

2025 CATALOGUE

ANIMATED IN POLAND
TALENT MARKET
V4 CO-PRO MEETINGS
SCOTTISH DELEGATION
DOCS TO START
DOCS TO GO
CEDOC MARKET

26–31.05.2025



CONTENTS

KFF INDUSTRY 2025 SCHEDULE

25.05 – 1.06 KFF VIDEO LIBRARY ONLINE (for Industry Pro passholders available till 15.06)

26.05 / Monday

- 11.00 – 12.00** ANIMATED IN POLAND TALENT MARKET: workshop – How to make a short film: from idea to festival success (MOS 4)
- 12.15 – 13.30** MASTER CLASS: Jean-François Laguionie (MOS 2)
- 13.30 – 15.00** ANIMATED IN POLAND TALENT MARKET: presentations (MOS 4)
- 16.30 – 18.30** ANIMATED IN POLAND TALENT MARKET: one-on-one meetings (MOS 4)
- 16.30 – 18.30** KFF INDUSTRY MEETINGS: shorts and animations (ASP 1)
- 18.30 – 20.00** Meet the Industry Guests hosted by Polish Animations (MOS AMSEL CAFE)
- 21.00** Night at Festival Club (Lastriko)

27.05 / Tuesday

- 12.00 – 14.00** ANIMATED IN POLAND: pitching (MOS 2)
- 14.30 – 16.00** PANEL GEM – Green Education in Media (ASP 1)
- 15.30 – 18.30** ANIMATED IN POLAND: one-on-one meetings (MOS 4)
- 16.30 – 18.30** CASE STUDIES: ANIMATIONS – *Dear Leo Sokolosky, Horde, Tears, The Crooked Head* (ASP 1)
- 18.30 – 20.00** Meet the Industry Guests hosted by Polish Docs (MOS AMSEL CAFE)
- 21.00** Night at Festival Club (Lastriko)

28.05 / Wednesday

- 10.00 – 13.00** DOCS TO GO: pitching (KINO ASP)
- 14.30 – 18.30** DOCS TO GO: one-on-one meetings (MOS 4)
- 14.30 – 16.30** SFP: Meeting of Polish documentary filmmakers (ASP 4 / in Polish only)
- 17.00 – 18.30** V4 CO-PRO MEETINGS: round table V4 + UA (ASP 1)
- 18.15** Opening of CEDOC Market (MOS AMSEL CAFE)
- 18.30 – 20.00** Meet the Industry Guests hosted by ZAPA (MOS AMSEL CAFE)
- 21.00** Night at Festival Club (Lastriko)
- 21.00** Festival programmers meeting (Alchemia / invitations only)
- 22.00** Night at Kazimierz District (Alchemia)

MAIN KFF INDUSTRY VENUES:

ACADEMY OF FINE ARTS (ASP) / Plac Matejki 13

MAŁOPOLSKA GARDEN OF ART (MOS) / Rajska 12

29.05 / Thursday

- 10.00 – 13.00** DOCS TO START Pitching (KINO ASP)
- 14.30 – 18.30** DOCS TO START: one-on-one meetings (MOS 4)
- 14.30 – 16.00** PANEL: Meet the Documentary Festival Programmers and Sales Agents (ASP 1)
- 15.30 – 17.00** CEDOC + DOC IN COMMON Round Table: Meet the Scots (MOS 3)
- 16.15 – 17.15** V4 CO-PRO MEETINGS PANEL: Making Docs Together – Co-Producing in the Visegrad Region (ASP 1)
- 16.15 – 18.15** KFF Industry Meetings Docs (ASP 2, ASP 3)
- 17.30 – 18.30** DOC IN COMMON PANEL: If no one watches? (ASP 1)
- 18.30 – 20.00** Meet the Industry Guests hosted by Scottish Documentary Institute (MOS AMSEL CAFE)
- 19.30 – 22.00** INDUSTRY CRUISE with DOC LAB POLAND & CEDOC (Barka, Vistula River / invitations only)
- 21.00** Night at Festival Club (Lastriko)

30.05 / Friday








- 9.45 – 12.00** V4 CO-PRO MEETINGS with experts (MOS 3)
- 9.45 – 14.00** CEDOC Market – one-on-one meetings (MOS 4)
- 11.30 – 13.30** CASE STUDIES: DOCS – *Child of Dust, The Town That Drove Away, Silver, The Big Chief* (ASP 1)
- 13.30 – 14.00** CEDOC Market: Presentation of Polish Film Institute (MOS 4)
- 14.00 – 15.00** CASE STUDIES: VR (ASP 1)
- 15.30 – 17.00** CEDOC Market Round Tables: Youth & Family Traumas / Passion & Art / Human rights, Conflicts & Politics
- 15.30 – 18.15** PANEL: From funding to distribution – institutional support for the documentary film industry (ASP 1 / in Polish only)
- 16.00 – 18.00** SFP: Meeting of Polish animation filmmakers (ASP 3 / in Polish only)
- 18.30 – 20.00** Meet the Industry Guests hosted by Wajda Film Center (MOS AMSEL CAFE)
- 21.00 – 22.00** Industry Awards (KINO ASP)
- 22.00** Industry Party – 20th Anniversary of KFF Industry (Lastriko)

31.05 / Saturday

- 12.00 – 14.00** Polish Filmmakers Association Forum (KINO ASP / in Polish only)
- 14.00 – 15.30** LEGAL PANEL: Bestseller clause, AI algorithm training and other changes in copyright law (ASP 1 / in Polish only)

KFF INDUSTRY 2025 TIMETABLE

	26.05 Monday	27.05 Tuesday	28.05 Wednesday	29.05 Thursday	30.05 Friday	31.05 Saturday
10						
11	11.00–12.00 Animated in Poland Talent Market Workshop MOS 4		10.00–13.00 Docs to Go Pitching ASP KINO	10.00–13.00 Docs to Start Pitching ASP KINO	9.45–14.00 CEDOC Market one-on-one MOS 4	9.45–12.00 V4 Co Pro Meetings with experts MOS 3
12	12.15–13.30 Masterclass Jean-François Laguionie MOS 2	12.00–14.00 Animated in Poland Pitching MOS 2				11.30–13.30 Case Studies: Docs ASP 1
13						12.00–14.00 Forum SFP ASP KINO
14	13.30–15.00 Animated in Poland Talent Market Presentations MOS 4		14.30–16.00 Panel: GEM – Green Education in Media ASP 1	14.30–16.30 Panel SFP: Meeting of Polish documentary filmmakers ASP 4		14.00–15.00 Case Studies: VR ASP 1
15		15.30–18.30 Animated in Poland one-on-one MOS 4	14.30–18.30 Docs to Go one-on-one MOS 4	14.30–18.30 Docs to Start one-on-one MOS 4	14.30–16.00 Panel: Meet the Programmers & Sales Agents ASP 1	14.00–15.30 Legal Panel ASP 1
16	16.30–18.30 Animated in Poland Talent Market one-on-one MOS 4	16.30–18.30 KFF Industry Meetings Shorts & Animations ASP 1	16.30–18.30 Case Studies: Animations ASP 1		16.15–17.15 Panel V4 Co-Pro meetings: Making Docs Together ASP 1	15.30–18.15 Panel: From funding to distribution ASP 1
17					15.30–17.00 CEDOC Market Round Table MOS 3	15.30–17.00 CEDOC Market Round Tables MOS 4
18				17.00–18.30 V4 Co-Pro meetings V4+UA Round Table ASP 1	17.30–18.30 Panel: If no one watches? ASP 1	16.15–18.15 KFF Industry Meetings Docs ASP 2&3
19	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE	18.30–20.00 Meet the Industry Guests MOS AMSEL CAFE
21			21.00 Festival Programmers Meeting ALCHEMIA	19.30–22.00 Industry Cruise with DOC LAB POLAND & CEDOC VISTULA RIVER	21.00–22.00 Industry Awards ASP KINO	
22					22.00 Industry Party LASTRIKO	

	Pitchings		Workshops
	One-on-One Meetings		Case Studies
	Panels		Networking Events
	Roundtables		

MAIN KFF INDUSTRY VENUES:
MAŁOPOLSKA GARDEN OF ARTS (MOS)
Rajska 12
ACADEMY OF FINE ARTS (ASP)
Plac Matejki 13

20 YEARS OF KFF INDUSTRY

A MEETING PLACE FOR THE INTERNATIONAL FILMMAKERS

KFF INDUSTRY is a unique event where representatives of the short documentary and animation industry from all over the world come together for several days to seek new contacts, sources of funding, projects to collaborate or simply to exchange experiences. Emerging filmmakers or producers will have the opportunity to consult and develop their film projects under the guidance of world-class experts from around the globe. For the more experienced, they can find co-producers, financial partners or give good advice to younger colleagues.

‘We started modestly, with a small market in 2006,’ says **Katarzyna Wilk, director of KFF Industry**. ‘At that time, festival-goers were able to watch the films submitted to the market at several video stands and meet their makers. We wanted to create a modern and important event in Krakow, where the Polish film industry could meet foreign decision-makers. When we launched the Krakow Film Market in 2006, I was sure that this event had great potential and was much needed by the Polish film industry,’ adds **Barbara Orlicz-Szczypuła, initiator of KFF Industry and president of the Krakow Film Foundation**. ‘Our aim was to support Polish film community and promote local cinema. We wanted to learn best practices,’ adds Katarzyna Wilk, ‘and together with Basia Orlicz we watched how our industry-leading colleagues from the Canadian Hot Docs Forum or IDFA Industry in Amsterdam did it. Very quickly we were able to create a thriving platform for meetings, presentations and the exchange of ideas.’

The idea that has always guided KFF Industry has been the promotion of the Polish film industry. That is why the first pitching events we organised in the following years — Animated in Poland and Docs to Go — were solely presentations of Polish animation and documentary projects. ‘There was no pitching of animation projects in Poland, nor were there too many other industry events dedicated to animation. However, more and more interesting animation films were being created. We wanted to give them a chance to present themselves to the international film industry and open a wider window to the world. Animated in Poland started as a small presentation of projects and has grown into a two-day event,’ **Marta Świętek, curator of the animated section at KFF Industry**, points out. ‘It was similar with documentaries. That’s why, on the initiative of and in cooperation with the Polish Film Institute, we started presenting Polish documentary projects in the final stages of production, in order to make it easier for them to take off at the festival,’ adds Katarzyna Wilk.

This year, KFF Industry, the industry event for professionals attending the Krakow Film Festival, will be held for the twentieth time. It is the largest international event of its kind for documentary, short and animation filmmakers in Poland.

More than ten years ago, the **Władysław Ślesicki Film Foundation** and the **Association of Polish Animation Producers** joined the group of partners and co-organisers. In this way, KFF Industry has been enriched by several key elements of the programme: Talent Market serving to establish cooperation between renowned production studios and emerging filmmakers in the industry, Doc Lab Poland workshops culminating in two pitching sessions (Docs to Go has been joined by Docs to Start — a presentation of projects at an early stage of production) and CEDOC — an international co-production market where every year more than 30 projects from all over the world seek partners and additional funding. ‘Together — the Władysław Ślesicki Film Foundation and KFF Industry — we are able to offer Polish documentary filmmakers access to the most important experts and professionals from all over the world and support projects in their international career,’ notes **Adam Ślesicki, director of Doc Lab Poland**. ‘The interest of foreign producers in our market is also growing every year. When we started working together 11 years ago, I probably didn’t even think we would achieve such great results: around 240 projects developed at Doc Lab Poland, of which over 130 films have already been produced, and over 300 projects presented at CEDOC. I feel that we are really making a big impact on Polish documentary and we will continue to do so.’

A key partner of KFF Industry since its beginning has been the Polish Filmmakers Association, which has supported the development of the Krakow Film Market and the annual Krakow event, which hosts the traditional Forum — meetings and discussions on current issues related to the animation and documentary community.

‘I am very pleased that, thanks to the many ideas implemented over the past 20 years and the work of the entire team, KFF Industry is going from strength to strength and is a model for other festivals to follow. We continue to evolve by following global trends, the needs of filmmakers and the expectations of the audiences that the films consulted and developed during KFF Industry will ultimately reach,’ adds Barbara Orlicz-Szczypuła.

Let’s step inside!

LET’S STEP INSIDE!

ANIMATED IN POLAND is the presentation of Polish short animated films at the last stage of production. The representatives of the selected projects will talk about their films, before they are included in the programmes of film festivals in Poland and abroad. Each year international animated film industry professionals, such as festival programmers, distributors, sales agents and commissioning editors, participate in the pitching and one-on-one meetings afterwards. Before the pitching, its participants will take part in the pitch training that is combined with short project consultations.

ANIMATED IN POLAND TALENT MARKET is an unique opportunity for people from the animation industry, as well as for students and graduates of art schools who are about to launch their career. Creators looking for producers for their projects will have chance to meet representatives of 8 animation studios and present them their projects and portfolios. Talent Market is divided in two parts: presentation of animation studios and their newest productions, then with one-on-one meetings with participants who can show their work in progress projects and portfolio to the producers.

The partner of the event is the Polish Animation Producers Association. Talent Market is part of the Animated in Poland – the industry section of the Krakow Film Festival dedicated to the Polish animation industry.

www.krakowfilmfestival.pl/industry

DOC LAB POLAND is the biggest program for development, consultation, presentation and promotion of documentary films in Poland. The main program is divided into two parts: **START**, for 10-14 projects in development, and **GO**, for 8-12 projects in editing. The third important event is the **CEDOC Market** which hosts over 30 additional producers every year. There are over 700 individual meetings organised every year within the frame of the program. In March 2018 the program was awarded with the EDN Prize for outstanding contribution to the European documentary culture.

The Wladyslaw Slesicki Film Foundation in association with the Krakow Film Festival created **DOC LAB POLAND** in 2015. The foreign partners in 2024 are: DOK Leipzig, IDFA, FIPADOC, Institute of Documentary Film. Applications for workshops are open to Polish or Poland-based filmmakers while the CEDOC Market is also open for international producers, wishing to present their own film projects and seeking new ones.

DOCS TO START and **DOCS TO GO** pitching sessions are the key events of DOC LAB POLAND, organised as a part of KFF Industry. They are addressed to international producers, distributors, representatives of institutions supporting film production, major film festival representatives, broadcasters etc., who are looking for interesting projects to work with. DOCS TO GO was initiated and co-organised by Polish Film Institute and Krakow Film Foundation at the Krakow Film Festival since 2012.

Over 130 films have been completed out of ca. 220 documentary projects that participated in the first 10 editions of DOC LAB POLAND and keep winning awards at the most important festivals. Many other films are in various stages of production and postproduction.

www.doclab.pl

ORGANISERS

CEDOC MARKET (Central European Documentary Co-production Market) is the only international documentary co-production market in Poland. Around 400 producers with over 340 documentary projects from all over the world have participated so far in 10 editions of CEDOC. Every year over 30 documentary projects are presented at one-on-one meetings in order to find co-producers, to apply for financial support or to consult ideas with top documentary experts and decision-makers. Ca. 400 individual meetings are accompanied by round tables and discussions on important topics shared by submitted films.

DOC LAB POLAND & UKRAINE was the name of the 2023 edition of DOC LAB POLAND. This idea was introduced to help Ukrainian filmmakers work and develop despite the full-scale invasion. In 2024 and 2025 the program has continued this mission and has invited filmmakers (producers and directors) from Ukraine. This is possible thanks to the financial support from the Mieroszewski Institute, Ministry of Culture and National Heritage and Polish Film Institute.

Eight Ukrainian projects in development or editing phase have been selected in 2025, which allows filmmakers to keep business contacts with documentary world and continue their work on films:

- 2 projects (directors and producers) in workshops and pitching DOCS TO START
- 3 projects (directors and producers) in workshops and pitching DOCS TO GO
- 3 projects (producers) in CEDOC Market

KRAKOW FILM FOUNDATION / KRAKOW FILM FESTIVAL

For over 20 years, Krakow Film Foundation has been actively supporting the promotion of Polish documentary and animated cinema through a series of actions for the benefit of the films, filmmakers and producers. Thanks to the Polish Docs & Polish Animation projects and KFF Sales & Promotion Agency, all run by KFF, Polish documentary and animated cinema reaches the screening halls and the audience of several hundred international film festivals around the world winning more than 100 awards per year, the filmmakers have the chance to meet international viewers and the producers have an easier access to the international film market. KFF organises the Krakow Film Festival is one of the oldest film event dedicated to documentary, animated and short fiction films in Europe. KFF Industry is a part of Krakow Film Festival dedicated to film industry professionals.

www.kff.com.pl

WŁADYSŁAW ŚLESICKI FILM FOUNDATION

The Foundation was established in 2014 and focuses on training and development programs for documentary filmmakers, film production and promotion of Polish cinema. One of the goals of the Foundation is also popularizing films of Władysław Ślesicki, one of the most renowned Polish documentary filmmakers of the '50s and '60s. The Foundation also runs training programs for emerging documentary directors as well as presents selected documentary films in cinemas. The Foundation also produces films through the production department called Film Frame.

www.fundfilm.pl

POLISH FILM INSTITUTE

For the past 20 years, the Polish Film Institute (PISF) has been the driving force behind the dynamic growth of Polish cinema. Polish Film Institute supports every stage of filmmaking — from script development, through production and distribution, to international promotion. Our mission is to foster a vibrant, diverse film industry while offering international filmmakers multiple opportunities to collaborate and create in Poland.

Funding Opportunities

The Polish Film Institute offers a wide range of financial programs for international co-productions and Polish productions, including:

- **Film Production Support** — funding available for feature films, documentaries, and animated films.
- **Minority Co-Production Support** — funding dedicated to projects where Poland is a minority partner, promoting international collaborations.
- **Development and Scriptwriting Grants** — support for early stages of project development.
- **Promotion and Distribution Support** — for films shown at international festivals or distributed abroad.

Our co-production incentives aim to create strong creative partnerships between Polish and international producers, offering both financial support and access to a highly skilled Polish crew, world-class post-production facilities, and a variety of filming locations.

SUPPORTING **CINEMA**, BUILDING **STORIES**

Incentives for International Producers

Poland also offers a 30% cash rebate for eligible production expenses made in Poland under the 'Incentives Program' operated by the Polish Film Institute. This covers feature films, documentaries, animations, and TV series. The program is open to both Polish and international producers working with Polish partners.

With a straightforward application process and competitive conditions, Poland is becoming an increasingly attractive destination for international shoots.

Why Poland?

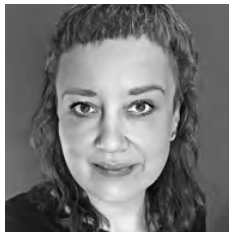
- **Diverse Locations** — from medieval castles and historic towns to modern urban landscapes and natural wonders.
- **Experienced Professionals** — highly skilled crews, renowned directors, award-winning cinematographers, and animators.
- **Modern Infrastructure** — state-of-the-art sound stages, studios, and post-production facilities.
- **Rich Film Tradition** — Poland's cinematic legacy is recognized worldwide, with names like Andrzej Wajda, Krzysztof Kieślowski, and Paweł Pawlikowski shaping global cinema.

Join Us

As we celebrate 20 years of the Polish Film Institute, we invite filmmakers, producers, and industry professionals from around the world to explore the opportunities Poland has to offer. Together, let's create stories that move the world.

For more information, please visit: www.pisf.pl or contact us directly at pisf@pisf.pl

KFF INDUSTRY TEAM



Katarzyna Wilk
HEAD OF KFF INDUSTRY



Marta Świętek
ANIMATED IN POLAND & KFF
VIDEOLIBRARY COORDINATOR



Barbara Orlicz-Szczypuła
PROGRAMME ADVISOR & V4 CO-PRO
MEETINGS COORDINATOR



Oskar Sapeta
ANIMATED IN POLAND TALENT
MARKET / WORKSHOPS &
PANELS COORDINATOR



Weronika Bandota
KFF INDUSTRY MEETINGS &
ONE-ON-ONE COORDINATOR



Marta Pietraś
V4 CO-PRO MEETINGS



Wiktor Sobczak
KFF INDUSTRY ASSISTANT



Szymon Zborowski
KFF INDUSTRY ASSISTANT



Julia Bodys
MEDIA & COMMUNICATION



Magda Nieświec
INDUSTRY GUESTS



Jagoda Bielawska
KFF INDUSTRY PRODUCTION
COORDINATOR

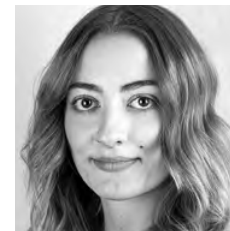
DOC LAB POLAND TEAM



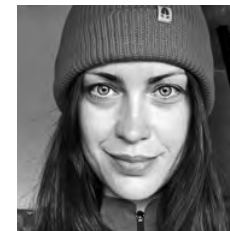
Adam Ślesicki
EXECUTIVE DIRECTOR
HEAD OF STUDIES



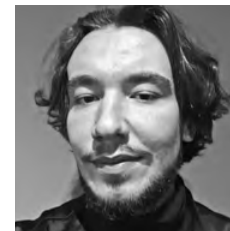
Magda Makarczuk
CEDOC MARKET CURATOR



Aleksandra Bujak
PROGRAM COORDINATOR



Daria Sieracka
PR & SOCIAL MEDIA MANAGER



Mateusz Sandomierski
PROGRAM ASSISTANT



Aleksandra Maślanka
PROGRAM ASSISTANT

KFF INDUSTRY 2025



OGRANIZATOR I PRODUCENT /
ORGANISER AND PRODUCER:



PROJEKT WSPÓŁFINANSOWANY ZE ŚRODKÓW /
PROJECT CO-FINANCED BY:



DOFINANSOWANO ZE ŚRODKÓW MINISTRA KULTURY I DZIEDZICTWA NARODOWEGO
POCHODZĄCYCH Z FUNDUSZU PROMOCJI KULTURY / CO-FINANCED BY THE MINISTER
OF CULTURE AND NATIONAL HERITAGE FROM THE CULTURE PROMOTION FUND

WSPÓŁORGANIZATOR /
CO-ORGANISER:

Ministerstwo Kultury
i Dziedzictwa Narodowego



Creative
Europe
Desk Poland



PARTNERZY / PARTNERS:



kbf:



PATRONAT MEDIALNY / MEDIA PATRONAGE:



DOC LAB POLAND & CEDOC MARKET 2025



ORGANIZATOR / ORGANISER:



WSPÓŁORGANIZATOR / CO-ORGANISER:



GŁÓWNE FINANSOWANIE / MAIN FINANCING:



WSPÓŁFINANSOWANIE I PARTNERZY / CO-FINANCING AND PARTNERS:



Wydarzenie kulturalne polskiej prezydencji w Radzie UE
Cultural event of the Polish presidency of the Council of the EU
Événement culturel de la présidence polonaise du Conseil de l'UE



Ministry of Culture and National Heritage
Republic of Poland



Warsaw



MAZOWIECKI
INSTYTUT
KULTURY



Kingdom of the
Netherlands



Wystawia
Filmów Fabularnych
we Wrocławiu



Filmoteka Narodowa
Instytut Audiowizualny



International Documentary
Film Festival Amsterdam

DOX Leipzig



PATRONAT MEDIALNY / MEDIA PATRONAGE:



AWARDS

ANIMATED IN POLAND AWARDS 2025

SOUND MIND STUDIO BEST PITCH AWARD — a coupon for 10 days of sound post-production in Sound Mind studio run by Michał Fojcik

FIXAFILM BEST PITCH AWARD — a coupon for image post-production services worth PLN 10 000 founded by Fixafilm

MULTILAB / KRAKOW TECHNOLOGY PARK AWARD — a coupon for making a screening copy of a film worth 5 000 PLN from Krakow Technology Park

CREW UNITED SPECIAL MENTION — a 3-years' Premium membership to Crew United platform for the director and producer of the awarded project

DOC LAB POLAND AWARDS 2025

POLISH FILM INSTITUTE AWARD — 15 000 PLN in cash

FINA AWARD — in-kind: archival materials worth of 50 000 PLN

WFF AWARD — image and sound post-production services worth of 25 000 PLN

FIXAFILM AWARD — image post-production services worth of 15 000 PLN

MX35 AWARD — film equipment rental services worth of 10 000 PLN

CAFÉ OLE AWARD — sound post-production services worth of 10 000 PLN

MULTILAB / KRAKOW TECHNOLOGY PARK AWARD — image post-production services worth of 10 000 PLN

DOK LEIPZIG SPECIAL MENTION — invitation to Co Pro Meetings in Leipzig

IDFA SPECIAL MENTION — invitation as a guest project to IDFA Forum

IDF SPECIAL MENTION — invitation to East Doc Platform

FIPADOC SPECIAL MENTION — invitation as a guest project to FIPADOC Industry

POLISH DOCS PRO SPECIAL MENTION — support of international Promotion and invitation to one of the key world documentary industry event

DAE ENCOURAGEMENT SPECIAL MENTION — 1 year free membership and 1 consultation with an expert

TUTOR ANIMATED IN POLAND



Maarten van Gageldonk

The head of Program for Kaboom Animation Festival, the largest animation festival in the Netherlands. He also teaches in the Master of Animation at the Master Institute of Visual Cultures (MIVC) in Den Bosch. In recent years he co-edited the book *Animation and Memory* (2020), published by Palgrave Macmillan.

TUTORS DOC LAB POLAND



Jacek Bławut

Film producer, director and cinematographer. Lecturer at film schools in Łódź, Berlin, Hannover and Warsaw. Member of the European Film Academy and the Polish Filmmakers Association. His films earned numerous awards at film festivals i.a. Tampere Film Festival, San Sebastián International Film Festival, Mannheim-Heidelberg International Filmfestival, Krakow Film Festival, Camerimage and Toronto International Film Festival.



Aleksandra Derewienko

She completed postgraduate studies in TV and Film Organization at the National Film School in Lodz, and the MEGA Plus course — European Master in Audio-visual Management in Spain. In 2016, after working as a sales manager at Taskovski Films for four years, she joined CAT&Docs in sales and acquisition. She has participated in many international festivals and markets and was a member of the pitching panels at Baltic Sea Docs, Visions du Réel, Krakow Film Festival, DMZ DOCS or Tokyo Docs, among others.

TUTORS DOC LAB POLAND



Peter Jaeger

After studying law and philosophy, he started as Sales & Marketing Director of a film magazine. He moved on to become Marketing & Acquisitions Director for renowned theatrical distributors in the Benelux, releasing over a 100 films like *Mulholland Drive*, *Festen*, *The Lord of the Rings* trilogy. In 2004 Peter moved to Vienna, founding Autlook Filmsales, creating one of the world's leading sales agents for creative docs. In 2015 he founded Jaeger Creative, a company focusing on Dramaturgy, innovative distribution, financing and marketing solutions for films and series. Peter tutors for many filmfunds, institutes and festivals, is a jury member of the Flemish & Vienna Film Fund, a Creative Europe expert, also Lecturing at different film schools like Vienna Film Academy.



Ove Rishøj Jensen

Documentary consultant and producer. Working in the international documentary sector since 2003. In 2019 he launched his own company for documentary training and consultancy, entitled Paradiddle Pictures. He heads the pitching forum at FIPADOC and Tokyo Docs, collaborates with IDFA, M:Brane, Mediterranean Film Institute and runs DocCelerator. He also moderates and makes workshops at occasions like HotDocs, CPH:DOX and K-Docs. From 2011 and ongoing he is working as producer for Auto Images. From 2003 to 2019 he worked for EDN (European Documentary Network).



Adriek van Nieuwenhuyzen

Has a master's degree in Theatre and Film Science from the University in Utrecht. Already during her studies she started specializing in documentary and got involved in the first edition of IDFA, by then a small but sparkling initiative to bring back documentary on the big screen in Amsterdam. Before becoming deputy director at IDFA in 1993 she worked as an assistant producer at one of the Dutch public broadcasters. At IDFA she was from the beginning mainly involved in programming and she curated several programs there. From February 2007 she is Head of the Industry office of IDFA. In this position she is in charge of the professionals program of IDFA including the markets FORUM and Docs for Sale.



Adam Ślesicki

Founder and president of The Władysław Ślesicki Film Foundation. Head of DOC LAB POLAND – training and pitching program for documentary filmmakers. Producer or executive producer of over 20 documentary movies, including the Oscar nominee *Joanna* and the EFA nominee *Paparazzi*.



Nadja Tennstedt

The director of DOK Industry at DOK Leipzig. From 2019 to 2021 she coordinated DocSalon, the documentary platform of the EFM. Nadja held positions in marketing, sales and acquisitions at US distributors Zeitgeist Films and Milestone Films. After her return to Europe in 2011 she worked for international film festivals and markets such as the Locarno Film Festival and the Berlinale.



Anna Wydra

She runs Otter Films, Warsaw-based production company focused on art-house fiction and documentary films. Together with director Bartek Konopka she got an Oscar nomination for the documentary *Rabbit à la Berlin*. She produced or co-produced many documentary movies: *6 Degrees*, *Deep Love*, *Domino Effect*, *Art of Disappearing* and *Communion* (European Film Award). Films produced by Anna won awards at Locarno IFF, Hot Docs, Krakow FF, Jihlava IDFF and Warsaw IFF. Feature film *Zud* by Marta Minorowicz had its premiere on Berlinale and *Ayka* by Sergey Dvortsevoy was nominated to Palme d'Or at Cannes FF.

DECISION MAKERS EXPERTS SPECIAL GUESTS



Nadja Tennstedt
DOK LEIPZIG / DOK INDUSTRY
GERMANY

DOK Leipzig is one of the leading festivals for documentary and animated film. The festival, being the first in the world to combine these two genres, is built on more than 60 years of history. The event is a celebration of films and Extended Reality works with the highest artistic and innovative approaches to storytelling. The team has always promoted young talent, regardless of gender, origin and point-of-view. DOK Industry Programme supports the creation and circulation of new creative documentary films from all over the world. Exceptional projects are presented every year in a relaxed and open environment.



Adriek van Nieuwenhuijzen
IDFA / IDFA INDUSTRY
THE NETHERLANDS

IDFA is the world's leading institute for the art of documentary film and new media. Every November, IDFA's festival welcomes some 295,000 visits and 3,000 professionals to Amsterdam for a trend-setting program. Leading the industry are IDFA's markets IDFA Forum and Docs for Sale, two flagship business events that documentary professionals never miss. For the world's documentary filmmakers, IDFA offers direct support through the IDFA Bertha Fund and talent development programs.



Ove Rishoj Jensen
FIPADOC INDUSTRY
FRANCE

The first major international documentary festival of the year, FIPADOC brings together the European documentary community in Biarritz, France for the Industry Days, in January. An unmissable rendez-vous, the Industry Days gather hundreds of professionals looking to develop their projects, find new partners and imagine the industry of tomorrow. The Industry Days are designed to meet the needs and challenges of different players of the sector; including screenings, pitch sessions, talks by key industry stakeholders, as well as many occasions for informal meetings and gatherings.



Viktor Licek
JI.HLAVA INTERNATIONAL
DOCUMENTARY FF
CZECHIA

Ji.hlava International Documentary Film Festival is a European festival featuring artistic and critically reflective documentary work. The 29th annual Ji.hlava IDFF will take place from October 24th to November 2nd, 2025 in person in Jihlava and the subsequent two weeks in an online setting.



Alice Burgin
VISIONS DU RÉEL
SWITZERLAND

Visions du Réel International Film Festival offers a ten-day film festival and four-day industry programme for creative documentaries taking place each April in Nyon, Switzerland. Visions du Réel is one of the leading non-fiction film festivals. It includes competitive sections – screening films in world, international or European premiere – as well as a few non-competitive ones, for around 170 films (of any length). The Industry activities, which bring over 1'500 professionals are dedicated to international projects at every stage, offering a wide range of opportunities, such as tutoring, co-production, funding and distribution.



Basil Tsiokos
SUNDANCE FILM FESTIVAL
USA

Sundance Film Festival, part of the nonprofit Sundance Institute, is the pre-eminent gathering of original storytellers and audiences seeking new voices and fresh perspectives. Since 1985, the Festival has introduced some of the most groundbreaking artists and films of the past four decades to both industry and general audiences around the world. The Festival program consists of fiction and nonfiction features and short films, episodic content, as well as conversations and other events.



Adam Thorsmark
CPH:DOX
DENMARK

CPH:DOX, Copenhagen International Documentary Film Festival, is one of the biggest documentary film festivals in the world. Founded in 2003 CPH:DOX focuses not only on showing documentary films – we anchor them in social context through debates, artist talks, events and masterclasses. The latest edition reached an audience number of +150,000 and included festival programs in 54 cities outside of Copenhagen. The next edition of CPH:DOX will run from March 11-22, 2026.



Teddy Grouya
AMDOC – AMERICAN DOCUMENTARY AND
ANIMATION FILM FESTIVAL
USA

An award-winning filmmaker, Teddy Grouya is the Founder and Director of the American Documentary And Animation Film Festival (AmDocs). Teddy has directed Hollywood films and live TV, and currently directs films and TV projects while consulting on films in development and rough cut stages- recent films include The Bill Murray Experience and Planet Of The Humans. AmDocs' year-round mission is to enhance and encourage education outreach through film as well as international conferences and filmmaker exchanges.



Yannis Palavos
THESSALONIKI INTERNATIONAL
DOCUMENTARY FESTIVAL
GREECE

Celebrating its 27th edition in 2025, the Thessaloniki International Documentary Festival ranks among the top documentary festivals in Europe. An Oscar-qualifying event, TiDF has established itself as a leading platform for showcasing innovative, cutting-edge documentaries from all across the globe, fostering new talent and creating a dynamic space for dialogue and reflection on critical current affairs.



Marion Czarny
FIPADOC
FRANCE

Over 8 days at the end of January, Fipadoc, brings the general audience and professionals together for screenings of a selection of outstanding documentary films in Biarritz, France. Ever more dynamic and international, Fipadoc offers a most valuable experience. It is a central stage for documentary lovers: more than 157 films & 44,085 spectators, a must-go learning space for European youth and emerging talents, a chance to foster positive action through impact and a creative whirlwind for film industry professionals.



Ieva Lange
BALTIC SEA DOCS
LATVIA

Baltic Sea Docs is an international co-financing pitching forum held in Riga, Latvia, for documentary projects from the Baltic Sea region, Eastern Europe, the Caucasus, and beyond. The event gathers 150+ film professionals and includes a workshop, pitching sessions, meetings, and screenings. As the only forum of its kind in the region, it plays a key role in fostering documentary filmmaking. The 29th edition runs 31 Aug–5 Sept 2025.



Maarten van Gageldonk
KABOOM ANIMATION FESTIVAL
THE NETHERLANDS

The Head of Program for Kaboom Animation Festival, the largest animation festival in the Netherlands. He also teaches in the Master of Animation at the Master Institute of Visual Cultures (MIVC) in Den Bosch. In recent years he co-edited the book *Animation and Memory* (2020), published by Palgrave Macmillan.



Vassilis Kroustalis
PÖFF SHORTS
ESTONIA

PÖFF Shorts is a leading international short film and animation festival, part of the Black Nights Film Festival (PÖFF); its mission is to showcase the best animated and live action short films from cutting-edge talents across the world. An Academy Award qualifying festival, PÖFF Shorts hosts three competition programmes: the international competitions for live action and animation with their respective New Talents segment, as well as the PÖFF Shorts National Competition. It is a member of the European Film Academy (EFA), and a BAFTA-qualifying festival. Head of Animation Programming: Vassilis Kroustallis.



Michael Veerman
KABOOM ANIMATION FESTIVAL /
REANIMATION
THE NETHERLANDS

Kaboom Animation Festival is the one-stop-shop for the latest and greatest in all things animated. Ranging from cutting-edge experimental arthouse to colorful stories for families and kids, Kaboom will cater to the animation needs of all. Yes, even yours, my amazing weirdo friend!

Reanimation is a small animation studio based in Amsterdam, Netherlands. Most of the projects consist of commissioned work where most clients are in the cultural sector. Besides making animations they organize big events at festivals with cardboard. Making huge objects and plays with audiences. I love absurdity, quirkiness and the freshness of amateurism. Creation comes from the innocent pleasure of making together with a feeling of having nothing to lose.



Marco Giancaterini
ANIMA BRUSSELS ANIMATION
FILM FESTIVAL
BELGIUM

Anima, the Brussels International Animation Film Festival, is an Oscar® and BAFTA®-qualifying event featuring international and national competitions (feature and short films), retrospectives, and special programs. Beyond screenings, Anima fuels creativity through masterclasses, conferences, workshops, exhibitions, etc. As a beloved cultural highlight and key industry platform, Anima draws 40,000+ attendees – families, animation fans, and professionals – celebrating animation in all its forms.



Moritz Lehr
INTERFILM BERLIN
GERMANY

Interfilm and its sister festival KUKI – the young short film festival Berlin show more than 350 short films every year in more than 50 programmes, workshops and events. Both festivals see themselves as audience festivals with a focus on narrative film. Both festivals have set themselves the goal of curately reflecting current political and social events and creating a space for strong films with progressive content. Representation, reflection and empowerment are at the centre of programmes that deal with themes of post-colonial heritage, social participation, global injustice, sexual and gender self-determination and anti-capitalist positions.



Radek Hosenseidl
ANIFILM
CZECHIA

The International Festival of Animated Films ANIFILM is the largest event dedicated to animation in Czechia. It presents an extensive competition programme of newest films of all lengths and types and non-competitive programme that reflects new trends and original topics and includes unusual perspectives on archive footage. Its industry programme consists of lectures, masterclasses, expert introductions and work-in-progress presentations, pitching sessions, meetings with filmmakers and workshops.



Nina Kühne
DOK LEIPZIG
GERMANY

Founded in 1955, DOK Leipzig is the world's oldest documentary film festival, uniquely combining documentary and animation. A key hub for networking and industry impact, it has shaped discourse for decades, addressing contemporary issues. Each year, it presents around 200 outstanding films and XR experiences. DOK Industry, Germany's leading platform for the international documentary sector, welcomes 1,900 professionals, fostering an inspiring, productive environment for meaningful connections.



Monika Lošťáková
INTERNATIONAL FILM FESTIVAL
FEBIOFEST BRATISLAVA
SLOVAKIA

International Film Festival Febiofest Bratislava is a 7-day event that combines industry and film programmes dedicated to contemporary and archive film with emphasis on European productions. It is organized by the Association of Slovak Film Clubs. The main idea of the festival is to be a platform for presentation of arthouse cinema, and to promote Slovak cinema and current trends of arthouse cinema from all over the world. The competition section of the programme is dedicated to short film production primarily from the Visegrad region, Austria and Ukraine.



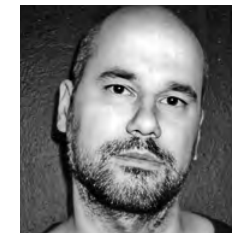
Carlos Ramos
INDIELISBOA
PORTUGAL

IndieLisboa International Film Festival focuses on the exhibition of works that fill the void of film circulation shaped by the mainstream production and exhibition dominating the market. Every year, showing more than 270 films, IndieLisboa attracts audiences and film professionals from all over the globe by giving them the opportunity to discover recent films from emerging talents and to rediscover reputed authors. The festival's sections also comprise themed programmes, shining a light on relevant affairs, aiming for a conceptually and geographically diverse selection.



Giuseppe Gariazzo
ALPE ADRIA CINEMA - TRIESTE
FILM FESTIVAL
ITALY

The Trieste Film Festival is the leading and only Italian festival focusing on Central and Eastern European cinema. Its main structure includes 3 competitive sections: feature films, documentaries and short films, only Italian premieres. Homages, retrospectives. Industry programme: 'When East Meets West', a unique cross-border co-production market, with whom we co-organise 'Last Stop Trieste' (fine cuts of documentary films), and 'This is IT' (work in progress session of Italian feature films). Sidebar events: masterclasses, meetings with film professionals, kids labs, VR programmes, scriptwriting workshops, exhibitions, books presentations, concerts.



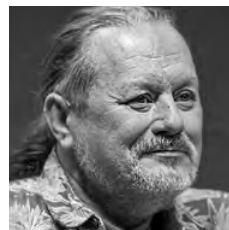
Tomáš Hudák
BRATISLAVA INDUSTRY DAYS
SLOVAKIA

Tomas works at the Slovak Film Institute, where he is responsible for international promotion of Slovak cinema with a focus on documentaries, and serves as a Head of Bratislava Industry Days (BID). BID is an industry event of the IFF Febiofest Bratislava. Its Works in Progress session presents upcoming films from the Central European region in various stages of development/production – a mixture of fiction, documentary, and animated films, both features and shorts.



Veronika Fidrmuc Dvořáková
EAST DOC PLATFORM /
INSTITUTE OF DOCUMENTARY FILM
CZECHIA

The Institute of Documentary Film (IDF) has supported creative documentaries from Central and Eastern Europe since 2001. It helps filmmakers with training, financing, networking, and promotion. Through its online platform dokweb.net and various catalogues, IDF offers tools for visibility, industry access, and audience engagement, while also organizing lectures, screenings, and presentations across the region.



Adam Papliński
PITCH THE DOC
POLAND

Pitch the Doc is an initiative committed to fostering a more democratic and accessible documentary market. Combining documentary expertise with digital solutions, it offers support for the market activity of emerging and established professionals. Pitch the Doc is an industry platform focused on curated documentary film projects and dedicated for professionals. As an online hub it connects filmmakers, producers and industry representatives, but also collaborates with events and networks.



Èric Motjer
DOCS BARCELONA
SPAIN

DocsBarcelona is a global project based on the documentary. It includes a festival, professional market, distribution brand, exhibition network and courses for documentary filmmakers. DocsBarcelona festival is specialized in the documentary genre comprised of international and national competition sections, non-competitive sections, and retrospectives.



Andrea Laciaková
DOK.INCUBATOR
CZECHIA

Dok.Incubator is a think-tank founded in 2012 by experienced training providers to help documentary filmmaking survive the current media crisis.

We strongly believe only the productions with high-quality development can take advantage of new opportunities and master new market strategies will strive to succeed. The NGO is based in Prague and is aiming to strengthen the creative documentary industry with events and workshops bringing new impulses and top-class know-how including the use of new media and internet platforms to the international community of filmmakers.



Katarzyna Szarecka
PITCH THE DOC
POLAND

Pitch the Doc is an initiative committed to fostering a more democratic and accessible documentary market. Combining documentary expertise with digital solutions, it offers support for the market activity of emerging and established professionals. Pitch the Doc is an industry platform focused on curated documentary film projects and dedicated for professionals. As an online hub it connects filmmakers, producers and industry representatives, but also collaborates with events and networks.



Aleksandra Derewienko
CAT&DOCS
FRANCE

CAT&Docs is a Paris based sales agent company specialized in promoting and distributing globally documentaries from all over the world. CAT&Docs is looking for original documentaries, always associated with a high standard of content and form. Documentaries that explore subject matter, that are audacious, open to the diversity of the world and that have their place on the international scene; documentaries that question the world and propose new ways of looking at it.



