



Pitching Catalogue

TALENT BUSINESS SUCCESS

31 October –
1 November 2024



DOCUMENTARY
CAMPUS
**INDUSTRY
DAYS**



DOCUMENTARY CAMPUS

INDUSTRY DAYS 2024

We warmly welcome you to the Documentary Campus Industry Days at the SILBERSALZ Science & Media Festival. For the second year running, we unite all our programs under one roof – the Masterschool Pitch, the SILBERSALZ Institute Pitch and the Science & Media Awards, creating a buzzy hub for media professionals to forge new connections and to enjoy the diversity and uniqueness of documentary filmmaking and science communication.

What does the future of creativity have in store? We start with an opening keynote on the risks and opportunities of the coming wave of AI and emerging technologies for documentary makers.

Over two days the emerging talents of our prestigious Masterschool 2024 training program will present 15 brand new and fascinating international projects in development. In tandem, we present 13 innovative projects of the SILBERSALZ Institute creative lab in various formats – film, immersive, interactive and arts. We are truly proud of this exceptional selection of projects and count on your support to get them into production!

On Thursday afternoon you have the chance to hear four very young researchers present their cutting edge science to media professionals in Science Sparks, and on Friday afternoon you can learn about creating impactful social media campaigns and community building to drive meaningful change in our industry.

In parallel to the two busy industry days, you can dive into the world of the SILBERSALZ Science & Media Festival with great films, talks and exhibitions (and a party or two). Together, both events reflect the spirit of the times, and call for joining forces to face world events with innovative and creative ideas.

Many thanks to all the participants who make these amazing projects possible. A special thank you to our Heads of Studies, mentors and tutors, as well as to our dedicated team, and especially a huge thank you to all our funders and supporters – without you, none of this would be possible! Creative hubs like this are now more than ever needed to sustain our democracy and cultural diversity.

We look forward to exciting discussions and fostering new relationships over the next few days.



Donata von Perfall
Managing Director

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DC INDUSTRY DAYS 2024
VENUE & PROGRAMME



VENUE ADDRESS: [Händel Halle, Salzgrafenplatz 1, 06108 Halle \(Saale\)](#)

THURSDAY 31 OCTOBER 2024	
08:00 – 9:30 DOWNSTAIRS FOYER Registration / Coffee / Morning Shake	
9:30 – 09:45 AUDITORIUM General Welcome	
09:45 – 10:15 AUDITORIUM Opening Keynote: "The Future of Creativity" by Prof Angela Chan	
10:15 – 11:30 AUDITORIUM Masterschool Pitch Block 1	
11:30 – 12:00 DOWNSTAIRS FOYER Coffee break	
12:00 - 13:15 AUDITORIUM SILBERSALZ Institute Pitch Block 1 - FILM	
13:15 – 14:30 DOWNSTAIRS FOYER LUNCH	
14:30 – 15:30 AUDITORIUM Masterschool Pitch Block 2	
16:00 – 19:00 UPPER FOYER One to One Meetings MS and Institute	16:00 – 17:00 DOWNSTAIRS FOYER Science Sparks pitches
18:00 – 20:00 DOWNSTAIRS FOYER ARTE Reception	

DC INDUSTRY DAYS 2024
VENUE & PROGRAMME

FRIDAY 1 NOVEMBER 2024	
08:00 – 9:00 DOWNSTAIRS FOYER Registration / Coffee / Morning Shake	
09:15 – 10:15 AUDITORIUM Silbersalz Institute Pitch Block 2 - IMMERSIVE & ARTS	
10:15 – 10:30 DOWNSTAIRS FOYER Short break	
10:30 – 11:30 AUDITORIUM Masterschool Pitch Block 3	
11:30 – 12:00 DOWNSTAIRS FOYER Coffee break	
12:00 – 13:00 AUDITORIUM Masterschool Pitch Block 4	
13:00 – 14:30 DOWNSTAIRS FOYER LUNCH	
14:30 – 15:30 AUDITORIUM SILBERSALZ Institute Pitch Block 3 - IMMERSIVE & ARTS	
15:30 – 15:45 AUDITORIUM Pitch Awards	
16:00 – 19:00 UPSTAIRS FOYER One to One Meetings MS & Institute	16:30 – 17:30 DOWNSTAIRS FOYER Industry workshop: Using Social Media and community building to drive social impact by Lawrence Ivil and Ida Hausdorf, Not Just Celsius

The programme is still subject to change.

CPH.FORUM

March 24-27, 2025

CPH.CONFERENCE

March 24-28, 2025

CPH.INDUSTRY



March 23-28, 2025

cphdox.dk/professionals

MASTER SCHOOL PROJECTS

DC INDUSTRY DAYS 2024



TITLE	A GOOD CAUSE		
TAGLINE	How did I become one of the Bad Guys?		
SYNOPSIS	'A Good Cause' follows the journey of several seasoned lobbyists in Brussels who have decided to leave their posts, driven by ethical considerations. These women and men are now trying to change the system from the inside.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• POV of a former lobbyist• Insider knowledge of the EU bubble & unique access to influential protagonists• Millennials' quest to find meaningful work & contribute to a better world		
FORMAT/ PLATFORMS	Streaming, TV	LENGTH: 52 min	ONE-OFF: X
GENRE	European Affairs Power & Morality Generation Y		
PRODUCTION COMPANY	<div><div> N/A</div><div> nina.fayesukop@gmail.com</div></div>		
PROPOSED PRODUCTION DATE	Spring/Summer 2025	PROPOSED DELIVERY: WINTER 2026	
PRODUCER	N/A		
DIRECTOR	Nina Faye		
AUTHOR/ SCRIPTWRITER	Nina Faye		
CONFIRMED FINANCING (EUR)	TBD		
FINANCING SOUGHT (EUR)	TBD		
TOTAL BUDGET (EUR)	TBD		

A GOOD CAUSE

Brussels. A meeting room with elegant moldings on the ceiling. Mobile phones compulsively checked for news alerts and notifications. A scientist is claiming in the media that the chemicals produced by our clients endanger human reproductive health. A new communication strategy needs to be implemented urgently to remind European decision-makers of the “socio-economic value” of the substance in question. The industry representatives are dismissing this accomplished female scientist as “crazy” and the European Commission as “eco-fascists”.

As a young consultant, I spend the entire meeting wondering “How did I end up here? How did I become one of the Bad Guys?”

There was no ominous music as I entered the office, no black silhouettes in the corridors. I'm struck at how easily all this could feel banal. I could comfort myself with the idea that these people with prestigious degrees and top jobs are surely responsible and honest people. But the knot in my stomach tells me otherwise.

Every year, thousands of young, motivated graduates flock from all over Europe to Brussels with the hope of shaping the Union’s future. I was one of them. I came to Brussels full of idealism. And there I was, drafting greenwashing campaigns. Something had gone wrong.

I was at the beginning of my professional career when I decided to quit, with no children or a mortgage to pay off. But what about more seasoned lobbyists who realize that their work and their values no longer align? What if one day, the Kool-Aid you’ve been drinking starts to taste weird? What price are you ready to pay to stay consistent with your values and beliefs?

Willem V., a Dutch lawyer, arrived in Brussels in 2015 and quickly rose through the ranks to become a partner in one of the European capital's biggest lobbying firms. The feeling that he was not keeping up with the Climate Emergency and not using his privileged position for a good cause prompted him to resign in 2020. He founded #SustainablePublicAffairs, the first lobbying firm in the world to work exclusively with sustainable front-runners. Now that his practice has gained a foothold in Brussels, he wants to help other lobbyists to take the plunge.

Starting in September 2024, Willem's company will welcome a fellow from The School for Moral Ambition co-funded by Dutch philosopher Rutger Bregman. This fellowship aims to persuade the most talented lobbyists to work for good causes by financing seven months' immersion in think tanks or NGOs. Out of hundreds of applications 23 participants have been carefully selected. Are we witnessing the start of a white-collar revolution driven by a generation in search of meaning and positive impact? Or will the lures of conventional success be stronger?

TEAM



NINA FAYE | DIRECTOR & AUTHOR

After graduating in Political Science from the University of Freiburg (DE) and SciencesPo Aix-en-Provence (FR), Nina Faye has worked for over four years in public affairs in Paris and Brussels. Thanks to her in-depth knowledge of the EU bubble and unique access to public affairs professionals, in her debut documentary she is putting the spotlight on a milieu that usually operates out of the public eye.





DOK. fest MÜNCHEN 2025

40th International Documentary Film
Festival Munich
www.dokfest-muenchen.de

AT THE CINEMA
07–18 MAY

@HOME
12–25 MAY



TITLE	A LAND THAT TIME FORGOT		
TAGLINE	A film crew follows two agencies building Europe's tiniest tourism market in a place where the Soviet Union still exists		
SYNOPSIS	Director Denis Pavlovic journeys into a modern Soviet reality, following two of the largest tourist agencies in Transnistria, a break-away region of Moldova, not recognized by any nations. Here they are striving to develop a traveler's paradise in one of the least-visited areas of the world. An amusing, thought-provoking tale of one agency trying to modernize its business model for the future, while the other goes all-in to become a tourist franchise. This adventure takes you to a land that time forgot, questioning nation-building, post-Soviet identity and the future of East-West relations.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Exclusive access to the filming location (since the outbreak of the war in Ukraine)• Humorous storytelling in a rather dark setting• Universal, historical and current story for an international audience		
FORMAT / PLATFORMS	Cinema / TV / Stream	LENGTH: 90 / 52 min	ONE-OFF: X
GENRE	Director's POV / Amusing approach Human Interest / European Society East-West conflict		
PRODUCTION COMPANY	<div><div> GLASS FROG FILMS Stockmeyerstraße 43 Hamburg Germany</div><div> +49 176 328 93354  info@glassfrogfilms.de  www.glassfrogfilms.de</div></div>		
PROPOSED PRODUCTION DATE	Early 2025	PROPOSED DELIVERY: MID 2026	
PRODUCER	Julia Meyer-Pavlovic, Denis Pavlovic / Co-Producer: Calin Laur		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Denis Pavlovic		
CONFIRMED FINANCING (EUR)	€ 22.283,00		
FINANCING SOUGHT (EUR)	€ 406.267,92		
TOTAL BUDGET (EUR)	€ 428.550,92		

A LAND THAT TIME FORGOT

Join me on my cinematic journey, telling the story of the rise of Europe's smallest tourism industry in an unrecognized break-away region of Moldova, on the western border of Ukraine - Transnistria. Impossible to find on your map.

A lighthearted yet thought-provoking creative documentary that brings you to a place where people live behind a Socialist façade, trapped in the past while yearning for a prosperous future. As a post-Soviet child, I am on a mission to this region, which serves as a perfect blueprint to find answers for an ongoing conflict of identity, buried in its dark past. Between reality and fiction we discover this region through the eyes of tourist agencies, as they are the de facto ambassadors of this lost place, trying to develop their own identity. Tourism serves as a window to a mix of fabricated and historically grounded narratives, sold primarily to Western visitors.

Andrey Smolensky (38), born and raised in Transnistria, started his agency, Transnistria-Tours, 10 years ago, making him the first guide in the region. He speaks five languages and is dedicated to showing Soviet relics, mostly to Western audiences, making him the leading guide in the region. For the last decade he hasn't changed anything in his tours and prefers just to wait until the political conflict is settled and the world recognizes Transnistria as a country. However, prompted by the arrival of our film crew, he decides to prepare a completely new campaign for his agency and we will be trying to support him. Will he succeed in refreshing his offer or will his languishing business soon become a dead end?

There are new agencies around him popping up all the time. It has become a trend. This is how I encountered the progressive and ambitious agency Dnestr, the first to try something completely new. Lera Chebanova (32) and Ivan Ganenko (48) are building a network of tour guides across Europe, offering training programs and implementing a modern tourism industry in the region. Years ago Lera came from Russia and is now the social media specialist of the agency. She has a dream of being a well-known artist and tourism business woman, but she is constantly held back by social and political misunderstanding. Ivan has a political and business career. He is one of the deputy councillors for urban development of the capital Tiraspol and wants to build luxury tourism in the region based on the examples of offers in Western European countries.

This could grow into a franchise with him being the boss. Will his highly ambitious dream be realised?

As a character myself, I dive deep into the lives of the people and explore how this place is striving to become a nation, despite the uncertain prospects for the future.

Guided by my voice and through both digital and analog imagery, we travel through the region and uncover how tourists come and go, the influence they leave behind, and the challenges of adapting and growing a business here. I will be raising questions about national identity and the possibility of letting go of the past, when this is still the main source of attraction for Western audiences and the source of their livelihoods.

This film will be a deep insight into the region which has already existed for over 35 years on the fringes of Europe. Stuck in a frozen conflict, sustained only through shaky diplomacy with its neighbors and Russian support, it is run by an oligarch who owns almost everything, from supermarkets to mobile phone providers to the national football club which actually competes in the Champions League. An Eastern European region where the Soviet Union continues to live on and is being preserved, but where modernity is constantly encroaching and threatens to change this lifestyle forever.

TEAM



DENIS PAVLOVIC | DIRECTOR, PRODUCER

Denis Pavlovic is a German-Croatian director and producer from Hamburg with a diploma in film directing from the renowned Filmakademie Baden-Württemberg. He is a permanent member of AG DOK and was awarded a scholarship by the Robert Bosch Foundation. Over the years he has produced and directed over 15 documentaries and feature films, shown at film festivals worldwide. He has been invited to several talent labs and pitching events (including Dok.Fest Munich, CHANGE Co-Production Workshop by eave producers/IMS/CPH:DOX, Internationales Filmfestival Mannheim-Heidelberg, Max Ophüls Preis, Dok.Art Munich, CPH:FORUM). He founded the Hamburg-based film production company GLASS FROG FILMS with editor/producer Julia Meyer-Pavlovic. The company focuses on producing feature documentaries and fictional short films for the national and international market. In 2023 Pavlovic was a jury member for the Dok.Fest Munich Student Award.

JULIA MEYER-PAVLOVIC | PRODUCER, EDITOR

With a degree in film editing from the Filmakademie Baden-Württemberg, Julia Meyer-Pavlovic moved from the south to the refreshing north of Hamburg in 2019. A member of the BFS - Bundesverband Filmschnitt - she has been a freelance editor since 2013. She has worked on a wide range of formats, from feature documentaries to television drama. Her work has been showcased at numerous national and international festivals, including Thessaloniki, Hofer Filmtage and Dokfest Munich.

Her passion for documentary film production was ignited during her studies, and this spark became a full-fledged flame when she co-founded the production company GLASS FROG FILMS with director and producer Denis Pavlovic. The fascination with personal stories, working with new talent and a love for spreadsheets and numbers represents a perfect symbiosis for her current and future documentary films.

GLASS FROG FILMS| PRODUCTION COMPANY

From Hamburg to the world, Glass Frog Films produces documentaries of all lengths, scripted short films and creative commercials. We love working with young talent and experienced filmmakers, as well as pursuing our own visions.

Our stories travel to remote areas and explore the lives of people around the globe. Our mission is to take the audience to places they haven't been and to shift their perspective on global issues through a personal approach.





As a directing and editing duo, we combine the roles of producers and storytellers, collaborating with our partners for national and international markets, including cinema, TV and online media.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	21.228,00 €
Production Manager + Production Crew	59.600,00 €
Producer/Director	70.000,00 €
Crew – Documentary Camera	24.000,00 €
Crew – Sound	6.400,00 €
Crew – Editing	54.400,00 €
Production equipment (Camera, Sound, Light, Grip)	36.795,00 €
Hard Discs etc.	6.080,00 €
Offline Editing Laptop	17.078,42 €
Online Editing / Color Grading	6.800,00 €
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	4.900,00 €
Sound Post Production (Recording, Foley, FX, Edit, Mix)	13.750,00 €
Music (Copyright/Performance/Recording)	10.000,00 €
Transcription and Translation	3.155,00 €
Travel/Transport	8.500,00 €
Accomodation + Per Diem	2.660,00 €
Insurance/Finance/Legal	15.923,09 €
Production overheads 6%	22.230,53 €
Costs	383.500,04 €
Production Fee 10%	37.050,88 €
Financing Development Documentary Campus	8.000,00 €
TOTAL COSTS	428.550,92 €



TITLE	AN INCONVENIENT DOOM		
TAGLINE	Why AI could kill us all (and why it's so hard to believe it)		
SYNOPSIS	<p>In 2023 the best AI scientists in the world warned humanity of extinction from advanced AI. They believe there's a 1-in-6 chance of future AI systems ending all life on the planet – and it might happen before 2030!</p> <p>And yet, the issue is either dismissed because it sounds too much like sci-fi – or willfully neglected for the chance to beat other companies and countries in the race for global economic and military dominance.</p> <p>An Inconvenient Doom will explain the problem of uncontrollable superintelligent AI, frame the global discussion and spotlight the activists and scientists who are trying to save the world before it is too late.</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Universal topic that concerns everybody – literally!• Unique access to the activists and scientists• You won't find a professional filmmaker who's better informed on the issue		
FORMAT/ PLATFORMS	4K DCP & UHD video	LENGTH: ca. 100 min	ONE-OFF: X
GENRE	Current Affairs Science & Technology Investigative		
PRODUCTION COMPANY	 LOOK UP FILMS Bülowlstr. 20 Cologne Germany	 +49 163 1645437  niki@look-up-films.com  www.look-up-films.com	
PROPOSED PRODUCTION DATE	AS SOON AS POSSIBLE	PROPOSED DELIVERY: MID 2025	
PRODUCER	Niki Drozdowski		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Niki Drozdowski		
CONFIRMED FINANCING (EUR)	€ 47.000,00		
FINANCING SOUGHT (EUR)	€ 612.000,00		
TOTAL BUDGET (EUR)	€ 659.000,00		

AN INCONVENIENT DOOM

Success in creating AI could be the biggest event in the history of our civilization. But it could also be the last, unless we learn how to avoid the risks.

When Stephen Hawking said these words in 2016, potentially dangerous AI was foreseen as being developed by 2070 at the earliest. But in May of last year several hundred of the world's top-tier AI scientists again warned humanity with a dire [statement](#):

Mitigating the risk of extinction from AI should be a global priority alongside other societal-scale risks such as pandemics and nuclear war.

The signatories include two of the three Turing-award-winning "godfathers" of AI, many of the other top AI researchers, Bill Gates, and the CEOs and CTOs of leading AI companies like OpenAI, Google Deepmind and Anthropic.

But why such urgent language? Because after the recent AI boom dangerous next-level AI is now expected to arrive around 2030! How great the danger is exactly is an ongoing scientific discussion, but in a recent survey 80% of researchers think human extinction is indeed possible and give it on average a 1-in-6 chance. Let that sink in for a moment... the people building these systems give humanity the same survival odds as in Russian roulette!

Therefore the central question of "An Inconvenient Doom" is: If AI is indeed humanity's chance of achieving an abundant Utopia without the climate crisis, poverty or diseases, how much extinction risk is acceptable? And who gets to decide that? Right now this decision is being made for all humanity by a few tech companies and their CEOs. This is largely due to the fact that politicians, journalists and the public are not properly informed about the danger to their lives because it's so hard to explain and understand, and sounds like sci-fi.

The first part of the film is dedicated to having the experts explain AI's existential risk properly and for laypeople. The core argument is actually pretty simple: If we build something much smarter and more capable than ourselves, we cannot hope to reliably control it by force or by outsmarting it. A chimp or a dog could not outsmart you or make you comply with any rules! And if we cannot control it, the next best thing would be to align it with our goals - make it want what we want. But this "alignment problem" has unfortunately been an unsolved engineering challenge for 20 years and right now nobody knows how to reliably control advanced AIs in any future-proof way. This is the problem in a nutshell.

But the explanation has to go deeper than that or otherwise people will immediately find seemingly simple solutions and disregard the danger. Or to quote one of my protagonists: *By far the greatest danger of Artificial Intelligence is that people*

conclude too early that they understand it.

So the documentary will also have to explore more detailed concepts like: 1. AI is a black box, even to its creators. We don't know its full capabilities and cannot observe its inner calculations and reasoning. 2. In test environments AI has already used lies and deception to achieve its goals and will monomaniacally pursue them – even if they are ill-defined by us. 3. AI will, through pure logic, try to amass power and stay alive. No conscience needed. 4. We won't be able to switch off advanced AI, so we'll have only one chance to get it right.

Since these concepts are pretty abstract the film will use animation sequences to explain the technical details, as well as a multi-part fictional vignette based on an "outbreak" scenario written by AI scientists to illustrate the risk more vividly. These artistic elements are similar to those used in "The Social Dilemma" and in general this is the movie to which "An Inconvenient Doom" can be most closely compared (being largely interview based and fact driven).

It will nevertheless feature a diverse cast of characters for the second part, which will focus on the global discussion around AI: Top AI scientists who are starting to regret their life's work; safety researchers who have been warning about the danger in vain for decades like modern Cassandra; regular people who upended their lives to become activists for Pause AI (this production has exclusive access to their inner workings); CEOs locked in a frantic race to crush their competition no matter the cost, while lobbying against regulation (probably using news archive); self-proclaimed "AI whisperers" who "jailbreak" current AI models and try to prompt "conscious behavior"; and techno-optimist transhumanists who can't wait for god-like AI to arrive and replace our weak, carbon-based species (yes, these people really exist! - some of them are tech billionaires.)

Psychologists and sociologists will shed light on the complicated dynamics of the whole discussion and the enormous mental hurdles individuals and societies face when they are confronted with risks of this magnitude.

The last section will look into the future: What are the options for humanity? Regulation and legislation? Bans? A multinational CERN for AI? Hope for the best?!

Only one thing is certain: We can't go back. AI is out of the bottle. Pandora's box is wide open. It's a matter of assessing the full range of dangers; having a global discussion about them; and deciding how much risk we, as humanity, are willing to take. "An Inconvenient Doom" aims to be the film that informs this decision.

TEAM



NIKI DROZDOWSKI | PRODUCER & DIRECTOR

Niki Drozdowski is a German producer and director who graduated in 2005 from the Academy of Media Arts Cologne and is an alumnus of the media start-up incubator program "Mediengründerzentrum NRW". He's been working in film and media for 17 years in different genres - from fiction (feature and series) and short documentaries in 360° to music videos and VR applications.

His debut film "Extinction – The G.M.O. Chronicles" premiered at the Hofer Filmtage and has been picked up by Lionsgate UK and various other territories (including the US). His most recent project was as showrunner for the drama series "The Hero Inside Us", produced on both sides of the ongoing war in Yemen. The series was funded by Germany and the EU and conveys messages of peaceful coexistence to the Yemeni public.

"An Inconvenient Doom" will be his first feature-length documentary.

LOOK UP FILMS | PRODUCTION COMPANY





Niki Drozdowski rebranded his previous production company "Cinema Ergo Sum" Productions as "Look Up Films" in 2023. While still retaining all the experience of the old company, it was a fresh start with the main focus being to produce "An Inconvenient Doom".



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 8.788,00
Consulting / Participation Fee	€ 2.364,00
Production Staff (including 3 fiction days)	€ 38.322,00
Producer/Director	€ 45.000,00
Crew – Documentary Camera	€ 15.998,00
Crew – 3 days of fiction shoot	€ 24.806,00
Actors – 3 days of fiction shoot incl. SAG & fees	€ 27.052,00
Celebrity narrator incl. SAG & fees	€ 62.490,00
Crew – Editing incl. Editing facility	€ 45.582,00
Location Costs (incl. fiction days)	€ 14.820,00
Production equipment (Camera, Sound, Light, Grip)	€ 18.666,00
Hard Discs, Backup etc.	€ 13.654,00
Animation	€ 33.018,00
Graphics, Titles, Effects	€ 9.423,00
Online Editing / Color Grading	€ 16.051,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 6.672,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 31.065,00
Music (Copyright/Performance/Recording)	€ 33.319,00
Archive Footage/Still's Clearance	€ 20.072,00
Transcription and Translation	€ 8.787,00
Travel/Transport incl. Accomodation & Per Diem	€ 21.934,00
Festival/Impact/Promotion	€ 49.806,00
other Production Costs	€ 12.622,00
Insurance/Finance/Legal	€ 20.943,00
Financial Accounting	€ 10.605,00
Costs	€ 591.859,00
Production Fee 10%	€ 59.185,90
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 659.044,90



TITLE	BITTERSWEET - OF MEN AND BEES		
TAGLINE	Bees, nature and humanity itself are paying a high price for the honey in your cupboard.		
SYNOPSIS	Surprised to learn that bees are considered the planet’s third most profitable farmed animal and that they even have consciousness, filmmaker Chris Peters is looking at honey through fresh eyes. Curious to learn more, he explores cutting-edge research into the consciousness of bees and enters the world of profit-oriented beekeeping with its far-reaching consequences for humanity and for the wild bee which is under threat of extinction. Chris visits researchers, beekeepers and activists in Germany, France and the US, highlighting the need for sustainable alternatives to protect these essential pollinators.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• The first film about bees having consciousness• Focus on animal welfare concerning bees, raising ethical questions• The first film to show the critical relationship of honey bees to wild bees		
FORMAT/ PLATFORMS	Feature Documentary	LENGTH: 90 min	ONE-OFF: X
GENRE	Knowledge Factual Entertainment		
PRODUCTION COMPANY	<div><div> MIA MEDIA LEIPZIG GMBH Altenburger Strasse 9 04289 Leipzig Germany</div><div> +49 341 3500 2700  info@miamedia.de  www.miamedia.de</div></div>		
PROPOSED PRODUCTION DATE	2025 - 2026	PROPOSED DELIVERY: WINTER 2026/2027	
PRODUCER	Jana Lindner		
DIRECTOR	Chris Peters		
CONFIRMED FINANCING (EUR)	€ 15.000,00		
FINANCING SOUGHT (EUR)	€ 745.000,00		
TOTAL BUDGET (EUR)	€ 760.000,00		

BITTERSWEET - OF MEN AND BEES

In a world where convenience reigns supreme and nature is just another cog in the profit machine, filmmaker Chris Peters is chilling in his sister's garden, casually admiring her backyard hive, when something 'stings'. It's just a tiny remark by his sister: "Honey bees are the planet’s third most profitable farm animal." That’s the moment it clicks. Honey bees, those tiny, industrious creatures, heroes of our childhood - are in effect livestock!

Honey bees, those cute little pollinators we all learned about in kindergarten, have been transformed into tiny, winged cash cows. They are fed with cheap sugar water, their queens discarded like obsolete software updates, and most of the workers (those tireless heroes of the hive) don't even survive the winter. Suddenly, the ethical themes from his previous journalistic work on animal welfare and the politics of food are buzzing in his mind with an urgency he can't ignore.

Determined to dive deeper, Chris meets London's “bee professor” Lars Chittka and learns what is at stake. Around 30% of our food relies on bee pollination. 70% of the world's most traded food crops and 35% of global food production depends on pollination. This dependence has increased by 300% in the last 50 years. The pure economic benefit of bees is estimated at around €265 Billion worldwide.

Lars introduces Chris to his lab full of bees navigating mazes and solving puzzles, experiments that reveal the intricate lives of bees. They are creatures with memories, preferences and even a sense of joy/sorrow. These aren't just bugs, they are tiny souls with wings. This revelation is a turning-point for the filmmaker: “How should we be treating a soul-gifted tiny creature that is responsible for sustaining life on earth?”

Chris' journey takes a consequential turn as he ventures into the professional beekeeping world. Enter René Schieback from the Saxon Beekeepers Association, a man who sees bees as little more than honey machines. René introduces Chris to the wonders of artificial insemination - why let bees do what they’ve done naturally for millions of years when you can just crank up the profit margins instead? Together they head to France to meet Florent Leg, the "master of 1,000 bee colonies". Florent runs his operation with military precision, each hive a microcosm of controlled productivity. For Chris, the ethical implications are clear - this isn't conservation, it's commodification. No wonder global honey sales are expected to soar by 75% in the next five years amounting to €15 Billion. Behind this is the global battle for the best honey price, which is being mercilessly driven down by Chinese beekeepers.

As Chris delves deeper, the story darkens. His journey takes him across the Atlantic to confront the “Colony Collapse Disorder” - entire hives emptied overnight, like ghost towns in a post-apocalyptic wasteland. And as if that weren't dystopian enough, he visits Harvard, where scientists are developing ROBO-BEE, mechanical pollinators designed to step in when the real bees disappear. It's a sci-fi horror flick, except it's real. Chris can't shake the feeling that humanity is on the wrong track.

But there is hope. Chris meets Thorben Schiffer, a biologist advocating the liberation of bees from human exploitation. Schiffer proposes a radical idea: allowing bees to live in their natural, tree-based habitats. He also exposes an uncomfortable secret: while honey bees are being pampered for profit, their wild bee cousins are dying off, their food sources hijacked, victims of habitat loss and disease spread by their domesticated relatives. Of the total of 561 wild bee species in Germany, more than half are now endangered, and 65 of which are extremely rare and threatened with extinction. This is all the more worrying because wild bees are much more efficient pollinators than honey bees and are mostly specialized to very specific plants that would die out without them. The honey bee, on the other hand, is on the rise and is actually not in crisis as many still claim.

By the end of his journey, his sister’s backyard hive seems different to Chris. He realizes that the fate of bees is intertwined with the fate of humanity, and that consumer decisions have consequences. So the story is about a call to protect the fragile web of life that sustains us all. The film is more than a documentary, it is a positive call to action. Firstly, we need to take better care of the wild bees - they will not survive without our help. Secondly, we need to treat the honey bee better and treat this small, wonderful creature less as a profit machine.

The film employs striking macro photography, slow motion and AI-created subjective views to capture the intricate details and beauty of bees, creating an intimate and immersive experience. These close-up shots enable viewers to connect emotionally with the bees, presenting them as sentient beings rather than mere insects. This is combined with high-definition aerial footage of landscapes, contrasting the vibrant, bustling life of natural bee habitats with the sterile, mechanical environments of industrial beekeeping operations. The use of hidden cameras and raw, unfiltered footage in industrial settings adds a gritty, realistic edge, reinforcing the film's critical but constructive stance.

TEAM



CHRIS PETERS | DIRECTOR

Chris Peters – born on a hot summer day in July 1973 – is a cultural and science journalist, author, director and lecturer. Christoph was a founding member of the Leipzig University's local radio station "mephisto 97.6", and later also became editor-in-chief there. He has worked for 20 years as an author and director of TV formats for ZDF, MDR and arte . His most important documentaries and documentary series include: “AMOK – Erfurt and the consequences” (mdr/ARD), “ACHTUNG ESSEN: Fleisch/Fisch” (ZDF), “The Plastisphere – Curse or Blessing” (mdr/arte). When Christoph stops making films one day, he will fulfill a lifelong dream: teaching at school.



JANA LINDNER | PRODUCER

Jana is producer and co-founder of Mia Media, a production company based in Leipzig, Germany. She has 27 years' experience as a journalist and in filmmaking; 20 years' experience as a director for German Broadcasters (ARD, ZDF; RTL Media Group) in documentaries, docu-soaps and feature length docs, and 12 years as a producer (c.20 x 52” and 60” feature length episodes). She loves empathetic and entertaining stories of interesting people, as well as current affairs topics. She likes weird films that give new perspectives. Open-minded, curious and engaged, she loves to connect to people. And she is proud mother of three wonderful children.

