

3RD EDITION

PITCH_IT

FEB. 15TH 2024



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The presentations will be followed by a get-together with the kind support of MFG Medien- und Film GmbH Baden-Württemberg.



Dear guests of the 3rd edition of Pitch_IT,

I am thrilled that the outcomes of the 3rd Pitch_IT workshop series will be presented during the Berlinale film festival!

We are looking back at a longstanding and very successful cooperation with the Filmakademie Baden-Württemberg (FABW). Since 2002, the Foundation Baden-Württemberg Stiftung has been supporting the process of internationalization of the FABW with a combination of specialized funding, mobility and exchange programs, foremostly in the framework of our international scholarship program, the Baden-Württemberg-STIPENDIUM.

Funded within the program Perspektive Donau of the Baden-Württemberg Stiftung, this edition of Pitch_IT marks the culmination of a coaching program, a collaboration between the Filmakademie Baden-Württemberg and the Goethe-Institut.

PITCH_IT 3RD EDITION is a workshop program tailored for emerging directors, writers, and producers based in the Czech Republic, Germany, Hungary, the Republic of Serbia, and the Slovak Republic, aiming to support their debut in the film industry.

In the name of the Baden-Württemberg Stiftung, I wish the teams every success and express my gratitude to all contributors who made this endeavor possible.

With kind regards in the name of our team,

DR. ANDREAS WEBER
Head of the Education Department
Baden-Württemberg Stiftung



SUSANA FERNANDEZ

Co-head of DOK.forum Marketplace München

Born in Spain, Susana lived for 13 years in Montreal, Canada, where she worked in multiple organizations and film festivals, including the direction of the FNC Forum at the Festival du Nouveau Cinéma de Montréal and the direction of the Forum RIDM (Rencontres Internationales du Documentaire de Montréal). Over the years, Susana has contributed to launching film industry initiatives such as the FNC Nouveau Marché co-production market or the Premières Œuvres pitch, in collaboration with Netflix, and has organized workshops with Lunenburg Doc Fest, DOK.fest München, FIDADOC, or Cannes Docs. She regularly participates as a jury member and selects projects in different stages of development at markets and festivals.

In September 2023, Susana becomes Co-head of DOK.forum Marketplace München.



BENJAMIN HARRIS

Netflix

Benjamin Harris is Manager for Netflix' Grow Creative division in Northern and Central Europe (Germany, Sweden, Poland and Benelux). Grow Creative's objective is to elevate writers, producers and directors who are currently working or will be working with Netflix on local productions in these markets.

Previously, he was Head of Serial Eyes, a postgraduate TV writing program for European writers where he had the privilege of training many of today's outstanding head writers and show creators.

Before that, he was Assistant Director of the MFA Producers Program at UCLA film school and has taught classes on story development for film and TV, creative producing, and the US media industry.

He has a Ph.D. in Cinema & Media Studies and an M.F.A. in Creative Producing from UCLA and an M.A. in Cinema & Media Studies from the University of Texas at Austin.



RETA GUEG

Zurich Film Festival

Since 2016, Reta Guetg is part of the Zurich Film Festival Team, currently as Head of Programme & Industry. Ever since, she has been interested in culture. In film, she has found the perfect combination of visual art, music, and storytelling. After a short look into her first passion of becoming a clown, she started to get involved in film on set and with small shorts productions. She holds a Master of Arts in Film Studies «Netzwerk Cinema» from the Universities of Zurich and Lausanne. Reta is the CO-founder of the «shnit Foundation» and has overseen the artistic direction from 2005 until 2014. After its initiation in Switzerland, «shnit» has developed to become an international short film festival with a unique concept – a transnational film festival simultaneously taking place in multiple cities on five continents. She still takes an active part in film politics as president of the Bernese Film Association and as a board member of Cinéville, which runs a two-screen cinema in Bern.



ANNA ROHDE

Beta Film GmbH

Before joining Germany's distribution and production house Beta Film GmbH as International Creative Executive & Content Editor, Anna studied dramaturgy, philosophy, and literature at Munich's Theatre Academy and at the LMU, Ludwig Maximilian University Munich. Before her studies, she was an assistant director in many national and international TV and feature film projects. Among others, Anna is a member of Germany's VeDRA (Verband für Film- und Fernseh dramaturgie e.V.) and a jury member of the International Emmy's semi-finals.