Barbara Orlicz-Szczypuła
KFF SALES & PROMOTION
POLAND

KFF Sales & Promotion is a film sales agency specializing in the international promotion and distribution of Polish documentary and short films. Operating as part of the Krakow Film Foundation, the agency represents feature documentaries, and shorts at global festivals and markets, working to connect filmmakers with distributors, broadcasters, and audiences worldwide.



Graham Fulton
CONIC
UK / IRELAND

Graham is co-founder and director of Conic, an independent distributor based in Glasgow, releasing films across the UK and Ireland. Conic champions bold and innovative cinema, with a focus on new talent. Just some of the titles they have released recently include *Holy Cow*, *Good One*, *On Falling*, *To a Land Unknown*, *A Sudden Glimpse to Deeper Things*, *Smoke Sauna Sisterhood* and many more.



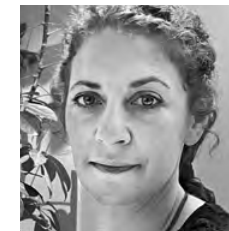
Raluca Iacob
LIGHTDOX
SWITZERLAND

Lightdox is a Swiss and French-based international sales and distribution agency representing powerful documentary storytelling. We are passionate about high-quality author-driven documentaries with a distinctive cinematic language and emotional impact. We tend to each film and partner with an individual approach and support filmmakers every step of the way, through festival, theatrical and non-theatrical distribution, marketing and outreach campaigns.



Azra Jasarevic
TASKOVSKI FILMS
UNITED KINGDOM

Taskovski Films Ltd. is a London based world sales and production company of independent documentaries. We welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and authorial stories. Beyond sales and production, Taskovski Films actively partners with independent documentary filmmakers, offering strategic support, fostering a collaborative space for bold visions to reach global audiences.



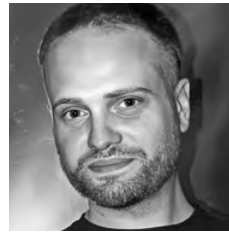
Jenny Horwell
BERTHA DOCHOUSE
UNITED KINGDOM

The UK's first dedicated documentary cinema, the Bertha DocHouse screen offers a varied programme of international, cross-genre documentaries, as well as filmmaker Q&As, masterclasses and discussions, 7 days a week. We aim to celebrate the depth and breadth of the documentary form, showcasing festival favourites, themed seasons and retrospective screenings as well as the very best new releases.



Anne Marie Borsboom
SHARED OC
THE NETHERLANDS

ShareDoc is a non-profit initiative acts as a third party platform, enabling the audience to overcome the post-documentary blues by taking immediate action and supporting a protagonist or a cause. As the first platform dedicated entirely to documentary filmmakers seeking direct support for their protagonists, offers unique benefits for filmmakers and producers. By bridging the gap between everyone involved in the documentary lifecycle, we create an innovative and impactful way to connect stories with action. Filmmakers and producers can create a dedicated page to raise funds for their protagonist.



Moritz Lehr
INTERFILM BERLIN
GERMANY

Interfilm and its sister festival KUKI – the young short film festival Berlin show more than 350 short films every year in more than 50 programmes, workshops and events. Both festivals see themselves as audience festivals with a focus on narrative film. Both festivals have set themselves the goal of curately reflecting current political and social events and creating a space for strong films with progressive content. Representation, reflection and empowerment are at the centre of programmes that deal with themes of post-colonial heritage, social participation, global injustice, sexual and gender self-determination and anti-capitalist positions.



Millan Vazquez-Ortiz
FREAK INDEPENDENT FILM AGENCY
SPAIN

Agencia Freak, established in 2000, stands as a premier festival distribution agency. Over the years, we have forged collaborations with film creators and producers, enhancing the global visibility of their works. Presently, our primary objective is to bridge films with festivals across the globe. Additionally, we offer consultancy services, guidance, and customized strategies for film producers. In the realm of sales, we have formed a partnership with Feelsales, and both entities are integral parts of The Circular Group.



Nela Zielińska
NEW EUROPE FILM SALES
POLAND

Nela Zielińska is a short film sales agent and feature film acquisition assistant in New Europe Film Sales – a Warsaw-based boutique world sales company selling quality films from all over the world. Our shorts catalog includes carefully selected films from the top festivals and regularly we follow our short filmmakers into the feature film world – both as sales agents and seed-funders of their feature projects. We love to be in close touch and nurture new talents.



Sydney Neter
SND FILMS
THE NETHERLANDS

SND Films is a boutique sales agency founded in 1994 by Sydney Neter, based in Amsterdam. Strong animated and live action shorts are always welcome. Proud to be the exclusive agents for all of Bill Plympton's animated shorts outside the USA as well as other animated gems like the Toronto Premiere QUOTA by the Oscar nominated Job, Joris & Marieke and Anna Samo's animated short *The Wild-Tempered Clavier* that made it to the 2025 Oscar shortlist. Also repping high quality LGBTQI shorts.



Flore Cosquer

SCOTTISH DOCUMENTARY INSTITUTE
SCOTLAND

Scottish Documentary Institute (SDI) was established in 2004 to nurture documentary filmmakers and audiences, and to advocate for the unique and vital contribution of independent documentary to the film industry ecosystem and to our society. We believe in the power of documentary to spark critical thinking and to inspire positive social change, in a generous and thought-provoking way. Through training, funding, inspirational events and distribution, we deliver a slate of development opportunities to benefit all Scotland-based directors and producers, and support them on a national and international level. We also offer a range of programmes to international filmmakers and we actively collaborate with documentary organisations around the world to champion and celebrate the art form.



Absaline Hehakaya

THE NETHERLANDS FILM FUND
THE NETHERLANDS

The Netherlands Film Fund is the national cultural fund for the professional, independent film sector in the Netherlands and the Caribbean part of the Kingdom. It provides financial support for the development, production and distribution of film productions and film-related activities. The Film Fund finances films that contribute to a varied and distinctive range of Dutch films for a diverse audience. In line with our societal mission, we promote film culture in the broadest sense: from feature films to VR, from experimental to children's and family films, from documentaries to animation, as well as film education hubs and regional incubators.



Zdeněk Blaha

CONSULTANT / EXPERT
CZECHIA

Zdeněk Blaha is a freelance consultant focused on documentary project and script development and UX design for XR. Formerly Programme Director at the Institute of Documentary Film (until April 2025), he has 15+ years of experience and works with major festivals like Karlovy Vary. His recent work includes the Venice-premiered XR projects *Darkening* (2022) and *Fragile Home* (2024), supporting innovative storytelling across platforms.



Julianna Ugrin

DAE – DOCUMENTARY ASSOCIATION
OF EUROPE / MADOKÉ
GERMANY / HUNGARY

Documentary Association of Europe (DAE) was founded in 2020 during the EFM's Doc Salon as a new and modern network for professionals interacting with documentary filmmaking in Europe. Our association has three main activities: creating a stable and strong network of professionals who regularly collaborate and share information and experience with each other; curating, collating and creating an abundance of resources and opportunities for the members; and lobbying on a pan-European and international level for the best conditions for documentary education, financing and distribution. Julianna Ugrin is Chair of the Board. Madoke is the Association of Hungarian Documentary Filmmakers. Julianna Ugrin is its President.



Veronika Janatková

INSTITUTE OF DOCUMENTARY FILM
CZECHIA

The Institute of Documentary Film (IDF) has supported creative documentaries from Central and Eastern Europe since 2001. It helps filmmakers with training, financing, networking, and promotion. Through its online platform dokweb.net and various catalogues, IDF offers tools for visibility, industry access, and audience engagement, while also organizing lectures, screenings, and presentations across the region.



Peter Jaeger

JAEGER CREATIVE
AUSTRIA

Creating unique dramaturgy, distribution, sales and marketing strategies for cinematic projects with audience potential. Peter Jaeger has over 30 years experience, as Marketing & Acquisitions Director for Theatrical Distributors, as Founder/CEO of a Sales Agent and as Dramaturg for award-winning documentaries. Working together with creative teams – as partner – towards a strategized global release. Peter is Lecturer/Tutor and jury member of the Flemish & Vienna Fund.

**Michael Kaschner**ZDF
GERMANY

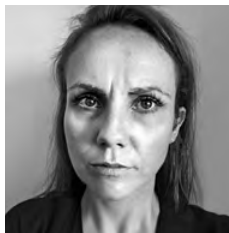
ZDF is part of the public broadcasting system in Germany and has an enviable reputation as one of the most important providers of factual programming in Europe. In the highly competitive German TV market, ZDF runs numerous regular documentary strands including weekly broadcasts of documentaries in two prominent primetime slots. Topics such as expeditions to unknown worlds, legends and mysteries in the history of mankind, spectacles of nature, archeology, the evolution of man and the turning points of 20th-century history have been shown to attract large audiences.

**Artur Cichmiński**TVP
POLAND

TVP is a Polish Public TV Broadcaster, the biggest and the most popular TV station in the country, consisting of three nation-wide channels: TVP1, TVP2, and TVP Info, satellite channel: TVP Polonia, and the cable thematic channels: TVP Kultura, TVP Historia, TVP Sport, TVP Series, TVP HD, TVP Parliament, etc. TVP is also the biggest film producer, whose annual production covers a wide range of film genres: feature films, documentaries, children films, TV series, TV shows, etc.

**Timo Grosspietsch**ARD AND NDR
GERMANY

ARD and NDR: Public Broadcasting Excellence. ARD Mediathek, the video portal of ARD, offers a vast array of feature films, documentaries, series, and shows, along with current news coverage like Tagesschau, political magazines, and live broadcasts of major events. It brings together content from regional broadcasters and Das Erste on one platform. Available on mobile apps, websites, and TV streaming devices, ARD Mediathek stands for public broadcasting quality in radio, television, and internet, catering to everyone in Germany.

**Agnieszka Barańska-Cieślak**TVP
POLAND

TVP is a Polish Public TV Broadcaster, the biggest and the most popular TV station in the country, consisting of three nation-wide channels: TVP1, TVP2, and TVP Info, satellite channel: TVP Polonia, and the cable thematic channels: TVP Kultura, TVP Historia, TVP Sport, TVP Series, TVP HD, TVP Parliament, etc. TVP is also the biggest film producer, whose annual production covers a wide range of film genres: feature films, documentaries, children films, TV series, TV shows, etc.

**Laurence Rilly**ARTE
FRANCE

Laurence Rilly was born in Angers (France) and studied translation in Austria and France. Her professional journey began in 1997 as a manager of online projects at Franco-German cultural broadcast ARTE. Key aspects in her work were development of new formats in the fields of new media, experimental TV and underground-culture. She is since 2015 the program officer of *Kurzschluss/Court-circuit* – a short film magazine broadcasted every Saturday evening on ARTE – and promotes furthermore the search for new ideas and formats.

**Martina Šantavá**CZECH TELEVISION
CZECHIA

Czech Television (CT) is the public service broadcaster based in Prague and operates six programmes across five channels: CT1 – general entertainment and drama; CT2 – documentaries, factual content, and acquired drama; CT art and CT:D – cultural and children's content; CT24 – news; and CT sport – sports. Czech Television is a key co-producer of Czech theatrical films and participates in numerous international and EBU projects, including expert groups. It regularly presents upcoming projects at international pitching forums and takes part in major film festivals.



Barbara Bouillon

ARTE G.E.I.E.
GERMANY / FRANCE

German-French TV-channel ARTE based in Strasbourg France works with Arte France in Paris and Arte Deutschland in Baden-Baden.

In the recent years it has been transforming to a European media platform, which already publishes in six languages. One of them is Polish. ARTE has departments of information, discovery, culture and fiction. THEMA is part of the news department and deals with current affairs, investigation and geopolitical documentaries.



Valentina Claudia Chamorro Westergårdh

SVT
SWEDEN

Sveriges Television (SVT) is the Swedish public service television company with the widest range of programming of all TV companies in Sweden. Valentina Chamorro Westergårdh is a commissioning editor and co-producer for Documentary and Short film for Swedish public broadcaster, SVT.



Barbara Seiler

SRF
SWITZERLAND

SRG SSR is an independent, public media company that provides a multi-media public service in four language regions of Switzerland. SRG SSR has

7,200 employees. The company generates 82 per cent of its funding from licence fees, 13 per cent from commercial income and 5 per cent from other income. Thanks to this financial model, it is independent from political and economic groups. 'Sternstunde Kunst und Musik' broadcasts documentaries about art and music every Sunday at noon. The series is dedicated to current developments in the Swiss and international cultural scene. The focus is on contemporary cultural production at home and abroad, with reference to classical modernism.



Ondrej Starinský

RTVS
SLOVAKIA

Radio and Television of Slovakia (RTVS) is Slovakia's state owned public television and radio broadcaster. It is a merger of Slovenská televízia and Slovenský rozhlas. Slovak Television (STV) is a public television service that broadcasts on two channels, Channel One (Jednotka) and Channel Two (Dvojka) across the entire territory of the Slovak Republic. Viewers have selected STV as the most reliable Slovak television network. It has won hundreds of awards at domestic and international film and television festivals.



Friedemann Hottenbacher

INSELFILM PRODUKTION
GERMANY

Berlin based German production company founded in 2001. We focus on the development and production of creative documentary formats and international co-productions for theatrical release, broadcasters and online streaming platforms. Our award winning documentaries have screened at major film festivals across the world such as Semaine de la Critique du Festival de Canne, Locarno International Film Festival, Visions du Réel, DOK Leipzig Film Festival. They have been released in German and European theatres, and broadcast on such networks as ARD, ZDF, Arte, BBC, NHK and HBO to cite a few.



Alex Tondowski

TONDOWSKI FILMS BERLIN
GERMANY

Tondowski Films, established in 2011, is an independent production house based in Germany and a global producer of documentaries, films and TV series. At Tondowski Films, we are driven by a passion for storytelling that thrives on the unique, the bold, and the honest, underscored by a filmmaking process that is both fair and profoundly human. We craft empowering and impactful narratives, often through a distinctively strong female perspective. Our commitment to crafting quality content has not only garnered us numerous international awards but has also established us as one of Germany's leading documentary production companies.



Alex Shiriaieff

EUROARCTIC MEDIA GROUP
SWEDEN

EuroArctic Media Group is a Sweden-based production house that creates documentaries for theatrical release and factual content for global TV and streaming platforms. The company pairs Nordic production excellence with a steadfast commitment to freedom of speech and democratic values in every frame.



Natalia Imaz

PARABELLUM FILM
GERMANY

parabellum film produces international documentaries centering women filmmakers, first-time directors, and personal storytelling at the intersection of memory, identity, and sociopolitical commentary. It's current slate includes *Casas Muertas* by Rosana Matecki (premiering at HotDocs 2025), alongside several other films in development or post-production with directors from Georgia, Colombia, Uganda, the Dominican Republic, India, and beyond.



Aleksandra Szczesna

HASKO FILM
POLAND

Hasko Film is a Warsaw-based production company, founded in 2020, aiming to produce films with international potential. Currently, the company is producing a feature documentary co-financed by the Polish Film Institute – *Point Zero* by Piotr Bernas. The company also offers production service in Poland, as well as production management services – credits include films and series such as *The Deepest Breath* (Netflix), *FIFA: Uncovered* (Netflix) and *Locked Up Abroad* (National Geographic).



Marianne Mäkelä

NAPAFILMS
FINLAND

Napafilms is an award-winning Finnish film production company owned by producers Liisa Karpo and Marianne Mäkelä. Since 2009 the company has focused on high-end documentary. Majority of our productions are internationally co-produced. Napafilms has received several Creative Europe slate funding to develop the company and a fiction department. Our latest titles include films such as *Karaokeparadise* (2022) EFA shortlisted for best documentary, *Golden Land* (2022) and *Jasmin's Two Homes* (2022) short doc for Kids, which got Special Mention at IDFA festival in 2022.



Julianna Ugrin

ECLIPSE FILMS
HUNGARY

Éclipse Film is an independent film production company founded by Julianna Ugrin producer in 2011. Their titles were premiered, screened and awarded at festivals like Sundance, Locarno, Idfa, Hot Docs or Sheffield, just to mention a few.



Tracie Holder

MEANS OF PRODUCTION
USA

Means of Production Films works with documentary filmmakers to provide strategic advice regarding U.S. grant funding (including for non-American filmmakers) and on all aspects of producing and successfully navigating the documentary film industry.



Konrad Głabek

MULTI LAB
POLAND

Multilab is a post-production film studio located within the Krakow Technology Park. Established in 2016, we have already contributed to over 30 films, including well-acclaimed titles. Our primary focus lies in documentary and feature films. We offer a comprehensive DI process, color grading and sound mixing. Additionally, our studio features a screening room and a green screen studio for versatile production needs.



Monika Lošťáková

SUPER FILM
SLOVAKIA

At Super Film, where Monika has worked since 2017, she primarily produces documentary projects and minority co-productions. She also works at nutprodukcia, mainly focusing on preparing funding applications. Monika has participated in the IDFAcademy and Emerging Producers programs, as well as the East West Talent Lab. Additionally, she is a program coordinator at Visegrad Film Forum (since 2014), IFF FEBIOFEST Bratislava (since 2016), and the Four Elements Summer Film Festival (since 2019).



ANIMATED IN POLAND

POLISH ANIMATIONS IN PRODUCTION



Aşk

Fatigue

Heart

Homebound

Inside the Cat

Kosmogonia

Pattern

Porridge Monster

Telegramms to the Tree

A presentation of recent Polish animated projects at the post-production stage preceded by an intensive workshop. Its purpose is to find potential distributor, sales agent, buyer and perfect place for festival premiere and other screenings.

Aşk



In 2024, 394 women were murdered in Türkiye. It is suspected that hundreds of additional unexplained deaths and accidents involving Turkish women were also related to gender-based violence. The life of the main character is disrupted by a late-night phone call from her friend living in Türkiye. From the moment of that call, returning to ordinary everyday life becomes impossible.

ENGLISH TITLE: AŞK
ORIGINAL TITLE: AŞK
DIRECTOR: MAGDALENA IRIS ÖZEN
SCRIPT: MAGDALENA IRIS ÖZEN
ANIMATION: MAGDALENA IRIS ÖZEN
EDITOR: MAGDALENA IRIS ÖZEN
PRODUCTION COMPANY: JAN MATEJKO
 ACADEMY OF FINE ARTS IN KRAKÓW
PRODUCER: ROBERT SOWA
PRODUCTION COUNTRY: POLAND
ANIMATION TECHNIQUE: 3D
ESTIMATED RUNNING TIME: 8'
LANGUAGE: POLISH
FILM DELIVERY: OCTOBER 2025
CONFIRMED PARTNERS: POLISH FILM
 INSTITUTE
LOOKING FOR: FINANCING, FESTIVALS,
 DISTRIBUTION
CONTACT: PRODUCER'S E-MAIL:
 rsowa@asp.krakow.pl
 DIRECTOR'S E-MAIL:
 magdalena.ozen@gmail.com



Magdalena Iris Özen

DIRECTOR

Born in 2000 in Lublin, Poland. She spent part of her childhood in her second country, Türkiye, in her grandma's fig garden. It is there, where she found interest in ceramics, weaving and Middle Eastern art. She attended The Norwid Secondary School of Fine Arts in Lublin, where she obtained the diploma in artistic weaving. Currently a student of Graphic Arts at the Academy of Fine Arts in Krakow.



Robert Sowa

PRODUCER

THE ANIMATED FILM STUDIO at the Jan Matejko Academy of Fine Arts in Kraków educates students in all animation techniques: manual, digital, 2D, 3D, as well as spatial and stop-motion animation. Student films are showcased at major film festivals both nationally and internationally, including the Krakow Film Festival, Animator, Cannes, Berlin, Annecy, Oberhausen, Hiroshima, and Zagreb.

Fatigue



A mockumentary about two brothers — Kapeć, a courier with narcolepsy, and hyperactive Śrut — raising money for their ill mother. Through chaotic deliveries and absurd detours, the film captures their struggle with tenderness and humor, leading to a quiet, emotional shift that casts new light on their journey.

ENGLISH TITLE: FATIGUE
ORIGINAL TITLE: FATYGA
DIRECTOR: KRYSZTOF GRZYWACZ
SCRIPT: KRYSZTOF GRZYWACZ
ANIMATION: KRYSZTOF GRZYWACZ
EDITOR: KRYSZTOF GRZYWACZ
PRODUCTION COMPANY: LETKO
PRODUCER: PIOTR SZCZEPANOWICZ
PRODUCTION COUNTRY: POLAND, LATVIA
ANIMATION TECHNIQUE: 3D
ESTIMATED RUNNING TIME: 12'
LANGUAGE: POLISH
FILM DELIVERY: JUNE 2026
CONFIRMED PARTNERS: ATOM ART (LATVIAN CO-PRODUCER)
LOOKING FOR: CO-PRODUCTION, SOUND, 3D ANIMATION
CONTACT: PRODUCER'S E-MAIL: p.szczepanowicz@letko.pl
 DIRECTOR'S E-MAIL: vatatuku@gmail.com



Krystian Grzywacz

DIRECTOR

Graduate of the Academy of Fine Arts in Gdańsk (2016) and the Academy of Fine Arts in Wrocław (2019). Multimedia artist. Works with animation, video and sculpture. Happy participant of group exhibitions and film festivals in Poland and abroad. Winner of the main prize of the 3rd Competition for the Best Media Art Diplomas (2017, film *Pustostany*).



Piotr Szczepanowicz

PRODUCER

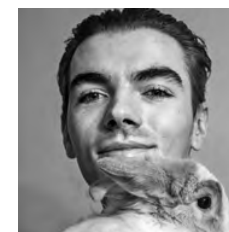
LETKO is a Warsaw-based animation studio specializing in 2D productions, including series, feature films, and short films. The studio works on both original projects and international co-productions, collaborating with partners from around the world. With high artistic and technical standards, Letko creates animations that are recognized at festivals and film markets across the globe.

Heart



The main character sets out on a journey in search of a fictional ingredient for his soup. Along the way, he meets a woman, and they fall in love. But after returning to her apartment, she is killed by a humanoid rabbit. Unshaken, the protagonist removes her heart and drops it into the pot.

ENGLISH TITLE: HEART
ORIGINAL TITLE: SERCE
DIRECTOR: OSKAR ALEKSANDER WASILUK
SCRIPT: OSKAR ALEKSANDER WASILUK
ANIMATION: OSKAR ALEKSANDER WASILUK
EDITOR: OSKAR ALEKSANDER WASILUK
PRODUCTION COMPANY: JAN MATEJKO
 ACADEMY OF FINE ARTS IN KRAKÓW
PRODUCER: ROBERT SOWA
PRODUCTION COUNTRY: POLAND
ANIMATION TECHNIQUE: COMPUTER 3D
ESTIMATED RUNNING TIME: 5'
LANGUAGE: NO DIALOGUES
FILM DELIVERY: JUNE 2025
CONFIRMED PARTNERS: N/A
LOOKING FOR: FESTIVALS, DISTRIBUTION
CONTACT: PRODUCER'S E-MAIL:
 rsowa@asp.krakow.pl
 DIRECTOR'S E-MAIL:
 wasiluk.oskar@gmail.com



Oskar Aleksander Wasiluk

DIRECTOR

Graduate of a high school of fine arts with an intermedia profile, currently a student of graphic design at the Academy of Fine Arts in Krakow. Professionally a graphic designer and animator in 3D computer techniques.



Robert Sowa

PRODUCER

THE ANIMATED FILM STUDIO at the Jan Matejko Academy of Fine Arts in Kraków educates students in all animation techniques: manual, digital, 2D, 3D, as well as spatial and stop-motion animation. Student films are showcased at major film festivals both nationally and internationally, including the Krakow Film Festival, Animator, Cannes, Berlin, Annecy, Oberhausen, Hiroshima, and Zagreb.

Homebound



Homebound is an animated film to a song by Malwina Paszek. A visual poem set in a world of magical countryside, it tells the story of a mother who cannot come to terms with the disappearance of her daughter. In a world woven from symbols, the mother takes the form of a falcon, endlessly soaring over the fields in search of her child. Meanwhile, the daughter's spirit wanders, trying to find her way back home. The film contemplates the notions of home and grief.

ENGLISH TITLE: HOMEBOUND

ORIGINAL TITLE: DO DOMU

DIRECTOR: WERONIKA NOWACKA

SCRIPT: WERONIKA NOWACKA

ANIMATION: WERONIKA NOWACKA

EDITOR: WERONIKA NOWACKA

PRODUCTION COMPANY:

MAGDALENA ABAKANOWICZ UNIVERSITY
OF ARTS IN POZNAN

PRODUCER: PAWEŁ PREWENCKI

PRODUCTION COUNTRY: POLAND

ANIMATION TECHNIQUE: PAINTING
ON PAPER

ESTIMATED RUNNING TIME: 5'

LANGUAGE: POLISH

FILM DELIVERY: JUNE 2025

CONFIRMED PARTNERS: POLISH FILM
INSTITUTE

LOOKING FOR: POST-PRODUCTION,
DISTRIBUTION

CONTACT: PRODUCER'S E-MAIL:

pawel.prewencki@uap.edu.pl

DIRECTOR'S E-MAIL:

roni.nowacka@gmail.com



Weronika Nowacka

DIRECTOR

Born in 2000, she is a director and screenwriter. She studies animation at the University of the Arts in Poznań. Her portfolio includes the films *My Thoughts Are Going to End Me*, *Coffee Coffee Coffee*, and *Exhaust*. She is a former member and co-founder of the MZS art collective. In her free time, she is involved in social activism, with a particular interest in educational issues. She currently lives in Poznań and is working on her directorial debut.



Paweł Prewencki

PRODUCER

MAGDALENA ABAKANOWICZ UNIVERSITY OF ARTS IN POZNAN

is an art university located in Poznań, Poland. It was established in 1919 as the State School of Decorative Arts. It is one of only two universities in Poland with an artistic profile.

Inside the Cat



At night, a large cat observes the sleeping protagonist. During the day, the man walks into the forest with a gun. A massive creature begins to stalk him. We witness a strange hunt where it's unclear who is the hunter and who is the prey. At the moment of confrontation, the cat opens its huge mouth. The man experiences shock — inside he sees an entire world. We fall into the mouth, travelling the same path, caught in a mad cycle.

ENGLISH TITLE: INSIDE THE CAT
ORIGINAL TITLE: WE WNETRZU KOTA
DIRECTOR: TOMASZ SIWIŃSKI
SCRIPT: TOMASZ SIWIŃSKI
ANIMATION: JULIA KOŻUSZEK, KATARZYNA RADECKA, PAULINA KONOPACKA
EDITOR: N/A
PRODUCTION COMPANY: LETKO
PRODUCER: PIOTR SZCZEPANOWICZ
PRODUCTION COUNTRY: POLAND, CZECHIA
ANIMATION TECHNIQUE: PAINTING ANIMATION
ESTIMATED RUNNING TIME: 8'
LANGUAGE: POLISH
FILM DELIVERY: JANUARY 2026
CONFIRMED PARTNERS: HAUSBOOT, POLISH FILM INSTITUTE
LOOKING FOR: POST-PRODUCTION, SOUND
CONTACT: PRODUCER'S E-MAIL: p.szczepanowicz@letko.pl
 DIRECTOR'S E-MAIL: tomasz.siwinski@gmail.com



Tomasz Siwiński

DIRECTOR

Born in 1982. An animation director and animator specializing in painting technique. He graduated from the Academy of Fine Arts in Krakow. His short *A Blue Room* premiered at Cannes in 2014, winning awards at Curtas Vila do Conde IFF (Portugal), Krakow Film Festival (Poland), and more. His films were shown at Annecy, Clermont-Ferrand, Hiroshima, Zagreb, Uppsala, Hong Kong, and Cannes. He also creates animated documentaries like *Moczarski's Case* (Vimeo Staff Pick).



Piotr Szczepanowicz

PRODUCER

LETKO is a 2D animation studio specializing in development and production of animation film projects. It was founded in Warsaw by experienced producers, creative directors, and talented animators to establish a unique team devoted to animation storytelling and technical creativity that is open for new and unknown.

Kosmogonia



Two goddesses, The Great one and The Small one, sail on a boat through an infinite night. Together, they create the world, the stars, the sun and the Earth, and then the living beings. Animals emerge from the waters, grow and a lush primeval forest is born. But discord soon comes. The Little One destroys everything the Big One invents, while the Big One finds herself overwhelmed by her frenetic creativity. This new world becomes independent and continues its life without its two creators.

ENGLISH TITLE: KOSMOGONIA

ORIGINAL TITLE: KOSMOGONIA

DIRECTOR: KAROLINA CHABIER

SCRIPT: KAROLINA CHABIER

ANIMATION: GASPARD CHABAUD, ALIX BOIRON-ALBRESPIY, KAROLINA CHABIER, ANDRZEJ RADKA, JAKUB KACZMAREK, NIAMH MOYLE, JUNHAO XIANG, NICOLAS FONG, BASTIEN BELVAUX, DAVID VAN BOXSOM, DAVID CARRON, LORIS PERNAUT, EMELINE PERRIN, PATRICK ALFRED, PATRYCJA ĆMAK, AGNIESZKA CZACHÓR, KAROLINA KAJETANOWICZ, AGATA MILANOWSKA-ZAMARŁO

EDITOR: BILLIE BELIN

PRODUCTION COMPANY: NOVANIMA (FR), LE LOKAL PRODUCTION (FR), ANIMOON (PL), OZŮ PRODUCTIONS (BE), COLA ANIMATION (PT)

PRODUCER: MARC FAYE, PHILIPPE AUSSSEL, GRZEGORZ WACŁAWEK, KASIA PANAS, JÉRÉMIE MAZUREK, CHRISTOPHE BEAUJEAN, BRUNO CAETANO, SUSANA ANTÓNIO

PRODUCTION COUNTRY: FRANCE, POLAND, BELGIUM, PORTUGAL

ANIMATION TECHNIQUE: 2D

ESTIMATED RUNNING TIME: 16'

LANGUAGE: NO DIALOGUES

FILM DELIVERY: JUNE 2025

CONFIRMED PARTNERS: NOVANIMA (FR), LE LOKAL PRODUCTION (FR), ANIMOON (PL), OZŮ PRODUCTIONS (BE), COLA ANIMATION (PT), FRANCE 3, PROCIREP ANGOA, CNC, RÉGION NOUVELLE-AQUITAINE, DÉPARTEMENT DE LA DORDOGNE, FORTE ILE DE FRANCE, VILLE DE PARIS, RÉGION OCCITANIE, MÉTROPOLE DE TOULOUSE, BELGIAN TAX SHELTER, ICA, FÉDÉRATION WALLONIE BRUXELLES, POLISH FILM INSTITUTE

LOOKING FOR: FESTIVALS

CONTACT: PRODUCER'S E-MAIL:

panas@animoon.pl

DIRECTOR'S E-MAIL:

karolinachabier@gmail.com



Karolina Chabier

DIRECTOR

Born in 1993 in Poznań, Poland. She studied animation cinema in France, graduating from EMCA in Angoulême in 2017. She worked as a volume animator on the stop-motion series *Bonjour le Monde* and creates fantastical worlds inspired by mythologies, folklore, and old tales. In residence at the Maison des Auteurs, she develops a 2D short film based on Slavic cosmogony, supported by Nouvelle-Aquitaine, the Charente department, and selected for the 2020 National Animation Festival pitch.

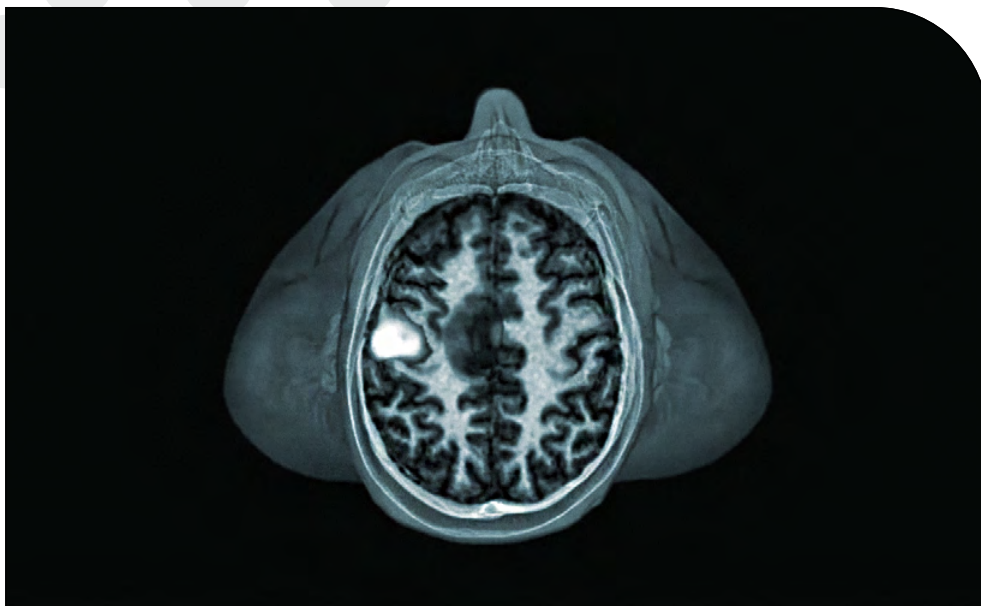


Grzegorz Wacławek

PRODUCER

ANIMOON produces high-quality animated films, based mainly on original ideas. Its portfolio includes shorts, series, and feature films for audiences of all ages. The studio collaborates with various animation specialists, resulting in visually diverse projects. Each production is developed and promoted as a standalone brand, targeting both Polish and international markets.

Pattern



In a psychiatric hospital, there is a young man in severe mental condition. He doesn't respond to doctors' questions. During tests, when he is shown an inkblot resembling an angel, the device he's connected to begins to draw sharp zigzags. About 25 years later, we see the man in the same hospital. He has aged, but his condition hasn't changed. Electrodes are attached to his head. This time, the machine registers intense brain activity when he sees a photograph of the night sky.

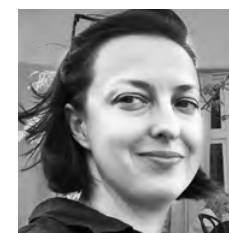
ENGLISH TITLE: PATTERN
ORIGINAL TITLE: WZORZEC
DIRECTOR: ANDRZEJ JOBCZYK
SCRIPT: ANDRZEJ JOBCZYK
ANIMATION: ANDRZEJ JOBCZYK
EDITOR: NIKODEM CHABIOR
PRODUCTION COMPANY: LELE CROSSMEDIA PRODUCTION
PRODUCER: RÓŻA MISZTELA
PRODUCTION COUNTRY: POLAND
ANIMATION TECHNIQUE: 2D, 3D, PHOTO ANIMATION, GENERATIVE ANIMATION
ESTIMATED RUNNING TIME: 11'
LANGUAGE: POLISH
FILM DELIVERY: JUNE 2026
CONFIRMED PARTNERS: POLISH FILM INSTITUTE
LOOKING FOR: POST-PRODUCTION, DISTRIBUTION, FINANCING
CONTACT: PRODUCER'S E-MAIL: r.misztela@gmail.com
 DIRECTOR'S E-MAIL: andrzej.jobczyk@gmail.com



Andrzej Jobczyk

DIRECTOR

Born in 1985 in Siedlce, Poland. Director and visual artist, graduate of the Łódź Film School. He creates animations inspired by science and biology. His acclaimed film *Airborne* won the Best Short Award at Short Shorts Film Festival in Tokyo and was longlisted for the 2024 Oscars. Recipient of numerous art awards and a scholarship from the Marshal of the Łódź Voivodeship.



Róża Misztela

PRODUCER

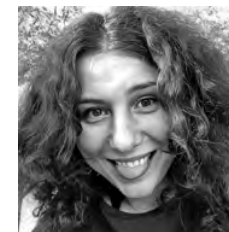
LELE CROSSMEDIA PRODUCTION Since 2012, we've produced award-winning documentaries and animations recognized worldwide (Annecy, Sundance, AmDoc). We're seeking ways to reach wider audiences with ambitious projects. We believe meaningful cinema can find its place in today's market and respond to the viewer's needs.

Porridge Monster



Porridge Monster is a fantasy-filled animated short about a child's imaginative response to parental conflict. From a girl's perspective, the parents' argument transforms into a destructive oatmeal monster. Through her imagination, the girl creates a world where tiny porridge characters tell about their confrontation with the porridge monster and eventually find refuge and a safe space inside her tummy. A tender and visually imaginative story about how children process tension and seek emotional balance in a world shaped by adult emotions.

ENGLISH TITLE: PORRIDGE MONSTER
ORIGINAL TITLE: OWSIANKOWY POTWÓR
DIRECTOR: IZABELA PLUCIŃSKA
SCRIPT: JUSTYNA CELEDA
ANIMATION: IZABELA PLUCIŃSKA, KAROLINA GOŁĘBIEWSKA, KARIN CSERNOHORSKI
EDITOR: IZABELA PLUCIŃSKA
PRODUCTION COMPANY: LAS SZTUKI FOUNDATION
PRODUCER: PAULINA RATAJCZAK
PRODUCTION COUNTRY: POLAND, GERMANY
ANIMATION TECHNIQUE: CLAY, STOP-MOTION
ESTIMATED RUNNING TIME: 7'
LANGUAGE: NO DIALOGUES
FILM DELIVERY: NOVEMBER – DECEMBER 2025
CONFIRMED PARTNERS: POLISH FILM INSTITUTE, WEST POMERANIAN FILM FUND POMERANIA FILM, GERMAN CO-PRODUCER 'WAIT A SECOND' MATERN-TRIGO-MAGHOUT-MAGNUSKA-PLUCINSKA-SOLOMON-ZIOLKOWSKA GBR (BERLIN)
LOOKING FOR: POST-PRODUCTION, DISTRIBUTION, FILM FESTIVALS, FILM FESTIVALS FOR CHILDREN
CONTACT: PRODUCER'S E-MAIL: lassztuki@gmail.com
 DIRECTOR'S E-MAIL: claytraces@gmail.com



Izabela Plucińska

DIRECTOR

Born in Poland, based in Berlin. Animated film director. Graduate of the Academy of Fine Arts in Łódź and of film animation at the Cinematography Department of the Polish National Film School in Łódź, where she also earned a PhD in animated film. She specializes in clay animation. Selected films include: *Jam Session* (2005), winner of the Silver Bear at the Berlin Film Festival; *Esterhazy* (2009); *Sexy Laundry* (2015); *Portrait of Suzanne* (2019); *Joko* (2024), awarded in Annecy, France.



Paulina Ratajczak

PRODUCER

LAS SZTUKI operates in two areas: the production of short animated films and the creation of interactive exhibitions for children and young people. The foundation co-produced the last five films of Izabela Plucińska. The organization actively supports young, talented individuals and helps develop new film projects. Since 2014, it has been running an art gallery in Szczecin.

Telegrams to the Tree



Feeling lost, Sofia starts recording documentary voice messages to herself. She discovers childhood memories in which her neurotic grandmother frightened her with tales of cherry seeds sprouting into a tree in her stomach. Strangely enough, this only caused excitement in the little girl. Now she feels something growing inside her: a sensitive and ever-changing wild plant. Its thorny branches constrict her lungs and its roots tighten around her throat. She cannot take a deep breath and her voice stutters.

ENGLISH TITLE: TELEGRAMS TO THE TREE
ORIGINAL TITLE: TELEGRAMS TO THE TREE
DIRECTOR: JULIA BENEDYKTOWICZ
SCRIPT: JULIA BENEDYKTOWICZ
ANIMATION: JULIA BENEDYKTOWICZ
EDITOR: JULIA BENEDYKTOWICZ
PRODUCTION COMPANY: ANIMOON
PRODUCER: GRZEGORZ WACŁAWEK
PRODUCTION COUNTRY: POLAND
ANIMATION TECHNIQUE: DRAWING, STOP-MOTION, MULTIPLANE ANIMATION
ESTIMATED RUNNING TIME: 7'
LANGUAGE: POLISH, ENGLISH
FILM DELIVERY: MAY 2026
CONFIRMED PARTNERS: AIM CREATIVE STUDIOS
LOOKING FOR: FINANCING, DISTRIBUTION, FESTIVALS
CONTACT: PRODUCER'S E-MAIL: waclawek@animoon.pl
 DIRECTOR'S E-MAIL: benedyktowiczjulia@gmail.com



Julia Benedyktowicz

DIRECTOR

A director, animator, screenwriter, and illustrator. A graduate of the Polish National Film School in Łódź, she debuted with *Cycle* (2020). She creates animations and audiovisual experiments inspired by nature, memory, and identity. Her work combines traditional drawing with computer animation. Her films have been screened at festivals in Poland and internationally.



Grzegorz Wacławek

PRODUCER

ANIMOON produces high-quality animated films, based mainly on original ideas. Its portfolio includes shorts, series, and feature films for audiences of all ages. The studio collaborates with various animation specialists, resulting in visually diverse projects. Each production is developed and promoted as a standalone brand, targeting both Polish and international markets.



ANIMATED IN POLAND TALENT MARKET

MEETINGS OF PRODUCERS AND FILMMAKERS

Talent Market is a presentation of animation studios and their newest productions, followed by the one-on-one meetings with participants — students and graduates of art schools who are about to launch their career — who can show their work in progress projects and portfolios to the producers in order to start the artistic co-operation. The partner of the event is the Polish Animation Producers Association.

In cooperation with Young Horizons Industry, selected participants of Talent Market and those interested in making films and series for children and young people will have the opportunity to take part in the Young Talents program recruitment, which accompanies the international co-production forum in Warsaw, the industry part of the Young Horizons Festival.

ANIMOON

Animoon is a production company for animated series and short and full-length films, awarded over 200 times. We specialize in developments of animated projects and create animated brands. We produce projects of high artistic and narrative quality, mainly based on original ideas. Animoon collaborates with executive producers when producing and developing projects, shifting through different techniques and styles and independently bringing together talented teams depending on the project. In 2022 Animoon was awarded with Cartoon Tribute in a Producer of the Year category.



Dominika Kryszewicz
kryszewicz@animoon.pl

BLUBLU STUDIOS

BluBlu is a design-driven, Oscar-nominated, Sundance-winning studio crafting top-tier animation and design for renowned brands. We're a passionate collective of artists and dreamers, pushing creative boundaries to tell emotion-driven stories with impact. Our clients include The Academy, Twitter, The New York Times, DDB, Publicis, Uber, Samsung, Lenovo, Riot Games, Deloitte, L'Occitane, Singapore Airlines, and more — a testament to the trust global brands place in our work. Driven by ambition, we work hard to make a difference.



