possible to stay sane when your child is missing? Our main character Helena lets her imagination comfort her. In her heart and mind, she does everything she did not do or say in real life. Locking her daughter up in a dark nest-like place and symbolically chaining her to herself is a return to the beginning, to the womb. Everybody, even those who have failed the most, deserves a second chance.

Director

Liina Triškina-Vanhatalo started her film studies in 1998 at the European Film College in Denmark, followed by the Film School of Catalonia at Barcelona University.

Since then, she has worked on tens of documentaries, as director and editor. She has also taught editing at the Baltic Film and Media School. Parallel to documentaries, she started to work as script-continuity for fiction features.

In 2016, she completed her second screenplay, the social drama *Take It or Leave It*. The film premiered in October 2018 at Warsaw IFF, won prizes at Cottbus IFF and Arras IFF. It was selected as Estonian submission for Best Foreign Film at Academy Award and was a nominee for the Best Screenplay at the Estonian Film and Television Awards 2019.

Producer

Producer and Sound Designer **Ivo Felt** co-founded the production company Allfilm in 1995. Currently, Ivo is focusing more on producing but has created sound design for more than 50 feature and documentary films in the past.

Ivo's productions include Zaza Urushadze's *Tangerines*, nominated for the Academy Award and the Golden Globe, as well as Klaus Härö's *The Fencer*, nominated for the Golden Globe.

Ivo's latest feature film *Truth and Justice*, directed by Tanel Toom, broke all the box office records locally, won a Satellite Award, and was shortlisted for an Academy Award. In 2019, Ivo worked as a local Service Producer for Christopher Nolan's *Tenet*.

Production company

Allfilm is an Academy Award and Golden Globe nominated production house operating since 1995.

The company was created as a collaborative environment where exciting and original ideas could be matched with highly professional management. With considerable experience in film development and production, Allfilm is a vibrant production company with several full-time producers on board.

Our scope of activity varies from developing and producing quality features, documentaries, and TV series. We also come onboard as a co-production partner and provide production services under the Film Estonia cash rebate scheme.

The films produced by Allfilm have won numerous awards at international film festivals and been distributed in more than 120 countries worldwide.

Project representatives

Liina Triškina-Vanhatalo, writer-director

Ivo Felt, producer



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THE MOON IS A FATHER OF M

ORIGINAL TITLE: MTVARE MAMAA CHEMI

Country: Georgia

Co-production countries: Czech Republic, Germany

Genre: drama

Written by: George Ovashvili and Roelof Jan Minneboo

Directed by: George Ovashvili

Produced by: George Ovashvili

Company: Wagonnet Films

Language: Georgian

Estimated budget: 775 500 EUR

Financing in place: 209 500 EUR

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

Synopsis

Georgia, 1991. Wilful 12-year-old city boy Toma lives with his grandmother in Tbilisi. He keeps getting in trouble in school where he refuses to shy away from the bullies that taunt him out for his affection for Anana. One day, Toma and his grandmother are visited by Nemo, Toma's father. Toma has no memory of Nemo: he left when Toma was only two. Nemo has just been released from prison. Nemo takes Toma to his parental village in the mountains from where they set out on a hunting trip. Nemo wants to get to know his son and make up for the lost years. Toma wants to know why his father was in prison. Through ups and downs, Toma slowly starts to feel a connection to his father. Just when Toma is about to really accept his father, Toma accidentally shoots Nemo. Toma eventually takes shelter in a trapping pit where they are found by villagers. Back at school the attitude of his bullies – and Anana – are proof that Toma has learned from his father's lessons.

Director's note

When I was a little boy, same age as our main character Toma, I often cried before I fell asleep. Why was I crying? I imagined that time would pass and my parents would be aging and that one day they would die. When I got older and my father passed away, I didn't even shed a single tear. I was upset about this: didn't I love my father, that I was not able to cry? Later I realised that I had already cried for my father when I was a child. I always wanted to talk about relations between fathers and children, to look into this phenomenon that is often called an invisible connection between people. We are walking on the road, led by our fathers. They show us the direction and later we lead the way for our children the same way we were lead. In all my previous films, a person is fighting for self-esteem, self-protection, and even if he/she physically dies, he/she still stays as a winner. This story is also inspired by the belief that life goes on.

Director/Producer

George Ovashvili is a Georgian director, writer, and producer. He is a graduate from the film department of the Georgian State Institute of

Cinema and Theatre (1996) and the course of filmmaking of The New York Film Academy at Universal Studios in Hollywood (2006). He made his debut with two short films *Wagonnet* (1997) and *Eye Level* (2005). His first feature film *The Other Bank* premiered at Berlin Film Festival's Generation section in 2009 and won over 50 international prizes. His second feature *Corn Island* won the Crystal Globe at Karlovy Vary International Film Festival in 2014 and was shortlisted for the Academy's best foreign language film in 2015. *Khibula* ended the trilogy of long features. The film premiered in the main competition of Karlovy Vary IFF in 2017.

Production company

Wagonnet Films was founded by the producer, director, and writer George Ovashvili. Wagonnet Films was registered on the base of previous George Ovashvili companies – George Ovashvili Productions and Alamdary Films (*The Other Bank* (2009), *Corn Island* (2014), *Khibula* (2017)). Except making co-productions, Wagonnet Films works as a service company and offers a full-package service to the foreign crews willing to shoot in Georgia.

Project representatives

George Ovashvili, writer-director-producer

Roelof Jan Minneboo, co-writer



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THE ODALISQUES

ORIGINAL TITLE: DIE ODALISKEN

Country: Germany

Genre: dramedy

Written by: Nataly Savina

Directed by: Ann-Kristin Reyels

Produced by: Titus Kreyenberg

Company: unafilm

Language: German, Russian, French, Latvian

Estimated budget: 2 470 473 EUR

Financing in place: 30 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters

Synopsis

Tamara, a single mother who works as a gynaecologist in a Baltic Sea town, illegally treats harbour prostitutes for diseases to earn money for herself and her daughter Katinka. As she desperately wants to leave her country for a better life, she accepts a job offer at a clinic in Germany. On the ferry, she learns that the clinic has decided in favour of someone else. Tamara keeps it to herself, having sold her entire household. Finally, they end up in Hildesheim, in the middle of nowhere. Now, she needs to work as a janitor. Tamara, who hates her job, develops a business idea: she invites harbour girls from home over and lets rooms to them in the janitor's apartment. Katinka is also attracted to them. When she finds out that her former best friend has become a "port girl" she travels to Paris with her roommates to experience first-hand life as a teenage demimondaine. Neither the young casual escorts nor Katinka herself realise how much they are overextending themselves with this move.

Director's note

When I read Nataly Savina's manuscript for her novel *The Odaliques*, the incredible power of the characters did not let go of me. I am fascinated by the clear female perspective taken here and by the dignity and love with which unconventional characters are presented. How far does freedom go in dealing with self-determined physicality and when does one speak of prostitution? Is the right to a better life and great love reserved only for certain people?

In our script, German society and its structures are approached with a great deal of humour, without caricaturing them or elevating ourselves above them. Germany as a place of longing is dismantled and soon stands for stagnation and seclusion. It is very similar to how the writer Nataly Savina and I felt when we came from the East to the West.

Director

Ann-Kristin Reyels was born in Leipzig and grew up in Leipzig and Nuremberg. She completed several internships and worked as a

camera assistant before studying directing at the Film Academy for Film and Television (Konrad Wolf / Babelsberg). After graduating, she shot short films and made her first feature film: *Jagdhunde*, which premiered at the Berlinale and received numerous awards, including the FIPRESCI Award. She lives in Berlin and works as a freelance screenwriter and director.

Producer

Titus Kreyenberg worked as an executive producer for film and television for many years before he founded his own production company unafilm in 2004. The company has produced and coproduced well over 30 films that compete in A-festivals around the world, Berlinale, Cannes, Toronto, Locarno, IDFA among them. In 2013, *Heli* won the award for Best Director in competition in Cannes. 2014 *Bridges of Sarajevo* was shown in the Sélection Officelle in Cannes. *I Am Not a Witch* premiered at Director's Fortnight and 2019 Berlinale showed 4 films produced by unafilm.

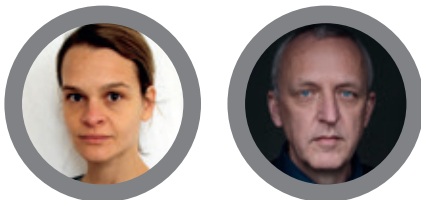
Production company

unafilm produces feature films and series.
Straight forward and artistically challenging.
Fiction and nonfiction.
National and international.
unafilm is present both in Cologne and Berlin.

Project representatives

Ann-Kristin Reyels, director

Titus Kreyenberg, producer



Contact

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OUR ERIKA

ORIGINAL TITLE: MEIE ERIKA

Country: Estonia

Co-production countries: Latvia, Estonia

Genre: drama, sport, biographical

Written by: German Golub, Mehis Pihla

Directed by: German Golub

Produced by: Marju Lepp

Company: Filmivabrik

Language: Estonian, Russian, German

Estimated budget: 1 966 230 EUR

Financing in place: 63 000 EUR

Looking for: co-producers, sales agent, distributors

Synopsis

This is a drama of a personal triumph over seemingly unsurmountable odds. Our Erika is the story of the track cyclist Erika Salumäe, from her painful and tortured childhood to her first Olympic win in 1988.

Erika is a highly focused and defiant fighter who wants to be the best bicycle racer in the world, driven by her subconscious need and desire to be loved.

USSR is like a worn-out fairy tale where Erika as a young woman tries to survive. In this declining regime, under psychological and physical pressure, Erika transforms from a girl into an Olympic champion. Erika realises quite quickly that success brings recognition but does success really bring the desired love? Will you be loved only if you produce visible results?

In 1988, at the Town Hall square, Erika Salumäe was received as a national hero – 'our Erika'.

Director's note

Our Erika is the story of the track cyclist Erika Salumäe, from her tortured childhood to her first Olympic win in 1988. Erika is a highly focused and defiant fighter who wants to be the best bicycle racer in the world, driven by her subconscious need and desire to be loved. For her, USSR is like a worn-out fairy tale where she tries to survive and erase the childhood of suffering and neglect as a young woman. As a director, I want to show how Erika fights for her freedom from pain and insignificance guided by her subconscious conviction that she deserves to be loved like everyone else.

Director

German Golub (1993) graduated *cum laude* from the Film Arts course of Tallinn University Baltic Film, Media, and Arts School. His graduation short *My Dear Corpses* won the Student Academy Award in 2020. *Our Erika* is his feature debut.

Producer

Marju Lepp has acted as a producer at Filmivabrik since 1998. Over the past decade, she has produced 21 documentaries and five feature films, the latest among them *On the Water* (feature, 2020) and *The Best of Salieri* (documentary, 2021). Our films have screened at A-category film festivals such as IDFA in Amsterdam, Leipzig, Montreal, Mumbai, Cairo etc. Marju is currently producing the feature film *Stairway to Heaven* and the documentary *The Cartoonist*.

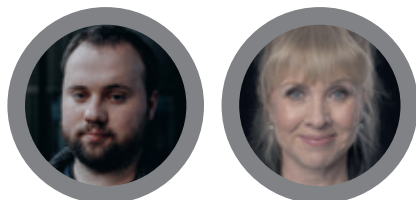
Production company

Studio Filmivabrik was established in 1998. Filmivabrik has produced 23 documentaries – both experimental as well as more traditional films. Our documentaries have been screened in competition at Leipzig DoK and IDFA and earned best documentary titles at home in Estonia. Filmivabrik has also produced five feature films, TV-shows, short films, and an animation film. Our features and animation screened at different A-category film festivals. Filmivabrik has also produced numerous commercials and rents out professional film lighting.

Project representatives

German Golub, writer-director

Marju Lepp, producer



Contact

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OUR MEMORY

ORIGINAL TITLE: NUESTRA MEMORIA

Country: Chile

Co-production countries: Chile

Genre: drama, independent, documentary

Written by: Matias Rojas Valencia

Directed by: Matias Rojas Valencia

Produced by: Tomas Gerlach Mora

Company: A Simple Vista

Language: Spanish, German

Estimated budget: 254 841 EUR

Financing in place: 146 352 EUR

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

Synopsis

An elderly couple, who survived decades of slavery and punishment inside a powerful enclave in southern Chile called Colonia Dignidad, now live in isolation in Patagonia, with the only purpose of living today, in the present, the past they never had. A documentary story intertwined with a fictional one in which a woman, faced with the imminent loss of memory, decides to travel to a forest in southern Chile. She needs to unearth a secret and try to ask forgiveness for an incident that she has regretted all her life, linked to the darkest chapter of Chile's recent history.

Director's note

During the exhaustive research I conducted for my second fiction feature *A Place Called Dignity*, I met two elderly people who escaped from a powerful enclave in southern Chile: Colonia Dignidad. Today – and still persecuted – they live in isolation in Patagonia. They expressed to me their greatest concern: that their story was forgotten. This prompted me to make a film that would expand the expressive, narrative, and artistic possibilities by intertwining a documentary story with a fictional story: a film within a film. *Our Memory* is a feature film that, through the mixture of genres and formats, delves into memory, wounds, and scars, with the intention of installing a reflection about our recent history, a topic of deep, universal, and urgent connection.

Director

Matias Rojas Valencia is a director whose first film *Raíz* premiered at San Sebastián, won the best Chilean film award at FICV, and was selected to various other festivals (La Habana, Palm Springs, Málaga, Latin Beat New York, Miami). His latest film *I Need to Know* was produced under the Cannes Factory scholarship and premiered worldwide at the Directors' Fortnight at Cannes in 2015. Matias's second feature as a screenwriter and director, *A Place Called Dignity* – a co-production between Chile, France, Germany, Argentina, and Colombia – is about to premiere in competition at Tallinn Black Nights Film Festival. The project was previously selected to Berlinale Co-Production Market,

L'Atelier from Cannes. Today, he is in production with his new film *Our Memory*, a hybrid project, with Paulina García in a lead role.

Producer

Tomas Gerlach Mora is a Film and TV graduate from Universidad de Chile with an Executive Production Diploma from the PUC. He co-produced *The Waltz* by Edison Cajas and *Flying Machine* by Vicente Barros. Tomas is also the producer of *Our Memory*, a hybrid feature film by Matías Rojas Valencia, currently in production. In 2019, he produced *The Rings Of The Serpent*, selected to CineLatino Toulouse 2020.

Project representatives

Tomás Gerlach Mora, producer

Clara Larrain, producer



Production companies

Founded in 2012, **A Simple Vista** specialises in documentary production for the new generation of Chilean filmmakers. Co-produced *The Waltz* by Edison Cajas (premiere and special jury award at FICV; nominated for best Iberoamerican documentary at Platino's Award; Carte Blanche, Locarno; Best Foreign Documentary at American Film Festival; Best Documentary at Florianopolis, and participated at Biarritz, Doc-Montevideo, FIDOCs), *Flying Machine* by Vicente Barros (premiere and special jury award at FIDOCs; FicViña, Biobio, Quilpué; Doc Barcelona), and is associate of *Night Vision* – FidMarseille 2020 winner – by Carolina Moscoso, who is also a company's partner.

Clara Films is an independent film production company, focused on international co-production that develops fiction projects with a strong auteur imprint and audience engagement, constantly looking for creators and stories that challenge the audiovisual language from different aspects both artistic and technical.

Recent projects by the company selected at EAVE Chile are *White is for Virgins* by the British-Canadian director and Netflix showrunner Jacqueline Pepall, a Chile/UK co-production that premiered at SLFF and is available on HBO Max, *Atacama* by Diego Ruiz, a Chile/US coproduction that premiered at SANFIC 14 official competition, selected to the Oscar qualifier Lebu Film Festival, among others, and the viral feminist web series *HomoNova* by Ainara Aparici.

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TWO TIMES ONE

ORIGINAL TITLE: 2X1

Country: Bulgaria

Co-production countries: France

Genre: drama

Written by: Vladimir Petev

Directed by: Vladimir Petev

Produced by: Vanya Rainova

Company: Portokal

Language: Bulgarian

Estimated budget: 570 000 EUR

Financing in place: 15 000 EUR

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

Synopsis

Victor, a charismatic politician, aims to become an MP when his 10-year-old son, Dani, re-enters his life after the sudden death of his mother. Victor adapts with the bravado of a man who is used to be in control. Quick to turn vulnerability into advantage, he tries to fold Dani into a world of political backroom dealings. Out of his element, Dani, however, drifts away. As the stakes rise for Victor, so does the disturbing effect of Dani's presence.

Grasping for a quick fix, Victor leaves Dani in the care of the boy's grandmother in a distant village. Just when Victor has cleared the way to his goal, it begins to lose its allure. Deprived of his drive and alertness, Victor is blindsided by a set up that ends his political career. Consumed by guilt and regret, Victor heads back to get Dani. The way there, though, might be longer than he had hoped for.

Director's note

A father-son relationship drama is the undercurrent of a political thriller. Bent on achieving his aspirations at all costs, Victor is blind to the needs and emotions of his son, so the closer Victor gets to his goal, the further his son drifts away. By the time he is forced to re-evaluate his priorities, Victor has failed at both being a father and securing glory, yet he retains our empathy. At first, the fast-paced political plot grants all-important purpose to Victor's deeds. Seen through the eyes of Dani, however, it is a bigger sandbox for bigger boys. In the clash, we discover the difference between inherent and assigned meaning.

The visual style and sound treatment mirror this duality. Through shifting points of view, we juxtapose the perspectives of two incompatible world views. If one is driven and rational, the other is more introverted – a presence to bear witness.

Director

Vladimir Petev received the Golden Rose Prize at the 34th Bulgarian Feature Film Festival for his short film *Dog*. He has directed TV se-

ries and was first assistant director of several of films in Bulgaria and abroad, such as *Father* by Peter Valchanov and Kristina Grozeva and *Wake Me Up* by Guillaume Protsensko.

Vladimir Petev earned a master's degree in Feature Film Directing at the Russian State University of Cinematography. He participated in Berlinale Talents (2011), Sarajevo Talents (2019), and MIDPOINT Feature Launch (2020), where he developed his feature debut *Two Times One*.

Producer

Vanya Rainova is an award-winning writer and producer of European author-driven films that have a distinct voice and aesthetics. Her films have been nominated for EFA and won awards at Clermont-Ferrand, ZINEBI, Brest, Brive, Krakow, Yerevan, Bulgarian Film Academy, and many others.

Before entering the world of filmmaking, Vanya worked as Managing Editor at the Sofia Echo and Director of Communications at Children's Hospital & Research Center at Oakland, California.

She holds an MFA in creative writing from The University of San Francisco and a BA in journalism from Ithaca College. She's a graduate of Eurodoc (2015), EAVE (2016), and MIDPOINT Institute (2019).

Production company

Portokal is a boutique independent production company that supports emerging talent and established filmmakers in the development, production, and distribution of their author-driven work.

Our award-winning films have competed in some of the world's most prestigious festivals, including Locarno, Clermont-Ferrand, DokLeipzig, HotDocs, Vision du Reel, and many others.

We recently completed Andrey Paounov's *January* (BG/PT/LUX) and are in post-production of Venci Kostov's debut *Liuben* (ES/BG). We have several projects in development, including Vladimir Petev's *Two*

Times One (MIDPOINT Feature Launch 2020), Yordan Petkov's *Resonance* (Torino Film Lab 2020), and Stefka Mancheva's *Blind Spot* (First Films First and Talents Sarajevo 2019), among others.

Project representatives

Vladimir Petev, writer-director

Vanya Rainova, producer



Contact

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YOU CAN DANCE

ORIGINAL TITLE: YOU CAN DANCE

Country: Sweden

Co-production countries: Norway

Genre: romantic comedy, LGBTQ+, senior/aging

Written by: Ida Kjellin, Martina Cecilia Befring

Directed by: Katarina Launing

Produced by: Peter Krupenin

Company: HOBAB

Language: Swedish

Estimated budget: 2 500 000 EUR

Financing in place: 745 000 EUR

Looking for: co-producers, sales agent, foreign broadcasters

Synopsis

A heart-warming romantic comedy about acceptance. A fantastic, DANCE-tastic story with a twist that proves it's never too late to find your own rhythm, choose happiness, and embrace the golden years of life.

Director's note

A drama comedy about LGBTQ. Gunnar is a 75-year-old man who has lived his whole life in a lie. When he meets Sixten and starts dancing in an activity group at the Guldkanten nursing home, banned feelings arise: attitude and also denied it to himself. But the help is there in the form of granddaughter Molly and his new friends in the activity group. You Can Dance is a heart-warming and moving drama that oozes joy of life and humour. It is a genre and a tonality that we recognise from some of the most watched Swedish films of all time, such as *The 100-Year-Old Who Stepped out the Window* and *A Man Named Ove*. It is about the difficulty and necessity of making that choice – even late in life. My 18-year-old daughter came out to me earlier this fall as a bisexual. It showed me on a highly personal level how important it is that we continue to illustrate the dilemma and fear as accessible fiction that can touch and create acceptance and understanding – both for oneself and others.

Director

Film director **Katarina Launing** (1971) graduated from the Norwegian National Film School directors' programme in 2001. She earned a scholarship from the State Culture Council in 2015. Her filmography includes *Dragon Girl* (2020), *Battle* (2018), and *Kick It* (2014).

Producer

Peter Krupenin began his career as sound engineer for an illegal radio station onboard a ship sailing the Baltic Sea. After a master's degree in business administration 1972 at The Stockholm School of

Economics, he received a grant to study film producing at the University of Southern California. Starting 1972, Krupenin got valuable experience through work with Ingmar Bergman, Jörn Donner, and in close cooperation with most Swedish and Nordic larger production companies, distributors, and film institutes. In 1991, Krupenin participated in the Media 92 EAVE producers' training programme. Since 1982, Krupenin has produced more than 35 features primarily for HOBAB. Besides producing full-length feature films, Krupenin has initiated and produced a number of prizewinning short films and documentaries.