CLAUDIA SCHREINER

Head of Masterschool, Documentary Campus,
Berlin, and Munich

Worked as a TV journalist for German public broadcaster ZDF and ARD. Until 2017: Head of Program, Culture, and Science at ARD/MDR, Leipzig. Responsible for the live broadcast of cultural events, TV magazines, and for the development and production of documentaries (history, science, society, arts, wildlife) and creative feature-length documentaries. Her department initiated and was a partner in several award-winning international co-productions.

In 2017, she left MDR and took over the position as Head of Studies at Documentary Campus Masterschool – a European development program for filmmakers.



ANNINA WETTSTEIN

Programmer

Annina Wettstein is a Zurich and Berlin-based programmer, curator and consultant on festival strategies and project development. Since 2018, she has been on the selection committee for DOK Leipzig. She has worked with international film festivals in various roles for 15 years, including as head of program at Solothurn Film Festival. She was a programmer for the Rotterdam International FF, a delegate for the San Sebastián International FF and a pre-selection advisor for the 24th Jeonju International FF. She regularly participates in juries and funding committees. Annina has a Master's in Social Anthropology, French Literature and Management from Zurich University, and is a member of both the European and Swiss Film Academies. Photo @Susann Jehnichen





Frozen Ocean

“Too often it is forgotten, that each generation is destined to fulfill the task of acquiring and collecting the knowledge which is to benefit only a later generation.” (Julius Payer)

AUTHOR: Viktória Dénes, Richárd Viesz

DIRECTOR: Viktória Dénes

PRODUCER: Julianna Ugrin

LOGLINE:

A team of young filmmakers, sailors and a researcher embark on an expedition to the Arctic to gather the knowledge that might help them to deal with the coming consequences of climate change.

GENRE: documentary series

FORMAT: 4 x 50 minute episodes

AUDIENCE: 18-35

STATUS / WHAT AM I LOOKING FOR?

In development – looking for co-production partners, broadcasters and further funding

CONTACT:

julianna.ugrin@eclipsefilm.hu /
viktoria.denes@eclipsefilm.hu /
office@eclipsefilm.hu

QUOTE: „Too often it is forgotten, that each generation is destined to fulfill the task of acquiring and collecting the knowledge which is to benefit only a later generation.” (Julius Payer)



VIKTÓRIA DÉNÉS



JULIANNA UGRIN

SYNOPSIS:

Today, in the time of climate change, political extremes and misinformation, Viktória, a young filmmaker is trying to navigate through this landscape of uncertainty. Just like most of her peers, she is concerned about what her future will bring. The story of a 150-year-old Austro-Hungarian arctic expedition gave her the inspiration and confidence to set out on her own journey and turn her anxiety into action. So, she has decided to embark on a journey that is looking for methods of adaptation to the changes and ways of thinking that might help hers and the next generations to prepare for what's coming. She is following the traces of the historic expedition and sails from Bremerhaven to Franz Josef Land, stopping all along the coasts of Norway and Novaya Zemlya, talking to native and local people of small communities. A handful of young filmmakers, adventurers and a researcher join in her quest, collecting the knowledge and comparing it with the long-term observations. The captivating visuals, animated scenes of the historic voyage and the people Viktória meets along the way make the past and the present visible, but also offer a new perspective on life and hope for change.

DIRECTOR'S NOTE:

I grew up as part of a generation whose lives have been shaped by environmental awareness and sustainable living. I think a lot about our individual and social responsibility towards our environment and the future we face. However, I'm often anxious about what I could do personally about this matter. And I know I'm not the only one in doubt.

We know that the Arctic is the fastest warming place on Earth. All the changes that are happening there right now, will sooner or later happen all around Europe as well. In my series, I want to learn from the people of the Arctic who have always been dealing with great difficulties due to their harsh environment. I'm stopping all along my journey, going ashore and visiting Sami and Norwegian communities to see what we can do on a personal or community level to prepare, adapt and overcome.

The whole aim of this series is to spread this knowledge among my peers, and gain the confidence to act. I don't live in the Arctic, I've never sailed before, but stepping out of my comfort zone and trying to see the world from a different angle has given me a huge boost.