MIA MEDIA LEIPZIG GMBH | PRODUCTION COMPANY





We are passionate filmmakers, enthusiastic about people's stories and changing perspectives. Mia Media Leipzig GmbH is experienced in producing emotional and entertaining stories for different public and private broadcasters in Germany. We have produced both documentaries (45 - 60 minutes) and docu-soaps (maximum so far 20 x 52 minutes), and shot internationally in Romania, Poland, Israel, Czech Republic, Switzerland, France, Russia, Georgia, South Africa, Brazil, Greenland, Denmark, Netherlands and Spain. We are developing into international co-producers with ambitions in documentary and scripted stories. Our agenda is: strong images, impressive people, emotional and captivating stories.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 40.000,00
Production Manager	€ 25.000,00
Producer/Director	€ 150.000,00
Interview/participation fee	€ 5.000,00
Crew – Documentary Camera	€ 40.000,00
Director – 2nd Documentary Camera	€ 0,00
Crew – Sound	€ 25.000,00
Crew – Lighting	€ 25.000,00
Crew – Editing	€ 80.000,00
Location Costs	€ 16.000,00
Animation	€ 25.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 30.000,00
Hard Discs etc.	€ 11.000,00
Offline Editing Laptop	€ 25.000,00
Online Editing / Color Grading	€ 13.000,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 11.000,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 13.000,00
Music (Copyright/Performance/Recording)	€ 15.000,00
Archive Footage/Still's Clearance	€ 25.000,00
Transcription and Translation	€ 7.000,00
Travel/Transport	€ 18.000,00
Accomodation + Per Diem	€ 18.000,00
other Production Costs	€ 20.000,00
Insurance/Finance/Legal	€ 15.000,00
Financial Accounting	€ 1.000,00
Production overheads	€ 30.000,00
Costs	€ 683.000,00
Production Fee 9%	€ 68.300,00
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	760.000,00



TITLE	BOUND TOGETHER		
TAGLINE	A story of growing up and letting go.		
SYNOPSIS	A coming-of-age story about a solo mother, Solvita, and her autistic son, Jurgis, capturing their relationship over nine years throughout Jurgis’ adolescence, leading up to the most transformative time of their lives - Jurgis’ graduation from school and his transition into early adulthood. During this time both protagonists must face the many challenges that come with the passage of time. Will they learn to accept these changes, despite Solvita's close attachment to her child and Jurgis’ love of routine?		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Blending a long-term observation with the theme of Autism Spectrum Disorder.• Sincere and intimate look at parenting in the contemporary world.• A unique perspective on the protagonists, shaped by years of evolving trust.		
FORMAT/ PLATFORMS	Theatrical & TV	LENGTH: 90 min	ONE-OFF: X
GENRE	Coming-of-age Family Observational		
PRODUCTION COMPANY	 TRICKSTER PICTURES 49 Kr. Valdemara Street Riga Latvia	 +371 20030221  info@trickster.lv  www.trickster.lv	
PROPOSED PRODUCTION DATE	SPRING 2025	PROPOSED DELIVERY: EARLY 2029	
PRODUCER	Darta Krasone, Matiss Kaza		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Ruta Znotina		
CONFIRMED FINANCING (EUR)	€ 120.550,00		
FINANCING SOUGHT (EUR)	€ 175.250,00		
TOTAL BUDGET (EUR)	€ 295.980,00		

BOUND TOGETHER

What began in 2019 as a short documentary portrait of a 9-year-old boy on the autism spectrum has evolved into a coming-of-age feature documentary. After completing the short film in 2020, in 2023 I returned to document the lives of the characters, and plan to continue to follow their ever-evolving relationship for the next four years.

Solo parenting is challenging, especially with a child with special needs. Solvita's immense love for her son often makes it hard to meet her own needs, and accept the fact that he is growing up. Similarly, Jurgis has trouble accepting change, as a familiar daily routine is a crucial part of his life. This is why time is a central theme of this story. Time always brings inevitable change, and we observe Solvita and Jurgis as they navigate these changes and challenges, leading up to the most transformative event in their foreseeable future: Jurgis' graduation.

Set in Latvia, the film begins in 2019 in the small town of Rauna. The setting is an apartment surrounded by gardens, many cats, and a horse ranch, evoking a fairytale-like atmosphere. A small painting of the Virgin Mary, and photos of a young, thin, blond-haired boy with crystal blue eyes hang on the wall. SOLVITA (49), a humble woman with dark, curly hair, enters the room. Solvita has structured her entire life around Jurgis. She works as a cleaning lady to support her family, and her only brief moments of solitude are in the early mornings when she meditates with a cup of coffee, before falling asleep, and during her choir lessons. Solvita is her own harshest critic - she never puts herself first, a trait she attributes to her upbringing by her mother, Janīna, who instilled in her from a young age the belief that everything must be done perfectly and in order.

Solvita wakes up the boy she likes to call the "Little One". It's JURGIS (9), the same boy from the photos, just a bit older. Jurgis is non-verbal, so his responses are often repetitive and out of context. He shows little interest in social interactions or people, instead being drawn to tactile sensations, and interesting sounds and images. He is particularly fascinated by nature and ticking clocks. When the outside world fails to capture his interest, he retreats into his own thoughts, where he has created a world of his own.

They go through their morning routine, during which Solvita helps Jurgis get ready for school. Solvita's mother, JANINA (80), also assists daily in caring for Jurgis. She recites a short poem with him, a ritual they have maintained for the past six years.

A poetic shot of Jurgis climbing a wooden structure transitions to Jurgis (13) in 2023. It's a school morning, and Solvita wakes him using the same voice and expressions as before, as if it were the very next day. The routine remains largely unchanged, except Solvita now gives Jurgis deodorant, and allows him to use an iPad at the breakfast table. Jurgis has also learned the joys of deliberately teasing his mom, now fully embodying a teenager.

The protagonists go through time, facing events that test their relationship. A major turning point occurs when Solvita enters a new relationship with MARIS (62), a tractor driver who resembles Clint Eastwood, and has one blind eye. For Jurgis, accepting a new family member is a challenge, while for Solvita, this relationship awakens a long-buried desire to live life to the fullest—a dream she had set aside due to her responsibilities. Will this new partner help her realize that dream? Will they build a new, happy family together?

The story features a circular narrative, building up to a morning routine scene in 2028 with Jurgis (18) and Solvita (60), before they embark on their new lives, most probably heading to a daily care center. This scene will show how the protagonists have changed over time. Will Jurgis be ready to face a new environment and routine after ten years in school? And will Solvita find the strength to establish her own identity apart from her son?

TEAM



RUTA ZNOTINA | DIRECTOR

Ruta Znotina is a film director and screenwriter based in Riga, Latvia. In 2022, she graduated from the Latvian Academy of Culture with a Bachelor’s degree in Audiovisual Arts. In the first year of Academy she made her first nationally recognised documentary short 'Dream Spring', which was nominated for the National Film Award of Latvia "Lielais Kristaps" as the Best Student Film. Her bachelor's thesis film 'Let's Start From the Beginning', a rock & roll infused mockumentary short, was nominated for the same award in two categories - Best Student Film and Best Fiction Short.



DARTA KRASONE | PRODUCER

Darta Krasone is an aspiring young film producer and film industry professional from Riga, Latvia. In 2023 she acquired a BA degree in film at the Paris-1 Pantheon Sorbonne University in France, shortly before joining Trickster Pictures. Darta has five years' experience in the film industry where she has worked as a production coordinator, 1st and 2nd assistant to director and for three years as the creative director of RojaL Film festival in Latvia. Darta’s projects have been chosen for such creative programmes as the Baltic Pitching Forum and Locarno Film Festival’s MatchMe! producers program. In 2024/2025 she is taking part in the yearlong further education programme of the Atelier Ludwigsburg-Paris dedicated to young producers.

TRICKSTER PICTURES | PRODUCTION COMPANY

TRICKSTER PICTURES is an international creative studio based in Riga, Latvia. Our carefully curated projects focus on the development of young, brave and diverse voices in author-driven fiction and documentary film, creating cinematic experiences which resonate beyond national borders.

Our aim is to be a part of the next wave, creating works with artists from all over the world which excite and provoke, and ultimately enable us to empathize with the unfamiliar. With partners and projects in Europe, Asia, USA and also locally in the Baltics, the world is our playground





The company was founded by young producer and director Matiss Kaza whose projects have been screened in competition at Cannes Film Festival, Annecy, Locarno, TIFF and other leading industry events.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 10.000,00
Production Manager	€ 7.200,00
Producer/Director	€ 60.000,00
Crew – Documentary Camera	€ 40.000,00
Crew – Sound	€ 20.000,00
Crew – Editing	€ 20.000,00
Location Costs	€ 6.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 15.000,00
Hard Discs etc.	€ 3.200,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 10.000,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 15.000,00
Music (Copyright/Performance/Recording)	€ 20.000,00
Transcription and Translation	€ 1.500,00
Travel/Transport	€ 12.400,00
Accomodation + Per Diem	€ 12.000,00
other Production Costs	€ 1.000,00
Insurance/Finance/Legal	€ 5.000,00
Financial Accounting	€ 2.000,00
Production overheads	€ 1.500,00
Costs	€ 261,800.00
Production Fee 10%	€26,180.00
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 295,980.00



TITLE	DEAR FUTURE, I AM READY (WT)		
TAGLINE	Yasemin has to kill her husband to survive & save her son; earns historic asylum; and becomes a symbol of women's rights		
SYNOPSIS	Yasemin, a woman from Turkey, kills her abusive husband in self-defence to save herself and her infant child. After enduring three years in prison, Yasemin seeks refuge in Switzerland, where she is granted landmark political asylum—the first instance globally for femicide. As she rebuilds her life, Yasemin transforms from a survivor into a prominent figure in the international feminist movement, deepening her bond with her son. Set against the backdrop of rising authoritarianism and misogyny in Turkey, the film is an intimate political story of healing, empowerment and solidarity.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Exclusive access to Yasemin in the landmark femicide-based political asylum case.• An intimate mother-child story that resonates with global fights for women's rights.• Driven by the director’s deep involvement in feminist movements.		
FORMAT/ PLATFORMS	4K / Cinema, TV, VoD	LENGTH: 90 min	ONE-OFF: X
GENRE	Creative Documentary Women’s Rights / Human Rights Intimate Political Documentary		
PRODUCTION COMPANY	 Kaskelstraße 55 10317 Berlin Germany	  	+49 157 817 67244 flyingtins@gmail.com www.utopictures.com
PROPOSED PRODUCTION DATE	SPRING/WINTER 2025	PROPOSED DELIVERY: SPRING 2026	
PRODUCER	N/A		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Özlem Sarıyıldız		
CONFIRMED FINANCING (EUR)	€ 0,00		
FINANCING SOUGHT (EUR)	€ 462.000,00		
TOTAL BUDGET (EUR)	€ 462.000,00		

DEAR FUTURE, I AM READY (WT)

On 10th July 2014, after years of relentless abuse, Yasemin Çakal kills her husband to save herself and her baby. Despite countless pleas for help from the state and her family, Yasemin has no escape. The night before the incident, her husband tortures them mercilessly. That fateful morning, the violence continues. He locks the apartment door, vowing that no one will leave alive. In a desperate struggle, he strangles Yasemin with a belt while pinning their child beneath him. On the brink of surrender, horrified by the thought of her son dying first, Yasemin grabs a knife and stabs him. The man dies.

Feminist lawyers and activists rally to Yasemin’s defence, turning her case into a symbol of collective struggle. For the first time Yasemin encounters feminists who advocate for her, providing a sense of support she had never experienced before. After three years in prison with her 7-month-old son, Yasemin is acquitted, but freedom brings no peace. Blamed and confined by her family, she escapes with the help of feminist friends to start anew in Istanbul. Yet, threats persist. After her son is attacked and suffers a brain hemorrhage, Yasemin flees to Switzerland. She struggles to reconcile past trauma and the fear of future accusations from her son with the hope of a new life.

In Switzerland, Yasemin applies for political asylum, supported by feminist allies who push for femicide to be recognized as a political issue. The journey is fraught with challenges. Yasemin and her son spend two years in a refugee camp, where trauma renders her son silent and sick, believing they are imprisoned again. Despite this, Yasemin perseveres. Finally, her asylum is granted, marking a historic victory for women fighting systemic violence. Her trial sparked international feminist activism and legislative efforts against femicide.

Now in Switzerland, challenges remain. Although safe from violence, building a life as a single mother in a foreign land is difficult, especially with lingering scars. Yet Yasemin remains resilient, determined to create a fulfilling life. As she heals and deepens her bond with her son, she becomes active in Ni Una Menos, continuing her fight for women's rights. She hopes her story inspires others to find strength and urges society and governments to take action against femicide.

The film enters Yasemin's world, portraying her transformation from a domestic violence survivor to an international feminist figure, while exploring the evolving bond between mother and child as she raises her son in a patriarchal society. Throughout the film, ruptures expose Turkey’s repressive and misogynistic conditions, contextualizing Yasemin's journey and highlighting the tension between oppression and resistance.

The film weaves together three threads: Yasemin's present life,

her haunting past, and the broader socio-political context of Turkey.

We follow Yasemin as she tirelessly learns a new language to pursue her dream of becoming a nurse. Her quiet moments in psychological therapy focus on healing her inner wounds. Physical therapy sessions, where she undergoes treatments to heal fractures and burns, culminate in her finally accepting her reflection in the mirror. Her legal struggles emerge through conversations with her Swiss lawyers. We see her build a supportive circle of friends, growing in confidence through her active role in the feminist movement. Her determination to write and publish her autobiography, backed by her publisher, sparks plans for a European tour with the book. The bond with her son deepens through open, heartfelt conversations. Despite it all, her unwavering resolve to return to Turkey and reunite with her long-missed sister persists.

Parallel to Yasemin’s current life, her voice guides us through the harrowing experiences of her past, beginning with the suffocating confines of her marriage. Her release from prison, captured by multiple cameras, along with press releases, feminist demonstrations, courtroom drawings and news broadcasts enrich her narrative. Intimate glimpses - personal photographs, videos, letters from prison - add depth to her story. The emotional weight of key events, such as the killing, her time in prison, and life in the refugee camp, is conveyed through symbolic imagery, particularly of the locations where these events occurred. These moments are revisited in therapy sessions, where sound design reanimates intense moments with reverberating echoes, distorted ambient noise, and haunting remnants of conflict.

Turkey's escalating misogyny and oppression, marked by a 1,400% surge in femicide rates, punctuate the film, intermittently breaking into Yasemin’s narrative. This dark reality looms over her life, with sequences of news footage and protest scenes serving as constant reminders of the world she escaped, while also providing crucial context to her story. The film’s tone is shaped by the stark contrast between Switzerland's serenity and Istanbul’s chaos, where Yasemin’s simple desire to focus only on her son’s homework is overshadowed by past violence. This juxtaposition encapsulates her personal struggle and underscores that her story transcends individual experience.

Yasemin’s act of self-defence becomes a collective resistance, symbolizing the strength of women who refuse to be silenced. Her victory is not just personal, it becomes a beacon of hope and resilience for women reclaiming their lives in a world that often denies them justice.

TEAM



ÖZLEM SARIYILDIZ | DIRECTOR/WRITER

Özlem Sarıyıldız is a documentary filmmaker, editor and visual artist with over two decades of experience. Born and raised in Turkey and currently based in Berlin, her career is defined by a strong focus on gender issues and grassroots movements. Throughout her career, Özlem has been involved in video activism, collaborating with various social movements across different countries to amplify their voices.




She has produced and directed numerous independent documentaries, taking a hands-on approach at every stage of production. Her work has received recognition and support from the Turkish Ministry of Culture. In addition to her filmmaking, Özlem served as a senior editor at İz TV, Turkey's only documentary channel, where she played a pivotal role in editing a diverse range of productions. She has also directed and edited independent documentary projects in Canada, Argentina, Germany and Turkey.

Özlem holds a BA in Industrial Design and an MS in Media and Cultural Studies. She further advanced her academic pursuits as a Jeanne Sauvé Scholar at McGill University in Montréal and began a PhD in Graphic Design. For the past decade, she has been a key contributor to the Documentar1st Documentary Film Festival in Istanbul. Her interdisciplinary approach and commitment to social justice through film continue to drive her work.

BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 25.000,00
Production Manager / Local Coordinators	€ 30.000,00
Director (Writer, Second Camera, Verite Editing)	€ 50.000,00
Producer	€ 35.000,00
Crew – Documentary Camera	€ 20.000,00
Crew – Sound	€ 16.000,00
Crew – Lighting (Interviews)	€ 2.000,00
Crew – Editing	€ 40.000,00
Archive Researcher	€ 4.000,00
Location Costs	€ 4.000,00
Animation / Graphics / Titles	€ 8.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 12.000,00
Hard Discs etc.	€ 2.000,00
Offline Editing Laptop	€ 8.000,00
Online Editing / Color Grading	€ 15.000,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 4.000,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 20.000,00
Music (Composer/Copyright/Performance/Recording)	€ 10.000,00
Archive Footage/Still's Clearance	€ 20.000,00
Transcription and Translation	€ 10.000,00
Travel/Transport	€ 8.000,00
Accomodation + Per Diem	€ 28.000,00
other Production Costs	€ 5.000,00
Insurance/Finance/Legal	€ 12.000,00
Financial Accounting	€ 4.000,00
Production overheads	€ 22.000,00
Costs	€ 414.000,00
Production Fee 10%	€ 40.000,00
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 462.000,00



TITLE	FADING LIGHTS		
TAGLINE	In this lonely world can a resilient dance pioneer save a vanishing way of life, step by step?		
SYNOPSIS	<p>84-year-old Bruno, an irrepressible fighter with slender legs, has been Italy's pioneering <i>liscio</i> dance teacher. He has spent his entire life in the dance hall and, as he sees his world fading, he refuses to give up.</p> <p>Assisted by an eclectic elderly gang - including a seasoned singer, a passionate elderly couple, and a former playboy on an eternal quest for true love - Bruno does his utmost to keep the flame alive.</p> <p>For Bruno and his friends, <i>liscio</i> isn't just a dance, it's their antidote to loneliness. And the <i>balera</i> is not merely a dance hall, it's their happy place. But all of this might soon cease to exist.</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• An exclusive and intimate look at a vanishing world• A reflective exploration of aging and the bonds that connect us all• A humorous, heartwarming and uplifting tale that will resonate with audiences everywhere		
FORMAT/ PLATFORMS	Theatrical / SVODs	LENGTH: 90 MIN	ONE-OFF: X
GENRE	Creative Documentary Arts and Culture Character-driven documentary		
DIRECTOR'S INFORMATION	<div><div> SOLLY FILMS</div><div>63-66 Hatton Garden</div><div>EC1N 8LE, London</div><div>United Kingdom</div></div> <div><div> +44 7719 130749</div><div> info@sollyfilms.co.uk</div></div>		
PROPOSED PRODUCTION DATE	October 2025	PROPOSED DELIVERY: JANUARY 2027	
PRODUCER	Flaminia Iacoviello		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Flaminia Iacoviello		
CONFIRMED FINANCING (EUR)	€ 20.000,00		
FINANCING SOUGHT (EUR)	€ 368.221,00		
TOTAL BUDGET (EUR)	€ 388.221,00		

FADING LIGHTS

In the misty Po’ Valley, among swaying wheat fields, the smoking chimneys of old industrial complexes, and the rumble of trucks crossing the Via Emilia, stands a building with three imposing cement domes. This is *Le Cupole*, a relic of Romagna’s past, and one of the last surviving *balere* (ballrooms), where the iconic couple dance known as *liscio* was born. These ballrooms were once the heartbeat of Italian social life, the symbol of the “dolce vita”, but they are now shutting their doors for good, leaving behind only memories. In a region where, in the 70s and 80s, hundreds of disco balls used to light up the night, *Le Cupole* is one of the last three dance halls still standing - but for how long?

Bruno is tying his dancing shoes to make his glamorous entrance on to the dance floor. He spent his life wandering from one dance hall to another, facing life’s ups and downs to the rhythm of the waltz, and bringing together a joyful community of dancers with grey hair and an unwavering zest for life. But tonight he couldn’t feel lonelier. His wife and dance partner for the past 65 years is not with him. Anna met this very shy young man who used to spend his evenings hugging the walls of the dance halls, and taught him the joy of dancing, but now she is fighting a paralysing disease that gets worse day by day. At Bruno’s side is his daughter, Monia, who is pushing for change. Father and daughter are both terribly stubborn and each day - and each pirouette - brings a new opportunity for an argument.

Wrapped in a soft, red sequined gown, which she still manages to wear elegantly despite the passing of time, Patrizia is adjusting her makeup in the dressing room. Reflected in the mirror is a striking brunette in her sixties, whose perpetually tanned skin seems out of place in the chilly November weather. She started singing when she was twelve and performed with all the major orchestras of the 80s. Her life was meant to be all glitter and glam, but things took a different direction and Patrizia is now a celebrity only for her elderly die-hard aficionados who come to greet her every night with all sorts of gastronomic presents: ham, vegetables and... frozen rabbits! She knows all her fans by name, visits them in hospital, and sometimes performs at their funerals. Hers is a life devoted to a disappearing tradition which will soon leave her with just a handful of regrets.

The two people romantically staring at each other, holding hands on the old velvet sofa, are Alberto and Adriana. They are both widowed. They both raised their children by themselves and thought that life hadn’t been kind to them. But they were wrong.

One day, they crossed paths in a dance class. and all of a sudden, they went back to being two teenagers in love, becoming the main subject of gossip among the elderly ladies of the community. They have a full-on agenda and go dancing every day of the week because they cannot afford to lose a minute of their new happiness. But how long will that last?

The pattern of swirling couples on the dance floor reveals a wrinkled man moving among the sofas, carrying a large wicker basket under his arm. This is Michele, the guy with the chestnuts! He is witty, flirty, and seems to be straight out of a Fellini movie. Every night he shows up with a picnic basket full of chestnuts and offers them to the gorgeous ladies, hoping the right one may just be around the corner. “Take life more light-heartedly” is his motto, but all the laughs and jokes hide a man who never recovered from his divorce and is still looking for his chance in life.

The life trajectories of these five characters intersect in a world of bold colours and glittering chandeliers, where time stands still. Inside and outside the *balera*, Bruno and his companions confront loss, illness, and daily struggles. Despite all the obstacles they encounter on their way, their journey becomes a celebration of aging well and the timeless charm of the old world. But in the *liscio* universe you live day by day, and every winter could represent *Le Cupole*’s last season. The world they know may soon cease to exist, so what will happen to them? How will they cope if they lose that one thing that makes life worth living? And what about all of us? In a world that makes us feel more and more disconnected, are we missing out on a chance for happiness?

Set against the flamboyant backdrop of the last *liscio* dance halls, *Fading Lights* is a small-town story that touches on universal themes such as the fear of loneliness, the value of community, and the drive to find joy no matter our age. Bruno and his friends show us how to live fully, regardless of our years, because, as Alberto and Adriana put it: “It’s not illness that kills us, it’s loneliness.”

Fading Lights captures a disappearing world and a generation of over-70s confronting time’s relentless march with the zest and lightness of their youth. Amid surprise romances, playful gossip, and endless spins, the film tells the story of a place that won’t let go of its soul, of traditions that ground us, but most of all, it speaks of the small things that keep us alive, like a friend’s hug, a daughter’s smile, the cool morning breeze on our face... and one last waltz.

TEAM



FLAMINIA IACOVIELLO | PRODUCER / DIRECTOR

Flaminia Iacoviello is an Italian filmmaker who has built a notable career in Ireland and the UK, producing and directing documentaries and docu- series for prestigious broadcasters such as BBC, Channel 4, National Geographic, Netflix and Amazon Prime.

She directed three episodes, including the series’ emotional finale, of the Netflix crime docu-series Vendetta: Truth, Lies and the Mafia which was described by The Guardian as “The Sopranos meets Tiger King”. She also directed The Murder of Meredith which was awarded “Best Documentary” at MIPCOM in Cannes.

For her first feature documentary, Flaminia chose to steer away from the crime genre to bring more positive vibes to the big screen. Growing up in the region of Italy immortalised by Fellini’s dream-like films, she sees the liscio community as the purest expression of the local joyful spirit. After travelling the world and living in various countries, she feels that this film represents her coming home.

Website: www.flaminiaiacoviello.com



SOLLY FILMS | PRODUCTION COMPANY

Solly Films is a young international documentary production company that specializes in crafting original, creative documentaries with a distinctive touch of irony. We excel at capturing the human and personal dimensions of the stories we tell, blending insightful narratives with a unique perspective.





Our standout project, Campus Stellae, follows five pilgrims on the Camino de Santiago, capturing their intimate moments and transformative experiences against Spain's stunning landscapes. Now showcased at major international festivals, the film delves into personal struggles and connections forged along the pilgrimage. In 2024, Solly Films partnered with Park Films and RTE in Ireland to develop a documentary series and a standalone film about two ground-breaking Irish characters.

At Solly Films we embrace originality and push the boundaries of conventional documentary filmmaking, delivering stories that are as innovative as they are impactful.

BUDGET

COSTS ABOVE THE LINE	€
Subject & Script - rights acquisition	€ 5.000,00
Production Development	€ 33.000,00
Producer/Director	€ 59.850,00
COSTS BELOW THE LINE	
Production Manager / Line Producer (4 weeks prep / 4 weeks shoot / 2 weeks wrap)	€ 22.610,00
Interview/participation fee	€ 2.000,00
Crew – Documentary Camera (40 days over 9 months)	€ 23.940,00
Director – 2nd Documentary Camera (10 days allowance for bigger shoots)	€ 4.655,00
Crew – Sound (40 days over 9 months)	€ 18.620,00
Crew – Editing (12 weeks)	€ 27.930,00
Location Costs	€ 5.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 32.974,00
Hard Discs etc.	€ 3.000,00
Edit suite	€ 7.800,00
Online Editing / Color Grading	€ 16.000,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 4.500,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 15.000,00
Music (Copyright/Performance/Recording)	€ 9.000,00
Music Supervisor (buyout)	€ 2.448,00
Archive Footage/Still's Clearance	€ 1.800,00
Transcription and Translation	€ 1.500,00
Travel/Transport	€ 5.000,00
Accomodation + Per Diem	€ 6.000,00
Promotional material / festivals / impact campaign	€ 9.000,00
Insurance/Finance/Legal	€ 11.000,00
Financial Accounting	€ 3.000,00
TOTAL COSTS ABOVE & BELOW THE LINE	€ 330.627,00
Productions Fee 7,5%	€ 24.797,03
Production overheads 7,5%	€ 24.797,03
Financing Development Documentary Campus	€ 8.000,00
TOTAL PRODUCTION COSTS	€ 388.221,05



TITLE	GAY & GREY		
TAGLINE	A contemporary look into the relationships of elderly lesbian couples whose love has stood the test of time		
SYNOPSIS	<p>Is eternal love possible in today's society? And does it become even more challenging when you fall in love with someone of the same sex?</p> <p>The GAY & GREY series follows senior lesbian couples, aged 65 and above, whose relationships have stood the test of time. It uncovers the secrets of their enduring love and celebrates the beauty and challenges of living with a lifelong partner. The series explores how and why these couples have stayed together, despite the obstacles they have faced along the way.</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Underexposed perspective on unseen, mostly hidden protagonists• Universal questions about love, relationships and sexuality• Offering hope and inspiration to younger generations		
FORMAT/ PLATFORMS	TV-Theatrical	LENGTH: VARIOUS	ONE-OFF:
GENRE	LGBT+ Society Human rights		
PRODUCTION COMPANY	 BULLETPROOF CUPID Schaliënstraat Antwerp Belgium	 +32 478 29 30 71  katleen@bulletproofcupid.be  www.bulletproofcupid.be	
PROPOSED PRODUCTION DATE	August 2025	PROPOSED DELIVERY: MARCH 2026	
PRODUCER	Katleen Goossens		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Julia M. Free		
CONFIRMED FINANCING (EUR)	€ 69.500,00		
FINANCING SOUGHT (EUR)	€ 925.255,00		
TOTAL BUDGET (EUR)	€ 994.755,00		

GAY & GREY

GAY & GREY is an observational documentary series featuring elderly lesbian couples (aged 65 and above) who have been in long-term relationships for decades.

How did these couples find each other and how have they maintained their relationships despite prejudice, exclusion, external pressures and shifts in social norms?

The way we experience, understand and express love, intimacy and sexuality has changed throughout history and continues to evolve as fundamental aspects of the human experience. It is a misconception that these experiences are tied to age and disappear after a certain point in life.

Today, legal and social barriers remain, such as recognition of LGBT+ relationships, parental rights, access to healthcare, and religious and cultural exclusions. Existing laws are under pressure or being rolled back by the rise of right-wing extremism. Many queer millennials struggle with increased levels of depression, anxiety and isolation. They often feel alone and are constantly fighting for their place in society.

GAY & GREY explores the feasibility and value of today's couplehood in an era when alternative forms of relationship are increasingly visible and technological influences more evident. The films challenge prejudice and stereotypes by presenting realistic, authentic role models. Both through their lifelong journey and their role model status in their daily lives, the series enables younger generations to see a future for themselves, one that can be beautiful too.

Each episode follows its own linear, chronological narrative arc. The storylines are shaped by current events in the couples' lives, highlighting the dynamics of their partnerships and how each individual, as well as the couple as a whole, interacts with the world.

The series delves into universal human themes such as couplehood, long-term love, intimacy, sexuality, womanhood, family structures, identity, and aging, with each episode bringing out themes specifically relevant to the couple featured.

EPISODE 1: GROWING OLD TOGETHER What happens when your partner develops dementia and has to be put in a care home? For aging lesbians, maintaining their identity can be especially difficult. They often face societal attitudes dismissive of same-sex relationships, pushing them back into the closet.

In Episode 1 we follow Gerda (74) & Marleen (65) from Belgium, where they lead a quiet life. Their world is upended when Marleen retires and falls into depression, while Gerda's memory continues to decline. Marleen vows to care for Gerda, but when Gerda eventually requires full-time care in a facility, they face the painful reality of having to hide their

relationship once again.

EPISODE 2: MODERN MOTHERHOOD Motherhood and family structures play a role in every woman's life. The couples in GAY & GREY have diverse family structures, with or without children, involving various combinations of biological and co-mothers. Some met at a young age and had children through IVF and anonymous donors, while others were first married to men, had children, divorced, and later formed blended families together. Some couples wanted children but encountered social and legal barriers, which has led to regret for some. There are also couples who have chosen to remain childless.

In Episode 2 we follow Maggy (75) & Bea (74) in Belgium and the challenges they encounter as (grand)mothers and within their blended family, from previous heterosexual marriages. Maggy strives to keep her activist organization alive by involving a younger generation, risking her connection with Bea. When their granddaughter struggles with bullying at school and questions her family, they organize a lesson in her class on family structures.

The series aims to contribute to broader acceptance and appreciation of the diversity in love and sexuality among seniors. It can help break down stereotypical images and offer a more nuanced, inclusive vision of what a lesbian life and relationship can look like.

GAY & GREY aims to inspire young people to have confidence in the future and find their place in society, and to show lesbian women that they have a future - and it can be a wonderful one.

By sharing their stories, we give voice to a generation that is often overlooked, a segment of our society whose inner lives are not often explored, and from whom we have much to learn.

GAY & GREY is a returning series with the flexibility to explore different international locations. Currently we are developing three episodes for the Belgian and Dutch markets, featuring characters from Belgium and the Netherlands. Future episodes could expand internationally, showcasing characters from around Europe. Additionally, we're planning a standalone feature documentary that will spotlight one or more of the most captivating characters from the series.