Production company

HOBAB is an international boutique production company based in Stockholm, Sweden, with a track record of more than 45 features produced. Heads of the company are Peter Krupenin and Nima Yousefi.

We produce high quality cinema that travels through borders via people hearts and minds leaving an impactful experience with the audience. Our philosophy is to provide the film makers a trustful playground to crystalise their vision so their stories can reach a broad audience without losing its edge.

Regardless of working with new talent or established filmmakers, our approach is to find connections with internationally attractive partners, both creatively and financially.

Project representatives

Peter Krupenin, producer



Contact

HOBAB

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YURKI

ORIGINAL TITLE: ЮРКИ

Country: Russia

Genre: drama

Written by: Vlada Senkova, Larisa Oleinik

Directed by: Vlada Senkova

Produced by: Larisa Oleinik

Company: DOKA

Language: Russian

Estimated budget: 287 000 EUR

Financing in place: 107 000 EUR

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

Synopsis

Belarus 2021. The country is taken over by a strong resistance movement against the oppressive regime. The conscripts in the military unit split into two groups. Yura is a victim of bullying and persecution; Gosha is one of the bullies. The death of one of the soldiers forces the two enemies to escape together. The harsh reality outside the military unit confronts Gosha and Yura with a choice: to seek political asylum in Poland or return to the army.

Director's note

The Hungarian poet Sándor Petőfi complains in one of his poems about war dark times and asks if any Storyteller manages to survive and talk about all the tremendous hardships they are suffering from. Although Larisa Oleinik and myself started writing Yurki three years ago, it was rethought and upgraded in August and I do realise it's a must for us now to become this Storyteller.

We must shout out loud about the genocide of the whole nation – peaceful, clever, educated. By no means are we going into publicism, there is a documentary film for it. Yurki is a reflection of our experience of living in Belarus over the last 10 years.

It is a story about honour and cowardice, about stagnation and development, about the impossibility of growing up and the need to become an adult and take a responsibility, about humanity and spirituality, It's a story about the will, where two heroes are stuck in the woods, trying to find safety, and running away from a real fascism, while trying to remain a Human.

Director

Vlada Senkova is a film director and scriptwriter, born in 1986 in Belarus. She graduated in computer linguistics from the Belarusian State University in 2010 and then in film directing and screenwriting from the Minsk Film School in 2013. In the year 2019, Vlada entered the School of Wajda in Warsaw with the project *Yurki*.

Producer

Larisa Oleinik was born in Gomel (Belarus). She graduated from the Gomel State University with a specialty in physics and then from the Moscow Mitta Film School with a specialty in film producing and screenwriting. Since the year 2017, Larisa has been working as a producer and screenwriter.

Production company

DOKA is a Russian production company founded in 2012 that produces independent fiction and documentary films with European market potential. The films of young talented directors Vitaly Suslin (Russia), Vlada Senkova (Belarus) became participants and prize-winners of major international film festivals. Some projects were realised in the last five years, others are in development stages. We are especially interested in international co-productions.

Project representatives:

Denis Krupnov, executive producer/co-producer



Contact

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EQUINOX

ORIGINAL TITLE: EQUINOX

Country: United Kingdom

Co-production countries: Ukraine

Genre: horror

Written by: Jonathan Birch

Directed by: Jonathan Birch

Produced by: Roy Boulter, Sol Papadopoulos

Company: Hurricane Films

Language: English, Ukrainian

Estimated budget: 950 000 GBP

Financing in place: 475 000 GBP

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

Synopsis

In search of her mother's love, Larysa returns to the Ukrainian village where she was born, to discover a mysterious cult with murderous intentions towards her unborn child.

Director's note

Equinox was inspired by a strange and uncanny experience I had whilst location scouting in Eastern Europe.

On my return to the UK, I began researching cults, Slavic witchcraft, and the figure of Baba Yaga in popular culture and her different manifestations across the former Soviet bloc.

In the Carpathian Mountains in the west of Ukraine there is a particularly rich tradition of folklore, especially amongst the Hutsul, and I decided to set my story in this wild and remote place.

I've always felt horror is a great way to explore society's fault lines and ever-shifting fears. Using folk horror, which has proved popular both with dedicated horror fans and wider audiences, I want to explore society's collective fears surrounding pregnancy, motherhood, and blindness.

The intention is to create a film that induces a genuine sense of fear and dread, building to a terrifying and chilling climax that resonates long after the credits.

Director

Jonathan Birch is a producer and director based in the UK. Always on the lookout for fresh and powerful stories his research has taken him from the wards of inner-city psychiatric hospitals to rebel camps in the jungles of West Africa.

His short films have played at international film festivals, including the BFI London Film Festival and Raindance, and *Resonant Frequency*

was an Editor's Choice on Shorts TV. In 2018, he was selected for a BAFTA mentorship to develop *Equinox*, a Folk Horror feature set in Ukraine.

Producers

Roy Boulter is a producer and director at Hurricane Films. Roy enjoyed a successful music career as a member of The Farm, enjoying nine top-forty hits including the *Groovy Train* and *Altogether Now* from the Number One album *Spartacus*. After an amicable split in 1994, Roy turned to scriptwriting, gaining over a hundred and forty television writing credits on shows including *Brookside*, *Hollyoaks*, *The Bill* and the second – BAFTA winning – series of Jimmy McGovern's *The Street* for BBC One. Roy has also written several plays for Radio Four and has been involved in numerous prestigious writing initiatives. He became a company director of Hurricane Films in 2001; writing, producing, and directing projects for the company as well continuing with his freelance writing work.

Sol Papadopoulos is a producer and director at Hurricane Films. After a short spell in the Merchant Navy as a marine engineer, Sol began his creative career as a still photographer working in editorial, fashion, and portraiture before moving into film via a 16mm course at the National Film School. He produced and directed a number of social documentaries as a self-shooter, collecting numerous awards along the way. Amongst his factual output, he conceived and directed two landmark series for Granada and PBS America – *Warship* – and the winner of the 2007 CINE Golden Eagle Award – *Warplane*. Sol's work has been commissioned and screened on The BBC, Channel Four, ITV and internationally in the USA on National Geographic Channel and PBS – as well as in over forty other countries.

Production company

Hurricane Films is an award-winning production company based in Liverpool, UK. Credits include *The Last Bus*, *Sometimes Always Never*, *A Quiet Passion*, *A Prayer Before Dawn*, and the BAFTA nominated *Of Time and The City*.

Project representatives

Jonathan Birch, writer-director

Roy Boulter, producer

Sol Papadopoulos, producer



Contact

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MS ESTONIA

Original title: MS Estonia
Country: United Kingdom
Co-production countries: N/A
Genre: survival thriller
Produced by: Sarah Laita and Jay Taylor
Company: The Electric Shadow Company
Language: English
Estimated budget: 5 000 000 EUR
Looking for: co-producers, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks

Synopsis

This is a true story. In 1994 the MS Estonia, a passenger ferry, sank in the Baltic Sea. There were 989 people onboard, and only 137 survived. Making this the second largest maritime disaster in history - second only to the RMS Titanic. But still, most of the western world have never heard about it. The ship remains entombed on the ocean bed, with hundreds of bodies still trapped within it. As such, the families who lost loved ones have never been able to grieve their dead. For those who survived, the trauma of the catastrophe will live with them forever. This film will tell the story of those who lived and died, and how human survival is intricately linked to human connection. In times of devastation, it is only through banding together that one stands a fighting chance.

Producer

Sarah Laita has been working at The Electric Shadow Company since November 2015 and is now the company's Head of Scripted Development and Documentary. She is a NFTS graduate, having completed the Script Development Diploma in 2021. In 2019 Sarah co-produced *Sucka Punch*, a short experimental film about the haphazard effects of social media, that forms part of The Uncertain Kingdom initiative. She is currently producing a feature-length true crime documentary, provisionally titled *South African Murder*, about the horrific murder of Andrea Venter in South Africa. Sarah's other credits include *McQueen* (2018), *The Hippopotamus* (2017), *Guns Akimbo* (2019), *SAS: Red Notice* (2020), *Rogue* (2020), *Honest Thief* (2020), and *Boiling Point* (2021).

Production company

The Electric Shadow Company (ESC) is a film production and finance company based in London. ESC develops its own feature film and television projects and can also act as the UK partner on international co-productions. The company also executive produce and provide finance through their sister fund, J Cubed Film Financing.

Representatives at BE:

Sarah Laita, producer



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FOCUS ON UK

About BFI (British Film Institute)

The BFI is a cultural charity, a public funder and the UK's leading organisation for film and the moving image. Our work covers a wide range of activity. We support creativity and seek out the next generation of UK storytellers. We care for the world's largest film and TV archive, supporting film culture through programmes and festivals, delivered to audiences online and in person. We also fund education initiatives for audiences and skills development for those seeking a career in the screen sector. In working with government and industry, our strategy and policy work sets out to ensure the growth of the screen sector – and importantly, seeking partnerships and collaboration with partners around the world.



Funding and production

The BFI is an official distributor of UK National Lottery funds for the screen sector, investing around £25 million (€29.5m) a year into developing, supporting and financing filmmakers through the BFI Film Fund. An additional circa. £25m annually, supports the sector's skills, education and talent development, as well as initiatives to engage UK audiences with UK and international independent film.

Our International Fund helps support international collaboration, talent development, export, co-production and cultural exchange – here in Tallinn the fund has helped support a UK industry focus, which includes bringing a UK delegation to the event, including producers, to encourage connections with their counterparts in Baltic countries.

Formats supported by BFI production funding include short film, feature film, TV and interactive. Recent films financed by the BFI Film Fund include Prano Bailey-Bond's *Censor* (screening here in Tallinn), Eva Husson's *Mothering Sunday*, Lucile Hadzhalilovic's *Earwig*, Terence Davies' *Benediction*, Craig Roberts' *The Phantom of the Open* and Clio Barnard's *Ali & Ava*. *The Score*, which is also screening in Tallinn, benefitted from BFI Continuation Funding, a temporary fund

set up to help UK independent productions get back into production after being halted due to the COVID-19 pandemic. Recent BFI-backed VR projects include Asif Kapadia's *Laika*, and Anagram's *Goliath*, which won the VR Expanded Grand Jury Prize at Venice 2021.

2020 was a challenging year for the UK screen sector, but significant support from the UK Government and the enormous appetite for content has ensured that production is back up and running and the industry is bouncing back with renewed output and determination, with a lot to offer international partners.

April 2021 saw the launch of the UK Government's **UK Global Screen Fund**, a £7m (€8.2m) pilot fund administered by the BFI, aimed at supporting the UK industry in areas of international distribution, international co-production, and business development. The UK now has a dedicated fund for film co-productions where the UK co-producer is a minority partner. For more information, see bfi.org.uk/get-funding-support/funding-support-international-activity/uk-global-screen-fund

In June, the UK ratified the revised Council of Europe Convention on Cinematographic Co-production, which came into force on 1 October 2021.

We Are UK Film is the umbrella body which represents film organisations based in UK's nations (England, Scotland, Wales and Northern Ireland) and regions at international markets and festivals, creating a one-stop shop for anyone seeking information about national or regional funding, co-production, tax incentives, certification, locations and services. The website is a mine of information and a great starting point for anyone interested in working with the UK.

www.weareukfilm.com

UK in Tallinn

Attending from BFI are:

Neil Peplow – Director of International, External Affairs

Agnieszka Moody – Head of International and Industry Policy

Mia Bays – Director of BFI Film Fund

Katie Ellen – Senior Manager International Strategy and Distribution

UK producers attending Tallinn in person and on-line include:

Emily Leo, Kathy Speirs, Margaret Milner Schmuck, Sarah Laita, Sol Papadopoulos, Matthew James Wilkinson, Pippa Cross, Ben Pullen, Sophie Venner,

Jonathan Birch, Harriet Rees, Neville Raschid, Ashley Horner, Ben Lawrence, Stephanie Joalland, Adam Dawtrey, Jude Goldfrei, Roy Boulter, Helen Jones.

There are over 20 UK titles screening in PÖFF across all sections, both features and shorts. Two UK projects feature in the Co-pro Market and one UK/Czech co-pro in the Works in Progress Baltic Event Showcase. Projects presented at the European Genre Forum include three UK titles, and one UK sci-fi/fantasy is part of the Script Pool.

Please join our Co-pro panel on 24 November:

How does collaboration really work? ScreenDaily's Michael Rossier will chair this panel of UK and Estonian producers who will offer their insights into working together on recent projects such as *Sentinel*, *Burial* and *Unergods*.

BFI's Head of International and Industry Policy Agnieszka Moody and her counterpart from Estonian Film Institute (EFI) will also be on hand to discuss any changes around collaboration between the UK and Estonia since the UK's exit from the EU.



Benediction

The Score



Mothering Sunday



CELEBRATING 20 YEARS OF
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& **BALTIC EVENT**
19-26 NOV 2021

BFI IS PROUD TO PARTNER WITH PÖFF FOR THE UK FOCUS AT THE 2021 INDUSTRY@TALLINN AND BALTIC EVENT

Please join us on **Weds 24 Nov 16.00-19.00 (EET)** at the **Capella Room, Nordic Hotel Forum** to find out more about working with the UK - come and meet the UK delegation and share a networking drink.

ATTENDING FROM BFI

Mia Bays – Director of BFI National Lottery Film Fund

Katie Ellen – Senior Manager International Strategy and Distribution

Agnieszka Moody – Head of International and Industry Policy

Neil Peplow – Director of International, External Affairs

bfi.org.uk/get-funding-support/funding-support-international-activity

Script Pool

Script Pool is part of the Future to Film programme and it highlights five selected international projects and the team behind them – director, scriptwriter, and producer. The aim is to gather film projects with high distribution value in the final stage of development.

Focusing on the script and the overall project presentation, the projects and their teams will be partnered with international industry decision-makers (sales agents, financiers and co-producers) whose contribution will increase their sales and distribution potential.

The Most Promising Project will be awarded 2500 euros.



Jury

Marie Zeniter, Director of International Sales,
Magnolia Pictures, USA

Patrick Fisher, Producer and Co-Managing Director,
Creativity Capital, United Kingdom

Katrin Kissa, Producer, Homeless Bob Production, Estonia

HUM

Script Pool
United Kingdom

ORIGINAL TITLE: HUM

Country: United Kingdom

Genre: science-fiction/fantasy

Director: Stefano Nurra

Screenwriters: Stefano Nurra and Maria Grazia Cassalia

Producers: Scott Imren, Gareth Jones

Production company: Parsley Productions

Language: English

Production budget in EUR: 1 230 000

Financing in place in EUR: 503 347

Looking for: equity finance, sales agents, distribution deals

Synopsis

Chris (30s) is plagued by a mysterious noise – The Hum. Failed by traditional healthcare, he turns to disgraced Prof. McAven (60s), fired from university because of his unorthodox techniques. Together with McAven's daughter Alice (30s), a psychologist, the three eventually discover the source of the Hum. The Afterlife. As the veil between the two worlds becomes dangerously thin, Chris is forced to confront past traumas before the Hum can reach its peak and kill him.

Director

Stefano is a writer/director from Sardinia living in London. His films have been selected for festivals like Fantasia, Sitges, Frightfest, etc. He's been part of the European Genre Forum and shortlisted for the Sundance Screenwriting Lab and TV Pilot Lab. His scripts were Semi-Finalists in screenwriting competitions such as Shore Scripts, Script Lab, Screencraft. Stefano works as an editor and animator, his clients are broadcasters and creative agencies such as BBC, Amazon, Facebook, etc.

Scriptwriter

HUM is written by Stefano Nurra and Maria Grazia Cassalia. Maria Grazia Cassalia is a screenwriter and script consultant based in Milan, Italy. Since her graduation in 2006 at the National Cinema School she

worked as a screenwriter, story and script editor for broadcasters (Rai, Disney Channel Italy) and production companies (FreemantleMedia, Cattleya, Cross Productions, Grundy Italia) on prime-time TV series.

Production company and producer

Scott Imren established Parsley Productions in Brighton, UK in 1999 and since then has been making documentary films, award winning shorts and long running series for broadcasters all over the world (BBC, ITV, Al Jazeera and RT) as well as providing directing services for major live broadcasts (Formula 1 Grand Prix, Formula E). Scott brings to HUM a personal connection with trusted freelancers and private investors as well as a solid experience in delivering high quality productions on a tight budget.

Gareth Jones joined George Harrison's HandMade Films as an in-house lawyer in 1984, before moving on to head their film and international sales division, and subsequently became Managing Director of sales agents Alibi Films International.

He has financed, sold international rights and/or distributed more than one hundred independent feature films including *Boiling Point*, *The Unfamiliar*, *Dtf*, *Withnail and I*, *Mona Lisa*, *Psych 9*, *4321* and *Lock Stock and Two Smoking Barrels*.



Scott Imren



Stefano Nurra

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THE BEAUTY FROM COMET

Script Pool
China

ORIGINAL TITLE: HUI XING MEI REN

Country: China

Genre: suspense, sci-fi, detective, religion

Director: LIAO Zihao

Screenwriter: LIAO Zihao

Producers: ZHU Yirong, SUN Bowen, Ruoyao Jane Yao

Production companies: Beijing Yuhe Yinghua Culture media Co, LTD

Language: English, Chinese, Japanese

Production budget in EUR: 1 381 499

Financing in place in EUR: 470 520

Looking for: Eastern and Northern European co-producers, public funds, private funds, technical in-kind participation, film crew

Synopsis

The story takes place 26 years after the outbreak of the nuclear war in 1986. In 2012, an immersive play opened up at the comet theatre. At the end of the play, actress Fang Fei disappeared from the theatre stage. This case became an unsolved mystery case with day after day futile investigation. A year later, Fang Fei's mother, Yang Fuzhi, found the city's most outstanding private detective – "Y" to investigate the whereabouts of her daughter.

Director and scriptwriter

LIAO Zihao graduated from The Ohio State University with a Film Director major. His short films *Goodbye, Love*, *Undercurrent* and *Ringtones* were nominated by several international film festivals. His debut feature, *Who Is Sleeping in Silver Grey* is selected to the First Feature Competition of Tallinn Black Nights Film Festival 2021.

Production company and producer

Beijing Yuhe Yinghua Culture media Co, LTD, an industrial chain film and television media company based in Beijing. Its activities include film and television investment, development, production, and distribution.

Zhu Yirong, producer. Scriptwriter and producer, her work includes *Mask*, *One Sweet Day* and *Who is Sleeping in Silver Grey*.

Ruoyao Jane Yao, co-producer. International sales, programmer, and producer. Her production work includes *White Joy*, *Birde Token*, *May 1st, 2021* and *China 354*.



Ruoyao Jane Yao



Zihao Liao

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DREAMING OF LIONS

Script Pool
Portugal, Belgium

ORIGINAL TITLE: SONHAR COM LEÕES

Countries: Portugal, Belgium

Genre: dark comedy

Director: Paolo Marinou-Blanco

Screenwriter: Paolo Marinou-Blanco

Producer: Justin Amorim

Production companies: Promenade Films,
Darya Films

Language: Portuguese

Production budget in EUR: 1 399 277

Financing in place in EUR: 700 000

Looking for: production partners, sales agents, distributors

Synopsis

A dark surreal comedy about euthanasia and assisted suicide. In Lisbon, Portugal – where euthanasia is still not legal – Gilda and Amadeu meet and fall in love through an underground organisation that claims to help the terminally ill kill themselves painlessly. They go on a last wild and surreal adventure to Belgium to finalise their plans, but a secret awaits them that threatens to change everything.

Director

Paolo Marinou-Blanco is a Portuguese and Greek screenwriter, director, and producer, with a BA from the London School of Economics, an MA in Literature from University College London, and an MFA in Film and TV from NYU. After an internship with Spike Lee, Paolo wrote and directed his 1st feature *Goodnight Irene*, which screened at Edinburgh, Tallinn, Dublin, Valencia and over 30 festivals worldwide. Paolo also works as a screenwriter in the US (as a WGA member), Portugal

and Brazil. His 2nd feature as writer/director/coproducer, *Dreaming of Lions*, was selected for MFI Script 2 Film and Torino Film Lab (Comedy Lab), and has won production funding from Portugal.

Production company and producer

Promenade is a film and audiovisual production company based in Lisbon, Portugal. The CEO and founder, Justin Amorim, was born in Toronto and moved to Southern Portugal during his childhood. Holds a bachelor's degree in fine arts in Film & Video by the School of Visual Arts in New York. His professional background includes companies such as Tribeca Film Institute & Festival, Elle Magazine, August Man, BlackBook, and Wilhelmina Models NY. Produced and directed his first feature film *Leviano* (2018), which premiered theatrically in Portugal and internationally at the Thessaloniki IFF. His next fiction TV series *5Starz* for RTP will premiere in late 2021.



Paolo Marinou-Blanco



Filipe Bessa Vieira



Justin Amorim

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Justin Amorim, Promenade Films
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SELMA

Script Pool
Bosnia-Herzegovina

ORIGINAL TITLE: SELMA

Country: Bosnia-Herzegovina

Genre: thriller

Director/Screenwriter: Reshad Kulenović

Screenwriters: John Bernstein, Reshad Kulenović

Producer: Azra Mehić

Production company: Real Stage

Language: Bosnian, German

Production budget in EUR: 424 554

Financing in place in EUR: 60 326

Looking for: co-producers, sales agents, distributors

Synopsis

Ahim, a former Bosnian war-refugee now living in Berlin, is a high school mathematics teacher, as well as a published poet whose poems are inspired by his unrelenting past and memories. A mysterious call from Bosnia sets him on a perilous journey back to Sarajevo to search for the body of his wife. At the end he comes to learn that living alongside the ghosts of the past is the only way to ensure his own survival.

Director

Reshad Kulenović is a writer/director based in Bosnia and the USA. His short film *Snovi* played over 20 international film festivals and was nominated for a Student Academy Award. It won the Grand Prize at the Oscar-qualifying Rhode Island International Film Festival and had its European premiere at Tallinn Black Nights Film Festival. His short noir *Blood & Moonlight* premiered at Sarajevo Film Festival. He is in post-production on *The Heretical* with Oscar nominated animator Dan Sousa. *Selma* will be his first feature film.