Mikołaj Błoński
miko@blublustudios.com



Jed Skrzypczyk
jed.skrzypczyk@blublustudios.com

FILMOGRAF

Filmograf Ltd. has been operating since 2008 in Warsaw, Poland. The studio specializes mainly in 2D animation. It deals with the production of animated and feature films at all stages of production and post-production (including sound pp), starting from the purchase of licenses and rights to scripts, ending with sales and distribution. The company undertakes various production activities, cooperating with domestic and foreign producers (mainly on the European market). Its founder and president is Włodzimierz Matuszewski, a recognized producer and screenwriter of animated films.



Aleksander Matuszewski
alik.matuszewski@gmail.com



Anna Matuszewska
annja.illustration@gmail.com

GS ANIMATION

GS Animation (Grupa Smaczneho) is an independent 2D animation studio based in Gdańsk, Poland, with over 20 years of continuous creative activity. We produce animated series and films that resonate with audiences both in Poland and internationally. Our portfolio includes the hit series *Basia* (a box office success in Polish cinemas and currently streaming on Netflix) as well as the cult classic *Mami Fatale*, voiced by celebrity chef Robert Makłowicz, which has become a generational touchstone for Polish children. Our work has been recognized with numerous awards at major festivals at home and abroad. Currently, we are developing a slate of animated features for both family and adult audiences. These include *Rock Bottom*, a psychedelic animated musical, and full-length adaptations of *Basia* and *Mami Fatale*. As active members of the animation industry, we co-founded the Polish Animation Producers Association (SPPA) and continue to champion the international visibility and quality of Polish animation. GS Animation brings together original artistic voice, technical craftsmanship, and proven production experience.



Robert Jaszczurowski
robert@g-s.pl



Łukasz Kacprowicz
lukasz@g-s.pl

KRAKOW ANIMATION CENTER

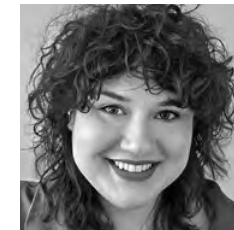
Krakow Animation Center provides productions in the field of various animation. Located in Krakow, Małopolska, Krakow Animation Center was created by Art. Director Robert Sowa and film producer Aneta Zagórska as an Animation department of Krakow Film Klaster Production House. The Center combines professionals and young creators working in the field of animation. The Center's goal is to cooperate with artists and creative people involved in animation by original and ambitious film projects combining animation with other film genres, industry events, training, and workshops.



Robert Sowa
robert.sowa@film.krakow.pl

LETKO

Letko is a 2D Animation studio based in Warsaw where we create and co-produce original animation projects — feature films, TV series and shorts. Our goal is to tell positive stories with soul to all kind of audiences all around the world. We have recently finished production of preschool TV-series (*Odo, 52x7*), delivered film for older kids (*Jacob, Mimmi and the Talking Dogs, 72'*), and traveled with art shorts through festivals with *Room, Story* and awarded feature film *Kill It and Leave This Town*.



Maria Leżnicka
m.leznicka@letko.pl



Piotr Szczepanowicz
p.szczepanowicz@letko.pl

MARMOLADA

Marmolada Films is a company that produces animated and live-action films. It was founded in 2022 by Justyna Rucińska and Tomasz Łaptaszyński, producers with several years of experience. In 2025, its two films directed by Daria Kopiec will have their premiere: the animated film *The Pool or Death of a Goldfish* and the live-action short film *It's All Because of Her* produced together with the Munk Studio. Currently, *Joy* by Agata Wieczorek, a Polish-French co-production, involving the animation of puppets of a human size, and *T.M.* by Paulina Majda, an immersive 2D animation based on paintings, are currently in production.



Justyna Rucińska
justyna@marmoladafilms.com



Tomasz Łaptaszyński
tomek@marmoladafilms.com

MOREFILM

Morefilm (Film Krakow) is a Polish production company well known on the European market for 10+ films across live-action, animation (2D, 3D, rotoscope), and documentary. We're on a mission to create content that brings positive change through supporting talents in their journeys from ideas to screen, creating shorts, films and series, that resonate with audiences worldwide. In Krakow we're eager to meet young directors and producers with their ideas, as well as artists and animators looking to work on projects.



Olga Zhurzhenko
olga.zhurzhenko@gmail.com

V4 CO-PRO MEETINGS

The V4 Co-Pro Meetings during the Krakow Film Festival is a co-production event for film professionals from the Visegrad countries. Its idea is to initiate contacts between film producers and filmmakers from the region in order to establish cooperation in a field of film production. Participants of the V4 Co-Pro Meeting will also meet with Ukrainian producers to discuss co-production opportunities.

An important highlight of this year's event will be a panel discussion about co-producing in the Visegrad Region. What does it take to get a documentary made — and made well — across the Visegrad region today? The panel brings together experienced producers from Slovakia, Poland, and Hungary to talk about how the conditions for documentary filmmaking are changing, what options filmmakers have, and where the biggest hurdles lie.

The meeting in a round-table formula will be accompanied with the individual consultations with invited experts from TV stations, VOD platforms, production companies or sales agencies.

28.05 / Wednesday

17.00 – 18.30 V4+UA Round Table (ASP 1)

29.05 / Thursday

16.15 – 17.15 Making Docs Together: Co-Producing in the Visegrad Region – panel discussion with participation of the filmmakers and producers organisations from Visegrad countries (ASP 1)

30.05 / Friday

9.45 – 12.00 Individual meetings V4 + experts (MOS 3)

9.45 – 14.00 Individual meetings with international producers and decision makers during CEDOC Market (MOS 4)

V4 CO-PRO MEETING IS SUPPORTED BY THE VISEGRAD FUND

PARTNERS:

INSTITUTE OF DOCUMENTARY FILM IN PRAGUE (CZECHIA)

ALL-DOX LTD / BUDAPEST DOCUMENTARY FILM FESTIVAL (HUNGARY)

MADOKE HUNGARIA DOCUMENTARY ASSOCIATION (HUNGARY)

WŁADYSŁAW ŚLESICKI FILM FOUNDATION (POLAND)

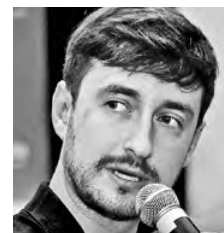
ASSOCIATION OF SLOVAK FILM CLUBS (SLOVAKIA)

PARTICIPANTS



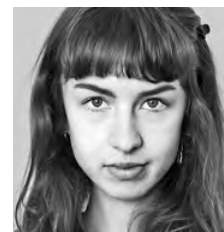
Veronika Janatková PANDISTAN S.R.O. | CZECHIA

Pandistan s.r.o. is a Prague-based production company founded in 2017. We engage in social-political driven topics, often focusing on active citizenship and the potential in civil societies. Our productions include *Panic Button* by Samara Sagynbaeva (KGZ, CZ, 2025, 85'), Pavel Borecký's *Living Water* (CZ, JO, CH, 2021, 77'), or *Ticket to the Moon* by Veronika Janatková (2019, 52'/72'). Among our projects in development is *Musica o muerte* by Hana Jakrlova and *Gap Junctions* by V. Janatková.



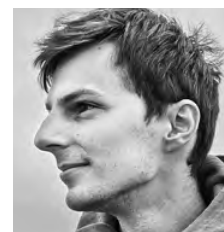
Jan Bodnár GNOMON PRODUCTION | CZECHIA

Gnomon Production is a Czech production company. We develop and produce fiction and documentary films since 2009. The latest films from our production are *The World According to My Dad* (2023) or *What about Petey?* (2025).



Michaela Kaliská NINJA FILM | SLOVAKIA

Ninja Film is a film production company based in Bratislava. It was co-founded in 2021 by director Martina Buchelová and producer Michaela Kaliská. Their aim is to give space to young voices and bolder audiovisual approaches in film. In addition to film production, they also focus on the educational side of filmmaking and organizing events about mental health and sustainability in the film industry. They are finishing their feature debut, *Lover Not Warrior*, and have several other projects in the making.



Roman Pivovarník HITCHHIKER CINEMA | SLOVAKIA

Hitchhiker Cinema is an independent film production company, established in 2012 by the producer Barbara Janišová Feglová. Specializing in art-house films and documentaries, the company focuses on stories that delve into social and cultural issues in Central Europe. The company's latest feature-length documentary film *Ms. President* (2024, dir. Marek Šulík) about the former Slovak president Zuzana Čaputová premiered at Ji.hlava IDFF 2024 winning the main award for the Best World Documentary Film.



Monika Lošťáková SUPER FILM | SLOVAKIA

At Super Film, where Monika has worked since 2017, she primarily produces documentary projects and minority co-productions. She also works at nutprodukcia, mainly focusing on preparing funding applications. Monika has participated in the IDFAcademy and Emerging Producers programs, as well as the East West Talent Lab. Additionally, she is a program coordinator at Visegrad Film Forum (since 2014), IFF Febiofest Bratislava (since 2016), and the Four Elements Summer Film Festival (since 2019).



Anna Tóth ULAB | HUNGARY

ULab is the creative branch of Umbrella, a leading creative agency and production/post-production house in Hungary. We develop, produce and co-produce short and feature-length animations, fiction and documentaries with a focus on hybrid forms and authentic voices. One of our latest works, the animated documentary *Pelikan Blue*, was shortlisted for the European Film Awards, and our fiction feature *All About the Levkoviches* was distributed across the Americas by Menemsha Films.



Marcell Gerő CAMPFILM | HUNGARY

Campfilm's documentary and fiction projects are high quality author-driven films, mostly dealing with social issues through a deeply personal point of view. We aim to realize our projects in coproduction and build long term professional and artistic relationships with our directors. Our titles premiered and were mostly awarded in Rotterdam, San Sebastian, Locarno, CPH:DOX, Director's Fortnight Cannes and Berlinale Competition. We also aim to enlarge our co production slate as minority partners.



Małgorzata Małyś FURIA FILM | POLAND

Furia Film founded in 2015 by Karolina Galuba and Małgorzata Małyś produces documentaries and feature films, and also provides production services for international producers. Furia's films have been presented at festivals such as Berlinale, Visions du Réel, Krakow Film Festival, Warsaw Film Festival, Against Gravity, among others. The producers have represented Poland at major international festivals including Cannes, Locarno, Berlinale, and New Horizons. They have been repeatedly awarded for their pitching presentations at international events.



Agnieszka Rostropowicz | POLAND

Creative producer. She develops fiction as well as documentary films and series. She has worked with numerous independent film projects. Graduate, i.a. of the EAVE marketing workshop and EPI Workshops. The team of Consigliere Film Studio is made up of individuals with diverse experience in the film industry. From practical knowledge in legal consulting for audiovisual entities, to experience as a director and screenwriter, to years of experience working in film promotion and distribution.



Joanna Zielińska BIG WAVE FILMS | POLAND

Big Wave Films is Warsaw-based company creating author-driven films – both documentaries and fiction – with festival ambitions. We seek stories that entertain, provoke, and resonate. Founded by producer Joanna Zielińska, experienced in film financing and co-productions, and Mateusz Mularski, a documentary director and reporter with global experience. We're currently seeking partners for our own projects and co-productions in Poland.



Diana Nazaruk DIM FILMHOUSE | UKRAINE

DIM filmhouse is an international production company based in Kyiv and Berlin, focused on bold, character-driven stories that explore identity, justice, and truth. We create culturally grounded films with global resonance. Founded in response to Russia's full-scale invasion, DIM tells stories rooted in the Ukrainian experience yet relevant worldwide. Our work includes *Glyadyelov* (2024), *Malevych* (2024), and upcoming titles like *533 Days – Separated by the Bridge* and *Ecocide: The Fight for Justice*.



Anna Kapustina ALBATROS COMMUNICOS | UKRAINE

Albatros Communicos is a full-service video production company based in Ukraine. We collaborate with top creators to develop innovative projects with broad audience appeal. Our work has been screened and awarded at many of the most recognized festivals, including Sundance, Berlinale, IDFA, CPH:DOX, Hot Docs, and more.

DOC IN COMMON: SCOTTISH/UK DELEGATION

DURING THE KRAKOW FILM FESTIVAL AND KFF INDUSTRY

29.05 / Thursday

15.30 – 17.00 (MOS 3)

CEDOC Round Table: Meet the Scotts

Scottish and international producers will be encouraged to discuss their slate and co-production, but also some of the larger industry concerns.

17.30 – 18.30 (ASP 1)

Panel Discussion: If no one watches?

The myth of a 'golden age of documentary' was burst a few years ago and today we are faced with the uncomfortable question – why do we keep making docs if no one watches?

With the landscape of independent documentary distribution changing rapidly, it is crucial to rethink our distribution strategies, redefine what success looks like, and cultivate transnational collaborations. Reconnecting with audiences in meaningful, long lasting ways has become more urgent than ever.

We invite you to join us for a discussion with producers and documentary professionals from Poland and Scotland as we explore innovative and radical solutions to these pressing challenges.

Speakers: Jenny Horwell (Bertha DocHouse), Graham Fulton (Conic Distribution),

Monika Braid (Braidmade Films), Reece Cargan (Randan)

Moderator: Flore Cosquer (Scottish Documentary Institute)

PARTNERS:

PARTICIPANTS

Mary Bell & Adam Dawtrey | BOFA PRODUCTIONS

Bofa is an award-winning company based in Scotland, which produces global films about culture, art and history. We are interested in finding partners for our own slate, including films about India, Ukraine, New Zealand, Mexico and Korea, and in finding fabulous new projects from anywhere in the world that we can co-produce from the UK.



Reece Cargan | RANDAN

Reece is a BAFTA nominated and RTS award winning producer and founder of production companies Bombito Productions and Randan. He has produced numerous award winning work, most recently he co-produced two features with the Netherlands – with support from Screen Scotland and the Netherlands Film Fund. Randan work across a varied slate of feature projects that span drama, documentary and animation. They have four theatrical release scheduled for 2025/2026. Reece is a proud alumnus of EAVE Producer's Workshop, Rotterdam Lab, BFI Insight, ACE EU mentoring and Torino Film Lab. He was recently appointed as the EAVE national coordinator for the UK. As his slate attests, he is passionate about working with and turning up the volume of queer talent, with a focus on intersectional LGBTQIA+ stories and voices.



Sinead Kirwan | ENEMY FILMS

Sinead Kirwan is an award-winning multi-disciplinary producer, working across film, TV, interactives, and installations. Her films include *Still the Enemy Within* (Sheffield Doc Fest Audience Award Winner), *Dying to Divorce* (Prix Europa Nominee, Rose d'Or Nominee, Winner Golden Nymph, UK Entry Best International Feature Oscars) and *Playing the Game: Garry O'Connor*, a film about mental health for BBC Scotland as well as the short drama *Burn on Arrival* starring Kate Dickie. Her first animation *I Don't Want to Call It Home* screened at Edinburgh International Film Festival, Dinard Film Festival and Calcareous Film Festival. She is currently developing an animated feature documentary with director Chloe Fairweather and a new doc with award-winning director Paul Sng and LS Films. In 2023 Sinead was lucky enough to win a Best Feature Award for *Dying to Divorce* at the Scottish Bafta's and be selected for the prestigious EAVE producer development program.



Graham Fulton | CONIC

He is co-founder of Conic, and heads-up distribution and acquisition. Before starting Conic with business partner Jen Davies, Graham was Director of Sales at Park Circus, distributing and selling films directly to cinemas, film festivals and distributors around the world. Representing many of the Hollywood studios, some of the documentaries he helped release internationally include *Free Solo*, *Three Identical Strangers*, *Human Flow* and *American Utopia*.

Conic is a UK-Ireland distributor releasing bold and ambitious films. Since launching in October 2022, they have released several award-winning titles, documentaries include BAFTA-nominated *Electric Malady* (dir. Marie Lidén), European Film Award winner *Smoke Sauna Sisterhood* (dir. Anna Hints) and BAFTA nominated *Is There Anybody Out There?* (dir. Ella Glendining), *The Taste of Mango* (dir. Chloe Abrahams).



Flore Cosquer | SCOTTISH DOCUMENTARY INSTITUTE

Bringing a wealth of experience in both narrative and documentary production, Flore became an integral part of the Scottish Documentary Institute in 2010, where she produced several award-winning shorts and feature documentaries for broadcast as well as for international distribution and managed the organisation's various industry and training programmes. Flore's deep-rooted passion for talent development and commitment to nurturing non-fiction filmmakers led to her appointment as Managing Director in 2022. Beyond her leadership role, she actively advocates for the growth and sustainability of the independent documentary industry by serving as a member of the EURODOC and Documentary Film Council's boards. At the intersection of art and industry, Scottish Documentary Institute champions the independent documentary field in Scotland and beyond, through the nurturing of filmmakers and audiences.



DOCS TO START

POLISH & UKRAINIAN DOCUMENTARIES IN DEVELOPMENT

Arkadius

‘Hear Me Out’

Her Name Is Fields

Inner Wild

My Auntie Destroyed a Kingdom

My Diana

Mzungu: The Path

Nahual: Lives Between Worlds

Night Mayor

Nothing to Fear

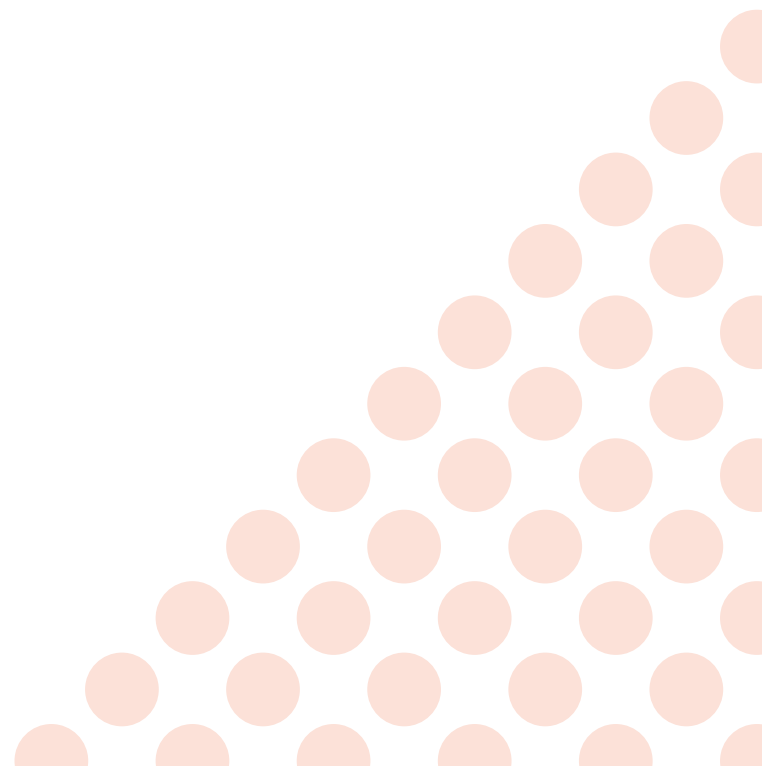
The Flower of Polish Youth

The Pillar

To Mother

What a Coincidence?

A presentation of recent Polish & Ukrainian documentary projects at the development stage preceded by intensive workshop Doc Lab Poland: Doc Lab Start. Its purpose is to find additional sources of financing and co-production partners.



Arkadius



Arkadius — Polish fashion designer, is hailed as one of the world's most important creators of his generation. At the height of his career, he abandoned it all to disappear into the Brazilian wilderness.

His international career exploded in the 1990s. Newspapers hailed him as a visionary and one of the greatest discoveries of his time — one of the top three designers of that era. Yet, after a few years, he disappeared from the world, cutting himself off completely. He wanted to be forgotten and even burned a large part of his collections. What happened in his life? Why did he abandon his greatest dream? The abrupt end of his career still stirs many questions and has become the stuff of legend. Some believe it was a tragic love story. Others — his uncompromising, artistic approach, which clashed with the fashion industry of the time. There are whispers of mafia threats, spectacular bankruptcy. All these stories show how powerfully his life fires the imagination. How will Arkadius tell his story himself? In this film, we visit him in his Brazilian home, where he found his place in the world. He planted over 20 000 trees there and believes his garden is his greatest work of art. He values a simple life, surrounded by people who may have little, but find peace and joy in everyday things. He spends just 20 dollars a year on clothes. It all began with the dream of a little boy growing up in a small town in crisis-stricken 1980s Poland. From a young age, he was fascinated by fashion and reworked his clothes, standing out in a sea of gray. His mother constantly heard complaints about the way young Arek looked. He never stopped dreaming — and that dream took him all the way to the top.

ENGLISH TITLE: ARKADIUS
ORIGINAL TITLE: ARKADIUS
DIRECTOR: SŁAWOMIR BATYRA
PRODUCER: MARIA NOSAL
PRODUCTION COMPANY: BORD NOIR
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH, ENGLISH
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: APRIL – NOVEMBER 2026
FILM DELIVERY: MARCH 2027
TOTAL BUDGET: 320 000 EUR
STILL NEEDED: 280 000 EUR
CONFIRMED PARTNERS: CENTRALNE MUZEUM WŁÓKIENICTWA W ŁODZI, IKH PICTURES PROMOTION
LOOKING FOR: CO-PRODUCERS, FINANCING
CONTACT: PRODUCER'S E-MAIL: m.nosal@bordnoir.pl
 DIRECTOR'S E-MAIL: sbatyra@gmail.com



Sławomir Batyra

DIRECTOR

He studied directing at the Theatre Academy in Warsaw. His film *The Great Theatre* screened at 30+ festivals worldwide (Visions du Réel, AFI DOCS, Full Frame FF). Winner of the Grand Prix and multiple documentary awards. His 2020 film *K2: The Impossible Descent* was named one of the best mountain documentaries. His theatre works (Teatr Ateneum, Teatr Powszechny) were shown at many Polish and international festivals.



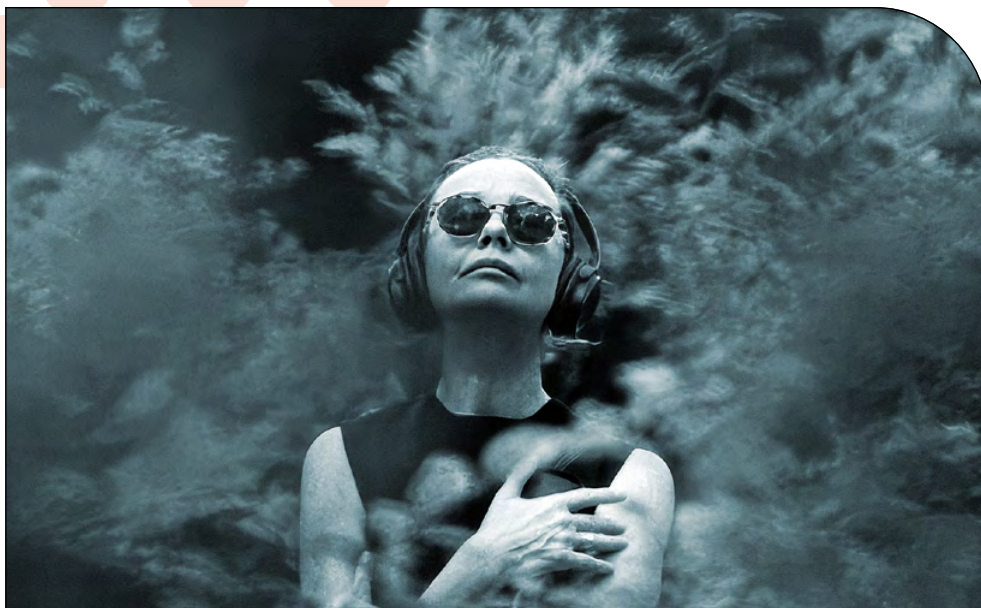
Maria Nosal

PRODUCER

Producer with 8 years of experience, she began in a sound studio. Later, she transitioned into post-production, focusing on CGI and 3D. Maria has produced over a thousand commercial spots and worked as a post-producer on Netflix Poland films like *Freestyle* and *Poskromienie ZłoŃnicy 2*, where she was responsible for VFX. She also produced the short film *Pokój siódmy*. Today, she focuses on documentary filmmaking, drawn to meaningful, singular stories that deserve to be captured on screen.

BORD NOIR is an independent production and post-production company based in Warsaw. Born from a passion for storytelling through visuals, our creative platform specializes in documentary and feature films, as well as commercial projects. We undertake only endeavors we believe in, providing a voice to significant narratives and authentic emotions.

'Hear Me Out'



Almost 10 years after the death of her husband, a famous writer, Olena Leonenko-Głowacka, a Ukrainian singer, is still in mourning. Will she manage to emerge from the shadows and find herself?

Although Janusz Głowacki has been dead for many years, Olena still talks to him, argues with him, long for him. She says about herself and her husband: we were like a two-headed dragon that we created together. Gifted with a unique so called white voice and phenomenal beauty, she has lived in the shadow of the great writer for over two decades. The stage has always been her dream. Born in Kiev, in the USSR, she wanted to get to another world, to ballet and theatre. When she won a pantomime competition as a child, her father beat her so much that she had to run away from home. She was taken in by the local circus. It was there that she learned that every moment is important, because it could be the last. An accident on stage interrupted her career. She lost everything for the second time. When Olena's mother was terrified, she started singing. For Olena, music also eventually becomes an art of survival. There is pain and beauty in her voice. Traveling through Ukrainian villages, Olena has collected a songbook that contains the strength of women from many generations. These old, disappearing, Ukrainian songs will be the backbone of the film. Olena will sing them once again, on stage. The most important sounds were once extracted from Olena by Professor who saw in her not only a voice, but also a person. That was when Olena heard herself for the first time. Now she wants others to hear her out.

ENGLISH TITLE: 'HEAR ME OUT'
ORIGINAL TITLE: „USŁYSZEĆ OLENĘ”
DIRECTOR: AGNIESZKA IWAŃSKA
PRODUCER: IZABELA IGEL
PRODUCTION COMPANY: 7FILMS
ESTIMATED RUNNING TIME: 72'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH, UKRAINIAN
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: JULY 2025 – JULY 2026
FILM DELIVERY: JANUARY 2027
TOTAL BUDGET: 178 000 EUR
STILL NEEDED: 150 000 EUR
CONFIRMED PARTNERS: POLISH FILM INSTITUTE
LOOKING FOR: CO-PRODUCERS, FINANCING
CONTACT: PRODUCER'S E-MAIL:
 iza.igel@harinefilms.pl
 DIRECTOR'S E-MAIL:
 kancelaria.iwanska@gmail.com



Agnieszka Iwańska

DIRECTOR

Agnieszka Iwańska is a director and a writer. Her debut feature documentary *Ula* was the first Polish production to win the Golden Heynal at Krakow Film Festival in

DocFilmMusic. *Ula* was selected for many festivals, including FIPADOC, JIFF, BAFF. She is the author of the monodrama *Life Is Not a Sin*. Iwańska is a graduate of the University of Warsaw Faculty of Law and completed a documentary course at Wajda School. She is attorney at law, producer, figure skating commentator and journalist.



Izabela Igel

PRODUCER

EAVE and Wajda School graduate, film producer with a background in TV and advertising (TVN, Endemol). Founder of Harine Films. Produced *Floating Skyscrapers* (Tribeca,

Karlovy Vary winner), *The Hatcher*, *Plastic Symphony* (Tallinn IFF), and *Pierce* (KVIFF Best Director 2024). She co-runs Full Circle Labs, Pop Up Film Residency, and trains at First Cut Lab.

7 FILMS is a dynamic film production company founded by Agnieszka Iwańska, an accomplished filmmaker known for directing the documentary *Ula*. The company specializes in producing engaging, thought-provoking and artistically driven films, with a strong emphasis on documentaries.

Her Name Is Fields



Two young artists spiral into drug addiction. This is a story about the struggle to set boundaries when we love.

Pola and Kuba start out as young, in-love artists, but their fascination with morphine quickly turns into a destructive spiral. Addiction takes over their lives, and their relationship becomes a toxic dependency. They isolate themselves from the world, neglecting relationships and work, sinking into manipulation and emotional violence. The turning point is Pola's unexpected pregnancy. Terrified, they decide to have an abortion in Germany. For Pola, it is a moment of awakening — she decides to leave. For Kuba, the loss only deepens his depression and addiction. His struggle to overcome the addiction is a long and painful process. In parallel, develops the story of Martyna — a camerawoman and documentarian who has been filming Pola and Kuba for years. She gradually discovers how much she lost herself in their story. Co-dependency therapy allows her to understand that for years she has been playing the role of a rescuer, forgetting about herself. The most likely ending of this story is the moment when Martyna turns off the camera — aware that she must distance herself from other people's dramas in order to free herself from the past and begin the process of her own healing.

ENGLISH TITLE: HER NAME IS FIELDS

ORIGINAL TITLE: HER NAME IS FIELDS

DIRECTOR: MARTYNA WRÓBEL,

ANNA BIERNACIK

DIRECTOR OF PHOTOGRAPHY:

MARTYNA WRÓBEL

EDITOR: CELINA PRZYKŁĘK

PRODUCER: MAGDALENA SZTORC,

ANNA ZAJĄCZKOWSKA

PRODUCTION COMPANY: MOZAIKA FILMS

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: POLAND

LANGUAGE: POLISH

PRODUCTION STAGE: SHOOTING

SHOOTING PERIOD: WINTER 2020 – WINTER 2026

FILM DELIVERY: WINTER 2027

TOTAL BUDGET: 295 000 EUR

STILL NEEDED: 255 000 EUR

CONFIRMED PARTNERS: ATM GROUP,

MOSI STUDIO, MOZAIKA FILMS

LOOKING FOR: FINANCING, SALES AGENT, BROADCASTERS

CONTACT: +48 604 488 054

PRODUCER'S E-MAIL: magda@mozaikafilms.pl

DIRECTOR'S E-MAIL: martynachi.wrobel@o2.pl



Martyna Wróbel

DIRECTOR

A director of photography, student of the Polish National Film School in Łódź writing her master thesis. Her deep technical knowledge, gained in the lighting department, is her superpower. What defines her path as a filmmaker is the opportunity to build trust and deep connection with a documentary protagonist.



Anna Biernacik

DIRECTOR

An actress, director, and screenwriter, graduate of the Polish National Film School in Łódź. She has performed in Polish Oscar-nominated feature films. As a director, she creates documentaries and music videos. She is currently working on her feature-length documentary debut.



Magdalena Sztorc

PRODUCER

She has worked for many years as a programmer at the New Horizons IFF and a producer. One of her first shorts, *Fragments*, premiered in the Quinzaine Shorts at Cannes in 2014. Her feature films in 2020 – *Simple Things* by Grzegorz Zariczny premiered in IFF New Horizons and *Everyone Has a Summer* by Tomasz Jurkiewicz premiered at Gdynia FF.



Anna Zajączkowska

PRODUCER

Anna has been working in film production since 2005, cultivating a tremendous amount of international experience as a production manager, line producer and executive producer, working on productions from the United States, India, Germany, Bosnia and Herzegovina, the Netherlands, Croatia, and Ukraine.

MOZAIKA FILMS is a production company created in 2023 by Magdalena Sztorc and Anna Zajączkowska. Their mission is to make a mosaic of stories showing the diversity of human experience. In order to achieve that they are looking for new voices and perspectives.

Inner Wild



As a child, Karin dreamed of escaping her strict middle-class household for a wilder life. As an adult, she chases her dreams to the farthest end of Europe, where she uncovers the true cost of freedom.

Ever since she was a little girl, Karin dreamed of living on her own terms. Born in 1960 in East Germany, she was raised in a typical middle-class family. Her responsibilities were to be polite, respectful and tidy. From a young age, she felt an urge to escape from her domineering mother and the rigid framework that she was forced to conform to. Then came the explosion in Chernobyl in 1986. For Karin, this catastrophic event gave her the reason she needed to run away and find sanctuary in the wilderness. Thirty years on, Karin has made a life for herself in Portugal, carving out a slice of wonder for herself in the natural landscape. She makes do on her own, with no electricity or running water. She has achieved everything she ever wanted: freedom, wildlife, agricultural labor, a connection to the Earth and its creatures. Yet she also finds there is a hefty price to pay for this trade-off. Karin lives a solitary life. Her children have grown up and they refuse to accept her 'wild' lifestyle. They've opted for stability and order in the city instead. Each day, she puts in a Sisyphean effort to defend her values and the life she's chosen. Some people may think of Karin as a misfit, an outsider. Those who truly know her are touched by her sensitivity, resilience, generosity and her inner wild.

ENGLISH TITLE: INNER WILD
ORIGINAL TITLE: INNER WILD
DIRECTOR: KAMA CZUDOWSKA
DIRECTOR OF PHOTOGRAPHY: KAMA CZUDOWSKA
EDITOR: IZA PAJAŁ PSM
PRODUCER: DOROTA SCHLEISS
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: ENGLISH
PRODUCTION STAGE: SHOOTING
SHOOTING PERIOD: JULY 2023 - MAY 2026
FILM DELIVERY: OCTOBER 2026
TOTAL BUDGET: 150 000 EUR
STILL NEEDED: 75 000 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCERS, FESTIVALS
CONTACT: +48 509 713 732
PRODUCER'S E-MAIL:
 dorota.schleiss@gmail.com
DIRECTOR'S E-MAIL:
 kamaczudowska@gmail.com



Kama Czudowska

DIRECTOR

Photographer, videographer and film director with a focus on fashion, design and popular culture. Graduate of the National Film School in Łódź, receiving her M.A. in Cinematography in 2004. Her short films have been screened in the Student Competition of the Camerimage Film Festival. She received the Fryderyk Award for Music Video of the Year. Following a decade of commercial she has shifted her focus to art photography, inspired by the arcane link between humanity and nature.



Dorota Schleiss

PRODUCER

Producer, production manager, and co-founder of ASF Studio. She has worked on award-winning films such as *Pardon* (dir. Jan Jakub Kolski), *Interior* (dir. Marek Lechki), as well as international TV series *Slåborn* (ZDF) and *Legacy* (CANAL+). She produced short films. Her credits include large-scale projects for PAIH and EXPO 2025. She specializes in bold, socially engaged storytelling and independent production models with strong female perspectives.

ASF STUDIO established in 2010, produces short films, documentaries, and commercials. Since 2020, it has focused on auteur projects and bold new voices. The studio supports sports-themed documentaries and female perspectives in cinema. ASF invests in debut filmmakers and is preparing its first feature. Its films have won awards in Koszalin, Brno, and Milan.

My Auntie Destroyed a Kingdom



Juliane follows the steps of Sidonia von Borcke, her great-aunt, a noblewoman accused of witchcraft and blamed for the fall of Pomerania. Sidonia permeates Juliane's life and helps her assert herself.

Sidonia von Borcke was born into one of the most powerful noble families in Pomerania in 1548. Educated, beautiful, and fiercely independent, Sidonia never married and lived on her own terms. She represented herself in court and won multiple legal battles until the fatal one. She was inconvenient, controversial, and mysterious. Her powerful family did not want to share their fortune, and Sidonia became an easy target to get rid of. A witch, a destroyer of the whole ruling dynasty whose male line died out just 16 years after her death. Whether coincidence, invention, or something more, the idea of a curse has clung to her name for centuries. Juliane, hailing from Germany, sets out to uncover the truth about her distant aunt. As she unravels Sidonia's life and secrets, she begins to reflect on her own inner struggles and identity. Her aunt begins to seep into her world, becoming increasingly real. She wants to clear Sidonia's name and add her voice to a choir of voices told mostly by men. Sidonia's story survived in English Victorian literature, most notably in *Sidonia the Sorceress* by Meinhold, translated by Lady Wilde and inspired later interpretations in art and film. This film is both a journey through history and a personal search for meaning. It asks what we inherit from those who came before us and what it means to reclaim their stories. Juliane is fighting for justice. But perhaps, in the process, she will find strength within herself. Even... her own hidden powers.

ENGLISH TITLE: MY AUNTIE DESTROYED A KINGDOM

ORIGINAL TITLE: MOJA CIOTKA UNICESTWIŁA KRÓLESTWO

DIRECTOR: MONIKA LIPANOVICH

DIRECTOR OF PHOTOGRAPHY:

MAŁGORZATA SZYŁAK

EDITOR: BARTOSZ JURGIWICZ

PRODUCER: MONIKA BRAID

PRODUCTION COMPANY: BRAIDMADE FILMS

ESTIMATED RUNNING TIME: 80'

PRODUCTION COUNTRY: POLAND

LANGUAGE: POLISH, GERMAN

PRODUCTION STAGE: DEVELOPMENT

SHOOTING PERIOD: JANUARY – DECEMBER 2026

FILM DELIVERY: SPRING 2027

TOTAL BUDGET: 250 000 EUR

STILL NEEDED: 200 000 EUR

CONFIRMED PARTNERS: TBA

LOOKING FOR: FINANCING, CO-PRODUCTION PARTNERS

CONTACT: PRODUCER'S E-MAIL:

monika@braidmadefilms.co.uk

DIRECTOR'S E-MAIL:

monilipanovich@gmail.com



Monika Lipanovich

DIRECTOR

Journalist, director, and producer. A sociology graduate and alumna of the London Academy of Media. She began her career at 16 writing for a local newspaper. She has

worked with CNN, SKY TV, ITV, TVP, and the BBC. Director of *Brothers* (2019) and co-author of documentaries on Enigma and II WW rescuers. She has produced television programmes and commercials in London and Stockholm (e.g., Microsoft, Jaguar). Focuses on social themes and history.



Monika Braid

PRODUCER

Born in Krakow (Poland), where she completed her MA in Film Studies at the Jagiellonian University. She has lived in the UK since 1995. She is EAVE graduate and an expert

of the Polish Film Institute. In 2006 she set up her company Braidmade Films in London. Her credits include frequently awarded films such as *The Wall of Shadows* (2020), *K2 – Touching the Sky* (2015), *Waking Under Water* (2014) and more. Her latest film *The Last Expedition* was awarded Polish Academy Award ORŁY 2025.

BRAIDMADE FILMS Set up in London in 2006 in order to develop and produce independent films. Based in St Leonards, UK we are keen to work with international talents to produce films of high quality: fiction, documentaries, and experimental. We are interested in films that relate to a universal human experience and appeal to viewers from various cultural backgrounds. In 2012 we opened our outlet in Krakow, Poland. Since its foundation, we produced many successful documentaries winning top international awards.

My Diana



When Ukrainian feminist and activist Diana Berg enters my life, my boundaries expand. Through our queer polyamorous relationship, I rediscover Ukraine after years in Germany. If polyamory exists, could polyhomery too?

In 2018, I met Diana Berg, a Ukrainian feminist and activist in Mariupol. This encounter leads me to rediscover my homeland, Ukraine, after more than a decade of living in Germany. Between Mariupol and Berlin, Diana and I navigate a polyamorous relationship, balancing the boundaries of love, identity, and belonging. For both Diana and me, the notion of home carries existential weight, though we experience it differently. Diana has lost her home twice — first in Donetsk, occupied by Russia in 2014, and again in Mariupol in 2022 — while I am a migrant by choice. I call this condition 'polyhomery.' But what does home truly mean? Is it rooted in a physical place, like the apartment near Kyiv airport where I grew up? Or is it in Berlin-Neukölln, where I've built my adult life? Can home, like love, exist in multiple places at once, shifting and evolving? Moreover, does the value of home amplify when it faces the threat of extinction, similar to love? And for Diana, who has been forced to rebuild her sense of home again and again, what does belonging mean? Against the backdrop of Russia's full-scale war against Ukraine, my journey becomes intertwined with a larger political narrative. Through self-reflection and an intimate portrait of Diana Berg, a remarkable Ukrainian activist, this film offers a unique perspective on Ukraine's recent history and its struggle for human rights, democracy, resilience, and freedom.

ENGLISH TITLE: MY DIANA
ORIGINAL TITLE: МОЯ ДІАНА
DIRECTOR: INGA PYLYPCHUK
DIRECTOR OF PHOTOGRAPHY: INGA PYLYPCHUK, MIKA RUSCHE
PRODUCER: ALEXANDRA BRATYSHCHENKO, KATERYNA PTASHKA
PRODUCTION COMPANY: ELERON PICTURES
ESTIMATED RUNNING TIME: 80'
PRODUCTION COUNTRY: UKRAINE
LANGUAGE: UKRAINIAN, GERMAN, RUSSIAN
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: OCTOBER 2025 – OCTOBER 2026
FILM DELIVERY: JULY 2027
TOTAL BUDGET: 347 824 EUR
STILL NEEDED: 308 706 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCERS, FUNDS, BROADCASTERS
CONTACT: +30 631 298 144
 PRODUCER'S E-MAIL: alexandra.bratyshchenko@gmail.com
 DIRECTOR'S E-MAIL: inga.tv@gmail.com



Inga Pylypchuk

DIRECTOR

Ukrainian filmmaker and author based in Berlin. After a background in literature and journalism, Inga shifted her focus to filmmaking, studying documentary directing at filmArche (2019-2023). As a co-author, she contributed to acclaimed films like *Beyond Revolution* (2022, Audience Award at German Documentary Film Award, ZDF) and *Anyá and Seryozha* (2018, 3sat). In 2023, her first mid-length film, *How Far Is Close* (32'), premiered at the FilmFestival Cottbus. Her recent film, *Teen Angst* (2024, 38'), was also presented in Cottbus and continues its run across Europe.



Alexandra Bratyshchenko

PRODUCER

A Kyiv-based producer whose professional journey in narrative film-making began in 2010. Since 2014, she has focused on documentaries, joining the #BABYLON'13 collective. She produced *Fragile Memory*, featured in IDFA's Best of Fest (2022), and her company, Eleron Pictures, debuted with *Guests from Kharkiv* at Hot Docs (2023). Alexandra has also contributed to films that premiered at the Venice Film Festival, TIFF, and Warsaw IFF. She is a member of the Ukrainian Film Academy and has participated in EAVE on Demand (2019, 2023) and EURODOC (2023).



Kateryna Ptashka

PRODUCER

An aspiring producer and experienced editor from Ukraine. In 2020, she accomplished the edit of the feature-length documentary *As Far as Possible* (dir. G. Iaroshevych). In 2022 she was engaged as a local producer in the filming of the short documentary *You Know It's Going to be About War* (dir. O. Tsybulska). Last 2 years she worked on the producing of the documentary project *Unknown No.1* (dir. M. Miroshnychenko), participated in the ZagrebDox workshop, DocLab Go Poland, WEMW Inspirational Lab. In 2023 she took part in EURODOC.

ELERON PICTURES Founded by A. Bratyshchenko, a producer with 15 years in the film industry. It has brought author-driven films to festivals such as Hot Docs, IDFA, and platforms such as Cannes Docs and Ex Oriente. Focusing on stories rooted in memory, identity, and resilience, EP builds international co-productions and guides projects from idea to impact, always staying true to one principle: everything but indifference.

Mzungu: The Path



Bartek is chasing a dream: to mark mountain trails in Uganda's remote Kadam range and teach locals how to cook the perfect soft-boiled egg — getting them ready for tourists. To make his dream come true, he'll first have to take a much harder journey.