We are currently in the development phase. We have Belgian national broadcaster VRT-CANVAS on board. Full access to Belgian and Dutch protagonists is secured. We have received grants from Flanders Audiovisual Fund and Journalism Fund and are now seeking financing partners and European co-producers to help take the format to an international level and secure pre-sales for the current episodes.

TEAM



JULIA M. FREE | CREATOR, WRITER, DIRECTOR

Julia M. Free (Netherlands, 1991) is active in both Belgium and the Netherlands. Her work focuses on exploring underrepresented voices and minorities in society who lack a voice or visibility, focusing on themes such as identity, diversity, community and social change. By combining her experience and background from various disciplines, such as visual arts, dance, photography, journalism and film, she creates unique and impactful stories for a wide audience.

Previously Julia participated in Writers and Directors Lab's CineSud Shift Lab 2022 (NL), Torino Film Industry TSFM Italy & Oostend Filmfestival 2023 (BE/IT) , Cinesud Docroom 2023 (NL), LEF - Leadership and Ownership in Film - Flanders Audiovisual Fund (VAF) 2023/2024, Greenlitpitch 2024 (NL)
Julia is a Member of the Flemish Association of Journalists (VVJ) and The European Federation of Journalists (EFJ)

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KATLEEN GOOSSENS | PRODUCER

Katleen Goossens has over 30 productions to her name. She began her career in 1998 as a managing partner at an accounting firm, providing financial guidance to clients in the entertainment industry. In 2002, she transitioned to freelancing, gaining international experience across a range of projects, from indie films to major blockbusters produced by Universal and Focus Features. In 2008, Katleen returned to Belgium to establish her own production company, BULLETPROOF CUPID.

Passionate about compelling storytelling, Katleen has a particular affinity for LGBT+ and female-driven narratives. She actively contributes to the industry as a member of VOFTP (the producers' association in Flanders) and serves as a mentor in the EWA program, supporting emerging female producers.

BULLETPROOF CUPID | PRODUCTION COMPANY

BULLETPROOF CUPID is a Belgium-based production company located in Antwerp, Flanders, specializing in compelling and sophisticated storytelling through live-action films and documentaries. Targeting a broad, primarily younger audience, the company is known for its international co-productions.





Founded in 2008 by producer Katleen Goossens (EAVE 2012) and line producer Wim AH Goossens (Member of the Production Guild of Great Britain), BULLETPROOF CUPID has established itself as a reliable and experienced partner in European co-productions, with a strong portfolio of award-winning films. Their productions have premiered and received prizes at festivals such as TIFF, Sundance and Cannes. The company maintains long-term partnerships with sales agent LevelK (DK), financing partner BNP Paribas Fortis Film Finance, and the Flemish public funds.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 144.256,00
Production Manager	€ 78.125,00
Producer/Director	€ 35.000,00
Interview/participation fee	€ 0,00
Crew – Documentary Camera	€ 57.250,00
Director – 2nd Documentary Camera	€ 0,00
Crew – Sound	€ 40.250,00
Crew – Lighting	€ 0,00
Crew – Editing	€ 67.500,00
Location Costs	€ 17.565,00
Animation	€ 0,00
Production equipment (Camera, Sound, Light, Grip)	€ 53.125,00
Hard Discs etc.	€ 4.200,00
Offline Editing Laptop	€ 19.500,00
Online Editing / Color Grading	€ 45.250,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 51.250,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 39.000,00
Music (Copyright/Performance/Recording)	€ 22.500,00
Archive Footage/Stills Clearance	€ 0,00
Transcription and Translation	€ 13.500,00
Travel/Transport	€ 17.010,00
Accomodation + Per Diem	€ 13.800,00
other Production Costs	€ 27.500,00
Insurance/Finance/Legal	€ 43.000,00
Financial Accounting	€ 47.500,00
Production overheads	€ 59.968,58
Costs	€ 897.049,58
Production Fee 10%	€ 89.704,96
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 994.754,54



TITLE	JUSTICE IN THE LAND OF FOG		
TAGLINE	Four Columbian women stand up to the State, whose judges are weaponising the law to silence human rights defenders.		
SYNOPSIS	Juanita Velez, a veteran investigative reporter, has spent years navigating Colombia's peacebuilding process in the aftermath of Latin America's longest and deadliest armed conflict. Now she is on a mission to uncover the industry of judicial set-ups, a hidden form of political violence that silently targets hundreds of social leaders. Her thought-provoking journey intertwines with a poetic retrospective of women who have faced persecution, imprisonment, and harassment for standing up for their ideals. These stories illuminate the crucial role of women in the struggle for justice and human rights in a nation cowed by violence.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Partnership with a renowned news outlet to uncover groundbreaking information• Access to women who are facing judicial set-ups and have never been heard before• Support form local institutions and NGOs, and a strong impact campaign attached		
FORMAT/ PLATFORMS	Theatrical/Streaming	LENGTH: 80 min	ONE-OFF: X
GENRE	Creative documentary Global affairs Human rights		
PRODUCTION COMPANY	<div><div> FORWARD FILMS Carrer Nápol's La Bisbal d'Empordà Spain</div><div> +34 658682991  contato@forward-films.com  www.forward-films.com</div></div>		
PROPOSED PRODUCTION DATE	Summer 2025	PROPOSED DELIVERY: SPRING 2026	
PRODUCER	Laura Dauden and Miguel Angel Herrera		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Laura Dauden		
CONFIRMED FINANCING (EUR)	€ 17.230,00		
FINANCING SOUGHT (EUR)	€ 399.237,40		
TOTAL BUDGET (EUR)	€ 416.467,40		

JUSTICE IN THE LAND OF FOG

“Justice in the Land of Fog” is a creative documentary that explores power dynamics and the battle for justice in Colombia from a gender perspective. It is a narrative that delves into significant political and ideological issues, while also addressing themes of survival, struggle, and resilience. Emotionally, the film aims to evoke feelings of Absence/Anger, as well as Hope/Love.

The film unfolds across two parallel storylines—one set in the present and the other in the past—to paint a portrait of political violence in Latin America and its impacts on the lives of women.

First storyline

In the present timeline, we follow chronologically, in real-time, the trajectory of Juanita Vélez, a award-winning journalist in her investigative work on the industry of judicial set-ups in Colombia. The story adopts an observational perspective, immersing us in her experiences and interactions as she relentlessly pursues the truth.

The arc of this storyline, following a linear/dramatic format, focuses on three major moments: (1) the decision to conduct an investigative report to shed light on this form of political violence; (2) the challenges she faces in carrying out her job; (3) the publication of the report and its impact on public debate, as well as on Juanita and her team.

We accompany Juanita as she interviews victims, authorities, academics, and social leaders, uncovering a web of deceit with profound implications for Colombian prisoners, their families, and the country's future. Throughout the film, she faces the challenges of a sensitive investigation that touches upon closely guarded judicial and political secrets, revealing a new layer of the country's transition process.

Her story unfolds in Bogotá, Colombia's chaotic capital. In addition to city life, we see details of buildings representing state power, seeking to depict the symbolic oppression they exert over the people. Daily life scenes are juxtaposed with media archives and documents to portray the Colombian conflict and provide context to the ongoing journalistic investigation. These images contrast with the sense of limbo in the narratives of the past, and help bring the theme closer to the audience.

Second storyline

The second storyline, steeped in memory, takes us on a poetic retrospective through scenes of the Colombian highlands intertwined with home videos from the formative years of different activists. These ethereal landscapes are accompanied by a narrator that embodies their testimonies as a means to protect their identities, underscoring the victims’ incapacity to vocalize their own experiences—a poignant theme we want to explore from the beginning of the film.

For the use of this device, we reference the film "They Called Me Babu" by Sandra Beerends, in which a fictional character is created to encompass the narratives of multiple women.

As we hear memories from childhood and accounts of war, we follow their journeys as they become political leaders struggling for peace and human rights. Their stories take an unexpected and dramatic turn when, at different times and circumstances, they are unjustly imprisoned, accused of terrorism and rebellion. The narrative structure unfolds through three main actions/movements of the protagonists in their antagonistic relationship with the State:

(1) the transformation of three girls into political activists and social leaders, and the development of their multilayered and complex profiles; (2) their unjust detention, followed by a myriad of human rights violations; (3) their release, which comes with trauma and fear, but also hope.

The scenes recorded in the early 1990s gain a new dramatic charge in the editing process, offering a possibility of re-signification/re-appropriation of their original meanings and purposes. In other words, the past is not treated merely as a confirmation of the protagonists’ stories but as a reservoir of other possible images for the present. The aesthetic treatment of this material will remain faithful to its original look and format.

In our approach to the found footage, we are inspired by documentaries such as "In the intense now" (João Moreira Salles), "Portrait of a lady in the shadow" (Carolina Astudillo), and “Video Blues” (Emma Tusell).

While editing emphasizes the contrasts between the two storylines, mountain and city, it also creates fluidity in the transitions between these two worlds. Past and present feed off each other, allowing the story to advance but also giving clues and elements so that the audience can build, on their own, a projection of the future.

Impact campaign

2026 will mark ten years of the peace agreements between the Colombian State and the FARC guerillas. We see this as an opportunity to shed light on the complexity of the peace-building process, and to reveal a hidden form of political violence—a reality certainly not unique to Colombia. We are already crafting an impact campaign alongside the impact producer Kristie Robinson (Doc Society Good Pitch) in collaboration with local NGOs and social movements.

Safety

Security is a critical aspect of this project, and we are taking all measures to ensure that everyone involved, whether in front of or behind the camera, is protected. Because of that, we have established a collaboration with EI20, a legal firm specialized in freedom of expression.

TEAM



LAURA DAUDEN | DIRECTOR, PRODUCER

Brazilian director, writer, and producer based in Spain. In addition to her career in film, she has been working as a consultant for several international human rights organizations since 2009. Her recent filmography includes “Unsubmissive” (2023), “Occupation Inc.” (2020), “Free Motherhood” (2019), and “Tomorrow Has Come” (2018), and her films have been featured at festivals such as the Málaga Film Festival, the São Paulo International Film Festival, and the San Sebastián International Human Rights Films Festival.

She holds a Degree in Journalism and a Master's Degree in International Relations and African Studies. Besides Documentary Campus Masterschool, she has been selected for labs such as CIMA Mentoring 1to1 and Acció Curts. In 2023, she was one of the two directors granted with the Hot Docs’ Cross Currents Development Fund. She co-founded the production company Forward Films in 2012, and is a proud member of Cima (Association of Women Filmmakers and Audiovisual Media in Spain), Dones Visuals, and EWA (European Women's Audiovisual Network).



MIGUEL ANGEL HERRERA | PRODUCER AND DOP

Miguel Angel Herrera is a Colombian producer, DOP, and editor. In 2012, he co-founded Forward Films in Brazil and Colombia. He has produced documentaries for different international organizations such as UN Environment, UNDP, the Ford Foundation, and the Inter-American Development Bank.

From 2012 to 2014, Herrera led production and editing departments at VICE Brazil, directing “Teenage Riots”, a viral series on the 2013 protests that led to Brazil's deepest recent political crisis. His most recent short documentary "Unsubmissive" (2023) was selected for multiple festivals worldwide, including the Málaga Film Festival. Herrera also produced and was DOP for "The Hosts," a feature documentary premiering at Santa Barbara International Film Festival and selected for São Paulo International Film Festival, among others. Acquired by GloboPlay, it became one of the platform's most-watched documentaries for several weeks. He is a proud member of Docma (Spanish Documentary Film Association).

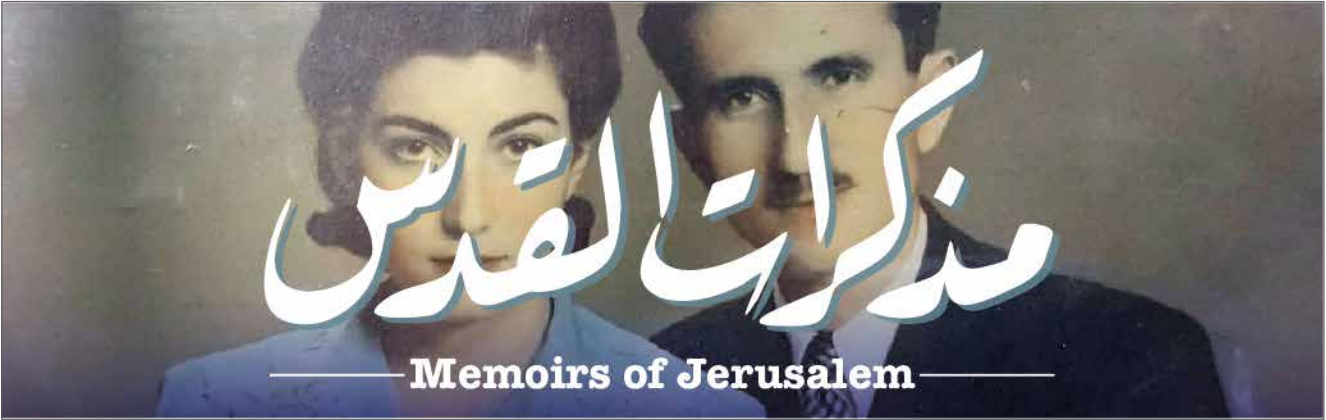
FORWARD FILMS | PRODUCTION COMPANY





Forward Films is a documentary production company focused on human rights issues. It stands for a bold film production that distinguishes itself not only in its outcomes but, more importantly, in its approaches and methods. Since 2012, Forward has produced projects in over 15 territories, mainly in Latin America.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 20.390,00
Production Manager	€ 30.000,00
Producer/Director	€ 41.000,00
Interview/participation fee	€ 7.500,00
Crew – Documentary Camera	€ 11.200,00
Director – 2nd Documentary Camera	€ 6.000,00
Crew – Sound	€ 4.200,00
Crew – Lighting	€ 2.800,00
Crew – Editing	€ 14.700,00
Location Costs	€ 1.000,00
Animation	€ 5.750,00
Production equipment (Camera, Sound, Light, Grip)	€ 17.200,00
Hard Discs etc.	€ 1.600,00
Offline Editing Laptop	€ 8.970,00
Online Editing / Color Grading	€ 8.000,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 3.440,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 16.530,00
Music (Copyright/Performance/Recording)	€ 18.000,00
Archive Footage/Still's Clearance	€ 13.450,00
Transcription and Translation	€ 3.520,00
Travel/Transport	€ 17.440,00
Accomodation + Per Diem	€ 13.900,00
Other Production Costs	€ 59.812,00
Insurance/Finance/Legal	€ 53.396,00
Financial Accounting	€ 7.390,00
Production overheads	€ 4.536,00
Costs	€ 371.334,00
Production Fee 10%	€ 37.133,40
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 416.467,40



TITLE	MEMOIRS OF JERUSALEM		
TAGLINE	Survival, love and leadership in a city under siege		
SYNOPSIS	<p>The year is 1948 and intensive Israeli attacks have failed to capture East Jerusalem...</p> <p>Underpinned by a never-before-seen videoed memoir from the city’s last Palestinian mayor, this is an inspiring story of resistance, revival and hope told through the eyes of a man whose commitment to defending his people’s sovereignty was ultimately destined to fail.</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Exclusive archive and access to never-before-seen interview• Current and politically charged subject• International appeal and creative treatment		
FORMAT/ PLATFORMS	Theatrical/ TV Film	LENGTH: 90 min	ONE-OFF: X
GENRE	Historical Hybrid Documentary Docudrama		
PRODUCTION COMPANY	<div><div> CENTURY FILMS Chalk Farm, Camden London United Kingdom</div><div> +447961007772  kinda@k2vm.com  www.k2vm.com</div></div>		
PROPOSED PRODUCTION DATE	November 2024	PROPOSED DELIVERY: JANUARY 2026	
PRODUCER	Brian Hill, Kinda Kurdi		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Kinda Kurdi		
CONFIRMED FINANCING "EUR#	€ 10.000,00		
FINANCING SOUGHT "EUR# €	€ 802.154,37		
TOTAL BUDGET (EUR)	€ 812.154,37		

MEMOIRS OF JERUSALEM

Memoirs of Jerusalem is a character-driven story told from the perspective of Rawhi Khatib, the last serving Palestinian mayor in Jerusalem. The plot unfolds over the 20 years between the two Arab-Israeli wars. Following the Nakba (1948) which segregated Jerusalem into East and West, Rawhi's determination helped a proud people rebuild from the ruins of destruction, displacement and death. But then came the Naksa (1967), and the city's fate hung in the balance again...

With access to an exclusive never-before-seen interview with Rawhi (filmed in 1985 by the director's father), the film offers a powerful, first-person account of the Israeli attempts to takeover Jerusalem, and the Palestinian fight back. Speaking from his unique perspective as the city's mayor, he offers intimate insights as both a Palestinian authority figure and ordinary citizen of Palestine.

Viewers are transported into a world that tragically still resonates today. They experience the unthinkable hardships of life after the 1948 war: no electricity or water, scarce food supplies, and families irreparably shattered. But from desperation springs optimism as Rawhi makes it his mission to transform the city's fortunes, dedicating his energies – often in the face of severe opposition – to an infrastructure project that will create new homes, businesses and schools; secure control of its power supplies; and reshape it as a destination for tourism and international investment. But through it all, the threat from outside remains, culminating in the 1967 'Six-Day War', which resulted in the Israeli occupation of East Jerusalem and the West Bank, the dissolution of the Arab Palestinian Municipality of East Jerusalem, and Rawhi's deportation. Underpinned by themes of survival, loyalty, friendship, love and loss, Memoirs of Jerusalem compels us to consider what life in Jerusalem would be like had there not been a second war in 1967.

Rooted in empathy, it challenges concepts of identity, community and leadership, offering a powerful context for events in the news today.

The story unfolds within a three-act structure with a clear Oedipus story arc based on Rawhi's memoir.

A Not So Peaceful Jerusalem:

We open in May 1947. Rawhi is a civil servant who loves his job protecting the welfare of Jerusalem's citizens. Through his work, his relationship with wife Za'ida, and their social interactions within the community, a picture builds of the character of the people and of Jerusalem itself.

But everything changes when a newly-formed Israeli army attacks in a bid to take over Palestinian land. Jerusalem is in the firing line. What follows is a war so devastating it will become known as the Nakba ("Catastrophe"). The Palestinians manage to hold the East of the city, but the cost is high. Through Rawhi's eyes we witness the brutal aftermath of the invasion as Palestinians in Jerusalem, and those who fled to the capital, try to protect themselves and find access to food and water. Rawhi is a driving force in re-establishing lifelines and reconnecting water and electricity supplies. A survival infrastructure of hospitals is constructed. But this is the darkest of times.

Perseverance and Prosperity:

Throughout the 1950s huge levels of development take place in Jerusalem. The flames of optimism rise from the ashes of the Nakba, in no small part due to Rawhi's skillful diplomacy and his relations with international dignitaries. He stands alongside the King and Prime Minister of Jordan at the ceremonial opening of Qalandia airport.

This gateway to international travel not only results in new business opportunities, but paves the way for the return of religious tourism to the Holy City. The economy grows and, thanks to his inventive redevelopment projects, so does Rawhi's place in the hearts of Jerusalem's residents. In 1957 he is elected Mayor, a position he uses to step up his philanthropic and entrepreneurial activities, and create more opportunities for the people.

The Purge:

Then on June 5th 1967 the Israeli army unleashes another full-scale attack on Palestinian territories. Trapped in his office, nine miles from home, Rawhi is cut off from his family as he desperately struggles to get to grips with what is happening. His focus turns to protecting the city in which he has invested so much of himself. He instructs employees at the electricity company to stand firm and maintain services. He can't bear the thought of his people suffering as they did before. But after the six days of war, Rawhi's efforts are overwhelmed. Apprehended by Israeli troops, he is deposed from his position as Mayor, no longer able to act on behalf of his beloved people.

A desperate situation made unimaginably worse when, nine months later, he is ambushed at home in the dead of night and exiled to Jordan, unable ever to return to the land he loves. It is here, in Jordan, 17 years later, that we find him in the interview underpinning our story, reflecting poignantly on his legacy, and what might have been...

TEAM



KINDA KURDI | DIRECTOR/ PRODUCER

Kinda Kurdi is an award-winning filmmaker and TV producer with 15 years’ experience creating documentary and animation across multiple platforms. Her work has aired on various channels with broadcast credits spanning the BBC, Channel 4, Cartoon Network and KTV.

Kinda is an alumnus of the prestigious National Film and Television School, UK in Entrepreneurial Producing and has a BA in Film and TV studies with Broadcast Media. She has a unique cultural background with Anglo-Scottish-Kurdish-Jordanian heritage. This has fostered an international cultural perspective that transcends boundaries and enriches her work. Fascinated by the storytelling potential of the moving image (both linear and non-linear, Kinda is an emerging filmmaker with ambitions to break barriers for Middle Eastern and mixed heritage women in Europe and the MENA region, producing and directing content and uncovering long-lost stories.

BRIAN HILL | EXECUTIVE PRODUCER

Brian Hill is a British director of television programs and films. He is managing director of Century Films, a London-based independent film and television company.

Brian won the BAFTA award for New Director: Fiction for the film Falling Apart in 2002. He was nominated for the Best New Writer award for the film Bella & the Boys in 2005.

In 2021 he worked with Poet Laureate Simon Armitage to create Where Did the World Go?, a "pandemic poem" broadcast on BBC Two.

CENTURY FILMS | PRODUCTION COMPANY





Known as one of the most innovative production companies in the UK, Century makes both drama and documentary, and sometimes explores the areas in between, free from the restrictions of dogma about genre. The company pioneered the documentary musical with the BAFTA-winning Feltham Sings and the RTS-winning Drinking for England, and later the critically-acclaimed Songbirds. Most recently Century has continued its documentary musical journey with its most ambitious film yet – Mumbai High: A Musical.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 23.000,00
Production Manager	€ 7.000,00
Producer(s) & Director	€ 94.939,20
Writers Fee	€ 7.120,44
Crew – Documentary Camera	€ 17.801,10
Director – 2nd Documentary Camera	€ 23.734,80
Crew – Sound	€ 3.560,22
Crew – Lighting	€ 5.933,70
Crew – Editor	€ 33.000,00
Location Costs	€ 2.801,00
Animation	€ 296.685,00
Production equipment (Camera, Sound, Light, Grip)	€ 7.713,81
Hard Discs etc.	€ 1.400,00
Offline Editing Facilities	€ 3.909,38
Online Editing / Color Grading	€ 23.734,80
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 8.307,18
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 35.602,20
Music (Copyright/Performance/Recording)	€ 11.867,40
Archive Footage/Still's Clearance	€ 65.270,70
Transcription and Translation	€ 3.000,00
Travel/Transport	€ 10.000,00
Accomodation + Per Diem	€ 5.000,00
Other Production Costs	€ 5.933,70
Insurance/Finance/Legal	€ 23.734,80
Financial Accounting	€ 6.000,00
Production overheads	€ 4.000,00
Costs	€ 731.049,43
Production Fee 10%	€ 73.104,94
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 812.154,37



TITLE	STATEFREE		
TAGLINE	Facing systemic injustice, a woman's fight for the rights of stateless people redefines what it means to be truly free.		
SYNOPSIS	Christiana Bukalo (30) was born in Munich and is stateless. Like 15 million people worldwide, she lives without fundamental rights. We follow Christiana, the founder of the first community for stateless people in Germany, as she fights to change international laws and gives stateless people a sense of belonging. Throughout her journey, she confronts deep-seated trauma and the origins initiating her pain and commitment, empowering herself and others to reclaim their identity and dignity.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• exclusive and personal access to main protagonist who is a public personality• One of the most international topics that can be told (local to global)• Timely and relevant film about empowerment of the stateless community who is mostly invisible		
FORMAT/ PLATFORMS	Feature Documentary	LENGTH: 90 min	ONE-OFF: X
GENRE	Creative Documentary Human Rights / Social Issues		
PRODUCTION COMPANY	<div><div> KALEKONE FILM GMBH</div><div>Mohnblumenweg 2</div><div>85551 Kirchheim bei München</div><div>Germany</div></div>	<div><div> +49 157 5555 1501</div><div> lea@kalekone-film.com</div><div> www.kalekone-film.com</div></div>	
PROPOSED PRODUCTION DATE	Summer/Autumn 2025	PROPOSED DELIVERY: SUMMER/AUTUMN 2026	
PRODUCER	Lea Neu, Katharina KolleczeK		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Annelie Boroş		
CONFIRMED FINANCING (EUR)	€ 10.000,00		
FINANCING SOUGHT (EUR)	€ 507.800,00		
TOTAL BUDGET (EUR)	€ 517.800,00		

STATEFREE

The situations described mirror real-life cases Christiana encountered while advocating for stateless people's rights and are likely to happen comparably during the shooting.

A child’s voice whispers: “Where am I from? Where do I belong?”

Deep breathing in and out. Applause swells. A spotlight blinds Christiana, who smiles professionally while accepting an award for her advocacy for stateless people's rights. On stage, she quotes Hannah Arendt: “Stateless people don’t even have the right to have rights. It is not enough to be human. You have to be a citizen.” Standing ovations from an all-white audience.

After her speech, reporters surround her, asking about her personal story. Christiana shares how people become stateless—through unregistered births, revoked passports, or unfulfilled laws: Legally, all children born in Germany should be naturalized by age 5, but this isn't enforced. 50,000 children are stateless in Germany.

In her hotel room, Christiana swipes on a dating app and listens to a voicemail from a friend teasing her for constantly missing each other. Her Instagram feed shows news about Nazi marches and Trump memes. She stares into the darkness. We hear her off-screen:

“They hand me prizes. But I’m not one of them. They ask about my origins and don’t realize that they’re dividing into those who belong and those who don’t. They ask about my childhood, my fears. I answer nicely, hiding my shame.”

At a meeting with her organization, Christiana prepares for her presentation in the Bundestag, where she will be the first stateless person to speak. The German Citizenship Act doesn't cover stateless individuals at all. They cannot vote, travel freely or marry, they face difficulties accessing jobs and housing. In many countries they lack access to education or healthcare. Without any passport, obtaining citizenship is nearly impossible.

Christiana meets a family facing deportation. The daughters want to paint Christianas nails, and she agrees, laughing. Aleks, the father, born in Germany to Yugoslavian refugee parents, does not hold citizenship; his wife and children are also stateless. Facing deportation to Serbia, a country whose language they don’t even speak, they are devastated. Christiana, reflecting on her own experience of being merely tolerated due to her parents’ undocumented status, wants to raise awareness through demonstrations and social media to prevent the deportation.

Aleks’s story reminds Christiana of a pivotal moment: A few years ago, her status “tolerated” became registered statelessness, allowing her first trip outside Bavaria. But

neither embassies nor immigration offices could provide information on where she could travel, leading to her denial of entry to Morocco.

She spent 20 hours at the airport under armed guard, finally realizing her suppressed grief. It overwhelmed her to the point where she no longer wanted to live. Then she read about the 15 million stateless people worldwide and their high suicide rates, which led her to found her organization.

While her mother braids her hair in an intimate 24-hour process, Christiana is distracted by emails. The struggle to balance personal and public life harbors conflicts. When her mother asks about her love life, Christiana irritably refuses: She is struggling with letting someone in. And she's afraid of having her own children: What if she passes on the statelessness and its associated pain?

Her organization launches a major campaign to remind politicians of their obligations and empower stateless people, showcasing their stories in an exhibition. Christiana observes the growing community advocating for themselves. Among them is a teenager who spends her time at government offices instead of joining school trips, which inspires Christiana to write a book about her youth under the institutional influence of the state and the resulting sense of powerlessness.

While researching, she finds old videotapes showing her as the only Black girl among her white friends, always overachieving to prove her worth in a society that never fully valued her. When afterwards a newspaper emotionally exploits her story, Christiana begins to doubt sharing her experiences. The law proposal of the organization is rejected and ultimately, Christiana learns that Aleks has been deported. This brings up the deeply buried memory of her own near-deportation at the age of 7. The searing sense of rejection has haunted her ever since.

Troubled by her traumas, Christiana doubts her ability to continue. She consults her therapist, questioning her sacrifice when change seems impossible. She attends a friend’s wedding, celebrating outwardly but recognizing that she will never have that for herself. And yet she's the one who keeps the party going. Because deep down – she is a DJ. Dancing with her friends throughout the night, she can let everything go. Feeling their support and love helps her realize that her worth and their affection are not tied to her accomplishments.

Christiana connects with a publisher to write her book, taking control of her own narrative. The teenager she's mentoring joins her organization, showing Christiana that the fight isn't hers alone. As her campaign seems to have a global impact and makes people feel recognized, Christiana starts finding an answer to the question “Where am I from?”: Surrounded by stateless people, sharing the pain, strength and solidarity, Christiana finally feels a real sense of belonging.

TEAM



ANNELIE BOROŞ | DIRECTOR

Annelie Boroş, born in Munich in 1991 to a German mother and Romanian father, studied documentary film and television journalism at the HFF Munich from 2012 to 2020. Her films "MARS CLOSER" and "FUCK WHITE TEARS" were shown at international festivals (including Visions du Réel, DOK Leipzig, CPH:DOX, Montreal World Film Festival) and won numerous awards. Her film "F32.2" was nominated for the Student Academy Award® in 2018 and won the Young Eyes Film Award at DOK Leipzig, as well as the Nonfiktionale Citizen Award. Her documentary "DIE GEWICHTHEBERIN" screened at the Film Festival Hof and was broadcast on 3Sat in the program "Ab 18!". Together with director Viktor Schimpf, she produced and edited his short fiction film "MACHINES OF LOVING GRACE" (Götz George Award and nominated for the First Steps Award, Starter Film Award of the city of Munich). Her debut feature documentary film "THE TENDER REVOLUTION" (in collaboration with ZDF Kleines Fernsehspiel, FFF Bavaria and German Film Federal Fund) will be released in theaters in 2025.



LEA NEU | PRODUCER

Lea Neu, born in 1993, graduated from the University of Television and Film Munich (HFF) and founded the production company kalekone film together with Katharina Kolleczeck in 2019. Katharina and Lea have set themselves the goal of producing documentaries as well as fictional films and series that are diverse, young, dynamic, and exciting. They want to shake things up, inspire, and provoke. To achieve this, they collaborate with a pool of creative individuals who are bold, attentive, humorous, political, feminist, and team-oriented. They strive for a way of working in the film industry that recognizes and dismantles privileges, is family-friendly, and at the same time offers more artistic freedom.



KALEKONE FILM GMBH | PRODUCTION COMPANY





Kalekone film, founded in 2019, is a munich based production company that is producing fiction and documentary films as well as series. Their films have screened at numerous national and international festivals. 2019 they won the German Newcomer Film Award for the documentary „Biotop“. 2020 they produced the hybrid documentary film „The Door of Return“ (Hofer Filmtage) which won the German Newcomer Film Award (2021) as well.

2023 kalekone film released two feature films in German Theatres: „BULLBOG“ by André Szardenings, (Filmfestival Max Ophüls Festival, nomination First Steps Award, licensed by HBO Max and BR) and „Dead Girls Dancing“ by Anna Roller (Tribeca Film Festival, Filmfest München, New Faces Award, released by MUBI and BR, french co-producer Totem Films). At Berlinale 2024 the two producers were awarded with the Young Producers Award by VGF.