PRODUCER'S NOTE:

Frozen Ocean is a 4-part documentary-series that walks the path of an expedition from 150 years ago, that resulted the discovery of Franz-Joseph Land in the Arctic. This area of the globe is a very hot topic, as ice is melting, faster than we thought some years ago, and it has very serious consequences regarding our future.

As the subject of the series is very actual and appealing, and has very strong international potential, it can involve different nationalities into co-production. Since the series focuses on climate change, sustainability, protection of the environment and the questions of the next generation, it

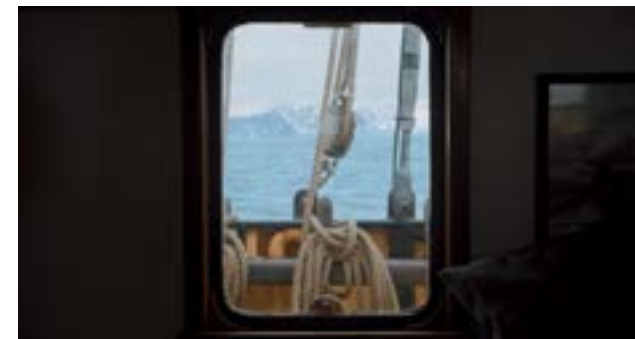
can attract international partners to join as well as international audience. In Hungary we can count on the tax rebate as secured, based on law. We also got the support of Creative Europe MEDIA for development. Even if Viktória Dénes is a first-time director, she has experience in film production, and she is also co-author and initiator of the project, who is seriously devoted to make this documentary series happen. We form a strong team, ready to work hard in order to show Frozen Ocean to a wide audience.

BIOGRAPHIES:

VIKTÓRIA DÉNES - Viktória Dénes graduated in Film Studies and Film Producing at the University of Theatre and Film Arts in Budapest. During her university years, she worked as a production manager on numerous short films, and as an assistant director on several Hungarian and international feature films and series. She has always been passionate about creative and nature documentaries, and as a director, she is particularly interested in the ways in which narrative elements of fiction films are used in contemporary non-fiction cinema. Although Frozen Ocean is her first documentary as a director, she has a strong background in film production and assistant directing, and has been working on this creative documentary series for three years now as a co-author and director.

JULIANNA UGRIN - the producer of Frozen Ocean - is an experienced, EFA nominated producer who is the founder of Éclipse Film, a company focusing on creative documentaries for the Hungarian and international market. Films produced by her, like A Woman Captured, The Next Guardian or Easy Lessons were screened, nominated and awarded at festivals like Sundance, IDFA, Locarno, Hot Docs, or Sheffield, to name but a few. Julianna is fascinated by the magic of real life that drives her producing high-quality documentary films. In 2019 she was selected to Producers on the Move in Cannes. A EURODOC and an EAVE graduate, president of the Hungarian Documentary Association (MADOKE), founding board member of Documentary Association of Europe and a member of the European Film Academy.

NOTES:



*“Let me take you on a journey
of learning by laughing...”*

The First Orgasm



AUTHOR: Sophia Tamaro
(story developed with Stefano Tamaro)

DIRECTOR: Sophia Tamaro

PRODUCER: –

LOGLINE:

A loving yet uncommunicative heterosexual couple struggle to have a baby in a world in which a female orgasm is the only precondition for conception.

GENRE: Black comedy

FORMAT: Feature film (90mins)

AUDIENCE: 30 – 45 years of age, educated men and women. Though the film has the potential to attract a larger, older audience (60+) as well.

STATUS / WHAT AM I LOOKING FOR?

The project is in early development, and I'm looking for a producer.

CONTACT:

talesbytamaro@gmail.com

QUOTE:

Let me take you on a journey of learning by laughing...



SOPHIA TAMARO

SYNOPSIS:

Maeve and Séamus are happily married and trying to have a baby. Well, not quite. Their world is rocked by an earth-shattering revelation: following a hushed-up nuclear accident, only a female orgasm can lead to conception. And Maeve has never had an orgasm with Séamus. The couple avoids confronting each other with the truth: Maeve hides in her high-powered career, Séamus loses himself in Men's Rights groups. When they attempt to find their way back to one another, something else always gets in their way. The one thing they continue to do together is watch the renowned talk show "Straight Talk," which presents conflicting points of view on the unexpected reproductive change and tries to provide clarity. A guest on one of the episodes is a self-appointed orgasm guru, who Séamus sees as his salvation. He immediately books a session for himself and Maeve. The horrendous experience breaks the façade, leading to Maeve and Séamus having their first fight in years. Everything comes bubbling to the surface: old resentments, embarrassment over never having spoken about Maeve's lack of orgasms with Séamus, truths both need to hear. To focus solely on their relationship, they escape on a holiday to Montenegro, leaving all smart devices at home. There, they slowly fall in love again and find the right words to establish a warm and healthy way of communicating.