Scriptwriter

John Bernstein is a former Professor of Film at Boston University. John has taught screenwriting worldwide and has conducted professional film seminars at the Munich Film School, the National Film School of Denmark, and at the Estonian Film Institute. He has also worked as Director of Development, Film Consultant, Story Editor, and Dramaturge for major film companies and theatres. His film *A Scent of Paradise* (starring Penelope Cruz) has won international prizes. He now resides in Denmark.

Production company and producer

Azra Mehić received her MA in Producing from the American Film Institute (AFI) Conservatory. Her credits include *Wolves From Another Kingdom*, *Snovi* and *Cirkus Columbia*. *Snovi* was nominated for the Academy Award in the Student Category.

Real Stage is a production company based in Sarajevo, Bosnia-Herzegovina. Founded by producer Ishak Jalimam they have produced short films that have screened at the Clermont-Ferrand Film Festival, Sarajevo Film Festival, Cottbus Film Festival, and many others.



Resad Kulenovic



Azra Mehic

Contact

Real Stage
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WEREWOLF

Script Pool
Estonia

ORIGINAL TITLE: LIBAHUNT

Country: Estonia

Genre: drama, mystery, thriller

Director: Eeva Mägi

Screenwriter: Eeva Mägi

Producer: Kristofer Piir

Production company: Allfilm

Language: Estonian

Production budget in EUR: 1 000 000

Financing in place in EUR: 105 000

Looking for: co-producers, sales agents, distributors

Synopsis

One sunny summer morning, a crane brings a blonde and blue-eyed baby to Tammaru farm's corral. The same afternoon, a black baby with curly hair is washed up on the same farm's shore. Both girls are taken in and raised as one with the farm's heir Margus. According to the family's beliefs, one day Margus has to choose one of them to continue the family's bloodline with. A colour-blind love-triangle starts to grow in the mystical world of Tammaru.

Director and scriptwriter

Eeva Mägi was born in 1987 in Estonia. In 2015, she obtained a master's degree in directing documentary from Baltic Film and Media

School. *Lembri Uudu* was her first independent film that had its international premiere at DOK Leipzig and has later participated in many festivals. In 2018, she was given a young filmmaker's award by the Cultural Endowment of Estonia. In 2020, her short doc *The Weight of All the Beauty* won at Oscar qualifying Melbourne International Film Festival. Since then, Eeva has successfully directed three short fiction films and is in post-production with her first feature doc.

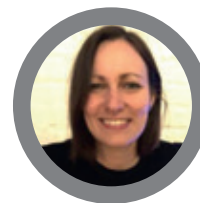
Production company and producer

Allfilm is an Academy Award and Golden Globe nominated production house operating since 1995. Allfilm develops and produces quality features, documentaries, TV series & provides full production service for all the above.

Kristofer joined the staff of Allfilm in early 2019. Since fall 2020, Kristofer has worked closely together with writer-director Eeva Mägi. They currently have three active projects in different stages of production – feature film *Werewolf* in development; feature documentary *From Mari with Love* and short fiction *F From the Third Octave* in post-production.



Kristofer Piir



Eeva Mägi

Contact

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JUST FILM Works in Progress

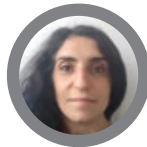
The Youth and Children's Film Festival Just Film is the biggest sub-festival of Tallinn Black Nights Film Festival. Just Film Works in Progress focuses on film projects for children and young people.

Just Film Works in Progress Award

The winner of the Best Project Award receives a 1000 EUR monetary prize to help the film gain visibility by covering promotion and publicity costs.

Just Film Works in Progress Jury

Gloria Morano spent years working on different experimental cinema projects, among others, for a DVD publishing house and a filmmakers' cooperative in Paris, France. At the same time, she started helping to organise different film festivals in France and Italy. In 2017, after a stint at the Cinémathèque de la Ville de Luxembourg, Gloria took over as Head of the Young Audiences Programme at the Luxembourg City Film Festival. In 2018, she joined the festival's general artistic committee. Through all this, she hasn't lost her passion for experimental cinema and is actively engaged in the film selection process of the Festival des Cinémas Différents et Expérimentaux de Paris.



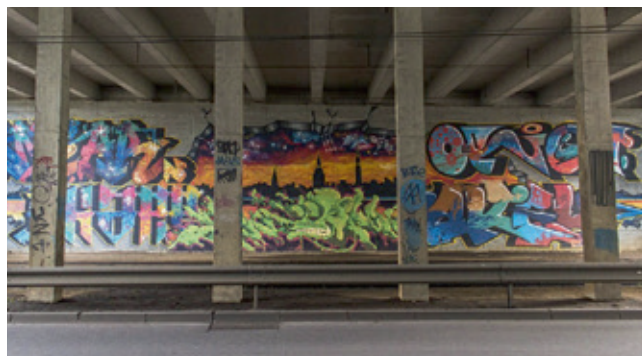
Joe Ursell is the Curation Manager at Into Film, a BFI funded education charity in the UK that works to put film at the heart of children and young people's social and cultural development. Joe is responsible for the curation of Into Film+, the UK's first free streaming service designed exclusively for schools; the Into Film Festival, a UK wide free festival for schools and 5-19-year-olds that takes place every November and attracted more than 500,000 bookings in 2019; and Into Film's year-round screenings programme. Joe and his team also work with film archives, short film distributors, Doc Society, film festivals, and a host of other partners to introduce children and young people to as wide a range of cinema as possible.

Alasdair Satchel is a film and theatre maker from the Isle of Mull, off the West Coast of Scotland. He works with film education in English, Gaelic and French and is part of Eòlais Cinema, which delivers the Cinéma Cent Ans de Jeunesse from Paris in Scotland. His podcast series What We Do in the Winter and Tales Fae the East explore the extraordinary lives of everyday people.



BOOM!

Just Film Works in Progress
Latvia, Estonia



ORIGINAL TITLE: BUM!

Countries: Latvia, Estonia

Duration in minutes: 90

Genre: comedy, youth, teen

Directors: Marta Selecka, Andra Dorss

Screenwriter: Lote Eglite

Cinematographer: Valdis Celmins

Main cast:

Producers: Ugis Riekstins, Elina Zazerska

Production company: Picture House

To be completed: 2023

Production budget: 650 000

Financing in place: 20 000

Project status: in production

Looking for: co-producers, distributors, post-production services

Synopsis

While showing off on a skateboard, a bit clumsy video game lover HUGO (~12) breaks his nose but gains magic superpowers. Now he is able to navigate objects (swapping, levitating, moving forward and backward etc.) with the power of his mind. This makes him the coolest guy of the school and the potential winner of the upcoming "Talent Show". Yet sudden fame damages relationship with his best friend TOM (~13), and soon he has to choose between popularity and real friendship.

Directors

Andra Dorss has over 15 years of experience in the film and TV industry. She studied cinematography at the Latvian Academy of Culture. Upon graduation, Dorss directed fiction shorts and prime-time TV shows. Most of her work has been in the Baltic documentary scene, where she has been working with the best Latvian documentary directors on award-winning films. With documentary experience and great interest in youth she directed a documentary about teenage girls. It was nominated for the Best Debut at the Latvian National Film Festival The Big Christopher. Recently, she has focused on creating audiovisual content for children.

Marta Selecka (1979) has proven herself as a successful director and producer of children's TV content in Latvia. Previously, she has worked on TV and created documentary stories in the cultural genre. Marta has graduated from the doctoral programme in communication science at the University of Latvia and has been actively creating the most popular children's TV series for the last four years.

Production company and producers

Ugis Riekstins has years of experience in the film industry at various departments. Owner of two successful companies: Arkogints Camera Rental and Art Department for more than 10 years. Recently, he has acted as co-producer for films like *Kriminālās ekselences Fonds*, *The Shift*, and *Rave*. *Boom!* is his debut as a producer.

Elina Jozauska has been active in the film industry for more than 15 years. She started her journey as PA on BBC's *Archangel* (2005) and has held positions in various departments of both commercials and film productions. Her latest work as a producer is the internationally awarded feature *The Pit* (2020) by Dace Puce.

Contact

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DEVKA-BABA



ORIGINAL TITLE: DEVKA-BABA

Country: Russia

Duration in minutes: 90 min

Genre: fairy-tale

Director: Aglaya Nabatnikova

Screenwriter: Andrey Rubanov

Cinematographer: Ilya Ovsenev

Main cast: Taisya Kalinina, Olga Sergeeva, Yulia Marchenko, Nikolay Machulsky, Ivan Bychkov, Svetlana Ivanova

Producer: Victoria Lupik

Production companies: Anniko Films

To be completed: September 2022

Production budget: 570 000 EUR

Financing in place: 370 000 EUR

Project status: in post-production

Looking for: co-production partners, sales agents, distributors, festival selectors

Synopsis

Tanya (12) is spending her summer vacation at a dacha in a small town. She spends her days with her friend Masha (12) and her neighbour Vadik (12). Tanya has a problem: after a big fight, her parents seem to be planning a divorce.

One day a magic rag doll falls into Tanya's hands. It looks like an old, traditional Russian doll made from scraps of cloth. This doll begins to help Tanya. When Tanya realises that the doll works little miracles, she gives it to her friends. Suddenly, the doll is stolen. Tanya struggles to get it back.

Director

Aglaya Nabatnikova (1982) graduated the Gerasimov Institute of Cinematography in 1999. She is an alumnus of Berlinale Talent 2009. Her filmography includes *Jungfrau* (2007, 40 minutes; Best Cinematography at Afia Film Festival, Denmark, EsEm Festival, Armenia; diploma for the original script at X Eurasian Television Forum); *The Iron* (2010, 7 minutes, shortlisted for the YouTube Play Media Biennale, USA); and *The Nymph* (2016, 15 minutes, Kolkata International Short Film Festival, India).

Production company and producer

Anniko Films is a film studio that carries out the full production cycle was founded in 2009 by producer **Victoria Lupik** and film director Maria Saakyan. The company's projects are supported by international foundations (WCF, Danish Film Institute), and by the Ministry of Culture of the Russian Federation. Their newest film *White Road* was selected to the Berlinale Residency. It is also one of the 15 projects to have been selected for Cinéfondation's L'Atelier of Cannes Film Festival 2021.

Contact

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FELIPE

Just Film Works in Progress
Argentina, Spain, France, Guatemala



ORIGINAL TITLE: FELIPE

Countries: Argentina, Spain, France, and Guatemala

Duration in minutes: 86

Genre: coming of age, drama

Director: Federico Schmukler

Screenwriter: Federico Schmukler

Cinematographers: Marcos Gabriel Navarro and Ricardo D'angelis

Main cast: Felipe Szumik, Andrea del Carmen Charras,

Pablo Marcelo Limarzi, Catalina Oliva

Producer: Julieta Sánchez Sananez, Brujas Producciones

Co-producers: Carlo D'ursi Fortunato, Jayro Bustamante, Gustavo

Matheu Paredes, Georges Renand

Production companies: Potenza Producciones,

La Casa de Producción, Les Film du Volcán

To be completed: 2022

Production budget: 700 000 EUR

Financing in place: 600 000 EUR

Project status: in post-production

Looking for: Post-production partners, international sales agent, distributor

Synopsis

The Argentinian crisis of 2021 marks Felipe's generation, who at only 13 years of age doesn't quite grasp what is happening within his surroundings. Secluded, Felipe falls in love with his 13-year-old neighbour Lucía. When the crisis erupts and violence becomes a real danger, they run away together. In their hiding place, Felipe comes face

to face with the consequences of his wish of being a grown-up and is obliged to face his fears and guilt of maturity.

Director

Federico Schmukler is an Argentine director and screenwriter. Since 2016, he has written and directed three short films with success at international festivals. He's also the screenwriter of *Los Pájaros* by Sebastian Muñoz, *María* by Julieta Sanchez and his first film *Felipe*, which is in post-production stage. He has worked as assistant director and script supervisor for ten feature films, two fiction series and more than 15 short films. His work with the director Jayro Bustamante is highlighted in the direction area.

Production company and producer

Brujas Producciones is a production company that was born with the main goal to produce films of young directors and find stories that talk about life in neighbourhoods exposing its culture from inside. At the moment, they are in post-production phase of our first feature film *Felipe* and developing other projects in Argentina and Spain.

Julieta Sánchez Sananez is a producer and lawyer. After working as a producer for seven years, she founded Brujas in 2020 with the goal of exposing social problems in Latin America.

Contact

Julieta Sánchez Sananez

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PAULA

Just Film Works in Progress
Argentina, Italy



ORIGINAL TITLE: PAULA

Country: Argentina, Italy

Duration in minutes: 90

Genre: teen drama

Director: Florencia Wehbe

Screenwriters: Florencia Wehbe, Daniela De Francesco

Cinematographer: Dario Mascambroni

Main cast: Lucia Castro

Producers: Fernanda Rocca, Claudio Esposito

Production companies: Bombilla Cine (Argentina), The Piranesi Experience (Italy)

To be completed: January 2022

Production budget: 467 135 EUR

Financing in place: 355 135 EUR

Project status: in post-production

Looking for: distributor partners and broadcasters

Synopsis

At only fourteen years old, Paula hates her body. In an attempt to express what she feels, Paula creates a blog and becomes part of a large virtual community that shares her problems. Sheltered in anonymity, she uploads content recorded with her cell phone, exposing her friends and family. The feeling of belonging blinds Paula, who begins to walk a lonely path in which bulimia and anorexia lurk as alternatives in the search for self-acceptance.

Director

Florencia Wehbe is from Río Cuarto. She studied in The Metro Cinema School in Córdoba. She worked as First Assistant for the features films *Primero Enero* (Berlinale Kgen, Bafici, Fiff - Fribourg, Festival Do Rio) and *Mochila de Plomo* (Berlinale Generations, BAFICI, FIFF, Sao Paulo), in which she participated as co-scriptwriter too. *Mañana tal vez* is her directorial debut. It was filmed in 2019, and has been selected to many international film festivals, winning the Best Argentinian Film at La Plata Latinoamerican Film Festival, Best Sound at Guayaquil International Film Festival, and the audience award in Santiago del Estero International Film Festival. She has also worked as Art Director for features like: *Rinoceronte* (2021), *Los Hipócritas* (2018), *Instrucciones para flotar un muerto* (2016), *Adagio* (2015), *El Espacio entre los dos* (2012).

Production company and producer

Bombilla Cine is first and foremost a TEAM that has long started to produce CINEMA independently and that, little by little and thanks to the results obtained, is encouraged to go for more with each new project. Going for more in realisation, conceptual and artistic terms. Bombilla Cine is based in Cordoba, Argentina.

The Piranesi Experience is an independent Italian production company founded in 2014 by former students of Centro Sperimentale di Cinematografia. The headquarters are located in Bari with offices in Rome and Palermo. The Piranesi Experience develops and produces original content with an editorial line specifically centered around social issues.

Contact

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SUMMER ENDS SOON



ORIGINAL TITLE: SKORO KONCHITSYA LETO

Countries: Russia, Kazakhstan

Duration in minutes: 100

Genre: coming-of-age

Director: Yana Skopina

Screenwriters: Yana Skopina, Rodion Golovan

Cinematographer: Daria Balanovskaya

Main cast: Alikhan Abildin, Olga Obumova, Ramazan Ahmedov

Producer: Ardak Kassymbek, Yerkezhan Maksut, Tamara Bogdanova

Production companies: KINOKULT, UVENT Production

To be completed: summer 2022

Production budget: 650 000 EUR

Financing in place: 500 000 EUR

Project status: in post-production

Looking for: post-production partners, distributors, sales agencies, festivals

relationship with Berta. And in this mess, Bakha doesn't seem to have any real force to fight. The age and the race abyss become an almost insurmountable obstacle for him, but, nevertheless, he turns out to be the winner.

Director

Yana Skopina (1983) studied at a drama school and successfully graduated in Advertising Technologies from ORT International College, in Filmmaking from VGIK, as well as from the Moscow State University of Theatre Arts. Since 2015, she has been teaching directing at VGIK. She is an author, curator, and teacher of filmmaking. She has made seven short films and won awards at numerous festivals, including Tefi, Meters, Bastau, Vgikfest, Film Festival Fellow, Artkino, Film Guild.Ru, Film Kustendorf, St. Anna, Biof2018.

Production company and producer

Moscow-based independent film company **Kinokult** was founded in 2015 with a mission to search for new cinematic language and forms. The company's focus is on domestic production and international co-production of documentary and feature films, as well as video art, with potential for international distribution. The company's filmography includes titles that have received awards at both Russian and international film festivals. Kinokult has presented projects in various stages of development at co-production markets such as Karlovy Vary IFF WIP, Les Arcs Industry Village, Industry@Tallinn & Baltic Event, Producers' Network at Marché du Film, and Roskino KBE. Domestically, Kinokult actively supports young independent filmmakers.

Synopsis

The group of young people, fascinated by music, socially and nationally mixed up in a Kazakh neighbourhood towards the back-drop of a social turmoil and drastically changing times of the early 90th in the Soviet Union. The main character of the story, Kazakh boy Bakha (16), falls in love with the Russian Polish girl, Berta (18), who, already feeling ready for a relationship of a different kind, is attracted to the front-man of the band from their courtyard – a Russian guy Vitka (19). And Vitka, in turn, does not miss a single pretty girl, while remaining in a

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Works in Progress

Best Visual Effects Award – 10 000€

Asymmetric Studios presents their Best Visual Effects Award to the jury's choice of best project in the International or Baltic Event Works in Progress sections.

The award consists of a 5000€ cash prize, as well as a 20% discount in services (up to a value of 10,000€) from this leading international visual effects and 3D animation studio.

Baltic Event Award – 2500€

The award is intended to cover the promotional costs of the film's theatrical distribution in Estonia, Latvia, and/or Lithuania.



Jury

Charles Bin, Partner and Co-Founder, Best Friend Forever, Belgium

Alena Shumakova, Correspondent for Russia and Eastern Europe at Quinzaine des Réalisateurs in Cannes, Russia/Italy

Torsten Frehse, Managing Director and Shareholder/Neue Visionen, Founder/Pluto Film World Sales, Germany

SOLIDARITY

International Works in Progress
United States, Lithuania



ORIGINAL TITLE: SOLIDARITY

Countries: United States, Lithuania

Duration in minutes: 100

Genre: drama, social realist

Director: Dustin Brown

Screenwriter: Dustin Brown

Cinematographer: Mark Mannschreck

Main cast: Elpidia Carrillo, Mantas Valantiejus, Michael Harney, Carlos Miranda, Montse Hernandez, Daniel Mora

Producers: Dustin Brown, Daniel Dreifuss

Co-producers: Daniel Leighton, Kaiulani Bush, Mantas Valantiejus

Production companies: Dustin Todd Films, Midnight Lantern Productions

To be completed: 2022

Production budget: 350 000 USD

Financing in place: 175 000 USD

Project status: in production

Looking for: gap financing, finishing funds, co-producers, distributors, sales agents, festivals

Synopsis

A cross-cultural look at the immigrant experience in Los Angeles through the parallel lives of a Mexican seamstress and a Lithuanian

butcher. Inés is a single mother working a crushing schedule in a garment factory sweatshop. Tomas toils in blood and flesh as a butcher whose only companion is his dog, Luna. Two alienated souls lost in the urban metropolis, but in this dual narrative, a connection develops that transcends language and culture. Based on the award-winning short film, *Solidarity* explores the profound forces in society that bind people together.

Director

Dustin Brown is a writer and director with a passion for telling character-driven, socially conscious stories. His work has been recognized by some of the most prestigious film festivals including Cannes, BAFTA, Clermont-Ferrand and supported by Film Independent and the Alfred P. Sloan Foundation. He is a graduate of the American Film Institute Directing Program. *Solidarity* is his feature film directorial debut.

Production company and producer

Mantas Valantiejus is a Lithuanian-born actor and producer. He has worked on numerous award-winning film projects and has acted alongside Mena Suvari and Elpidia Carrillo. The character of Tomas in the feature film *Solidarity* is inspired by his real-life story of living undocumented for many years in the U.S.

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INTENSIVE CARE



ORIGINAL TITLE: ЗДОРОВЫЙ ЧЕЛОВЕК

Country: Russia

Duration in minutes: 92

Genre: drama

Director: Pyotr Todorovskiy

Screenwriter: Pyotr Todorovskiy

Cinematographer: Gleb Filatov

Main cast: Nikita Efremov, Irina Starshenbaum, Darya Balabanova

Producers: Valeriy Fedorovich, Evgeniy Nikishov

Production company: 1-2-3 Production

To be completed: February 2022

Production budget: 1 000 000 EUR

Financing in place: 100%

Project status: in post-production

Looking for: pre-sales and sales agent, festivals

Synopsis

Yegor in mid-life crisis witnesses a random act of violence. Spurred by tragedy, he realises the urge to help people and becomes a volunteer. But new life costs Yegor dear: he loses his career and finds himself on

the verge of divorce wondering whether he is strong enough to follow this new path.

Director

Pyotr Todorovsky Jr., director, producer, screenwriter. His first film *Love Story* received positive reviews from viewers and critics at the 2017 Window to Europe Festival but was never released to a wider audience. His second project *Six Empty Seats*, a drama series, won the Best TV Series Award at Serial Killer International Festival 2020, Brno, Czech Republic, was included in the Best around the World programme of SerienCamp Festival 2020 and was picked up by Beta Film for international sales.

Production company and producer

1-2-3 Production is a Moscow-based production company with focus on both commercial genre and director-driven feature films and premium high-concept series. Since the company's foundation in 2018 the strategic management is executed by producers Valeriy Fedorovich and Evgeniy Nikishov, members of the International Academy of Television Arts & Sciences, TEFI Russian Television Prize Television Producers of the Season 2019.