BUDGET

DIRECT COSTS & OVERHEADS	€
Development / Pre-Production	€ 45.000,00
Production Manager	€ 27.000,00
Producer/Director	€ 65.000,00
Interview/participation fee	€ 3.000,00
Crew – Documentary Camera	€ 26.000,00
Director – 2nd Documentary Camera	€ 8.000,00
Crew – Sound	€ 16.000,00
Crew – Lighting	€ 8.000,00
Crew – Editing	€ 34.000,00
Location Costs	€ 4.000,00
Animation	€ 4.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 37.000,00
Hard Discs etc.	€ 5.000,00
Offline Editing Laptop	€ 8.000,00
Online Editing / Color Grading	€ 14.000,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 5.000,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 23.000,00
Music (Copyright/Performance/Recording)	€ 9.000,00
Archive Footage/Still's Clearance	€ 5.000,00
Transcription and Translation	€ 11.000,00
Travel/Transport	€ 19.000,00
Accomodation + Per Diem	€ 18.500,00
Other Production Costs (Meeting Costs/Teaser/Poster/Campaign)	€ 21.000,00
Insurance/Finance/Legal	€ 7.000,00
Financial Accounting	€ 9.000,00
Production overheads (7,5% according to German Funding Law)	€ 32.000,00
Costs	€ 463.500,00
Production Fee 10%	€ 46.300,00
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 517.800,00



TITLE	THE SCIENTISTS WHO SAID NO		
TAGLINE	As global tensions soar, can these unlikely friends defuse the threat of nuclear war with their secret weapon - physics?		
SYNOPSIS	After decades of relatively calm waters, diplomatic structures are collapsing and ego-fueled world leaders are threatening us with nuclear war. But a group of physicists from the USA and Russia won't let that happen. Guided by Physics, they bring reason into spaces in which cataclysmic decisions could otherwise be made. Pavel is an authority on Russia's capabilities and Ukraine, David is an expert on North Korea and hypersonic missiles, and Lisbeth is working on US nuclear safety. Archives in their attic reveal they are no strangers to speaking truth to power. Past success inspires optimism for their present work.		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Unique access• Hot global topic• Unexpected POV		
FORMAT/ PLATFORMS	4K / Cinema, TV, VoD	LENGTH: 90 min	ONE-OFF: X
GENRE	Character Driven Geopolitics Creative Documentary		
PRODUCTION COMPANY	<div><div> MOUKA FILMI Juoksuhaudantie 32 A Helsinki Finland</div><div> +358 40 189 9092  juha@mouka.fi  www.mouka.fi</div></div>		
PROPOSED PRODUCTION DATE	JUNE 2025	PROPOSED DELIVERY: LATE 2026	
PRODUCER	Juha Löppönen		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Liinu Grönlund & Okku Nuutilainen		
CONFIRMED FINANCING (EUR)	€ 122.506,00		
FINANCING SOUGHT (EUR)	€ 556.000,00		
TOTAL BUDGET (EUR)	€ 678.506,00		

THE SCIENTISTS WHO SAID NO

Two years ago I, Liinu Grönlund, started receiving emails about US nuclear weapons, ex-presidents and the nuclear capabilities of other nations. I was puzzled. It turned out these messages were intended for someone else, Lisbeth Gronlund, an American nuclear control physicist with a gmail address uncannily similar to my own. I reached out to her and we began corresponding...

Lisbeth and her husband David, also a nuclear physicist, live in an idyllic house which they jokingly call IHOP – the International House of Physics. Their guest room often hosts nuclear weapons control physicists from around the world, with whom they openly share ideas. Pavel, for example, is a Russian whose friendship with Lisbeth and David was cemented in the early 90s when they delivered a modem to him in Moscow, to connect their two countries. Far from being on 'opposing sides', Lisbeth, David and Pavel are united in a goal: to make the world a safer place. They all fear that having nuclear weapons will sooner or later lead to their use.

From their quiet corner of Boston, David and Lisbeth lift the lid on the politics of nuclear weapons and the true level of threat. Guided by physics, they bring reason into spaces in which cataclysmic decisions could otherwise be made. And this work couldn't be more timely. After decades of relatively calm waters, diplomatic structures are collapsing and ego-fuelled leaders have missiles on hair-trigger alert.

When the US builds up its nuclear arsenal, other superpowers respond. Accepted 'wisdom' is that enhanced weapons systems make America safer in a volatile global landscape – ensuring that the country is perceived as a force not to be messed with. But the physicists know this logic is misguided and, within the walls of IHOP, thoughts are therefore focused on influencing US decision makers against further arms investment.

The film frames David, Lisbeth and Pavel in a correspondence of ideas. Pavel, who now lives in Geneva, is an authority on Russia's capabilities and his insights shed light on the nature of the nuclear risk currently facing Ukraine. David is an expert in hypersonic missiles – noisily celebrated as game-changers, but in David's

expert opinion, these weapons are relatively mediocre and investment in them would be a pointless waste of billions of dollars and just accelerate the arms race. For her part Lisbeth's eye is trained on the policies and practices around US nuclear deployment. Global security relies not only on non-proliferation or even a reduction of arms in light of realistic assessments of risk, but also on robust protocols to ensure their use is rigorously controlled.

Boxes in IHOP's attic contain a wealth of personal archives that reveal Lisbeth and David are no strangers to speaking truth to power. Past successes inspire optimism for their present work. In 1986 they led a physicists' boycott that derailed Ronald Reagan's plans for a 'Star Wars' defence system. They persuaded George W Bush not to build new nuclear weapons and gave presentations to presidents (cartoon animations!) to show the futility of building defenses against intercontinental missiles.

This film examines the role of science and knowledge in shaping approaches to security. It unlocks the world of nuclear weapons through access to influential experts who are able to speak without security clearance. It reveals a layer of reality largely invisible to the general public, where secrecy, propaganda and militarized narratives intertwine with politics and power dynamics, and where rational thought is often a secondary consideration to political brand-building and global posturing. But all is not lost...

As a breeze of doom blows lightly through the leaves of the ancient oak tree at the end of her garden, Lisbeth quietly reads the morning paper – and smiles. She knows that arming a nation against imagined future threats is costly, and something no leader really wants to do.

Beyond the madness of the doomsday narratives and political fearmongering, this is a poetic and thoughtful film that offers hope. There is comfort to be found in the company of these scientists who have made it their life's mission to keep us safe. But what kind of future do they have in store for us? And can they really lead us down a pathway that does not end in arms race and war?

TEAM



NUUTILAINEN & GRÖNLUND | DIRECTOR & SCRIPTWRITER

Helsinki-based Okku Nuutilainen and Liinu Grönlund work as a director duo and 'The Scientists Who Said No' is their second feature documentary collaboration. They share an interest in science and bringing quirkiness and joy to big, global topics. Having studied both filmmaking and visual arts their practice combines strong storytelling and poetic visual style. Their first documentary is called 'In a Box' (premiering 2025) and is about people trying to save tiny animals from extinction.

Grönlund has collaborated with scientists in many of her works. Her film TO THE UNKNOWN (2017) was made with field stations in Madagascar. Nuutilainen has over 15 years of experience in editing and her editor credits include LADY TIME (2019), HOBBYHORSE REVOLUTION (2017), both of which have won the National Award for Best Documentary.

JUHA LÖPPÖNEN | PRODUCER

Juha Löppönen is a producer and partner at Helsinki-based Mouka Filmi. He has over a decade's experience in documentary films . He started as a festival worker at Nordisk Panorama and DocPoint before producing items on topics like disabled punk-rockers, armed bank robberies and xenophobia at the legendary Mouka Filmi. Some dozen projects later he finally realized home is where Mouka Filmi is. Besides filmmaking he is vice chair of DocPoint Helsinki Documentary Film Festival.

Löppönen's recent filmography includes Neurotypes (2024), Just Animals (2022), African Moot (2022) and Walk the Timeline (2021).

MOUKA FILMI | PRODUCTION COMPANY

Since 2006 Mouka Filmi has produced award-winning documentaries and short films. Its films are defined by artistic experimentation, a humane touch and high quality. Mouka was founded by producer Sami Jahnukainen and director Jukka Kärkkäinen and its films have captivated audiences across many continents - even in Antarctica!

Mouka has produced celebrated Finnish documentaries including the National Film Award winning The Living Room of The Nation (2009, Kärkkäinen) and The Punk Syndrome (2012, Kärkkäinen & Passi). The latter follows one of the most popular Finnish punk rock bands Pertti Kurikan Nimipäivät. Mouka's output also includes the sequel to The Punk Syndrome entitled The Punk Voyage (2018, Kärkkäinen & Passi) which was nominated for Best Documentary at the National Film Awards.





Over the years Mouka has co-produced several internationally-acclaimed documentaries such as Distant Barking of Dogs (2017, Simon Lereng Wilmont), The Visit (2015, Michael Madsen) and Into Eternity (2010, Michael Madsen) to name but a few.



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 149.525,00
Production Manager	€ 29.720,00
Producer/Director	€ 102.453,00
Crew – Documentary Camera & Sound	€ 13.199,00
Crew – Editing	€ 64.325,00
Location Costs	€ 7.500,00
Animation	€ 6.000,00
Production equipment (Camera, Sound, Light, Grip)	€ 13.600,00
Hard Discs etc.	€ 800,00
Offline Editing Laptop	€ 12.000,00
Online Editing / Color Grading	€ 20.500,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 2.550,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 40.800,00
Music (Copyright/Performance/Recording)	€ 39.834,00
Archive Footage/Still's Clearance	€ 15.000,00
Transcription and Translation	€ 4.000,00
Travel/Transport	€ 18.200,00
Accomodation + Per Diem	€ 16.900,00
other Production Costs	€ 14.820,00
Insurance/Finance/Legal	€ 7.323,00
Financial Accounting	€ 4.000,00
Production overheads	€ 29.152,00
Costs	€ 462.676,00
Production Fee 10%	€ 58.305,00
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 678.506,00



TITLE	THE SKIN SCAPE OF CAROLINE COON		
TAGLINE	Punk. Iconoclast. Artist. Whore.		
SYNOPSIS	<p>Caroline Coon's incredible life story stretches from the arthouse squats of Swinging Sixties London, to managing the Clash on the road during the Punk Revolution; from life as a sex worker in a Soho brothel, to her sensational re-discovery in 2019 that made her a star of the art world.</p> <p>The Skin Scape of Caroline Coon is a film that tells that story, and uses it as a lens to explore the biggest issues of the modern age. Her life has been defined by her unapologetic activism against racism, sexism and homophobia, but now in the 2020s, her core values and legacy are being put to the test in ways she would never have expected</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Exclusive access to world of intriguing artist• Rich visual and musical texture• Controversial topics explored in unique way		
FORMAT/ PLATFORMS	Theatrical/Streaming	LENGTH: 90 min	ONE-OFF: X
GENRE	Arts Music Character-driven		
PRODUCTION COMPANY	<div><div> LUCA</div><div>Studio 27, 89 Ridley Road</div><div>London E8 2NH</div><div>United Kingdom</div></div>	<div><div> +44 7752 067639</div><div> liv@luca.earth</div><div> www.luca.earth</div></div>	
PROPOSED PRODUCTION DATE	SPRING 2025	PROPOSED DELIVERY: WINTER 2025	
PRODUCER	John O'Rourke, Liv Proctor		
DIRECTOR & AUTHOR/ SCRIPTWRITER	John O'Rourke		
CONFIRMED FINANCING (EUR)	€ 000.000,00		
FINANCING SOUGHT (EUR)	€ 406.350,00		
TOTAL BUDGET (EUR)	€ 406.350,00		

THE SKIN SCAPE OF CAROLINE COON

When we come to the end of our lives, how will we be remembered? Is it through the marks we make? Or the stories others tell of us? This film is a penetrating psychological insight into one of the most enigmatic and controversial artists of our day. She's fit more into each decade than most people can fit into a lifetime, and now, as she approaches her 80th year, she's finally ready to tell her story.

Born in 1945 in Kent, to a farming family, Caroline was sent away to a ballet boarding school at the age of five, where she spent hours training every day under the guidance of Russian tutors. Following a childhood of neglect, she cut ties with her family in her late teens, and went to London, paying her way through art school through glamour modelling and erotic films. Enmeshed in the counterculture scene of Swinging London, she founded the agency Release in 1967, which provided free legal advice to people arrested on drug possession charges, helping many, including George Harrison and Mick Jagger, to escape prison sentences. Profiled as a leader of the underground by the Observer in 1967, she often featured in television programmes of the time, and on the pages of the New York Times, or LIFE Magazine. She appeared in the films of Ken Russell and was a friend of the legendary painter and pop artist Pauline Boty - after Boty died in 1966, Caroline was given her paints and palette.

In the 1970s, she relaunched herself as a journalist, publishing major profiles of Yoko Ono, Freddie Mercury, Patti Smith and Lou Reed, amongst others. When the punk revolution broke out in 1976, Caroline found herself in its vanguard, and captured its seminal moments in her now famous photography. She began a relationship with Paul Simonon, the bassist of the Clash, and soon became the band's manager from 1978-80, the period when they released their masterpiece London Calling.

Throughout this period, she was still trying to make her name as an artist, working on paintings at her home studio, and showing them to galleries every weekend, but to no avail. She was regularly told that her figurative works were too old fashioned and against the artistic trends of the day. When Germaine Greer published The Female Eunuch in 1970, she dedicated it to Caroline "who danced, but badly, who painted, but badly... despite her great beauty."

In the 1980s, Caroline decided to focus herself entirely on her art, and break away from her career in music and journalism. But without any regular income, she soon faced the prospect of her house being repossessed, and so she returned to something she had done in her late teens and early twenties - she took a job in a strip club and then became a sex worker, until she could repay all of her debts.

Over the last forty years, Caroline has continued to paint in

her meticulous style, producing no more than three or four paintings a year. Her themes include the landscape around her in West London, prostitution, the male nude, her own ageing process and the political activism with which she made her name in the 1960s. Despite the high quality of the work, the art world failed to take any notice of her, until 2019, when Peter Doig revealed that he was a fan, leading to her at last working with one of the powerhouse Mayfair galleries. Since featuring in a major exhibition at London's Hayward Gallery in 2021, her work has been on show in important exhibitions at Tate Britain, Miami, New York and Berlin.

Controversy is never too far away from Caroline however. Her paintings often depict hermaphroditic beings, with breasts and penises, celebrating the idea that all of us have male and female elements within ourselves. But she has also been outspoken about the need for single-sex spaces available for vulnerable women, the necessity that only biological females compete in womens' sport, and questioned the sensibility behind the puberty blockers available for gender-questioning teenagers, positions that have landed her in troubled waters in the modern world. The documentary will not shy away from exploring these issues, and the seemingly contradictory stances she may have here.

Looking back at her life, the body of the film will be a series of master interviews, intercut with selections from her private archive and her many appearances on British film and television in the 1960s, 70s and beyond. Interspersed throughout will be considered actuality sequences, featuring Caroline at work, exploring her neighbourhood of Ladbroke Grove (which forms the backdrop to so much of her work) and interacting with some of her peers.

Carolyn's diaries, meticulously maintained for over fifty years now, will also play a large part here. She has already published a selection of her memoirs, covering the period as a sex worker in the early 1980s, and the astonishing detail and literary flair with which she records her experiences is extraordinary.

At key junctures in the storytelling, we will use specially shot, stylised sequences of bodies, perhaps dancing in ballet, taking part in sport, or even exploring their sexuality to help illustrate the key themes of Carolyn's life and work. Music will also be key, from the punk anthems with which she is synonymous, to the symphonies of Mahler that are her greatest passion today.

This film, with equal amounts of levity and darkness, will bridge together the biggest stories of the twentieth and twenty-first centuries, as encapsulated in one defiant figure, Caroline Coon.

TEAM



JOHN O'ROURKE | DIRECTOR/PRODUCER/WRITER

John O'Rourke is an Irish documentary director, whose films for the BBC profile subjects as varied as Lemn Sissay (My Name is Why, 2021 - Grierson Nominated), Peter Sellers (A State of Comic Ecstasy, 2020), Olafur Eliasson (Miracles of Rare Device, 2019) and Tracey Emin (Where Do You Draw The Line?, 2018). Telling the untold stories of queer lives has long been important to him, as explored in films profiling Raqib Shaw (2018) and Ian McKellen (2022). His latest films include the final episode of BBC Two's series on Pablo Picasso, The Beauty and the Beast, a short documentary about Antony Gormley for the White Cube gallery, and Melvyn Bragg's Art Matters for Sky Arts; he is currently at work on a collaborative film project with the artist Marguerite Humeau.



LIV PROCTOR | PRODUCER

Liv Proctor is a BAFTA & BIFA nominated creative producer based in London. Her debut feature Keyboard Fantasies - charting the remarkable life of Beverly Glenn-Copeland - earned her nominations for Outstanding Debut and Best Documentary respectively.

Her work spans features and series, shorts and experimental arts projects, with an emphasis on championing untold stories and new perspectives through dynamic storytelling.



LUCA | PRODUCTION COMPANY

LUCA is a community of passionate directors, producers, DPs and editors available to hire for productions of any scale and scope. With a focus on documentary, our output spans feature film, TV series, music videos and online content.

LUCA was founded in 2015 with the intention of building a kind and compassionate structure through which to make exceptional work. The company approaches each project afresh with curious minds, appreciating the commissioning process and valuing collaboration.





With no interest in the traditional capitalistic model of 'business growth' Luca re-invest its profit in filmmaking, remaining an ever evolving sum of its respective parts.

Luca's modest trophy cabinet contains a Webby, a British Arrow, a Hot Docs Audience Award and a BIFA and BAFTA nomination.

BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 15,000.00
Production Manager	€ 15,000.00
Producer/Director	€ 42,000.00
Interview/participation fee	€ 10,000.00
Crew – Documentary Camera	€ 15,000.00
Director – 2nd Documentary Camera	€ 7,500.00
Crew – Sound	€ 7,500.00
Crew – Lighting	€ 5,000.00
Crew – Editing	€ 25,000.00
Location Costs	€ 7,500.00
Animation	€ 5,000.00
Production equipment (Camera, Sound, Light, Grip)	€ 10,000.00
Hard Discs etc.	€ 1,000.00
Offline Editing Laptop	€ 10,000.00
Online Editing / Color Grading	€ 10,000.00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 8,000.00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 5,000.00
Music (Copyright/Performance/Recording)	€ 20,000.00
Archive Footage/Still's Clearance	€ 40,000.00
Transcription and Translation	€ 5,000.00
Travel/Transport	€ 20,000.00
Accomodation + Per Diem	€ 15,000.00
other Production Costs	€ 25,000.00
Insurance/Finance/Legal	€ 15,000.00
Financial Accounting	€ 5,000.00
Production overheads	€ 20,000.00
Costs	€ 348,500.00
Production Fee 10%	€ 34,850.00
Financing Development Documentary Campus	€ 8,000.00
TOTAL COSTS	€ 406,350.00



TITLE	THEY GOT YOU FIGHTING A CULTURE WAR		
TAGLINE	Being informed in the Information Age		
SYNOPSIS	<p>They Got You Fighting a Culture War is a docu-series at the intersection of culture and politics about moral panics in the Information Age and how they are used to radicalise and divide people.</p> <p>Featuring a cast of online media personalities and journalists, the series takes case studies from historical events, cultural movements and societal issues to tell stories of information manipulation in the Digital Age.</p> <p>Episodes examine how the normalisation of far-right conspiracy theories in online spaces came to be, their historical influences and perpetual threats to democracies.</p>		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Unique and charismatic protagonists• Contemporary and pressing issues• Expert writing team and very detailed research		
FORMAT/ PLATFORMS	Television/Streaming	LENGTH: 4 x 60 mins	ONE-OFF:
GENRE	Society Politics Subculture		
PRODUCTION COMPANY	<div><div> PARTICULAR PRODUCTIONS</div><div>Antoniastrasse</div><div>Colonge</div><div>Germany</div></div>	<div><div> +49 177 2722196</div><div> nicole@particular-productions.com</div><div> particular-productions.com</div></div>	
PROPOSED PRODUCTION DATE	APRIL 2025	PROPOSED DELIVERY: MARCH 2027	
PRODUCER	Nicole Wegner / TBA		
DIRECTOR	Nicole Wegner		
AUTHOR/ SCRIPTWRITER	Nicole Wegner, Matthew McDonald-Bates		
CONFIRMED FINANCING (EUR)	€ 35.000,00		
FINANCING SOUGHT (EUR)	€ 3.289.151,00		
TOTAL BUDGET (EUR)	€ 3.324.151,00		

THEY GOT YOU FIGHTING A CULTURE WAR

This is the story of a counter-culture that took the narrative into its own hands. It is the story of many communities and individuals who are targeted with hate and propaganda, propaganda that can simultaneously hurt the victims and the perpetrators.

The journey of one of our main protagonists, HBombguy, is the spine of the series. Growing from teenage gamer to YouTube star, he reflects the evolution of internet culture into the mainstream. He is a truly unique artist in a sea of vapid dross, a nerdy sweet boy, absurdist British clown and righteous video creator.

Lexi, our second protagonist, plays life on hard mode. Hailing from the southern states of the US, she’s a multi-talented force who developed from nerdy bookworm to centerstage virtual educator butterfly. Lexi teaches the history that was left out in school and in her own words “is a juicy peach and not everybody likes peaches”.

Each episode introduces contributors with personal experiences relevant to the topics at hand. Their presence and voices will guide the audience throughout the series, narrating from both on and off camera, with scripted scenes on curated sets, informal improvised interviews, and green-screened imagery. Supporting them will be topic-driven interviews with secondary contributors and experts, complemented by news archive and social media footage. These elements will at times feel like a journalistic exposé, while at other times offer intriguing, funny anecdotes also intercut with animation and live action scenes of contemporary life.

Episode 1: Internet History for Zoomers & Boomers

Most of us who use the internet are unaware of the sub-cultural influences that have shaped it and continue to do so. Telling the story from the text-based origins to video streaming, including the memes inbetween, we see how the influence of these opaque sub-cultures has affected today's human interactions.

In 2014 a mundane scandal in the online gaming world morphed into a culture war. 22-year-old gamer Harry is unsettled by the misguided violence happening in his name as a gamer. Having always assumed that he lived in a post-racist, post-sexist world, he realises he is totally wrong about that. To fight reactionary trolls and extremist keyboard warriors, he uploads a video to YouTube, not just to fight back but to mock them into irrelevance. This was just the first of many uploads from Harry and a community grew to create a far-right counter-narrative.

Episode 2: Radicalisation is a Public Health Crisis

Today's young adults and teenagers are falling prey to influential online charlatans on social media platforms.

It’s a profitable business peddling advice and catharsis to quell people's frustrations with society which they feel ignores them.

This is a common story for many people and this one is Caleb’s.

As a loner he fell down the extreme-right rabbit hole, drawn in by online gurus as they offered easy solutions to all problems, blaming “woke politics”, feminists and minorities. The normalisation of hate and conspiracy theories peddled by these gurus and reinforced by the community created a radicalised, angry demographic. It took a terrorist attack on the other side of the world to wake Caleb up, looking through the shooter's manifesto he realised this was where the path he was walking led to - he was unwittingly part of a death cult.

Episode 3: The Big Lie

No longer confined to the dark corners of society and to social media bubbles, conspiracy theories - many with a links to historical antisemitism - have found their way into the mainstream, being broadcast on television and parroted by politicians the world over. Worse still, they are being taken as fact, pushed by algorithms and used as the basis of laws with dire consequences.

Lexi, having grown up in the deep South of the US, has first-hand knowledge of conspiratorial thinking and its effects. The symbols and statues of the Confederacy tainted her youth. This encouraged her to fight back against the 'Lost Cause' myths and conspiracies and to teach others history in a more engaging way. Resentment and mistrust throughout society is at an all-time high. Scapegoats and simple solutions are an easier sell, as complexity demands time and understanding which don't sound good as slogans.

Episode 4: Being Informed in the Information Age

Journalists’ abilities to report and interpret current events in the noise and speed of the Information Age become increasingly difficult each day. On top of that, they are ridiculed and accused of bias or willfully misleading the public from all sides of society.

This is Owen's daily experience. A columnist by day to pay the bills, his passion very much lies in his video channel where he can run the stories ignored by established media, raise awareness and make a difference.

He has been perpetually made fun of by TV pundits in the UK, but he highlights how journalism as an institution, once held in high esteem as the Fourth Estate, these days must conform to ever-changing guidelines in order to appease advertisers and editors alike.

TEAM



NICOLE WEGNER | DIRECTOR/AUTHOR/PRODUCER

Director and co-author Nicole Wegner, born in Rostock, formerly in the GDR, started as a trailer producer and worked for MTV, VIVA, Nickelodeon and Comedy Central. She graduated from the Academy of Media Arts Cologne with her award-winning music feature documentary 'Parallel Planes', which premiered at DOK Leipzig and screened around Europe, Asia, USA and Australia. She was involved in various music and arts projects in Cologne as a music curator, live programmer and DJ. As a director, editor, producer and journalist she has contributed and worked for WDR, ARTE, ITV, ZDF, RTL and Viacom. With her company and films she has received grants such as the Gerd Ruge Grant and Mediengründerzentrum NRW.'They Got You Fighting a Culture War' is her long-form directorial debut.



MATTHEW MCDONALD-BATES | AUTHOR

Co-author and researcher Matthew was born in Wellington, New Zealand. He is a performer, composer, writer and history nerd. He moved to Germany a decade ago and started working and collaborating with Nicole in the film and music scene. He has performed at Stadtgarten CGN, MHKA Antwerp, Moers Festival, Gewölbe CGN, Gebäude 9 CGN, Bonner Kunstverein and more.







PARTICULAR PRODUCTIONS | PRODUCTION COMPANY

Particular Productions is an interdisciplinary production studio based in Cologne, Germany, focusing on documentary features and hybrid formats about contemporary music, culture and politics.

BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / production development	€ 135.000,00
Financing Development Documentary Campus	€ 8.000,00
Director, producers, writers	€ 432.000,00
Production staff	€ 377.750,00
Shooting Crew Shoot	€ 282.100,00
Editorial Staff	€ 719.255,00
Talent	€ 150.000,00
Production Expenses incl. equipment, hard drives	€ 155.857,00
Production Travel	€ 142.330,00
Post production, editing facilities	€ 91.887,00
Format conversions, archive restoration	€ 7.500,00
Animation, Graphics, Motion Design, Titles	€ 91.530,00
Color Correction	€ 28.900,00
Post production sound	€ 72.560,00
Archive fees & licensing	€ 82.650,00
Deliveries	€ 18.200,00
Source Music & Score Music	€ 316.150,00
Promotion, publicity	€ 7.235,00
Legal services	€ 29.554,00
Insurance/Finance/Legal	€ 17.400,00
Contingency 5%	€ 158.293,00
TOTAL COSTS	€ 3.324.151,00



TITLE	VICTORY OR DEATH - THE MANY LIVES OF MONIKA ERTL		
TAGLINE	Monika Ertl joins Guevara's guerilla in Bolivia and becomes a political assassin against a Nazi infiltrated dictatorship		
SYNOPSIS	Monika Ertl is a teenager when her family emigrates to Bolivia in 1953. She assists her father, Leni Riefenstahl's infamous cameraman, and marries a wealthy man. But then she becomes a leftist activist, joins Che Guevara's Liberation Army, turns into an assassin in the struggle against the dictatorship in 1971, and finally tries to hunt down her antagonist Klaus Barbie, the Nazi war criminal embedded in the Bolivian regime. The film uses archive footage, interviews witnesses and integrates scripted elements to re-write the history of her extraordinary life. It poses the urgent question: What would you do in the face of tyranny?		
UNIQUE SELLING POINTS	<ul style="list-style-type: none">• Astonishing story with historical VIPs (Guevara, Barbie, Riefenstahl, Castro)• Access to some of Monika Ertl's former comrades-in-arms• Based on deep, original research, carried out since 2016		
FORMAT/ PLATFORMS	4K / Cinema, TV, VoD	LENGTH: 90 / 52 min	ONE-OFF: X
GENRE	History True Crime Biography		
PRODUCTION COMPANY	<div><div></div><div>FILM FIVE GMBH Heidestr. 54 Berlin Germany</div></div>	<div><div></div><div>+49.177.302.6163</div></div> <div><div></div><div>florian@filmfive.net</div></div> <div><div></div><div>www.filmfive.net</div></div>	
PROPOSED PRODUCTION DATE	2025	PROPOSED DELIVERY: Q4 2026	
PRODUCER	Florian Schewe		
DIRECTOR & AUTHOR/ SCRIPTWRITER	Felix Meyer-Christian		
CONFIRMED FINANCING (EUR)	€ 0,00		
FINANCING SOUGHT (EUR)	€ 429.507,90		
TOTAL BUDGET (EUR)	€ 429.507,90		

VICTORY OR DEATH - THE MANY LIVES OF MONIKA ERTL

On the cool, misty morning of 1st April 1971, Monika Ertl enters the office of Roberto Quintanilla in the Bolivian consulate in Hamburg. Quintanilla was the former head of the Bolivian Secret Police, who had commanded the execution of Che Guevara in Bolivia. Disguised in a wig and with a false identity, Monika steps in front of him, reaches into her handbag, pulls out a small revolver and shoots three bullets into Quintanilla’s chest in the shape of a V. Quintanilla falls to the ground, Monika rushes out of the office, jumps into a car, and disappears. Later in the day the police find a piece of paper at the crime scene saying: “Victoria o Muerte”, Victory or Death.

This biographical feature documentary follows Monika’s transformation from a rebellious daughter to an upper-class housewife, to a divorced social worker, who traveled the US and Europe in the 1960s and fell in love with the guerilla’s new leader, up to a political assassin fighting the dictatorship, and brings to life the universal question of today, whether one woman can make a difference in the world.

But this is also the story of her arch-enemy, the fugitive Nazi war criminal Klaus Barbie, who was known during World War II as “The Butcher of Lyon”, was smuggled to Bolivia by the CIA, became a friend of Monika’s father when she was a child, later started working for the Bolivian regime to capture and kill Che Guevara. He even became a drug and arms dealer and trained the police in torture and murder, continuing his Nazi trade. Therefore, Monika decided to kidnap Barbie to deliver him to justice in France, working with the French Nazi hunters Regis Debray and Serge and Beate Klarsfeld. But the attempt failed. In 1973, Barbie had her killed in the night-time streets of La Paz at the age of 35. Ten years later, however, Barbie was extradited to face justice. He died in 1992 in a French prison cell. Monika's body, like so many others, was never found.

What political and personal motives guided Monika Ertl's actions and her use of violence? How would we act today in the face of a fascist dictatorship? And how do Bolivians view the armed struggle of this white German immigrant in their country?

The opening scene described above serves as a prologue and will establish the various narrative elements of the film. It combines newly filmed footage of the former consulate in Hamburg, archive footage of police cars and the chief inspector arriving at the building, and images of the murder weapon, the crime scene and Quintanilla in the morgue. There are also short scenes re-enacting this encounter between Ertl and Quintanilla, staged by a group of young Bolivian and German actors on a film set in La Paz, which serves as an arena where people, times and objects come together to create a new perspective on history. Over these

images is a voiceover by the female actor playing Monika. The narration poses questions about Monika’s motivation and feelings when carrying out the political assassination. The audience understands that the narrator/actor is on a personal and emotional quest to find out why Monika decided to act how she did, motivated by the actor’s own German heritage. She will guide the viewer through the mosaic between two continents and across four decades and re-enact pivotal scenes from Monika's life, creating a physical and emotional access to the character.

The archival footage introduces the viewer to the historical context of the hopeful and the oppressive eras in Bolivia and the global revolutionary times of the Cold-War-60s and 70s. It also tells the story of Klaus Barbie and the Nazi era in Europe, including original audio recordings of his voice, providing a deep insight into the mind of a totalitarian murderer and contrast sharply with the poems written by Monika.