DIRECTOR'S NOTE:

The question "in what drastic ways would our world change if, to have a baby, the only orgasm that was needed was a female one?" intrigued and amused me. I thought of rapidly declining birthrates, conspiracy theorists, and social media influencers wanking themselves into a frenzy over who would persuade the most people of their methods for taking on this feminist turn of Mother Nature. The issues it would create in the wider world seemed poised for a comedic take, but what would this do to a specific couple? I wanted to contrast the hilarious and overblown reactions with what effect they would have on a lost couple, struggling to understand who to listen to or what to believe about this new reality. With this, I would also comment on how social media distracts and overwhelms us with a constant onslaught of useless virtual bullshit, which we willingly let into our daily lives and how that ends up distorting the idea of what communication between a couple really looks like.

BIOGRAPHY:

SOPHIA TAMARO

is a European writer and director. She was born in Trieste to German/Italian parents and grew up between there and Hong Kong. After studying Film at the University of Kent in 2014, Sophia worked as an assistant to casting director Beatrice Kruger and became a translator of scripts, treatments, and pitch decks for European production companies.

Scripts Sophia has written have been selected for prestigious competitions such as the ScreenCraft Short Film Screenplay Competition, the New Orleans Film Festival, and the Austin Film Festival. She was hired by Full Dozen Films to co-write a historical espionage drama in 2021.

Sophia's latest short, "Lichtblick (Glimmer of Hope)," is currently being submitted to film festivals.

"The First Orgasm" will be her feature debut as a director.

NOTES:





“What does it mean to live after you survive?”

Now and After



AUTHOR: Vojtěch Konečný

DIRECTOR: Vojtěch Konečný

PRODUCER: Adéla Konečná (nukleon frame)

LOGLINE:

Inhuman actions of one man cannot overshadow the heroism and humanism of many.

GENRE: psychological drama

FORMAT: debut feature film, 100 minutes

AUDIENCE: 15+

STATUS / WHAT AM I LOOKING FOR?

Now and After is in early development. We are looking for development workshops, international co-producers, distributors, and sales agents.

CONTACT:

adela@nukleonframe.cz
vojtech@nukleonframe.cz

QUOTE:

“What does it mean to live after you survive?”



VOJTĚCH KONEČNÝ



ADÉLA KONEČNÁ

SYNOPSIS:

Now and After depicts a fictional mass shooting inspired by a real-life tragedy that happened in the Czech Republic in a restaurant in a small Moravian town Uherský Brod in 2015. Through parallel montage and from three different perspectives, the film tells subjectively stories of the people involved in the tragedy who carry this traumatic experience within themselves forever.

The first storyline captures the story of PAVEL (22) and MICHAL (49), a younger and older policeman who happen to be the first police patrol to arrive at the crime scene. The second perspective tells the fate of MONIKA (31) and TOMÁŠ (40), a couple who are inside the restaurant when the shooting starts. The last story reveals the life of BOŽENA (60), a physically strong woman suffering from severe paranoia. Božena finds out the shooter is her husband. Out of desperation, she commits a violent act herself by kidnapping ANETKA (10), Monika's only daughter, from the restaurant.

The stories of the characters intersect at certain moments, and they are shown in only two days – NOW: on the day of the shooting and AFTER: on the day exactly 5 years later. The movie deals with themes of failure and heroism and focuses not only on the trauma but also on the first steps of the healing process. The whole film is situated in a small Moravian town where such violence is absolutely unthinkable within the community until it happens.