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BETHLEHEM LIGHT

International Works in Progress
Czech Republic,
United Kingdom



ORIGINAL TITLE: BETLÉMSKÉ SVĚTLO

Countries: Czech Republic, United Kingdom

Duration in minutes: 90

Genre: comedy

Director: Jan Sverak

Screenwriter: Jan Sverak

Cinematographer: Vladimír Smutný

Main cast: Zdeněk Svěrák, Daniela Kolářová, Tereza Ramba, Vojtěch Kótek, Ondřej Vetchý, Patricia Schumann, Jitka Cvancarová

Producer: Jan Sverak

Co-producer: Eric Abraham

Production companies: Biograf Jan Sverak, Portobello Productions, Czech Television

To be completed: February 2022

Production budget: 1 500 000 EUR

Financing in place: 100%

Project status: in post-production

Looking for: distributors, sales agent

Synopsis

Everyday existence of writer Šejnoha is enlivened by characters from his stories. They enter his reality at various stages of completeness

and with all kinds of strange demands. Both Šejnoha and the characters ask the same questions: What is the burden we bear in our life, and how can we learn to live with it? How to fulfil our own expectations of a better life without destroying everything we have? If we come to terms with ourselves, are we giving up, or does redemption await us?

Director

Most of the films released by Jan Sverak are box office hits in his home territory. He is best known for the Academy Award® and Golden Globe® winning *Kolya* (1997) and Academy Award® nominee *Elementary School* (1991). Jan has developed his own cocktail style mixing the opposites – sentiment with humour, humane stories with an epic Hollywood narration. Three of his feature films show his tremendous passion for fantasy. His latest film *Bethlehem Light* (2022) is spiced up with a dose of magical realism.

Production company and producer

Jan Sverak has been producing feature films since 1994. He has released eight box office hits including the Academy Award winning *Kolya* (1997). Most of Jan Sverak's films were co-produced by Eric Abraham and supported by the Czech Film Fund.

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WE MIGHT AS WELL BE DEAD

International Works in Progress
Germany



ORIGINAL TITLE: WIR KÖNNTEN GENAUSO GUT TOT SEIN (WT)

Country: Germany

Duration in minutes: 92

Genre: social satire, absurd drama

Director: Natalia Sinelnikova

Screenwriters: Natalia Sinelnikova and Viktor Gallandi

Cinematographer: Jan Mayntz

Main cast: Ioana Iacob, Susanne Wuest, Jörg Schütttauf, Knut Berger, Moritz Jahn, Şiir Eloğlu, Mina Özlem Sagdiç

Producer: Julia Wagner

Co-producer: Magdalena Wolff

Production companies: HEARTWAKE Films, Filmuniversität Babelsberg Konrad Wolf

To be completed: early 2022

Production budget: 380 000 EUR

Financing in place: 365 000 EUR

Project status: in post-production

Looking for: world sales, distribution, festival programming, broadcasters, streamers

Synopsis

The high-rise building near the forest is famous for its carefully curated community. As a dog disappears and her daughter refuses to leave the bathroom, security officer Anna faces an absurd battle against the fear that slowly spreads among the residents and shakes the utopia with a view.

Director

Natalia Sinelnikova was born in St. Petersburg in 1989 and emigrated to Germany at the age of 7. In 2013, she graduated from Hildesheim University with a Bachelor in Culture Studies and a major in photography and theatre and moved to studying film directing at Film University Babelsberg Konrad Wolf in Potsdam. Her graduation film *Weeping Willows* premiered at the Moscow Jewish Film Festival and was screened at various international festivals. She is currently finalizing her master's degree and in post-production with her first feature *We Might as Well Be Dead*.

Production company and producer

HEARTWAKE films produces fiction and documentary films of artistic and social relevance, with a focus on feminist, queer & underrepresented perspectives.

Founder/producer **Julia Wagner** is alumna of EAVE Producers Workshop, Rotterdam Lab, Berlinale Talents & member of European Women Audiovisual Network, French-German Filmacademy and German Producers Association. She worked on *In the Aisles* and *What Doesn't Kill Us* for Sommerhaus and currently produces *Embodied Chorus* (LEB/GER/LUX) with HEARTWAKE. In development are feature drama *Mascha* (WT), queer mini-series *Loose*, and gangster dramedy *Queen of Thule* (co-produced with KOI Studio PL).

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BEAUTIFUL HELEN

International Works in Progress
Georgia, Turkey, France



ORIGINAL TITLE: MSHVENIERI ELENE

Countries: Georgia, Turkey, France

Duration in minutes: 95

Genre: drama

Director: George Ovashvili

Screenwriters: George Ovashvili, Roelof Jan Minneboo

Cinematographers: Marci Ragályi, Irakli Akhalkatsi

Main cast: Natia Chikviladze, Dimitri Kvtisiashvili

Producer: George Ovashvili

Co-producers: Mesut Ulutaş, Guillaume de Seille

Production company: Wagonnet Films

To be completed: February 2022

Production budget: 250 000 EUR

Financing in place: 190 000 EUR

Project status: in post-production

Looking for: gap financing, distributors, sales agents, festivals, co-producers, cinema markets

Synopsis

After finishing university in New York Helen comes back to her homeland. Everything is foreign here for her. Helen tries not only to find her place in Tbilisi, but also to find herself and find the keys that fit the

locks of the main existential questions of life. Her encounter with film director Gabo is the start of an adventure that takes us into the minds and souls of a man and a woman, an old and a young soul.

Director

George Ovashvili is a Georgian director, writer, and producer. First feature film *The Other Bank* premiered at the Berlin Film Festival's Generation section in 2009 and won over 50 international prizes. Second feature *Corn Island* won the Crystal Globe at Karlovy Vary International Film Festival in 2014 and was shortlisted for the Academy's best foreign language film in 2015. *Khibula* ended the trilogy of long features. *Beautiful Helen* (2021) is his 4th long fiction which is in post-production stage.

Production company and producer

Wagonnet Films was founded by the producer, director, and writer George Ovashvili. Wagonnet Films was registered on the base of previous George Ovashvili companies George Ovashvili Productions and Alamdary Films (*The Other Bank* (2009), *Corn Island* (2014), *Khibula* (2017)). Except making co-productions, Wagonnet Films works as a service company and offers a full-package service to the foreign crews willing to shoot in Georgia.

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CORK



ORIGINAL TITLE: SURO

Country: Spain

Duration in minutes: 110

Genre: thriller, drama

Director: Mikel Gurrea

Screenwriters: Mikel Gurrea, Francisco Kosterlitz

Cinematographer: Julian Elizalde

Main cast: Vicky Luengo, Pol López

Producers: Laura Rubirola, Sergi Moreno, Tono Folguera, Clàudia Maluenda, Xabi Berzosa

Production companies: Lastor Media, Malmö Pictures, Irusoin

To be completed: February-March 2022

Production budget: 1 100 000 EUR

Financing in place: 975 000 EUR

Project status: in post-production

Looking for: sales agents

Synopsis

A young, vulnerable couple inherits a cork-harvesting farm in rural Catalonia. As newly fledged landowners, they dream of building a fair and sustainable life, only to find their ideals clash head-on with their dire need to make money.

Director

Mikel Gurrea (Pompeu Fabra University, Barcelona; London Film School) is a young writer-director whose short films have been selected to festivals such as Venice, San Sebastian, and Montreal and his dramatic work for the stage as a playwright has opened in theatres like London's Queen Elizabeth Hall and Madrid's Fernan-Gomez. His feature film debut, *Suro (Cork)* – currently in post-production – was awarded at the San Sebastian Film Festival and developed at Ikusmira Berriak, Sources2 and the Jerusalem Film Lab.

Production company and producer

In 2011, **Laura Rubirola** joined the film production company Rodar y Rodar (*The Orphanage*, *Julia's Eyes*) where she was a production coordinator for several films. Later, she has worked as a freelance associate producer (*The Body*, *God's Crooked Lines*). In 2016, she launched the audiovisual production company Malmö Pictures and the screenwriting and audiovisual creation school Showrunners Barcelona. She has recently worked as an executive producer of the TV series *The Innocent* (Netflix) as well as written and directed the short film *Vera*, which held its world premiere at Tribeca Film Festival in 2020.

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CHILD MACHINE

Baltic Event Works in Progress
Estonia



ORIGINAL TITLE: CHILD MACHINE

Country: Estonia

Duration: 95 minutes

Genre: science fiction

Director: Rain Rannu

Screenwriter: Rain Rannu

Cinematographer: Ants Tammik

Main cast: Johann Urb, Anna Elisabeth Leetmäe, Yulin Ng, Priit Pius, Ivo Uukkivi, Tom Urb

Producers: Tõnu Hiilaid, Rain Rannu

Production company: Tallifornia

To be completed: Winter 2021/2022

Production budget: 500 000 EUR

Financing in place: 500 000 EUR

Project status: in post-production

Looking for: sales agent, distributors, streamers

Synopsis

A 9-year-old girl gets accidentally trapped in a secret bunker where an AI-start-up is nearing the completion of a super intelligent AI. Both the girl and the machine want to escape.

Child Machine is a science fiction adventure exploring the themes of machine superintelligence, human stupidity, and AI value misalignment.

Director

Rain Rannu is an Estonian film director who often tackles the topics of technology and its impact on society. *Child Machine* is his third feature film. His latest narrative feature is the critically acclaimed start-up comedy *Chasing Unicorns* (PÖFF Baltic Competition, 2019). He is also the director of the first Estonian virtual reality narrative short *Beqaa VR* (2018). Together with producer Tõnu Hiilaid, Rain is a founder of indie production company Tallifornia.

Production company and producer

Tallifornia is an indie film production company founded in 2018 by Rain Rannu and Tõnu Hiilaid that focuses exclusively on narrative features. Tallifornia produces 2-4 full-length films per year. Recently, Tallifornia has produced *Chasing Unicorns* by Rain Rannu (PÖFF Baltic Competition, 2019) and *Kratt* by Rasmus Merivoo in 2020 (Just Film FF 2020, BIFAN 2021, Fantasia 2021). Currently, Tallifornia has three features in post-production and three going into production in 2022.

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DARK PARADISE



ORIGINAL TITLE: TUME PARADIIS

Countries: Estonia, France

Duration: 100 minutes

Genre: drama

Director: Triin Ruumet

Screenwriters: Triin Ruumet, Andris Feldmanis, Livia Ulman

Cinematographer: Erik Põllumaa, ESC

Main cast: Rea Lest, Jörgen Liik

Producer: Elina Litvinova

Co-producer: Jeremy Forni

Production companies: Three Brothers, Chevaldextrois

To be completed: 2022

Production budget: 1 500 000 EUR

Financing in place: 1 360 000 EUR

Project status: in post-production

Looking for: post-production funds, gap financing, sales agent, distributors, festivals, Streamers

Synopsis

A poignant tale about Millennials follows a 27-year-old woman called Karmen. She discovers that her recently buried father was actually wallowing in debt and her whole life has been one big lie. When Karmen's life starts to collapse, she takes out her feelings on her brother

Viktor by disfiguring his face. At the centre of the film is a hedonistic lifestyle and the nihilistic search for love and intimacy.

Director

Triin Ruumet is one of the most interesting new generation directors in Estonia. A diverse, unconventional, and fearless director, her strength lies in her personal and somewhat irreverent approach to her subject matter. Her student films participated and were lauded at dozens of festivals. Triin Ruumet's 2016 debut *The Days that Confused* was a success with almost 63 000 domestic admissions and several film awards in Estonia and internationally.

Production company and producer

Three Brothers is a boutique company created to make international audiovisual works that in their form and content express bold authors' handwriting. Directors include critically acclaimed Martti Helde, bold and brave Triin Ruumet, as well as up and coming Rebeka Rummel. Their films have premiered in A-list festivals, received Europa Cinemas Label Award, FIPRESCI & Audience Awards.

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KEEP SMILING, MOM!



ORIGINAL TITLE: MAMMA VĒL SMAIDA

Country: Latvia

Duration: 95 minutes

Genre: road-movie, dramedy

Director: Elza Gauja

Screenwriters: Elza Gauja, Rasa Bugavičute-Pēce, Anta Aizupe, Baiba Broka, Daiga Kažociņa

Cinematographer: Aleksandrs Grebņevs, LGC

Main cast: Anta Aizupe, Baiba Broka, Daiga Kažociņa, Matīss Budovskis, Jānis Skutelis

Producers: Andris Gauja, Elza Gauja, Marta Bite

Production companies: Riverbed

Financed by: National Film Centre of Latvia, Ministry of Culture of Latvia, TV3 Group, Arkogints, SDG Lighting

To be completed: January 2022

Production budget: 151 000 EUR

Financing in place: 151 000 EUR

Project status: in post-production

Looking for: festivals, sales, distribution, broadcasters

Synopsis

Three sisters, dead broke and disconnected from each other, travel around Europe with their mother's corpse on top of their van, trying to

minimize transportation costs. The idea is to get her home, legally or not. The trio has to talk, reminisce, and maybe even admit that underneath their fantasies of perfection — these are women in a desperate search for freedom.

Director

Elza Gauja graduated from the Latvian Academy of Culture as a film director, later studied acting and currently is doing her master studies in film directing. Elza has starred in theatrical performances and has won the Best Actress award at the Performing Arts Festival Autumn of the Patriarch. She also performs in feature films and was nominated for the Latvian Film Prize Lielais Kristaps as the Best Actress. Elza is currently finishing her two debut feature films: the documentary *Dream Isle. A Requiem* and her feature dramedy *Keep Smiling, Mom!*.

Production company and producer

After completing his screenwriting studies at the Latvian Academy of Culture, **Andris Gauja** has produced, written, and directed both documentaries (including the award-winning *Family Instinct*, (2010) and narrative films (*Keep Smiling, Mom!* (coming in 2022), *Nothing Can Stop Us Now* (2019), *The Lesson* (2014)).

Riverbed is a full-service film production company focused on auteur-driven narrative storytelling with a strong emphasis on powerful imagery. We believe in challenging our limits, not limiting our challenges.

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LIGHT LIGHT LIGHT



ORIGINAL TITLE: VALOA VALOA VALOA

Country: Finland

Duration: 90 minutes

Genre: drama

Director: Inari Niemi

Screenwriters: Juuli Niemi, based on the novel by
Vilja-Tuulia Huotari

Cinematographer: Sari Aaltonen

Main cast: Rebekka Baer, Anni Ikkänen, Pirjo Lonka, Laura Birn

Producer: Oskari Huttu

Production company: Lucy Loves Drama Oy

To be completed: Spring 2022

Production budget: 1 350 000 EUR

Financing in place: 1 300 000 EUR

Project status: in post-production

Looking for: sales, distribution, financing

Synopsis

In the spring of 1986, an explosion occurs at the Chernobyl Nuclear Power Plant. At the same time, a girl called Mimi arrives in a small village in western Finland, and immediately fills 15-year-old Mariia's life with radiating light. Twenty years later, Mariia returns home to take care of her sick mother, and memories start rising to the surface

though she tries to fight them back. The summer Mariia and Mimi got to spend together two decades ago was full of fierce joy of discovering what life could perhaps be. The love they had was magical and powerful but still Mariia couldn't save the neglected and abandoned Mimi from herself. After the summer Mimi committed suicide and years after the tragedy Mariia needs to remember the light, so that she can accept also the dark in her past. And forgive herself.

Director

Inari Niemi (born 1978) is a Helsinki-based film director and screenwriter. She has directed the documentary feature *Robin – The Movie* (2012), and fiction features *Summertime* (Kesäkaverit, 2014) and *Wonderland* (Joulumaa 2017). The latter two were Jussi-award nominees for best film, and *Wonderland* was also a nominee for the best screenplay.

Her latest works include the praised short film *Girl Thing* – a part of Tuffi Film's awarded *Force of Habit* anthology series sold by TOTEM FILMS, and *My Husband's Wife*, 8 x 42" series produced by Lucy Loves Drama with Studio Hamburg and YLE.

Production company and producer

Lucy Loves Drama is a production company with a passion for stories, people and the art of cinema. We want to tell stories about important issues, stories that are universal – stories that make us laugh, cry and above all, bring comfort to the audience and help us get through everyday life. We want to make cinema that makes the world a better place to live in – to entertain, bring joy and warmth, make an impact on people both emotionally and intellectually.

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PARADE

Baltic Event Works in Progress
Lithuania



ORIGINAL TITLE: PARADAS

Country: Lithuania

Duration: 90 minutes

Genre: dramedy

Director: Titas Laucius

Screenwriter: Titas Laucius

Cinematographer: Laurynas Bareisa

Main cast: Rasa Samuolyte, Giedrius Savickas

Producer: Klementina Remeikaite

Production company: afterschool production

To be completed: spring 2022

Production budget: 500 000 EUR

Financing in place: 400 000 EUR

Project status: in post-production

Looking for: co-producers, distributors, sales agents, festivals, post-production services

Synopsis

Miglė got divorced 26 years ago. One day she gets a call with a strange request: in order to marry his new girlfriend, her ex-husband wants to get a divorce through the "Catholic court", the only institution that has the power to undo the bond of a Christian marriage. During the process of the court – a series of awkward and embarrassing meetings

with several priests – Miglė and her former husband find themselves getting closer to each other. Maybe even closer than they were during their marriage.

Director

Titas Laucius (born in 1993) finished his BA in Scriptwriting at Lithuanian Music and Theatre Academy, followed by an MA in Film Directing. His short fiction film *Snake* (2018) won the award for Most Promising Director in the student film competition of Vilnius Film Festival Kino Pavasaris. His second short film *Family Unit* (2019) won the Best Short Film at Vilnius Film Festival Kino Pavasaris and National film award for best student film. *Parade* is his feature film debut.

Production company and producer

The film production company „afterschool“ based in Vilnius, Lithuania, was established in 2014 by director/DOP Laurynas Bareisa and producer Klementina Remeikaite. Since then, the company has created and produced over 10 short films, including Laurynas Bareisa's short *Dummy* (Berlinale Shorts 2020), Vytautas Katkus's short film *Places* (Venice, Orizzonti 2020). The last produced feature film *Pilgrimai* (dir. Laurynas Bareisa) won the Best Film Award at Venice Film Festival in the Orizzonti Competition in 2021.

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SISTERS



ORIGINAL TITLE: MĀSAS

Countries: Latvia, Italy

Duration: 95 minutes

Genre: drama, family

Director: Linda Olte

Screenwriter: Linda Olte

Cinematographer: Aleksandrs Grebnevs

Main cast: Emma Skirmante, Iveta Pole, Katrina Kreslina, Gerda Aljena

Producers: Matiss Kaza, Una Celma, Dace Siatkovska

Co-producers: Thomas Menghin, Wilfried Gufler, Debora Nischler

Production companies: Fenixfilm (LV), Albolina Film (ITA)

To be completed: January 2022

Production budget: 950 000 EUR

Financing in place: 925 000 EUR

Project status: in post-production

Looking for: festivals, sales agent, distribution

Synopsis

Anastasia (13) and Diana (11) are two sisters living in a Latvian orphanage. When they get to know that an American family is ready to adopt them, Diana cannot wait to move to the States, while Anastasia is less excited about the idea of leaving her home. When their estranged bio-

logical mother Alla returns to their lives, Anastasia does everything to establish a relationship with her, but Alla has other plans. Anastasia has to make a crucial decision – to leave her biological mother behind and move to live in America, or to remain home in hopes of living with her real mom.

Director

Linda Olte is one of the leading directors at Latvian Television (LTV). She is the director of the television series *Divorce* (2020), has directed several TV documentaries, and has been the editor of several award-winning documentary films, such as *My Father the Banker* (2014). *Sisters* is Olte's debut narrative feature film.

Production company and producer

Matiss Kaža (1995) graduated from NYU's Tisch School of the Arts with a BFA in Film & Television. Despite his young age, Matiss has already produced and directed two feature-length documentaries, including the award-winning *One Ticket Please* (2017) and *The Wanderers* (2020), as well as two feature-length narrative films, *At the Movies* (2020) and *Wild East* (2021), with three more in post-production set for release in 2022.

Fenixfilm is a full-service production company based in Riga, Latvia. Founded by veteran Latvian film director and producer Una Celma, the company has been active for more than 15 years in the creation of documentaries and fiction films, many of which have explored female-driven storylines and problems. Fenixfilm has served as the delegate producer on four feature-length fiction films and more than ten documentaries.

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SOVIET MILK

Baltic Event Works in Progress
Latvia



ORIGINAL TITLE: MĀTES PIENS

Country: Latvia

Duration: 110 minutes

Genre: drama

Director: Ināra Kolmane

Screenwriter: Arvis Kolmanis

Cinematographer: Rolandas Leonavičius

Main cast: Maija Doveika, Elīna Vaska, Rūta Kronberga

Producers: Jānis Juhņēvičs, Marta Romanova-Jēkabsons

Production company: Film Studio DEVIŅI

To be completed: autumn 2022

Production budget: 1 185 000 EUR

Financing in place: 943 000 EUR

Project status: in post-production

Looking for: sales agent, post-production services, gap-financing, distributors, festivals, broadcasters, streamers, co-producer

Synopsis

A young and promising doctor loses everything due to her conflict with the totalitarian Soviet regime – career, love for life, and even her mother's instinct denying breast milk to her baby. However, the grown-up daughter becomes her only supporter who tries to help ease the mother's depression. The lifelines of mother and daughter flow in

the occupied Soviet Latvia from 1945 to 1989 when the Soviet Union collapses.

Based on the bestseller *Soviet Milk* by Nora Ikstena, translated to more than 20 languages.

Director

Ināra Kolmane is one of the most recognised film directors in Latvia with a background of directing more than 15 films. In 1994, she completed her studies at the St. Petersburg Institute of Theatre, Music and Cinematography. She is a member of the European Film Academy. Some of her latest projects include feature films *Bille* (2018) and *Mona* (2012), and documentaries *Double Life. Sex in the USSR* (2017), *Ruch and Norie* (2015), *My Husband Andrei Sakharov* (2006). *Soviet Milk* is her third feature.

Production company and producer

Film Studio **DEVIŅI** is one of the oldest and experienced production companies in Latvia (established in 1991), which focuses on the co-production of feature films and documentaries. The founders of the company are director Ināra Kolmane and Jānis Juhņēvičs – an award-winning producer of several international co-productions with Iceland, France, Russia, Lithuania, Czech Republic, Ukraine, and others. Producer's Marta Romanova-Jēkabsons's debut as feature producer was the family feature *Bille* together with J. Juhņēvičs (2018, Latvia-Lithuania-Czech Republic).