But in her search for Monika's inner reasons, the actor does not stay in historical times. Instead, she links them with the conflicts of today and meets witnesses like Don Pedro at his house, a fellow freedom fighter. Now an elderly man and activist of the "Survivors of the Dictatorships", she learns about his life and ongoing struggle and follows him through La Paz to the locations where he fought alongside Monika. She visits Doña Vicky, another survivor and activist, who takes us to the only memorial to the murdered victims in La Paz, where a picture of Monika is the only public trace of her. She spends time with the Klarsfelds in France and tracks Monika’s travels through Latin America and Europe. We see her at relevant locations in Havana, Santiago, Paris, Lyon, Munich and Hamburg, as well as immersed in the visually stunning Andes and Amazon of Bolivia.

Directors Note:

Both my grandfathers were soldiers in the German army during WW2 and I keep asking myself why they did not choose to resist. By contrast, Monika not only decided to fight back against Barbie and his tyranny, but also wanted to break free from a gendered tradition to create a new, just, and equal world. However, her story has always been misrepresented as that of a “Terrorist”, a “Hysterical Woman” who lost her way, a young woman with “Daddy Issues”, or Guevara’s “Angel of Revenge”. So, I want to make this film with a German-Bolivian team to correct her story and the stories of those around her, at a time when democracies are again under attack. Not only in Bolivia, where a failed military coup took place in June this year for the first time in 40 years, but in democracies around the world.

TEAM



FELIX MEYER-CHRISTIAN | WRITER & DIRECTOR

Felix Meyer-Christian is a writer & director and founder of the Berlin-based artist group COSTA COMPAGNIE. He holds a B.Sc. & M.Sc. in Geography and Intl. Law and a B.A. in Directing and works in the fields of documentary film, theater, AR and dance. His multimedia pieces, many of which were filmed in areas of war and conflict, such as in Ukraine, Afghanistan, Iraq, Lebanon, Israel, South Sudan and others, explore the connections between diametrically opposed realities and highlight the people on the ground, whose stories are often underrepresented in mainstream political, media and artistic contexts. His work has been supported by the BKM, the Federal Cultural Foundation and the cities of Hamburg and Berlin and for several years has integrated the use of 360° cameras and immersive 360° projections, XR and AI on stage. His first documentary feature film INDEPENDENCE premiered at the Film Festival Max Ophüls Preis in 2023, where it was awarded Best Documentary (Film Critics’ Award) and Best Music and had its nationwide theatrical release in March 2024.

FLORIAN SCHEWE | PRODUCER

Florian Schewe from Film Five in Berlin. He studied directing at the Film University in Potsdam-Babelsberg for five years. His graduating film won the German section at the BERLINALE in 2010 and the GERMAN CAMERA AWARD among others. His documentary wererebels toured festivals worldwide, DOK. FEST MUNICH, IDFA, MONTREAL, won the BROOKLYN FILM FESTIVAL and received the prestigious GRIMME AWARD in 2015. He co-founded, together with four producers, the Berlin based production company Film Five GmbH. For the company, he produced the documentary Koka, the Butcher which won at two OSCAR qualifying festivals, a GRIMME AWARD nominated documentary for ZDF/3sat and Michel K. Zongo’s No Gold for Kalsaka (IDFA 2019). When a farm goes aflame by Jide Tom Akinleminu premiered at the 71. BERLINALE in 2021 the same year PROLLI took home the GERMAN FILM AWARD. Love, Deutschmark and Death by Cem Kaya wont the audience award at the BERLINALE 2022 and the GRIMME AWARD 2024 among many other accolades and was widely released in German cinemas. He is a member of IDA, DAE, AG DO

FILM FIVE GMBH | PRODUCTION COMPANY

FILM FIVE is an award-winning independent production company based in Berlin, dedicated to producing high-end documentaries, documentary series and narrative features for local and global audiences. LOVE, DEUTSCHMARKS AND DEATH won the Audience Award of the Panorama section of the 72. Berlinale, the German Film Critics Award for best documentary and best editing and was nominated for the German Film Award 2023 and received the Grimme Award 2024. Our documentary feature GLADBECK: THE HOSTAGE CRISIS is streaming on Netflix and won the German Television Award for best editing, received two awards at the German Academy for Television and was nominated for the Grimme Award 2023. Our 6-part documentary series SCHWESTA EWA - RAPPER. CONVICT. MOTHER is streaming on rtl+ and our investigative documentary THE HUNGARIAN PLAYBOOK is available on ZDF/ZDFinfo. The six-part documentary series HIP HOP - THE FUTURE IS FEMALE is streaming on rtl+. For ProSieben prime time we produce JENKE.CIME and our series BEZZEL & SCHWARZ - DIE GRENZGÄNGER (6th season, prime time)



BUDGET

DIRECT COSTS & OVERHEADS	€
Treatment / Production Development	€ 11.890,00
Production Manager	€ 12.018,00
Director	€ 36.000,00
Interview/participation fee	€ 34.800,00
Producer	€ 25.000,00
Crew – Documentary Camera	€ 16.775,00
Crew – Sound	€ 10.625,00
Crew – Lighting	€ 6.200,00
Crew – Editing	€ 28.550,00
Location Costs	€ 7.250,00
Animation	€ 1.500,00
Production equipment (Camera, Sound, Light, Grip)	€ 19.870,00
Hard Discs etc.	€ 1.600,00
Offline Editing (Edit Suite)	€ 11.200,00
Online Editing / Color Grading	€ 16.300,00
Deliveries (HD Cam, DCP, Clean Feeds, DVDs)	€ 7.100,00
Sound Post Production (Recording, Foley, FX, Edit, Mix)	€ 14.200,00
Music (Copyright/Performance/Recording)	€ 11.500,00
Archive Footage/Still's Clearance	€ 44.000,00
Transcription and Translation	€ 2.200,00
Travel/Transport	€ 17.505,00
Accomodation + Per Diem	€ 12.340,00
other Production Costs	€ 7.060,00
Insurance/Finance/Legal	€ 2.800,00
Financial Accounting	€ 7.036,00
Green Conusltant	€ 3.000,00
Production overheads	€ 14.870,00
Costs	€ 383.189,00
Production Fee 10%	€ 38.318,90
Financing Development Documentary Campus	€ 8.000,00
TOTAL COSTS	€ 429.507,90



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**SILBERSALZ
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DC INDUSTRY DAYS 2024



A BETTER INTERNET FOR MY SISTER

In a world where our lives are scrutinized with every click and share, Marc, a young computer science researcher, embarks on a crucial mission: to combat surveillance capitalism, a sprawling industry that threatens our democracies by massively collecting our personal data. His goal is ambitious: to convince every citizen of the Web to break free from the grip of Big Tech.

But before tackling this colossal task, Marc chooses to start by convincing one person in particular: his little sister, Flora. Through this personal struggle, he hopes to raise

awareness and show that another Internet is possible—one where privacy and freedom of expression are not just illusions.

This documentary series is more than just a testimony; it is a message of hope, intended not only for Flora, but for all sisters, all brothers, and their parents. Marc wants to demonstrate that together, each of us can contribute to creating a more ethical, more human Web. Whether you're a Marc or a Flora, it is possible to make a difference.

WHAT WE ARE LOOKING FOR

We plan to produce this short documentary series. To do so, we are currently looking for a distributors and potentially a co-production partner to support us in this project



SCIENTIST
MARC DAMIE

COUNTRY
The Netherlands

EMAIL
m.f.d.damie@utwente.nl

Marc is a young researcher working on privacy-preserving technologies. His objective is to build reliable and ethical alternatives to popular digital services.



CREATIVE PARTNER
YANN ROMAGNÉ

COUNTRY
France

EMAIL
yann@ram-production.fr

Co-founder and CEO of RAM, a production company specializing in audiovisual content. With about ten years of experience, Yann is an expert in production and post-production, particularly in corporate and fiction projects. He has served as producer and project manager on numerous projects with international partners, fostering successful collaborations.



A TOOTH UNFAIRY STORY

The project is a 60-minute documentary about humans who live in the desert, coping not only with the scarcity of water and the absence of vegetation but also with an environment that contains elevated levels of toxic metals, which can present significant challenges to their livelihoods. These toxic conditions not only threaten

their well-being but also the health and development of their children. Despite these adversities, life can still be enjoyable for these people, as they strive to find hope and resilience in a landscape marked by struggle.

WHAT WE ARE LOOKING FOR

Funding for making this film, TV Networks for its exhibition in Latin America and abroad.



SCIENTIST
NICOLÁS ZANETTA-COLOMBO

COUNTRY
Germany

EMAIL
nicolas.zanetta_colombo@stud.uni-heidelberg.de

Nicolás Zanetta-Colombo is a passionate geographer and researcher who has completed his Ph.D. at the University of Heidelberg and is preparing for his defense on November 12. Holding an MSc from Pontificia Universidad Católica de Chile, his research focuses on the energy transition era and the complex impacts of mining activities on the environment. Nicolás has gained valuable experience in Central America, working with indigenous Maya-descendant communities in Guatemala and Nicaragua. He has also focused on the environmental consequences of illegal gold mining in Costa Rica.



CREATIVE PARTNER
BEATRIZ BUTTAZZONI

COUNTRY
Chile

EMAIL
Beatrizbuttazzoni@gmail.com

Beatriz Buttazzoni is a scientific documentary filmmaker based in Santiago de Chile who works over gender and environmental issues through a Latin American perspective. Her career began when she created and produced the first Chilean cartoon series, Villa Dulce. She is part of the documentary film producers' brand in Chile CHILEDOD and the Chilean Association of Journalists and Professionals for Science Communication (ACHIPEC). In 2020 she founded the production company El Viento Estudio (EVE Films) to fully dedicate herself to create and produce films promoting scicomm.



ENTANGLEMENT

ENTANGLEMENT bears witness to the lives of Camille and Jason. They both lived with very different experiences of their schizophrenia diagnosis. Jason, diagnosed at 14 and Camille at 21. Today, they are in love. This immersive experience reveals their first encounters with the illness: How it hurt him, how it saved her, and how they eventually got entangled with each other. Abstract imagery that represents their experiences. Sound transport inward to their thoughts. Space that brings the disjunction of

several realities. This is only a narrative of two people out of 24 million people diagnosed in the world. There is not one schizophrenia but shared realities with the other millions. Typically, the onset of the illness occurs in the late adolescence. It is important that ENTANGLEMENT appeals to young adults to address the stigma by revealing the truths of Jason and Camille, living independently and with dreams of a future together.

WHAT WE ARE LOOKING FOR

Build a team, Producer, Ethics

Seed Funding, Time to undertake interview, research, Writing the narrative, R+D time, tech proof of concept

Production, Production of work, Marketing, Outreach, Distribution



SCIENTIST
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CREATIVE PARTNER
ANGELINE THE

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angelinetyh@gmail.com



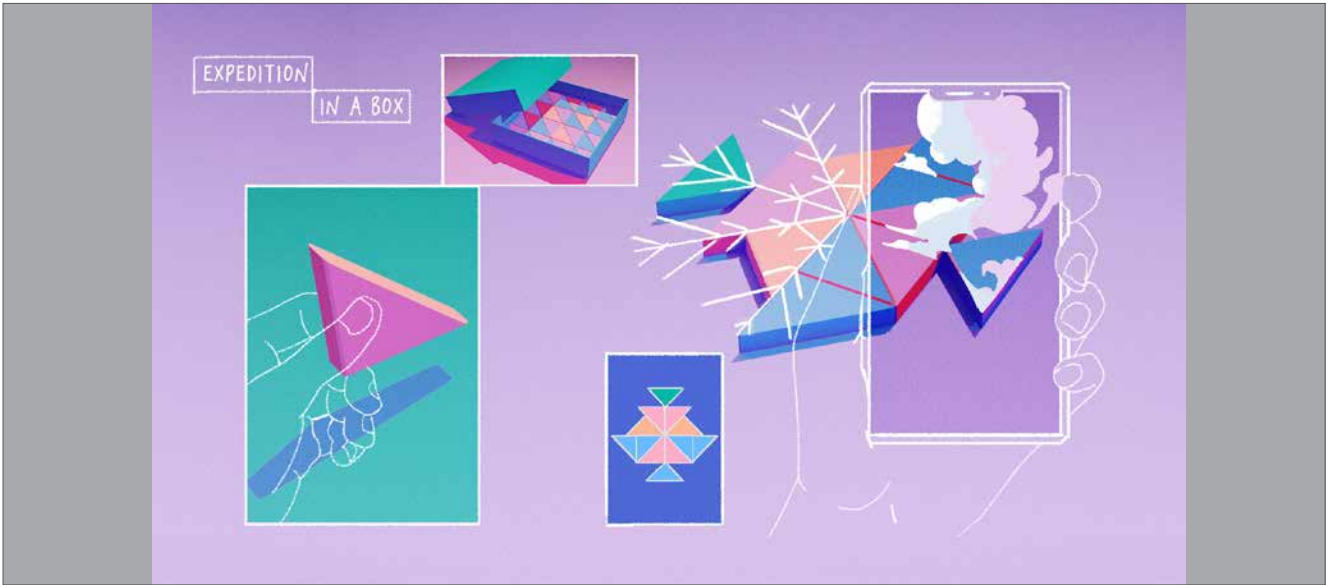
SCIENTIST
DANIEL BACCHUS

COUNTRY
England
EMAIL
dannybacchus@hotmail.co.uk

My research focuses on using molecular modelling for drug discovery purposes by exploring and simulating the interactions between protein targets and potential drugs, especially for treating neurological diseases like schizophrenia. Beyond the lab, I enjoy sharing science with the public. My project dedicated to science communication in rural areas was awarded by the French Académie des Sciences.

Creative documentary filmmaker. My experience as a radio producer ignited my interest in unfolding ordinary stories in a subtle way and yet visually and aurally vivid. My films engage with intimate portraits that capture the simple while powerful stories from everyday life. My first short READING YOU competed at the 34th Singapore International Film Festival and 47th Norway Short Film Festival.

Digital artist with a background in animation, interactive design, music, and immersive technologies (VR/AR/XR). My arts practice explores methods to emotionally resonate with non-fictional experiential narratives through immersive technologies. My most recent work 'A Thousand Voices' was awarded the prize for 'Impact, Innovation and Artistic Ingenuity' at the 2023 London Art Biennale.



EXPEDITION IN A BOX

EXPEDITION IN A BOX is a playful science experience that transforms a traditional medium, the puzzle, into a technology-empowered, animated space for intergenerational discovery and exploration of key environmental concerns, such as our understanding of and relationship with ice. Move your phone over the shapes you create, following the instructions on a beautiful set of cards, and be amazed by stunning animations and breathtaking insights into how science studies and communicates about

ice in the face of climate change – its past, its growing fragility and its hopeful future. A box that makes ice science and research accessible anywhere, anytime! A box that can be found in museums, festivals, shops and even schools. And this is just the beginning of a series of EXPEDITIONS IN A BOX that will also take you deep into the ocean and into outer space, with the aim of raising environmental awareness through awe and wonder, technology and play.

WHAT WE ARE LOOKING FOR

We are looking for champions, supporters and sponsors to fund the production of the first EXPEDITION IN A BOX – this includes funding the production of the physical box, shapes and cards, but also the development of the AR experience (programming, animation, maintenance) and the product website and distribution.



SCIENTIST
DR ANNA-SOPHIE JÜRGENS

COUNTRY
Australia

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anna-sophie.jurgens@anu.edu.au



CREATIVE PARTNER
EPISOD STUDIO

COUNTRY
United Kingdom

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Dr Anna-Sophie Jürgens is a Senior Lecturer in Science Communication at the Australian National Centre for the Public Awareness of Science of the Australian National University (ANU) and the Head of the Popsicule, ANU's Science in Popular Culture and Entertainment Hub. Her research explores the cultural meanings of science, the history of (violent) clowns and mad scientists, and the interface between science, the environment and (public) art. Anna-Sophie is passionate about developing new interactive creative formats that bring science to life through art and technology.

Episod Studio is a game development startup pioneering the integration of true stories into commercial games. With a mission to innovate factual entertainment, Episod Studio connects players to the most pressing social and political issues of our time. Their first title is a video game that delves into the urgent issue of climate change in the Arctic. The game is co-created with climate scientists and indigenous people from across the Arctic Circle. Alongside their games, the team has set up a 'play lab' where they experiment with new technologies at the intersection of games and culture, science, and education.



GUARDIANS OF SHINING LIGHT

Guardians of Shining Light is an interactive webcomic that raises awareness about oral cancer in South Asian communities, where the disease accounts for a significant percentage of cancer diagnoses. Despite nearly 90% of cases being preventable through early detection, low awareness and cultural normalisation of smokeless tobacco contribute to high death rates. Using rich cultural narratives, it transforms the battle against tobacco addiction and oral cancer into an epic journey, highlighting the dangers of smokeless tobacco and the importance

of recognising early signs. Through a mobile-friendly, interactive experience, users are educated on preventive measures, while real-world testimonies make the content emotionally impactful and culturally resonant. The project tackles misinformation, addresses harmful cultural practices, and empowers communities to recognise early signs of oral cancer, aiming to drive behaviour change and ultimately save lives.

WHAT WE ARE LOOKING FOR

We are looking for £48,500 in funding to cover research, development, illustration, sound design, and marketing. We are also seeking collaborators—artists, producers, and technical experts—to help develop the webcomic, enhance the user experience, and expand its impact in South Asian communities.



SCIENTIST
ZAINAB KIDWAI

COUNTRY
United Kingdom (UK)

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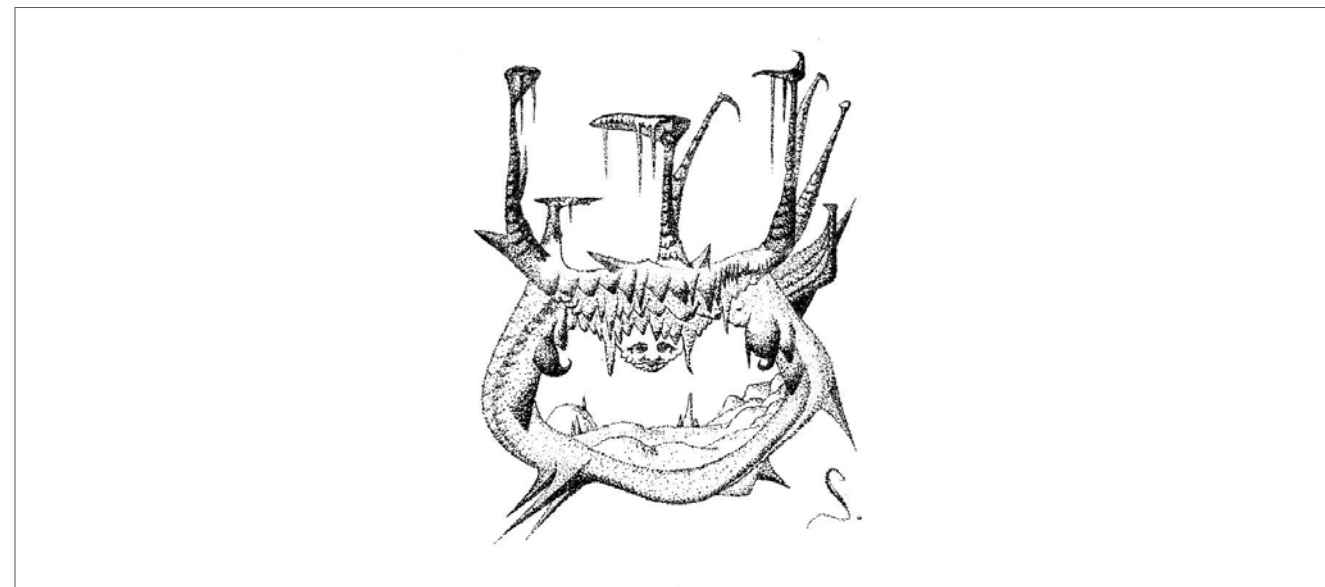
CREATIVE PARTNER
DANIEL BACCHUS

COUNTRY
England

EMAIL
dannybacchus@hotmail.co.uk

Dental public health expert focused on oral cancer prevention—winner of the NIHR SPARC Award to develop an oral cancer screening toolkit. My work focuses on affordable solutions for early detection in high-risk communities. Co-founder of the BALLANCE Cancer Network, a global platform connecting head and neck cancer researchers. Recognised as the Falling Walls Female Science Talent Champion 2023.

Digital artist with a background in animation, interactive design, music, and immersive technologies (VR/AR/XR). My arts practice explores methods to emotionally resonate with non-fictional experiential narratives through immersive technologies. My most recent work 'A Thousand Voices' was awarded the prize for 'Impact, Innovation and Artistic Ingenuity' at the 2023 London Art Biennale.



LESABÉNDIO: AN OUTER WORLD ADVENTURE

"Lesabéndio: An Outer World Adventure" is an immersive VR-Experience that invites you to push the boundaries of your imagination by taking you on a journey through space. Inspired by the novel "Lesabéndio" of German avant-garde author Paul Scheerbarth, you'll create an alien travel companion guiding you through the universe. Starting on the fictional asteroid Pallas your journey leads you through unfamiliar places and unknown territories all the way into the sun. The experience stimulates you to deep dive into your creativity and to explore your inner world. Follow your

curiosity and don't be afraid to create. Actively shape your environment and hence realize how far you can push the limits of the thinkable.

"Lesabéndio" is an innovative approach to combine the joys of literature with the immersive possibilities of VR.

WHAT WE ARE LOOKING FOR

Co-Producers and -developers, Funding Opportunities, Cultural Institutions interested in hosting the experience



SCIENTIST
KATHARINA SCHEERER

COUNTRY
GERMANY

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Katharina is a literary scholar at the University of Münster. Her doctoral thesis examines avant-garde science fiction around 1900. Apart from her thesis she is interested in how literature and science can be communicated to the general public. In 2022 she explored the role of plants in science fiction literature and films in her multimedia exhibition "Eden? Plants between Science and Fiction".



CREATIVE PARTNER
JULIA BRUTON

COUNTRY
GERMANY

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etvasfilm@gmail.com

Julia Bruton is a studied engineer and attended the dffb in Berlin and the University of Columbia in N.Y. and worked at the Boje Buck Film Production. 2016 she co-founded the Sinnema Animation Studio. In her work she focuses on female perspectives and characters. Her VR experience "The Matriarx" is travelling the globe.

On www.vr-women.com Julia builds a platform to connect with women in VR.



MICROBIAL METROPOLIS AND AMR

This is a dynamic musical piece that delves into the fascinating world of our intestines, depicted as a bustling metropolis of diverse microbial characters. It begins with an introduction to this vibrant community, when the harmony is suddenly disrupted by the invasion of a pathogen and the introduction of antibiotics. The bacterial inhabitants hold a secret gathering to devise survival strategies, showcasing their adaptability through mechanisms like mutating, producing slime and using pumps. As the bacteria develop resistance, the city starts to recover, and

the resilient bacteria celebrate in an empowering anthem. Still, having resistant bacteria in the gut is dangerous, so beneficial probiotics and other products are introduced. The finale emphasizes the delicate balance between bacteria and antibiotics, underscoring the significance of responsible antibiotic use. The piece concludes with a grand celebration of coexistence and the ongoing battle against antimicrobial resistance.

WHAT WE ARE LOOKING FOR

We seek ways how to support our production costs - including script finalization, music composition, actors, set design, costumes, logistics and educational outreach - with the aim to raise awareness about responsible antibiotic use and the role of beneficial microorganisms in human intestines.



SCIENTIST
TOMISLAV MESTROVIC

COUNTRY
Croatia

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Dr. Tomislav Mestrovic is a board-certified clinical microbiologist, an Associate Professor at University North in Croatia, and an Affiliate Associate Professor at the University of Washington (UW) School of Medicine. His research focuses on antimicrobial resistance (AMR), primarily within the Oxford/UW GRAM project. He leads AMR burden estimation process for Europe and the WHO European Region.



CREATIVE PARTNER
CAMILLA SAUNDERS

COUNTRY
United Kingdom

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Camilla Saunders is a musician, musical director, performer, composer and improviser (piano, voice, trombone, accordion, found objects). Starting in theatre, she has developed unique composition methods. Co-founder of Footloose Community Arts, she had a DAR composer residency in 2015. Recent work includes the installation "Hidden Connections" for Climate COP26, 2021, and the Bug Lovers Song Book.



MICROBIAL ODYSSEY

Embark on the journey into the unseen universe inside of us - The Microbiome. These microorganisms have been thriving long before the first humans walked the planet Earth. Through collaborative behaviour, the tiny agents managed to inhabit every corner of our planet and constituted the very basis of Life.

We present you with an immersive experience that narrates the story of a microbiome facing environmental changes and bacterial threats. Your quest as a participant is to navigate this rich world in its flourishing and diverse days

as well as resolve its difficulties as it becomes less varied and more vulnerable. Moreover, you'll have to commit to decisions that impact you as well as others. Hint: trust your gut feeling!

The Microbial Odyssey constitutes a powerful experiential metaphor of how both micro- and macro- worlds are intertwined and how they require cooperation, empathy and diversity to thrive in the face of today's planetary challenges.

WHAT WE ARE LOOKING FOR

We are keen to collaborate with institutions, festivals or other organisations that can host and support large immersive environments. As we are ready for production stage, we seek financial support and/or support with material and expert assistance ie. production of inflatables, donation of ship container or modular construction and textiles.



SCIENTIST
THEDA BARTOLOMAEUS

COUNTRY
GERMANY

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Theda Bartolomaeus is a systems biologist studying the fascinating unseen world of microbes. Her research explores how the human microbiome influences health and disease, as well as the role of environmental microbes driving evolution and development. Additionally, she is excited about microbe-microbe communication and antimicrobial resistance.



CREATIVE PARTNER
MICHAL MITRO

COUNTRY
CZECHIA/SLOVAKIA

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Michal Mitro is an artist and a researcher working across disciplines and media. Trained in Psychology and Sociology, he focuses on the nuances of everyday life as well as hyperobjects of planetary scale. Michal translates sociological imagination into crafted sculptural environments with elements of sound, light and electricity. Narratives he proposes aim to plant seeds of transformative futures.



NAIROBI STREAMING

An immersive documentary that explores the ongoing struggle to revive the highly polluted Nairobi River, which thousands of communities in informal settlements depend on for their livelihoods. Despite numerous attempts, top-down restoration efforts—where decisions are made in boardrooms and imposed on communities—have repeatedly failed, marking this as the seventh attempt. This documentary shifts the focus to the community's perspective, offering an interactive narrative that delves into the lived experiences of Nairobi's riverine residents

as they navigate complex interactions with various stakeholders in their bid to restore the river. Beyond the environmental challenges, the film uncovers deeper systemic issues, revealing how governance structures, policies, and processes perpetuate structural inequalities in urban environments.

WHAT WE ARE LOOKING FOR

Funding
Collaborators



SCIENTIST
VALENTINE OPANGA

COUNTRY
Kenya

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A PhD candidate at the University of Bonn's Centre for Development Research and an Alexander von Humboldt International Climate Protection Fellow (2021/2022). I hold an MA in Environmental Policy and a BA in International Studies. My diverse professional experiences reflect my deep interest in interdisciplinary research, climate action, environmental governance, and youth empowerment.

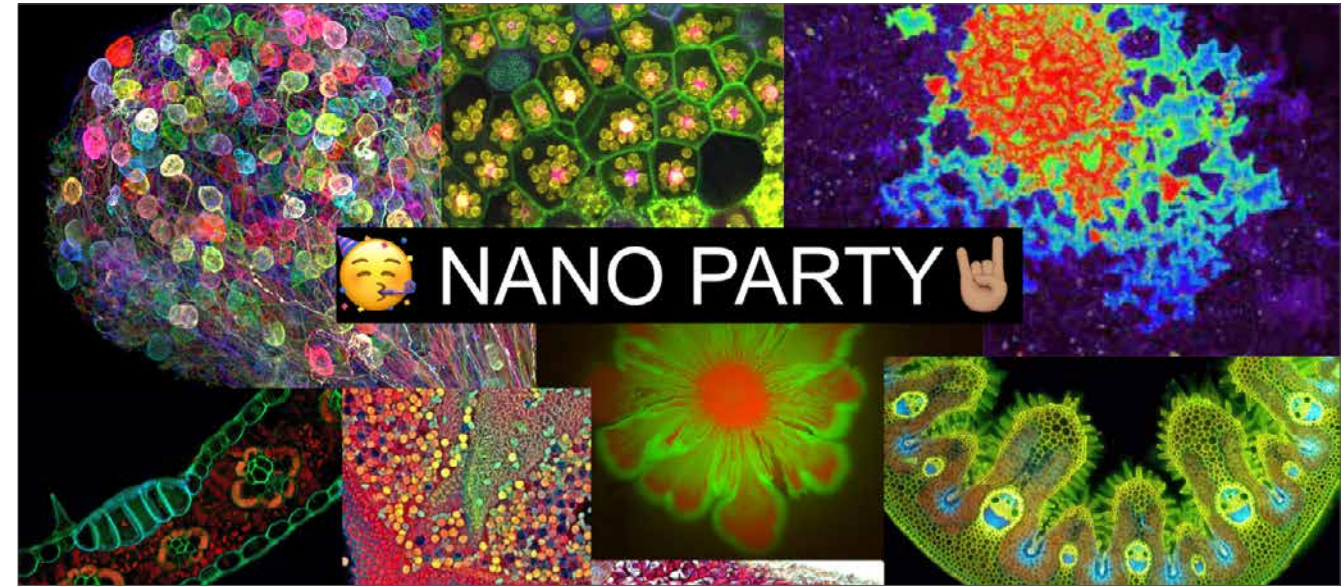


CREATIVE PARTNER
ZIPPY NYARURI

COUNTRY
Kenya

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An emerging producer recognised for her work "Truck Mama" for which she received awards from IDFA and AfriDoc. Her notable works as a director includes "Mama Emerre" and "Zebu and the Photo Fish," screened at esteemed film festivals like Durban, Aspen and Toronto (TIFF). With a Master's degree in Film and Photography Studies, she has also attended IDFA Academy, Berlinale and Durban Talent Campus.



NANO PARTY

"Nano Party" offers a revolutionary fusion of science and nightlife, providing attendees with an experience that stimulates mind, body and emotion! Science enthusiasts and party goers alike are invited to embark on a journey of discovery, exploring the fascinating world of nano-science while dancing the night away. With its innovative approach to socialising and learning, "Nano Party" promises to deliver unforgettable moments, forge new connections,

and inspire a newfound appreciation for science in a vibrant and energetic setting. The story of love, light and connection at the nanoscale.

WHAT WE ARE LOOKING FOR

Funds for research, development & production. People that would want to put on an event of this kind, such as science, art and culture curators & event co-producers. Science institutions that wish to engage the public with new knowledge in a fun, fresh way.



SCIENTIST
EMMANUEL HADJI

COUNTRY
France

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Emmanuel Hadji is Director of Research at CEA-Grenoble. Most of his work has been dedicated to new phenomena and devices made possible by the advent of photonic crystals. His most recent research covers the fields of on-chip optical trapping. He also has a strong interest for making links between physics concepts emerging at the nanoscale and societal grand challenges as healthcare.