Mzungu. The Path is a bittersweet dark comedy about Bartek, a traveler in search of acceptance — one that leads him all the way to Uganda. He dreams of bringing tourists to the remote, unexplored Kadam Mountains, where locals live modestly, closely connected to nature. They don't cook soft-boiled eggs, don't have marked trails, and lack many basics of tourism infrastructure. But Bartek believes that sharing these skills is essential to meet travelers' expectations. As his idealism clashes with the real needs of the Ugandan people, we witness his struggle to understand not only their emotions — but also his own. Back in Poland, Bartek visits schools to teach children about exotic Uganda. Their simple, honest questions — about values, why he travels, and whether he even likes Ugandans — trigger self-reflection. He returns to his childhood home in Mszana Dolna, where his mother still lives. Their relationship has long been strained. Bartek's father who battled alcoholism, but also introduced him to the mountains, died by suicide when Bartek was twelve. As an adult child of an alcoholic (ACOA), Bartek struggles with intimacy and a constant need for validation. He turns to MDMA-assisted therapy, where he begins to explore self-acceptance — and the possibility of self-love. Confronting his fears and uncovering the roots of his insecurity is only the start of a deeper journey.

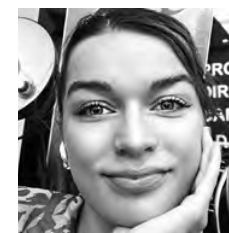
ENGLISH TITLE: MZUNGU: THE PATH
ORIGINAL TITLE: MZUNGU. SZLAK DO SIEBIE
DIRECTOR: MICHAŁ GRUSZCZYŃSKI
DIRECTOR OF PHOTOGRAPHY: MICHAŁ GRUSZCZYŃSKI
EDITOR: KINGA SIELICKA
PRODUCER: MONIKA RAJ
PRODUCTION COMPANY: RAJANA
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: ENGLISH, POLISH, SWAHILI, POKOT, KADAM, KARAMOJONG
PRODUCTION STAGE: SHOOTING
SHOOTING PERIOD: 2021-2025
FILM DELIVERY: APRIL 2026
TOTAL BUDGET: 600 000 EUR
STILL NEEDED: 350 000 EUR
CONFIRMED PARTNERS: MOTION BRAND
LOOKING FOR: CO-PRODUCERS, FINANCING, FESTIVALS, SALES AGENT, BROADCASTERS
CONTACT: +48 512 196 669
PRODUCER'S E-MAIL: monika.maria.raj@gmail.com
DIRECTOR'S E-MAIL: gruszczyńskimichal@gmail.com



Michał Gruszczyński

DIRECTOR

Graduate of the Cinematography Department at the Polish National Film School in Łódź. His work has been shown at major festivals, including the Barcelona International Documentary Film Festival and Krakow Film Festival. He collaborated with Oscar nominee Aneta Kopacz on the doc series *ART-B. Made in Poland*. Director of photography for 1992. *The Great Game* and *The End of the World in the Valley of Tears*. Currently shooting *Tren*, directed by Michał Bielawski.



Monika Raj

PRODUCER

Polish film producer, founder of Rajana, KIPA Accelerator alumna, and co-founder of Trojan Pony Productions. Experienced in international co-productions, creative documentaries, and VFX. Currently developing the sci-fi rock opera *Foetus Follies* by Jules Jones. Member of the Polish Filmmakers Association. Focused on innovative storytelling and cross-cultural projects.

RAJANA a production company focused on theatrical feature films and interdisciplinary projects combining original storytelling with emerging technologies and scientific research.

Nahual: Lives Between Worlds



In a Mexican lagoon, Arnulfo tracks crocodiles, Alma saves turtles, and villagers share fate and life with their animal doubles — tonales.

On the Pacific coast of Mexico, people share their lives with animals. They both have a tonal and are the animal, in dreaming state and sometime awake. In Chacahua, one of Mexico's oldest national parks, Arnulfo and Alma live with and interact with animals inside and outside of this shared life. This film explores human-animal connections, interweaving multiple voices and the wonderous images of the lagoon to tell a magic story of the lagoon as a shared space. Arnulfo, a native of Chacahua and a cocodrilero, grew up surrounded by crocodiles. Now, he leads a crocodile monitoring programme, navigating the furthest reaches of the lagoon at night to count the crocodile population. He defends the crocodiles' rights to their habitat, despite opposition from the fishermen. One night, deep within the mangrove tunnels, he encounters his tonal — a large crocodile, patiently waiting for him. Alma, a single mother, has grown deeply connected to the sea turtles that lay their eggs on Chacahua's beach, increasingly disturbed by the expanding human presence. Twice each night, she patrols the beach, sometimes waiting for hours as a turtle chooses the perfect spot to nest. As she lies in the sand nearby, Alma sometimes dreams she is the turtle. All Afromexicans are tonal, Alma says, and she can remember her great-grandfather telling the story of fleeing slavery and seeking refuge along the Pacific coast.

ENGLISH TITLE: NAHUAL: LIVES BETWEEN WORLDS

ORIGINAL TITLE: NAHUAL: ŻYCIA MIĘDZY ŚWIATAMI

DIRECTOR: CLARA KLEININGER-WANIK

DIRECTOR OF PHOTOGRAPHY: MARIO BUSTILLO MARIN

EDITOR: PIOTR BODAK

PRODUCER: KAMIL WANIK

PRODUCTION COMPANY: TRYTON PRODUCTIONS

ESTIMATED RUNNING TIME: 75'

PRODUCTION COUNTRY: POLAND

LANGUAGE: SPANISH

PRODUCTION STAGE: DEVELOPMENT

SHOOTING PERIOD: NOVEMBER 2023 – DECEMBER 2025

FILM DELIVERY: MAY 2027

TOTAL BUDGET: 298 330 EUR

STILL NEEDED: 250 000 EUR

CONFIRMED PARTNERS: PINOT FILMS

LOOKING FOR: SALES AGENT, BROADCASTERS, FESTIVALS, CO-PRODUCERS

CONTACT: PRODUCER'S E-MAIL:

trytonfilm@outlook.com

DIRECTOR'S E-MAIL:

clara.kleininger@outlook.com



Clara Kleininger-Wanik

DIRECTOR

Clara Kleininger-Wanik, has an MA in Visual Anthropology at the University of Manchester and graduated Dok Pro at the Wajda Film School. Clara's short *Everyday*

Greyness premiered at the Sheffield Doc/Fest 2020 and her feature-length documentary *No Elephant in the Room* was awarded special mention at the Krakow Film Festival 2023. Clara is IDFA Summer School and Sarajevo Talents alumni and PhD candidate in Film by Practice at the University of Exeter and London Film School.



Kamil Wanik

PRODUCER

Kamil Wanik is a producer of shorts such as *Everyday Greyness* (2020) which premiered at Sheffield Doc Fest and *Nosso Morro* (2016), experienced with international production and film festival distribution.

TRYTON PRODUCTIONS is an emerging production company, based on the experience of the director-producer duo Clara Kleininger-Wanik and Kamil Wanik. It has specialised in short documentary projects and has experience producing internationally and collaboratively, such as *Everyday Greyness* (2020) which premiered at Sheffield Doc Fest and *Nosso Morro* (2016).

Night Mayor



Being Lviv's Night Mayor means thriving in vibrant joy and freedom — unless war silences the music, forcing Chad, a migrant, to decide: rebuild his perfect place or say goodbye to Ukraine forever.

This is the story of Chad, a Greek migrant who found his home in Ukraine and became a key figure in Lviv's underground cultural scene. Fifteen years ago, in search of freedom and meaning, he left behind his life in Greece — and the future his parents had planned for him. He arrived in a changing Ukraine, drawn by its unpredictability and potential. Chad immersed himself in Lviv, learning the language and building a life. A bureaucratic error trapped him in the country, but instead of fleeing, he fully engaged — founding a movement of underground raves in museums, gardens, and abandoned spaces. His rebellious spirit and creativity made him the unofficial 'Night Mayor' of Lviv, bringing global artists to Ukraine and transforming the city into a hub of cultural exchange. But with the onset of full-scale war, the world he had built unraveled. Parties stopped, friends left or were drafted, and his marriage fell apart. Faced with a one-way ticket out, Chad finds himself at a crossroads: escape or stay true to the place that shaped him. In the summer of 2025, he's planning one last party in the woods — a celebration, a farewell, or perhaps a new beginning. At its core, Chad's story is one of resilience, transformation, and the search for meaning when everything else falls apart.

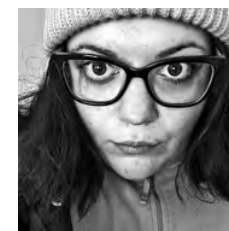
ENGLISH TITLE: NIGHT MAYOR
ORIGINAL TITLE: NICHNYI MER
DIRECTOR: KATE TIURI
DIRECTOR OF PHOTOGRAPHY: JANE BONDARENKO
PRODUCER: MIRA OYETORO, ANNA BURDINA
PRODUCTION COMPANY: JS FILMS PRODUCTIONS
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: UKRAINE
LANGUAGE: UKRAINIAN, ENGLISH
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: JUNE 2025 – SEPTEMBER 2025
FILM DELIVERY: JUNE 2027
TOTAL BUDGET: 185 000 EUR
STILL NEEDED: 180 000 EUR
CONFIRMED PARTNERS: TBD
LOOKING FOR: CO-PRODUCERS, FINANCING, FESTIVALS, SALES AGENT, BROADCASTERS
CONTACT: +38 073 161 4529, +38 050 441 5033
PRODUCER'S E-MAIL: oyetoroantonio@gmail.com
 ann.burdina@gmail.com
DIRECTOR'S E-MAIL: katetiuri@gmail.com



Kate Tiuri

DIRECTOR

Ukrainian director with over 200 projects in commercials, music videos, and short documentaries. Her work includes a short fiction film made in co-branding with an Indian director. Known for creating vibrant, warm atmospheres, her films remain light and inspiring, even amid Russia's invasion. Education: Prague Film School (Documentary Directing, 2023–2024), Serhiy Bukovsky Film School (2024–present), Volodymyr Hromov's Screenwriting Workshop (2024–present).



Mira Oyetoro

PRODUCER

Ukrainian producer, her work often explores themes of Human rights and the social impact of propaganda. She is an alumna of the EAVE. CHANGE co-production training course (2023–2024), Sheffield Doc Fest's Amplify (2023), and graduated from the Kyiv National I.K. Karpenko-Kary Theatre, Cinema, and Television University in 2017, specialising as a producer.



Anna Burdina

PRODUCER

A producer, culture manager, over 15 years has organised film festivals and film industrial events in Ukraine, Finland and Lithuania. Her experience extends to film production, and the project, she brings a wealth of industry knowledge, social connections, and on-set experience.

JS FILMS production company was founded in 2016 by Julia Sinkevych (ex-head of Odesa International Film Festival and co-founder of Ukrainian Film Academy). The focus of the company is fiction and documentary films of diverse talents with strong authors views as well as organization of the film festival and film events. Filmography: *Close Relations* by Vitaliy Mansky, documentary film, 2016, co-producer; *Heat Singers* by Nadia Parfan, documentary films, 2018, co-producer; *Lucky Girl* by Marysia Nikitiuk, feature film, 2022, producer.

Nothing to Fear



In a world where death is often taboo, 3 fearless women from Poland revolutionise the way we approach mortality — bringing humor, humanity, and modern rituals to a universal journey we all must face.

In a conservative, Catholic-rooted society, death is still surrounded by silence, fear, and ready-made phrases. *Nothing to Fear* tells the story of three women who challenge these deep-seated patterns while confronting stereotypes with courage and empathy. When talking about death openly still shocks many, these women approach the subject without shame, showing us how it fits naturally into our lives. Ewa left journalism to become a celebrant after attending a friend's funeral, where the insincerity left everyone in dismay. Klaudia, a former nightclub owner and now a funeral home director, turned her personal losses — her mother, brother, and daughter — into a deliberate effort to create communal experiences of death, working to lift its taboo. Agnieszka, a thanatocosmetologist and Poland's first 'necro-influencer,' shares behind-the-scenes insights online. She shows death as it is, using honesty and embracing dark humor. The film captures their everyday lives but focuses on the change they inspire in how society views death. *Nothing to Fear* is a layered story about our own mortality and the bravery to talk about it openly — also in the areas previously shrouded in silence. Offering modern aesthetics, this surprisingly bright and amusing story guides us through the topic which concerns us all. This film is not about death — it's about life which becomes truly satisfying when we remember it won't last forever.

ENGLISH TITLE: NOTHING TO FEAR
ORIGINAL TITLE: NIE MA SIĘ CZEGO BAĆ
DIRECTOR: KATARZYNA CIEŚLAR
DIRECTOR OF PHOTOGRAPHY: KACHNA BARANIEWICZ
EDITOR: KATARZYNA DROZDOWICZ
PRODUCER: MARTA DUŻBABEL
PRODUCTION COMPANY: ATM GRUPA
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: NOVEMBER 2024 – FEBRUARY 2026
FILM DELIVERY: MARCH 2027
TOTAL BUDGET: 309 000 EUR
STILL NEEDED: 251 000 EUR
CONFIRMED PARTNERS: ATM SYSTEM, POLISH FILM INSTITUTE (DEVELOPMENT GRANT)
LOOKING FOR: CO-PRODUCERS, BROADCASTERS, FINANCING, SALES AGENT
CONTACT: +48 512 501 704
 PRODUCER'S E-MAIL: marta.duzbabel@atmgrupa.pl
 DIRECTOR'S E-MAIL: kasia.ce@gmail.com



Katarzyna Cieślak

DIRECTOR

Writer, director. Graduate of the Wajda School, the Polish National Film School, and the Department of International Studies at the University of Lodz.

Participant of Atelier Scenariuszowe and Eastweek in Trieste. Professionally active in television, formerly worked for many years in advertising. Currently developing a documentary about the last taboo of Western culture and working on her feature debut. Member of the Polish Filmmakers Association and the Polish Screenwriters' Guild.



Marta Duźbabel

PRODUCER

A creative producer at ATM Group, where she has been developing documentary films and series since 2022. She is currently working on *Polański* by Marcin Borchardt and

Unheard: The Story of Sarsa by Luiza Budejko. As co-owner of Pinot Films, she produced award-winning documentaries such as *Girls' Stories* by Aga Borzym and *King Matt the First* by Jaśmina Wójcik. Previously, she was a key decision maker at TVP, shaping Poland's documentary landscape.

ATM GRUPA Poland's largest independent production studio since 1992, is the only sector company listed on the Warsaw Stock Exchange. Supported by ATM System and ATM Studio, it provides top-notch production and post-production services, including HD vehicles, advanced equipment, and six TV studios. Collaborating with leading professionals, it delivers high-quality productions of any scale, combining technical excellence, creative talent, and financial stability.

The Flower of Polish Youth



Piotr and his father Marek are going to Jarocin punk-rock festival. The son, who has emigrated and is going through a life crisis, looks for advice from his dad, a bald accountant. This journey becomes an opportunity for them to rebuild their bond.

Piotr, who emigrated years ago to Madrid, begins to reflect on his life and the distance growing between him and his father, Marek. Once a rebel rasta-punk who made it into a teen magazine after being photographed at the Jarocin Festival, Marek is now a settled accountant — a transformation Piotr struggles to understand. Wondering what became of his father's youthful spirit, Piotr returns to Poland with one idea: to take Marek back to Jarocin, forty years later. Their trip is a humorous and emotional attempt to reconnect. Marek, full of energy and optimism, overwhelms Piotr at times, making him feel unheard. Meanwhile, Marek urges his son to grow up, settle down, and start a family. Somewhere between salsa dancing and jumping into a moshpit, the two start to figure each other out. Through this journey, Piotr discovers the parts of his father he never noticed as a child — the fun, the passion, the friendship. And while Marek may still be someone Piotr occasionally wants to punch, he's also someone he can finally call a friend.

ENGLISH TITLE: THE FLOWER OF POLISH YOUTH

ORIGINAL TITLE: KWIAT MŁODZIEŻY POLSKIEJ

DIRECTOR: PIOTR BODAK

DIRECTOR OF PHOTOGRAPHY: PIOTR BODAK, SEBASTIAN RĘDZIK

EDITOR: PIOTR BODAK

PRODUCER: JAGODA BRZEZIŃSKA

PRODUCTION COMPANY: PINOT FILMS

ESTIMATED RUNNING TIME: 75'

PRODUCTION COUNTRY: POLAND

LANGUAGE: POLISH

PRODUCTION STAGE: DEVELOPMENT

SHOOTING PERIOD: AUGUST 2024 – SEPTEMBER 2025

FILM DELIVERY: MAY 2026

TOTAL BUDGET: 266 000 EUR

STILL NEEDED: 166 400 EUR

CONFIRMED PARTNERS: POLISH FILM INSITUTE, FIXAFILM

LOOKING FOR: CO-PRODUCERS, FINANCING, SALES AGENT, BROADCASTERS

CONTACT: mduzbabel@pinotfilms.pl

PRODUCER'S E-MAIL: jbrzezinska@pinotfilms.pl

DIRECTOR'S E-MAIL: bodak.piotr@gmail.com



Piotr Bodak

DIRECTOR

Piotr Bodak, graduate of the Łódź Film School, is a film editor of internationally awarded documentaries like *On the Road*, *Pure Art*, *No Elephant in the Room*, and *Inshallah*.

After moving to Spain, he worked on fiction series such as *Pedal to Metal*, *Queen of the South 3*, and *VGLY*. He is currently editing *El Marco de la Cara* and developing his own documentary, *The Flower of Polish Youth*.



Jagoda Brzezińska

PRODUCER

Experienced producer of numerous acclaimed TV series and documentaries for major Polish broadcasters, including *Zakonnice* (CANAL+), *Moje życie XXL*, *Weterani wyrwani śmierci*

(TVP), and *Dziewczyny z prowincji* (Polsat Cafe). She also produced documentary films such as *Człowiek świętego imienia*, *Kobiety 76*, and *Ocalone*, known for tackling socially relevant topics with depth and sensitivity.

PINOT FILMS is a creative production company founded in 2020 by Marta Dużbabel and Agnieszka Rostropowicz-Rutkowska. The company offers comprehensive production, marketing, and distribution support for film and television projects. Its portfolio includes notable documentary films such as *King Matt the First* (2024), *Girls' Stories* (2023), *The Themersons* (2023), and the co-production *When the Harmattan Blows* (2020).

The Pillar



***The Pillar* is a story about pushing the boundaries of endurance, set against an aging body and a birth of a new life. A story about growing up to understand the value of friendship and responsibility.**

In 2016 we began shooting the documentary film, in which my lifelong friend Andrzej Marcisz was set to climb the Pillar of Kazalnica, the tallest rock wall in Poland, without any safety gear. Fate had other plans though — during the preparations, Andrzej had a blood clot in his lungs. He survived, but the film was left unfinished. Andrzej set the bar as high as possible: it was life or death. He believed that this act would make him a better person, husband, and father. For me, this was to be the ultimate test of my directorial skills, but my wife threatened to file for divorce if I went to the Pillar of Kazalnica with Andrzej.

In 2025, Andrzej is 63 years old, and his family situation has changed. Alicja, his youngest daughter, was born in 2023. His son Antoni is 14 years old, and he is fascinated by climbing. Under his father's guidance, he is preparing for the 2028 Los Angeles Olympic Games. This is also a special moment for me. The fears and tensions accumulated over the years led to a severe episode of depression. I spent several weeks in a psychiatric ward. Now that my health is back, I feel strong enough to catch up on life. As a director I have finally reached the end of my narcissism and this film sets different goals for us now, it forces another type of dramaturgy. *The Pillar* descends from the peaks to the ice cave of Vatnajökull Glacier in Iceland. We no longer seek to overcome fear and death, but to learn to live while giving up euphoria and adrenaline.

ENGLISH TITLE: THE PILLAR
ORIGINAL TITLE: FILAR
DIRECTOR: MARCIN KOSZAŁKA
DIRECTOR OF PHOTOGRAPHY: MARCIN KOSZAŁKA
EDITOR: AGNIESZKA GLIŃSKA
PRODUCER: PIOTR KOBUS
PRODUCTION COMPANY: MAÑANA
ESTIMATED RUNNING TIME: 80'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: SHOOTING
SHOOTING PERIOD: 2015 – 2026
FILM DELIVERY: 2027
TOTAL BUDGET: 600 000 EUR
STILL NEEDED: 200 000 EUR
CONFIRMED PARTNERS: TVP, POLISH FILM INSTITUTE
LOOKING FOR: CO-PRODUCERS, SALES AGENT
CONTACT:
 PRODUCER'S E-MAIL: piotr@manana.pl
 DIRECTOR'S E-MAIL: biuro@manana.pl



Marcin Koszałka

DIRECTOR

An outstanding director and cinematographer, graduate of Krzysztof Kieślowski Film School in Katowice, where he now works as a lecturer. Author of a dozen of most emblematic Polish documentaries (*Such a Nice Boy I Gave Birth to*, 1999; *Death With Human Face*, 2006; *Existence*, 2007; *Declaration of Immortality*, 2010; *You'll Be a Legend, Man*, 2012; among others) and two multi-awarded fiction films (*Red Spider*, 2015; *White Courage*, 2024). Member of European Film Academy.



Piotr Kobus

PRODUCER

He graduated with a degree in management and international marketing from Pace University, New York and completed post-graduate studies in Intellectual Property Law at the University of Warsaw. He attended the EAVE Producers Workshop and The European Film Academy Master Class in Sound Design. Between 2002 and 2008, he taught History of Latin American Cinema at the University of Warsaw. Piotr Kobus is a member of the European Film Academy and the Polish Filmmakers Association.

MAÑANA's mission is to develop outstanding fiction and documentary films for cinema in co-production with foreign partners. Lasting by Jacek Borcuch – Cinematography Award at 2013 Sundance; *United States of Love* by Tomasz Wasilewski – Silver Bear at Berlinale 2016; *Walk with Angels* by Tomasz Wysockiński – Golden Hobby-Horse Kraków 2021, Locarno 2021; *Salt Lake* by Kasia Rosłaniec – Toronto 2022, among other films.

To Mother



Brothers living in an institution for people with mental disabilities, longing for their mother, embark on a pilgrimage to the city where she lives, hoping to reconnect after years of separation.

Surrounded by wild forests and mountains, twin brothers Adam and Piotr lead a quiet life in a Social Care Home in Podzamek, in the southwestern part of Poland. After living and working on the margins of society, the brothers, sharing a mental disability, were taken in by the Home to provide them with the help they need. Despite the care provided by the home, the brothers lack maternal love. After 12 years, their mother has not visited them, ignoring their requests and invitations. Nonetheless the brothers do everything they can to reach out to her: day in day out they look for ways to earn money so they can top up their mobile phones and call their mother. When the home organises a group pilgrimage to Cz stochowa, where their mother currently lives, they see a chance for a reunion. But will their mother open the door for her sons? The storyline of the film — the journey towards their mother and the related actions — serves as a pretext to get inside the world of Adam and Piotr and their experience of the outside world: society. It is an observational film that focuses on small gestures and routine actions that help Adam and Piotr get closer to their mother — both physically and emotionally. At the same time this film wants to uncover the deeper complexities regarding their mother's incapacity to give their sons the attention they require from her. *To My Mother* is a simple, intimate film that examines the love for a mother and its existential significance.

ENGLISH TITLE: TO MOTHER
ORIGINAL TITLE: DO MATKI
DIRECTOR: MATTIAS BAVR 
DIRECTOR OF PHOTOGRAPHY: TBC
EDITOR: TBC
PRODUCER: STANIS AW ZABOROWSKI (PL), BARBARA DYCK (BE), MAARTEN BERNAERTS (BE)
PRODUCTION COMPANY: SILVER FRAME, SALTO PRODUCTIONS
ESTIMATED RUNNING TIME: 85'
PRODUCTION COUNTRY: BELGIUM, POLAND
LANGUAGE: POLSKI
PRODUCTION STAGE: DEVELOPMENT
SHOOTING PERIOD: WINTER 2026
FILM DELIVERY: AUTUMN 2026
TOTAL BUDGET: 524 000 EUR
STILL NEEDED: 400 000 EUR
CONFIRMED PARTNERS: SALTO PRODUCTIONS
LOOKING FOR: CO-PRODUCER, FESTIVALS
CONTACT: PRODUCER'S E-MAIL:
 barbara@saltoproductions.com
 maarten@saltoproductions.com
 s.zaborowski@silver-frame.com
 DIRECTOR'S E-MAIL: mattias.bavre@telenet.be

SILVER FRAME is a production company founded by Stanis aw Zaborowski and Daria Ma lona in 2014 and located in Warsaw Poland. It specializes in the production of full-length documentary and narrative films, as well as short films intended for cinema, television, and online audiences. The company works on both national and international productions. To date, Silver Frame has produced 12 film projects.



Mattias Bavr 

DIRECTOR

Belgian-Polish director. He graduated from Royal Academy of Fine Arts (KASK) in Gent, Belgium in 2021 with *Z Bratem*, a short documentary film with which he won the Jury Prize for Best Student Short at Film Fest Gent. Two years later his first mid-length documentary film *Zlata* premiered at Film Fest Gent and was selected for Visions du R el (2024). He is currently working on his first feature length documentary film *Do Matki*.



Barbara Dyck

PRODUCER

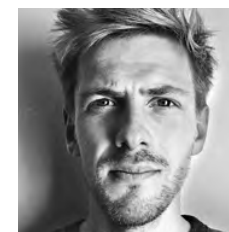
She started her career in 2009 at Belgian based but internationally acclaimed production company Caviar where she was in charge of the tax shelter financing and distribution of fiction and documentary films and series. In 2013 she joins the marketing team at Sony Pictures Releasing Belgium where she worked as a marketing assistant.



Stanis aw Zaborowski

PRODUCER

A co-founder of Silver Frame. He completed the Program for Creative Producers at the Wajda Film School. President of the Board of the National Chamber of Audiovisual Producers. He is a graduate of the IDFA Academy in Amsterdam and Locarno Match Me. He completed the KIPA Finance Lab.



Maarten Bernaerts

PRODUCER

In 2008 Maarten Bernaerts graduated from RITCS film school in Brussels and started working as a TV documentary director for production company Woestijnvis. Six years later, he joined the production company De Chinezen, also as a director. In 2014, he co-founded the documentary production company Diplodokus, where he worked as a creative producer.

What a Coincidence?



When three women from the same family learn about their grandmother's story, something shifts. Patterns emerge — not just in the past, but also in their lives now. The same choices. The same wounds.

The women of one family — Danuta (82), Olga (48), and Klaudia (34) — begin to notice a recurring pattern of behaviour. Danuta spent fifty years married to a man she never loved, a husband chosen for her by her mother. She cheated on him regularly, yet believes he was happy with her. Now widowed, she keeps his ashes at home while looking for a new partner. Her granddaughter Klaudia, shaped by these family dynamics, sees men as weak and treats them with disdain — yet she still longs for a meaningful relationship. At the centre of the story is Olga, Danuta's daughter. She dreams of living fully but keeps sabotaging her own hopes. She once dreamed of becoming a make-up artist in Hollywood. But just before moving there, she fell pregnant by a man she'd only known for six months. That relationship is over, and Olga now faces life as a single mother, juggling two jobs. She realises she's not living for herself, but for others' expectations. She escapes into work, childcare, and eventually into marijuana. She wants a partner but ends up dating men who are surprisingly similar to her ex. Slowly, Olga starts to notice these patterns and wants to understand why. This leads her on a therapeutic journey — trying different therapies and shamanic ceremonies — to find herself and heal her family relationships. Together with Danuta and Klaudia, they plan a holiday in southern Europe. This film is about awareness and inner journey of women who finally want to follow their dream.

ENGLISH TITLE: WHAT A COINCIDENCE?

ORIGINAL TITLE: PRZYPADEK? NIE SĄDZĘ!

DIRECTOR: KARINA KLESZCZEWSKA

DIRECTOR OF PHOTOGRAPHY: KARINA KLESZCZEWSKA

EDITOR: DARIUSZ KUCIEWICZ

PRODUCER: DOROTA SCHLEISS, JAKUB KLAWIKOWSKI

PRODUCTION COMPANY: ASF STUDIO

ESTIMATED RUNNING TIME: 80'

PRODUCTION COUNTRY: POLAND

LANGUAGE: POLISH, ENGLISH

PRODUCTION STAGE: SHOOTING

SHOOTING PERIOD: JANUARY 2024 – JANUARY 2026

FILM DELIVERY: DECEMBER 2026

TOTAL BUDGET: 236 650 EUR

STILL NEEDED: 194 000 EUR

CONFIRMED PARTNERS: POLISH FILM INSTITUTE, MX35

LOOKING FOR: FINANCING, CO-PRODUCERS, DISTRIBUTORS

CONTACT: +48 509 713 732

PRODUCER'S E-MAIL: d.schleiss@asfstudio.pl

DIRECTOR'S E-MAIL:

karinakleszczewska@gmail.com



Karina Kleszczewska

DIRECTOR

Cinematographer and debuting director, one of the first women cinematographers in Poland, she has served as vice-president of PSC since 2023. She made her debut with the cinematography in 2002 of *Blind Spot* which won numerous awards at international festivals. She collaborated with director Łukasz Barczyk, with whom she founded the independent film studio 'Błyskawica'. 2010. A turning point in her career was working on the costume super-production *Hiszpanka*.



Dorota Schleiss

PRODUCER

Producer, production manager, and co-founder of ASF Studio. She has worked on award-winning films (*Pardon, Interior*), international series (*Slåborn, Legacy*), and large-scale cultural projects (PAIH, EXPO 2025). Currently developing fiction and documentary projects, including *The Female Way*, a powerful story about women in professional sport. Focused on bold, female-driven stories and innovative production models.



Jakub Klawikowski

PRODUCER

Producer, cinematographer, and filmmaker specializing in documentaries, commercials, and creative video. Co-founder of ASF Studio with 15 years of experience. He has delivered projects for brands and institutions in Poland and abroad. Creator of sports and travel films with hundreds of thousands of views. Educator, leading film workshops and online courses. He combines a passion for storytelling with modern technologies, including AI. Enthusiast of cycling, travel, and authentic storytelling.

ASF STUDIO Established in 2010, produces short films, documentaries, and commercials. Since 2020, it has focused on auteur projects and bold new voices. The studio supports sports-themed documentaries and female perspectives in cinema. ASF invests in debut filmmakers and is preparing its first feature. Its films have won awards in Koszalin, Brno, and Milan, new film releases planned from September 2025.



DOCS TO GO

POLISH & UKRAINIAN DOCUMENTARIES IN POST-PRODUCTION

Every Death Diminishes Me

Hide Me in the Light

Inner Landscapes

Maestra

The Curse

The Escape

The Herd

Theater on Main Street — the Ida Kaminska Story

Tickling the Devil

A presentation of recent Polish & Ukrainian documentary projects at the post-production stage preceded by intensive workshop Doc Lab Poland: Doc Lab Go. Its purpose is to find distributor, sales agent, buyer and perfect place for festival premiere and other screenings.



Every Death Diminishes Me



A personal story of a filmmaker who becomes a military paramedic in a team with a Dutch volunteer. Together, they witness how war changes people — and themselves.

The car jolts along a shattered road. Outside the window — ruins; ahead — a pontoon bridge. The director, a medic himself, returns to the front line to evacuate the wounded. With him are a Dutch volunteer and a Ukrainian teacher — civilians in uniforms, who didn't choose war but couldn't escape it. Their daily reality is surgeries in medical outposts, long drives, and conversations about what remains of a person after it all. One heroine, a paramedic, reads bedtime stories to her children over the phone after a day steeped in blood and tension. A young medic paints before returning to work, where death awaits. These are people doing what must be done, though nothing prepared them for it. We see how war reshapes them. A mother is haunted by dreams of her children's deaths. A surgeon, once known for his humor, falls silent after being wounded. A former programmer forgets what once came easily. And the author's young daughter cries when her father, back from the front, takes her in his arms. The director's narrative divides the film into distinct acts, each closing with a scene in Europe — a moment of respite at festivals or workshops, yet also a confrontation with indifference. There, the author meets people who avoid war news, unwilling to be upset or unsure who to trust. Then, he returns to the front. This is a film about life on the edge, about holding onto humanity against all odds — and about a world weakened with every death.

ENGLISH TITLE: EVERY DEATH DIMINISHES ME

ORIGINAL TITLE: ŚMIERĆ KAŻDEGO
UMNIEJSZA MNIE

DIRECTOR: SERGIUSZ BAŻENOV

DIRECTOR OF PHOTOGRAPHY: SERGIUSZ
BAŻENOV

EDITOR: IRENA BANAT (PL)

PRODUCER: SVITLANA LISHCHYNSKA

PRODUCTION COMPANY: TRILOBIT FILMS

ESTIMATED RUNNING TIME: 75'

PRODUCTION COUNTRY: UKRAINE, POLAND,
NETHERLANDS

LANGUAGE: ENGLISH, UKRAINIAN

PRODUCTION STAGE: POST-PRODUCTION

SHOOTING PERIOD: 2023-2024

FILM DELIVERY: NOVEMBER 2025

TOTAL BUDGET: 119 574 EUR

STILL NEEDED: 39 992 EUR

CONFIRMED PARTNERS: UKRAINIAN CULTURE
FUND (UA), POMORSKA FUNDACJA FILMOWA
(PL), DOXY FIXY (NL)

LOOKING FOR: CO-PRODUCERS, FINANCING,
FESTIVALS, SALES AGENT, BROADCASTERS

CONTACT: +380 663 841 371

PRODUCER'S E-MAIL: trilobit.films@gmail.com

DIRECTOR'S E-MAIL: bazhenov.kino@gmail.com



Sergiusz Bażenow

DIRECTOR

Sergii Bazhenov, a VGIK-trained director, returned to Kyiv after Russia seized Crimea. His four shorts toured 40+ festivals. His feature screenplays won 8 awards. He served

as first assistant director on features and wrote 50 TV-series episodes. He also creates stage-film projects with German theatres. Since 2022 he works as a fixer for foreign journalists and volunteers on frontline med-evac teams, forging a distinctive cinematic voice from war reality.



Svitlana Lishchynska

PRODUCER

Svitlana Lishchynska worked for 25 years in Ukrainian television as a producer and director before switching to documentary filmmaking in 2014. She is

a member of the Ukrainian Film Academy. Her feature debut, *A Bit of a Stranger* (90'), premiered at the 2024 Berlinale and won the Andriy Matrosov Award at Docudays UA. She later received Artdocfest's 2023 Grand Prix for *Mariupol. Reconstruction* (52') and co-created the advocacy documentary *Invisible Battalion* (2017).

TRILOBIT FILMS Established in 2019, initially focused on providing facilitation services for international film crews. The company has produced three internationally acclaimed short films and has serviced two international documentary teams for upcoming film releases. Additionally, Trilobit Films collaborates with Ukrainian and German theaters to produce experimental cinematic performances, showcased at theater exhibitions.

Hide Me in the Light



Every morning, four youngsters are awakened at the Children's Hospital. They undergo hemodialysis for years. One winter day a kidney donor is found. Life comes to an end for one, while for another life will continue.

Eva is interviewing her friends in the transplant department at a Children's Hospital. They dart through the corridors, proudly showing their swollen veins to newcomers, where the rhythmic flow of blood can be heard. There's the scrappy orphan Andriy, the open-minded youngster Klevan, the respectable Liosha, and their leader Danya. They diligently do their homework, engage in football matches, attend taekwondo classes. Transplant surgeons wield a kind of magic in this realm. Their presence in the unit signifies the gift of a new life to someone.

The transplant coordinator notifies about a found donor. Among the four young patients potentially suitable for the donor's kidneys, the final selection remains unknown until conclusive tests are completed. Very soon Andriy discovers that he is not compatible. He remains alone in his ward on Christmas anticipating the arrival of new companions to the unit. Right after the Christmas, Klevan is admitted to the intensive care unit. The donor kidney has failed. Klevan is in a life-threatening condition.

Another missile attack on Kyiv. A hit on the department where children were on dialysis. Andriy is wounded. The tree planted in memory of Klevan has completely dried up, down to the last leaf. Andriy meets the American family in Kyiv that is going to adopt him. He's got a chance for love and care.

ENGLISH TITLE: HIDE ME IN THE LIGHT

ORIGINAL TITLE: UNKNOWN NO.1

DIRECTOR: MARKIIAN MIROSHNYCHENKO,
NATALIA KOVALYOVA

DIRECTOR OF PHOTOGRAPHY: MARKIIAN
MIROSHNYCHENKO

EDITOR: TETIANA DORODNITSYNA

PRODUCER: OLEKSANDR KRASENKOV,
KATERYNA PTASHKA

PRODUCTION COMPANY: LIFE MAP FILMS

ESTIMATED RUNNING TIME: 92'

PRODUCTION COUNTRY: UKRAINE

PRODUCTION STAGE: SHOOTING

SHOOTING PERIOD: MARCH 2022 – JULY 2025

FILM DELIVERY: DECEMBER 2025

TOTAL BUDGET: 295 465 EUR

STILL NEEDED: 151 017 EUR

CONFIRMED PARTNERS: VENTANA FILM

LOOKING FOR: SALES AGENTS,
BROADCASTERS

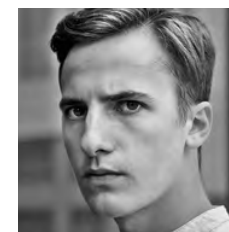
CONTACT: +380 63 378 4240

PRODUCER'S E-MAIL:

kateryna@lifemapfilms.com

DIRECTOR'S E-MAIL:

markiiian.mirosh@gmail.com



Markiiian Miroshnychenko

DIRECTOR

Ukrainian film director. In 2017 he created his first short film called *Legend of the Hospitallers*, dedicated to the heroes of the war against Russia. His next work was a short film *Oasis*, and finally his first feature film *True Santa*. After the Russian invasion started, he focused on *Hide Me In The Light*, his full-length documentary debut. Markiiian is a laureate of Mostra Internacional De Filmes De Escolas De Cinema (2016), Festival del Cinema di Cefalù (2022).



Kateryna Ptashka

PRODUCER

Ukrainian producer and editor. She started her career filming docu videos about families of the deceased Ukrainian fighters for People Help People social project. In 2020 Kateryna accomplished the edit of the feature-length documentary *As Far As Possible*. The film was awarded at Docudays UA (2021) and selected for Makedox, Beldocs, CinEast Festivals. While working on *As Far As Possible*, she took part in the B2B DOC workshop.



Oleksandr Krasenkov

PRODUCER

A producer from Kyiv-based Life Map Films. He started his career as a line producer in the movie industry working on the sets of Europa Corp and NHK. From 2010 to 2018, he worked as an executive producer of Ukrainian channels producing both TV dramas and documentaries. Since 2018, Oleksandr has been a freelance producer for Nordend Film (Germany) and Throne (Japan). In 2021, Oleksandr was a founding member of Life Map Films focused on creative documentaries.

LIFE MAP FILMS is a Kyiv-based production company. As a company, we are young, founded in 2021. As a group of individual producers, we are inspired by the work we've been doing for the past eight years. Our projects have taken part in the Eurodoc workshop (*Dreamcatchers*), WEMW Inspirational Lab and DocsBarcelona (*Unknown No.1*). As full-scale war became our reality, in 2022, we observed this new routine on the frontline, making a film *Silent Terror* distributed by Journeyman Pictures (UK).

Inner Landscapes



As the train runs through the endless wilderness, the journey of its passengers leads more and more inward. In this documentary road movie, the diverse personal stories create a mosaic that sheds light on the human condition in today's world.

For many days, a solitary train traverses the endless wilderness. This film odyssey is a journey beyond time and space — days and seasons change, and an infinite steppe stretches out the window. In the cramped train interior, travelers from around the world meet. In this modern Tower of Babel, nationalities, languages, and religions intermingle. Each compartment holds a different story. Samudra and his father Pradyumna set out on their first journey together. It's also the first trip for Dinara's newborn baby, or the romantic honeymoon of Abbey and Dave. The train is a workplace not only for the conductor or restaurant staff, but also for Jandos, a painter, or Dima, a clown. During the long journey, hidden emotions surface. Bashar and Ahmed face the specter of war they lived through. Sodaba fears returning to her fatherland where, as a woman, she has no rights. For Yelle and Sten, time is their greatest enemy — after fifty years together, they can't imagine parting. Ivan and Vova, coming from hostile countries, confront each other, just as Zangar and Banu attempt to resolve their marital crisis. Yet, this journey leads to light. In a divided and restless world, much still binds people together. The protagonists love, dream, and fight for what they believe in. Everyone has their own story — and it often connects with another's, even if they come from the other side of the world. *Inner Landscapes* is a cinematic poem told through the words of people who set out to discover something meaningful about themselves.

ENGLISH TITLE: INNER LANDSCAPES
ORIGINAL TITLE: KRAJOBRAZY Z WNĘTRZA
DIRECTOR: ZOFIA SAWICKA
DIRECTOR OF PHOTOGRAPHY: MARCIN KUNDERA
EDITOR: MICHAŁ BUCZEK
PRODUCER: ZOFIA KUJAWSKA, MACIEJ KUBICKI
PRODUCTION COMPANY: TELEMAR
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: KAZAKH, ARABIC, RUSSIAN, SPANISH, ENGLISH, POLISH, AND MANY OTHERS
PRODUCTION STAGE: PRODUCTION
SHOOTING PERIOD: OCTOBER 2024-OCTOBER 2025
FILM DELIVERY: WINTER 2026 /2027
TOTAL BUDGET: 325 000 EUR
STILL NEEDED: 105 000 EUR
CONFIRMED PARTNERS: POLISH FILM INSTITUTE, MX35
LOOKING FOR: BROADCASTERS, DISTRIBUTORS, CO-PRODUCERS
CONTACT: PRODUCER'S E-MAIL: zofia.kujawska@telemark.com.pl
 maciej.kubicki@telemark.com.pl
 DIRECTOR'S E-MAIL: z.a.sawicka@gmail.com



Zofia Sawicka

DIRECTOR

Polish film director. Graduate of the Krzysztof Kieślowski Film School in Katowice and Wajda School in Warsaw, as well as postgraduate studies in Humanitarian Aid at the University of Warsaw. She is a member of the Polish Filmmakers Association. Her short films have been screened at Polish and international festivals, including ZagrebDox, Short Waves, or Koszalin Debut Film Festival. *Inner Landscapes* will be her feature film debut.



Zofia Kujawska

PRODUCER

Graduate of the University of Warsaw and alumna of the Emerging Producers workshop. Member of the Polish Film Academy. Nominated for her producer's debut on *Silent Trees* by Agnieszka Zwiefka for the National Chamber of Audiovisual Producers (KIPA) Award and the Polish Film Award Eagles. Zofia's credits include titles such as *The Balcony Movie* by Paweł Łoziński, *Pianoforte* by Jakub Piątek, *Wanda Rutkiewicz*. *The Last Expedition* by Eliza Kubarska, and *Vika!* by Agnieszka Zwiefka.