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STAIRWAY TO HEAVEN



ORIGINAL TITLE: TAEVATREPP

Country: Estonia

Duration: 90 minutes

Genre: drama

Director: Mart Kivastik

Screenwriter: Mart Kivastik

Cinematographer: Rein Kotov

Main cast: Mait Malmsten

Producers: Marju Lepp, Manfred Vainokivi

Production company: Filmivabrik

To be completed: autumn 2022

Production budget: 900 000 EUR

Financing in place: 900 000 EUR

Project status: in production

Looking for: distributors, sales agents, festival, post-production services

Synopsis

Ulf has reached the point in his life where little is left of the future and whether he regrets his past or accepts it, there is no changing the course. Everyday life has become so mundane that it's difficult to tell one day from the next. Time seems not to exist anymore. When an old friend and a lifelong mentor reveals the secret to time travel on his deathbed, Ulf decides to try it out – and spends ever longer periods in the complicated, but idyllic world of his teenage years.

Director

Mart Kivastik is an Estonian writer, scriptwriter, and film director. After graduating from the University of Tartu in 1989, Kivastik has been working as a freelancer. He has written plays, screenplays, short stories, and novels, also articles on literature, theatre and film.

His first book was published in 1993. The novel *Vietnamese Recipe* was published in 2012 and was awarded the prize Best Travel Book of the Year. Starting from 1997, Mart's plays have been staged in various Estonian theatres and abroad.

Film credits as a scriptwriter include full-length films *Firewater*, *Taarka*, *Vasha*, and a number of short films. He has written and directed two feature films – *A Friend of Mine* (Exitfilm 2011) and *When You Least Expect It* (Kopli Kinokompanii 2016).

Production company and producer

Studio Filmivabrik was established in 1998. Filmivabrik has produced 23 documentaries, both experimental as well as more traditional documentaries. Filmivabrik has produced five feature films, TV-shows, short films, and an animated film. The features and documentaries have screened at different film festivals (IDFA, Doc Leipzig, PÖFF etc).

Marju Lepp has worked as a producer at Filmivabrik since 1998. Over the past decade, she has produced 21 documentaries and five feature films, the latest among them *On The Water* (feature, 2020) and *The Best of Salieri* (documentary, 2021).

Contact

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IT'S TIME TO... GET REAL!



PINOCCHIO

and the **WATER OF LIFE**






European Genre Forum

European Genre Forum is an European training programme organised by Black Nights Film Festival in Tallinn, Imagine Film Festival in Amsterdam, the biggest festival for fantastic film in the Netherlands, and Fantastic Zagreb Film Festival, the largest genre festival in the SEE region.





The main goal of this international project is to connect, educate, and support young and upcoming as well as already established European film talents beginning their career in the genre industry. The EGF annual cycle in 2021 includes three labs. Directing Lab in April in Amsterdam and Production Lab in Zagreb in July were held online. The final Sales and Marketing Lab in Tallinn is the first in-person meeting of the project teams.

The participants can receive full range of feedback, acquire skills and find contacts of established professionals in the global genre industry. The labs help to step the projects up and prepare for financing, participation in co-production markets, and for starting the production. The EGF Sales and Marketing Lab in Tallinn will take place from the 23rd to 25th of November. Special sessions focus on topics connected to the sales and marketing of projects, on genre project markets and case studies. Like at the end of every EGF year, at the heart of the Sales and Marketing Lab will be the long-awaited Final Pitch of the 6 chillingly fresh and exciting projects from the participants of the EGF 2021 training cycle. Come and discover the hottest new talent of European genre cinema!

Day 1, Tuesday November 23

- 9:00-11:30 Pitching preparations: 1:1 meetings
 *Vega & Altair*
Valeria Richter and Helene Granqvist
- 11:30-13:00 Working with the sales agent
 *Vega*
Ewa Bojanowska, New Europe Film Sales
- 14:00-15:30 Packaging, marketing and PR
 *Vega*
Michael Arnon, Wolf Consultants
- 15:30-16:30 Contracting, sales and distribution
 *Vega*
Henriette Wollmann, Celsius Entertainment
- 16:30-18:00 Marketing and packaging 1:1 meetings
 *Vega*
Michael Arnon, Wolf Consultants

Day 2, Wednesday November 24

- 9:00-10:30 Marketing and packaging 1:1 meetings
 *Vega*
Michael Arnon, Wolf Consultants
- 10:30-12:00 Genre project markets and production
 *Vega*
Annick Mahnert, Frontieres
- 12:00-13:00 Case study: from startups to genre production
 *Vega*
Rain Rannu, Tallifornia
- 14:00-17:30 Pitching preparations
 *Vega*
Valeria Richter and Helene Granqvist

Day 3, Thursday November 25

- 10:00-11:00 EGF public pitching
 *Capella*
- 11:30-13:00 Baltasar Kormakur masterclass
 *Capella*
- 14:00-16:30 1:1 meetings
 *Vega*
- 16:30-17:30 EGF 2021 wrapup
 *Vega*

BEASTS OF PREY



TITLE IN ENGLISH: BEASTS OF PREY

ORIGINAL TITLE: BEASTS OF PREY

Genre: psychological horror drama

Screenwriter: Andrea Corsini

Director: Andrea Corsini

Producers: Francesco Grisi, Giorgia Priolo

Production company: EDI Effetti Digitali Italiani

Language: Italian

Country: Italy

Budget: 2 200 000 EUR

Financing in place: 710 000 EUR

Synopsis

Irene is a single rich woman, an art collector who lives a solitary existence. She has never been really happy, and becoming a mother is the only thing she's ever wanted. The day she finally sees her dream come true, she witnesses the tragical and brutal death of her new-born daughter, devoured by a feline predator in front of her eyes. That unbearable pain awakes a primordial side inside her, and she starts to develop a very unique animalistic behaviour that destroys her ordinary life. She will struggle to accept her new nature in order to build and protect her new idea of family.

Director

Andrea Corsini is a director and screenwriter. His works has been showcased at Mostra del Cinema di Venezia, Aesthetica (BAFTA Qual-

ify), Rhode Island (ACADEMY Qualify), Triennale di Milano, Fantasia, BIFAN. He's been a selected director at Cannes Frontières, Milano Film Network, European Genre Forum. In 2011, he wrote and directed the short film *Non Nel Mio Giardino*. In 2018, his experimental documentary *Societas Mortis* been premiered at Triennale di Milano. In 2019, he wrote and directed the short film *Ferine* that premiered at 76. Mostra del Cinema di Venezia International Critics Week. His filmography includes *Ferine* (short film, 2019), Mostra del Cinema di Venezia Int. Critic Week; *Societas Mortis* (short documentary, 2018) Triennale di Milano, Filmmaker; *Swimming Pool Stranger Dream* (experimental short, 2015) Trenton Art All Night Int. FF; *Non Nel Mio Giardino* (short film, 2011) I've seen films, Maremetraggio, Arcipelago.

Production company and Producer

EDI is a production company and the leading Italian VFX company. In 2021, EDI won the David di Donatello Award Best VFX for *Rose Island* (Netflix) and collaborates with the main Italian directors (G. Salvatores, G. Mainetti, M. Rovere, G. Muccino, S. Sollima). EDI realizes VFX for US and UK studios (HBO *The Nevers*, *Jungle Cruise*, *American Gods*). In 2019, EDI produced *Volare* by Oscar-winning director G. Salvatores (Venice Film Festival) and the short film *Ferine* by Andrea Corsini (Venice Film Festival – Critic's Week). In 2021, EDI produced *Parole* by U. Contarello.

EDI's President **Francesco Grisi** is member of the Oscar Academy. Giorgia Priolo is Head of Film and Series. She teaches Film Production at Milan Public Film School L. Visconti. She is a founding member of Women in Film Italy.

Contact

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www.effettidigitali.it

BLOODLINE



TITLE IN ENGLISH: BLOODLINE

ORIGINAL TITLE: BLOODLINE

Genre: horror

Screenwriter: Lucy Moore

Director: Laura Smith

Producer: Jude Goldrei

Production Company: Lunar Lander Films

Language: English

Country: United Kingdom

Budget: 1 500 000 EUR

Financing in place: currently in financed development

Partners Attached: in development with the British Film Institute

Synopsis

Broke, unemployed graduate Sarah can't believe her luck when she meets Violet, the daughter of a billionaire gallery owner, and is offered her dream job in the art world. But things take a terrifying turn when she is trapped in Violet's sinister penthouse apartment by dark forces seeking to avenge the family's wickedness and destroy Sarah in the process.

Director

Laura Smith is an award-winning film and television director commissioned by BFI, BBC, Channel 4 whose work was described by IndieWire's

Michael Gingold as "an intriguing marriage of the psychological and the visceral". She is developing a slate of genre feature films with the BFI and the Cannes' Film Festival's *Frontières* scheme among others. Her short films screened worldwide at festivals and on television. She also directs television drama for the BBC and Channel 4.

Writer

Lucy Moore has written for theatre, film, TV and radio with commissions from Miramax, Hammer Films, the BBC and Channel 4 among others. Lucy has featured as one of Screen International's Stars of Tomorrow and currently has three feature scripts in paid development. She is also writing a TV pilot for the BBC.

Production company and producer

Jude Goldrei's company **Lunar Lander Films** received a BFI Vision Award, and her current slate includes comedy, sci-fi, thriller and horror films and television series in development with exciting talent including Nick Payne (*The Sense of an Ending*), Alex Winckler (*This Way Up*), Joy Wilkinson (*Doctor Who*), and Daisy Haggard (*Back to Life*). Jude has previously worked as an executive producer for the UK Film Council, for the British Council, Creative England, BBC, and Bankside Films. Her short films have screened at festivals worldwide including SXSW, Sundance London, BIFAN, Fantaspoa and Tampere.

Contact

Jude Goldrei, producer

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EVE'S CALL



TITLE IN ENGLISH: EVE'S CALL

ORIGINAL TITLE: EEVAN LAHJA

Genre: horror satire

Screenwriters: Jenni Toivoniemi and Ulla Heikkilä

Director: Jenni Toivoniemi

Producers: Venla Hellstedt, Elli Toivoniemi, Jenni Jauri

Production Company: Tuffi Films

Language: Finnish, Estonian, English

Country: Finland, Latvia, Estonia

Budget: 2 500 000 EUR

Financing in Place: 680 000 EUR

Partners Attached: The Finnish Film Foundation, YLE the Finnish Broadcasting Company, Nordisk Film

Synopsis

Eve's Call is an elevated horror film about Eve, an insecure and shy acting student who gets the main role in a period film: what at first seems like an opportunity of a lifetime, will also lead her to a journey into the Underworld, forcing her to pay the highest price in exchange of being accepted by the community.

Director

Jenni Toivoniemi's writer-director debut feature film *Games People Play* premiered in Gothenburg International Film Festival in 2020 and received the national film award Jussi for the best screenplay and sup-

porting actor as well as the Best Feature Film Debut in the Nordische Filmtage Lübeck. Toivoniemi's previous works include the short comedy *The Date* (2012), which won International Short Fiction Jury Award at the Sundance Film Festival and a Special Mention at the Berlinale Generation 14+ in 2013. Her latest work, children's film *Sihja, the Rebel Fairy*, co-written with Kirsikka Saari, premiered in 2021 and won the LUCAS film festival audience award and Nordic Star Award in BIFF Malmö.

Production company and producers

Tuffi Films is a production and distribution company established in Helsinki, Finland in 2010. We are committed to ambitious artistic quality and produce provoking yet inspiring feature films, documentaries, and series content.

We are driven by our core values: sustainability, equality, and diversity. The company is owned by **Elli Toivoniemi**, **Venla Hellstedt**, Kirsikka Saari, Jenni Toivoniemi and Selma Vilhunen.

Tuffi holds an Academy Award Nomination for *Do I Have to Take Care of Everything?* (2012) and has enjoyed success at Berlinale with the Crystal Bear winning *Stupid Young Heart* (2018). *Sihja, the Rebel Fairy*, Tuffi's first family feature film, premiered in 2021.

Contact

Venla Hellstedt, producer

Tuffi Films

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tuffifilms.com

THE HIVE



TITLE IN ENGLISH: THE HIVE

ORIGINAL TITLE: THE HIVE

Genre: sci-fi, drama

Screenwriters: Marco Pellegrino, Eleonora Mignoli, Massimo Vavassori, Giada Mazzoleni

Director: Marco Pellegrino

Producer: Giada Mazzoleni

Production Company: Paguro Film Ltd

Language: English

Country: United Kingdom

Budget: 850 000 GBP

Synopsis

Claire (35) lives isolated in the woods to protect her daughter Ada (12), deaf since birth. Their tiring symbiosis cracks the day when Margaret (65), Claire's mother, comes back after years of neglect. Her sudden return adds to a dark omen that will have repercussions over the next few hours, when a completely inexplicable phenomenon will force the world to stop. Deadly and invisible barriers will appear out of nowhere, confining people to hive-like cells. Claire and Ada, separated for the first time, will face the most difficult of tests: finding the strength to say goodbye.

Director

Marco Pellegrino graduated in Milan with a work on Ermanno Olmi's Cinema, he studied at the Griffith European Academy. He worked on

the set of *Habemus Papam* by Nanni Moretti, *To Rome with Love* by Woody Allen, *Una questione privata* by Paolo and Vittorio Taviani. In 2017, he wrote his first novel entitled *Il figlio delle rane* published by Bompiani. Winner of the Studio Universal 2018 award and of the Nastro d'Argento 2019 for the short *Moths to Flame*. In June 2020, the Biennale of Venice selected his project *The Hive*.

Production company and producer

Giada Mazzoleni is a UK-based Italian film producer. She started up **Paguro Film**, producing the short film *Moths to Flame* (2018 - Studio Universal Prize Alice Nella Città and Italian Silver Ribbon award) and *Fulci for Fake* (2019 Mostra Internazionale del Cinema di Venezia and Sitges). Founder of Marcello, the first Italian Film Festival in the Midlands. Giada cooperated with Cheltenham International Film Festival and Abertoir International Horror Film Festival. Since 2020, EWA member and part of Women in Film & TV UK. BFIXBAFTACREW2020. Producer of *The Hive* developed through the Biennale Cinema College programme.

Contact

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THE LAST MOON



TITLE IN ENGLISH: THE LAST MOON

ORIGINAL TITLE: THE LAST MOON

Genre: supernatural horror

Screenwriter: Sean McConville

Director: Sean McConville

Producer: Stéphanie Joalland

Production Company: Frenzy Films

Language: English

Country: United Kingdom

Budget: 1 000 000 GBP

Financing In Place: 550 000 GBP

Partners Attached: KM Creature FX, Halo Post, Flipbook Studio VFX

Synopsis

On the night of a full moon, Max Caine, 35, invites his estranged brother, Fred, 31, to their remote family home to reveal shocking news: he was attacked by a werewolf on a recent business trip. As the evening unfolds, it becomes clear that Max has lured Fred to the house in order to trick him into shooting him with silver bullets. Max is convinced he'll transform into a beast at midnight and will kill his beloved wife and daughter, for it is said that werewolves are tragic figures condemned to destroy the things they love the most in the world. But as the midnight hour approaches, the brothers' reunion takes a disturbing turn and ends in a way neither could have imagined.

Director

Sean McConville began his career as a Special Effects technician on studio films, including *Star Wars: The Phantom Menace* and James Bond movies *GoldenEye* and *Tomorrow Never Dies*. Sean has a Master of Arts Degree in Screenwriting from the London College of Communications (LCC). After graduating LCC, Sean moved to Los Angeles to attend UCLA Film School. Sean's debut feature film as a writer/director, *Deadline*, starring Brittany Murphy and Thora Birch, showcased at Berlin, Cannes, and the American Film Market in Los Angeles, where it sold for distribution to 40 territories around the world including the U.S.

Production company and producer

Inspired by their UCLA Film education, Sean McConville and **Stéphanie Joalland** created **Frenzy Films** to produce contained elevated genre films combining the character driven art-house sensibilities of European cinema with U.S. style plot-driven genre storytelling. Their film *The Quiet Hour*, a sci-fi thriller starring Dakota Blue Richards, premiered at Galway Film Fleadh, vied for Best British Film at Raindance and the Grand Prix at Sofia International Film Festival, sold to Sky Cinema and Netflix and to near 20 territories around the world including the U.S. *The Last Moon* is next on their slate.

Contact

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THE VOICE OF A VAMPIRE



TITLE IN ENGLISH: THE VOICE OF A VAMPIRE

ORIGINAL TITLE: GŁOS WAMPIRA

Genre: fantasy, love story, horror

Screenwriters: Anna Janyska, Agnieszka Trzos

Director: Agnieszka Trzos

Producers: Daniel Markowicz, Agnieszka Trzos

Production Company: Lightcraft Productions & Mamma Pictures

Language: Polish

Country: Poland

Budget: 1 700 000 EUR

Financing in Place: 320 000 EUR

Partners Attached: Silva Mysterium, Wytwórnia Filmów Fabularnych i Dokumentalnych w Warszawie

Synopsis

Nell (17) wakes up after an accident in a world that is unknown to her. She wants her memories back. The more so when she finds out that she is dead, her new guardians are vampires, and she is a new-born vampire. Nell meets Aleksander (18) at a concert of her band. Alexander falls in love with her heavenly voice. Nell discovers that his eyes reflect her terrifying past. As a teenager, she was brutally raped. Unable to accept it, Nell commits a suicide. She becomes a unique vampire – a wailer – whose voice heals wounds. Her presence in the world of vampires can restore their lost feelings. Alexander's father finds out that Nell is a vampire. He joins a group of vampire hunters, to get rid of her.

Director

Agnieszka Trzos is a director, screenwriter, and producer. She made her feature debut *The Tower* in 2006. She has directed many TV series and documentaries. Lately, she made four episodes of feature and documentary films titled *The Lost Art* commissioned by Warsaw Documentary and Feature Film Studio. She is a founder of Mamma Pictures Ltd., a participant of European Audiovisual Entrepreneurs (EAVE), and a member of Polish Film Association.

Production company and producer

Lightcraft Productions was founded in 1997 by Daniel Markowicz. Over the years they have successfully created 5000 commercials, 350 music videos and 40 film productions. Among these productions there were also many international clients and American studios like 20th Century Fox, Roadside Attractions, Lionsgate, and Netflix.

Daniel Markowicz is a member of the European Film Academy (EFA), Polish Filmmakers Association (SFP) and Polish Film Academy (PFA). He is a film producer and director, experienced promoter and VFX producer.

Contact

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TALLINN

VOICES AND STRINGS

In 2021, we released Tallinn—a sound library featuring the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra, recorded in the Niguliste church. Orchestral Tools is proud to extend this commitment and support Music Meets Film at the Tallinn Black Nights Film Festival.



ORCHESTRAL TOOLS



Creative
Europe
MEDIA

Creative Europe MEDIA Lounge

MEDIA lounge is a special area where all the accredited industry guests can stop by during industry days, to organize meetings, have business talks and get some coffee. MEDIA Lounge is hosted by Scandinavian and Baltic MEDIA Desks. There will be someone available at all times to provide necessary information and offer assistance.

THURSDAY, NOVEMBER 25TH AT 11:00 AM

Online for accredited industry guests: industry.poff.ee/

Session for producers: Presentation on Creative Europe MEDIA Development Calls 2022 by David Raffier (EACEA)

Earlier this year, new Creative Europe programme 2021 - 2027 was launched, with a lot of new funding possibilities and improved supporting schemes.

The presentation will begin with a short overview and analysis of the first round of calls of the new programme in 2021, followed a presentation of the new Creative Europe MEDIA upcoming calls for producers, like Mini-Slate Development, European Slate Development and Co-Development. Scheme for game developers will be introduced as well.

The session will conclude with a Q&A. Event is organized by Creative Europe MEDIA Desks in Scandinavian and Baltic Countries.

Creative Europe MEDIA Programme

European Commission's Creative Europe Programme (2021 - 2027) invests in actions that reinforce cultural diversity and respond to the needs and challenges of the cultural and creative sectors. The MEDIA strand of the Creative Europe supports European film and audiovisual industries, to develop, distribute and promote European works, taking today's digital environment into account. With a fresh start and budget of € 2.44 billion euro, Creative Europe is striving to be a reliable partner and guide to European creative industries.

November 22nd - 25th

Open 10:00 - 18:00

Nordic Hotel Forum

 *Nomel Fireplace*



EmPOWER

Sustainable Stories Lab

November 20th - 23rd

We all know all too well that something has to be done to change the direction of where the world is going. Climate. Justice. Culture. We want to keep on telling stories, to produce, make a living, and to share our stories globally.

The film- and TV industry is us. We go to work every day and we can make a change. In our lives. In our stories. In the world. We know that the power of storytelling is one of the strongest forces for change. With this new *EmPOWER Lab* we embrace this force in a way that benefits us as creators, that strengthens our stories and upgrades the context they are financed, produced, and distributed in. To remain successful in the future, to remain relevant to our audiences, is to a large extent a question of being aware and acting on the fact that the uncomfortable truths facing us right now will not disappear. We must make our own, brand-new heroic journey and it starts today. Together.

With *EmPOWER Lab* we will transform the current challenges into assets, making them a force for our stories. We all want success!

EmPOWER Lab is initiated and run by long-time POWR mentors and pitch coaches, Valeria Richter and Helene Granqvist in collaboration with the Industry@Tallinn Baltic Event team. They will work with the projects in a 360-degree collaborative process that will result in each project having key building blocks in place for a strong pitch.

Our guest mentors are diversity consultant Sally Fenaux Barleycorn, who will feedback and share with the projects how to best question di-

Freddy Neumann,

PR strategy & communication,
Denmark:



"We need to understand, hands-on, how diversity and sustainability can become the qualities and methods that they in fact are, how they are part of a project's natural DNA. They are not creative sacrifices; they are qualifiers and we need to upgrade our rhetoric and test the best ways to use them creatively."

versity and representation; eco producer Ronny Fritsche from NEMA will focus on the sustainable production potential, and communication strategist Freddy Neumann will speak and feedback on the value of diversity and sustainability for a project's communication and wider audience impact.