DIRECTOR'S NOTE:

I have been interested in this topic for more than 6 years because I want to tell it from the perspective of the people – survivors, policemen, and paramedics – who are usually overshadowed by the tragedy itself or by the attacker. My intention is to change that because I believe the voice of such characters should be heard in the first place. The mass shooting from the Charles University in Prague from December 2023 showed that we live in a violent world where such tragedies are no longer stories from overseas. They are reality. Therefore, I am convinced it is now more than ever important to talk about such trauma because that is the only way to overcome it and learn from it. Now and After focuses on the little “ordinary” acts of heroism and humanism of the people involved in such tragedies who selflessly display them during such traumatic experiences – that is something that cannot be and will not be overshadowed by inhuman actions of one mad man. More importantly, it is something that represents the beginning of the healing process and the core of this film.

PRODUCER'S NOTE

Our team engaged in discussions about making a film inspired by the tragic mass shooting a couple of years ago. Initially, our plan was to put three distinctive storylines into a shorter film. However, as we delved deeper into the matter, we realized that such a complex story needs a feature-length format. We decided to focus first on developing one of the storylines as a short film. It is called First Patrol, and it is financially supported by Czech Film Fund, two regional funds, and Czech Television. The production is planned for April 2024. This film will have a dual purpose as it will also function as promotional material for securing financing and partners for our future debut Now and After. This debut has

an ambition that transcends a low-budget production typical for debut films in the Czech Republic. Therefore, we recognize that we must draw support from multiple sources and countries. We hope that the film's exploration of trauma, healing, and human resilience will resonate with the industry and festival and art-house audiences. The film is also targeted to viewers interested in social issues and those who advocate for gun violence prevention and mental health awareness.

BIOGRAPHIES:

VOJTĚCH KONEČNÝ is in his final year of the MA directing course at Film and TV School in Prague (FAMU). He graduated from the University of the Arts London where he focused on directing and screenwriting. Vojtěch set up along with his colleagues his own film production company nukleon frame in 2022. Vojtěch was part of several mentoring programs, out of which the most important ones were a 14-day intensive workshop with Béla Tarr and a directing assistant on the film set of Thomas Vinterberg. Vojtěch's short film *Rose in the Dark* (2022) was selected for the Film and Art School Etudes Panorama section at the 30th EnergaCAMERIMAGE IFF in Poland. His short movie *It Can Be Any Day* (2023) was nominated for the upcoming national Czech film awards for the best student film of the year.

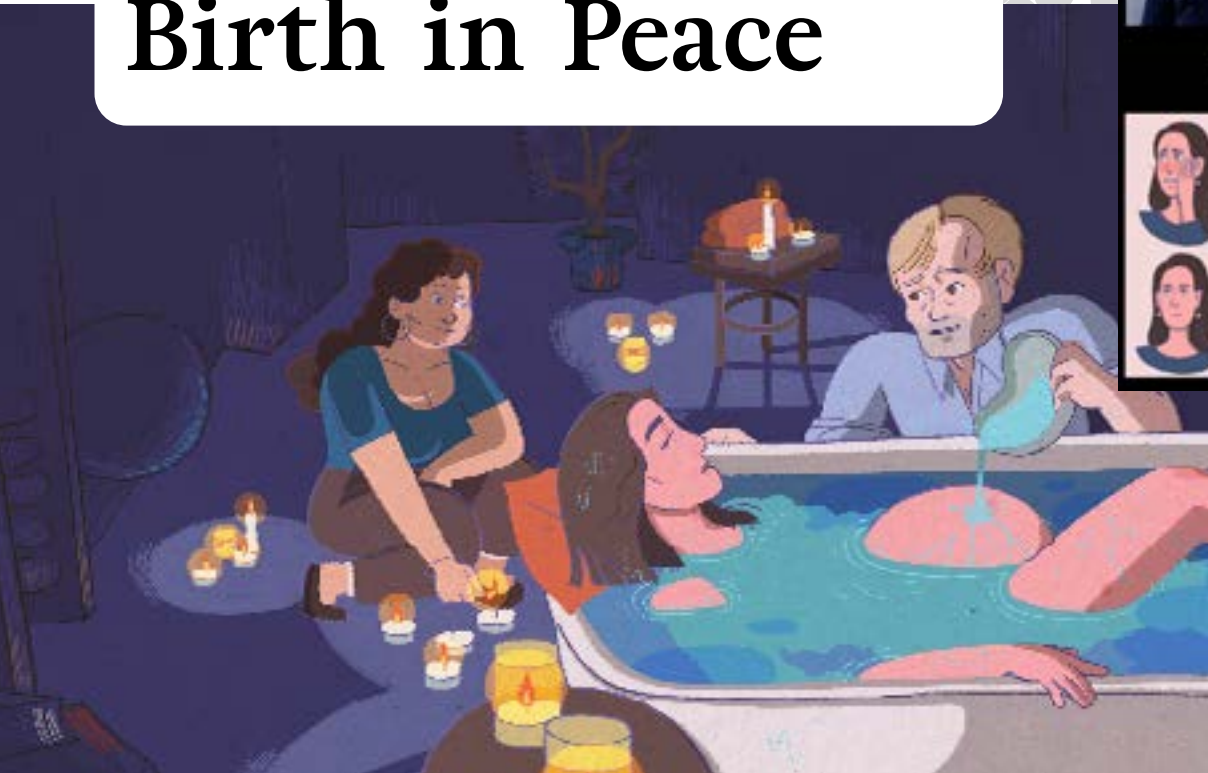
ADÉLA KONEČNÁ is in her final year of the MA producing course at Film and TV School in Prague (FAMU). She has experience with production management as well as film festival production and has produced several short films. She is now one of the producers in the independent production company nukleon frame where she is developing several projects. She participated in pitching forums such as CEE Animation Forum and Audiovisual Talent Week in