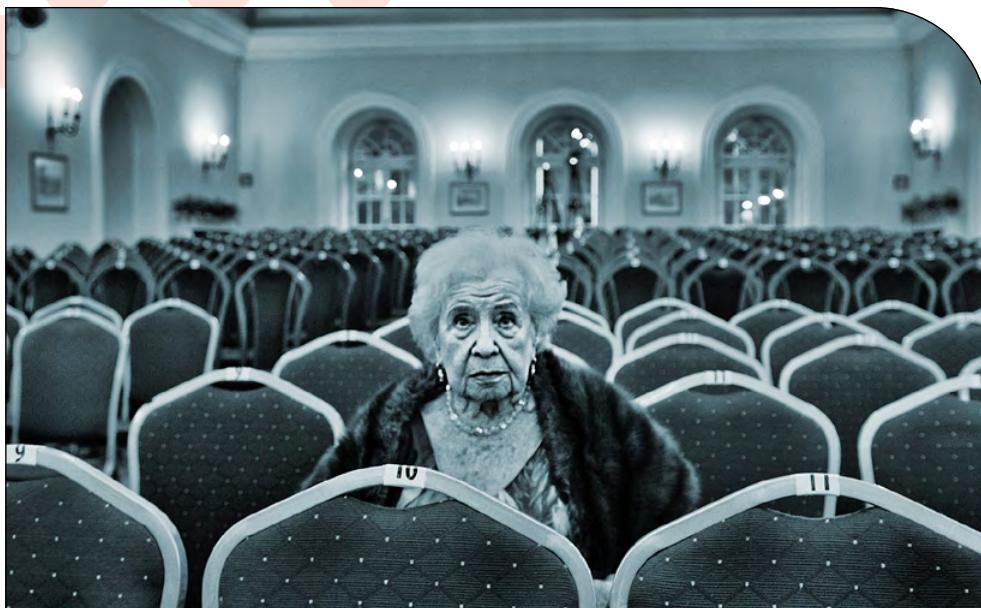
Maciej Kubicki

PRODUCER

Creative producer and writer. Graduated from the University of Warsaw and Wajda School. Alumni of EAVE, Torino Film Lab, MIDPOINT, Ex Oriente, and DOK Incubator. Emmy Television Academy and Polish Film Academy member. Awarded with KIPA Award for a Best Producer of Documentary Films and Best Producer's Feature Debut at Krakow FF 2018, the Polish Film Award Eagle, and International Emmy Award. His credits include titles such as *Pianoforte*, *Over the Limit* or *The Wind. A Documentary Thriller*.

TELEMAR is a Polish boutique company led by Maciej Kubicki and Anna Kępińska, focused on premium TV series, art-house cinema and creative documentaries. The company is searching for films bringing innovative storytelling and contemporary stories with strong characters in an original film form. The company's record includes creative documentaries: *Pianoforte* by J. Piątek (2023), *Over the Limit* by M. Prus (2017), *The Wind. A Documentary Thriller* by M. Bielawski (2019) and many other.

Maestra



Lidia Grychtołówna, a legendary pianist. Her age hasn't taken away her charm or playful spirit. She still shines. But now, she faces the hardest performance of her life — growing old.

Maestra is a documentary that tells the extraordinary life of Lidia Grychtołówna, the legendary Polish pianist. The film opens in her elegant bedroom, where Lidia gently applies powder and puts on her pearl earrings. Though she moved slowly by age, her bright blue eyes still sparkle with the same love for music that began when she was a child. At 96, she remains the world's oldest active concert pianist. Not even World War II could stop her dream of becoming a concert pianist. Over the decades, Lidia played with some of the greatest musicians of her time — Rubinstein, Chaczaturian and Michelangeli. She's a major competition winner and has judged the Chopin Competition six times. *Maestra* it's a celebration of music, strength, and the joy of living fully — no matter your age. The film also gently explores themes of aging, loneliness, and the challenges of daily life; like misplacing slippers or refusing to visit the doctor. Lidia meets each challenge with humor, charm and an amazing spirit. Her great sense of humor makes the film feel a bit like a comedy too. Even after breaking her hand, she fights to recover, determined to return to the stage. Her goal? One final concert — a farewell recital in Katowice. What begins as the story of a quiet, nearly forgotten woman becomes a powerful portrait of a radiant artist reclaiming her place in the spotlight. Her transformation into the vibrant, commanding maestra is the emotional core of the the film — and it leaves a lasting impression.

ENGLISH TITLE: MAESTRA
ORIGINAL TITLE: MAESTRA
DIRECTOR: MAGDA NABIAŁCZYK
DIRECTOR OF PHOTOGRAPHY: AGNIESZKA KOKOWSKA
EDITOR: MATEUSZ POWSZEDNIAK
PRODUCER: IWONA HARRIS
PRODUCTION COMPANY: LOLLIPOP FILMS
ESTIMATED RUNNING TIME: 72'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: FINAL SHOOTING AND EDITING
SHOOTING PERIOD: DECEMBER 2021 – DECEMBER 2025
FILM DELIVERY: MAY 2026
TOTAL BUDGET: 120 000 EUR
STILL NEEDED: 28 000 EUR
CONFIRMED PARTNERS: THE POLISH FILM INSTITUTE (PISF), THE FRYDERYK CHOPIN INSTITUTE, THE ADAM MICKIEWICZ INSTITUTE
LOOKING FOR: FINANCING, SALES AGENT, BROADCASTERS
CONTACT:
 PRODUCER'S E-MAIL: i.harris@lollipopfilms.pl
 DIRECTOR'S E-MAIL: magdanabialczyk@op.pl



Magda Nabiałczyk

DIRECTOR

A graduate of Journalism from the University of Warsaw. She also completed the Wajda School and the Doc Development Fund of the Władysław Ślesicki Film Foundation. She has been connected with television journalism since her studies. She has produced hundreds of reports, documentaries, and interviews for TVN, and currently for Warner Bros. Discovery (TVN UWAGA, Dzień Dobry TVN). Awards in competitions: Media Równych Szans, SDP.



Iwona Harris

PRODUCER

She graduated from the Łódź Film School (PWSFTviT) at the Faculty of Film Production Organization and studied at the University of Warsaw at the Faculty of Journalism and Political Science. Since 2010, she has been creating under the brands Lollipop Films and Zielono Mi. For her documentary productions, including the film *Judges Under Pressure* directed by Kacper Lisowski, she was admitted to the European Film Academy.

LOLLIPOP FILMS was founded by Iwona Harris and Kacper Lisowski in 2020 during the production of the documentary film *Judges Under Pressure*. The company is currently producing two documentary films and developing a feature film. Lollipop Films produces works across all film genres. We are looking for new and original creative voices and are not afraid to take on controversial and thought-provoking subjects.

The Curse



Another person has drowned in the river near the synagogue converted into a liquor store. Waldek, a long-time teetotaler, the homeless Marek, and the Polish Jew Dawid will have to confront the curse.

In a small Polish town, a series of mysterious drownings occurs near an old synagogue, now converted into a liquor store. Waldek, an alcoholic who lives across from it, believes the place is cursed. He learned about its history from stories told by his beloved uncle. Though Waldek has been sober for years, he often speaks to those who gather to drink beneath the old synagogue, trying to warn them. One of them is Marek, a man who drank away everything he owned near the former house of prayer. After another drowning, Waldek becomes convinced that Marek could be the curse's next victim. Persuaded by Waldek, Marek is desperate to change his fate. He sends himself to rehab, picks up temp jobs, and even falls in love. Until now, the curse hasn't reached out for him. Waldek keeps pressing on. He reaches out to Dawid, a Polish Jew dedicated to preserving old synagogues, and tells him about the purported curse. Dawid agrees to visit and perform prayers to lift the darkness from the town. But as Dawid digs deeper into the past, he uncovers a far more disturbing truth. During the war, the synagogue had witnessed terrible events linked to the local ghetto — and one of the perpetrators was none other than the town's gendarme, Koltz, Waldek's uncle who kept a terrible secret from him. Now, Waldek must confront the real legacy his family left behind.

ENGLISH TITLE: THE CURSE
ORIGINAL TITLE: KŁĄTWA
DIRECTOR: JAKUB JAKUBIK
DIRECTOR OF PHOTOGRAPHY: BARTOSZ BŁĘDOWSKI
EDITOR: SZYMON KUCZYŃSKI
PRODUCER: MICHAŁ SADOWSKI
PRODUCTION COMPANY: SHADOWS OF THE MIND
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: SHOOTING, EDITING
SHOOTING PERIOD: JUNE 2021 – OCTOBER 2025
FILM DELIVERY: OCTOBER 2026
TOTAL BUDGET: 150 000 EUR
STILL NEEDED: 100 000 EUR
CONFIRMED PARTNERS: ORKA
LOOKING FOR: CO PRODUCERS, FINANCING, FESTIVALS, SALES AGENTS, BROADCASTERS
CONTACT: +48 513 196 586
 PRODUCER'S E-MAIL: ms@shadowsofthemind.pl
 DIRECTOR'S E-MAIL: kubajaki@gmail.com



Jakub Jakubik

DIRECTOR

A graduate in Screenwriting, he is currently in his final year of Film and Television Directing at the Łódź Film School. His short feature film *Lament No. 1* premiered in the international competition at the EnergaCAMERIMAGE 2023 festival, won a special award at the Gdynia Polish Film Festival, and received honors in the international competition at Etiuda & Anima in Kraków and at the ŻUBROFFKA festival in Białystok.



Michał Sadowski

PRODUCER

Producer and editor, graduate of the Film School in Łódź PWSFTviT. Owner of King House and Shadows of the Mind, member of KIPA and the Polish Filmmakers Association SFP. He specializes in art house cinema, collaborates with debut directors, and experiments with form. Producer and co-producer of award-winning films, including *Bread and Salt* (Venice IFF), *Being Mikołaj* (Watch Docs), and *Beyond Is the Day* (Clermont-Ferrand).

SHADOWS OF THE MIND is a production company focused on auteur cinema. We create fiction and documentary films that explore human relationships, identity, and memory. We support debuting directors in developing bold narratives. Our films have been screened at festivals such as Venice, Clermont-Ferrand, Trieste, and Krakow, gaining recognition for their emotional depth and formal sensitivity.

The Escape



Four Ukrainian teenagers, deported to Russia under the guise of rescue, defy indoctrination and escape to reclaim their identities, supported by a radical activist who risks everything to bring them home.

In the aftermath of Russia's full-scale invasion of Ukraine, more than 19 000 children were forcibly taken from occupied territories to Russia. *The Escape* follows the intimate and harrowing stories of four Ukrainian teenagers — queer, transgender, brave — and the activist who orchestrates their return. Blending documentary realism with an emotionally driven animated finale, the film is a radical act of remembrance and resistance, told through the voices of youth who survived systemic violence and reclaimed their future. We often see war through a male, militarized gaze: the soldier, the defender, the hero. But what happens to those who are not seen as warriors? What happens to women — to queer and trans teenagers — who are displaced, erased, and reprogrammed in the name of someone else's version of safety? In *The Escape*, I use the space of war not just as a geopolitical backdrop, but as a distorted theatre of identity — where nothing is stable, and survival becomes a form of self-reinvention. My protagonists are not victims — they are witnesses and rebels.

The film uses two visual languages: intimate observational documentary and punk-style hand-drawn animation. These forms reflect the layered emotional states of our characters — their memories, their dreams, their traumas. Animation allows us to go where cameras cannot — into the subconscious. This is not a film about 'Ukraine' as a symbol. It is about specific people, whose young lives were interrupted by violence, and who still found the courage to return home — on their own terms. This film is my way of listening to those who were nearly silenced. It is my gesture of love and rage.

ENGLISH TITLE: THE ESCAPE
ORIGINAL TITLE: BTE4A
DIRECTOR: YEVGENIA DANILENKO
DIRECTOR OF PHOTOGRAPHY: SERHIY STETSENKO
EDITOR: VICTOR MALIARENKO
PRODUCER: ANAHIT ZAKARYAN
PRODUCTION COMPANY: PICARTIX (ARMENIA)
ESTIMATED RUNNING TIME: 85'
PRODUCTION COUNTRY: UKRAINE
LANGUAGE: RUSSIAN, UKRAINIAN
PRODUCTION STAGE: EDITING
SHOOTING PERIOD: JANUARY 2023 – JANUARY 2024
FILM DELIVERY: MAY 2026
TOTAL BUDGET: 350 000 EUR
STILL NEEDED: 250 000 EUR
CONFIRMED PARTNERS: PICARTIX (ARMENIA)
LOOKING FOR: CO-PRODUCER, DISTRIBUTOR, SALES AGENT
CONTACT: 05 47 47 54 53
 PRODUCER'S E-MAIL: annazakharyan@gmail.com
 DIRECTOR'S E-MAIL: zhmenna@gmail.com



Yevgenia Danilenko

DIRECTOR

An award winner at international film and journalism festivals, began her career as a writer and documentary journalist in Ukraine, Kyiv. She completed her undergraduate degree

in Ukraine with a specialisation in 'Journalism and Book editing' and started her master's degree in Israel, specialising in 'Editing and Directing.' In 2014, she won the Ukrainian 'Text' competition and was named Journalist of the Year. Since 2012, she has been involved in editing. Her works include: *When Spring Came to Bucha*, full-length documentary film, IDFA, winner of the Grimme Prize in Germany; *Heaven & Earth*, documentary series (ZDF Germany); advertisements.



Anahit Zakaryan

PRODUCER

Film producer with over two decades of experience. She started at Bars Media Documentary Film Studio, taking on roles such as producer, line producer, executive producer and

location manager. In 2018, she produced *Visit Armenia*, a documentary by US producer David McKenzie. She is the founder of Picartix Film Production Agency, serving international producers while pursuing her creative projects. She has been coordinating the ReA co-production platform at the ReAnimania International Animation Film Festival since August 2023. In 2025, she also served as the coordinator of the Turkey/Central Asia Co-production Workshop at the Cannes Film Festival.



Pavlo Levchuk (aka Pasha Cosmos)

ART DIRECTOR

Ukrainian visual artist and animation director, primarily focus on a short form animation with 2D freehand drawn technique and

digital art. Throughout his career, he has worked with various mediums including photography, cinematography, contemporary sculpture, graphics, and animation. Exploring the world through this diverse range of mediums combining them into futuristic and chaotic manner.

PICARTIX is a Yerevan-based production company focused on international co-productions and auteur-driven cinema. Founded by A. Zakaryan, the company collaborates with creative professionals and partners worldwide to develop films that explore human stories, social issues, and cultural identity. The company is currently co-producing *The Escape*, a hybrid doc-animation.

The Herd



A group of strangers come together to explore what intimacy truly means. They learn to take off their masks and reclaim the lost connection — with themselves and with others.

In a secluded space, on a wooden floor, twelve men sit cross-legged, listening intently to the calm yet firm voice of a bearded man in his fifties. Among them: a military mechanic, a transgender student, a boxing coach, and a newly minted father — the protagonists of the film *The Herd*. Over the next few days, they will growl like wild animals, and moments later, embrace one another like sons searching for a father's arms. Each of them will attempt to touch what is usually hidden: anger, fear, shame, sadness, the longing for closeness. They will shed their social armor and roles in order to return to themselves — through their bodies and emotions as their truest selves. The film reveals how difficult, and yet how necessary, it is for men to talk about their feelings. How building closeness requires courage — the courage to admit weakness, mistakes, and doubts — but also to recognize the good we received from our fathers and grandfathers. *The Herd* also looks deeper, into intergenerational relationships, into difficult bonds with fathers, into the silence passed down from generation to generation. It reminds us of the men raised in post-war Poland and how their cold hands shaped successive generations of sons. Today, these sons return to the source — not to judge, but to break inherited patterns that no longer serve them, and to build a new definition of masculinity: true, whole, and courageous.

ENGLISH TITLE: THE HERD
ORIGINAL TITLE: STADO
DIRECTOR: MARIUSZ BIERNACKI
DIRECTOR OF PHOTOGRAPHY: FILIP ROGOZIŃSKI
EDITOR: JAKUB RADOS
PRODUCER: IGA MALIŃSKA
PRODUCTION COMPANY: PLAY COLORS MEDIA
ESTIMATED RUNNING TIME: 80'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH
PRODUCTION STAGE: SHOOTING
SHOOTING PERIOD: MARCH 2024 – SEPTEMBER 2025
FILM DELIVERY: JUNE 2026
TOTAL BUDGET: 150 000 EUR
STILL NEEDED: 50 000 EUR
CONFIRMED PARTNERS: PLAY COLORS MEDIA, POLISH FILM INSTITUTE
LOOKING FOR: FESTIVALS, SALES AGENT, BROADCASTERS, CO-PRODUCERS
CONTACT: media@playcolors.pl
 PRODUCER'S E-MAIL: mariusz@playcolors.pl
 DIRECTOR'S E-MAIL: iga.malinska.prod@gmail.com



Mariusz Biernacki

DIRECTOR

A film director and screenwriter currently in the fifth year of directing studies at the prestigious Łódź Film School. He holds a degree in Architecture from Kingston

University in London and Wrocław University of Technology, as well as a diploma in Cinematography from the Krakow Film School. As the founder of Play Colors Media, he has directed five short fiction and documentary films, which have been showcased at numerous international festivals in Poland and abroad.



Iga Malińska

PRODUCER

A film producer with extensive experience in short films, documentaries, and experimental projects. She is a graduate of the National Film School in Łódź, where she studied

Film and Television Production. As an executive producer, she gained recognition for her work on the film *Dancing in the Corner* (2024), directed by Jan Bujnowski, which was awarded the Rail d'Or at the Cannes Film Festival.

PLAY COLORS MEDIA is a creative film studio operating for over 6 years. We combine extensive experience in commercial productions (collaborating with some of the largest companies and institutions in Poland) with a passion for auteur cinema. This is exemplified by our production of the short film *Stone in the Water* and various documentary projects. Our team merges creativity with professionalism, providing reliable support for delivering top-tier film projects.

Theater on Main Street — the Ida Kaminska Story



The story of the only actress from behind the Iron Curtain to be nominated for an Academy Award, who was forced into exile at the height of her career as antisemitic riots swept across Eastern Europe.

This is the untold story of an artist who defied history itself — Ida Kaminska, the only actress from behind the Iron Curtain to ever be nominated for an Academy Award. In 1967, her performance in Jan Kadar's *Shop on Main Street* stunned audiences and earned her a place among the greats. But the statue went to Elizabeth Taylor. And the world, as always, moved on. In Poland, she had done the impossible — reviving Jewish Theater from the ashes of war and leading it into a fragile new era. But in March 1968, as antisemitic riots surged across Eastern Europe, Kaminska was forced to resign. At 69, she fled her homeland with no promise of return, no stage waiting on the other side. With no real choice, she crossed the ocean to America, a foreign land where she hoped to resurrect the spirit of Yiddish theater. She shared a stage with Judy Garland on *The Dick Cavett Show*, starred in a movie alongside Harry Belafonte, and breathed life once more into the roles that had defined her. But far from Europe's memory, her legend dimmed, fading quietly into obscurity. The story of Ida Kaminska is a tale of resistance — a fight to hold onto the past, a daring to dream of the future, and an unyielding will to forge those dreams into reality. It is the story of a woman who stood on the stage of history and refused to be silenced.

ENGLISH TITLE: THEATER ON MAIN STREET – THE IDA KAMINSKA STORY

ORIGINAL TITLE: TEATR PRZY GŁÓWNEJ

ULICY – HISTORIA IDY KAMIŃSKIEJ

DIRECTOR: DAWID SZURMIEJ

DIRECTOR OF PHOTOGRAPHY: NICOLAS VILLEGAS, MACIEJ RYTER

EDITOR: KATARZYNA LEŚNIAK

PRODUCER: KATARZYNA KACZMAREK, MILENA DRINČIĆ, DAWID SZURMIEJ

PRODUCTION COMPANY: STUDIO AGART

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: POLAND, USA

LANGUAGE: POLISH, ENGLISH, SLOVAK

PRODUCTION STAGE: POST PRODUCTION

SHOOTING PERIOD: JUNE 2022 – DECEMBER 2024

FILM DELIVERY: WINTER 2026

TOTAL BUDGET: 270 500 EUR

STILL NEEDED: 30 000 EUR

CONFIRMED PARTNERS: POLISH FILM INSTITUTE, MAZOVIA WARSAW FILM COMMISSION, ROLAT FOUNDATION
LOOKING FOR: ARCHIVE PARTNERS, FESTIVALS, SALES AGENTS, BROADCASTERS

CONTACT: +48 22 349 26 49

PRODUCER'S E-MAIL: studio@studioagart.com

DIRECTOR'S E-MAIL: dawid@studioagart.com



Dawid Szurmiej

DIRECTOR, PRODUCER

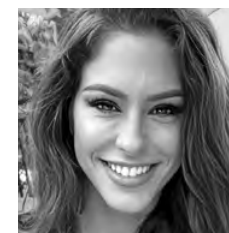
A director, producer, and actor. He is a graduate of the London Film School. He has built a diverse directing portfolio spanning advertising campaigns, music videos, documentaries. He has earned awards ranging from a Cannes Lion to Effies and PMVAs. His productions, including *Robert Mitchum is Dead*, *Teefa in Trouble*, *Where Do We Begin* and *They Fought Back*, have been showcased at various film festivals, including the Acid section at the Cannes Film Festival, Mar del Plata, Angers, and the Raindance Festival in London. You can explore his selected works at www.davidsamuel.tv.



Katarzyna Kaczmarek

PRODUCER

Production manager and producer. A graduate of the Polish National Film, Television and Theatre School (PWSTViT) in Łódź. She began her journey in production in 1995 as a production manager on television programs. In 2005, she started working with SPInka International Polska as a producer, production manager, and funding specialist. She has worked across the spectrum – on documentary, feature, and animated films.



Milena Drinčić

PRODUCER

She graduated from the R. Łazarski University of Commerce and Law, Faculty of Economics. As a Serbian born in Poland and raised in the United States, she embodies a true mix of cultural explosiveness. Her extensive experience in business led her to discover her second passion film production. Since 2016 she has worked as a producer on advertising campaigns, feature and documentary films, specializing in co-productions.

STUDIO AGART has quickly established itself as a strong and independent production house on the Polish market, producing a wide range of projects, including feature films, documentaries, and commercials. It's our production team that sets us apart from the rest. Its members hail from across the globe. Building on their experience allows us to produce across the continent. Through our dedication to robust visuals, we have produced many award-winning films and advertising campaigns.

Tickling the Devil



After years spent in a world of violence, a celebrated American war photographer tries to find meaning in life at home with his loved ones. His inner demons prevent him from regaining balance.

Christopher Morris, a photojournalist for Time magazine and winner of 20 World Press Photo awards, has spent decades documenting the horrors of war. Now, far from the frontlines, he lives with his wife and daughters in the seemingly perfect suburbs of Tampa — but peace still eludes him. Suffering from post-traumatic stress disorder, Chris is constantly triggered by symbols that awaken memories he cannot escape. Only the love and presence of his family keep him grounded. After returning from war, he barricaded the door to his personal archive, afraid of what confronting the past might unleash. Yet the deeper he looks at an increasingly polarized and violent America, the more unsettlingly familiar it begins to feel. The film is an intimate portrait of a man shaped by conflict — external and internal. It explores the emotional toll of bearing witness, the lingering effects of trauma, and the struggle to make sense of a country in crisis. At its heart is Chris's relationship with Vesna, a woman he met during the Bosnian war, who gave him a home, a family, and a chance at healing. Through her love, he found refuge from the darkest parts of himself. But as Chris turns his lens toward the fractures of a conflict-ridden America, his greatest fear is not about the past, but about the future. Can he protect what he loves — and find peace within a world that feels on the brink?

ENGLISH TITLE: TICKLING THE DEVIL

ORIGINAL TITLE: IGRAJĄC Z DIABŁEM

DIRECTOR: PIOTR MAŁECKI, MACIEK NABRDALIK

DIRECTOR OF PHOTOGRAPHY: PIOTR MAŁECKI, MACIEK NABRDALIK

EDITOR: ILONA GRZYB, IRENEUSZ GRZYB

PRODUCER: PIOTR MAŁECKI

PRODUCTION COMPANY: SHORT DOCS MEDIA

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: POLAND

LANGUAGE: ENGLISH

PRODUCTION STAGE: EDITING

SHOOTING PERIOD: JANUARY 2022 – NOVEMBER 2024

FILM DELIVERY: OCTOBER 2025

TOTAL BUDGET: 300 000 EUR

STILL NEEDED: —

CONFIRMED PARTNERS: TVP

LOOKING FOR: FESTIVALS, SALES AGENT, BROADCASTERS

CONTACT: +48 602 235 954

PRODUCER'S E-MAIL: pioter@it.com.pl

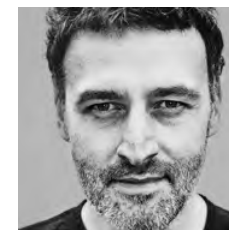
DIRECTOR'S E-MAIL: maciek@nabrdalik.com



Piotr Małecki

DIRECTOR, PRODUCER

Documentary filmmaker, press photographer. Finished documentary directing course at the Wajda Film School in Warsaw, studied cinematography at the Radio and Television Faculty of the University of Silesia and photography at Bournemouth and Poole College of Art in Great Britain. Recipient of Pictures of the Year 2011 award, nominated to Silver Eye and Jan Machulski awards. Works for international media, his films were presented at international film festivals, such as DOK Leipzig and Krakow Film Festival, are screened by the TV stations and VOD. Filmography: *Our Little El Dorado* (doc, 58' 2023); *Personal Portrait* (doc, mini-series 41', 46', 46', 27' 2017-2021), *George and George on the Lake* (doc, 29' 2018), *Out of the Blue* (doc, 33' 2015).



Maciek Nabrdalik

DIRECTOR

A multi-award-winning photojournalist recognized worldwide, including honors from World Press Photo and Pictures of the Year International. He is the author of three books: *The Irreversible*, *Homesick*, and *OUT*. A long-time contributor to The New York Times, he is also a 2017 Nieman Fellow at Harvard. He teaches photojournalism at the National Film School in Łódź and internationally through VII Academy. He has served as a juror for international photography and film competitions. He is a member of Press Club Polska and the Association of Polish Art Photographers. As a cinematographer, his credits include *Eat Up*, *What Do You Feel?*, *Beyond the Swamp*, and *The Stringer* (premiered at Sundance 2025).

SHORT DOCS MEDIA is an original production company founded in 2014, specializing in documentaries in which the most important thing is a strong personal story of the protagonist or protagonists. Our productions are carried out in partnerships with the Polish Film Institute, FINA, Telewizja Polska, CANAL+. Our documentaries are appreciated at festivals (including the Krakow Film Festival), on television and VOD. We are currently producing two full-length documentaries.

533 Days — Separated by the Bridge

Babcia

Beautiful Death

Black Sea, White Noise

Cecilia's Story

Dust in the Showcase

Farewell to the Arctic

From Radvanka

Gaming the System 1989

Gatsby in Motion

I'm Not Scared Anymore

In the Thunder Light

Intimate Revolutions

It Is What It Is

Lost in Tehran, Lost in Japan

Mater

My Shining Darkness

Prometea

RepairMan

Scars

Searching for Thule

Ship of Dreams

The Fugitive

The Hope Will Carry Us

The Last Daughter

Through the Eyes of Others

Tomorrow

Transparency Booth: Echoes of the Future

We Have the Keys

Witold Giersz 100 years — Frame after Frame

Yetti on Black Asphalt

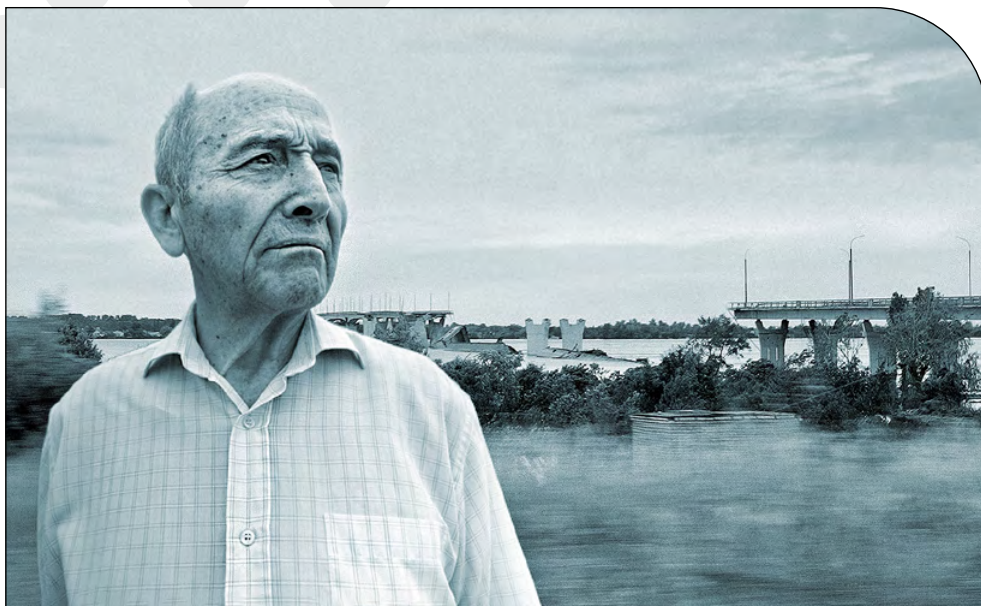
Youth of the North

CEDOC MARKET

CENTRAL EUROPEAN DOCUMENTARY CO-PRODUCTION MARKET

CEDOC (Central European Documentary Co-Production Market) connects international documentary filmmakers with the aim of building creative partnerships between East and West, North and South, with a special focus on Central European projects and talents in a formula of one-on-one meetings, and round tables with experts and fellow producers.

533 Days — Separated by the Bridge



An 84-year-old chief engineer of Ukraine's largest bridge struggles to rebuild his life after his home is occupied and his masterpiece is destroyed during the Russian invasion.

Afanasii Dermenzhi was the chief engineer behind the Antoniv Bridge, built in 1985 — the largest automobile bridge in Ukraine, connecting the two banks of the Dnipro River in the Kherson region. For 40 years, it symbolized unity. Today, it lies in ruins, destroyed by Russian forces. The region is split in two — one part occupied, the other free Ukraine. Afanasii, once a prominent engineer, lost everything he worked for and now lives as a refugee in a small Kyiv apartment, where he and his wife fled from the occupation. Starting over is not easy. Instead of his spacious home, he is confined to a cramped apartment. Job applications as an engineer are met with rejection due to his age. To escape the overcrowded space, he finds solace in the library, where he writes his wartime diary, hoping to publish it as a memoir. He describes the destruction of the Kakhovka Dam, which flooded his town. He and his wife, along with their dog Eva, survived 45 days on the second floor of their house, rationing canned goods and humanitarian aid. With no water, Afanasii drank wine from his now-destroyed vineyard. Feeling like a lion trapped in a cage, he embarks on a journey to reconnect with his roots. In Bessarabia, he faces the painful truth — his relatives, sheltered from war, sympathize with Russia. Seeking peace, he travels further to Bulgaria, where his ancestors once fled as refugees from the Russo-Turkish War. Carrying a grapevine from his lost vineyard, he finds land, planting new roots. As we work together, I realize this vineyard is more than a project — it's a bridge between past and future, a legacy of resilience, and a hope no war can destroy.

ENGLISH TITLE: 533 DAYS – SEPARATED BY THE BRIDGE

ORIGINAL TITLE: 533 ДНІ – РОЗДІЛЕНІ МОСТОМ

DIRECTOR: SERHII ZEINALOV

PRODUCER: DIANA NAZARUK

PRODUCTION COMPANY: DIM FILMHOUSE

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: UKRAINE

LANGUAGE: UKRAINIAN, BULGARIAN, RUSSIAN

FILM DELIVERY: JUNE 2026

TOTAL BUDGET: 160 220 EUR

STILL NEEDED: 145 220 EUR

CONFIRMED PARTNERS: —

LOOKING FOR: CO-PRODUCTION, OPPORTUNITY FOR FUNDING, SALES

CONTACT: dinaza05@gmail.com



Serhii Zeinalov

DIRECTOR

Serhii Zeinalov, a 30-year-old Ukrainian director, editor, and producer from Oleshyky, began his career with *Boys from the Streets* (2009), winning awards in Ukraine and abroad. Since 2011, he has worked in TV and completed his studies at Kyiv National University of Culture and Arts in 2016. He directed and produced *Save* (2024) and *(Im)possible to Stay* (2023). Since 2022, he has been a programmer for OKO Film Festival.



Diana Nazaruk

PRODUCER

Ukrainian producer and festival director from Chudniv. She began as an assistant producer on *A Picture to Remember* (dir. Olga Chernykh) and now works with DIM Filmhouse on her debut documentary *533 Days – Separated by the Bridge* and other projects. She has produced over 10 student films, including *Uncle Tolya* and *The Story*, and serves as executive producer on Dmytro Sukholytkyy-Sobchuk's *Something Strange Happened to Me*. In 2023, she founded NGO *Hakkebush* to support young filmmakers. In May 2025, the organization will host the second Feminist Festival *Hakkebush*, showcasing films by emerging Ukrainian female directors and cinematographers.

DIM FILMHOUSE (UKRAINE) is based in Kyiv and Berlin, responds to the Russian war in Ukraine by producing impactful films for a global audience. Beyond the conflict, we aim to establish an internationally focused production studio. Our filmography includes award-winning documentaries like *Glyadyelov* (2024) and *The Truck* (2023), as well as projects in development, such as *533 Days – Separated by the Bridge*. We create gripping narratives for cinema and streaming, blending Ukrainian and universal stories.

Babcia



Born in a Nazi prison, Krysia carries the weight of a hidden past. As her family uncovers their Ashkenazi roots, her survival story becomes a bridge between memory and identity, confronting the secrets that shaped generations.

Babcia is a hybrid documentary weaving together live-action sequences and AI-generated animated reconstructions. The film follows Anastazja, her mother Małgosia, and her grandmother Krysia, as they embark on an emotional journey to uncover their family's hidden Jewish heritage. Triggered by a DNA test revealing their Ashkenazi roots, all three travel across Poland, revisiting sites of trauma and survival, including the infamous Pawiak prison where Krysia was born during the Nazi occupation. Women confront difficult questions about identity, belonging, and the choices made for survival by their mothers and grandmothers during the WWII. But why did their grandmothers hide their Jewish origins during and after the war? Was it fear, necessity, or a conscious decision to rewrite their story? Through intimate conversations, archival research, and evocative animated sequences, they unravel the story of Janina, Romana, and Zosia, three women who faced impossible choices during the Holocaust. From Janina's decision to save a Jewish child, to Romana's desperate fight to give birth to Krysia in brutal captivity of Pawiak, and Zosia's survival of Mengele's experiments, their stories come to life, revealing acts of courage, faith, and maternal resilience. As the women confront their family's fractured past, they grapple with difficult questions about the legacy of survival. The journey culminates in a moving reunion with long-lost relatives and an intimate Christmas gathering where Polish and German family members come together, symbolizing reconciliation and hope for future generations.

ENGLISH TITLE: BABCIA
ORIGINAL TITLE: BABCIA
DIRECTOR: WIKTOR FILIP GACPARSKI
DIRECTOR OF PHOTOGRAPHY: TBA
PRODUCER: ALEXANDER METTIN
PRODUCTION COMPANY: OPEN MATTER STUDIO
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: GERMANY, POLAND
LANGUAGE: POLISH, GERMAN
FILM DELIVERY: JANUARY 2027
TOTAL BUDGET: 308 000 EUR
STILL NEEDED: 306 500 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCER, BROADCASTERS
CONTACT: alex@openmatter.studio



Wiktor Filip Gacparski

DIRECTOR

Born in 1985 in Szczecin. A filmmaker and immersive media director whose work explores zeitgeist, identity, and the immersive architecture

of storytelling. With a background in documentary and XR, he co-founded Open Matter Studio to push the boundaries of narrative form through documentary, AI, and animation. Wiktor studied Film at FAMU in Prague and Film & Interactive Arts at Middlesex University in London. *Babcia* is his documentary feature film debut.



Alexander Mettin

PRODUCER

Born in Hamburg (1983). A film producer, CEO, and co-founder of Open Matter Studio. With 16 years of theater experience and training at the Lee Strasberg Institute in

New York, he blends artistic depth with strategic production expertise. He has produced projects like *Factory Drop*, *Nordic Summer Vibes* and *Scratching the Surface*. His focus lies on telling stories through new media, innovative, immersive, and emotionally resonant. Always placing the human at the heart of the narrative.

OPEN MATTER STUDIO (GERMANY) is a Hamburg-based production company creating immersive XR and film experiences that merge technology and storytelling. We use VR, AR, and AI to explore human-centered narratives with emotional and intellectual depth. Our projects, like *Scratching the Surface* and *Babcia*, combine artistic vision with innovative tools. We value transparency, diversity, creative freedom, and sustainability in all our work.

Beautiful Death



Modern science reveals that death is not an endpoint but the beginning of still-unexplained inner processes — ones that strikingly resemble Tibetan Buddhist descriptions of dying. Could consciousness exist beyond the physical body?

Beautiful Death is a cinematic journey exploring death through both scientific and cultural perspectives, revealing it not as an end, but as a process. Neuroscientific research by Dr. Jimo Borjigin has shown that communication between the brain and heart begins after biological death — and continues for several minutes. This discovery challenges the belief that bodily functions cease immediately. Meanwhile, Tibetan yogis in the meditation state of Tukdam suspend the decay of their dead bodies for weeks after their bodies have died, leading researchers like Dr. Tawni T. Tidwell on a quest to understand whether control over one's death is possible. Tidwell, deeply respectful of Buddhist traditions, struggles with the physical aspect of the research — believing the meditating yogis should not be disturbed. Meanwhile, Borjigin faces challenges not only in persuading financiers to fund her next experiments with the dying but also in finding individuals willing to have their final moments documented for research. Beyond the lab, the film follows personal struggles, such as families preparing for sky burials — where the bodies of the departed are ritually dismembered and fed to vultures as an act of compassion. In intertwining scientific inquiry with Buddhist tradition, *Beautiful Death* questions whether consciousness can exist beyond the physical body and explores the emotional and philosophical challenges of confronting death — not just as an abstract concept, but as a lived experience.

ENGLISH TITLE: BEAUTIFUL DEATH
ORIGINAL TITLE: BRĪNIŠKĪGĀ NĀVE
DIRECTOR: ANDRIS GAUJA
PRODUCER: ELZA GAUJA, ANDRIS GAUJA
PRODUCTION COMPANY: RIVERBED
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: LATVIA, BULGARIA, ESTONIA
LANGUAGE: ENGLISH, TIBETAN, LATVIAN
FILM DELIVERY: APRIL 2029
TOTAL BUDGET: 500 580 EUR
STILL NEEDED: 484 580 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: BROADCASTERS, SALES, INVESTORS, CO-PRODUCERS
CONTACT: elza@riverbed.lv
 gauja@riverbed.lv



Andris Gauja

DIRECTOR, PRODUCER

Currently pursuing a professional doctorate in film studies, Andris has written and directed both documentaries — such as *Family Instinct* (2010, IDFA nomination, Silverdocs Grand Prix, Cinema Eye Honors nomination) and narrative films, including *Nothing Can Stop Us Now* and *The Lesson*. Recently, Andris premiered his short documentary *The Art of Looking* at the Jihlava IDFF, and the film has been selected for 13 film festivals already.



Elza Gauja

PRODUCER

Elza Gauja works as a producer, director and writer. Her latest full-length feature film *A Postcard from Rome* (2024) was awarded the Best Feature at the Latvian National Film awards 'Lielais Kristaps' and was selected for the Sydney IFF, Goa IFF etc. Her debut fiction film *Keep Smiling, Mom!* (2022) was successfully released nationwide and her feature documentary *Meanwhile in Lucavsala* (2022) was crowned the Best Debut at the Latvian National Film awards.

RIVERBED (LATVIA) is a full-service film production company based in Riga, Latvia. It was founded by Andris Gauja, known for his award-winning documentary *Family Instinct* (2010). Riverbed specializes in auteur-driven narrative storytelling, with a strong emphasis on powerful imagery. Director and producer Elza Gauja joined the company in 2013 and has been a fellow producer since 2020. Riverbed also engages in co-productions with international partners, including Agitprop (Bulgaria) and Film Tower (Estonia).

Black Sea, White Noise



Odesa's underground musicians refuse to be silenced by war. This film is their voice.

Black Sea, White Noise is a moving and inspiring coming-of-age story, set in Odesa's vibrant music scene as it defies the hardships of war. Sasha, a single father and flamboyant frontman of a doom metal band, recruits Nastya, a wayward 16-year-old girl, as his new drummer. She blossoms under his wing, finding a sense of belonging and direction amid the rebels of the underground. War ignites their music with a fresh energy and inspiration. But as the fighting drags on, aggressive conscription squads threaten to shut down the scene. Their paths diverge when Sasha is forced into hiding to dodge the draft and protect his young daughters, while Nastya starts to assert her independence. She forms her own all-female band to keep the music alive, and forge a new voice for Ukraine's uncertain future. Shot over two years by the characters themselves, the film is an extraordinary document by Odesa's musicians of what really matters to them — their hopes, dreams and creative lives. It's a film about identity, transformation and creativity in a remarkable city struggling with immense challenges. Ultimately it's a story about how, even in the darkest times, the collaborative act of making music, and making films, offers hope for the future. The film is directed by the Black & Forth Collective, created to empower the musicians in Ukraine to tell their own story, with Scottish support. The four co-directors include Sasha Belinskyi and Taras Osipov in Odesa, who are both characters in the film, and Yulia Kovanova and Kieran Gosney in Edinburgh. Yulia is a multimedia artist and Bafta-nominated short filmmaker; Kieran is one of Scotland's most experienced documentary editors.

ENGLISH TITLE: BLACK SEA, WHITE NOISE
ORIGINAL TITLE: ЧОРНЕ МОРЕ, БІЛИЙ ШУМ
DIRECTOR: THE BLACK & FORTH COLLECTIVE (SASHA BELINSKYI, TARAS OSIPOV, YULIA KOVANOVA, KIERAN GOSNEY)
DIRECTOR OF PHOTOGRAPHY: SASHA BELINSKYI, TARAS OSIPOV, ANTON LYSYKH
PRODUCER: ADAM DAWTREY, MARY BELL, ANNA KAPUSTINA
PRODUCTION COMPANY: BOFA PRODUCTIONS
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: UNITED KINGDOM, UKRAINE
LANGUAGE: UKRAINIAN, RUSSIAN
FILM DELIVERY: JUNE 2026
TOTAL BUDGET: 250 000 EUR
STILL NEEDED: 100 000 EUR
CONFIRMED PARTNERS: SCREEN SCOTLAND, ALBATROS COMMUNICOS (AS UKRAINE CO-PRODUCER)
LOOKING FOR: GRANTS, CO-PRODUCTION, PRE-SALES
CONTACT: adam.dawtreyc@btinternet.com
a.kapustina315@gmail.com

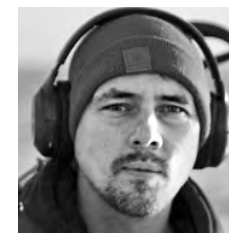


Sasha Belinskyi

DIRECTOR

The Black & Forth Collective: Sasha Belinskyi, Taras Osipov, Yulia Kovanova, Kieran Gosney.