The 4 frontrunner projects & participants are:

THE FOOL / TV-series / Aurora Studios / Finland

Anniina Leppänen - producer
Marjo Airisniemi - screenwriter

ROSE MANOR / TV-series / Anagram Sverige / Sweden

Ann Lundberg - producer
Fredrik T Olsson - screenwriter

SWEET SIXTY / TV-series / Tuffi Films / Finland

Elli Toivoniemi - producer
Anna Ruohonen - screenwriter

BEYOND THE VISIBLE FLOWERS / Feature film / Kartuliõis / Estonia

Tiina Savi - producer
Jaanika Arum - screenwriter

To wrap up the *EmPOWER Lab* we present a keynote talk from a member of the Nordic Biomimicry Centre. This event is open for everyone with an accreditation (offline) and is freely available for everyone (also without an accreditation) online.

EmPOWER Keynote Talk

November 23rd 12.30 - 13.30

@ Nordic Hotel Forum

**Ecocentric vs. Egocentric –
time for a new narrative paradigm?**

by Michel Wolfstirn

Sustainability consultant & entrepreneur –
co-founder of BiomimicryNorway.

Michel Wolfstirn has a bit of a 'dark past' working as a mechanical engineer in the oil industry until he in 2015 changed his career for good. The talk will be followed by a Q&A moderated by Helene Granqvist & Valeria Richter.



Sally Fenaux
Barleycorn,

diversity consultant
& scriptwriter, Spain:

"Whatever stories we create, they will always exist in a social context. If, as storytellers, we claim that stories matter, then it only makes sense that we take on the responsibility to make them matter for more people, for all people. It is not sustainable for our industry to keep downplaying the social impact and, thus, the necessity of diverse perspectives and representation on our screens. It all starts with the storytellers and the structures that support them."



Ronny Fritsche,

eco producer & environmental
strategist, Sweden:

"Pre-production and shooting are the most intense periods of a film or tv series' production, there is no time or space to reconsider our traditional work methods or how our habits, norms and mindsets drive them. Therefore, it is crucial to start these considerations as early as possible in the creative development phase. These early decisions continue into the production phase, so in order to lay the ground for successful sustainability work and long-term change in our industry we need to explore the consequences of our early decisions and become aware of their environmental and social consequences while they can still be adjusted."



EMBASSY OF DENMARK
Tallinn



Embassy of Sweden



Norwegian Embassy



Soome suursaatkond
Embassy of Finland
Tallinn



A big thank you for the collaboration and support from our partner, Industry@Tallinn & Baltic Event, and for the support - financial and otherwise - from the Norwegian Embassy in Tallinn, The Swedish Embassy in Tallinn, The Danish Embassy in Tallinn, The Finnish Embassy in Tallinn & from the Nordic Council of Ministers' Office in Estonia, The Danish Cultural Institute in Estonia, Latvia and Lithuania, WIFTI & Nordic Film & TV Fund.

Industry@Tallinn & Baltic Event and PÖFF Shorts join forces for GO LONG!

PÖFF Shorts is a sub-festival of the Black Nights Film Festival, dedicated to showcasing the very best fiction, animation and documentary shorts from across the world. With five competitions – which are Academy Award qualifying, BAFTA qualifying and European Film Award qualifying – as well as a large selection of side programmes and retrospectives, PÖFF Shorts is an anticipated event on the festival circuit not only for the breadth and diversity of its programme but also for the talent it showcases.

Celebrating the art of the short film in and of itself and being there to champion the unique nature of the medium, we also recognise that short films are the beginning of a cinematic journey that will lead to feature films for many young filmmakers. With the world of short films filled with bright and exciting young talents, many filmmakers who are currently making a mark on the world of short films will soon be stepping into the world of features.

Go Long aims to nurture a select number of filmmakers whose shorts have screened in competition at PÖFF Shorts. Taking filmmakers who are at the very beginning of their journey into the world of feature films, Go Long will offer the participants advice on their ideas via informal networking from a panel of industry professionals. The participants will then be able to better negotiate the feature film world with invaluable tips and feedback to their feature proposals.

PARTICIPANTS

Sander Joon has previously directed three films: *Velodroom* (2015), *Moulinet* (2017), and *Sounds Good* (2018), which travelled to festivals such as Annecy, DOK Leipzig, Ottawa, Go Short, Stuttgart, Fredrikstad, Kaboom, Supertoons, Animateka, and GLAS. Besides films, he has animated a music video for Tommy Cash, participated in a popular commercial for Rick and Morty, and has been a VJ to numerous events. Sander also worked as a 2D artist for the multi-awarded film *The Old Man Movie* (2019) and is teaching traditional animation at the Estonian Academy of Arts. Currently, he is working on his short *Sierra*, which is set to premiere in 2022

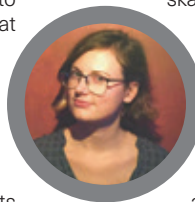


Barbara Lervig is an award-winning cinematographer and director, and alumni of the Northern Film School in Leeds, UK. Growing up on the scenic Faroe Islands, surrounded by breaking waves, tall mountains and all manners of natural beauty, Barbara was compelled to start capturing it. What began as an interest in photography quickly shifted into the field of cinematography, where she found her feet in filmmaking, naturally leading her to the scripted short directorial debut of *Where Do We Go?* Barbara's work spans across many different genres including music videos, dance videos, short scripted films and short documentaries.

Envisioning a life in filmmaking, **Lauri Niemela** enrolled in the Baltic Film, Media and Arts School in Tallinn in 2017. First and foremost interested in concepts people take for granted and drive our life, he's on a quest to define his "film thinking" and praxis. Born in Jämsänkoski, Finland, he has also dabbled in music, literature sciences, and



skateboarding for a good chunk of his 30 years of life, essentially enough to know what he enjoys the most.



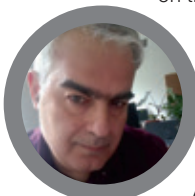
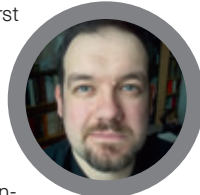
Ragne Mandri is a writer-director from Estonia. In 2009, she graduated from the Baltic Film and Media School as a director, having written and directed several short films. Since then, she has worked in film and television. In 2011-2016, she directed two Estonian prime time television series for the commercial channels TV3 and Kanal 2. In 2014, the first season of the comedy series *Pillow Club* for TV3 won the audience award for the Best TV Series of the Year in Estonia. In 2021, she graduated from the Kino Eyes European Movie Master as a director, having directed three short films. Currently, she is developing her first feature film screenplay.



Born in Saudi Arabia, **Ahmad Saleh** is a Palestinian-Jordanian-German writer and director. His "nomadic" status put him to witness stories of people in traumatic real life situations, which urged him to change his career from electronics engineering into an artist and storyteller. *Night* (2021) is Ahmad's third short film after *House* (2011) and *Ayny* (2016), the film that garnered him an Academy Award. He is now developing his first feature.

EXPERTS

Laurence Boyce started out at the Leeds International Film Festival in the UK to become an award-winning critic for various outlets, including Sight and Sound and Screen International. He currently resides in Tallinn, Estonia, where he is the head of programme for the live action section of PÖFF Shorts, a part of the A-list festival Black Nights. He is a member of BAFTA, FIPRESCI, the European Film Academy, London Critics' Circle, and is on the board of the Short Film Conference.



Vassilis Kroustallis is a Greek film and animation professional based in Estonia. He currently serves as Animation Programme director at PÖFF Shorts, and animation programmer for PÖFF festival. Since 2011, he runs an online animation news journal Zippy Frames. He is also a film critic (Film Is A Fine Affair) and scholar, writing articles about Ang Lee, Mike Leigh, and other film and animation topics.

Vassilis has served as jury member at various international festivals, and he is an Annie Awards voting member. His creative efforts include the short film *Homespital* (2021), now travelling at festivals, plus two short film scripts.

Rickard Olsson is a Swedish freelance producer and film industry consultant operating out of Turin, Italy, and with over 25 years of experience in various positions for companies, funds, and institutions in the audiovisual sector across Europe.



Katriel Schory studied at the NYU Film School. An active producer from 1973. 1974-1999: Founder and Managing Director of BEL-FILMS. Produced over 150 films and television programmes, including feature films, documentaries, TV dramas, international co-productions. From 1999 and for more than 20 years the Execu-

tive Director of the Israel Film Fund. Authorised the support and promotion of more than 300 full-length narrative feature films in Israel and worldwide, of which more than 80 were international co-productions, mainly with Europe. Among the films he authorised, many won prestigious awards, including four Oscar nominations for the American Academy; Golden & Silver Lions in Venice & Bears in Berlin.

Katriel Schory was granted the Chevalier de l'ordre des Arts et des Lettres – France; Berlinale Kamera for Outstanding Contribution to the Film industry; Telluride Film Festival - Special Medallion – for Outstanding achievements; The VARIETY Award for creative impact. The Fiapf – Int'l Federation of Film Producers Association Award; Jerusalem Film Festival – Lifetime achievement award.



Guillaume de Seille (1968) studied civil engineering. After two awarded short films as writer/director, he worked in the cinema department of Canal+ (presales of French and European films) for 10 years, acted as a commissioning editor within the short film department of Canal+, and as an artistic producer for

the French public broadcaster France 2. Independent producer since 2000, Guillaume has produced or co-produced more than 50 non-French feature art-house films invited to all the major festivals and theatrically released in France.

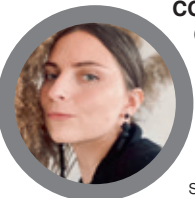
1998 EAVE graduate, ScriptEast creative advisor, Arras Days, César & Asian Pacific Screen Academy. Paris-based Arizona Productions is led by Guillaume de Seille to mainly produce and co-produce arthouse feature films directed by non-French emerging talents.

Anna Zača is a curator, programmer and project manager in the field of animated and short film.

Anna studied Art History and Theory in Latvia and Animation in Estonia. She has been the creative director of 2ANNAS ISFF and one of the founders of Riga International Film Festival. In 2015, she founded SHORT RIGA, a section dedicated to short and artist film within Riga International Film Festival. Since 2016, Anna has been the head of Latvian Animation Association and, since 2018, she is one of the Board Members at European Animation Awards.



CONSULTANT



Grete Nellis has a background in Theatre and Literature Studies and Cultural Management. She has worked as a producer for theatre, film and art festivals and as an independent creative producer for theatre and dance productions. She is the current head of Black Nights Film Festival short film and animation sub-festival PÖFF Shorts.



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TV BEATS Co-Financing Market

For the first time, in 2021, the TV Beats Co-Financing Market will present eight series projects in development, primarily from the Baltic Sea countries and Scandinavia and projects wishing to collaborate in the region. The project presenters will have the opportunity to organise meetings with financiers, partners and broadcasters. The Co-Financing Market will aim for high-quality drama series projects with international sales and distribution potential.

The Most Promising Project will be awarded 2500 euros.



Jury

Daria Bondarenko, EVP of Sales and Acquisitions, START, Russia

Mette Bjerregaard, International Sales Manager,
Danmarks Radio/Impact Distribution, Denmark

Richard Kondal, Producer and Co-Managing Director,
Creativity Capital, United Kingdom

GOLD WAR

Synopsis

1980s, the golden girls of rhythmic gymnastics are the gentle weapon of the Socialist bloc. The story follows three young athletes and their coach, whose relations reach the extreme in the name of victory between the most significant boycotted Olympics – Moscow 1980 and Los Angeles 1984.

Production company and producer

Agitprop is the most awarded Bulgarian film production company, headed by producer **Martichka Bozhilova**. The company's films have been selected and awarded at Cannes, Berlin, IDFA, Toronto, Sundance, Tribeca, Pusan, and broadcasted all over the world. Among its titles are: *Touch Me Not* (Golden Bear, Berlinale), *Palace for the People* (Dok Buster Award), and successful factual TV series for Nat Geo and HBO. Its high-end TV drama series *Father's Day* scored the best TV show for 2019.



Martichka Bozhilova



Teodora Markova

ORIGINAL TITLE: GOLD WAR

Country: Bulgaria

Genre: drama

Screenwriters: Teodora Markova, Georgi Ivanov, Nevena Kertova

Director: TBC

Producer: Martichka Bozhilova

Production company: AGITPROP

Language: Bulgarian, Russian

Number of episodes and seasons:

6 episodes, 1 season

Duration of episode: 54 minutes

Production budget in EUR: 2 745 000

Financing in place in EUR: 100 000

Looking for: co-producers, partners, and sales agent

Contact

AGITPROP

72, Georgi S. Rakovski Str.

1000 Sofia

Bulgaria

+359 2983 1411

producer@agitprop.bg

www.agitprop.bg

www.facebook.com/agitpropcompany/

HOME IS WHERE THE HEART IS

Co-Financing Market 2021
Iceland

ORIGINAL TITLE: HEIMA ER BEST

Country: Iceland

Genre: drama

Screenwriters: Tinna Hrafnisdóttir and Ottó Geir Borg

Director: Tinna Hrafnisdóttir

Producers: Guðný Guðjónsdóttir, Tinna Hrafnisdóttir, Kidda Rokk and Steinarr Logi Nesheim

Production companies: Polarama, Freyja Filmwork

Language: Iceland

Number of episodes and seasons:

6 episodes, 1 season

Duration of episode: 45 minutes

Broadcaster if attached: Siminn Iceland

Production budget in EUR: 3 694 227

Financing in place in EUR: 1 782 825

Looking for: co-producers, international broadcasters, sales, and distribution

Synopsis

Home Is Where the Heart Is is a character-driven drama series that tells the story of a dysfunctional family, where two generations reveal issues and complications found in every one of us regardless of race, class, or place of birth. When Lóa (70) becomes ill, Arndís (45), her oldest daughter, tries to convince the other siblings to let her take over what they inherited after their father's death by using her abundant charm and power of persuasion. But as her destructive behaviour increases, old wounds open up and family secrets that nobody dared to talk about arise with dire consequences.

Director

Tinna Hrafnisdóttir is an Icelandic director, actress, writer, and producer. She is an alumnus of Iceland University of the Arts, Reykjavik University (MBA), TIFF Filmmakers Lab and runs her own film production company, Freyja Filmwork. Tinna has made two award winning short films, *Helga* (2016) and *Munda* (2017). Her first feature *Quake* is now world premiered at Black Nights Film Festival.

Production company and producer

Guðný Guðjónsdóttir has vast experience in the film industry. Over the past sixteen years she has held various leading positions at Icelandic production companies, such as CEO of Sagafilm (2015-2017), the largest independent production company in Iceland.

Polarama is a newly formed Icelandic Film & TV Series production company. The team has acquired extensive experience working as freelancers for major companies in Iceland on projects like: *Game of Thrones*, *Fortitude*, *The Tunnel*, *Interstellar*, *Secret Life of Walter Mitty*, *Batman*, *Noah* and *Thin Ice*. 4.



Tinna Hrafnisdóttir



Guðný Guðjónsdóttir

Contact

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Freyja Filmwork
Laugarásvegur 47, Reykjavik
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gudny@projects.is / tinna@internet.is

MISERERE

Synopsis

In the mid-1980s, the Soviet KGB tasks Gregory Borislav, codenamed Miserere, to assassinate Pope John Paul II as he gives a speech in Morocco. Meanwhile, his nephew Lyosha joins the Spetznas to avenge his father who was killed by a Pashtun warlord. In order for them to achieve their objectives, both become entangled with an opium cartel turf war in Istanbul.

Production company

TNM Produzioni is an independent production company founded in 2018 by Giovanni De Micco, a Neapolitan entrepreneur; and Carmine Parmigiani, Ettore Scola's producer. TNM's credits include the features *Occhi Di Denebre* and *Sciuè*, as well as several socially themed documentaries. TNM holds the international rights to several novels by Vito Bruschini. They are currently adapting the book/graphic novel *Miserere* and developing the original project *Vesuvius* for the international TV market.

ORIGINAL TITLE: MISERERE

Country: Italy

Genre: espionage thriller

Screenwriters: Vito Bruschini and Fabrizio Muscia

Director: TBC

Producers: Carmine Parmigiani, Eleonora Granata

Production company: TNM Produzioni

Language: TBD

Number of episodes and seasons:

8 episodes, 1 season

Duration of episode: 45 minutes

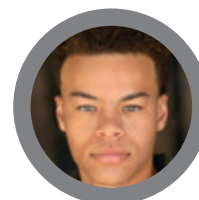
Production budget in EUR: 8 000 000 below-the-line (1 000 000/episode)

Financing in place in EUR: 2 700 000

Looking for: financing, distribution, co-production



**Eleonora
Granata Jenkinson**



Gabriel Jenkins

Contact

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TNM Produzioni Rome
Via Dardanelli, 33
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USA
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PERFECT KIDS ON/OFF

ORIGINAL TITLE: НАШІ ІДЕАЛЬНІ ДІТИ

Country: Ukraine

Genre: dramedy

Screenwriters: Iryna Serebriakova and Jean-Philippe Andersen

Director: Yelizaveta Smith

Producers: Karina Kostyna and Aleksandra Kostina

Production company: Bosonfilm

Language: Ukrainian

Number of episodes and seasons:

8 episodes, 1 season

Duration of episode: 26 minutes

Broadcaster if attached: PB Suspilne

Production budget in EUR: 1 319 000

Financing in place in EUR: 31 000

Looking for: funds, investors, co-producers, sales agents, broadcasters

Synopsis

Not handling the upbringing of Slava, Lesia and Ainaz, their families choose an expensive, but promising high-tech decision: to use micro-chips which will guide their children's behaviour. It looks like a perfect solution for parents who hope to raise well-adapted successful children. They become teenagers and learn that they are the first experimental generation raised this way and start a revolt against technologies, parents, and authorities. Friends are fighting for the common goal, but friendship breaks when a love triangle emerges and the system strikes back.

Director

Originally a student of mathematics, **Yelizaveta Smith** graduated from the Kyiv National University of Theatre and Cinema as a film director. Her debut feature documentary *School Number 3* premiered at Berlinale in 2017, winning the Grand Prix of the Generation 14 plus. Her debut short film *Solitude* was selected to Raindance in 2019 and was nominated for Best Short Film at the Ukrainian Film Academy Awards 2020. She was a participant at Berlinale Talents 2018 and is a member of the European Film Academy.

Production company and producer

Bosonfilm is a production company focusing mainly on debut feature films and high-concept TV series. Its upcoming features are Ukrainian-French-Polish-Chilean co-production *Pamfir* (Cinéfondation Residence), and Ukrainian-German co-production *Vacuum*. Bosonfilm is run by Aleksandra Kostina, whose previous executive producer credits include *The Tribe* (Cannes Critics' Week 2014). **Karina Kostyna** is a producer of TV series and documentaries, whose previous executive producer credits include *Pamfir*.



Aleksandra Kostina



Karina Kostyna

Contact

Karina Kostyna, producer
Bosonfilm
Nikolsko-Botanichna St. 31
01032 Kyiv
Ukraine
+380 983 017 307
karina.kostyna@gmail.com

PLAYGROUND

ORIGINAL TITLE: MÄNGUVÄLJAK

Country: Estonia

Genre: drama crime comedy

Screenwriter: Andris Feldmanis, Livia Ulman

Director: Doris Tääker, TBA

Producer: Riina Sildos

Production company: Amrion OÜ

Language: Estonian

Number of episodes and seasons:

7 episodes, 1 season

Duration of episode: 30 minutes

Production budget in EUR: 440 000

Financing in place in EUR: 60 000

Looking for: financiers, broadcasters, sales

Synopsis

Newly parents Maria and Ott move to an idyllic neighbourhood to turn a new page. Maria's debut film was a flop and she wants to focus on home life. But being a stay-at-home mom whose days centre around playgrounds just frustrates her more. One day at the playground she notices a woman in a basement window and becomes convinced she is imprisoned. Her fervour quickly captivates a few other frustrated parents, and soon a posse of would-be detectives who prefer to solve the "case" rather than deal with their personal crises is formed. Only Ott is left out, forced to confront his past.

Director

Doris Tääker graduated from BFM Tallinn University and Kino Eyes Movie Master MD programme and her graduation short film *Andros* (2019) won numerous awards at international film festivals including Best Student Film award at Encounters Film Festival. Her debut TV-series *A/o* was nominated for the best TV series at EFTA in 2020.

Production company and producer

Riina Sildos established **Amrion Production** in 2003 to produce documentaries, feature films and animation feature films. Amrion developed award-winning TV-drama *The Class. Life After* (2010), worked as service producer on TV drama series: *Christmas Calendar* (2015) and co-produced *Bordertown* 2nd season (2018). Together with Hel-sinki-filmi OY from Finland Amrion developed psychological drama *ID*, which is in pre-production stage. Her latest productions in 2021 include *Compartment No 6* winning Cannes FF Grand Prix.



Riina Sildos

Contact

Riina Sildos, producer, CEO

Amrion

Nurme 45

11621 Tallinn

Estonia

+372 677 63 63, +372 50 48 985

info@amrion.ee

www.amrion.ee

THE SHADOW

ORIGINAL TITLE: VARI

Country: Estonia

Genre: historical crime series

Screenwriter: Indrek Hargla

Directors: Jaak Kilmi and Arbo Tammiksaar

Producers: Kristian Taska, Tanel Tatter, Veiko Esken, Tuuli Roosma

Production companies: Taska Film,
Apollo Film Productions, Reede

Language: Estonian

Number of episodes and seasons:

6 episodes, 1 season

Duration of episode: 45 minutes

Broadcaster if attached: Apollo TV (VOD), Kanal 2 (TV)

Production budget in EUR: 1 420 294

Financing in place in EUR: 970 000

Looking for: financiers

Synopsis

Juhan Liiv, a struggling poet and an unlikely detective, solves frightening murder cases in Estonia, the "wild west" of the Russian Empire in 1890s. Investigations take him to miserable dwellings of the local peasants, luxurious castles of the land-owning nobility, steam-powered cities full of Tsar's secret agents and the depths of ancient forests where witchcraft is still practiced. Fighting crime and his own inner demons, the detective is torn between madness and sanity, darkness and light.