Barcelona. In 2023, she also worked on the first edition of *East, Match, Go!* – a co-production platform dedicated to eastern and central European films – at BEAST IFF in Porto, Portugal. In 2024, she took part in the Atelier Ludwigsburg-Paris as an external student and attended classes of international co-producing at La Fémis in Paris.

NOTES:



Let Me Give Birth in Peace



“Childbirth is natural. It is not a disease. Women are competent regarding their own bodies and capabilities.”

AUTHOR: Eszter Kajlik

DIRECTOR: Eszter Kajlik

LOGLINE:

'Let Me Give Birth in Peace' tells the story of four women's childbirth experiences, who faced disrespectful and abusive treatment in hospitals and were forced to undergo unnecessary interventions.

GENRE: animated documentary

FORMAT: feature film

AUDIENCE: adult

STATUS / WHAT AM I LOOKING FOR?

I am working on the second version of the animatic / looking for producers and funding

CONTACT: eszter.kajlik@gmail.com

QUOTE:

Dedicated to all who ever gave birth./
Dedicated to all who were ever born./
Childbirth is natural. It is not a disease.
Women are competent regarding their own bodies and capabilities.



ESZTER KAJLIK

SYNOPSIS:

'Let Me Give Birth in Peace' tells the story of four women's six childbirth experiences. During their first childbirths, these women faced disrespectful and abusive treatment in hospitals and were forced to undergo unnecessary interventions. Interventions, like the Caesarean section, where they cut the mother's womb open to remove the baby, are meant to be used when lives are in danger. Unfortunately, they are commonly used to make the process of childbirth faster. The slow and unpredictable nature of labor does not sit well with the hospital's world. These experiences can easily traumatize the mothers, which may negatively affect their baby as well. The film ends on a hopeful note, showing how Márta and Katalin had positive experiences when giving birth to their second child.

DIRECTOR'S NOTE:

I showed a recent cut of 'LET ME GIVE BIRTH IN PEACE' to my mother. She was very grateful to the interview subjects. She told me that she had similar experiences, but she was never able to talk about them.

I hope that this film will help:

- mothers heal and open up about their experiences
- shed a light on the mothers' side of the story
- start a discussion about this important topic that affects each one of us
- provide outsiders much-needed insights from the mothers' point of view

BIOGRAPHY:

After completing a two-year course in animation, Eszter studied screenwriting and dramaturgy at the Hungarian University of Theatre and Film Arts (SZFE). Following the protests at SZFE, she finished her studies and received her bachelor's degree from the University of Music and Performing Arts, Vienna (mdw) in cooperation with the Freeszfe Association.