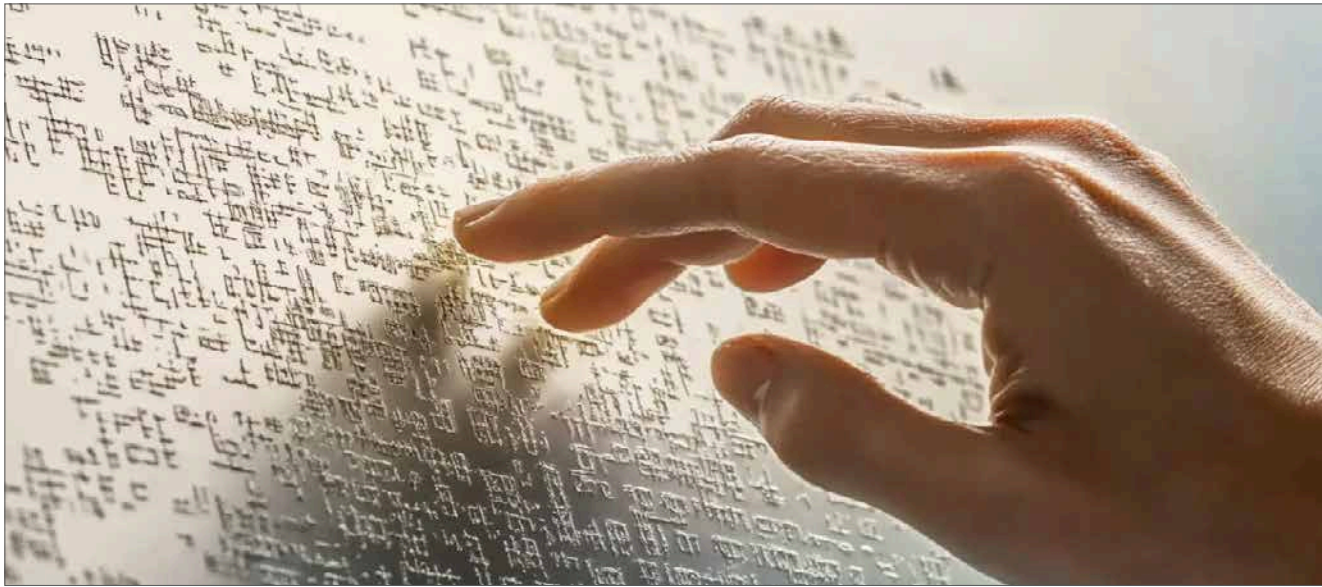


CREATIVE PARTNER
JAMIE PERERA

COUNTRY
UK

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Jamie Perera is an Asian mixed heritage composer, sound artist and producer from East London. His work is inspired by transformation in the Anthropocene, with themes that juxtapose nature, people, places and timescales. He combines electronic production and contemporary orchestration with field recordings, data, and video. Through music, performances, installations and workshops he explores grief, radical deconstruction, re-imagining and reclamation. He develops these themes further by collaborating with artists and producers.



SEEING HOW MACHINES SEE

Our project, "Seeing How Machines See," explores the intersection of AI, neuroscience, and visual language to enhance our understanding of artificial intelligence. We believe that to truly grasp how machines think, we need to explore the full spectrum of intelligence: human intelligence, the intelligence of individuals with visual impairments, and the unique aspects of artificial intelligence. We pose questions about how blind individuals perceive information and how their experiences differ from those of machines. Is there a link between machine

intelligence and the absence of reasoning? We delve into the concept of "seeing," which extends beyond simple pattern recognition and visual signal processing. For blind people, seeing may involve collective experiences, allowing them to navigate the world in their own way.

Our project aims to create an interactive atlas of intelligence, mapping various functions of intelligence across different agents. We focus on the similarities and differences in how humans, individuals with sensory impairments, those with dyslexia, and machines process information.

WHAT WE ARE LOOKING FOR

Funding for: creative media production / visual communication / research and documentation



SCIENTIST
LIUBOV TUPIKINA

COUNTRY
France

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Liubov Tupikina is working in the interface of research fields of statistical physics, mathematics (graph theory) and data analysis methods. She is interested in applications of theoretical physics, mathematics to data analysis, computer science and applications to biology, climatology and education. The main topics of her research expertise are networks, data modeling, connecting people and working in projects together. After PhD in Humboldt University of Berlin in European Marie-Curie project she did post-doc in theoretical physics in Ecole Polytechnique, fellowship at CRI and then moved to applied mathematics and computer science in Bell labs, Saclay, France.



CREATIVE PARTNER
VLAD

COUNTRY
Germany

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vlad@darkmatterlabs.org

Bio creativ partner: Vlad is a strategic designer and researcher, with a focus on urban and environmental governance, the use of forecasting technics, predictive simulation and modelling. Prior to joining Dark Matter he was part of The Terraforming research program and worked on region and nation-scale strategic projects across Ukraine related to territorial development and decentralised governance. He currently serves as a City & Technology program tutor at IAAC in Barcelona.



VOID OF VOIDS

As a child in Iran, I fell in love with astronomy by gazing at the stars, a passion that led me to study cosmology and become a professor. In exploring the cosmos, I discovered that 95% of our universe is dark and empty, known as voids.

In 2022, I resigned from my faculty position in solidarity with the "Woman, Life, Freedom" protests, plunging me into the darkness of exile - an experience as isolating as the cosmic voids. Memories of visiting the Jewish Museum's "void of voids" in Berlin mirrored my sense of displacement.

Yet, like galaxies shining in the void, I sought hope. I became a voice for displaced scholars, advocating for academic freedom and human rights. Through "Void of Voids," I aim to illuminate the struggles of exiled scholars, sharing their stories and science with the world.

A Persian poem says, "Wherever I am, the sky is mine," but my heart yearns for the nights of Iran. This project is my dream of bringing displaced scholars closer to the skies of their homeland.

WHAT WE ARE LOOKING FOR

- web designer
- web developer
- scripter
- designer



SCIENTIST
ENCIEH ERFANI

COUNTRY
IRAN

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Dr. Encieh Erfani, now a researcher at Mainz University, was an Assistant Professor in Iran until she resigned in September 2022 to support the "Woman, Life, Freedom" protests. Exiled since, Erfani, who earned her Ph.D. in Cosmology from Bonn University in 2012, has become a powerful advocate for academic freedom and human rights.



CREATIVE PARTNER
JACOPO SACQUEGNO

COUNTRY
ITALY

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jacposacquegno@gmail.com

Jacopo Sacquegno is a Molecular Biologist by training, who has always been passionate about natural sciences. Parallel to this, he has also developed a keen interest for drawing and visual synthesis. Today he combines the two and works with science and visual language together. Through visual mapping, live sketching and animations, he illustrates and disseminates concepts and methods of science.



WHAT I CNU

What I CNU is a site-based, interactive installation leading participants through an interactive choreography with Ray, a presence hiding inside a medical scanner. Equipped with a tracer, we follow Ray through the machine to discover what is keeping him there. Engaging the participant in a discovery of their bodies using mirroring techniques, animation, haptics, spatial sound, motion capture, and AI, participants master their movements inside the space of the installation with Ray’s help. By journey’s end, Ray will come to rely on the

participant as much as the participant has come to rely on Ray. Developed by the Alchemists Preserve, What I CNU harnesses the power and imagery of PET technology, challenging us to see cancer for what it is, a disease that will demand attention from each of us at some point in all of our lives. Aimed at engendering empathy and elevating our understanding of cancer, it is about impact and helping us see our role in the future of scientific discoveries.

WHAT WE ARE LOOKING FOR

Creative collaborators: Technologists, designers, choreographers, dancers, animators and spatial sound, motion capture, AI experts; Producers (creative, executive, impact, coprod); Institutional support and affiliation; Development and production funds; Public health and science organisations and grant



SCIENTIST
AIDAN MICHAELS

COUNTRY
United Kingdom

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Dr. Aidan Michaels, co-founder of the Alchemists Preserve, has earned international recognition for his research advancing the understanding of cancer cell metabolism and applications in nuclear imaging. He is a passionate advocate for science education. He hosted the “RadioNuclear” podcast and works with community-based initiatives to foster connections between scientists and cancer patients.



CREATIVE PARTNER
MICHELLE LEDDON

COUNTRY
Germany

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Michelle Leddon is an international artist working on innovative media and arts projects that interrogate the dynamics between tech, society and art, with a focus on the topic of digital ethics and privacy. Her film and XR work has been featured in venues like Clermont Ferrand, CPH:DOX, New Images Paris, IFP/Gotham, MIT’S Open Doc Lab, and others. She’s a founding member of Alchemists Preserve.

SCIENCE SPARKS

DC INDUSTRY DAYS 2024

OPTIMIZATION OF THE RAIL NETWORK

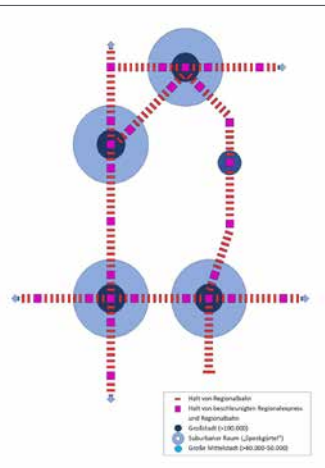
The focus of my project was the optimization of the railway network in both local and long-distance traffic, with the main goal of increasing both passenger numbers and the share of the freight transport on rails.

Initially, I analyzed current transportation projects and found that they are not focused on local and regional transport, even though over 90% of travelers use these services, indicating the highest demand in these areas.

To address this issue with a short-term approach, I analyzed the current rail network and traffic flows, and created a travel time calculation tool. Using this, I conducted various analyses regarding maximum speeds, types of vehicles used, stop density and overtaking times, and used these findings for further evaluations. By systematically varying individual parameters in the line design, I examined their impact on factors such as route utilization, travel time and transfer risks.

Based on all previous analyses, I developed a completely new rail network. This network offers shorter travel times in local transport, more frequent services and better connectivity between suburban areas and nearby major cities—without costly infrastructure modifications. At the same time, long-distance traffic is restructured into a high-speed regional rail concept, giving more people access to the long-distance railway network. Furthermore, the lower average speeds of these services free up rail paths for freight transport.

After applying my model to parts of the Lower Saxony and North Rhine-Westphalia rail networks, I was able to evaluate its practical effectiveness. By converting the network into a graph, incorporating predefined factors and using the Dijkstra algorithm and Python, I calculated travel times and routes between various nodes. I found that my network offers significant reductions in travel times on short and medium distances and notably improves suburban connection to urban centers.



TIM KIEBERT

PROFESSION / POSITION Student

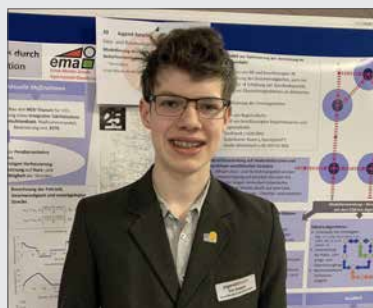
COUNTRY Germany

SCIENTIFIC DISCIPLINE Geosciences and Space Sciences

INSTITUTION Ernst-Moritz-Andt-Gymnasium

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- Age: 17 years
- Hobbies: Reading, karate, swimming, railway photography
- Participation in "Jugend forscht":
 - 2019 Physics
 - 2020 Chemistry
 - 2023 Geosciences and Space Sciences
 - 2024 Geosciences and Space Sciences

PCR4FUTURE- DIY-BASED THERMALCYCLERS

6,500€ for a thermal cycler? Not with us, because we have been working since last year to make this PCR laboratory device as simple and inexpensive to replicate as possible. The DIY thermal cycler we developed is suitable for use in educational institutions, among other things. In the meantime, we have designed our second thermal cycler and intensively tested both models for the quality and quantity of PCR results, which we have proven. Our thermal cycler for approx. 72 € (material costs) heats with a resistance heater, holds 4 sample

tubes and can be operated with a laptop power supply. The materials were selected so that they are easily accessible or can be manufactured by the user, for example using 3D printing. This achievement is to be published as a kit with instructions in the near future and thus made available to interested parties. It is also conceivable that it could be used in areas with inadequate medical care, as the price is particularly appealing.



ANNKATRIN REEH, ELINI STEGMAIER

PROFESSION / POSITION Voluntary service abroad / Student for grammar school teaching profession

COUNTRY Germany

SCIENTIFIC DISCIPLINE Jugend forscht Technik, (medical technology)

INSTITUTION Jugend forscht at Max-Planck-Gymnasium Heidenheim

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WEBSITE -



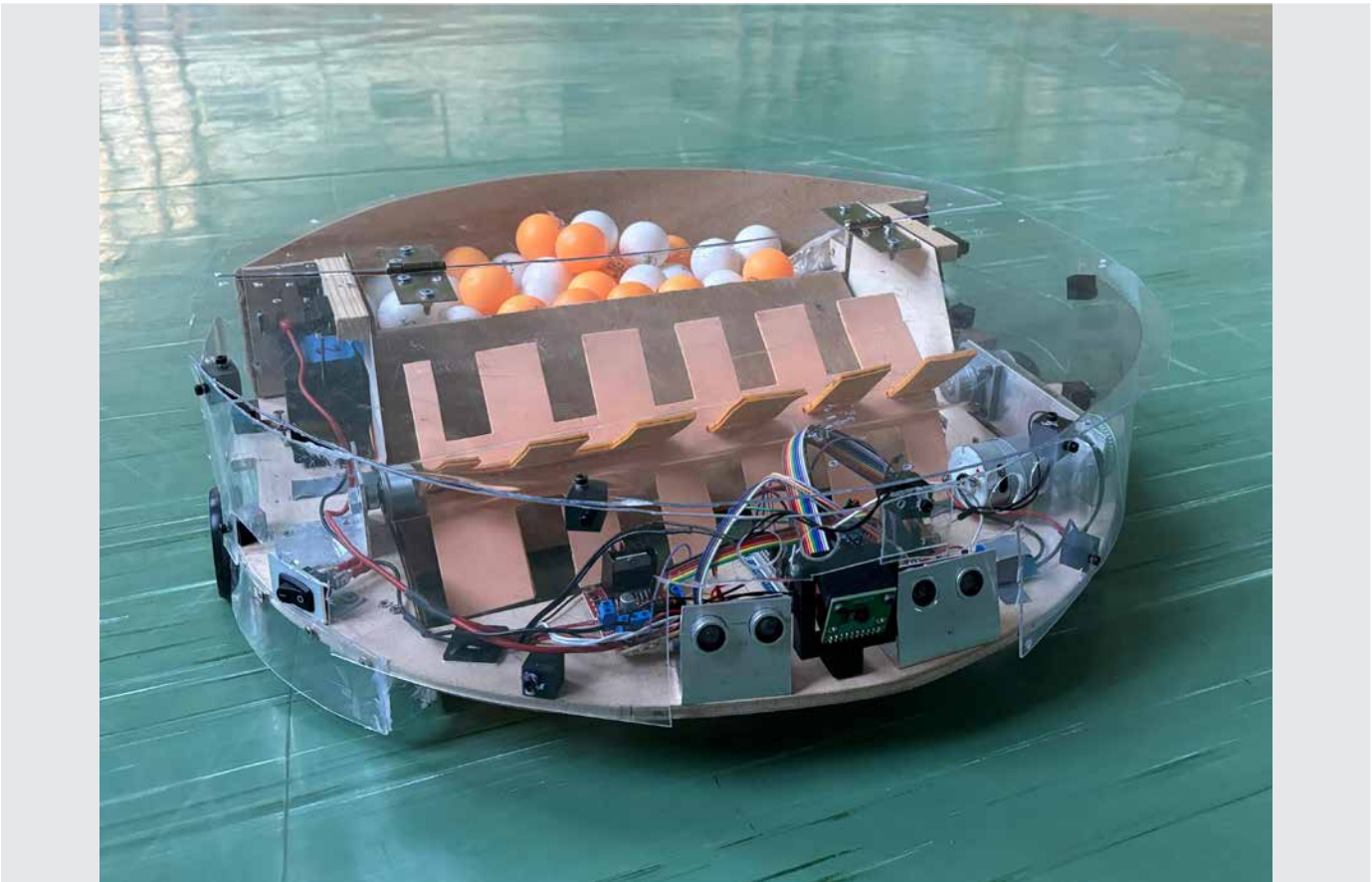
Many years of joint participation in Jugend forscht
Regional victory in Technology 2023 and 2024 with the projects "PCR@home" and "PCR4future"
3rd place in the Baden-Württemberg Jugend forscht 2024 state competition

Eleni graduated from Max-Planck-Gymnasium in 2023 and Annkatrin in 2024. Eleni has been studying mathematics and chemistry at Ulm University since the winter semester 2023/24 and chemistry to become a teacher.

TT-BOT

The TT-Bot is a robot designed to improve the quality of table tennis training. It automatically detects, moves to, and collects balls, so players can focus on training instead of performing this repetitive task. We began by creating a 3D model to refine the design without wasting resources. The TT-Bot is powered by an Arduino Giga microcontroller, which controls the entire process. It features a roller mechanism for ball

collection, two ultrasound sensors for obstacle avoidance, an Arduino camera for ball detection, a compact round chassis for space usage, and motors for movement. To detect white or orange balls against different backgrounds, the real-time ball detection based on machine learning is used. Our goal is to make training more efficient and enjoyable with our TT-Bot!



EVA SHI, DAVID SHI

PROFESSION / POSITION Student

COUNTRY Germany

SCIENTIFIC DISCIPLINE Engineering

INSTITUTION SFZ Hamburg

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WEBSITE -



We are Eva(16) and David (14) from Hamburg, currently attending Helene-Lange-Gymnasium. Together, we regularly visit the Schülerforschungszentrum, a research laboratory for students. There we work on our project, TT-Bot. We both have a strong interest in STEM and are always eager to learn new things. We aim to enhance our skills and use them to contribute to a better future for the world!

MODERATORS
& PITCH
TRAINERS

DC INDUSTRY DAYS 2024

PITCH MODERATORS | MASTERSCHOOL & SILBERSALZ INSTITUTE



GITTE HANSEN

An international film consultant with focus on documentary project development, production, financing and distribution. She is assigned mentor for the development and mentorship program Close-Up and the Finnish Talent Development Lab Kähittämö, and is the leading tutor of the annual North Pitch – Below Zero. Gitte serves in addition as tutor, consultant, curator, moderator at various programs such as IDFA Project Space, Ex Oriente, Nordisk Panorama and Documentary Campus, and she serve as consultant for production companies and individual filmmakers. Her experience includes executive producing more than 20 documentaries for First Hand Films, where she was deputy director and headed sales & acq for many years. Gitte holds a Master of Film & Rhetoric from the University of CPH.



RUDY BUTTIGNOL

Rudy Buttignol, C.M., President of Ocean of Storms Media Network, is an Executive Producer of documentaries and a moderator at pitching forums in Asia and Europe. From 2007 to 2022, he was President and CEO of Knowledge Network, British Columbia's broadcasting service, and President of the BBC Kids network. He was an Executive Producer of the 10-episode series Paramedics: Life on the Line and the four-part series British Columbia; An Untold History. His award-winning commissions include The Corporation; Manufactured Landscapes; Emmy/Grammy-winner Yo-Yo Ma: Inspired by Bach; Afghanistan; The Wounded Land; and Oscar nominated Writing with Fire. From 1993 to 2006 at public broadcaster TVOntario, Buttignol was the network's inaugural Commissioning Editor, Creative Head of Network Programming, and Executive Producer of Saturday Night at the Movies. From 1975 to 1993 he worked as an independent writer, director and producer of children's programs and documentaries such as Soviet Space; The Secret Designer for A&E's History Channel. Buttignol is the winner of nine Canadian Academy Awards, an Honorary Doctor of Art & Letters, a Member of the Order of Canada. He has completed executive education programs at Harvard and Stanford Schools of Business.

DOX Leipzig
28.10.–
3.11.2024

International Leipzig
Festival for Documentary
and Animated Film



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JOËLLE ALEXIS

Born in Belgium, Joëlle Alexis is one of the top film editors based in Tel Aviv. She has been working on full length documentaries, as well as on fiction films, for over 20 years. Her latest work "Black Notebooks" premiered at Cannes 2021 Official Selection, awarded best film and best editing at Jerusalem film festival 2021. "Speer goes to Hollywood" (premiered at Berlinale and Telluride 2021) "The Echoe of your Voice" (awarded best acting at Series Mania 2021), "Lebanon- Border of Blood" (Arte WDR), 'Leftover Women' (premiered at Tribeca and Hotdocs 2019), Muhi- Generally Temporary (Best of Fest at IDFA 2017), and Twilight of a Life (Visions du Reel 2015). In recent years Joelle has been tutors at Close Up, Dok Incubator, the Sundance Edit Lab, Doc Campus, EsoDoc, Chicken & Egg and is part of the RoughCutService team of consultants. Lately she has been invited to become member of the Academy of Arts and Science.



KATRIN NANDELSTÄDT

Katrin Nandelstädt provides presentation and media coaching to a range of professionals from culture, business and politics in Berlin, both individually and in groups. This includes body language, voice training, managing the emotions, working on beliefs and attitudes, stage presence, as well as formulating core messages and storytelling. She has conducted pitching training for Documentary Campus since 2013. Katrin has a university degree in journalism and economics, having studied in Dortmund, Berlin and Brussels. She trained at Deutsche Welle and worked as writer and presenter for WDR, ZDF and Deutschlandfunk Kultur. For 15 years she has been a systemic consultant, leadership coach, communication and speech trainer, and has gained further qualifications in mental training, hypnosis, breathing therapy, and yoga.

References (a selection): Arup, Max Planck Institute, German Corporation for International Cooperation GIZ, Siemens, Hans Böckler Foundation, Humboldt University Berlin – graduate programs, HMS Analytical Software, Volkswagen, LOOKSfilm, Polish Audiovisual Producers Chamber of Commerce KIPA, Zelig School for Documentary, Television and New Media, CEE Animation Forum, Erich Pommer Institute – Digital Media Law and Management MA course and sparx – Leadership Program for Women in Media Companies.

PITCH TRAINERS | MASTERSCHOOL

STEFANO TEALDI

Born in Johannesburg, South Africa, in 1955, Stefano Tealdi studied architecture in Torino, Italy, and co-founded Stefilm in 1991. He directed "A World of Pasta" and "Doctor Ice" (Science Film Festival – Milano 2009) and is currently directing the series "Food Markets – In the Belly of the City" (24 x 52 min). He is the co-author and producer of "Food Makers Go Global" (5 x 26 min, MDR/ARTE). His recent film productions are "When We Were Bullies" (short doc Oscar nomination 2022); "Exemplary Behaviour" (Golden Dove DOK Leipzig, FIPRESCI and Inter-religious Award 2019); "My Home, in Libya" (Locarno Film Festival, DOK Leipzig, Chicago Int. Film Festival 2018, Premio Corso Salani – Trieste FF, Best Doc – gLocal Torino 2019), "Wonderful Losers. A different world" (Best Doc Feature Warsaw FF 2017, Trieste FF 2018 and Lithuania's candidate to the Academy Awards 2019) and "The Strange Sound of Happiness" (Special Mention Next Masters DOK Leipzig 2017, Terra di Siena – Premio della Critica, Special Mention In-Edit, Barcelona 2018). Other films include "The Queen of Silence" (IDFA 2014, Silver Horn, Best Feature-length Doc Krakow FF 2015, Golden Nanook – Flahertiana IDF Perm 2015), "Char, no man's island" (Berlinale Forum 2013), "Vinylmania" (IFF Rotterdam 2012) and "Mostar United" (IDFA 2009). He tutors for Amman Film Festival, Biennale Cinema and VR College Ven.



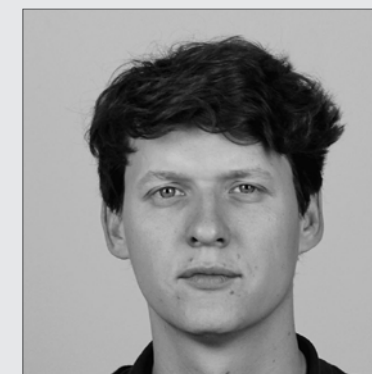
PAUL RIETH

Paul Rieth is a Berlin-based audience strategist, marketing consultant and speaker. He specializes in film and media communication and works closely with the film industry to develop innovative marketing strategies. In 2015 he released his first book "DOK & CROWD" about financing and distributing documentaries in Germany. He has given over 100 workshops and lectures on film marketing, audience building and innovation for different universities, institutions and companies in Europe and beyond. For Torino FilmLab and Documentary Campus Masterschool he is a tutor and consultant in the field of Audience Design and Marketing. From 2021 to 2024 he has been working at the Film University Babelsberg KONRAD WOLF where he worked in the field of innovation entrepreneurship and film industry. He is co-founder of GET YOUR CROWD where he works as senior consultant and producer.

www.paulrieth.de

GET YOUR CROWD is a Berlin-based agency specializing in audience engagement for the film industry. They offer tailored strategies in audience building, social media marketing, and crowdfunding, while also producing creative content for documentaries, feature films, and social media. With extensive experience in crowdfunding, they have successfully managed multiple campaigns. Since 2019, the agency has focused on Audience Design and engagement, providing strategic consultations and workshops. Additionally, they produce a range of web video formats for clients.

www.getyourcrowd.com



PITCH TRAINER | SILBERSALZ INSTITUTE & JUGEND FORSCHT



DYANE NEIMAN

The American born, NYC-Bred, Berlin-based communications trainer and business owner of [MOVING-SPEAKER](#), began her career without words: Working with moving bodies as a choreographer, performer, and director, she was the recipient of 3 consecutive Theaterzwang awards for her "outstanding achievement" in the field of theater.

Since 2011, she has been training & coaching leaders, entrepreneurs, artists, scientists to discover the power of their voice, wisdom, and stories to move people to action.

Some clients include speakers from: Helmholtz Society of German Research Centers, Berlin Science Week, Falling Walls Foundation, EUSEA - European Science Engagement Association, Silbersalz Science & Media Festival, ROCHE, Bayer, Creative Bureaucracy Festival, TEDx, and UN Women Asia, among others.

In 2015, she founded and continues to direct Berlin's popular open stage for true, personal stories [THE bEAR](#).

Dyane has produced over 850 stories for businesses, organizations, and the Berlin community. This year she co-founded [Female Speaking Berlin](#) to empower women through the Art of Public Speaking.

Say 'hello' at dyane@moving-speaker.com

Social media contacts:

Instagram: [@thebearberlin](#)

X (Twitter): [@The_Bear_Berlin](#)

Facebook: [@dyane.neiman](#) / [@THEbEARstorytelling](#)

LinkedIn: <https://www.linkedin.com/in/dyaneneiman>

Youtube: <https://www.youtube.com/channel/UCezio0iulEj9iwYVM43Am3A>

KCRW Berlin: <https://commongroundberlin.com/the-bear/>

MENTORS & TUTORS

DC INDUSTRY DAYS 2024

HEAD OF STUDIES | MASTERSCHOOL



DR. CLAUDIA SCHREINER

Claudia Schreiner studied history, political science and archeology at the University of Cologne, Germany, and at Columbia University, New York City. She has worked as a TV journalist and commissioning editor in several positions and locations at the German public broadcasters ZDF and ARD. Her last position was Head of Programme, Culture and Science at ARD/MDR, Leipzig. Here, she was responsible for live broadcasts of cultural events, TV magazines and the development and production of documentaries (history, society, arts, wildlife, science) and creative feature-length documentaries, many of which were awarded internationally, such as "Under the Sun" by Russian filmmaker Vitaly Mansky, "NIGHT WILL FALL" by Andrew Singer and "Rabbit á la Berlin" by Bartek Konopk. In 2017, she left MDR to spend more time in her second home under the Italian sun. She was a board member of INPUT (International Conference of Public Television) from 2009 until 2017, has worked as a tutor at EDN workshops, lectured at the Academy of ARD/ZDF and has served as tutor for Documentary Campus since 2010. Since 2018, she has been Head of Studies of the Documentary Campus Masterschool.

MENTORS | MASTERSCHOOL

DERREN LAWFORD

During his career, Derren has helped to launch 2 UKTV channels, two production divisions and the first Black national radio station in the UK and was part of the team behind the BAFTA award-winning film, The Black Cop.

Prior to DARE Pictures, he was Creative Director at Woodcut Media where he played a pivotal role in the creation of over 300 hours of TV and executive produced a trio of documentaries sold to Netflix – including the BFI funded feature documentary Generation Revolution, as well as Mandela, My Dad and Me and Cut From A Different Cloth, both co-produced with Idris Elba.

Derren originally trained journalist before helping to launch youth tv channel, whereits.at and then joining the BBC. There he helped to launch radio station 1Xtra, SVOD service BBC Global iPlayer and secured a number of BBC Three documentary commissions during his tenure.

He left the BBC to launch a content division with award-winning social enterprise and marketing agency Livity, before joining the team at London Live where he acquired and commissioned documentary, drama and music programmes.

Since launching DARE Pictures in 2022 his credits include Fugitive: The Mystery of the Crypto Queen for Channel 4 and Sky Germany and The Secrets Of UK Prisons for Channel 4. During this time he has also executive produced three feature documentaries that have premiered at major festivals, Roads to Regeneration (Hot Docs 2022), Dalton's Dream (Sheffield DocFest 2023 and BBC Storyville) and A Bit Of A Stranger (Berlinale, 2024 and ZDF ARTE).



NIC GUTTRIDGE

Nic Guttridge is an international documentary story consultant and executive producer, working with filmmakers and production companies to elevate the impact of their editorial across all stages of development and production. Recent credits include 5-part series 'Inside Greenpeace' for Sky Deutschland (Rockie nominated); independent feature docs 'The Cancer Conflict' (Grierson Award shortlisted) and the multi-award winning 'Savage Waters'; 'Stranger in My Family' for the BBC (Broadcast Award nominated); 'The Missing Millionairess' for ITV (True Crime Award nominated). Previously an award-winning director with over 100 credits for all major UK and many global networks, Nic is also an experienced and highly regarded industry trainer and a mentor for Documentary Campus Masterschool.



MENTORS | MASTERSCHOOL



SEBASTIAN SORG

SEBASTIAN SORG is a creative producer, project developer, lecturer and freelance consultant for audiovisual media. He studied literature and political science and completed a diploma in film directing at HFF Munich. From 2003 to 2010 Sebastian Sorg realised several international film projects for film and television. Up from 2010, he created and managed the film market of DOK.fest Munich. In 2018, he moved to public funding. Since then, he has been active in several funding committees for film and XR as well as festivals and access to markets. Sebastian Sorg is a member of the Association for Film and Television Dramaturgy VeDRA and the Documentary Association Europe DAE.

MENTORS | MASTERSCHOOL

VANJA JAMBROVIĆ

Vanja Jambrović graduated in comparative literature and philosophy at the Faculty of Humanities and Social Sciences in Zagreb, and in production at the Academy of Dramatic Arts in Zagreb. As a producer and co-producer, she stands behind many documentaries and hybrid films. The films produced by Vanja have won over 150 awards at international film festivals, two times have been selected for European Film Awards ("Sbenka" 2019 and "Valerija" 2024). Nebojša Slijepčević's "Srbenka" won a total of 23 awards at film festivals, including the Doc Alliances Award given by the Association of European Documentary Festivals. Her films won Heart of Sarajevo for best documentary three times ("Srbenka" 2018, "Museum of the Revolution" 2022 and "Valerija" 2024). Vanja's projects are funded by many international institutions and funds, including the Sundance Institute ("Museum of the Revolution" by Srdjan Keca). She has participated in international workshops for film producers REACT (2017), EAVE (2015), Producer on the Move in Cannes (2014), Emerging Producer in Jihlava (2012) and Eurodoc (2010). She has been teaching two courses at the Academy of Dramatic Arts in Zagreb and since 2022 Vanja is working as mentor at the international workshop for development of documentary projects "Documentary Campus Masterschool" from Germany. She has been involved as a guest lecturer at international documentary workshops Ex Oriente, BDC Discoveries and Circle Women Doc Accelerator.