Director

Jaak Kilmi (1973) studied film in Tallinn University. He has (co-)directed and produced a number of successful short films, documentary films, and four feature films. His films have been awarded internationally and have enjoyed successful theatre runs.

Arbo Tammiksaar (1971) studied biology in University of Tartu, ceramics in Estonian Academy of Arts and film in Tallinn University. Arbo has directed and co-produced several experimental documentaries, feature films, and TV-series.

Production company and producer

Kristian Taska and his company **Taska Films** have made half of Estonia's TOP 10 feature films of recent years. WW2 drama *1944* was the Estonian entry for the Academy Awards (2015). Currently, eight feature films are in production.

Tanel Tatter, Veiko Esken and their **Apollo Film Productions** are a part of Apollo Group, the leading social entertainment group in the Baltic States.

Tuuli Roosma and her company **Reede** have produced more than 3000 hours of primetime TV content for all Estonian broadcasters.



Jaak Kilmi



Tuuli Roosma

Contact

Taska Film
Tartu mnt 18-51
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+372 520 3000
film@taska.ee
www.taska.ee

TROLL FARM

ORIGINAL TITLE: TROLIŲ FERMA

Country: Lithuania

Genre: dramedy

Screenwriters: Domantė Urmonaitė,
Martynas Mendelis

Director: Ernestas Jankauskas

Producer: Gabija Siurbyte

Production company: Dansu Films

Language: Lithuanian

Number of episodes and seasons:

5 episodes, 1 season

Duration of episode: 50 minutes

Broadcaster if attached: Lithuanian

National Radio and Television (LRT)

Production budget in EUR: 1 300 000

Financing in place in EUR: 1 000 000

Looking for: co-producer, sales

Synopsis

After being wrongly fired from an international beauty brand, Ana is determined to clear her name. Armed with Agriculture for Dummies and extensive corporate job experience, she ends up running two farms. While raising chickens as a cover, Ana's passion lies with her underground business – Troll Farm, designed to destroy shady corporations. To get back the freedom of speech she was ripped off, she designs a fake personality, destined to become society's voice of reason – Judith.

Director

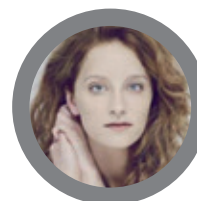
Ernestas Jankauskas has directed over 40 award winning commercials. His first feature film *Sasha* premiered at PÖFF in Tallinn and visited Shanghai and Les Arcs film festivals among others. His second feature *I Am Fine Thanks* was just picked up by Warsaw IFF. His credits include sitcom TV series for TELE2 brand and 2nd unit director of Swedish TV series *Moscow Noir* (distributed by Studio Canal).

Producer

Gabija Siurbyte has worked on projects including the feature film *The Crown Jewels* starring Alicia Vikander and Mikael Marcimain's *Gentlemen*. She is a co-producer of the TV series *Moscow Noir* by Academy nominated director Mikael Hafstrom. Her recent feature film *I Am Fine Thanks* was just selected by Warsaw Film Festival and last year she co-produced the Netflix title *Clark*. Gabija took part in Inside pictures, EAVE+, Producers' Network and Berlinale Talents Campus.



Ernestas Jankauskas



Gabija Siurbyte

Contact

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www.dansu.eu

UNDERCOVER GLADIATOR

Synopsis

Former athlete Viktor Khizhnyak sells himself into slavery in order to find his sister at the secret base of the modern slave traders. For the sake of the opportunity to escape, he becomes a gladiator, goes through with the betrayal of his friends and a murder. But he understands that he cannot get out on his own, only with the help of his present enemies he might.

Production company and producer

StarLight Production, part of the StarLightMedia Group, is one of the largest Ukrainian producers. It produces shows for television and the Internet. In 2020, StarLight Production produced about 50 television projects, which is more than 1,000 hours of entertainment content for STB, New Channel, ICTV, and several well-known digital platforms.

The company's scripted TV show projects include youth hit *Early Swallows*, medical drama *The Midwife*, the melodramas *Embrace of Lies*, *Love with the Flavour of Coffee*, *Hi, Daddy!*, *Sunny Days*, *My Beloved Enemy*, and others.



**Anastasiia
Bataieva-Dokalenko**



**Natalia
Gerovska**

ORIGINAL TITLE: ГЛАДІАТОР ПОД ПРИКРИТТІЕМ

Country: Ukraine

Genre: action, detective, drama

Screenwriter: Andriy Kokotyukha

Director: TBC

Producer: Inesa Soboljeva

Production company: StarLightProduction

Language: Ukrainian

Number of episodes and seasons:

4 episodes, 1 season

Duration of episode: 45 minutes

Broadcaster if attached: ICTV

Production budget in EUR: 504 000

Financing in place in EUR: 292 000

Looking for: financiers

Contact

Asia Bataieva-Dokalenko,
Head of International Co-Production & Sales
Content Monetization Department|StarLightMedia
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+38 067 231 7474
bataieva-dokalenko.a@slm.ua

A promotional poster for the TV series 'The Vampires of Midland'. The image shows a family of five in a snowy, wooded setting. In the background, a large vampire with grey hair and a dark vest stands with his arms outstretched, holding a small glass of red liquid. In the foreground, four other family members are posed: a man in a dark coat and tie, a woman in a grey coat and hat, a young boy in a red hoodie, and a woman in a red dress. The title 'The VAMPIRES OF MIDLAND' is overlaid in large white letters, and the URL 'STARTDRAMA.RU' is at the bottom.

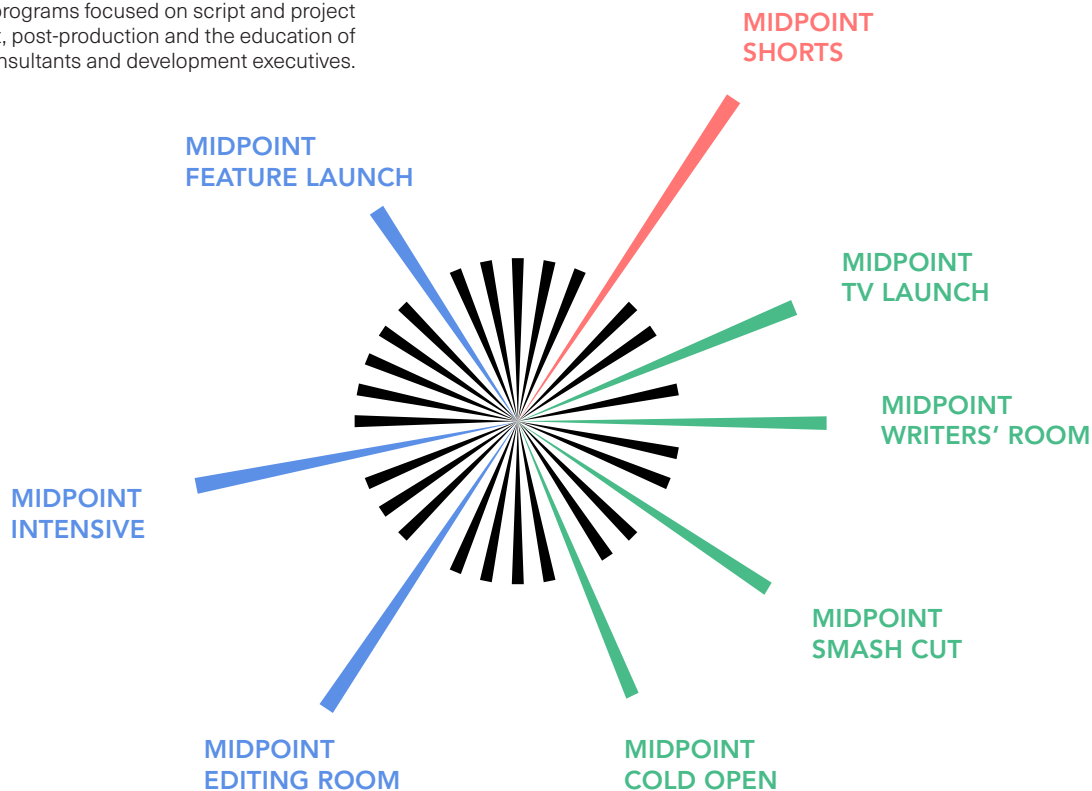
START

The
VAMPIRES
OF MIDLAND

STARTDRAMA.RU

MIDPOINT INSTITUTE

MIDPOINT Institute is an international audiovisual training and networking institution organizing a wide range of programs focused on script and project development, post-production and the education of aspiring script consultants and development executives.



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IN PRAGUE

MIDPOINT TV Launch 2021

TV Launch, an "idea-to-market" drama series project development program, is the only existing residential, project-based training targeting and tailoring its content for the creative teams of emerging professionals coming from the Central and Eastern European region and the only program of this kind working with both limited and ongoing series. Spanning over eight months, it also offers a training for junior/aspiring development executives.

Collaborating with a wide spectrum of tutors from both Western and Eastern Europe, who bring their expertise in the fields of writing, directing, producing, financing, marketing, pitching and distribution, the program offers a thorough and effective development process. It also helps the projects to be built in a "bottom-up" manner: from a very early development stage, the creative teams of writers and producers are led to defining their series concept and theme and outlining their pilot scripts, to creating their season arc and season outlines, as well as pitching documents and a financing strategy, to marketing and pitching their project and expanding their network. The entire development process is used as a platform to train the attending development executive participants, who are being pre-

pared for their future role of commissioning editors and development producers on real, existing series projects, acquiring skills needed for developing a diverse range of projects.

Projects developed within MIDPOINT TV Launch are presented at the most established professional industry platforms, accepted to the leading international TV markets and festival, commissioned, and developed by significant European broadcasters and financiers and its graduates have proven to become an important element in both their local and the international audiovisual ecosystem.

MIDPOINT TV Launch is realized with the support of the Creative Europe – MEDIA Programme of the European Union, the Ministry of Culture of the Czech Republic, and the Czech Film Fund. It runs in partnership with HBO Europe, Industry@Tallinn & Baltic Event, Series Mania, Czech Audiovisual Producers' Association, Meeting Point Vilnius, New Europe Market, C21 Media, Serial Eyes, MediaXchange and SerienCamp. MIDPOINT Institute operates under the auspices of the Academy of Performing Arts in Prague.

TV Launch 2021 Tutors



Gabor Krigler
Head of Studies,
Group Leader



Ben Morris
Group Leader



Cyril Tysz
Group Leader



Steve Matthews
Guest Tutor



Ben Harris
Guest Tutor



Maggie Murphy
Guest Tutor



Harald Hamrell
Director Tutor



Rudolf Leska
Legal Tutor



Nebojsa Taraba
Producer Tutor



Marike Muselaers
Financing Tutor



Michaela Sabo
Pitching Tutor



Jeff Bell
Guest Tutor

AMRITA



Countries: Hungary, India

Genre: period drama

Type: limited series

Format: 6x60'

Screenwriter: Kristina Jilly

Producer: Zita Kisgergely

Production company: Flatpack Films

Languages: English, Hungarian, French

Production budget in EUR (per season): 5.1 million

Synopsis

Indian-Hungarian painter Amrita Sher-Gil (India's Frida Kahlo) arrives in Paris in 1929 to attend art college and discovers her secret power: no one can resist her magnetic charm. Against the backdrop of rising fascism in Europe and Gandhi's independence movement in India, Amrita explores sexual and cultural boundaries to fuel her artistic ambitions.

Bold and unconventional, she nevertheless agrees to wed her understanding Hungarian first cousin - the only way she can retain her personal independence. The problematic union, however, causes irrevocable tension with her family.

Back in India, Amrita navigates her dual cultural identity and fights for acceptance, disrupting the status quo of established artistic circles. She reconciles her western and eastern influences on the canvas by depicting the invisible working-class women of the country, with the aim of becoming one of India's greatest modern painters. But she only

achieves the immortality she's destined for after her sudden death at 28, most probably from a botched abortion performed by her doctor husband.

Screenwriter

A Hungarian-Australian writer, **Kristina Jilly** has written drama series for various companies in Europe and the U.K. She's had extensive experience in writer's rooms working on her own original material as well as on TV drama shows *Altar Girls*, *Among Friends* and *Love Me Now*. Kristina has projects in development in the crime, thriller and historical drama genres and is represented by Fiona Grant at Dench Arnold.

Producer

Having started her career in production, **Zita Kisgergely** soon became MD and executive producer of a prestigious company that services the production of international ads and films in Hungary, Flatpack Films. Continuously striving for high quality results with budget friendly solutions, the company has extensive experience creating auteur drama with leading Hungarian directors with the support of the Hungarian National Film Fund.



Kristina Jilly



Zita Kisgergely

Contact

Zita Kisgergely
+36 30 9310025
zita@flatpackfilms.com

'C' FOR CANCEL



Country: Lithuania
Genre: urban drama
Type: limited series
Format: 6x40'
Screenwriter: Lina Lužytė, Dagnė Vildžiūnaitė
Director: Lina Lužytė
Producer: Dagnė Vildžiūnaitė
Production company: Just a moment
Language: Lithuanian
Production budget in EUR (per season): 1 350 000 Eur

Synopsis

Cancelled for defence of a suicidal woman, Elena loses her TV career which equaled her life. She fights to get it back but angry mobs ignore her arguments and only need a scapegoat to vent out their frustrations. Now subject to hate speeches, endless trashing and even life threats, Elena holds onto her troublemaker son and her girlfriend, but the pressure is enormous and Elena witnesses how her son sinks in alcoholism and her girlfriend breaks up with her. Seeing no prospects, Elena flees to the countryside house but then the social worker who started Elena's cancellation, insists she returned and defended the suicidal woman in court. According to her, after all the negative attention Elena has brought to the woman, her case is not against her anymore but against Elena. Elena hires a lawyer, who wins the case, what becomes Elena's big victory and a promise for a change in the society.

Screenwriter

Born in 1985, in Vilnius, Lithuania, in 2011 **Lina Lužytė** completed her Film Directing studies with her graduation short film *It Would Be Splendid, Yet...*, which was awarded in many film festivals. Later, Lina went to Belarus to shoot IGRUSHKI, a documentary about toy makers, that won The Best Documentary Film Award at International Documentary Film Festival CineDOC Tbilisi. In 2016 Lina shot her first feature *Together For Ever* that premiered in Karlovy Vary Film Festival and in 2020 she's completed her second feature *The Castle*.

Producer

Dagnė Vildžiūnaitė (b.1981, Vilnius) has been working in TV and film industry for more than 15 years. In 2007, she established the independent production company Just A Moment that already produced over 20 films - both shorts and features, documentary, and fiction. Her recent titles include *In the Mirror* (Black Nights FF, 2020), *Breathing Into Marble* (Karlovy Vary IFF 2018), *Core of the World* (San Sebastian IFF 2018, Toronto IFF 2018), *Nijole* (DOK Leipzig 2018, The Cartagena de Indias IFF (FICCI) 2019).



Lina Lužytė



Dagnė Vildžiūnaitė

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ELEPHANT



Country: Hungary
Genre: drama with black humor
Type: ongoing series
Format: 8x35'
Screenwriter: Dávid Csicskár
Director: Dávid Csicskár
Producer: Balázs Zachar
Production company: Proton Cinema
Language: Hungarian
Production budget in EUR (per season): 1,700,000 EUR

Synopsis

Anna dedicates her life for her perfect family. She keeps everything under control and in return she provides a convenient life for her husband and their three kids. However Anna is a functioning alcoholic who secretly sips the bottle every day. The balance of the family life is shaken overnight when Anna causes a car accident that almost kills her loved ones. Police checkup shows that Anna was drunk, but most of the family members insist on her innocence and try to trivialize the problem. It's only their adolescent daughter, Sonja who speaks up and says it's time to stop living in denial: Mom is an alcoholic. Anna decides to quit drinking and the family helps her out in the housework. Everyone hates their new role though, that flips over their peaceful life. In addition, Anna becomes a different person without alcohol: charmless, nonchalant

and inefficient. The family slowly sinks into chaos. They miss their high functioning mother, even an alcoholic one, so they want their old life back. Except Anna. First time in her life she dares put her own happiness before others'. It is going to be her 'perfect' family who pays the price of sobering up

Screenwriter

David Csicskár (1987) graduated in film studies at ELTE University Budapest. He started his television career with soap opera writing for the national TV2, then he wrote series for RTL, HBO Hungary. His short film *Uchebnik* was selected by various festivals and was nominated for the Hungarian Film Award in 2017. He was writer-director of the black comedy series *Tóth János* for the national public broadcaster. Recently he directs comedy for TV2 and Viasat3.

Producer

Balázs Zachar (1973) has a law degree and graduate of EAVE Producers' Workshop. From 2018 he produced several short films with Proton Cinema, among which *Break (Szünet)*, directed by Levente Kölcsey, was selected by Locarno IFF in 2020. His first feature, *Wild Roots (Külön Falka)*, directed by Hajni Kis, premiered in Karlovy Vary IFF in 2021.



David Csicskár



Balázs Zachar

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KILLSWITCH



Country: Slovakia
Genre: conspiracy thriller
Type: ongoing series
Format: 6x55'
Screenwriter: Anastasia Hoppanova
Directors: Lukas Teren, Anastasia Hoppanova
Producer: Lukas Teren
Production company: TBC
Languages: Slovak, English
Production budget in EUR (per season): 2 523 060

Synopsis

Lea is a cyber security expert on her way to a sabbatical. Nina is a rising star of investigative journalism with a grudge against her colleague Peter. When Peter is found dead and Lea's only friend and colleague Sebastian is kidnapped, the two women are brought together to find out what happened to their loved ones, using their unique skill-sets and annoying the hell out of one another in the process. Their joint efforts put them on a path to uncover a dark scheme behind the upcoming parliamentary elections that threatens to take over the country's internet and with it, the freedom of speech.

Screenwriter

Anastasia Hoppanova has been working in the advertisement industry for the past 7 years and producing/writing/directing short films whenever she got a chance. She has completed 4 short films. All of her projects are a bright mix of cultures and have been produced in France as well as Slovakia, in either English, French or Slovak languages. In 2019 she began working on her debut feature film, *Into Dust*, which is set to premiere in the spring of 2022 in Slovakia.

Producer

Lukas Teren was Born in Czechoslovakia to a family of two artists. He followed in his mother's footsteps and studied photography, but later on decided he needed an upgrade. Moving pictures seemed like a natural choice. After graduating from the Academy of Performing Arts in Bratislava, he went on to work as a camera operator, learning from some of the best DPs in our country. Eager to be the best version of himself, he sought additional knowledge at masterclasses abroad, especially in L.A. The hard work paid off and he got his first big gig on a feature film as a DP. It was a very formative experience, and led him to experiment with the role of a director and producer. He has tried this role on several short projects and he's currently working on a feature documentary called *Space Cowboy*.



Anastasia Hoppanova



Lukas Teren

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NON-CITIZENS



Countries: Lithuania, UK

Genre: dramedy

Type: ongoing series

Format: 8x25'

Screenwriter: Aiste Ptakauske

Director: TBD

Producers: Margarita Veberaite, Aiste Ptakauske

Production companies: Shakehaus (UK), The Ethnic Kitchen Productions (LT)

Languages: English, Lithuanian, Polish, Romanian, Scots

Production budget in EUR (per season): 2,500,000.00

Synopsis

The plans of four flatmates from Lithuania, Poland, and Romania to build better futures for them-selves in Glasgow turn into a hot mess when one of their mothers unexpectedly shows up on their doorstep with a secret mission to return her offspring to the only place on Earth where, to her mind, he can possibly be happy – his motherland. In an already overcrowded flat share, the mother's pro-longed visit brings up all sorts of underlying problems and makes all flatmates reconsider why they immigrated to Scotland in the first place, what they want to accomplish there, and where they feel truly at home.

Screenwriter

Aiste Ptakauske is an award-winning content creator who successfully works across media and continents. She authored a collection of short stories and two best-selling novels for young adults, made two documentaries, and worked on almost 300 episodes of TV and web series in the capacity of a screenwriter, supervising producer, head writer or creator. *Ethnic Kitchen*, her documentary about immigrant women in post-Soviet independent Lithuania, was included into curricula of several universities across the globe. For her web series *Little Incidents*, she received the Best Creator award from Seoul Webfest 2019.

Producer

Margarita Veberaite is a creative producer with over 10 years of physical production record which comprises more than 13K hours of managing TV and film sets. Since becoming an independent producer in 2014, she produced a number of short films, music videos, commercials, and a TV comedy sketch show special. In 2016, Margarita co-founded Shakehaus – a Glasgow-based company that aims to shake things up in the film and TV industry. In 2021, she took part in the very first career enhancement program for female producers in the European drama series industry Series' Women.



Aiste Ptakauske



Margarita Veberaite

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OFFSIDE



Countries: Slovenia, Croatia

Genre: crime drama

Type: ongoing series

Format: 6x55'

Screenwriters: Juš Premrov, Nejc Pohar

Director: Nejc Pohar

Producer: Andraž Jerič

Production company: Temporama

Languages: Slovenian, Croatian, German, English

Production budget in EUR (per season): TBD

Synopsis

Sasha, a young football betting kingpin, runs an impressive illegal gambling and match-fixing empire. But his Hamburg-based operation is growing too big to handle and he finds himself assailed from all sides. Seeking a different way forward, he returns to his home country of Slovenia and reluctantly joins forces with his two siblings - Lena, a ruthless businesswoman with plenty of issues of her own, and Mario, a self-absorbed former football star, now struggling club manager. Together they stumble upon an incredible opportunity involving the construction of the country's largest stadium and a potential joint EURO 2028 host bid. But there are many forces standing in their way: powerful competition from Croatia, Sasha's mounting problems with his East-Asian partners and an Interpol investigation, Mario's insecurity and incompetence, and, crucially, a mistrust and cutthroat relationship between the three siblings themselves.