Sasha is the lead singer-songwriter and guitarist of Generic Doom Band Name, a rock group in Odesa. He is also a videographer with his own company sAnLive Productions, specializing in filming live concerts and music videos in the Odesa underground scene.



Taras Osipov

DIRECTOR

DoP who has worked extensively for Ukrainian TV, and acts as UNESCO's official cinematographer in Odesa. He is the guitarist of noise band Sister Chameleon, and runs his own YouTube channel dedicated to his hobby of metal detecting, which he uses to investigate the complex cultural history of Odesa.



Anna Kapustina

PRODUCER

Ukrainian producer and the owner of Albatros Comunicos in Kyiv. From 2003 to 2014, she produced commercials, TV programs, and international reality shows. Since 2014, she has been a key figure in the Ukrainian film community. Her documentary *The Earth Is Blue as an Orange* won the Best Directing Award at Sundance, and screened at over 100 festivals. Anna's most recent documentary, *A Bit of a Stranger*, had its world premiere at the Berlinale in 2024.

Mary Bell

PRODUCER



Adam Dawtreyc

PRODUCER

BOFA PRODUCTIONS (UNITED KINGDOM), based in Scotland, was founded in 2013. Mary was deputy managing director of Hat Trick Prod-

uctions, where she oversaw many hit TV comedies. She produced the Oscar-winning short *Work Experience*. Adam was a film journalist, serving as European Editor of *Variety*. They have produced 8 films together under the Bofa banner, incl. *A Sudden Glimpse to Deeper Things* (winner at Karlovy Vary IFF), *The Story of Looking* (winner at Seville FF), and *The Eyes of Orson Welles* (Cannes prize-winner). We make international theatrical films about culture, art and history, often in languages other than English, which explore the beauty and emotion of our outer and inner worlds. Our films travel from Bengal to the Black Sea, from the fishing boats of the Outer Hebrides to the secret cinematheques of Iran, from the top of a Swiss glacier to the spectacular landscapes of New Zealand, from the brain of a forgotten visionary to the eyes of a genius.

Cecilia's Story



This is the story about a strong, beautiful woman, Cecilia, who left a very comfortable family life in Sweden to take part in many of our time's most hard-core conflicts around the world. 7 years later, she committed suicide. Why?

On 21 January 2023, Cecilia committed suicide. 42 years old, a beautiful woman, wealthy, with a 15-year-old son, was supposed to marry a loving partner. Instead, Cecilia walked into the frozen river Ätran in her hometown of Falkenberg and drowned. It all started when, in 2016, Cecilia decided to become a correspondent and went to Boko Haram to report. We will go to Abuja in Nigeria, to her hometown of Falkenberg in Sweden, we will meet her sisters Marie and Gunilla, her mother who adopted Cecilia and her adopted brother, Christer. Cecilia was born in Sri Lanka and was adopted by a Swedish couple when she was one year old. We meet Cecilia's biological mother, who lives in Sri Lanka. Cecilia happily married a charming Norwegian, gave birth to a son and lived in the Swedish capital in her big, expensive house, working as a marketing specialist. After a few happy years, Cecilia's marriage fell apart when they lost their investments in the stock market. We travel to Kurdistan in Iraq. From November 2017, she travelled to Raqqa, where Daesh was still active, and to Sinjar, and finally went to Rojava and was accepted into the Kurdish People's Protection Army (YPG), an extreme militant group. But everything comes at a price. Cecilia was raped twice and imprisoned. However, this has not changed her obsession with finding... something. When war broke out in Ukraine, Cecilia enlisted there as a mercenary soldier in the 3rd Special Forces Battalion. She carried a suicide pill with her, in case the Russians captured her. On her last trip to Sweden, to marry her boyfriend, Pelle, she sent me pictures of her engagement rings, entered the cold water of the river Ätran and drowned. Why?

ENGLISH TITLE: CECILIA'S STORY

ORIGINAL TITLE: CECILIA'S STORY

DIRECTOR: EDWARD POREMBNY

DIRECTOR OF PHOTOGRAPHY: KRYSSTIAN MATYSEK

PRODUCER: EDWARD POREMBNY, PÅL RØED, SERGE GUEZ

PRODUCTION COMPANY: AMP POLSKA

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: POLAND

LANGUAGE: ENGLISH

FILM DELIVERY: DECEMBER 2026

TOTAL BUDGET: 850 000 EUR

STILL NEEDED: 263 000 EUR

CONFIRMED PARTNERS: TVP, PAASAN, CRESCENDO MEDIA FILMS

LOOKING FOR: CO-PRODUCTION, SALES, BROADCASTERS, PLATFORM

CONTACT: edward@porembny.com
pal.roed@me.com
sguez@crescendofilms.fr

AMP POLSKA (POLAND) focuses on quality and commercially viable European art house features, creative documentary films and series in co-production with other European Union countries. The production company has made 14 films and well-developed co-production relationships in France, the UK, Scandinavia, Germany, Canada and the USA. Main award NNW International Film Festival 2024, 3 Gold Lions at Cannes Lions 2018, Gold Pencil at D&AD in London, 2 Gold Pencils at One Show for Creativity in New York, 3 Gold Swords at KTR in Warsaw, Tromsø Palm Award best film in Tromsø Festival, 'Ildfluen' award for best mid-length documentary at Den Norske dokumentarfilmfestivalen and Tadeusz Mazowiecki journalist 2015 prize for Best television film and nomination to Prix Europa 2015 for the best TV documentary.



Edward Porembny

DIRECTOR, PRODUCER

A writer, director, producer, started his career in Paris, France, where he obtained a degree in Film and Art. He has become a filmmaker with a specialisation in international co-production. By now, he has done over 50 films. He has attended Moonstone International, Strategic Marketing and Prime Packaging workshops and is an EAVE 2007 graduate. A member of SCAM and SACD in France, ZAPA and SFP in Poland, IDA in the USA, and a member of European Film Academy.



Pål Røed

PRODUCER

The CEO of Paasan AS. Filmography: *My Fathers' Daughter*, producer, feature film (2024); *Madame Luna*, executive producer, feature film (2024); *Askepott*, associate producer, feature film (2021); *Battle: Freesyle*, producer, feature film (2021); *Battle*, producer, feature film (2018); *Monster*, producer, tv-series (2017); *Detective Downs*, producer, feature film (2013); *Headhunters*, line-producer, feature film (2012); *Santa Klaus*, producer, short animation (2010); *Knerten (Twigson)*, line-producer, feature film (2009); *De Andre*, producer, short (2009); *Pistasj*, producer, short (2009); *Kautokeino Rebellion*, associate producer, feature film (2008); *Switch*, line-producer, feature film (2007); *To the Moon*, producer, short (2006); *Brick Vision*, producer, short (2005).



Serge Guez

PRODUCER

The CEO of Crescendo Media Films, who initially produced collections on 'art and culture' themes and moved on to history and society films, as well as documentaries on geopolitics and science. Many of the documentaries he has produced have won several festival and industry awards. Elected to the audiovisual union board of the SPI (Union of Independent Producers), then President of the audiovisual board. He was also a member of the AST (Association Science et Télévision), Unifrance and TVFI (TV France International). At Crescendo Media Films, Serge Guez and his team of producers have produced more than 150 creative documentaries, as well as three feature films released in cinemas (*Kinshasa Kids*, *Michael Haneke: Profession Director*, *Port-au-Prince, Dimanche 4 Janvier*).

Dust in the Showcase



Family story of relationship between father and son after 30 years of vanishing (divorcing) family. It's also story of transition of people from Balkan in Europe. Human rights, LGBT, experiment patient, artist, lover, father... All in one person.

During the crisis caused by the corona virus, I decided to look for a new job in the Netherlands. Looking for work, I was passing through the neighborhood where my father lives, with whom I have not been on good terms for more than eight years. Feeling some kind of 'unfinished business', I decided to stop by my father and ring his doorbell. I find him sober, but with his leg in a cast, because a few months ago he fell and broke his leg. In the conversations, which become serious for the first time because since the war separated us, we never had the opportunity to talk about family, father's life, childhood traumas, the father 'opens up with his heart and soul' and his father's secrets begin to surface... In the conversation with my father and my stay in Amsterdam, finding a job falls into the background, and trying to connect my father with the rest of the family; his brothers, with whom he has not spoken for more than ten years, even though they live in the same city, but also his brother from Canada, who was separated by his grandfather when his father was 5 years old. Emotions are mixed, and the father shows and proves how the transition after the war affected his life, just as the current global crisis due to Covid-19 affects my life. Emotions awaken in me, questioning my essence and my role in everything, especially in my father's life. The conversations in the father's apartment are permeated by a secret focused on a display case that has been gathering dust on its crystal glasses for several years. The father is afraid to wipe the dust, lest, like Aladdin's lamp, he awakens some ghosts from the past that would destroy him emotionally...

ENGLISH TITLE: DUST IN THE SHOWCASE
ORIGINAL TITLE: PRASINA U VITRINI
DIRECTOR: DANIEL PAVLIĆ
DIRECTOR OF PHOTOGRAPHY: DARIO HACEK
PRODUCER: BRANKO IŠTVANČIĆ
PRODUCTION COMPANY: ARTIZANA
ESTIMATED RUNNING TIME: 70'
PRODUCTION COUNTRY: CROATIA
LANGUAGE: CROATIAN
FILM DELIVERY: DECEMBER 2025
TOTAL BUDGET: 72 200 EUR
STILL NEEDED: 26 000 EUR
CONFIRMED PARTNERS: CROATIAN AUDIOVISUAL CENTRE, BOSNIA AND HERZEGOVINA FILM FUND (NOVI FILM SARAJEVO)
LOOKING FOR: FUNDS, CO-PRODUCTION PARTNERS
CONTACT: artizana.zagreb@gmail.com



Daniel Pavlič

DIRECTOR

Born in Sisak (1974), and spent childhood in Hrvatska Kostajnica, where is back after the study. He graduated from the Faculty of Textile Technology, University of Zagreb. His interest in filmmaking dates back to these early formative years and has never left him. He lives in Hrvatska Kostajnica, where he has organised an environmental NGO called Ecological and Cultural Scene. Filmography: *Republika mašte* (2010), *SEFF Emerald walley* (2012), *Water Up to My Neck* (2015).



Branko Ištvančić

PRODUCER

Graduated in film and TV directing from the Academy of Dramatic Art in Zagreb in 1999. Deeply rooted in the Croatian documentary tradition, he pays special attention to the humane, but also uses humour in the treatment of his subjects. His documentaries include the award-winning short film *Wellman* (2003) and the critically acclaimed *The Cormorant Scarecrow* (1998). His first feature *The Ghost in the Swamp* (2006) was Croatia's second-highest grossing film at the box office in 2006 and marked the resurgence of interest in home-produced feature films for children. His short fiction film *Recycling* (2009) was part of the omnibus *Zagreb Stories*. Selected filmography: *The Bridge at the End of the World*, feature (2014); *Album*, documentary (2011); *The Ghost in the Swamp*, feature (2006).

ARTIZANA (CROATIA) In Zagreb since 2008. A union of artists aiming to produce quality product in fields related to film industry (fiction, documentaries, shorts, video arts), and related fields such as writing, talent database, music producing, publishing and other, and also to assist younger generation artists to broaden depth of professional knowledge, experience in order to create product adaptable for both self growth and distribution.

Farewell to the Arctic



A year at the edge of the world. Where comfort ends, true strength begins.

Farewell to the Arctic is a story of perseverance, passion, and pushing personal limits. It follows a group of brave individuals who embark on a year-long expedition to live and work at the Polish Polar Station in Hornsund, Spitsbergen. From intensive preparations in the Tatra Mountains and Zegrze Lake, through survival and filming training, they gradually move toward the icy North. Initial excitement quickly turns into harsh reality — seasickness hits aboard the *Horyzont II*, and the real challenge has only just begun. Life at the station demands not just physical strength but also mental resilience. From endless daylight to months of polar night, the Arctic tests every fiber of their being. Among the team are seasoned polar explorers: Krzesimir, Klaudia, and Arek. Krzesimir, a hydrochemist, returns to continue his climate research. With him is Klaudia, his partner and the station administrator. Their relationship, born in snow and solitude, now faces another Arctic year. Arek, once the chief mechanic, returns for the summer season to mentor the next generation. Life at the station is a constant battle — with nature, isolation, and oneself. The polar night brings darkness, emotional strain, and the looming threat of polar bears. Mistakes can be fatal. Bonds are tested, emotions surface, and the camera captures both triumphs and moments of doubt. For many, the Arctic becomes more than an expedition — it's a transformative journey. When *Horyzont II* finally heads back to Poland, one question remains: can you ever truly leave the Arctic behind?

ENGLISH TITLE: FAREWELL TO THE ARCTIC
ORIGINAL TITLE: POŻEGNANIE Z ARKTYKĄ
DIRECTOR: EDYTA WRÓBLEWSKA
DIRECTOR OF PHOTOGRAPHY: MARCIN SAUTER
PRODUCER: ODETA MORO
PRODUCTION COMPANY: COOL COMPANY
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH, ENGLISH
FILM DELIVERY: DECEMBER 2026
TOTAL BUDGET: 428 036 EUR
STILL NEEDED: 367 081 EUR
CONFIRMED PARTNERS: POLISH TELEVISION, FIXAFILM
LOOKING FOR: BROADCASTERS, DISTRIBUTORS, CO-PRODUCERS INTERESTED IN HIGH-QUALITY DOCUMENTARY CONTENT
CONTACT: odeta.moro@coolcompany.pl



Edyta Wróblewska

DIRECTOR

Polish documentary filmmaker and screenwriter. Her recent film, *When the Harmattan Blows* (2024), follows a young Ghanaian woman confronting her traumatic past. She also directed *Zygmunt Hübner: Playing with Reality* (2017) and *Small Instruments* (2013). Her work focuses on personal stories and cultural identity, often blending artistic observation with social insight.



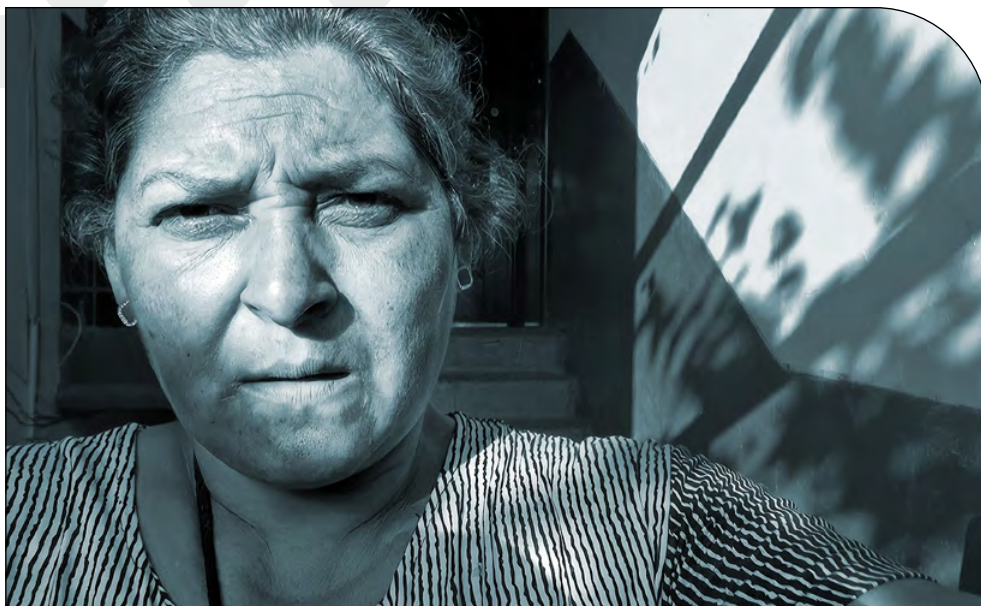
Odeta Moro

PRODUCER

Polish journalist, TV and radio presenter, and documentary filmmaker. With over 20 years in media, she has hosted popular programs on Polish Television, Polsat, and Radio Zet. She is the co-founder of Cool Company, where she creates original formats and documentaries, including *Station Arctic* and *Oceania*, blending journalism with cinematic storytelling.

COOL COMPANY (POLSKA) was founded in 2016, combining Odeta Moro's experience in television, film, and radio with Patrycja Koskowska's expertise in marketing and production. The company has produced content for Polish Television (including *Station Arctic*, *Beauty*, *Come Forward*, *Morning Start*) and Polsat (*Don't Call Me Garbage Man*, *Polish Wives*, *Trains*), as well as travel formats and branded series for platforms like Onet.pl, CANAL+, TV4, and Interia.pl. It also creates commercials (e.g. *Pyszny Box*, *Corega*).

From Radvanka



Zhanna films her life in Radvanka, the Roma settlement in Ukraine. While waiting for her son from a war, and as the construction of her house drags on for years, she reflects on the deep-rooted prejudice against Roma people in Ukrainian society.

A woman named Zhanna lives in the Roma settlement of Radvanka in Uzhhorod, the western Ukrainian city. She documents life around her with a small camera shared by the film's director. Zhanna is 50 and she works as a street cleaner. She lives in a small house provided by local priest Ivan and has been building her own for years, but the process is slow. The life she tries to build faces constant setbacks: her boyfriend Alik steals her jewelry and disappears, she is hospitalized with a serious illness, then loses part of her cleaning job. Still, she gets up, drinks coffee, and continues. Her world touches eccentrics, homeless people, and ordinary residents whose entrances she cleans — connecting the camp and the city. Her elder son is adjusting after 10 years in the army; her younger son is at the front. As war drags on, she wonders if she'll see him again. The community supports her, but Roma face hard times. In a crisis, old prejudices return. Though Roma fight for Ukraine, not all are ready to see them as equals.

ENGLISH TITLE: FROM RADVANKA

ORIGINAL TITLE: З РАДВАНКИ

DIRECTOR: TOMAS HAZHLINSKY

DIRECTOR OF PHOTOGRAPHY: ZHANNA ILCHAK

PRODUCER: SABINA ASADOVA, VALERIA SOCHYVETS, HANS BROICH

PRODUCTION COMPANY: CONTEMPORARY UKRAINIAN CINEMA (UKRAINE)

ESTIMATED RUNNING TIME: 70'

PRODUCTION COUNTRY: UKRAINE, GERMANY

LANGUAGE: UKRAINIAN, ROMANI

FILM DELIVERY: NOVEMBER 2026

TOTAL BUDGET: 206 350 EUR

STILL NEEDED: 175 950 EUR

CONFIRMED PARTNERS: SUPER ZOOM FILM COMPANY (GERMANY)

LOOKING FOR: FINANCING, POLISH

CO-PRODUCER (WE HAVE A WARSAW-BASED EDITOR), BROADCASTERS

CONTACT: sabinasadovaa@gmail.com

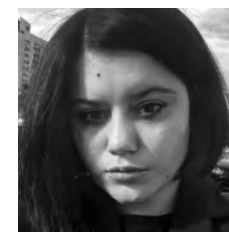


Tomas Hazhlinsky

DIRECTOR

Born in Uzhhorod, Ukraine. After graduating from the Academy of Music, he actively worked in the space of sound and music, and in 2017 began to engage in audio visual

art, participated in many international art exhibitions, symposia, and biennials. Participant of the B2B Doc, East-West Talent Lab, DOK Co-Pro Market, Editing Workshop by American Film Showcase, Balkan Watchers. 2025 Zwischenstopp | 50 min | Co-Director 2023 A Musical | 42 min | Co-Director | Liverpool Film



Sabina Asadova

PRODUCER

Kyiv-based film producer, documentary filmmaker, member of the Documentary Association of Europe. She has a Master's degree in Film studies from the Kyiv University.

Sabina has been working in the Ukrainian film industry since 2015, was a production manager of Docudays UA IHRDFF for 4 years. Participant of the Change program from EAVE, IMS, CPH: DOX (2023-2024), B2B Doc (2023), Eurodoc (2024, in Weimar) DOK Co-Pro Market (2024), Global Media Makers from Film Independent and EAVE (2025), Balkan Watchers Program (2025). 2025 In 769 km, New York | producer | short documentary (World Premiere at Krakow FF) 2024 Territory of childhood | producer | short fiction 2024 Driving Lessons | associate producer | short fiction 2018 Tera | line producer | feature film

CONTEMPORARY UKRAINIAN CINEMA (UKRAINE)

Contemporary Ukrainian Cinema was originally co-founded by Valeria Sochyvets in 2015, as a filmmakers' collective and production company to promote Ukrainian cinema. CUC's first 7 film productions were made independently of state funding. In 2017, CUC was established as an LLC and has produced 15 short films, 2 feature-length documentaries and 4 feature-length fiction films. CUC's films have been screened at various European festivals and won over 100 awards in Ukraine and around the world.

Gaming the System 1989



From black market copies to revolutionary tools, the story of how computer games developed behind the Iron Curtain.

It is the 1980s, and Europe is divided technologically, culturally and politically by the cold war, but something new is making its way through the Iron Curtain. British video game pioneers are making groundbreaking advances in technology, artistry and entertainment. Little do they know that their software and hardware is being smuggled into Yugoslavia and Poland. There, witty codebreakers make their mark by copying, altering and distributing them into the rest of the Eastern Bloc. Spreading like a virus through word of mouth, far from the sight of oppressive regimes, teenagers in after school clubs use games to create their own narrative adventures. *Gaming the System 1989*, explores this societal and technological bubble, which culminates around the Velvet Revolution when games were elevated to a platform for political activism, and ends with the fall of the Iron Curtain and influx of the global market. The impact of these games has only just started to be explored. Hundreds of titles were made in the timespan of 5-7 years throughout Eastern Europe, many have been lost but we have access to those that remain. They are a testament to a unique time shortly before the world changed and the international market swallowed the storytellers and activists who made up the computer gaming scene in Eastern Europe. Unlike their western counterparts, our coders had no commercial motivation to create but were instead driven by a passion for the form, a deep sense of community and desire to rebel against the oppressive societies in which they lived. The story is told by those who lived through it, their narratives taking on the aesthetics and form of a computer game quest.

ENGLISH TITLE: GAMING THE SYSTEM 1989
ORIGINAL TITLE: GAMING THE SYSTEM 1989
DIRECTOR: ERIK RICHARD H
DIRECTOR OF PHOTOGRAPHY: TBC
PRODUCER: SINÉAD KIRWAN, NADJA LAPCEVIC
PRODUCTION COMPANY: ENEMY FILMS/
 VARDIA PICTURES
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: UK
LANGUAGE: CZECH, ENGLISH
FILM DELIVERY: APRIL 2027
TOTAL BUDGET: 478 000 EUR
STILL NEEDED: 470 800 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCTION,
 BROADCASTERS, FILM FUNDS
CONTACT: sinead@enemyfilms.co.uk
nadja@vardia.pictures



Erik Richard H

DIRECTOR

Scotland-based Czech director and audiovisual artist with a record of short film screenings and international exhibition selections. Erik worked as a director for Czech broadcasters and a VFX and Video Game Producer for clients such as Apple, Amazon and Disney. Selected filmography: *Coolfeed: Subcultures*, documentary microseries, 8 eps (2018); *YoYo Time*, TV show, 6 episodes (2017); *Tutyriál*, TV show, 5 eps (2017); *Josefov Meadows*, doc short + TV remake (2014/2015).



Sinéad Kirwan

PRODUCER

Bafta-winning multi-disciplinary producer, working across film and TV. Her films include *Still the Enemy Within* (Sheffield DocFest Audience Award Winner 2014), *Dying to Divorce* (Winner Scottish Bafta Best Feature, Winner Bafta Wales Best Debut Winner Golden Nymph, Prix Europa Nominee, Rose'dor Nominee, Grierson Nominee, RTS Nominee, UK Entry Best International Feature Oscars 2021) and *Hong Kong: City on Fire* (CPH:DOX F:ACT winner 21). Last year she made *Since Yesterday: The Untold Story of Scottish' Girl Bands* (dir. Carla J. Easton and Blair Young) with BBC Scotland, which was the closing film of Edinburgh International Film Festival.



Nadja Lapcevic

PRODUCER

Serbian producer. She is a Faculty of Dramatic Arts and Kino Eyes graduate, and a LiM, MIDPOINT, and IDFAcademy alumna. She works as an industry producer for Beldocs, and a festival producer for Interaction. She produced a short documentary *Mother's Milk* which had its world premiere at Dok Leipzig and was nominated for the Silver Eye Award. In 2021, Nadja founded Vardia Pictures. She is also a junior producer with Sonja Henrici Creates.

ENEMY FILMS/VARDIA PICTURES (UNITED KINGDOM) This project is a collaboration between award-winning Enemy Films and Vardia Pictures. Vardia pictures aim to develop and produce independent films with daring and socially relevant topics. Enemy Films is a Scottish production company focused on high-end cinema documentaries and dramas that are suitable for an international audience. We make films that are political and powerful, amplifying voices that are seldom heard.

Gatsby in Motion



As war unfolds in the East of Ukraine, Ukrainian and American artists come together in Kyiv to transform a literary classic into a stunning modern ballet.

A few years before the massive invasion of Ukraine by Russia, Kyiv was the scene of a large-scale dance project which epitomized Ukraine's new values of openness and freedom: the creation of a modern ballet adapted from Fitzgerald's *The Great Gatsby*, in which Ukrainians, Americans and Russians collaborated. Staged by 29 dancers to music performed by the National Symphonic Orchestra of Ukraine and premiering at Kyiv's Palace of Ukraine in October 2014 before 3700 viewers, *The Great Gatsby Ballet* marked a historic event whose story remains untold: in the difficult times following the Euromaidan Revolution of 2014, when Ukraine's artistic production had collapsed as a result of war and economic recession, it has remained the most ambitious modern ballet to be staged in the country within living memory. Remarkably, this collaboration brought together Ukrainian and Russian dancers at the height of the conflict between the two nations, posing challenges that required participants to overcome mutual hostility and aggressive national narratives. It also brought together highly dissimilar dance cultures: Afro-American hip-hop and street dance and post-Soviet classical ballet, fusing them to create a rich and diverse piece featuring the best qualities of each. A feature-length documentary, *Gatsby in Motion* will immerse us in the creative process that transformed *The Great Gatsby* into a major ballet production, following American choreographer Dwight Rhoden, Ukrainian composer Konstantin Meladze, world-renowned dancer Denis Matvienko and a host of talent from Ukraine, the United States and Russia through every step of the rehearsal and performance.

ENGLISH TITLE: GATSBY IN MOTION
ORIGINAL TITLE: GATSBY IN MOTION
DIRECTOR: BERTRAND NORMAND
DIRECTOR OF PHOTOGRAPHY: BERTRAND NORMAND
PRODUCER: LAURENT NORMAND
PRODUCTION COMPANY: LES FILMS DU JOUR PROCHAIN
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: FRANCE
LANGUAGE: ENGLISH, UKRAINIAN, RUSSIAN
FILM DELIVERY: JUNE 2026
TOTAL BUDGET: 162 000 EUR
STILL NEEDED: 114 000 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: SALES AGENTS, BROADCASTERS, PLATFORMS, DISTRIBUTORS
CONTACT: contact@lesfilmsdujourprochain.fr



Bertrand Normand

DIRECTOR

French filmmaker. His documentaries' recurring themes are the attraction to hidden worlds and the pursuit of an ideal. The most renowned of them, *Ballerina*, has been released worldwide. 2024 *Wartime Elegy* (ZDF, Arte, NHK); 2022 *The Rocking Baritone* (SVT, Sky Arts); 2012 *Long Live the Emperor* (France 3); 2011 *Stars of the White Nights*; 2010 *Tchaikovsky on the Road* (France 2, Mezzo, Medici); 2006 *Ballerina* (cinemas, Netflix, TV5); 2003 *Thamanya, a Hope for Burma* (Arte, Odyssee).



Laurent Normand

PRODUCER

He has an MBA and a Master of Finance from the Hult International Business School, Boston. In 2016, he co-founded Les Films du Jour Prochain with Bertrand Normand and became its managing director. Since then, he has produced short films and documentaries, several of which have participated in various international film festivals and obtained numerous awards. 2024 *The Universal Temple*, short film by Bertrand Normand; 2023 *The World of Lovecraft*, documentary by Marc Charley (cinemas); 2022 *The Rocking Baritone*, documentary by Bertrand Normand (SVT, Sky Arts); 2021 *Iskra*, short film by Adrian Replanski (24 festivals, 5 awards); *The Taste of Ginger*, short film by Jean-Robert Thomann (Arte, Sky Arts); 2018 *The Photographer*, short film by Bertrand Normand (75 festivals, 15 awards).

LES FILMS DU JOUR PROCHAIN (FRANCE) Created in 2016 by Laurent and Bertrand Normand, Les Films du Jour Prochain aims to make films of international scope that are relevant to our contemporary world. It has produced both documentary and narrative short films, several of which have participated in various international film festivals and obtained numerous awards. Les Films du Jour Prochain is currently developing and producing fiction and documentary projects in Europe, Ukraine and Taiwan.

I'm Not Scared Anymore



After fleeing Belarus, a director documents her own emigration and the lives of activists Nasta and Dasha, reflecting on home, loss, and female solidarity.

I'm Not Scared Anymore is a hybrid documentary in which the personal story of the director intersects with the lives and struggles of activists and LGBTQ+ family Nasta Bazar and Dasha Churko. Through observing their daily life, activism, trauma, and solidarity, the film tells the story of women exiled from their homeland, who have faced political repression in Belarus, war in Ukraine, and the experience of double displacement. *I'm Not Scared Anymore* shows how, after everything they have been through, the women continue to live, support others, and rebuild their sense of home. Using animation, the protagonists' personal archives, stop-motion, and visual poetry, the film becomes a reflection on freedom, love, and resistance.

ENGLISH TITLE: I'M NOT SCARED ANYMORE

ORIGINAL TITLE: I'M NOT SCARED ANYMORE

DIRECTOR: TANYA (TATSIANA) SVIREPA

DIRECTOR OF PHOTOGRAPHY: SIARHEJ KAVALIQU

PRODUCER: ORAZ MYRADOV

PRODUCTION COMPANY: ORAZ MYRADOV

ESTIMATED RUNNING TIME: 92'

PRODUCTION COUNTRY: POLAND

LANGUAGE: RUSSIAN, BELARUSIAN, POLISH

FILM DELIVERY: FEBRUARY 2027

TOTAL BUDGET: 214 166 EUR

STILL NEEDED: 170 686 EUR

CONFIRMED PARTNERS: —

LOOKING FOR: POLISH PRODUCTION, CO-PRODUCTION, SALES

CONTACT: omyradowl@gmail.com



Tanya (Tatsiana) Svirepa

DIRECTOR

Born in 1996, in Belarus. She works as a photojournalist, journalist, director. The works were published in BirdInFlight, train, tut.by, Republic, gaypress, August 2020, Novaya Gazeta, Voice of Belarus, Current TV. The debut short film *Limbo* (2020); the short film *A Few Words About My Mother and Her Dog* (2021); the debut feature film *Belarus 23.34* (2023). In 2021 she left Belarus due to the political situation, lived in Kyiv before the war, and lives in Lodz now.



Oraz Myradov

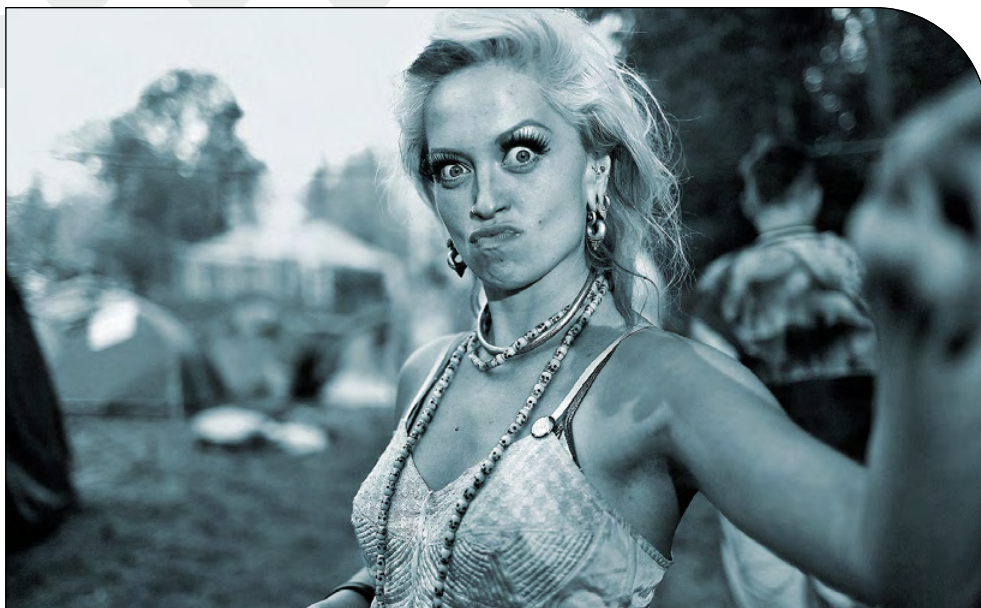
PRODUCER

Aspiring film producer with a strong background in human rights advocacy, academic freedom, and democratic change in Eastern Europe. Experienced in international lobbying, policy drafting, and civic engagement, with a focus on equity, diversity, and inclusion. Passionate about storytelling for social justice, human rights, and political transitions, particularly through documentary and experimental film production.

European Students' Union (ESU), Brussels, Belgium July 2022 – June 2023 Member of the Executive Committee Belarusian Students' Association (BSA), Belarus (now in exile) Dec 2018 – Dec 2021 International Secretary Intercultural Student Housing Project 'Fforst,' Germany Nov 2021 – April 2022 Financial Manager and Event Organiser

ORAZ MYRADOV (GERMANY) Human Rights and Policy: expertise in academic freedom, equity policies, and lobbying. / Event and Project Management: organizing international conferences, screenings, and advocacy campaigns. / Multilingual Communication: fluent in English, German (C1), Russian (Native), Turkmen (Native), intermediate in Turkish, Belarusian.

In the Thunder Light



A charismatic circus sword swallower, Sara, sets for a circus tour around small towns and villages. This will also be her journey to maturity as she wants to finally find peace and happiness after years of nomadic punk life and difficult childhood.

34-year-old Sara was brought up in one of the first in Poland artistic communes in a very unstable emotional surroundings. She also chose life of performance — she learned how to swallow 50 cm metal swords and is a trained contortionist. Her wild uncontrolled punk life on the road mostly in France, Germany and Switzerland came to an end when she realized that she was pregnant. After turbulent life of artistic romances, unreliable partners and bouts of depression, she now wants to build a solid family life with her German partner Richard and her two year old son Wilhelm. Longing for a simple joy of direct contact with public, she wants to assemble a group of travelling circus artists — aiming mainly to perform for children, especially those from poor backgrounds and immigrant families. She bought an old bus, named it 'Blitz' ('thunder' in Norwegian) and she plans to renovate it. She wants to take off for this journey to the origins of circus art but also — for her journey of self-awareness — as a mother. Her attitude to motherhood is amazing — it is transforming her completely and fulfilling all the deficits and broken emotions she had in herself. This is going to be a road film, a road which might fully change a character into a person she always wanted to be, but failed — a happy fulfilled self-assured woman. But also a road bringing joy to many young viewers whose childhood had been broken.

ENGLISH TITLE: IN THE THUNDER LIGHT
ORIGINAL TITLE: W BŁYSKU PIORUNA
DIRECTOR: KATARZYNA TRZASKA
DIRECTOR OF PHOTOGRAPHY: MARCIN SAUTER
PRODUCER: KATARZYNA TRZASKA
PRODUCTION COMPANY: ZYGIZAGA FILMS
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: POLAND
LANGUAGE: POLISH, ENGLISH
FILM DELIVERY: SEPTEMBER 2027
TOTAL BUDGET: 350 000 EUR
STILL NEEDED: 315 000 EUR
CONFIRMED PARTNERS: NO ESCAPE (NORWAY), POLISH FILM INSTITUTE
LOOKING FOR: CO-PRODUCTION IN GERMANY (MAINLY), BROADCASTERS, SALES
CONTACT: trzaska.kasia@gmail.com



Katarzyna Trzaska

DIRECTOR, PRODUCER

A director and producer in Zygizaga Films. Author of documentaries shown and awarded around the world presented at such festivals as IFF New Horizons in Wrocław

Poland, Krakow Film Festival, Vision du Réel in Switzerland, DocPoint Helsinki, among others. An expert in the Polish Film Institute, a member of Polish Filmmakers Association and Polish Guild of Documentary Directors. Executive producer of documentaries: *Learning to Fly*, *Village of Swimming Cows*, *Maximum Pleasure*. Author of 'documentary comedies' as she looks at her characters with subtle and warm irony. Actively involved in feminist movement. Co-founder of Polish Female Filmmakers Association. Keen ice bather and techno raver.

ZYGIZAGA FILMS (POLAND) Our ambition is to discover and follow up new Polish and international talents whose works combine cultural diversity and market ambition. Our goal is to produce powerful films that can travel widely thanks to eclectic directors and great storytelling, and make a connection with the audience throughout the whole Europe and the whole world. The company is developing short and long fiction and documentary films focused on strong narratives that are to be made via European market.

Intimate Revolutions



Rejecting her Polish roots, Julia explores sexual liberation in San Francisco's countercultures. For 15 years, she documents her queer, polyamorous, and communal life, but motherhood and a return to her motherland challenge her beliefs on love.

Intimate Revolutions is a poetic, vérité-driven memoir tracing one woman's 15-year odyssey from the constraints of a conservative Polish upbringing to the radical freedom of San Francisco's countercultures — and ultimately, to an unexpected reconciliation through motherhood and return to her motherland. At 24, disillusioned by the traditional ideals she inherited, Julia leaves behind her Polish-Catholic roots and a promising film career in New York to chase freedom and eros in the Bay Area. Drawn to San Francisco's experimental communities, she falls into a relationship with 'B', a charming man living in a sex commune, and begins filming their life. Amidst polyamory, psychedelic sex parties, and communal intimacy, she embraces her queerness — but also collides with paradoxes of control, traditional gender-roles, and longing. When she ends the relationship and travels the world, seeking deeper feminine wisdom, she meets women who shift her understanding of love, liberation, and power. Returning to California, she becomes a mother in a queer, polyamorous household — navigating the edges of intimacy, autonomy, and legacy. A return to her Polish village with her daughter confronts her with the ghosts of tradition, familial estrangement, and cultural exile. Through art, vulnerability, and her evolving relationship with her own mother, Julia discovers unexpected echoes of sensuality, creativity, and truth. As she questions both old-world conservatism and the illusions of radical freedom, *Intimate Revolutions* becomes a lyrical portrait of one woman's search to belong — within family, body, and world.

ENGLISH TITLE: INTIMATE REVOLUTIONS

ORIGINAL TITLE: INTIMATE REVOLUTIONS

DIRECTOR: JULIA MARYANSKA

PRODUCER: MARIELLE OLENTINE, MARC J FRANCIS

PRODUCTION COMPANY: SPEAKIT PRODUCTIONS

ESTIMATED RUNNING TIME: 70'

PRODUCTION COUNTRY: UNITED STATES

LANGUAGE: POLISH, ENGLISH

FILM DELIVERY: NOVEMBER 2026

TOTAL BUDGET: 401 000 EUR

STILL NEEDED: 362 920 EUR

CONFIRMED PARTNERS: SPEAKIT PRODUCTIONS, CIRCLE DOC ACCELERATOR

LOOKING FOR: CO-PRODUCTION WITH EU COUNTRIES, BROADCASTERS, SALES, TRAINING PROGRAMS, FUNDERS

CONTACT: marielle.olentine@gmail.com
marc@speakit.org



Julia Maryanska

DIRECTOR

Polish-American filmmaker blending visual poetry with raw reflection. With a background in International Affairs and Fine Art, she explores world issues, intimacy, and cultural regeneration. She was assistant editor on films *My Reincarnation* and *Regarding Susan Sontag*, co-directed *The Village of Lovers* and developed *Intimate Revolutions* through the CIRCLE Women Doc Accelerator. She co-founded and ran ReCulture Media for 10 years. She lives in California with her family.



Marielle Olentine

PRODUCER

A filmmaker focused on regenerative, collaborative storytelling. Her work has appeared on HBO, VICE, Al Jazeera, and at major festivals like SXSW and Toronto. An alum of SFFILM and the Gotham Lab, her film *Three Promises* premiered at Visions du Réel (2023). She founded Tikkun Olam Productions to support justice groups and amplifies under-represented voices through her films.



Marc J Francis

PRODUCER

A director, producer, and cinematographer known for acclaimed global documentaries on marginalized voices distributed across cinemas, TV and streaming platforms. A Sundance alum and 'Rising Star' (The Observer), his work includes *Black Gold*, box office hit *Walk with Me* (with Benedict Cumberbatch), and a new film exploring death and love with Elizabeth Gilbert and her late partner Rayya Elias.

SPEAKIT PRODUCTIONS (UNITED KINGDOM)

founded by award-winning filmmakers Marc J. Francis and Nick Francis, creates powerful stories on urgent global issues. A hub for visionary leaders, artists, and storytellers, Speakit partners with top broadcasters and platforms like the BBC, National Geographic, and Audible. Its acclaimed films include *Black Gold*, *When China Met Africa*, and *Walk With Me*. Alongside original productions, Speakit provides creative consulting from development to distribution.

It Is What It Is



Through my Israeli-Palestinian relationship, I discover my grandparents past as one of 3000 Polish 'mixed couples' in Israel's early years. A love story spanning three generations uncovers the hidden cost of mixed relationships in the Jewish state.

For the past 8 years, I've lived with my partner, Nayef, a Palestinian-Israeli. Our relationship reflects the complexities of our home. Discovering my grandmother's secret brought me comfort — I'm not alone in this love story, as I found out my grandparents were also a 'mixed' couple. The film spans three generations: my grandparents, my father who still carries shame, and me, questioning the fate of my future child. Home movie-style scenes reveal dilemmas about having children, staying or leaving Israel, and navigating marriage. These personal struggles lead me to my grandparents' past, where I learn they weren't alone: in the 1950s, 3000 'mixed' couples — Jewish men (mostly Holocaust survivors) and non-Jewish Polish women — immigrated to Israel. They stirred national tension. Religious authorities pushed for quick conversions. Many of the women, who had risked their lives for their Jewish loved ones during the war, were furious, while others felt pressured to assimilate. I confront my father as we digitize our family archive. Among the tapes is lost footage he shot in 1990s Poland about his father, but not my grandmother. I continue where he left off, piecing together her story and others I uncover in state archives. *It Is What It Is* is a film about love — but also about the cost of 'mixed' relationships in the 'Jewish state' and the systemic racism they reveal. It imagines a hopeful future — one my partner and I long to live.