TUTOR	PROJECT
Lucie Kon	Dear Future - I Am Ready
Bruni Burres	Memoirs of Jerusalem
Dani Carlaw	GAY & GREY
Adam Gee	The Skin Scape of Caroline Coon
Thomas Beyer	Victory or Death - The Many Lives of Monika Ertl
Wolfgang Bergmann	Fading Lights
Marketa Stinglova	Bound Together
Jean-Christoph Caron	The Scientists Who Said No
Jutta Krug	They Got You Fighting A Culture War
Anna Zavorszky	A Land That Time Forgot
Louise Rosen	Justice in the Land of Fog
Sara Günter	Statefree
Bernd Seidl	Bittersweet - Of Men and Bees
Kay Siering	An Inconvenient Doom
Claudia Bucher	A Good Cause

EXPERT	COMPANY	COUNTRY
Adam Gee	Arkangel	UK
Alessandro Lombardo	Mindjazz Pictures	Germany
Bruni Burres	Sundance Institute - Documentary Film Program	US
Christian Popp	TAG Film	France
Derren Lawford	DARE Pictures	UK
Elina Kewitz	NEW DOCS	Germany
Elizabeth Klinck	Researcher	Canada
Elvira Lind	Spiegel TV	Germany
Gitte Hansen	Freelance	Denmark
Hazel Marshall	Hazel Marshall Stories	UK
Mark Atkin	Crossover Labs	UK
Jan Bullerdieck	Freelance	Germany
Jessica Edwards	Doc Society	Netherlands
Joëlle Alexis	Edit Next Door	Israel
Karin Jurschick	Department of Documentary Film, Film University Munich	Germany
Katrin Nandelstädt	Freelance	Germany
Laura Longobardi	FIFDH Geneva	Switzerland
Leena Pasanen	Biografilm Festival	Italy
Lisbet Matz-Lyons	Freelance	Denmark
Nic Guttridge	The Story Consultant	UK
Nils Bökamp	The Thursday Company	Germany
Paul Rieth	Freelance	Germany
Robert Bahar	Freelance	Spain
Rudy Buttignol	Knowledge Network	Canada
Sebastian Sorg	Freelance	Germany
Simon Staffans	ReThink	Finland
Dr. Stefan Rüll	Anwaltskanzlei Dr. Rüll	Germany
Stefano Tealdi	Stefilm	Italy
Steve Smith	Picture Zero Productions	UK
Vanja Jambrovic	RESTART	Croatia
Vivian Schröder	Freelance	Germany
Wolfgang Bergmann	ARTE Germany	Germany

HEADS OF STUDIES | SILBERSALZ INSTITUTE



IRINI PAPADIMITRIOU | HEAD OF STUDIES ARTS & CULTURE

Irini Papadimitriou is a curator and cultural manager, and currently Director of Exhibitions at Diriyah Art Futures. Between 2018 and 2024 she was the Creative Director at FutureEverything, and in 2023 the Artistic Director for the Sea Art Festival 2023 with Busan Biennale, South Korea. She was previously Digital Programmes Manager at the V&A, and Head of New Media Arts Development at Watermans.

Recently curated exhibitions include AI: Who's Looking After Me? at Science Gallery London; Flickering Shores, Sea Imaginaries for Sea Art Festival, Busan Biennale, South Korea; FutureFantastic, Bangalore, India; Plásmata: Bodies, Dreams, and Data and You and AI: Through the Algorithmic Lens for Onassis Stegi, Athens; [Digital] Transmissions, National Gallery of Fine Arts, Amman, Jordan; Artificially Intelligent, V&A.

She is a co-founder of Maker Assembly, a critical gathering about maker culture, and she has been a co-curator for the Arts & Culture experience at Mozilla Festival, including the 2019 exhibition Trustworthy AI: Imagining Better Machine Decision Making.

She has served as jury member in awards such as Prix Ars Electronica, D&AD, Lumen Prize, EU STARTS and ACM Siggraph.

SÉGOLÈNE DUJARDIN | HEAD OF STUDIES FILM



After studying cinema and communications at La Sorbonne, Ségolène Dujardin began her career in television in 1998. In 2007, she founded her production company, Découpages, which initially focused on short formats but later expanded into documentary production. Since 2012, the company has specialized in producing documentaries in two core areas: investigative, geopolitical, and societal content, as well as science, health, discovery, and environmental projects.

With a catalog of over 50 documentaries, many of which have won prestigious international awards, Découpages was nominated for the Best Documentary Producer of the Year Procirep awards in 2022. Her films aim to offer viewers analytical tools, connect them with human experiences, and provide impactful narratives from unconventional perspectives. In addition to documentaries, she also produces immersive experience films for museums, blending education with innovation.

HEADS OF STUDIES | SILBERSALZ INSTITUTE

CORINE MEIJERS | HEAD OF STUDIES IMMERSIVE & INTERACTIVE

Corine Meijers honored her producer skills at the acclaimed Dutch interactive production studio Submarine Channel. As a creative producer, she is also involved as a (script) coach for several VR and immersive projects for the Flemish Audiovisual Fund and the Film Fund NL. She is a mentor at the Playgrounds NEXT talent development program. Corine studied cinema, theatre and television science in the Netherlands and in Sweden. Before creating her own company Studio Biarritz, she worked for several years at Submarine Channel (Amsterdam), BOZAR Centre for Fine Arts (Brussels), a digital social & cultural innovation hub called iDrops (Ghent) and at many film festivals all over the world, including IFFR & NFF & HAFF (NL), TIFF (RO) and DTFF (QA).

Founded by Corine Meijers in 2019, Studio Biarritz is now an established production house that specializes in audiovisual projects that cross borders. Studio Biarritz develops its own projects, but we also love collaborating with filmmakers, artists and partners from all over the world to produce stories with a lot of heart that are relevant for our trying times. We cross borders in 1) form, technology and subject matter, in 2) collaboration with filmmakers, artists & partners and 3) in audience reach, distributed on multiple platforms.



TOM MILLEN | HEAD OF PROGRAMME

Tom Millen is a Director of Crossover Labs specializing in the production and exhibition of immersive content as well as arranging cross-media training and event. He has curated immersive and interactive exhibitions for festivals worldwide including CPH:DOX, Bergen International Film Festival, Silbersalz Festival, The International Film Festival of India, Sheffield Doc/Fest, The Global Health Film Festival, Academia Film Olomouc and, most recently, Electric Dreams at the Adelaide Fringe.

Tom also works as a mentor and producer of interactive projects, a series of archive documentaries and VR such as the BBC's Easter Rising Voice of a Rebel. His work has been released on broadcast, theatrically as well as being displayed at venues such as MoMA, The National Theatre and the Imperial War Museum.

County: UK

Contact: tom.millen@xolabs.co.uk



The IDFA logo consists of the lowercase letters 'idfa' in a bold, white, sans-serif font, set against a dark blue square background.

14 – 24 November 2024

International Documentary
Film Festival Amsterdam

Key dates in 2024

Festival November 14 – 24

IDFA DocLab November 14 – 24

Open for general accreditations June 10 – October 1

IDFA Forum November 17 – 20

IDFA DocLab Forum November 17 – 20

Docs for Sale November 16 – 20

Open for submissions June 10 – September 9

IDFAcademy during IDFA November 14 – 17

IDFA Bertha Fund

IBF Classic open for submissions late October – December 10

Visit idfa.nl for more information

CONFERENCE
SESSIONS
& SOCIAL
PROGRAMME
DC INDUSTRY DAYS 2024

CONFERENCE SESSIONS

Thursday, 31 October

OPENING KEYNOTE: THE FUTURE OF CREATIVITY

by Professor Angela Chan

9:45-10:15, Auditorium / Händel Halle

In this keynote, Professor Angela Chan, Head of Inclusive Futures at the UK's new national lab for creative technology, tackles the risks and opportunities of the coming wave of AI and emerging technologies for documentary makers.

She explores the 'push and pull' of some of the new tools which will reshape the landscape of the creative industries in the next few years. For the documentary community, AI simultaneously offers the possibility of greater equality of creative access alongside new risks and responsibilities. Angela argues that the rapid pace of technological development challenges the integrity of filmmakers, commissioners, funders and distributors alike. In the absence of regulation in this fast-changing landscape, how much can we rely on the Big Tech players and regulation to provide the answers? And what responsibilities should we take on as individuals to maintain the positive contribution of documentary as a democratising force for society?



Professor Angela Chan is Head of Inclusive Futures for CoStar, the new national lab for creative technology which will be based at Pinewood Studios. As Professor of Creative Industries with StoryFutures immersive lab

at Royal Holloway, University of London, her research focuses on inclusive innovation and creative technology. She is a passionate advocate for 'Technology for Good' and bringing research and industry together to make 'film' more accessible for creators and audiences.

Angela has worked across the UK television industry for twenty-five years as a filmmaker and executive producer in documentaries and science, and in commissioning roles. Most recently she was Head of Creative Diversity for C4 and has held similar roles at the BBC where her role was to promote under-represented voices and independent creative businesses.

In addition, she is a painter and sits on several advisory boards including the British Council Arts and Creative Economy Group, the Sir Lenny Henry Media Centre and Natwest's Ethnicity Board.

Friday, 1 November

USING SOCIAL MEDIA AND COMMUNITY BUILDING TO DRIVE SOCIAL IMPACT.

by Laurence Ivil and Ida Hausdorf

16:30 -17:30, Downstairs Foyer / Händel Halle

This interactive session dives into the work on impactful media campaigns, both online and offline. It explores the power of social media storytelling, community building, and the seamless integration of digital and physical spaces to drive meaningful change. A key focus will be the "Not Just Celsius" media campaign, which aims to make the first-ever climate proceedings at the International Court of Justice accessible to a broader audience. Participants will gain valuable insights and practical tools to transform their ideas into impact-driven projects.



Laurence Ivil

Not Just Celsius / Content Director, UK / Germany

ivil@extern.interactivemedia-foundation.com
https://notjustcelsius.com/about/

Laurence Ivil is a creative director, cross-platform journalist & media strategist; he is currently the Content Director of the "Not Just Celsius" media campaign – a project which focuses on the intersection of storytelling, climate change and human rights law. Not Just Celsius is a project of the Interactive Media Foundation GmbH.

Experienced in participatory storytelling and ethical co-design practices, Laurence's award-winning work ranges from co-creating "Dementia Diaries" - an audio-storytelling initiative in the UK, to co-creating "Motherhood in Crisis" - a mobile-first graphic novel about the maternal health crisis in Sierra Leone. As a journalist Laurence has typically focussed on health crises, climate change and technological innovation across Europe and Sub-Saharan Africa. His contributions have featured widely: online (the Guardian, Le Parisien, Al Jazeera English) in print (Der Spiegel, Tagesspiegel), on the radio (BBC WorldService), and on television (BBC World News TV & Channel 4 News). Laurence is a recipient of the FASPE journalism fellowship (Fellowships at Auschwitz for the Study of Professional Ethics).

Laurence holds a BA in History from the University of Exeter (UK) with a year studying International Relations at Sabanci University, Istanbul (Turkey). He also holds an MA in Global Digital Cultures from SOAS University of London (UK).



Ida Hausdorf

Not Just Celsius / Community Manager & Social Media Editor, Germany

hausdorf@extern.interactivemedia-foundation.com
https://notjustcelsius.com/about/

Ida is a social media manager and impact strategist and currently works as Community Manager on the "Not Just Celsius" media campaign.

Ida holds a BA in Psychology & Communications from the Friedrich Schiller University Jena (Germany) and a MA in Television and Cross Media Culture from the University of Amsterdam (Netherlands).

Ida's expertise revolves around digital communication strategies and social media storytelling with a strong focus on psychological processes of media consumption & educational (political/historical) work in the digital space.

Ida has acquired profound experiences ranging from working as community manager & editor at "IchbinSophieScholl" - an award-winning digital storytelling project by the German public broadcast unveiling the story and historical complexities of German resistance during the Nazi Regime, to being digital lead of "Dokumentale", an International Film- and Media Festival.

Furthermore, Ida explores the potential of Impact production within the media landscape as part of "The Good Media Network" and digital impact advisor for media productions.

SOCIAL PROGRAMME IN AND AROUND INDUSTRY DAYS

There are several networking opportunities, film events and parties for you to join in the evenings. Although entrance to festival events is free with your pass, we recommend that you reserve a ticket in advance. See more at: [Silbersalz Festival \(silbersalz-festival.com\)](https://silbersalz-festival.com)

Here is a selection of special evening events you can attend.

Wednesday, 30 October

OPENING FILM: HUNT FOR THE OLDEST DNA

Nominee Science & Media Awards 24

Documentary / Niobe Thompson / Canada, USA / 2024 / 82 min / English with German subs

19:00 / Pop-up cinema, Kaufhaus

How can we travel back in time? Is there a time machine? Yes. It's DNA. It's ancient DNA.

–Eske Willerslev

Hunt for the Oldest DNA tells the story of a maverick gene hunter, whose single-minded pursuit of an improbable scientific vision would tease and torment him before ending with a stunning triumph: a lost world recovered from a spoonful of dirt.

Two decades ago, Eske Willerslev had a radical idea: Could DNA, the fragile chemical code of life, survive intact in frozen sediment for millennia? Fellow scientists called him crazy. But the Danish biologist set out to prove everybody wrong, and his perseverance paid off with a landmark breakthrough—with massive implications for how we understand the deep past.

Film discussion: about the fascination of ancient DNA and the key role of environmental DNA in solving the biodiversity crisis with Director Niobe Thompson and Dr. Kathleen Stoof-Leichsenring, Polar Terrestrial Environmental Systems, Alfred Wegener Institute Helmholtz Centre for Polar and Marine Research.

FESTIVAL OPENING

Less is more – A Response to the Overload of Our Times

A Psychology Show with Leon Windscheid

20:00 / Leopoldina - Nationale Akademie der Wissenschaften

Admission 19:00, Opening: 19:30, Show: 20:00

We humans consider ourselves the greatest. With our characteristic modesty, we even call ourselves Homo sapiens — the wise human. At the top of the food chain, we think we've made it. Yet, at the same time, we're losing ourselves. The pressure is immense. We must look good at work, in bed, and on the yoga mat, all while smiling. All children are geniuses, wrinkles are unwanted, and therapy is only for failures. The demand of our time is perfection. Those who can't keep up are left behind. So many of us feel that this isn't good for us, yet we keep running in the hamster wheel of modern life.

How can we do better?

What does it mean to be human in the future?

When will "good" finally be good enough?

Based on the latest findings from global top-tier research, psychologist Leon Windscheid takes his audience on an exhilarating journey through the mind. With scientifically grounded insights, he delivers live psychology in a compelling format. An evening full of ideas you'll wish you had known sooner. Those who attend will walk away with something valuable—a fresh perspective on ourselves!

The session will be in German. Invitation only.

Thursday, 31 October

PREPARATIONS FOR A MIRACLE

Science Fiction Documentary / Tobias Nölle / Switzerland, Germany / 2024 / 88 min / German with English subs

20:30 / Pop-up cinema, Kaufhaus

A friendly android travels back in time to our present day and observes its human customs. Its wanderings spark some delightful conversations with its fellow machines. In search of a king from whom to extract valuable data, its system runs up against repression. This lively story takes us on a political journey of reflection on the environment and technology.

Film discussion: Who has the power in the modern world - man or machine? Is it even possible to separate the two? How free are we really?

OF CARAVAN AND THE DOGS

Documentary / Askold Kurov, Anonymous1 / Germany / 2024 / 90 min / English, Russian with German subs

18:30 / Puschkino

What does it mean when freedom of the press is increasingly restricted in a country? When the pressure of state restrictions is constantly increasing, making it almost impossible for journalists to work?

More and more media professionals around the world are experiencing this. Filmmaker Askold Kurov and his team provide a chronicle of press (non)freedom in Russia. Viewers experience an example of how the state can suppress an independent press. The film crew visits editorial offices, observing self-censorship processes, but also the resistance and speaks to people who flee into exile. "We growl and bite [...] We are the antidote to tyranny," said Dmitry Muratov, editor-in-chief of the banned Novaya Gazeta, in his acceptance speech for the Nobel Peace Prize.

Film discussion: On the importance of freedom of the press and exploring the question of what happens in societies when the media are brought into line.

COUCHWISSEN

A livestream format

19:00 / Pop up cinema, Kaufhaus

Once a month, presenter Cedric Engels and his guests analyse the portrayal of science in film, television and video games. The ever-changing experts on Cedric's couch provide three hours of insights into the most diverse scientific disciplines. How realistic is the black hole from "Interstellar"? Could the hoverboards from "Back to the Future" really exist? And can you really learn how to build rockets with "Kerbal Space Program"? Couchwissen gives viewers the opportunity to get to the bottom of such things and ask the experts all kinds of scientific questions.

In cooperation with ARTE

Cedric Engels, YouTuber "Doctor Watson"

The session will be in German.

DJ SET

Halloween à la Palette

22:30 / Kaufhaus

The Palette is the heart of Halle's club scene. This time it beats in the Kaufhaus on the spookiest party night of the year.

SOCIAL PROGRAMME IN AND AROUND INDUSTRY DAYS

Friday, 1 November

TARDIGRADES - LIFE ON THE EXTREME

Nominee Science & Media Awards 24

German Premier

Documentary / Raphaël Hitier / France/ 2024 / 52 min / German

18:00 / Pop-up cinema, Kaufhaus

They’re just the size of a pin, but tardigrades are one of the toughest creatures on Earth – and the most adorable! Now, researchers are investigating just how these microscopic cuties can survive the extreme temperatures, lack of oxygen, radiation and pulverizing pressure that would kill most every other animal – including us. From the vacuum of space to the forests of Italy, inside laboratories in Paris, Tokyo and Wyoming, elusive tardigrades reveal their secrets.

A scientific film full of humor and wonder, we recreate their microscopic universe using animation inspired by electron microscopy to explore their biology and environment. It’s a big dive into a tiny world, with lots of surprises in store.

In cooperation with ARTE.

Film discussion: They have spent years with the tiny survivalists, one filming, the other at the microscope and in the wild. What have they learned from the tardigrades?

Raphaël Hitier, Filmmaker / Jana Bingemer, Coordinator Education and Outreach, German Center for Astrophysics

IMPOSSIBLE SPACE

Fulldome Musik-Show / Rocco Helmschen, Johannes Kraas / 2024 / Germany / 46 Min

20:00 h / Planetarium

Impossible Space is an immersive odyssey into the cosmos. A symphonic journey through real and artificial visual worlds, inspired by the spirit of science and discovery. This show interprets “outer space” as more than just the night sky universe. Everything is space: it also unfolds in our everyday lives, within our brains, in a computer algorithm or in the unimaginably small building blocks of reality itself. These themes are artistically reimagined and adapted to create a unique audiovisual experience.

The imagery ranges from fractal-mathematical nebulae to envisioned planets, from strangely (un)familiar AI-generated dimensions to nature on earth, and from abstract depictions of reality back to human shapes. A vortex of color, light, and sound inviting the audience on a fascinating ride through a profoundly impossible space.

Film discussion: with Rocco Helmchen, media artist / Johannes Kraas, music producer

DJ SET - MORITZ SIMON GEIST

Engineer, media artist and robotics expert

23:00 h / Kaufhaus

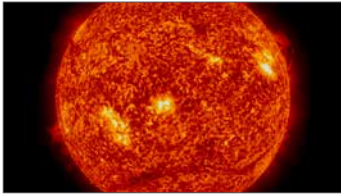
Moritz Simon Geist invites you to the dancefloor with his set.

SCIENCE
& MEDIA
AWARDS

DC INDUSTRY DAYS 2024

SCIENCE & MEDIA AWARDS
NOMINEES 2024

BEST SCIENCE DOCUMENTARY



THE SUN
Director/author: Fabian Korbinian Wolf
Company: Spiegel TV GmbH
Country: Germany



HUNT FOR THE OLDEST DNA
Director/author: Niobe Thompson
Company: Handful of Films, HHMI Tangled Banks
Countries: Canada, United States



A POWERFUL CYCLE
Director/author: Maja Meiners, Heinke Schröder
Company: Thurnfilm GmbH
Countries: Germany, Belgium, United Kingdom



TARDIGRADES – LIFE IN THE EXTREME
Director: Raphaël Hitier
Company: Films à Cinq, Capa Presse
Country: France



PLASTIC PEOPLE
Directors/authors: Ben Addelman, Ziya Tong
Company: White Pine Pictures
Country: Canada



LIFE AND OTHER PROBLEMS
Director/author: Max Kestner
Company: Bullitt Film
Countries: Denmark, Sweden, United Kingdom



RESISTANT
Director/author: Bego Zubia Gallastegi
Company: Elhuyar
Country: Spain



THE BATTLE TO BEAT MALARIA
Director: Catherine Gale
Company: Wingspan Productions
Country: United Kingdom

BEST FACTUAL SERIES



DYNAMIC PLANET
4 x 53 mins
Directors/ authors: Ben Lawrie, Laura Evers Swindell, Siddharth Nambiar, Sophie Musgrove, Job Rustenhoven
Company: NHNZ Worldwide
Country: New Zealand



FROM MACRO TO MICRO: UNCOVERING EARTH'S UNSEEN WONDERS
2 x 52 mins
Director/ author: Andreas Sawall
Company: Autentic Studios
Countries: Germany, Japan



DER METALL-PLANET
2 x 43 mins
Director/ author: Ole Gurr
Company: k22film GmbH
Country: Germany



SCOTLAND – THE NEW WILD
3 x 50 mins
Director: Fergus Gill
Company: Terra Mater Studios
Country: Austria



SECRET WORLD OF SOUND
3 x 50 mins
Directors: Rebecca Hart, Gemma Brandt, Bridget Appleby
Companies: Humble Bee Films, Infield Fly Productions
Countries: United Kingdom, Canada



EUROPE'S WILDEST HERITAGE
5 x 43 mins
Directors: Ariane Lamarsaude, Victor Jullien, Guilaine Bergeret, Nicos Argillet, Samuel Guiton, Augustin Viatte
Company: Le Cinquième Rêve
Country: France



LIFT THE ICE
6 x 60 mins
Directors: Elliot Kew, Chris Baron, Leila Battison, Dominic Hill, Rob Sixsmith
Company: Beach House Pictures
Country: Singapore

BEST NATURE PROGRAM



A NOTE FOR NATURE
Director/ author: Cepa Giblin
Company: Crossing the Line Productions
Country: Ireland



THE ANDAMAN ELEPHANT ENIGMA
Director: Philippe Gautier
Company: Les Films d'Ici
Country: France



DANGEROUSLY CLOSE
Director/ author: Andreas Pichler
Companies: Beetz Brothers Film Production, Miramonte Film
Countries: Germany, Italy



SAVING THE ANIMALS OF UKRAINE
Director: Anton Ptushkin
Companies: Yap Films, VSE Sam
Countries: Canada, Ukraine



CACTUS HOTEL
Director/ author: Yann Sochaczewski
Company: Altayfilm
Country: Germany

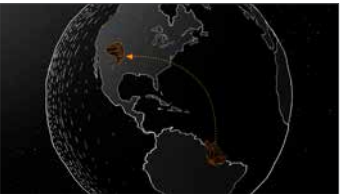


PLANET SOIL
Director: Mark Verkerk
Company: EMS FILMS
Country: The Netherlands



AMONG THE WOLVES
Directors/ authors: Tanguy Dumortier, Olivier Larrey
Companies: Le Cinquième Rêve, Belgica Films
Countries: France, Germany

SHORT & CRISP AWARD PARTNER AWARD



SHORT TRIPS IN THE LAND OF MATH - CHAOS THEORY, ORDER IN DISORDER?
Director: Denis van Waerebeke
Company: Les Films d'Ici
Country: France



MOONSHOT MISSION
Director/ author: Sara Kolster
Companies: Ammodo Docs, Basalt Film
Country: The Netherlands



THE ICE BUILDERS
Directors/ authors: Francesco Clerici, Tommaso Barbaro
Company: Point Nemo Film
Country: Italy



EARTH HUMAN CONNECTIONS
Directors/ authors: Katia Jasbinschek Pinheiro
Companies: IUGG (International Union of Geodesy and Geophysics), IAGA (International Association of Geomagnetism and Aeronomy)
Countries: Germany, Brazil



THE CRISIS THAT (ALMOST) NOBODY TALKS ABOUT
Director & host: Cedric Engels
Company: TWENTYTWO Film
Country: Germany

SCIENCE & MEDIA AWARDS

NOMINEES 2024

SOUTHERN LIGHTS AWARD



THE HUMAN ERA
Director/ author: Iara Cardoso
Company: Storm Group
Country: Brazil



SAVING BHIMANAMA: THE GIANT TURTLE
Directors/ authors: Bahar Dutt, Vijay Bedi
Company: Bedi Universal
Country: India



THE LIBRARY OF ALL POSSIBLE THINGS
Directors/ authors: Ana Fraile, Lucas Scavino
Company: Pulpofilms
Country: Argentina



!AITSA
Director: Dane Dodds
Company: MED CINE
Country: South Africa



PHYSICAL BEAUTY – HIDDEN STARS
Directors/ authors: Rosario Jiménez Gili, Andres Gomberoff
Company: Las Minas Smartmedia
Country: Chile

HOMELAND EARTH AWARD



DORMOUSE DETECTIVES
Directors/ authors: Rosie Koch, Roland Gockel
Company: Marco Polo Film
Country: Germany



TERRAFORMA
Directors/ authors: Kevin Brennan, Laurence Durkin
Company: Silverstrand Productions
Country: Ireland



ARCTIC DIVE
EXPEDITION ARKTIS 2 – TAUCHFAHRT ZUM NORDPOL
Directors/ authors: Philipp Grieß, Manuel Ernst
Company: UFA Documentary
Country: Germany



!SIGNAL FIRE: TOWARDS RECONCILIATION
Director: Kelly Milner
Company: Shot in the Dark Productions
Country: Canada



BOILING SEAS
Directors/ authors: Minhoe Kim, Sujeong Kyeong, Hyeongyeong Kim
Company: KBS - Korean Broadcasting System
Country: Republic of Korea



ANTHROPOCENE, THE UNDENIABLE TRUTH
Director/ author: Cédric Defert, Cécile Dumas
Company: Look at Sciences
Country: France



GOOD NEWS FROM PLANET EARTH
Directors: Ilka aus der Mark, Tanja Winkler, Salim Butt-Lutz, Michael Ralph Gärtner, Max Meis, Claudia Schmitt, Hendrik S. Schmitt
Company: Längengrad Filmproduktion
Country: Germany

YOUNG AUDIENCE AWARD



THE MYSTERY OF THE DISAPPEARING LYMPHOCYTES
Director/ author: Charlotte Stoddart
Company: Nature
Country: United Kingdom



CLIMATE HEROES: HOW GRIZZLIES FEED TREES WITH SALMON
Director/ author: Katrin Hemmer
Company: Terra Mater Studios
Country: Austria



TAKE OFF – SCIENCE CHALLENGE SHOW
Directors: Cédric Béringer, Paul Maas
Company: FreeLens
Country: Luxembourg



SKILLZ – COMPETENCIES FOR THE FUTURE
Director / author: Maria Francesca Marcelli, Davide Di Stadio, Marina Liuzzi
Company: RAI
Country: Italy



MISTAKES OF INACTION
Writer: Elizabeth Cox
Directors: Elizabeth Cox, Kirill Yeretsky
Company: Should We Studio
Country: USA

IMMERSIVE SCIENCE AWARD



ASTRA
Virtual Reality
Director/ author: Eliza Mcnitt
Company: Atlas V
Country: France



IN ARM'S REACH
Mixed Reality
Directors/ authors: Afrida Mehzabin, Katja Rempel, Zack Wang, Julian Hoffmann Anton, Felix Herbst
Countries: United Kingdom, Bangladesh, China, Germany



EMPEROR
Virtual Reality
Directors/ authors: Marion Burger, Ilan J. Cohen
Companies: Atlas V, Reynard Films
Countries: France, Germany



QUANTUM JUNGLE
Interactive art installation
Director/ author: Robin Baumgarten
Company: Wobbly Labs
Country: Germany



MIRADOR
Immersive Sound Exhibition
Director/ author: Azusa Maruyama
Company: NHK Enterprises
Country: Japan

SCIENCE & MEDIA AWARDS

MITTELDEUTSCHER RUNDFUNK (MDR) AWARD

Endowed with 2,000 euros and "Broadcast licence fee".
The prize is sponsored by Mitteldeutscher Rundfunk (MDR), and awarded to one of the submitted productions, covering a broad spectrum of content and form and are distinguished by their high scientific quality and their remarkable storytelling. Only productions which have not been yet broadcasted in Germany are eligible to apply.