Screenwriters

Juš Premrov wrote and directed several independent short films and was a co-writer on the first two seasons of the acclaimed comedy series *Paired Up*, the first season of which he also directed. He works as an assistant director on films, TV, and commercials, but has been spending the last few years mostly developing scripts for several shorts, TV shows, and his debut feature.

Nejc Pohar finished the studies at University of Ljubljana and continued to study film directing at FAMU, Prague. He wrote and directed his first short film for the Slovenian national broadcaster in 2002 and soon after began directing TV commercials as well. In 2012 he directed all episodes of the Slovenian adaptation of the highly acclaimed TV series *In Treatment*.

Producer

Andraž Jerič is one of the founding members of Temporama where he works as a producer and head of development since 2013. After a series of short films, experimental and documentary films, music videos, and a season of a short-form comedy series, he produced his first feature film *Consequences* which premiered at Toronto IFF in 2018 and garnered significant international success.



Juš Premrov



Nejc Pohar



Andraž Jerič

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SABRE



Country: Serbia

Genre: political thriller

Type: limited series

Format: 8x52'

Screenwriters: Goran Stankovic, Vladimir Tagic

Directors: Goran Stankovic, Vladimir Tagic

Producer: Snezana van Houwelingen

Production company: This and That Productions

Languages: Serbian, English

Production budget in EUR (per season): 2,2 mil EUR

Synopsis

Sabre is based on real events that happened in Serbia in 2003, when the Serbian Prime Minister, Zoran Djindjic, was assassinated in front of the government building in broad daylight. While in the eyes of the public it seems very clear who the assassins are, Danica Mandic (33), a young reporter on the rise, tries to investigate the real story behind the assassination. Her search for truth takes her to the deepest pores of the corrupted state apparatus. Boris (45), a police inspector in charge of the investigation slowly uncovers faults in the case that lead him to the highest ranks of the Secret Service. While a young criminal Uros (20), slowly becomes more and more involved in the activities of a criminal Clan that will prove to be behind the Prime Minister's assassination.

Screenwriters

Goran Stankovic graduated film directing at AFI in Los Angeles. His short film *Way In Rye* was nominated for the Student Academy Award. He is the creator and director of *Morning Changes Everything*, drama series for the Serbian National Broadcaster. Most recently he directed 5 episodes of the Serbian period drama *Bad Blood*.

Vladimir Tagic graduated directing at the Faculty of Dramatic Arts in Belgrade. His short film *Emergency* premiered at the Clermont Ferrand Festival in France and was shown in Cannes 2017. Vladimir is the creator and director of the drama series *Morning Changes Everything*. He also directed episodes of the TV series *Mom and Dad are Playing War and Children of Evil*.

Producer

Snezana van Houwelingen graduated Producing at the Academy of Arts in Belgrade. She is a member of the European Film Academy, EAVE graduate and producer of more than 30 high-profile international projects. Snežana produced 40 episodes of the TV series *Morning Changes Everything*. She is currently in post-production of the film *Darkling*, supported by Eurimages and Media Creative Europe. Her latest film and TV series is a Serbian period drama *Bad Blood* (2021).



Goran Stankovic



Vladimir Tagic



**Snezana
van Houwelingen**

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THE LAST BARONESS



Country: Slovakia
Genre: historical drama
Type: limited series
Format: 6x50'
Screenwriter: Diana Kacarová
Director: Jonáš Karásek
Producers: Katarína Krnáčová, Nataša Ďuričová
Production company: Silverart, s.r.o.
Languages: Slovak, Hungarian, German, French
Production budget in EUR (per season): 3 mil.

Synopsis

Young, free-spirited Babu seeks freedom and independence from her constricted life as a baroness. While the monarchy is collapsing, totalitarian Communists try to wipe off the aristocracy from the map of Central Europe. She is forced to take over the family estate and protect her community.

Screenwriter

Diana Kacarová writes for radio, theater and television. With Slovak National TV she has worked on many documentary series, fiction series, TV documentary films and animation films. Her recent works

include animated series about the decorum for kids *Chochmesovci* (55 episodes, writing and script editing) and children fiction series *Mami, Kup Mi Psa* directed by Bohdan Slama (10 episodes, writing). Currently, she works on several television projects with independent producers as well as television broadcasters.

Producers

Katarína Krnáčová is an EAVE graduate and Producers on the Move participant. She produced *Little Harbour*, the Berlinale Crystal Bear winner, and is currently producing *Flood* by Martin Gonda (previous film premiered at Cinefondation). Next to her latest Slovak-German co-production *Summer Rebels* and Czech co-production *Saving The One Who Was Dead* by V. Kadrnka (premiered at Karlovy Vary IFF), her current slate includes a road-movie *Stand Up* (the first Slovak film shot green), a Serbian co-production children film *How I Learned to Fly* and a Czech co-production thriller *Calm in the Canopy*.

Nataša Ďuričová is a publisher of the original novel *The Last Baroness* which our series is inspired by. Besides running her publishing house Dixit, her experience includes also producing a political thriller *Amnesty*. Currently, she is in production of a black comedy *Invalid* and a documentary feature film *Happy Man*.



Diana Kacarová



Katarína Krnáčová



Nataša Ďuričová

Contact

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THE MARCELOTS



Country: Romania
Genre: mystery-drama
Type: limited series
Format: 6x50'
Screenwriters: Ema Stere, Adrian Sitaru
Director: Adrian Sitaru
Producers: Ada Solomon, Diana Caravia
Production company: microFILM
Language: Romanian
Production budget in EUR (per season): 2,4 million EUR

Synopsis

When her mom kills herself and she finds out she might have a twin sister, Eva (32) becomes the unassuming guru of a community made up of her newly discovered brothers and sisters. Caught in between the interests of her siblings and those of the Secret Services, she has to choose what she will save – her freedom or her ideals?

Screenwriters

Ema Stere is a Romanian writer, journalist, book editor and translator. Her debut novel *Marcel's Children* received several literary prizes. She is the host of a daily radio show on the public cultural radio. She wrote and published several short stories and multiple radio drama adaptations and original stage plays. *The Marcelots* is her first work in TV.

Adrian Sitaru's latest feature, *The Fixer* (2016) premiered in Toronto IFF and Tokyo IFF. *Illegitimate* (2016) won the C.I.C.A.E Award in Berlinale Forum, *Domestic* (2012) was selected in Mar del Plata IFF, BEST *Inten-*

tions (2011) is the winner of two Silver Leopards, while his first feature, *Hooked* (2008), was selected for Venice Days, Toronto IFF, BFI London. Sitaru directed several episodes of the Romanian adaptation of the HBO series *In Treatment* and other local TV series.

Producers

Ada Solomon has produced over 60 titles such as: *Bad Luck Banging Or Loony Porn* (Radu Jude, 2021, Golden Bear), *Aferim!* (Radu Jude, 2015, Silver Bear Berlin), *Child's Pose* (Calin Peter Netzer, 2013, Golden Bear Berlin) & executive produced Maren Ade's *Toni Erdmann*. Ada is EFA Deputy Chairwoman, the Executive President of EWA Network, the EAVE RO coordinator, an ACE board member, a founding member of Alliance of Film Producers Romania and winner of Prix Eurimages 2013.

Diana Caravia is a young producer developing films by Romanian directors such as Radu Jude, Alexandru Solomon & Ivana Mladenovic. She was the executive producer for *Platic Semiotic* by Radu Jude (Venice IFF) and was involved in the production of the 2021 Berlinale Golden Bear winner – *Bad Luck Banging Or Loony Porn* by Radu Jude.



Ema Stere



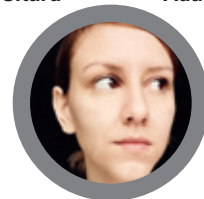
Adrian Sitaru



Ada Solomon

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Diana Caravia

MIDPOINT TV Launch 2021

Development Executives

NAME: MARA MARTELOCK

Countries: Germany
and Croatia

Focus: comedy/dramady –
female themes, authors and
voices

Languages: English,
German, Croatian



Biography

Mara Martelock was born in Germany in 1991 and grew up in Croatia, where she studied Screenwriting and Producing at the Academy of Dramatic Arts in Zagreb. She has written diaries, series, short films, theater plays, commercials and (bad) poetry. Now she is living her dream writing and developing comedies and dramedies, for and with women, in her own development company Drama Queen Studio in Munich. #girlpower

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NAME: LENKA SZÁNTÓ

Country: Czech Republic

Focus: projects based
on true events

Languages: Czech,
English



Biography

Experienced writer and script editor based in Prague, CZ, currently working for main Czech TV broadcaster TV Nova, its main tv channel as well as S-VoD platform VOYO. Supervising a wide variety of tv products in all development stages: comedy, mystery, true crime, inspired by true events projects, action thriller, romantic drama. With a deep knowledge of all the specifics of true stories development (Lenka wrote a script for two part tv movie Metanol, later nominated for Czech Lion Award 2018) she tends to specialize on this genre although she has a history in developing comedies as well (eg: Národní Házená, currently in postproduction as VOYO Original.)

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NAME: OLGA ZHURZHENKO

Country: Ukraine

Focus: drama
and comedy series

Languages: English,
Russian, Ukrainian



Biography

Olga Zhurzhenko is a professional film producer from Ukraine. In 2014, her first feature *The Trumpeter* was released, it is a musical comedy, first of the genre produced in Ukrainian language, labeled "Hollywood quality" by the press. Since then, it has been distributed both in nationwide in Ukraine as well as worldwide and can be found on iTunes. Starting 2016 she created and participated in successful promo-campaigns for an Oscar submissions. Other projects behind her back include a number of TV films, documentaries and shorts.

Olga is a member of Producer's Guild of America and European and Ukrainian Film Academies. At the moment, her company's slate includes screen adaptation of well known Ukrainian book *Fieldwork in Ukrainian Sex*, a feature dramedy "Average life", as well as a series about one of the most notorious and bloody inmate appraisals in GULAG concentration camps history.

Olga aims to create content which will easily travel the world, entertain and inspire for positive changes. Olga aims to keep on propelling filmmaker's access to the world through her knowledge of different territories, languages, market strategies, distribution tactics and outsourcing opportunities.

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MIDPOINT Smash Cut 2021

Smash Cut is a project-based program designed for creators of short-form series (up to 20 mins per episode) coming from the Central and Eastern European region. Three promising projects from Cyprus, Slovenia and Romania are taking part in the 2021 edition.

The program is designed to help the participants define their series concept, outline their pilot script and season as well as explain the specifics of short-form series and the difference to long-form series in storytelling. It is led by established series creator Sullivan Le Postec (Woke). Several guest tutors also join the program, covering various aspects of short-form series creation and offering the participants in-depth individual consultations.

Le Postec explains the title of the program: "A smash cut is an editing technique where one scene abruptly cuts to another. You could say it has become the normal cut of the YouTube generation. It's one of the techniques short-form series can use to achieve high efficiency. But more importantly, I felt it was a name evocative of their high, youthful energy: short-form series often have big ambitions."

MIDPOINT Smash Cut is realized with the support of the Creative Europe – MEDIA Programme of the European Union and the Ministry of Culture of the Czech Republic. It runs in partnership with Industry@Tallinn & Baltic Event. MIDPOINT Institute operates under the auspices of the Academy of Performing Arts in Prague.



Sullivan Le Postec
Group Leader



Kirsten Loose
Guest Tutor



Michaela Sabo
Guest Tutor



Hype Salmi
Guest Tutor

ATAXIA



Country: Cyprus

Genre: dramedy, thriller

Type: ongoing series

Format: 10 x 20 mins

Screenwriters: Christina Tryphonos, Andreas Sheittanis, Andreas Phylactou

Director: Christina Tryphonos

Producer: Andreas Phylactou

Production company: Black Lemon Projects

Language: Cypriot

Synopsis

There is a city on the island of Cyprus, festering with crime and corruption. Zoe, Makis and Phivos, lost souls in their mid 30's, meet while performing a random act of kindness. The rewarding feeling and the adrenaline rush of their actions, bring them together to try and save their city from its decay. As they begin on a journey that none of them are equipped to take, their vigilantism is purely driven by their generations' need to make a difference. They have no resources, no clear goal, no way to know where to start and how; as they move forward, some will want to help them and others will want to squash them.

Screenwriters

Christina Tryphonos was born on the Mediterranean island of Cyprus. She is an avid reader of all types of literature and an avid watcher

of films and tv series. She has been part of the film and TV industry in Cyprus for 12 years now, mostly as a director and 1st AD, but has also ventured into script writing when allowed. Christina aspires to write and direct compelling character driven stories like the ones she has spent so much time consuming.

Andreas Sheittanis was born in 1991 in Nicosia. He studied Film Production & Cinematography. In the seven years since his graduation, he has managed to explore various sectors of the industry and has worked on television, commercials, music videos and films. He has mainly taken responsibilities as a Director or an Assistant Director, but he has also worked as a Cinematographer.

Producer

Andreas Phylactou is a professional actor, who after experiencing the environment of production, realised that the TV industry in Cyprus was not hospitable to the creators that wished to create original and innovative content. He founded Black Lemon TV with the intention of giving a platform to those creatives that sought to express their art freely.



Christina Tryphonos



Andreas Sheittanis



Andreas Phylactou

Contact

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BREAK A LEG



Country: Slovenia
Genre: comedy
Type: limited series
Format: 8 x 15 min
Screenwriters: Miha Šubic, Maja Zupanc
Director: Miha Šubic
Producer: Maja Zupanc
Production companies: Invida, Film Factory
Languages: Slovenian, Italian, English

Synopsis

Lenart (30) is a shy, introverted, not so young anymore filmmaker, who is unhappy with his current success and recognition in the film industry. Because nobody is taking him seriously, he develops an alter-ego, a new persona, who is everything he is not. His alter-ego is overconfident, cocky and full of big words.

Lenart enrolls back in film school to finish his studies after a long break. He gets a young and already very successful classmate, student academy award nominee, 21-year-old girl Veronica. This makes him look even more unsuccessful for his age. Although he uses his alter-ego on a regular basis, still nobody is taking him seriously. At the end, he reaches the point when he doesn't know what is his actual personality and what is fake.

Screenwriter

Miha Šubic is the guy who doesn't drink coffee – the passion for film and storytelling keeps him awake since the age of 10, when he first started to tell stories through primitive PowerPoint animations. He believes every story should dictate the choice of technique and not vice versa. That is why Miha as a filmmaker works in the field of live-action, animation and documentary films. Miha has worked as director, writer, editor or animator on various short films, TV series and commissioned films. He is a member of Slovenian animated film association D'SAF and a founder of film production Film Factory based in Maribor. He participated in numerous networking platforms, including Sarajevo Talents, European Short Pitch and Less is More.

Producer

Maja Zupanc is foremost an avid movie goer, she thinks, speaks and lives movies. She started a career in independent film, first as a director of documentary films and then as a producer of few low budget feature film productions. Since 2017 she works in a production company Invida, making animated short films and TV series. She supports interesting subjects in film that represent a different point of view on society today. Maja is a member of Slovenian animated film association D'SAF and Slovenian producers association FPS. She is a co-founder of Film Flow, a podcast about film critique



Miha Šubic



Maja Zupanc

Contact

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DEADLINES



Country: Romania
Genre: comedy, dramedy, romantic
Type: limited series
Format: 10 x 20 mins
Screenwriter: Razvan Dutchevici
Language: Romanian

Synopsis

Sergiu is a 40-year-old graphic designer living in Bucharest. He is a pretty good graphic designer, but doesn't understand anymore the seemingly pointless competition of surviving from one deadline to another in a jungle where everything you do is forgotten in the next second. One night, in a bar, he meets a young advertiser, who comes from a small Romanian town and makes fun of the advertising level in his hometown. He says that the things are done like in the 90s there. While talking, Sergiu starts building a little fantasy in his head about moving there and succeeding. And he does that. He moves there and in short time he becomes quite a star. He makes new friends and gets involved

with a divorced woman, mother of a teenage girl. Unfortunately, the ex-husband wants his family back. Even more, at some point, another gifted graphic designer appears. A young local boy, who wants to be a star there. But there can't be two stars in a small town.

Screenwriter

Razvan Dutchevici is a screenwriter-director from Bucharest, Romania. He finished Screenwriting & Film Studies at the National University of Theatre & Film „I.L. Caragiale”, where he also got his MA degree in Screenwriting. Currently, Razvan is PhD student in Cinema & Media at the same university. As part of the PhD program, he activates as a Teaching Assistant in the Screenwriting classes. He wrote and directed several shorts, and worked as a co-writer on both short and feature film projects. In 2018, he was part of the Script Station at Talents Sarajevo. Presently he works on his writer-director debut feature film (a comedy-fantasy titled *Past Perfect*), which entered two script-development workshops this year. In parallel, Razvan works duced Maren Ade's *Toni Erdmann*. Ada is EFA Deputy Chairwoman, the Executive President of EWA Network, the EAVE RO coordinator, an ACE board member, a founding member of Alliance of Film Producers Romania and winner of Prix Eurimages at the EFA Awards 2013.



Razvan Dutchevici

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Market Screenings



Blind Spot

by **Golan Rise and Sharon Yaish**
Israel 2021 | Documentary
52 minutes | Hebrew, English

NOVEMBER 25,
Coca-Cola Plaza 10:00
Hall 4 Luxe

A group of fathers of children dealing with cancer set out on a trip to Romania. The children's condition is grounds to explore the men's difficulty to be emotionally bare. For the first time in their lives they are forced to admit their vulnerability.

Producers: Elad Peleg, Daroma Productions
International sales: Go2Films

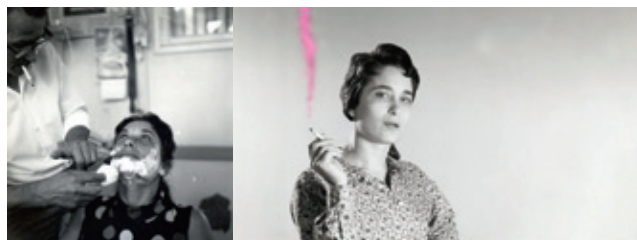
In the Director's Chair Sits a Woman

by **Smadar Zamir**
Israel 2021 | Documentary
57 minutes | Hebrew, English

NOVEMBER 25,
Coca-Cola Plaza 11:45
Hall 4 Luxe

Twenty six women who directed feature films in Israel are sharing their own personal experience of sitting in the Director's Chair. From Ellida Geyra – Israel's first female fiction filmmaker, to present-day female directors – they echo each other, clash and come apart, only to reconnect again. Their stories create a diverse and cinematic patchwork quilt of female directors, providing us with a multifaceted reflection of any woman who wishes for her story to be heard.

Producers: Daroma Productions



A Thousand Hours

(**Tusind Timer**) by **Carl Moberg**
Sweden/Denmark 2021
102 minutes | Danish, English

NOVEMBER 25,
Coca-Cola Plaza 12:30
Hall 4 Luxe

Anna's and Thomas' bandmate was not supposed to die, and Anna was not supposed to kiss Thomas in the aftermath. Nor was she supposed to leave everything and move to Berlin, and Thomas was most certainly not supposed to just show up in Berlin one day, when she's gotten a new life and moved on from him. But music has its own way. *A Thousand Hours* is the melodramatic and cinematic soundtrack of a whole dreaming, confused, lost and burning generation.

Producers: Morten Lindemann Olsen, Carl Moberg | Filter Film, Normail film

Notes

Notes

Industry@Tallinn & Baltic Event & RCW present

Russia in Focus @TV Beats



TV Beats RUSSIAN SERIES at Tallinn
Black Nights Film Festival (PÖFF) /
Industry@Tallinn & Baltic Event

20 NOV 20:00 EET

HAPPY END

110 min

Screening + Q&A with
Director and Producers

📍 COCA COLA PLAZA
SCREEN 8
HOBURJAMÄE 5,
10111 TALLINN

TV Beats Forum 2021

19-20 NOVEMBER

📍 NORDIC HOTEL FORUM
(VIRU VÄLJAK 3, 10111 TALLINN)
& **ONLINE** AT [INDUSTRY.POFF.EE](https://www.industry.poff.ee)

ONLINE at TV Beats Forum 2021

6 TV SERIES FROM RUSSIA AVAILABLE TO SCREEN 19-26 NOVEMBER

- | | |
|-----------------------------------|-----------------------|
| 📺 The Vampires of Midland (START) | 📺 Happy End (APD) |
| 📺 Insomnia (1-2-3 Production) | 📺 Fatherland (NTV) |
| 📺 Mental (1-2-3 Production) | 📺 Vertinsky (ROSKINO) |

Meet Russian Experts and Content at TV Beats Forum 2021

19 NOV 13:15 CET / 14:15 EET



COMING SOON 1

PRESENTATION OF SERIES IN PRODUCTION THAT WILL PREMIERE IN 2022.

- | | |
|--------------------------------------|--------------------------------------|
| 📺 Kris+Tina (START) | 📺 The Big Game S2 (1-2-3 Production) |
| 📺 Alyssa (START) | 📺 Ballet (APD) |
| 📺 Dreams of Alice (1-2-3 Production) | |

20 NOV 9:30 CET / 10:30 EET

MEET DARIA BONDARENKO (START)

@ Streamers perspective: Making local (language) stories great again - How to position features and TV series in a rapidly changing market. Pjodor Gustafson, Filipa Wallestam, Toomas Luhats and Daria Bondarenko.

20 NOV 14:35 CET / 15:35 EET

MEET NADIA ZAIONCHKOVSKA (1-2-3 PRODUCTION)

@ Production insight to Film vs. TV Series: From financing to lessons learnt. Evelin Penttilä, Nadia Zaionchkovska, Katharina Suckale

20 NOV 10:55 CET / 11:55 EET

FIRESIDE CHAT WITH SCREENWRITER AND DIRECTOR PYOTR TODOROVSKY JR.

(Six Empty Seats, Intensive Care) Differences in writing and directing TV Series compared to film from the development stage up to the back end.



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