ENGLISH TITLE: IT IS WHAT IT IS

ORIGINAL TITLE: ZE MA YESH

DIRECTOR: GAL ROSENBLUTH

PRODUCER: UDI NIR

PRODUCTION COMPANY: UVS FILMS

ESTIMATED RUNNING TIME: 70'

PRODUCTION COUNTRY: ISRAEL

LANGUAGE: HEBREW, POLISH, ENGLISH

FILM DELIVERY: MAY 2027

TOTAL BUDGET: 263 000 EUR

STILL NEEDED: 131 500 EUR

CONFIRMED PARTNERS: THE NEW FUND FOR CINEMA AND TELEVISION, MAKOR FILM FUND, COPRO

LOOKING FOR: CO-PRODUCTION, BROADCAST PARTNERS AROUND EUROPE AND IN POLAND IN PARTICULAR

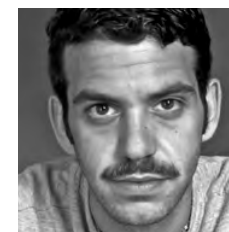
CONTACT: udi@udivsagi.com



Gal Rosenbluth

DIRECTOR

Gal graduated with honors from Sam Spiegel Film School. Winner of the PARAMOUNT+ award at MIA Roma (2023) for *Non-Issue*. Took part in the Sam Spiegel Series Lab supported by Netflix (2022). Wrote and directed four shorts: *Arabic Friday* (2019, Haifa FF, FEST), *Vivid Ruthie* (2017, Haifa FF, Girona), *Shmita* (2016, Special Mention Asia South East). Recently completed *Why Aren't You Crying*, now on its festival journey. As Editor: *Tiberias* (Best Series, Israeli Documentary Awards), *Nafas* (Sundance TV).



Udi Nir

PRODUCER

Udi Nir is a writer, director and producer. He studied at the school of playwriting in Tel-Aviv and created theater shows, before partnering with Sagi Bornstein and turning to documentary filmmaking in 2015. He is a member of the Israeli Film Academy and the European Film Academy, and a board member of the Israeli documentary forum. Filmography: *We Must Talk Now* (2024, 30', Arte); *Viral Dreams* (2021, 87', HotDocs, DocAviv – editing award, Arte/ZDF, HOT); *Our Natural Right* (2020, 43', Keshet 12); *Golda* (2019, 90', DocAviv, DocNYC, Arte/BR, HOT); *#uploading_holocaust* (2017, 75', DocAviv, DokLeipzig, Keshet 12, BR).

UVS FILMS (ISRAEL) Run by filmmaker duo Udi Nir and Sagi Bornstein, uvs films is a Haifa based documentary production company, specializing in archival and found footage films. Udi and Sagi's films have screened in dozens of festivals around the world, including HotDocs, DocNYC, DokLeipzig and Krakow Film Festival. Their films have won several international awards, including an IDA award for best short series, the editing award at DocAviv, and the Japan Prize for media for their 2021 production *Viral Dreams*.

Lost in Tehran, Lost in Japan



An Iranian ex-junkie veteran, once honored in Japan for loyalty, lost everything to addiction — his family and daughter — 20 years ago. Forced to return to Iran, terminally ill and unable to return, he now searches online, hoping love can still reach her.

Farshad's journey begins in his childhood when, for the Iraq and Iran wars, he volunteered, driven by an intense desire to be martyred and please his parents. During his military service, he had to take atropine injections to handle his fear; this gradually led him to develop an addiction. Having survived the war, Farshad seized an opportunity for a new life that opened up for him in Japan, which, due to its favorable working conditions, was attracting many Iranian immigrants in their search for prosperity and stability. In Japan, Farshad led a normal life until his best friend was involved in an accident that put him into a coma and cost him a leg. In the midst of all the chaos, a documentary filmmaker documented Farshad's strength, making him a known face on Japanese television. Amidst his rise to fame, Farshad married a Japanese woman. And so, the joy did not last long, and Farshad's addiction issues surfaced to the point of divorce; he went back to Iran alone. Despite his efforts to maintain ties with Ayaneh, political tension between Iran and Japan would prevent his return, eventually severing communication with his daughter over the years. Undeterred, Farshad chronicled his life in a biography and marked each of Ayaneh's birthdays with heartfelt messages on social media. His longing to reunite with his daughter intensified when a message from a Japanese woman revealed she knew Ayaneh's whereabouts. He finally finds Ayaneh — numb to him — yet he hopes that showing her love might change everything.

ENGLISH TITLE: LOST IN TEHRAN,
LOST IN JAPAN
ORIGINAL TITLE: GOMSHODE DAR JAPAN,
SARGARDAN DAR TEHRAN
DIRECTOR: JAFAR NAJAFI
DIRECTOR OF PHOTOGRAPHY: MEHDI AZADI
PRODUCER: SIAVASH JAMALI
PRODUCTION COMPANY: CINEMATALES
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: IRAN
LANGUAGE: PERSIAN, JAPANESE
FILM DELIVERY: OCTOBER 2026
TOTAL BUDGET: 145 100 EUR
STILL NEEDED: 130 100 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCTION,
PRE-SALES, FUNDS
CONTACT: seavash@gmail.com



Jafar Najafi

DIRECTOR

Iranian documentary filmmaker, born in Koohrang (1986). He studied cinema at the Tehran University of Art and gained international recognition with his short documentary *Asho* (2019), which won the Best Children's Documentary Award at IDFA and several other prestigious prizes. His feature documentary *Make-Up Artist* (2021) won the FIPRESCI Award at IDFA and the Award of Excellence at Yamagata. In 2022, *Alone* premiered at the Venice Biennale.



Siavash Jamali

PRODUCER

An independent filmmaker and producer specializing in documentary and fiction. His credits include five films, with two directed by him. Notable works include *Sunless* (executive producer), which was the opening film of IDFA 2019, and *Shouting at the Wind* (director, producer), the opening film of the Kassel Documentary Film Festival in 2019. Jamali is also the Executive Producer of Mehrdad Oskouei's ongoing project, *A Fox Under a Pink Moon*.

CINEMATALES (IRAN) Our company is a dedicated production house based in Iran that focuses its activities on making documentary and fiction films about current social problems, such as those concerning youth, immigrants, and other vulnerable groups. We believe that through storytelling, much light will be shed on their often-underrepresented stories, and we try to give an honest look at the lives of people navigating complex cultural, social, and economic issues.

Mater



Michael is a son, brother and director. He approaches the three most important female figures in his life for the first time, Camilla, the adopted mom, Maria Antonietta the biological mom and Valentina, the adopted sister.

At twenty-five, Michael uncovers the identity of his biological mother, a revelation that shakes the foundation of his existence. Maria Antonietta is a homeless woman battling psychiatric issues, a mother of five children — four of whom were taken away by social services. Meanwhile, Camilla, his adoptive mother, welcomed him into her life with her partner Massimo after enduring the devastating loss of two late-term pregnancies. Her longing for motherhood found fulfillment in adoption, but the scars of her past linger. Michael's younger sister, Valentina, also adopted, sought motherhood at an early age, craving a biological connection otherwise absent in her life. Like her brother, she, too, embarked on a journey to uncover her origins, seeking answers to questions she never dared to ask before. Three women, three mothers — bound together by complex, intertwined threads. On one side, the joys, struggles, and traumas of motherhood; on the other, Michael, caught in between as the lost son, the adopted son, the brother trying to make sense of his place in their lives. Driven by an urgent need to understand his identity, Michael turns to his camera as both a shield and a bridge. Through its lens, he steps closer to the women who define his existence, navigating a deeply personal and emotional journey. In this intimate exploration, he confronts unresolved wounds, unspoken truths, and the meaning of love through the perspectives of three parallel mothers — each carrying her own pain, resilience, and capacity to love in different ways.

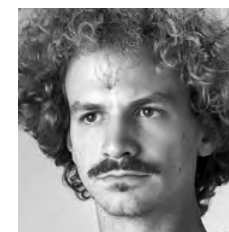
ENGLISH TITLE: MATER
ORIGINAL TITLE: MATER
DIRECTOR: MICHAEL PETROLINI
DIRECTOR OF PHOTOGRAPHY: MICHAEL PETROLINI
PRODUCER: FRANCESCO CIBATI
PRODUCTION COMPANY: RAW SIGHT
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: ITALY
LANGUAGE: ITALIAN
FILM DELIVERY: OCTOBER 2026
TOTAL BUDGET: 220 000 EUR
STILL NEEDED: 190 000 EUR
CONFIRMED PARTNERS: EMILIA ROMAGNA FILM COMMISSION
LOOKING FOR: CO-PRODUCTIONS, SALES, DISTRIBUTION
CONTACT: f.cibati@gmail.com



Michael Petrolini

DIRECTOR

Born in Turin (1992), grew up in Parma. After studying Sociology in Milan, he left to work in California, traveling for six years. In 2017, he studied cinema in Bologna and began *Honeydew – The End of Illegality*, produced by Indyca presented in Festival dei Popoli and Santa Barbara. In 2020, he made *Rent Strike Bolognina* and co-directed *Romina*, awarded at Biografilm 2024. In 2021, he founded Raw Sight, developing Mater, supported by Emilia-Romagna Film Commission and MFN-Milan.



Francesco Cibati

PRODUCER

I have been working in the communication field for over ten years, spanning writing, photography, video production, and web design. I have lived in twelve cities across four continents. I founded a street art collective, an independent magazine, a production company (Raw Sight), and a volunteer organization (Linea d'Ombra). I studied in Milan, Barcelona, and Venice, worked in a factory in Parma, a design studio in Turin, and a research center in Durban before becoming independent. As a freelancer, I collaborate with institutions, organizations, and companies. I stumbled upon documentary filmmaking in 2019 by chance — now, I take it much more seriously. Filmography: *How I Came Here*, *Rent Strike Bolognina*, *Umar*, *Honeydew*, *Mater*.

RAW SIGHT (ITALY) is an audiovisual production company founded in Parma in July 2021 by Francesco Cibati, Marco Bergonzi, and Michael Petrolini. It began financing observational documentaries on social and anthropological themes via commercial projects. In 2022, a Trieste unit was opened, expanding into concert production. Early works include *Rent Strike Bolognina* and the short film *Umar*. Co-productions with Indyca and Fase 3 paved the way for *Mater*, its first independently produced feature.

My Shining Darkness



***My Shining Darkness* is a powerful documentary about Tamás Érdi, a blind virtuoso pianist who turns his lack of sight into a remarkable musical talent, tracing his journey from child prodigy to internationally acclaimed performer.**

Tamás Érdi was born prematurely in 1979 and lost his sight due to a malfunctioning incubator. His parents, Márta É. Szabó and Sándor Érdi, sought every possible way to help him, even traveling to the U.S. during the socialist era to consult top doctors. Despite their efforts, the diagnosis was final — Tamás would be blind. A doctor advised them to find something their son could enjoy and excel at, so he could lead a happy life in a sighted world. From a young age, Tamás showed a deep interest in sound. He could distinguish between different washing machines, planes, and cars by ear and recorded them to listen back later. At age five, he discovered his grandfather's piano, and from that moment on, music became his world. His parents supported his passion with lessons and training. He met piano teacher Erika Becht, who practiced blindfolded to understand how Tamás experienced music. She developed a unique method of 'recomposing' pieces so Tamás could learn them by ear. His dedication and talent, especially in interpreting Mozart, Liszt, Chopin, Bartók, and Beethoven, drew growing attention. He performed at Carnegie Hall, Lincoln Center, and the Barbican Centre, and earned his artist diploma from the Royal Conservatory of Music in Toronto. The boy once given little chance of survival became an internationally recognized pianist. In 2014, he met Réka through a concert email. Their correspondence turned into love and marriage. She now supports him in daily life and manages his career. Though their love is strong, everyday tasks still fall heavily on her. Tamás, once focused solely on music, is now learning to navigate life more independently.

ENGLISH TITLE: MY SHINING DARKNESS

ORIGINAL TITLE: HANGLÁTÓ

DIRECTOR: LIA LŐRINCZY

DIRECTOR OF PHOTOGRAPHY: ÁDÁM POLHODZIK

PRODUCER: JULIANNA UGRIN, PETRA PANTYI

PRODUCTION COMPANY: ÉCLIPSE FILM

ESTIMATED RUNNING TIME: 82'

PRODUCTION COUNTRY: HUNGARY

LANGUAGE: HUNGARIAN

FILM DELIVERY: MAY 2027

TOTAL BUDGET: 470 407 EUR

STILL NEEDED: 274 405 EUR

CONFIRMED PARTNERS: HUNGARIAN NATIONAL FILM INSTITUTE

LOOKING FOR: CO-PRODUCTION, BROADCASTERS

CONTACT: julianna.ugrin@eclipsefilm.hu
petra.pantyi@eclipsefilm.hu



Lia Lőrinczy

DIRECTOR

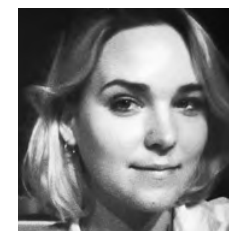
Graduated in curatorial studies from the Hungarian University of Fine Arts, later shifting to film. After years in cultural project work, she earned an MA in Documentary Directing at SZFE in 2023. She has made over five short documentaries. Her graduation film *Who I Might Become* won awards at Verzió and Blue Danube festivals. She now works as a freelance director and editor, currently developing her first feature doc on pianist T. Érdi.



Julianna Ugrin

PRODUCER

An EFA-nominated producer and founder of Éclipse Film, specializing in creative documentaries. Her films have screened and received awards at major festivals including Sundance, IDFA, Locarno, Hot Docs, and Sheffield. She holds a doctorate from the University of Theatre and Film Arts in Budapest, where she teaches documentary producing. An EURODOC and EAVE alumna, she is president of MADOKÉ, chair of the board at DAE, and member of the European Film Academy. Selected films: *Holy Dilemma* (2022), *The Missing Tale* (2022), *Howling Like We Do* (2022), *Easy Lessons* (2018), *A Woman Captured* (2017), *The Next Guardian* (2017).



Petra Pantyi

PRODUCER

Graduated in Film and Media Studies (2016) at Eszterházy Károly University and earned an MA in Film Studies at Eötvös Loránd University (2019). During and after her studies, she worked as an assistant director on numerous Hungarian and international shorts, features, series, and commercials. Her diploma short *My Breakfast Is Your Dinner* (2019) won several awards. Since then, she has directed and produced a TV mini-series, and worked on commercials and music videos. In 2022 she joined Éclipse Film, where she works on commissioned content and feature-length documentary projects.

ÉCLIPSE FILM (HUNGARY) is a Budapest-based independent production company founded by Julianna Ugrin in 2011. Focused primarily on creative documentaries, the company also produces author fiction, commercials, and corporate films. Éclipse connects emerging Hungarian filmmakers with industry professionals, and its films have screened at top festivals like Sundance, IDFA, HotDocs, and DOK Leipzig. It also co-organised DunaDOCK, EURODOC, and KineDok.

Prometea



Prometea is the very first clone of a horse. Through the practice of equine cloning, the eponymous documentary essay examines how people cope with death — accepting, suffering, or evading its finality.

The film presents the story of a professional polo player whose best horse died unexpectedly in his prime. While most horse owners push through their loss without hope — or desire — for resurrection, he now has over a hundred clones. *Prometea* explores the tender, slightly archaic and often commercialised bond between humans and horses, and how painful it can be when it breaks. The film thus offers a reflection on mortality at a time when the technology to counteract it seems no longer sci-fi. Rather than tell a single sensationalist story, it assembles several stories into a patchwork connected by overarching themes. That being said, there are three main narrative lines that represent those themes: the ethics of cloning, the companionship between horses and people, and 'the mummy complex'.

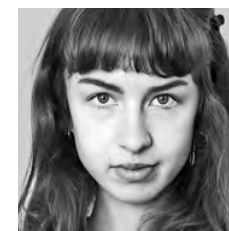
ENGLISH TITLE: PROMETEA
ORIGINAL TITLE: PROMETEA
DIRECTOR: KRISTÍNA ŽILINČÁROVÁ
DIRECTOR OF PHOTOGRAPHY: RADKA ŠIŠULÁKOVÁ
PRODUCER: MICHAELA KALISKÁ
PRODUCTION COMPANY: NINJA FILM
ESTIMATED RUNNING TIME: 80'
PRODUCTION COUNTRY: SLOVAKIA, CZECH REPUBLIC
LANGUAGE: SLOVAK, ENGLISH
FILM DELIVERY: MARCH 2027
TOTAL BUDGET: 275 000 EUR
STILL NEEDED: 240 000 EUR
CONFIRMED PARTNERS: CLAW FILMS (CZ), SLOVAK AUDIOVISUAL FUND
LOOKING FOR: CO-PRODUCTION, SALES, DISTRIBUTION
CONTACT: m.kaliska@gmail.com



Kristína Žilinčárová

DIRECTOR

She graduated in Aesthetics at the Comenius University in Bratislava. She works as a screenwriter, director, and film magazine editor. Currently she is co-writing a fictional feature film (*Dreaming Differences*), and developing her directorial feature debut (*Prometea*). In the past, she worked on several short films shown on various festivals: FEST – New Directors, Warsaw FF, Karlovy Vary IFF, Tampere FF. She established a Slovak film magazine called Pontón.



Michaela Kaliská

PRODUCER

A producer based in Bratislava. She graduated from the Film TV Faculty VŠMU with a Master's degree in Production and Distribution. She was a part of IDFAcademy, Green Filming Workshop, and East-West Talent lab. In 2021 she co-founded her own production company Ninja Film, which focuses on young voices and bolder approaches in audiovisual. *Prometea* – feature documentary film by Kristína Žilinčárová; *Boundaries of Pain* – short experimental film by Kvet Nguyen; *Lover, Not a Fighter* – feature fiction film by Martina Buchelová; *Venus in Retrograde* – short fiction film by Štefánia Lovasová (Uppsala Short Film Festival 2024); *Where Do I Belong?* by Martina Buchelová and Debora Pastirčáková (FEBIOFEST 2024).

NINJA FILM (SLOVAKIA) is a film production company based in Bratislava. It was co-founded in 2021 by director Martina Buchelová and producer Michaela Kaliská. Their aim is to give space to young voices and bolder audiovisual approaches in cinema. They are currently finishing their debut feature called *Lover, Not a Fighter*, which was presented at various industry platforms such as Agora IFF Thessaloniki, KVIFF Works in Progress, Febiofest Bratislava Industry Days.

RepairMan



Haunted by childhood trauma, 32-year-old Roland turns to tantra and shamanic rituals for healing. But his most unexpected therapeutic practice is repairing washing machines. As he fixes what's broken, he asks: is it true that real men don't cry?

Several years ago, Roland's therapist suggested that fixing broken machines might help him fix himself. He took the idea to heart. Now, repairing washing machines is both his job and his unexpected form of therapy. After a painful divorce and the loss of his savings, Roland throws himself into self-healing. By day, he repairs washing machines; by night, he immerses himself in therapeutic practices — psychotherapy, sauna rituals, therapy theatre, shamanic ceremonies, and tantra retreats. Determined to break free from his struggles, he starts to suspect his wounds trace back to childhood. Raised in a society where men were expected to be tough, Roland learned early on to suppress his emotions. His mother, Svetlana, upheld the same rigid beliefs that shaped her own upbringing — instilling discipline but offering little tenderness. Now, desperate to free himself from the past, Roland takes extreme measures — even staging his own symbolic death and rebirth. But are these rituals the key to healing, or just another form of escape? As he opens his heart to love again, Roland fears he's doomed to repeat the cycles he grew up with. Meanwhile, for the first time, Svetlana begins to question the beliefs she once upheld, realizing — too late — that her son needed tenderness more than toughness. Ultimately, after exhausting every method in his search for healing, Roland must face his greatest challenge: standing before his mother — not as the tough man she once tried to raise, but as the vulnerable son he has always been. What does it take to repair a man?

ENGLISH TITLE: REPAIRMAN
ORIGINAL TITLE: MEISTRAS
DIRECTOR: MARIJA STONYTĖ
DIRECTOR OF PHOTOGRAPHY: PAULIUS STONYS
PRODUCER: AKVILĖ ŽILIONYTĖ, MANTAS KAZLAUSKAS, MARIJA STONYTĖ
PRODUCTION COMPANY: UKU FILMS
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: LITHUANIA
LANGUAGE: LITHUANIAN, ENGLISH, UKRAINIAN
FILM DELIVERY: NOVEMBER 2027
TOTAL BUDGET: 250 000 EUR
STILL NEEDED: 88 000 EUR
CONFIRMED PARTNERS: LRT – LITHUANIAN NATIONAL BROADCASTER
LOOKING FOR: CO-PRODUCTION PARTNERS, DISTRIBUTORS, PRESALES, SALES AGENTS
CONTACT: uku.studija@gmail.com



Marija Stonytė

DIRECTOR, PRODUCER

Lithuanian film director and producer specializing in documentaries. Her short *One Life* (2019) premiered at DOK Leipzig, and her debut feature *Gentle Warriors* (2020) gained international acclaim. She is currently directing and producing *RepairMan* and producing *Brides of the Invisible*. An alumna of IDFAcademy and IDFA Summer School, she also teaches and mentors emerging filmmakers.



Akvilė Žilionytė

PRODUCER

Lithuanian film producer whose recent short, *SPA* (2024), premiered at Dresden FILMFEST, with prior films showcased at Jihlava FF, Drama Short FF, and more. Selected for the 2023 Cannes New Producer's Room, she's a EURODOC and ESODOC graduate with over 10 years in culture. Akvilė is currently producing three feature documentaries: *In Passing*, *RepairMan*, and *There It Rains*.



Mantas Kazlauskas

PRODUCER

Mantas Kazlauskas is a Lithuanian film producer and director. He co-founded the production company Kinometras and leads the sound recording studio Casting Records. A collaborator on numerous documentaries, he co-directed and produced the TV documentary *Help the Little One* (2024) and is currently producing feature-length documentaries: *RepairMan*, *Brides of the Invisible*, and *My Bollywood Dream*.

UKU FILMS (LITHUANIA) Representing *RepairMan* at CEDOC Market 2025: director/producer Marija Stonytė and producer Mantas Kazlauskas (UKU Films). UKU Films is a Lithuanian production company founded by acclaimed director Audrius Stonys. For over a decade, the studio has been a leading voice in documentary filmmaking, known for visually poetic, thought-provoking films exploring human experience, nature, and culture.

Scars



**Stories of the women and men who have experienced wartime sexual violence.
A story of the fight to reclaim their own lives.**

A story about refugees who have experienced wartime sexual violence; rape has always been the cheapest and most devastatingly effective weapon of mass destruction. The survivors come from Congo, Rwanda, Ukraine, Bangladesh, and many other places... Some experienced violence just weeks ago, while others were harmed many years ago. Some are currently passing through refugee camps, while others have already rebuilt their lives in exile. They all face trauma — fear, shame, and a sense of stigma. Marked by disgrace, they are often rejected by their communities. Blame is often placed on the victim, never the perpetrator. Their suffering is usually minimized, as 'they survived, after all.' But what's also overlooked is that the pain of the survivors often extends to their children. We will learn the stories of our protagonists through the work of Wiola Rebecka, who for years has been traveling to refugee camps. She organises medical aid and teaches local psychologists how to work with survivors of rape. Additionally, Wiola always collects testimonies to ensure that the voices of those who have suffered so greatly are heard by the world.

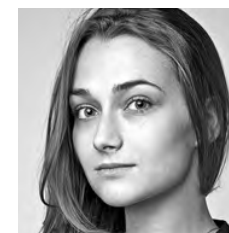
ENGLISH TITLE: SCARS
ORIGINAL TITLE: BLIZNY
DIRECTOR: MAŁGORZATA IMIELSKA
DIRECTOR OF PHOTOGRAPHY: MARCIN SAUTER
PRODUCER: ADRIANNA REDZIA
PRODUCTION COMPANY: LUMISENTA FILM FOUNDATION
ESTIMATED RUNNING TIME: 80'
PRODUCTION COUNTRY: POLAND
LANGUAGE: ENGLISH, POLISH, SWAHILI, BENGALI, UKRAINIAN
FILM DELIVERY: NOVEMBER 2026
TOTAL BUDGET: 590 000 EUR
STILL NEEDED: 170 000 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCTION, SALES, BROADCASTERS
CONTACT: ada@lumisenta.com



Małgorzata Imielska

DIRECTOR

Award-winning documentary director recognized at international festivals. *Love and Empty Words* won the Grand Prix at the Hong Kong International Film Festival and Best Documentary in Toronto. *Just Hear Me Out* sparked debates on youth mental health in Poland. *Tell Me Why* earned awards in Krakow, Houston, and China. Her work includes *Perseveres*, *Survive Afghanistan*, and *Pictures from Death Factory*, focusing on history, social issues, and human resilience.



Adrianna Redzia

PRODUCER

Łódź Film School graduate. She has worked with Munk Studio, Lava Films, and Kalejdoskop Film Studio. In 2021, she founded the Lumisenta Film Foundation, overseeing documentary and feature projects. She is currently co-producing *Made of Flesh and Fuel*, *VOJTA*, and *Scars*. A member of the Polish Filmmakers Association and the European Film Academy, she is also an Emerging Producers 2024 alumna and a graduate of Dok.Incubator and Biennale College Cinema. She studies at the Polish Academy of Sciences.

LUMISENTA FILM FOUNDATION (POLAND)

Founded in 2022, the Foundation focuses on international co-productions of feature and documentary films with high artistic value. It supports emerging creators in exploring their paths. Lumisenta's projects have been recognized by Sheffield DocFest, DOK.Incubator, ARTE, CNC, and more. Recent films include *The Forest*, *An Orange from Jaffa*, and *Fakir*. Current works include *The Slugs*, *You Don't Know Me*, and *Scars*. Lumisenta is a member of the Polish Producers Alliance.

Searching for Thule



In her quest to solve the riddle of Europe, a passionate scholar reconstructs the journey of the ancient Greek sailor Pytheas from Marseille to the mysterious country of Thule.

Around 300 BCE, the remarkable adventurer Pytheas set out from the Greek colony of Marseille to explore the frozen, fabled, and terrifying lands of northern Europe. Pytheas's voyage, beginning on the Mediterranean Sea and reaching towards Brittany, Cornwall, Wales, Scotland, the Shetland Islands, and the Faroe Islands, is retraced through a collection of film archives, archaeological surveys, and fragments from ancient literature. Ultimately, the journey reaches the mythical land of Thule, at the end of the earth, on the black coasts of Iceland and the melting glaciers of Greenland and the North Pole. As we retrace this journey in the present through images of everyday life, landscapes, history, myths, and monuments, the complex patchwork called Europe unfolds before us. Threading this patchwork together is the desire for knowledge, exploration, and cultural exchange. This essay film delves into the search for European identity, the continent's ancient heritage, and the meeting of the Mediterranean Sea with the Atlantic Ocean.

ENGLISH TITLE: SEARCHING FOR THULE

ORIGINAL TITLE: SEARCHING FOR THULE

DIRECTOR: YANNIS KARPOUZIS

DIRECTOR OF PHOTOGRAPHY: YORGOS FRENTZOS

PRODUCER: KRISTIAN VAN DER HEYDEN, MARINA DANEZI

PRODUCTION COMPANY: HARALD HOUSE

ESTIMATED RUNNING TIME: 80'

PRODUCTION COUNTRY: GREECE, BELGIUM, ICELAND

LANGUAGE: ENGLISH, FRENCH, ICELANDIC, GREEK, GAELIC

FILM DELIVERY: JANUARY 2027

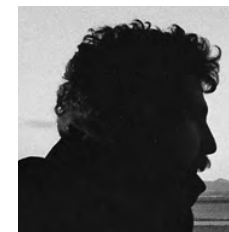
TOTAL BUDGET: 542 000 EUR

STILL NEEDED: 270 000 EUR

CONFIRMED PARTNERS: GREEK FILM CENTER, ERT (THE HELLENIC BROADCASTING CORPORATION)

LOOKING FOR: FRENCH CO-PRODUCER, SALES, BROADCASTERS

CONTACT: office@haraldhouse.com
marinadanezi@yahoo.gr



Yannis Karpouzis

DIRECTOR

An Athens-based filmmaker and visual artist. He has been awarded the Newcomer filmmaker award by the Greek Film Center in 22nd Thessaloniki documentary festival for *Nikos Karouzos: Poems on the Tape Recorder* (2020). Since 2025 he is a Berlinale Talents alumni. His projects explore areas associated with political identities, social imbalance and contemporary conflicts. Recent filmography includes: *Magdalena Hausen: Frozen Time* (2024, 25') and *Left Behind* (2025, 13').



Kristian Van Der Heyden

PRODUCER

The owner of Harald House Belgium started in 2016. He produced *A Punk Daydream* (2019) by Jimmy Hendrickx, a documentary on street punk in Indonesia, which premiered at Rotterdam Film Festival in 2019. *Slave Island*, a co-production with Belgium, Estonia, Taiwan, and Italy, about present-day slavery on a remote island of Indonesia, is his third feature documentary to premiere at Movies That Matter 2025. He also works on series and features in development and co-productions. Kristian was honored as an Emerging Producer by the Ji-Hlava Film festival in 2022.



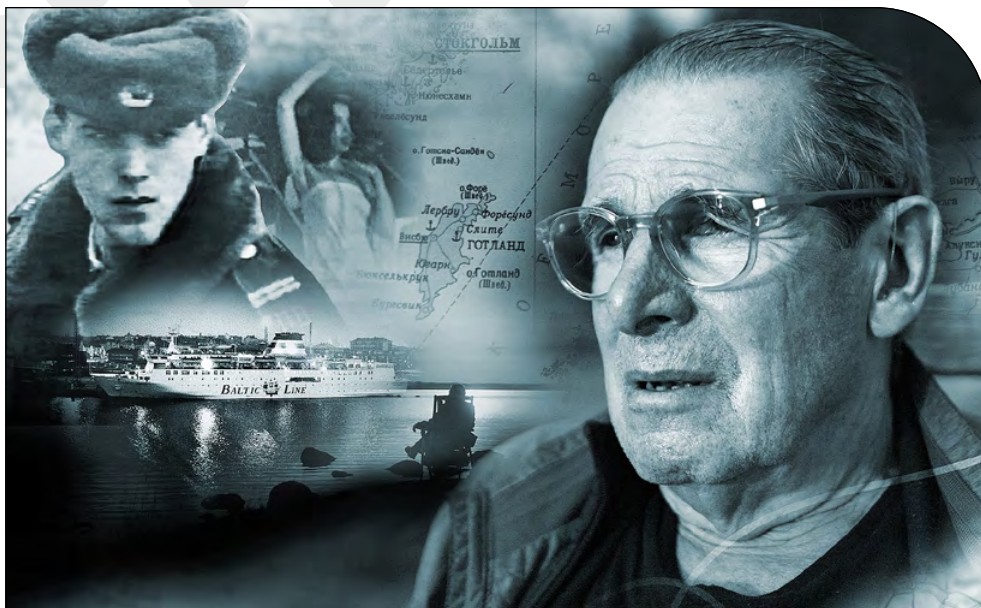
Marina Danezi

PRODUCER

Greek producer and director, born in 1982 in Athens. She studied mathematics and theater before moving into filmmaking in 2008. She co-founded Laika Productions in 2018, focusing on documentaries and socially engaged fiction films. Notable works include *The Pirate of Time* (2008), *Scavengers' Union* (2011), and *Sam Roma: We Are Gypsies* (2014). She has produced documentaries and TV series for ERT and serves as PR director for Gagarin 205 Live Music Space in Athens.

HARALD HOUSE (BELGIUM) is a boutique production company specializing in documentaries and fiction with an international focus on societal edges, dysfunctional families, and impactful narratives. *Slave Island* (2025), a documentary on modern slavery in Indonesia, premieres at Movies That Matter Festival and will be released by Periscope Film in Benelux. Selected films: *Supernatural* (2025), *Daughter* (2024), *Fiore Mio* (2024), *Epilogues* (2024).

Ship of Dreams



A cultural-political thriller on a cruise ship on the Baltic Sea. On the upper deck, 300 writers dream of a better world — while on the lower deck, dark powers with hidden agendas steer the course.

In the spring of 1992, the Russian cruise ship Konstantin Simonov departs from Saint Petersburg, carrying 300 writers from across the Baltic. For the first time, they are all free citizens of independent states. They share a vision: the Baltic Sea will become a sea of peace, and culture will be a force for change. Onboard, they hold seminars on democracy and literature, dance, and drink vodka. Finnish writer and journalist Tom Paxal films the cruise for a documentary. He captures meetings between East and West, cultural debates, and the lively parties. But when he turns his camera toward suspicious activities on the lower deck, the Russian crew threatens him and confiscates his tapes. Three decades later, Tom receives an anonymous package containing the long-lost footage. As memories resurface, so does the need to understand what really happened on board. He turns to filmmaker Johan von Sydow to complete the unfinished film — and to uncover the truth. Their search takes them from Helsinki's backstreets to the Baltic countries and exiled Russians in Saint Petersburg, Florida, revealing testimonies from the cruise and hidden agendas. When they discover that Vladimir Putin's wife, Ludmila, was onboard and that the ship's sponsors were linked to organised crime in the port of Saint Petersburg, the warnings become clear: 'Do not dig into this story.' *Ship of Dreams* is a journey where hope and belief in change collide with hidden power structures in an increasingly dark and polarized world.

ENGLISH TITLE: SHIP OF DREAMS

ORIGINAL TITLE: SHIP OF DREAMS

DIRECTOR: JOHAN VON SYDOW

DIRECTOR OF PHOTOGRAPHY: JONATAN GAMMEL

PRODUCER: KATJA UNEBORG

PRODUCTION COMPANY: PICKY PICTURES

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: SWEDEN

LANGUAGE: ENGLISH, SWEDISH, FINNISH, RUSSIAN, GERMAN, POLISH, BALTIC LANGUAGES

FILM DELIVERY: DECEMBER 2026

TOTAL BUDGET: 407 376 EUR

STILL NEEDED: 320 769 EUR

CONFIRMED PARTNERS: SWEDISH TELEVISION

CO-PRODUCTION, LOI/LOC FROM TELEVISION:

LATVIA, ESTONIA, IRLAND

LOOKING FOR: CO-PRODUCERS, SALES, BROADCASTERS, FINANCIERS

CONTACT: katja@pickypictures.se



Johan Von Sydow

DIRECTOR

A director and staff producer at SVT. His documentaries *Mare Kandre* and *The Jussi Björling Saga* were hailed as two of the best Swedish cultural documentaries of the 2000s. His acclaimed *Ratata Through the 80s* set a benchmark for Swedish pop music documentaries. His latest feature, *Tiny Tim: King for a Day*, gained international recognition. Filmography: *Alfons Bit by Bit* (2022), *Tiny Tim* (2020), *Ratata Through the 80s* (2013), *The Artist Who Disappeared* (2012), *Mare Kandre* (2009).



Katja Uneborg

PRODUCER

A producer and co-owner of Picky Pictures, specializing in auteur-driven films and innovative storytelling. She produced *Waiting for the Death of Jan Myrdal* (2021), produced and directed *Pushing – from Rättvik to California* (2023), and is currently producing *Josef Frank and the Struggle for Peace* (2027). With a strong background in art house film distribution and cinema management (Managing Director of Stockholm's Bio Rio) and Project Manager at arthouse distributor TriArt Film. She has also led film launches, including *The Unmeasurable* (2024) and *Fiktiv Granskning* (2022). Katja holds a degree in Filmic Narration from the University of Gothenburg and a Master in Mathematics and Chemistry from Stockholm University.

PICKY PICTURES (SVERIGE) is a Swedish independent production company founded in 2018, specializing in creative documentaries for cinema, TV, and digital platforms. With 11 feature films in production, we focus on films with strong artistic vision, originality, and compelling storytelling. Our productions have reached audiences worldwide through festivals, TV, and cinemas. We follow our projects through the entire journey – from development to distribution – ensuring they reach the audience.

The Fugitive



Adventure love story — a film about the sea, love, prison and freedom.

In 1998, Josef Šindelek sat in his car outside the prison where he was about to serve his sentence, thinking. Three years behind bars for trying to get his money back from a man who owed him, which the court repeatedly acknowledged. Three years of lost life for wanting justice for himself. An enthusiastic photographer and video amateur, Josef turned on his camera and thought out loud: 'If I park and go there, my future is clear. But if I drive away now, something unexpected awaits me.' Josef left the parking lot and together with his girlfriend Blanka disappeared from the police's radar for an incredible 25 years. For three years, they lived in a tent in Italy, where Josef traded his used car for a wrecked ship, which he began to repair with his own hands. Blanka joined him later — she cooked and sewed sails. When it was almost finished, the ship burned down completely. So they repaired it again! They almost sank when they first set sail. But eventually they made their way to the ship and, on the run, they sailed through storms, tropical diseases and almost all the world's oceans. But in late October 2023, at a small border crossing between Argentina and Paraguay, Josef and Blanka heard the words they had feared for a quarter of a century. *Estas bajo arresto. You are under arrest!* Our film follows two parallel stories. Thanks to more than 400 hours of video archives and countless photographs, we can fully immerse ourselves in the incredible adventures that Josef and Blanka experienced on their journeys. In contrast to this absolute freedom, there is the present, in which we film Josef's time behind bars and Blanka, being alone for the first time in decades...

ENGLISH TITLE: THE FUGITIVE
ORIGINAL TITLE: UPRCHLÍK
DIRECTOR: MICHAL VARGA
DIRECTOR OF PHOTOGRAPHY: ADAM SEJK
PRODUCER: JAN BODNÁR
PRODUCTION COMPANY: GNOMON PRODUCTION
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: CZECHIA
LANGUAGE: CZECH, ENGLISH
FILM DELIVERY: JULY 2026
TOTAL BUDGET: 300 000 EUR
STILL NEEDED: 215 000 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCTION, SALES, BROADCASTERS
CONTACT: jan.bodnar@gnomonfilm.com



Michal Varga

DIRECTOR

Working on his films, mostly focused on nature conservation and cultural differences, Michal travelled to many countries such as Congo, Rwanda, Senegal, Argentina, Paraguay, Ukraine, Russia and more. *The Fugitive* is his second feature documentary following the debut *Circus Rwanda* (2018), many mid-length documentaries and prime time tv shows (Masterchef, Bachelor etc.).



Jan Bodnár

PRODUCER

Czech producer and journalist. His main focus is the production of documentary films with human rights and environmental themes, female-directed films, and first features. He was a producer at Media Voice along with director, Vera Lacková, whom he has worked closely with for several years. *How I Became a Partisan* (2021), an award winning feature documentary film, is the most recent brainchild of their very successful collaboration. He produced many media campaigns such as the viral campaign *#JakoTy* (directed by Martin Páv). In the Gnomon Production, he finished as a producer films *The World According to My Dad* (2023) and *What About Petey?* (2025). He also cooperates with an established production company Film & Sociology, for example movie *Dajori* (2025).

GNOMON PRODUCTION (CZECHIA) is a Czech production company, based in Brno. We develop and produce fiction and documentary films since 2009.

The Hope Will Carry Us



In Qazbabalı, the adults search for water from the springs, while the children look for safe routes to the school in the neighboring village. Meanwhile, the journalist Coshgun, who has come here to teach, tries to find a new path for himself.

Journalist Coshgun Eldaroğlu, concerned about his safety due to journalist arrests in the country, decides to stay away from public attention and voluntarily teach in the village of Qazbabalı in Shabran, where there is no school. His primary goal is to educate the village children, especially girls. The nearest school for the children is in a neighboring village, accessible only via a difficult forest path. As a result, villagers often keep their children from attending school. Additionally, the village faces another major issue: a shortage of fresh water. The villagers are so focused on resolving this and other problems that they neglect their children's education. Teyyub, a member of the village community, knows the locations of springs in the upper part of the village and tries to solve the water problem by digging wells. Aware that education is as essential as water, Teyyub provides significant support to Coshgun. Children of all ages attend Coshgun's classes. During this time, he meets Surayya, who brings her children to the lessons. Surayya was unable to attend school as a child and was forced into marriage at an early age. Over time, she decides to participate in the lessons herself, fulfilling her long-held dream of obtaining an education. For Coshgun, these lessons are both a civic duty and an escape from his exhausting and dangerous life in Baku. Meanwhile, Surayya prepares for exams to pursue the higher education she has always desired, inspired by the opportunities provided by Coshgun's lessons.

ENGLISH TITLE: THE HOPE WILL CARRY US

ORIGINAL TITLE: ÜMİD BİZİ APARACAQ

DIRECTOR: ALEMDAR FAIG

DIRECTOR OF PHOTOGRAPHY: TOFIG

PRODUCER: ZEYNAB ISKANDAR, TURKAN HUSEYN

PRODUCTION COMPANY: CHINAR FILM

ESTIMATED RUNNING TIME: 75'

PRODUCTION COUNTRY: AZERBAIJAN

LANGUAGE: AZERBAIJANIAN

FILM DELIVERY: SEPTEMBER 2026

TOTAL BUDGET: 78 000 EUR

STILL NEEDED: 65 000 EUR

CONFIRMED PARTNERS: CHINAR FILM

LOOKING FOR: MENTORING, CO-PRODUCTION, FOUNDATION

CONTACT: zeynabisgender97@gmail.com

turkan.hs@gmail.com



Alemdar Faig

DIRECTOR

A film director and screenwriter born in 1994, Baku. His works include *Rasim Was a Volunteer*, *Cuba Dreams*, and the feature doc *Black Cat, White Shani*, which won awards at CineDOC-Tbilisi and received a post-production grant in Azerbaijan. He is an alumnus of the Caucasus Cinema Platform and is now working on his second feature documentary, *The Hope Will Carry*.



Zeynab Iskandar

PRODUCER

In the early years of career as a producer in film industry. As a graduate from the esteemed Cinema and TV Faculty, my journey into the world of storytelling began with a deep-seated passion for capturing life's narratives on film. With a solid academic background, I ventured into the realm of international film festivals, immersing myself in the diverse tapestry of global cinema as a documentary filmmaker. Now, as I transition into the role of a producer, I bring with me a wealth of experiences and insights gleaned from my time behind the camera. My journey has instilled in me a deep appreciation for the collaborative spirit of filmmaking and a keen eye for the intricacies of production.