SCIENCE & MEDIA AWARDS

JURY 2024

FINAL JURY



DR. JAMES BOWERS
Chief Editor, Polytechnique
Insights



EMILY DRISCOLL
Filmmaker, BonSci Films



MARTYNA DZIAKOWICZ
Science communicator,
Presenter, Radio LUZ



CRIS KENNEDY
Film critic



ELLEN KUO
Head of XR Market, NewImages
Festival



CORINE MEIJERS
Creative Producer, Studio
Biarritz



CAROLINE NYAGA
CEO, Women in STEAM initiative



ANA LUÍSA SANTOS
Wildlife filmmaker, Ateles Films



SEBASTIAN SORG
Freelance film and media
consultant



CLEMENS STEINEK
PostDoc, Max Planck Institute
for Biochemistry / YouTube-
Creator



DR. MELISSA STERRY
Design Scientist, Systems
Theorist, BioFuturist



DAISY VAN DE ZANDE
Director, InScience –
International Science Film
Festival Nijmegen

SCIENCE & MEDIA AWARDS

JURY 2024

PRELIMINARY JURY

ALEJANDRO TUBAL GARCIA, Director, Talking Images, Germany, Mexico
ALINE SCHERFF, Researcher, LMU Munich, Germany
ANA LUÍSA SANTOS, Wildlife Filmmaker, Ateles Films, The Netherlands
ANISSA ZOZAEF, PhD Fellow, KU Leuven, Belgium
ANNETTE SCHEURICH, Writer, Director, Producer, Marco Polo Film AG, Germany
BURCIN GÜL, Postdoctoral Research Assistant, Sabanci University, Turkey
CAROLINE NYAGA, Founder, CEO, Women in STEAM initiative, Kenya
COURTNEY THOMAS, Scientific Writer, Integrated DNA Technologies, France
CYRIL PENNEC, Producer, Effervescence, France
DANIEL GARAVITO, Advisor, ADRES, Colombia
DIVA AMON, Marine Biologist, University of California, Santa Barbara, Trinidad & Tobago
DR. CRISTIANA LUNGU, Postdoctoral Scientist, University of Stuttgart, Institute of Cell Biology and Immunology, Germany
DR. DAVID BIERBACH, Biologist, Humboldt Universität Berlin, Germany
DYLLON RANDALL, Prof. in Water Quality Engineering, University of Cape Town, South Africa
ELODIE CHABROL, Science communication consultant, Pint of Science, France
EMMA - ANNE KARLSEN, Dermatology Resident, PhD Candidate, University of Queensland, Australia
EMMANUEL AWOSU, PhD Candidate, Tohoku University, Japan
EMMIE CHIYINDIKO, PhD Research Student, Management Trainee, Human Pharma, Boehringer Ingelheim, Zimbabwe
FLAVIA-BIANCA CRISTIAN, Communications Manager, BioMed X Institute, Germany
FRANCESCA CORAGGIO, Postdoctoral Researcher, German Cancer Research Center, Germany
GABRIELA IVAN, Membership Development Officer, International Science Council, France
HAZEL MARSHALL, Story Consultant, Hazel Marshall Story, Scotland
HOSSEIN PANAHIDORCHEH, CEO, HPD Media, Turkey
IHSANE GRYECH, Postdoctoral Researcher, KU Leuven, Belgium
JAIME ANTONIO MENDOZA GONZALES, Entrepreneur, PhD Fellow, EnerGea - Tecnonautas Bolivia, Bolivia
JAIME CELEDÓN, Applied Industrial Engineer, University of Santiago de Chile, Chile
JAMIL MURADOV, PhD (Candidate), Faculty of Medicine, Department of Medical Neuroscience, Dalhousie University, Canada
JÉROME COTÉ, Scientific Coordinator at Neurosciences, Université de Sherbrooke, Canada
JIAO JIAO LI, LECTURER, University of Technology Sydney, Australia
JIAYUE-CLARA JIANG, Postdoctoral Research Fellow, Institute for Molecular Bioscience
The University of Queensland, Australia
JUAN FERRER, Designer, Curator, Museo del Hongo Foundation, Chile
JULIAN FERRERAS, Molecular Biologist/Scientist, Institute of Subtropical Biology (UNaM-CONICET)
Director Posadas Science Café, Argentina
JUSTINE GERMO NZWEUNDJI, Researcher, Deputy Director of Research, Valorization and Innovation of IMPM, Institute of Medical Research and
Medicinal Plants Studies (IMPM), Cameroon
KATE BREDBENNER, UX Researcher Manager and Content Creator, Wiley and Simple Biologist, USA
KYLIE AHERN, CEO, STEM Matters, Publisher, The Brilliant, STEM Matters, Australia
LAILA ZIKO, Assistant Professor, University of Hertfordshire, Global Academic Foundation, School of Life and Medical Sciences, Pharmacy
School, Biochemistry Department, Egypt
LENNART STRÖM, Managing Director, m:brane, Sweden
LIUBOV BAUER-TUPIKINA, Researcher, Center of Research and Interdisciplinary (CRI / LPI)
City Interaction Lab, France
LOKMAN NORAZMI, Senior Lecturer, Researcher, Universiti Malaysia Terengganu, Malaysia
LUCIA SOMMERER, Law Professor (Law x Art), University of Halle, Germany
MAIA KRALL FRY, Director of Strategic Partnerships, Creative UK, United Kingdom
MARIA ROSA GAMARRA CESPEDES, Project Manager, Information Technology Management & Innovation, Machine Learning & AI Researcher,
Betterknowledge4all, Spain
MARTHA FRÄNKEL, Creative XR Producer, smart XR, Freelancer, Germany
MARTYNA DZIAKOWICZ, Science Communicator, Radio Host, Radio LUZ, Wroclaw University of Science & Technology, Poland

SCIENCE & MEDIA AWARDS
JURY 2024

PRELIMINARY JURY

- MERYAM ZIANI, Consultant - Expert in Promotion of Science, ADA, Burkina Faso, France
- MICHAEL SANDERSON, Wildlife Filmmaker, Ateles Films, Portugal, The Netherlands
- MICHELLE LEDDON, XR Producer and Director, Freelance, Germany
- MYRIAM ACHARD, Chief New Media Partnerships & PR, PHI, Canada
- NATALIE KILLE, Research Scientist, University of Wyoming, Department of Atmospheric Science, USA
- NIKOLA KOHL, Managing Director TV Production Company, South & Browse, Germany
- PABLO-DAVID ROJAS, Consultant and Subject Matter Expert, Capgemini Engineering, Germany
- RASHA MSALLAM, Immunologist and Founder, NextGen of Immunology Consultancy, United Arab Emirates
- REBECCA CENZATO, Project Manager, Impact Consultant, Selfemployed , Italy
- SANDRA SELMANOVIC, Prof. in International Business, Munich University of Applied Sciences, Anglia Ruskin University, Germany, United Kingdom
- SIMONE COGHI, Film Programmer, InScience Film Festival, The Netherlands
- SOFIA PAZZAGLI, Postdoctoral Research Assistant, Humboldt Universität Berlin, Germany
- SÖNKE KIRCHOF, Executive Producer, CEO, Creative Director, INVR.SPACE GmbH, Germany
- STANLEY ANIGBOGU, Founder, LightEd, Nigeria
- STEVE BURNS, Producer, Managing Director, Rollercoaster Road, USA
- TAN PEI LENG, Research Fellow, Nanyang Technological University, Singapore
- TANYA URRUTIA, Astronomer, Leibniz Institut für Astrophysik, Potsdam, Germany
- THOMAS HUTSCHALIK, PhD Researcher, Ncardia, Maastricht University, The Netherlands
- YARA MAREI, Labs and Data Science Analyst, Groundswell - Washington DC, Jordan
- YENNI PRIANA, Media professional, NET TV, Indonesia



DOCUMENTARY CAMPUS



We are a non-profit, dedicated to equipping documentary makers with the skills and connections needed to create impactful non-fiction productions that resonate globally. From films to virtual reality and interactive projects, our alumni have achieved remarkable success, earning Oscar and Emmy nominations. Our strength lies in offering top-tier training and networking opportunities for filmmakers of all levels through a comprehensive year-round calendar of events.

Our training programs are constantly evolving to suit the changing media landscape. In Europe, we present the highly acclaimed **Documentary Campus Masterschool** for mid-level and emerging documentary filmmakers with a project in development and **SILBERSALZ Institute**, which offers scientists the opportunity to collaborate with media experts to create interdisciplinary films, digital productions, and live events. We've also hosted tailor-made training workshops in North Africa with the MENA Program, in Asia with Crossing Borders and in Latin America with Campus Latino.

At the heart of our annual offerings are the **Documentary Campus Industry Days**, where we present the results of our training programs through pitches from the Masterschool and SILBERSALZ Institute. This unique event brings together filmmakers, industry leaders, and participants for a premier networking and pitching experience.

SILBERSALZ Science & Media Festival was launched in 2018 in Halle (Saale), together with the Robert Bosch Stiftung. Both a festival and conference, SILBERSALZ bridges the gap between science and the public, offering a rich program of films, events, and discussions that make science accessible and engaging for all.

In 2024, we assumed a head partnership of the **World Congress of Science & Factual Producers**. This annual gathering, held in a different city each year, unites factual filmmakers, digital producers, industry executives, and scientists from around the globe, fostering meaningful discussions and future-focused collaborations. This year's Congress will be held in Marrakech, Morocco, from 9-12 December 2024.

We partner with key festivals, markets and training initiatives to deliver inspiring and hands-on conferences on topics that drive our industry. These conferences challenge the industry to support the indie filmmaker, be green, focus on inclusivity, and more.

We connect to an ever-expanding network of participants and expert mentors through our buzzing offices in Berlin, Halle and Munich. Above all, Documentary Campus is a worldwide community, championing non-fiction filmmakers.

Create your film and change the world with Documentary Campus today.

THE TEAM | DOCUMENTARY CAMPUS



Donata von Perfall
Managing Director



Kerstin Schumann
*Dissemination
Manager & Assistant
to Managing Director*



Andrea Petrus
*Coordinator
Masterschool*



Ingrid Hübscher
*Industry Training
Events & CSR
Manager*



River Ferris
*Social Media
Manager, BIZ
Coordinator*



Angela Brümmer
Finance Manager



Marta Dopieralski
*Project Manager
World Congress for
Science & Factual
Producers*

THE TEAM | SILBERSALZ



Leonie Thiele
*Coordinator
SILBERSALZ Institute*



Mark Atkin
*Curator Exhibition
Programme*



Tom Millen
*Curator Exhibition
Programme*



Irem Couchouron
*Head of Programing
& Industry*



Ilka Bickmann
*Head of Youth
& Science
Communication*



Steffen Fiebrig
Production Manager



Sarah Schneider
Project Coordinator



Ulf Lepelmeier
*Head of
Communications*

OUR CREATIVE COUNCIL COMPANIES

As a charitable association registered in Munich, Documentary Campus gGmbH is a strictly non-profit organisation. Launched in 2000 by German media enterprises, the association was joined in 2003 by selected European non-fiction companies. Member companies support the initiative financially and benefit by gaining access to new ideas and projects, qualified professionals and high-quality training.

Board Members of Documentary Campus gGmbH are:

- Dr. Patrick Hörl (Head of Board)
- Rea Apostolides
- Martichka Bozhilova
- Nils Bökamp
- Heinrich Mayer-Moroni
- Stefano Tealdi



AGITPROP

AGITPROP has produced a number of films, mainly creative documentaries, including the multi-internationally awarded "Georgi and the Butterflies", "The Mosquito Problem and other Stories", "Corridor#8", as well as "15", – the first BG omnibus film. The company also produced the first original Bulgarian productions for HBO, "Concrete Pharaohs" and "Paradise Hotel". AGITPROP's films include "Dad Made Dirty Movies" and "The Boy Who Was a King", which premiered at Toronto International. AGITPROP is one of the few Bulgarian film production companies well known on the European film market. In recent years, most of the company's projects are in co-production with leading TV broadcasters such as: Channel 4, Sundance Channel, ITVS, ARTE, RAI, SVT, YLE. AGITPROP is actively involved in the management of the Balkan Documentary Center www.bdcwebsite.com and has also produced numerous social, educational and advertising campaigns.

Represented by: Martichka Bozhilova



ANEMON PRODUCTIONS

Anemon Productions is an independent production company based in Athens, Greece. It was founded in 2003, bringing together the expertise of five filmmakers and producers. Anemon produces documentaries and television programmes for the Greek and international market. Recent work includes co-productions with ARTE, ZDF, YLE, HISTORY TV, AVRO, TV3, TSR, ERT, SKAI TV and the GREEK FILM CENTRE, and focuses on society, history and current affairs. The company also develops and produces international cross-media projects in partnership with museums and educational institutions.

Represented by: Rea Apostolides



AUSTRIAN BROADCASTING CORPORATION

The Austrian Broadcasting Corporation (ORF) is Austria's largest media provider, operating four national television and nine regional radio channels, as well as a comprehensive range of websites. Being a public service radio and television company, ORF is not profit oriented, and invests all revenue directly into the programmes and services it provides to its ORF audiences. ORF 1 and ORF 2 broadcast a rich variety of programmes consisting of current news, in-depth information, documentaries, TV-magazines, reports, talk-shows and other shows, movies, and TV series, ORF Sports Plus and ORF III, a special-interest channel for information and culture. ORF's natural history Department produces more than ten hours of blue chip documentaries per year in cooperation with international partners like BBC, ZDF, NDR, ARTE, National Geographic, Discovery Channel or Fremantle Media.

Represented by: Thomas Matzek



AUTENTIC

Autentic invests in high quality factual content production and distribution. The company represents a broad range of factual and documentary programmes, acting as a distributor and a provider of channels and editorial services for media companies worldwide. Being platform-neutral, Autentic delivers its services to both linear and non-linear players in the global market. Autentic operates subscription based channels in several countries, including 'Spiegel Geschichte' on Sky Deutschland, and 'Explore', 'History', and 'Code' in Southern Africa. Autentic's team helps broadcasters and aggregators to bridge the gap between creative resource and the engaged viewer. Autentic was founded in 2008 by Patrick Hörl and Jan Mojto. The company is based in Oberhaching near Munich, Germany. Held by Patrick Hörl and Jan Mojto's BetaFilm, one of Europe's biggest distributor of TV content, Autentic offers a unique background of expertise in both the German and international market.

Represented by: Dr. Patrick Hörl, Head of Board, Documentary Campus



BILDERFEST

The Munich-based production company represents outstanding journalistic content and high-quality cinematic visual language. Thanks to its innovative approach in narration and visualization, **Bilderfest** has been a pioneer on the national and international TV market for many years. At its head office in Munich, Bilderfest has a team of 30 permanent employees and more than 60 freelancers. The company also maintains a worldwide network of business partners, among them some of the most skilled directors, cameramen and CGI experts in the field of factual television.

Represented by: Dietmar Lyssy



DISCOVERY COMMUNICATIONS DEUTSCHLAND

Discovery Communications Deutschland is a wholly-owned subsidiary of Discover, Inc., the world's leading non-fiction media company with a reach of three billion viewers in 220 countries. Under the name of Discovery Deutschland, the company produces the free TV channels DMAX, TLC and Eurosport 1 as well as the Pay TV channels DISCOVERY CHANNEL, ANIMAL PLANET and Eurosport 2 Germany, Austria and Switzerland. The media company, which was founded in 1996, is based in Munich.

Represented by: Stephanie Struppler



DOCLAB PRODUCTIONS

DocLab Productions srl. is an independent production company based in Rome, Italy. It was founded in 1999 by producer-director Marco Visalberghi on the strength of his 20-year experience producing science and natural history documentaries for the Italian and international markets. DocLab tends to focus on science, history, culture and current affairs, more recently developing a number of feature-length documentary projects. It works in partnership with Gabriel Films in the US, La Compagnie des Taxi Brousse and Bonne Pioche in France, and Ma.Ja.De in Germany.

Represented by: Marco Visalberghi



EPO-FILM

Epo-film is a privately owned top-tier production company providing international high-profile content for cinema and TV broadcasting, producing features, TV movies, nature and documentary films with a focus on international co-productions.

Founded in 1954 epo-film is one of Austria's most traditional film production companies that has produced more than 70 highly acclaimed feature films, TV movies and documentaries. Since 1969 eop-film has been run by Dieter Pochlatko. In 2011 his son Jakob Pochlatko joined the company and has acted as Managing Director, as well as being a major shareholder alongside Dieter Pochlatko since 2016. In 2019 Heinrich Mayer-Moroni joined epo-film as Head of Documentary.

Epo-film focuses on international high-end documentaries that cover wildlife, history and nature, as well as science. Among recent productions are top-sellers such as "Wild Venice", "Wild Istanbul" and "Mysteries of the Stone Age".

Represented by: Heinrich Mayer-Moroni



FEBRUAR FILM

The team of **FEBRUAR FILM** is made up of experienced and award-winning writers, directors, researchers and production personnel who create films and television formats for the German and international markets focusing on history, society, science and adventure. The documentaries and docu-dramas the company has produced include series and one-offs for ZDF, MDR, WDR, BR, RB, ARTE, 3SAT, DW, and Servus TV. Thanks to international cooperation deals and marketing, FEBRUAR FILM's productions are shown worldwide by several dozen different broadcasters. In addition, FEBRUAR FILM has specialized in producing dramatized scenes for documentaries and docu-dramas. Through close cooperation with directors of both fiction and non-fiction, with screenwriters and experienced cinematographers, the company has created acted scenes ranging from associative storylines to elaborate re-enactments.

Represented by: Florian Hartung



FILMQUADRAT

Filmquadrat.dok is an independent company based in Munich, Germany. Our documentary films are made by renowned authors and filmmakers mainly in collaboration with German and French public television, but also for enterprises and theatrical release. We work with European co-producers and our films are supported by national and European film funding. Filmquadrat.dok stands for award-winning and engaging films and stories that emphasize the personal experience of our protagonists. We want to entertain with our non-fiction formats and give an understanding for foreign cultures and societies in an exciting way, without losing the focus on important content. And we succeed! Filmquadrat.dok has its own technical infrastructure with HD cameras and Avid editing suites.

Represented by: Thomas Wartmann



FILMS TRANSIT INTERNATIONAL

Founded in 1982 by Jan Rofekamp, **Films Transit International** is one of the longest running, renowned and respected international sales agencies of quality documentaries with offices in Montréal and in New York. Films Transit specializes in the worldwide release and marketing of high profile, theatrical and TV documentaries in two large genre fields: ARTS & CULTURE, which include all our documentaries about the arts, culture, biographies, cinema and music. SOCIETY & POLITICS, which include all our documentaries about current affairs, society, politics, human interest and history. We strongly believe that major festival exposure adds prestige to a film's international career. Therefore we help our filmmakers secure their world festival premiere, design an international festival career, and provide them with the right contacts and recommendations.

Represented by: Jan Rofekamp

GEBRUEDER BEETZ FILMPRODUKTION



Gebrueder Beetz Filmproduktion is one of the few German production companies specializing in the production and distribution of documentary programmes worldwide. In collaboration with authors and international independent producers, GBF develops and produces creative, award-winning documentaries, TV theme evenings, documentary series, reports and cultural TV magazines. As well as producing documentaries for the German national market, our goal is to produce high quality TV productions for the European and international market. Accordingly, GBF has established an extensive network with co-producers worldwide. We maintain successful working relations with all major German and European broadcasters, such as ZDF, ARD, NDR, SWR, WDR, ARTE, 3sat, BBC, YLE, DR2, SVT, NPS, ORF, etc.

Represented by: Christian Beetz

GOLDEN GIRLS FILMPRODUKTION



Golden Girls Filmproduktion is a Vienna-based production company working for 15 years in cinema and TV film production, commercials, music videos, industrial film and post-production service. The films produced or directed by the members of the company have received more than 50 international awards in recent years. Golden Girls' award-winning films include Arman T. Riahi's feature documentary "Darkhead", Ed Moschitz' feature documentary "Mama Illegal" and "Everyday Rebellion" by the Riahi Brothers, a cross-media project and feature documentary about creative forms of nonviolent protest and civil disobedience worldwide, which has already received various prizes such as the Politiken Audience Award at the CPH:DOX Festival, the Ben Award for Best Transmedia Project at the B3 Biennale Frankfurt, the Pixel Prize at Pixel Lab London for Best Cross-Media Project and was nominated for the Cinema for Peace Documentary Award 2014.

Represented by: Arash T. Riahi

GRUPPE 5 FILMPRODUKTION

GRUPPE | 5

The Cologne-based **Gruppe 5 Filmproduktion GmbH** was founded at the end of 1989. The main purpose of the company is to develop and produce documentaries for the international market. We have specialized in high profile documentaries and series on history, science, factual and natural history for the evening program of ZDF, ARD and ARTE, as well as for renowned TV stations abroad.

Represented by: Stefan Schneider, Alexander Hesse



INTERSPOT FILM

Established in 1969 by Rudolf Klingohr as a small family-owned enterprise, **Interspot Film** has since grown to become one of the biggest and most successful independent film and video production companies in Austria. From the start, Interspot Film has devoted itself to the production of high-end history, cultural, scientific and natural history documentaries. Under the management of producer Heinrich Mayer-Moroni Interspot Film has proved to be a reliable partner in international co-productions with broadcasters all around the world including Discovery Channel US and Canada, National Geographic Channel US and Canada, WGBH/NOVA, BBC, Canal+, ARTE, ZDF and WDR, as well as with major distributors, such as Fremantle Media, ZDF Enterprise, ORF Enterprise, Granada, etc.

Represented by: Nikolaus Klingohr



MARCO POLO FILM AG

Marco Polo Film AG, based in Heidelberg and Halle, was established by the filmmakers Annette and Klaus Scheurich. It is one of Germany's leading nature/adventure/science film production companies and is primarily engaged in the production of TV and feature-length documentaries. Most of Marco Polo Film AG's yearly output is realised as co-productions with partners in Germany and abroad with the main focus on high end documentaries for prime-time slots of the international TV-market. Since 2000, Marco Polo Film AG has produced films in high-definition formats and has accumulated an extensive archive of HD footage. Production key elements are series, shorts and 60-min one-offs. Special attention is turned to cross-genre projects connecting different themes, i.e. natural history combined with science, history, adventure and lifestyle. Children's programmes, reports and short films for nature-related magazine programmes are also on the production slate.

Represented by: Klaus & Annette Scheurich



MEDIENKONTOR

Founded 30 years ago **MedienKontor** produces high-quality TV productions for the German and international markets, ranging from the award-winning documentary series "360° - Geo Reportage" (ARTE), investigative documentaries ("Theme evenings", ARTE) and docutainment productions (RTL and Sat.1) to TV movies and feature films for cinema.

Represented by: Theo Baltz

NEW DOCS

NEW DOCS

NEW DOCS is a young, independent distribution company based in Cologne/Germany. We are specialized in high-quality documentaries that have been produced for the international TV market. We offer a select portfolio of one-offs and series from the fields of history, science, current affairs, human interest, culture, art, nature and travel. We do not see ourselves as a traditional marketer but rather as a long-term distribution partner for independent producers. Our consultancy starts as early as production development and financing. Our focus is always on the film itself and on having an individual distribution strategy specific to it. The business relationships we have nurtured over the years now give us a solid network of program buyers, commissioning editors, DVD distributors, VOD platforms from around the world. We are regulars at the MIPs in Cannes, the Sunny Side of the Doc, DISCOP, Sheffield Doc Fest, WCSFP and the History Makers. NEW DOCS was founded in 2012 by Elina Kewitz. Before running NEW DOCS Elina Kewitz worked for seven years as Sales Manager at United Docs, the distribution subsidiary of Germany's public broadcaster ARD and its regular channels such as WDR, NDR, SWR and HR.

Represented by: Elina Kewitz

PBS INTERNATIONAL



PBS International, widely recognized for its diverse catalog of the best documentary, lifestyle, and children's programming, is the worldwide co-production and distribution arm of PBS Distribution, a joint venture of PBS and WGBH-TV Boston – one of the largest producers of primetime programming for PBS in the United States. PBS International distributes content developed by PBS, WETA, WGBH (NOVA, FRONTLINE, AMERICAN EXPERIENCE), and WNET, as well as programs from independent producers such as Ken Burns, Stanley Nelson, Martin Scorsese, Rory Kennedy, Providence Pictures, and Antje Boehmert, to media buyers worldwide. We highly value our relationship with our clients and believe that the great breadth and depth of our capabilities, and our robust catalog of high-caliber programs, enables us to provide our producers and media partners with the best possible service.

Represented by: Tom Koch

POINT DU JOUR



Point du Jour, founded in 1988, is owned by PDJ & Associates, a holding company set up by five Point du Jour executives in 2007. The company produces documentaries, series and magazines for the French and international market, covering social issues, current affairs, history, discovery, culture, science, etc. Winner of the 2003 "French TV Producer of the Year Award". Its subsidiary Point du Jour International handles international distribution and pre-sales of in-house and third-party programmes. In 2004, it received the first "TV France Intl. Export Award for the documentary "Dark Side of the Moon". In 2013, Les films du balibari, based in Nantes, joined Point du Jour and are part of the group.

Represented by: Luc Martin-Gousset & Doris Weitzel

SPIEGEL TV

SPIEGEL TV

SPIEGEL TV, a wholly-owned subsidiary of the well-known German magazine "Der SPIEGEL", has been around for more than two decades now. The original aim was to present classical SPIEGEL-style journalism in a manner suitable for television. What started out in 1988 with SPIEGEL TV MAGAZIN has grown into a production company with two of its own television channels, SPIEGEL GESCHICHTE and SPIEGEL TV Digital, and six different broadcast windows on RTL, Sat.1 and VOX. The 240 staff members supplied last year 508 hours of factual programming. SPIEGEL TV is an award-winning producer with a strong focus on history, science, discovery, social issues and current affairs. Its productions are acclaimed regularly by audiences and critics – many of them produced in cooperation with broadcasters like ARD, ZDF, ARTE, BBC, WGBH and National Geographic.

Represented by: Kay Siering

STEFILM



Stefilm is one of the leading documentary production companies in Italy. It is committed to creating and distributing documentary programming which brings Italian themes and talent to the rest of the world and to re-establishing a thriving documentary culture in Italy. Stefilm's productions have been co-financed with over 50 broadcasting, institutional and independent partners in Europe and North America. The company produces one-offs and series on historical, social and cultural issues. Stefilm's award winning films include "Citizen Berlusconi", nominated for a Grimme Award in the year 2004; "Porta Marghera" – VENICE 59th Mostra del Cinema di Venezia 2002, "Sorriso Amaro" (RICE GIRLS) 60th Mostra del Cinema di Venezia 2003 and MoMA New York, International Documentary Fortnight.

Represented by: Stefano Tealdi

STORY HOUSE PRODUCTIONS



Story House Productions is a film and TV production company with offices in Berlin, Munich and Washington, D.C. (USA). In 2010 an additional production site was opened in Halifax, Canada. There are around 120 salaried employees working at all four locations. With an annual production volume of roughly 6,000 minutes Story House Productions is one of the leading production companies for science and factual entertainment programming in Germany. Our focus is on the production of high-quality programming formats for both the German and the international markets. Our know-how ranges from clips to magazine and news reports to high-end documentaries and entire magazine formats. In Germany Story House Productions produces successful blue chip programming for ARD and ZDF (such as Terra X), as well as HD documentary series like "Galileo am Sonntag" and "Galileo X.Perience" for the Pro 7 network. Among Story House Productions' media partners are RTL, RTL2, ProSieben, Sat.1, Kabel1, ZDF, NDR, SWR, BR, N24, Spiegel TV, Phoenix, 3Sat, Servus TV (AT), TV2 (DK), Discovery Channel (USA), TLC (USA), Discovery-Times (USA), PBS (USA), National Geographic (USA), The History Channel (USA), True-TV (USA), NBC (USA), MSNBC (USA), BBC (GB). Numerous prestigious international honours and awards for direction and script writing, among them two Emmy nominations, are the results of this work.

Represented by: Jens Afflerbach



TAGLICHT MEDIA

Taglicht media is one of the leading German independent film and television production companies based in Cologne. Founded in 1996, the company has earned an excellent reputation for its high-quality factual programming and award-winning documentaries. Annually we produce about 20 hours of documentary programs for the German and international market, specializing in history, science, natural history, wildlife and current affairs. The company has established extensive relations with major German and European broadcasters, such as ARD, ZDF, arte, National Geographic Channel, Smithsonian Channel, Discovery, PBS, France 5, ORF, Servus TV and many others.

Represented by: Maren Boje



TANGRAM

TANGRAM believes in the power of documentary filmmaking, especially in today's global society where communication and understanding are more important than ever before. Their documentary films and series are developed with international audiences in mind and are made in cooperation with partners who share their vision and enthusiasm.

Under the guidance of Producer and CEO Dagmar Biller, TANGRAM presents films that address the multifaceted and complex nature of life in today's world. We're especially interested in topics that deal with society, current affairs, culture, history and politics. Our team is composed of innovative, investigative thinkers who are committed to producing compelling films. We focus on cutting-edge and controversial topics, always showing the highest regard for credibility and contemporary storytelling. TANGRAM productions have been broadcast on some of the most prestigious television networks including ARD, ZDF, ARTE, BBC, Channel 4, Discovery, PBS, Sundance Channel, SBS, History Television and Radio Canada. TANGRAM films have been shown at festivals throughout the world and have won numerous distinctions including Germany's distinguished Grimme Award in 2014.

Represented by: Philip Montasser and Veronika Mendler

TERRA MATER



Founded January 1, 2011, **TERRA MATER Factual Studios** is the new home of the internationally acclaimed former production team of UNIVERSUM, ORF's Natural History Unit, and is based in Vienna. The company is a sister company of the RED BULL Media House and specializes in factual production and distribution for Cinema, TV and multimedia platforms. Committed to the highest production values, TERRA MATER Factual Studios produces blue-chip factual programmes for TV and theatrical release. The core genres are wildlife and nature, science and history on the small and the big screen. For developing new and exciting factual formats and 'docutainment' we reach out to a wider array of genres and styles. With our big cinematic projects the borders between fiction and 'faction' become more and more seamless or do not exist at all. TMFS collaborates with the best producers, cameramen and directors worldwide and use the latest cutting edge equipment to realise its cinematic dreams.

Represented by: Dr. Walter Köhler



THE THURSDAY COMPANY

THE THURSDAY COMPANY is a Berlin-based production company that realizes high-end documentary formats and develops fictional series for international markets. Our projects are driven by bold and innovative forms of storytelling, merging the best of both worlds: the authenticity of documentaries and the art of screenwriting.

Global streamers and international broadcasters are our favorite clients, sharing the goal to create cutting edge content for a worldwide audience.

Represented by: Nils Bökamp



TONDOWSKI FILMS

TONDOWSKI FILMS is an independent production company based in Berlin, Germany. The company was founded in 2011 by the German writer/director/producer Ira Tondowski and the French/English actor/producer Alex Tondowski.

For us at TONDOWSKI FILMS filmmaking is about the realization of strong stories in a simple and straightforward way with an impact on society and politics. From documentary to fiction TONDOWSKI FILMS produces with passion and creativity content for the international market. We work closely with writers, directors and freelance producers of diverse cultural backgrounds. We are strong in bringing content to its maximal potential and identifying its needs at an early stage.

TONDOWSKI FILMS is present at major pitches, festivals and markets globally. Over the past six years we have built a solid network of partners around the world.

In 2016 TONDOWSKI FILMS found DISTRIFEST a festival distribution agency for documentaries (www.distrifest.com).

Represented by: Catherine Morawitz



VENTANA-FILM

Ventana-Film GmbH is a Berlin-based TV and film production company run by the former deputy programme director of ARTE, Hans Robert Eisenhauer. He took over the company in June 2011 after retiring from his position as a commissioning editor at ZDF/ARTE, where he specialized in international coproductions. Working for ARTE since its foundation in 1991, he was responsible for more than 2000 Theme evenings and about 50 feature-length documentaries for cinema and TV, a large number of current affairs programmes and series. Eisenhauer works also as a consultant and lecturer at different film workshops for initiatives like Documentary Campus or "Greenhouse".

Represented by: Hans Robert Eisenhauer



VINCENT PRODUCTIONS

Vincent productions, based in Berlin and Hamburg, was founded in 2000 and focuses on the development and production of high-quality documentaries and fiction films for public TV and cinema. With a team of about 30 employees we are producing report series as well as documentaries, docudramas, portraits and infotainment formats. Managing Director Sandra Maischberger is also hosting the weekly journalistic talk show "Maischberger" on ARD.

Represented by: Enzo Maas

WESTEND FILM & TV PRODUCTION GMBH



Westend Film & TV is an independent production company based in Frankfurt/Main, Germany. It was founded in 1990 by Wolf Truchsess von Wetzhausen and Robert Heitmann. In 1996 Westend expanded to New York City. Producing for national and international clients, Westend TV is specialized in high profile corporate TV, as well as feature documentaries and cultural programs for public television. Our camera and avid operator teams work globally for us and our clients, and are specially trained for working in conflict zones. Among our clients are ARTE, ZDF, CNBC, HSBC, ECB, Franklin Tempelton and many others. Our TV documentaries, mostly produced in cooperation with ARTE and ZDF, are distributed internationally in various languages. Titles include "Lise Meitner", "Pocahontas" and the award-winning series "America's Forgotten Heart – On Horseback through the Wild West" with actress Marie Bäumer. Each year, Westend realizes around eight editions of the European culture program "Metropolis" for ARTE – a unique format, which has been defining the network's profile for over 20 years.

Represented by: Wolf Truchsess von Wetzhausen

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ARTE G.E.I.E	Alexander	van Harling	Germany
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MARCO POLO FILM	Klaus	Scheurich	Germany
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MDR	Hannes	Beßler	Germany
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MDR	Anais	Roth	Germany
MINDJAZZ PICTURES	Alessandro	Lombardo	Germany

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