Turkan Huseyn

PRODUCER

Born in 1987, Baku. Graduated from the Cinema Theory department at the Azerbaijan State University of Culture and Arts. Since 2007, she has worked in street and portrait photography and served as a director's assistant and line producer until 2019. In 2020, she founded Chinar Film, producing low-budget independent documentaries. *Papanin* (2021, Ji.Hlava International Documentary Film Festival); *The Last Photo* (Riga International Short Film Festival; Best Screenplay at Baku International Short Film Festival); *I Still Talk to You* (DokLeipzig International Documentary Film Festival). She now focuses on supporting emerging directors and building a new wave of Azerbaijani cinema.

CHINAR FILM (AZERBAIJAN) In 2020, Turkan Huseyn established her own production company, and began producing small-budget independent films, primarily focusing on documentary projects. Chinar Film is currently dedicated to nurturing young promising directors and striving to create a new wave of Azerbaijani cinema.

The Last Daughter



After their daughter's birth, a Jewish-American-German couple uncover family secrets — hers of a lost shtetl, his of a Nazi past. As they piece together their histories with the shtetl's last survivor, Germany becomes both home and fault line.

A documentary with crossover appeal, *The Last Daughter* is a character-driven exploration of the fragile hope for repair when history's scars cut deep. It follows Melissa and Thorsten, a Jewish-American-German couple in Berlin, whose discovery of secret Holocaust letters and Nazi documents after their grandparents' deaths, plus the birth of their daughter, ignite an urgent, deeply personal reckoning. Confronting what they're passing on — a legacy bound to both victims and perpetrators of the Holocaust — they break three generations of silence in their families: hers, American Jews who left Europe behind, and his, Germans carrying the stain of the Waffen SS. Melissa traces her family's migration from Biecz, Poland to Berlin and eventually New York. In Biecz, she finds the house her great-great grandparents built, her uncle's abandoned brick factory, and family possessions in a museum. She also learns that the last survivor of the Biecz ghetto, 97 year-old Ira, has a photographic memory and lives in NYC. Thorsten investigates his grandfather's Waffen SS role, while Melissa grapples with her decision to move to Germany, and together they navigate the impact of their discoveries. The perspective widens to include their parents, Melissa's deepening bond with Ira, and two residents of Biecz, who represent a range of Holocaust legacies in tension and rarely seen so intimately. Unfolding like a detective story, *The Last Daughter* is fast-paced and cinematic, using associative editing, elevated B-roll, and layered sound to move fluidly through time and space. More than a story, it reveals a sensory, surreal world just beneath the surface.

ENGLISH TITLE: THE LAST DAUGHTER
ORIGINAL TITLE: THE LAST DAUGHTER
DIRECTOR: MELISSA RICHER
PRODUCER: THORSTEN HOPPENWORTH, MELISSA RICHER
PRODUCTION COMPANY: SUNDAYS.FILM
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: GERMANY
LANGUAGE: ENGLISH
FILM DELIVERY: DECEMBER 2028
TOTAL BUDGET: 775 000 EUR
STILL NEEDED: 590 000 EUR
CONFIRMED PARTNERS: HUMANITY IN ACTION
LOOKING FOR: CO-PRODUCTION
CONTACT: thorsten@sundays.film
 melissa@sundays.film



Melissa Richer

DIRECTOR, PRODUCER

Melissa is a writer, director, producer and co-founder of Sundays. Film in Berlin. She has extensive experience overseeing creative projects, including as Nonfiction Editor at SAND, an award-winning literary journal, and as Founder of Ayllu, a nonprofit later merged into Santa Clara University. Originally from the USA, she holds degrees from Duke University (BA) and University of Glasgow (MA), and is a Senior Fellow at Humanity in Action. This is her first documentary feature.



Thorsten Hoppenworth

PRODUCER

An executive producer and co-founder of Sundays. Film in Berlin. With 20 years of experience in the USA and Germany, he has worked with top directors like Barry Jenkins, Vincent Haycock, Alex Turvey and Lesley Chilcott. His projects have won awards, including a Cannes Lion, Webby, and Emmy. His portfolio spans features, shorts, and commercials. Filmography: *Arnold* (2023), *Your Christmas or Mine 2* (2023), *Our Voices Are Rarely Heard* (2016), *The Shallows* (2015).

SUNDAYS.FILM (GERMANY) is an award-winning production company based in Berlin, serving all of Germany and extending into Austria. With over 20 years of experience in production and strong ties to the US and Germany, the company specializes in production service, spanning feature film and TV series, documentaries, commercials, and stills production.

Through the Eyes of Others



They were professionally trained childhood actors; destined to be stars. None of them made it. Twenty years later, nearing 40, unhappy and desperate to find her magic again, one woman goes back to Baltimore to try to resuscitate their lost dreams.

This documentary will follow the adult lives of eleven former members of a high school theater ensemble from Baltimore, Maryland — one of the most dangerous cities in America. In 2000, they graduated from one of the most prestigious conservatories in the country with dreams of stardom; now, their lives look much different than what they'd imagined. Meagan, the filmmaker, is home from Paris, France for their 20th high school reunion, and decides to document old friends' new lives in an attempt to uncover what happened to their dreams — and who, or what, is responsible for their destruction. In the process, she learns the reality. Brandon, once at Juilliard and on series like *The Wire*, now struggles to survive on the streets of Baltimore, battling bipolar disorder and addiction. Kristin, a mother of four, juggles five jobs and grapples with what to do next. Jessica, a drama therapist, counsels others while coping with the heartbreak of failed IVF attempts and unfulfilled dreams of motherhood. Motivated by redemption, she sets out to right these wrongs and ignite her friends' dreams once again. But not all dreams are meant to come true, or want to come true. As she struggles to push her friends to new limits, she's faced with imperative existential questions like can there be happiness without success, or vice versa? What is success? Meagan's ensemble forces her to turn the camera inward and reevaluate her own dreams. Using animation, archived news footage, home videos from the 90s, beautiful footage from today, and character interviews, *Through the Eyes of Others* will explore where lost dreams lie, how new dreams are born, and the people who make life worth dreaming about.

ENGLISH TITLE: THROUGH THE EYES OF OTHERS

ORIGINAL TITLE: THROUGH THE EYES OF OTHERS

DIRECTOR: MEAGAN ADELE LOPEZ

DIRECTOR OF PHOTOGRAPHY: LUDOVICA ISIDORI

PRODUCER: MARC CHICA, JANE BLOOM, MEAGAN ADELE LOPEZ, DAVID DELGADO, SAMANTHA MITCHELL

PRODUCTION COMPANY: LADY WHO PRODUCTIONS

ESTIMATED RUNNING TIME: 90'

PRODUCTION COUNTRY: UNITED STATES, FRANCE, SPAIN

LANGUAGE: ENGLISH

FILM DELIVERY: SEPTEMBER 2025

TOTAL BUDGET: 507 830 EUR

STILL NEEDED: 179 276 EUR

CONFIRMED PARTNERS: —

LOOKING FOR: SALES, BROADCASTERS

CONTACT: mchica@limmatfilms.com

jane@theoeffect.com

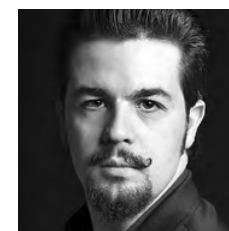
lady@ladywho.com



Meagan Adele Lopez

DIRECTOR, PRODUCER

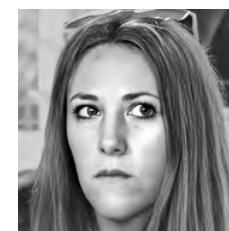
Cuban-American Lopez began in casting, working on critically acclaimed projects such as *Juno*, and *Wanted*, before becoming the Director of Global Business at The New York Times. She founded Lady Who Productions in 2019 now w/two offices in Baltimore, Maryland and France. Her directorial debut, *Raging Cult* (2019), won nine awards. She oversees the creative for the Olympic Committee.



Marc Chica

PRODUCER

Marc Chica studied at ESCAC. In 2016, he founded Limmat Films as Chief Executive of Content. He produced and directed *Made in China* (2019), a Sino-Spanish co-production. The film was censored in China after being nominated at the China Academy Awards and Guangzhou Film Festival. He is also the producer of *Against the Tide* (2021) and *Noah* (2024), commissioned by the CCMA (TV3) and Apunt TV.



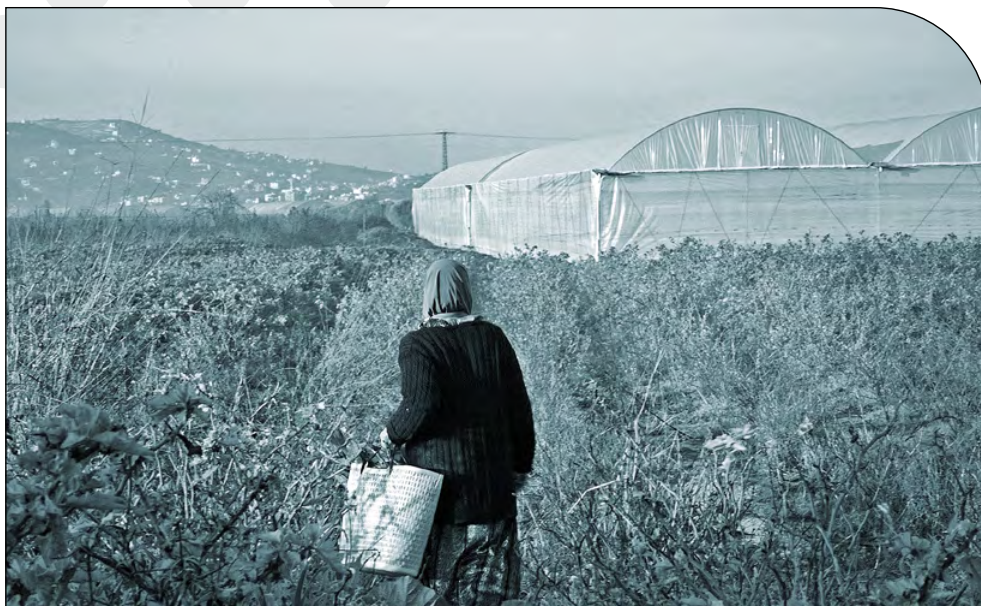
Jane Bloom

PRODUCER

A 2x Emmy Award-winning producer, Jane's career spans many genres including large, studio competition series, like NBC's *America's Got Talent*, to natural history series like ABC's *Sea Rescue*, for which she received an Emmy nomination. Jane has worked at high executive levels and led departments in development, production.

LADY WHO PRODUCTIONS (UNITED STATES, FRANCE) Founded in August 2019, it is a video production and digital agency hybrid designed for the new era of storytelling. In addition to her creative endeavors, Lady Who Productions manages all creative strategy and advertising, notably, for the Olympics Paris 2024. The agency also provides video content and creative strategy for clients such as the Algorithmic Justice League, the Unlock the Box Campaign (a national campaign to end solitary confinement in prisons).

Tomorrow



***Tomorrow* is a documentary set in Jenin Refugee Camp, showcasing a community resisting oppression through art, unity, and hope. Amid violence and hardship, their commitment to envisioning a future stands as a powerful act of resistance against erasure.**

Tomorrow takes us to Jenin Refugee Camp, where creation persists despite systematic destruction. Over four years, this documentary captures a community's refusal to be erased, even as Israeli military forces reduce their homes to rubble. The film follows three pillars of resistance: a theater that stands firm despite repeated attacks, a painter who chronicles Palestine's history on surfaces scarred by sorrow, and an organization that helps trauma-affected children while educating women about empowerment. Through these stories, we show that dignity remains unconquerable, even when everything else is taken. Amidst this suffering, we find the most powerful testament to human dignity: the refusal to surrender tomorrow. Families rebuild after every invasion, plant flowers in bullet casings, and teach children under bombed-out ceilings. Military invasions disrupt daily life without warning — peaceful mornings dissolve into chaos — but by nightfall, rehearsals continue in half-standing theaters, brushes mix new colors amidst the dust, and women transform debris into objects of beauty. *Tomorrow* is not a documentary about victimhood; it's about fierce, uncompromising dignity. Resistance is shown not only in grand gestures but also in the simple act of continuing to exist. This film stands as a witness to those who, when faced with annihilation, respond by creating life, art, and community. In a world determined to erase them, imagining a future becomes their most revolutionary act.

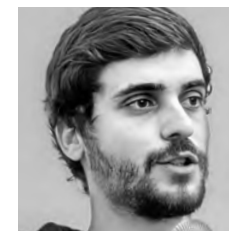
ENGLISH TITLE: TOMORROW
ORIGINAL TITLE: BUKRA
DIRECTOR: DIANA ANTUNES
DIRECTOR OF PHOTOGRAPHY: ANDRÉ CARRILHO, DIANA ANTUNES
PRODUCER: BERNARDO LOPES
PRODUCTION COMPANY: OMAJA
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: PORTUGAL, PALESTINE
LANGUAGE: ARABIC
FILM DELIVERY: NOVEMBER 2025
TOTAL BUDGET: 100 000 EUR
STILL NEEDED: 40 000 EUR
CONFIRMED PARTNERS: ICA, OMAJA
LOOKING FOR: CO-PRODUCTION, SALES, BROADCASTERS, REGIONAL FUNDS, FESTIVALS
CONTACT: bernardo@omaja.pt



Diana Antunes

DIRECTOR

Portuguese filmmaker who merges her dance roots with cinematic storytelling. Her work has been featured at Somerset House and the V&A Museum in London. In 2023, she premiered her TV fiction *O Pio dos Mochos*. Passionate about human rights, she focuses on amplifying the voices and stories of marginalized communities.



Bernardo Lopes

PRODUCER

Born in 1994. A director, screenwriter, and producer at Omaja. He has directed a feature-length documentary and four short fiction films, receiving awards and selections at prestigious festivals (Sophia Awards, Indielisboa, Huesca, Vila do Conde, Chelsea, Tangier and Orlando, among others). In 2021, he founded the film production company Omaja, which has since produced multiple feature films, short films, documentaries, and music videos. He received the Sophia Award and the Nico Award in 2021 from the Portuguese Academy of Cinema. In 2022, his film *Moço* (2020) was included in the renowned Les Nuits en Or. He was selected for the Match Me! section at the Locarno Film Festival in 2023. Currently, he is finalizing his first fiction feature film, *Tomorrow's Rain* (supported by ICA).

OMAJA (PORTUGAL) is a film production company based in Portugal. It was founded in 2021 by director and producer Bernardo Lopes. We produce feature and short films, both fiction and documentary. Our mission is to give voice to new creators and embrace film projects that are culturally and socially relevant, with a focus on geographical decentralization. In 2023, Omaja was selected for Match Me! – the official section of the Locarno Film Festival – as an emerging European production company.

Transparency Booth: Echoes of the Future



Journey through 'Perestroika' on 'Transparency Booth.' Post-USSR, 1-minute TV talks echo prescient voices. *Echoes of the Future* uncovers insights on imperialism, chauvinism, and overlooked lessons, offering a window into history's foresight.

Transparency Booth: Echoes of the Future is a hybrid documentary that explores the fragile legacy of free speech in the post-Soviet era. At the heart of the film lies the 'Transparency Booth,' a radical TV experiment from the late 1980s that gave ordinary Soviet citizens one unfiltered minute to speak their truths on camera — a fleeting moment of openness amidst decades of censorship. Revisiting the cities where these booths once stood, the film recreates the 'Transparency Booth' in their original locations, inviting a new generation to step inside and share their voices. These contemporary recordings will be interwoven with archival footage. By juxtaposing these elements, the film blurs the lines between past and present, offering a poignant exploration of the enduring power of individual expression. The project will also seek out the original participants of the 'Transparency Booth' experiment. Through intimate interviews, the film captures their reflections on how this moment of freedom shaped their lives and perspectives. Adding a provocative twist, an AI-generated 'Agent of Chaos' character — drawing on powerful historical figures — reveals the manipulative power of political rhetoric across eras, prompting viewers to question how public sentiment is shaped and exploited. Ultimately, *Transparency Booth: Echoes of the Future* bridges history and modernity to examine the human longing for freedom and the courage it takes to speak truth to power. It is a thought-provoking journey into the past, present, and future of free speech, resonating with audiences around the world.

ENGLISH TITLE: TRANSPARENCY BOOTH:
ECHOES OF THE FUTURE

ORIGINAL TITLE: БУДКА ПРОЗОРОСТІ:
ВІДЛУННЯ МАЙБУТЬОГО

DIRECTOR: ANNA KAPUSTINA, ALEXANDER
MIHALKOVICH

PRODUCER: ANNA KAPUSTINA, ALEXANDER
MIHALKOVICH

PRODUCTION COMPANY: ALBATROS
COMMUNICOS UKRAINE

ESTIMATED RUNNING TIME: 75'

PRODUCTION COUNTRY: UKRAINE

LANGUAGE: UKRAINIAN, RUSSIAN, ENGLISH,
GEORGIAN ETC

FILM DELIVERY: NOVEMBER 2026

TOTAL BUDGET: 471 950 EUR

STILL NEEDED: 443 950 EUR

CONFIRMED PARTNERS: DEAL MEMO WITH
SURIVANCE PRODUCTION (FRANCE)

LOOKING FOR: CO-PRODUCTION,
BROADCASTERS, FUNDS, SALES,
DISTRIBUTORS

CONTACT: a.kapustina315@gmail.com



**Alexander
Mihalkovich**

DIRECTOR, PRODUCER

Belarusian-Ukrainian director and producer. He graduated with a PhD in Library Science and an MA in Film Directing at DocNomads international study program. The film *Motherland* had premiere at CPH:DOX 2023 film festival and won main award. Also it got Audience Award at Krakow Film Festival and FIPRESCI prize at goEast film festival and nominated to the European Film Academy Awards. Other films: *Motherland* (2023, 93'), *My Granny from Mars* (2018, 73'), *White Sheet of Paper* (2016, 11').



Anna Kapustina

DIRECTOR, PRODUCER

Ukrainian producer, the owner of Albatros Communicos film production company. *The Earth Is Blue as an Orange* (2020) won the Best Director Award in the World Cinema Documentary Competition at the Sundance Film Festival 2020 and took part in Berlinale 2020, HotDoc, IDFA, CPH:DOX and more than 100 festivals, and won more than 40 awards. Her last documentary *A Bit of a Stranger* had World premier at the Berlinale 2024. Filmography: *A Bit of a Stranger* (2024) and *Mariupol. Reconstruction* (2022) by Svitlana Lishchynska; *The Earth Is Blue as an Orange* (2020) by Iryna Tsilyk; *The First Company* (2018) by Yaroslav Pilunskyi, Yulia Shashkova and Yuriy Gruzinov; *Ten Seconds* (2016) by Yulia Hontaruk.

ALBATROS COMMUNICOS UKRAINE (UKRAINE)

is a premier Ukrainian production company, founded by Anna Kapustina, specializing in highly cinematic, socially engaged, and internationally acclaimed documentary films. The company's mission is to develop bold, auteur-driven films that challenge perspectives, amplify unheard voices, and engage global audiences. Albatros Communicos has built a powerful reputation on the European and global markets, with its films selected, awarded, and distributed worldwide.

We Have the Keys



What if you had the key to anywhere? EKTON has it.

They travel secretly on freight trains across Europe, party at night in Disneyland and Legoland, dance on top wind turbines and church steeples. #Freedomisnotacrime isn't just a slogan — it's a way of life. This underground community slips unnoticed into nearly every corner of Europe, but is it true freedom or reckless danger? After years of lockdowns, has the world become their misappropriated playground? Our guide is EKTON, aka Gangsta Claus — a legend in this scene. Well-connected and respected, he opens doors to a world few ever see. We follow him through Central Europe, uncovering a subculture obsessed with absolute freedom. By night, they live out the wildest teenage fantasies: scaling the Ulm Minster without harnesses, infiltrating amusement parks, or hitching illegal rides on freight trains. Rule one? Stay invisible. Leave no trace, no vandalism — just pure, adrenaline-fueled exploration. This is the 1st documentary the community has ever allowed, offering exclusive access to a group that thrives in secrecy. But where does this movement come from? How does social media fuel it? Do these adventurers grasp the risks of their viral stunts? Across four 30-minute episodes, we dive into their world: urbex climbing (scaling skyscrapers, cranes, and wind turbines), freighthopping (riding freight trains illegally across borders), abandoned exploring (venturing into derelict military sites and power plants), urban exploring (sneaking into off-limits or closed spaces). EKTON — the masked extremist — leads us, interviewing experts and fellow adventurers while we witness jaw-dropping feats. Each episode leaves us questioning: Are they really doing this? And more importantly — why?

ENGLISH TITLE: WE HAVE THE KEYS
ORIGINAL TITLE: WE HAVE THE KEYS
DIRECTOR: TIMO NOVOTNY
DIRECTOR OF PHOTOGRAPHY: FLORIAN STRATENWERTH
PRODUCER: SEBASTIAN RIEKER
PRODUCTION COMPANY: SEEHUND MEDIA
ESTIMATED RUNNING TIME: 4'30" EPISODES
PRODUCTION COUNTRY: AUSTRIA, GERMANY, FRANCE, ITALY, SPAIN, POLAND, CZECH
LANGUAGE: GERMAN, FRENCH, ITALIAN, SPANISH, POLISH, CZECH
FILM DELIVERY: MARCH 2027
TOTAL BUDGET: 400 000 EUR
STILL NEEDED: 390 000 EUR
CONFIRMED PARTNERS: WORLD SALES, NEW DOCS
LOOKING FOR: BROADCASTERS, STREAMERS
CONTACT: rieker@seehundmedia.de



Timo Novotny

DIRECTOR

A graduate of Peter Weibel's visual media class at Vienna's University of Applied Arts, is a freelance artist in film, photography, and design since 1997. His debut feature, *Life in Loops* (2006), won awards, including Best Documentary at Karlovy Vary IFF, and screened at 65+ festivals. His 2nd doc, *Trains of Thoughts*, premiered at Karlovy Vary and opened Venice's 13th Architecture Biennale. His *Metrocosmos* series gained 2M+ views on ARTE and will air on CTV, ORF, and BR.



Sebastian Rieker

PRODUCER

A creative producer and writer from East Westphalia, now based in Darmstadt. He studied Motion Pictures and Creative Industries Leadership at Hochschule Darmstadt. As founder of Seehund Media, he works with ARTE, BR, ORF, and Spiegel TV, producing both cultural and TV content. He's also a visual artist, toured with the Sofa Surfers, and founded the Plansch Open Air children's festival in 2016. *Metrokosmos – Staffel 1* (2024) Doku-Serie, 5x26', Produzent, Produktion: Seehund Media GmbH, ARTE/BR. *Pacenotes* (2023) Dokumentarfilm (in Produktion) Produzent, HD, 80' Produktion: Red Bull Media House, Seehund Media GmbH. *Abraum* (2020) Dokumentarfilm Produktion & Co-Regie, HD, 52' Produktion: Seehund Media GmbH.

SEEHUND MEDIA (GERMANY) Since 2015, Seehund Media has been telling visual stories. Rooted in our region yet creatively ambitious, we produce content for cultural and commercial clients like Oper Frankfurt, and broadcasters such as Pro7, Arte, and BR. Our first documentary *Abraum* (2018) marked our entry into the doc world, with festival appearances across Europe. We just released *Metrocosmos* – a Subway Series with ARTE, BR / ORF / CZTV.

Witold Giersz 100 years — Frame after Frame



Witold Giersz is working on his next short painted animation which he plans to finish by his 100th birthday. We go through legendary animator's creative process, personal journey, and reflections on history, while inspiring his mentee, DK Welchman.

Witold Giersz is a living legend of Polish animation. At the age of 97, he received funding for his latest film, *Hutsul Dance*. This event inspires the director Dorota Welchman to meet the creator without whose work, as she has repeatedly said, she would never have thought that she could make her films — *Loving Vincent* and *The Peasants* — using the painting animation method. The master of animated films has announced that he plans to finish work on his film in 2027, when he will be 100 years old. In the film, we become a fly on the wall in Witold's studio and home. We observe his creative process in his studio, but also his private life: taking care of his wife, talking to his family, and his love of sweets. The animator will paint his life story, which is inseparable from the history of Polish animation, about surviving World War II, about his first steps in the world of animation in the 1950s, about founding a film miniature studio in Warsaw, about why he decided to study at the Łódź Film School in the 1970s, and about the working conditions under communism and how he was affected by the political transformation. The protagonist does not mince his words and is not afraid to express both positive and negative opinions about his own films and those of his colleagues. A meeting with her mentor inspires Dorota Welchman to create a new animated film inspired by his work.

ENGLISH TITLE: WITOLD GIERSZ 100 YEARS – FRAME AFTER FRAME

ORIGINAL TITLE: 100 LAT! WITOLD GIERSZ – KLATKA ZA KLATKĄ

DIRECTOR: DOROTA WELCHMAN

DIRECTOR OF PHOTOGRAPHY: SZYMON KURIATA

PRODUCER: MATEUSZ KORDYL, SEAN BOBBITT

PRODUCTION COMPANY: BREAKTHRU PRODUCTIONS

ESTIMATED RUNNING TIME: 80'

PRODUCTION COUNTRY: POLAND

LANGUAGE: POLISH

FILM DELIVERY: OCTOBER 2027

TOTAL BUDGET: 360 000 EUR

STILL NEEDED: 330 000 EUR

CONFIRMED PARTNERS: —

LOOKING FOR: CO-PRODUCTION, SALES, BROADCASTERS

CONTACT: mateusz@breakthrufilms.pl
Sean@breakthrufilms.pl



Dorota Welchman

DIRECTOR

She is the creator, co-author of the script and co-director of the project about Vincent van Gogh, entitled *Loving Vincent* (2017). The project was created with the participation of over 100 painters from all over the world in three studios (in Gdańsk, Wrocław and Athens). Her latest project, a film adaptation of Władysław Reymont's Nobel Prize-winning novel *The Peasants*, was the most-viewed Polish film in 2023.



Mateusz Kordyl

PRODUCER

Graduate of Film and Television Production Organization at the Krzysztof Kieślowski Film School at the University of Silesia. Professional experience: assistant producer at Breakthru Films (2018-2020); 2nd unit director, *Peasants* by DK and Hugh Welchman (2021-2022); producer, *Miss Ghetto* by Magdalena Franczuk (2023); line producer, *Cave of Dreams* by Hugh Welchman (2024); producer, *Debut* by Klaudia Kęska (2024); producer, *Witold Giersz 100 years - Frame after Frame* by DK Welchman (2025).



Sean Bobbitt

PRODUCER

He was one of the founders and long-standing CEO of Silver Screen Cinemas, one of the leading cinema chains in Poland. After the merger of Silver Screen and Multikino, he co-produced the movie *The Flying Machine* and the series of animated short films *Chopin Shorts*. After the successful collaboration on this film, Sean and Hugh Welchman founded Breakthru Productions. The first film produced by Sean Bobbitt / Breakthru was *Loving Vincent*. Filmography: *The Peasants* (2023), *Loving Vincent* (2017), *The Flying Machine* (2011).

BREAKTHRU PRODUCTIONS (POLAND) was founded by producers Hugh Welchman and Sean Bobbitt in 2012. The studio is renowned for its groundbreaking, independent, and commercially successful films. One of its most notable achievements is the Oscar-winning animation *Peter and the Wolf*. Following this success, BreakThru produced *Loving Vincent*, which garnered impressive audience numbers and was recognized as the Best Animated Feature by the European Film Awards. The film also received nominations for the Oscar.

Yetti on Black Asphalt



Understanding Russia through its farthest periphery.

At the heart of the project *Snowman on Black Asphalt* stands the Evenki poet Michail Kolesov, who lives in the village of Sakkyryr in the Verkhoyansk Mountains, a sparsely populated area in Russia's Far Eastern Republic of Sakha. The vast majority of people in this village rely on the traditional livelihoods of their Evenki ancestors, living under difficult economic conditions that have only worsened in the wake of Russia's war in Ukraine. Attempting to evoke the world of Michail Kolesov's poetry primarily means portraying this world in detail through its everyday realities. It is essential to expand the perspective on life in Sakkyryr beyond the romanticized image of nomadic and hunting traditions, incorporating village life and often unsuccessful attempts to leave for the city and break away from the original community — just as Michail once tried himself. Only after carefully mapping out these realities can one attempt to relate what is seen and heard to the poet's vision. The film blends documentary and fiction to capture even the most ordinary and everyday aspects of human life that elude pure observational methods, includes also work with unique 8mm archives held within Kolesov's family. Then also people of Sakkyryr themselves will take part in the creation of the film, both as co-authors of scripted scenes and as actors portraying their own lived experiences.

ENGLISH TITLE: YETTI ON BLACK ASPHALT
ORIGINAL TITLE: SNĚŽNÝ MUŽ NA ČERNÉM ASFALTU

DIRECTOR: MARTIN RYŠAVÝ
DIRECTOR OF PHOTOGRAPHY: MARTIN RYŠAVÝ, PARTICIPATORY CAMERAMEN
PRODUCER: VÍT JANEČEK
PRODUCTION COMPANY: D1 FILM
ESTIMATED RUNNING TIME: 75'
PRODUCTION COUNTRY: CZECHIA, SLOVAKIA
LANGUAGE: YAKUTI, EVENKI, RUSSIAN
FILM DELIVERY: JANUARY 2026
TOTAL BUDGET: 193 500 EUR
STILL NEEDED: 51 500 EUR
CONFIRMED PARTNERS: ATLAS CINEMA (CZ, POST-PRODUCTION)
LOOKING FOR: CO-PRODUCTION, SALES, PRE-SALES, FESTIVALS
CONTACT: vit@d1film.com



Martin Ryšavý

DIRECTOR

Born in 1967 in Prague. He graduated from the Faculty of Science at Charles University (biology) and FAMU (screenwriting and dramaturgy). From 2009 to 2016 he was the head of the Department of Screenwriting and Dramaturgy at FAMU. He has received several main national awards (Magnesia Litera) for his novels, that has been translated into various languages, including Polish.



Vít Janeček

PRODUCER

Director, writer, producer, and mentor. He graduated from the School of Philosophy at Charles University in Prague and from FAMU. In the 90s, he curated film programs (Prague's Roxy, Archa Theater, and IFF Karlovy Vary retrospectives). At FAMU, he co-founded and led the Center for Audiovisual Studies and served as Head of FAMU International. Since 2005, he has run an educational project in Myanmar, producing *The Monk* (2014, CZ/MM). He produces films with Prague-based D1film and Bratislava-based VIRUSfilm. Recent works include awarded *The Ordeal* (2021), *Housing Against Everyone* (2021), *The Unbalanced* (2022), *Lichens Are the Way* (2024), *Scent Evidence* (2024), *1+1+1* (2025). Films *At Full Throttle* (2021) and co-produced *Kaprkode* (co-producer via VIRUSfi, 2022) has been shown also in Krakow.

D1 FILM (CZECHIA) was found by Vít Janeček and Zuzana Piussi in Prague in 2014 as a boutique platform focusing for authorial documentaries or fiction with relevant social, political and authorial approach. Our documentary, fiction and experimental film has premierer or has been released at competitions of DPX: DOX, FID Marseille, IFF Karlovy Vary, Hot Docs, Black Nights IFF, Santa Fe IFF, Ji.hlava IDFF, Krakow IDFF and many others.

Youth of the North



Sakha punks buy a ship and set off on a musical tour to reach the Arctic Ocean. They plan to play concerts in Yakut villages to reclaim their cultural identity through music.

Youth of the North is a musical road movie about a group of Yakut punk musicians on an expedition to the Arctic. The band Kuturar joins the journey, treating their performances as spiritual rituals that connect them with their ancestors. As their ship, Sprut, travels through Yakut villages, the musicians meet isolated residents, uncovering stories of those who stayed behind and discovering what 'home' truly means. Their captain, Denis — the driver of the 'Gazelle of Death' — sparks the journey with a dream of reclaiming independence. Along the way, the crew faces harsh weather, shortages, and inner tensions. But through these challenges, they begin to understand the real purpose of their voyage.

ENGLISH TITLE: YOUTH OF THE NORTH
ORIGINAL TITLE: YOUTH OF THE NORTH
DIRECTOR: EVGENIIA LEUSHKINA
DIRECTOR OF PHOTOGRAPHY: EVGENIIA LEUSHKINA, SEMEN AMANATOV (YAKUTIA)
PRODUCER: SAKHAMIN TROFIMOV
PRODUCTION COMPANY: VOICES FILMS
ESTIMATED RUNNING TIME: 90'
PRODUCTION COUNTRY: GERMANY, FRANCE
LANGUAGE: SAKHA, RUSSIAN
FILM DELIVERY: JANUARY 2027
TOTAL BUDGET: 400 000 EUR
STILL NEEDED: 380 000 EUR
CONFIRMED PARTNERS: —
LOOKING FOR: CO-PRODUCTION, FUNDING
CONTACT: sakhamintrofimov@gmail.com



Evgeniia Leushkina

DIRECTOR

Born in 1992 in Northern Kamchatka. She graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theater. Her first film, *People-Shaped Clouds* (2023), was presented at the Artdocfest IDFF, Riga and other international film festivals.



Sakhamin Trofimov

PRODUCER

He began his career in the Yakut film industry in 2018. In 2020, he graduated from the Docdocdoc School of Documentary Photography. In 2024, he graduated from the Un/Filmed Documentary School and directed his debut film, *Songs of Duolan*, which was pitched at the East-West Talent Lab during the GoEast Film Festival. The film is part of the Short Film Market Picks at the 2025 Clermont-Ferrand Short FF and has been screened at several European festivals, including New Directors | New Films Festival in Espinho, Artdocfest IDFF in Riga, Hamburg's Kinohafen Film Forum, the Regard Bleu Ethnographic Film Festival, and Rhodope IFF. His work addresses decolonial themes, indigenous peoples, human rights, and environmental issues. He currently lives in Lyon, France.

VOICES FILMS (GERMANY) Voices Films enables especially talented writers and directors to be heard and to connect with the international arthouse audience.

FUNDACJA FILMOWA IM. WŁADYSŁAWA ŚLESICKIEGO
OGŁASZA NABÓR NA

[PIERWSZY FILM]

Jeśli masz 18–26 lat, stawiasz pierwsze kroki w realizacji filmowej i chcesz:

- nakręcić etiudę dokumentalną według własnego pomysłu
- pod okiem doświadczonych filmowców poznać tajniki reżyserii filmowej, ale też podstawy innych zawodów filmowych, takich jak operator, montażysta, dźwiękowiec, producent
- pracować z doświadczonymi filmowcami i opiekunami programu Edytą Wróblewską, Marcinem Sauterem i Maciejem Cuske
- dzielić swoją pasję i wiedzę z innymi uczestnikami półrocznego programu

Zgłoś się do 30 maja 2025!

www.fundfilm.pl/pl/moj-pierwszy-film

FUNDACJA FILMOWA IM. WŁADYSŁAWA ŚLESICKIEGO,
ORGANIZATOR DOC LAB POLAND,
OGŁASZA NABÓR NA

DOC DEVELOPMENT

Jeśli jesteś reżyserem, rozwijasz projekt dokumentalny oraz chcesz:

- skonsultować pomysły z czołowymi dokumentalistami (m.in. Jacek Bławut, Anna Wydra)
- przygotować wstępny teaser oraz profesjonalne materiały prezentacyjne
- przygotować i przećwiczyć pitching
- dowiedzieć się, jak współpracować z producentem (budżet, finansowanie, kwestie prawne)
- przygotować się do wniosku na development do Polskiego Instytutu Sztuki Filmowej
- ZNALEŹĆ PRODUCENTA!

Zgłoś się do 30 maja 2025!

www.docdevelopment.pl



www.pisf.pl

TWO DECADES OF GREAT CINEMA



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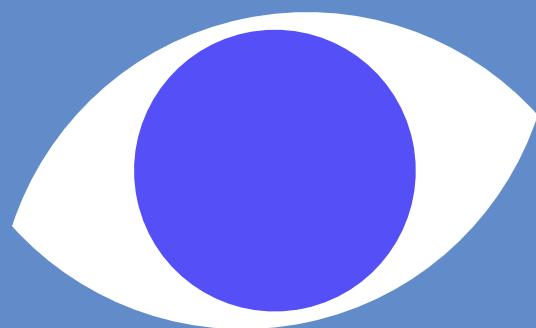
Polski Instytut Sztuki Filmowej



@filmsfrompoland



Centrum
Mieroszewskiego



WIESZ, CZYM ŻYJE REGION?

OPOWIADAMY O TYM,
CO PORUSZA I INSPIRUJE.

CO TYDZIEŃ NOWE HISTORIE
Z EUROPY ŚRODKOWO-WSCHODNIEJ.

DOŁĄCZ DO SPOŁECZNOŚCI NEWSLETTEROWEJ
CENTRUM MIEROSZEWSKIEGO I BĄDŹ NA BIEŻĄCO.



Centrum Mieroszewskiego to miejsce analiz, komentarzy i projektów budujących dialog w regionie. Wydajemy książki, organizujemy szkolenia, prowadzimy programy grantowe i stypendialne. Śledzimy to, co zmienia Europę Środkowo-Wschodnią – i dzielimy się tym w Twojej skrzynce.

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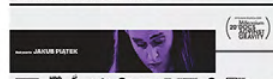
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Multilab

the art of post-production

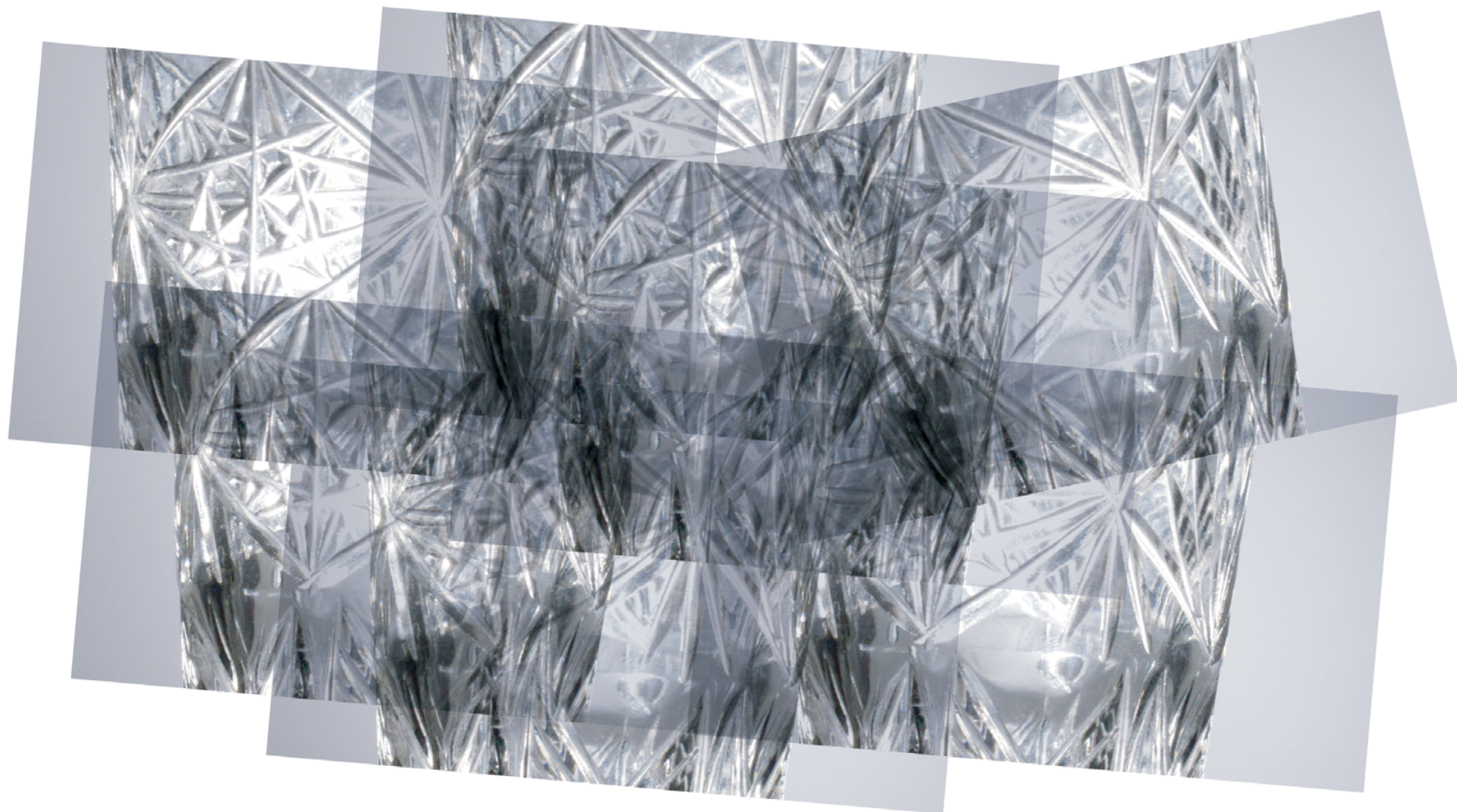
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66°

FESTIVAL

DEI POPOLI

International
Documentary
Film Festival

Key dates in 2025

Entries for films and new media projects

Film entries open	March 4 – July 10
New Media entries open	to be confirmed

Entries for Markets

IDFA Forum entries open	June 2 – July 25
Docs for Sale entries open	June 2 – September 8

Entries for IDFA Bertha Fund

IBF Europe entries open	February 24 – April 14
IBF Classic entries open	May 6 – June 10

Accreditations and applications

Festival accreditations open	June 2
Early bird fee deadline	September 2

IDFAcademy during IDFA applications open	June 1 – August 1
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The IDFA logo consists of the lowercase letters 'idfa' in a bold, sans-serif font. The letters are white and are set against a solid dark blue rectangular background.

13 – 23 November 2025
International Documentary
Film Festival Amsterdam

IDFA Forum	November 16–19
Docs for Sale	November 15–19
Industry program	November 15–19
IDFAcademy	November 13–16
IDFA Project Space	June 2–6 (online); June 30–July 4 (in person); September 1–5 (online)
IDFA Project Space NL	June 30–November 23

Visit idfa.nl for
more information

A promotional poster for the FIPA DOC Biarritz International Documentary Festival. The background is a photograph of a coastal town with white buildings and red roofs, viewed from an elevated position. The sea is visible in the distance, with a lighthouse on a small island. Two seagulls are flying in the sky above the town. The text is overlaid on the image.

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IN BIARRITZ**

FIPA
DOC

**23-31
JANUARY
2026**

BIARRITZ

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DOCUMENTARY
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TiDF 28

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05-15.03.2026



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Silent Trees by Agnieszka Zwiefka



Pianoforte by Jakub Piątek



The Balcony Movie by Paweł Łoziński



Joko by Izabela Plucińska



The Hamlet Syndrome by E. Niewiera & P. Rosołowski



Zima by Tomek Popakul & Kasumi Ozeki

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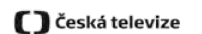
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NEXT YEAR!**