SELECTED FILMOGRAPHY:

Call Center (2021)

PÖFF Tallinn Black Nights Film Festival
- official selection

Tricky Women/Tricky Realities
- official selection

Another One for Daddy (2021)

MAX3MIN Milan - Jury's Award

Très Court International Film Festival
- official selection

Lublin International Film Festival -
official selection

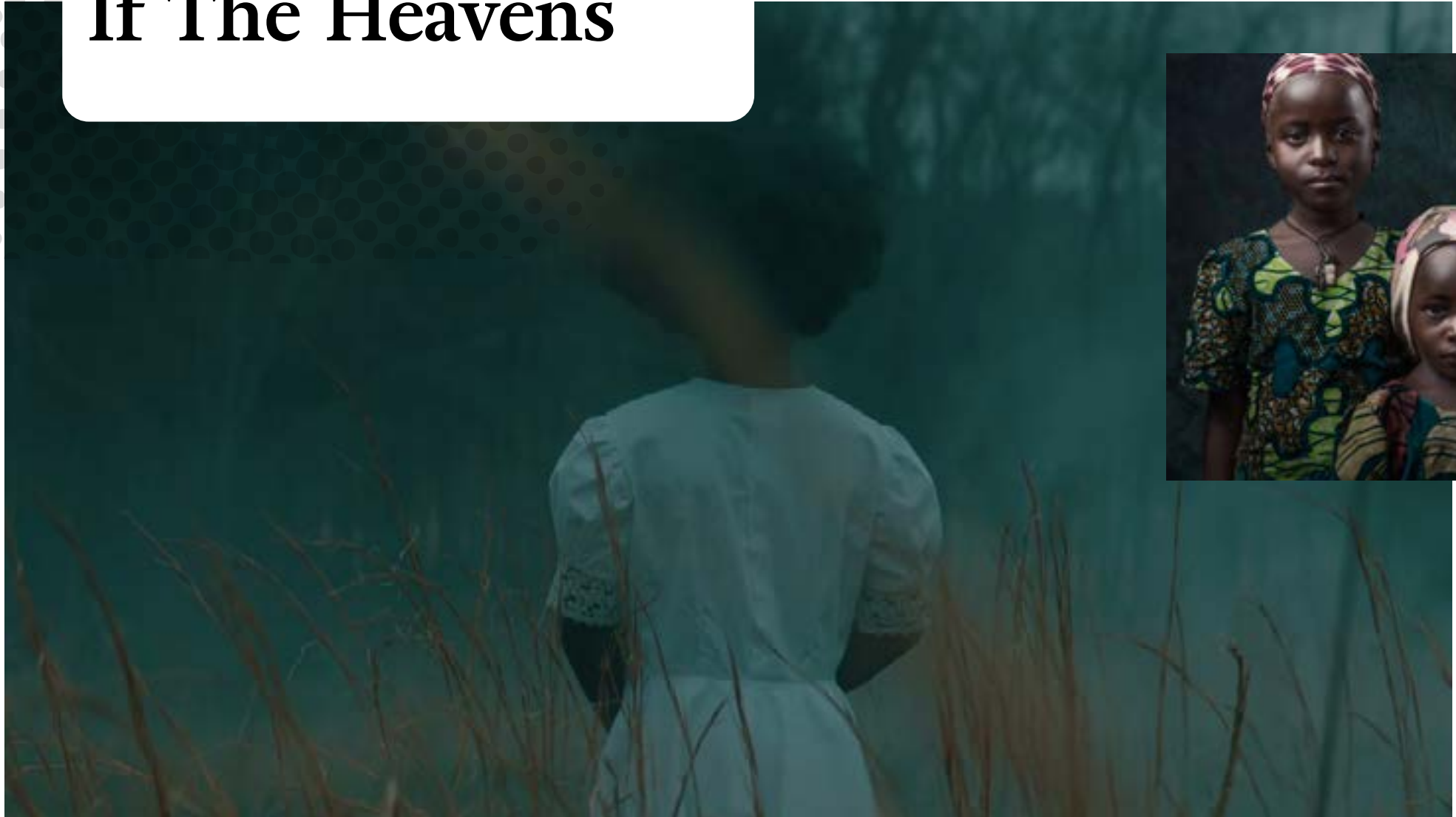
Primanima World Festival of
First Animations - official selection

NOTES:



If The Heavens

“Now death has come for me, for if the heavens were kind to me, for if the heavens chose grace” Nne Nne (Protagonist)



AUTHOR: Daryl Chris

DIRECTOR: Daryl Chris

LOGLINE: Stuck between war and hope, Nne Nne searches for the meaning of life while a demon haunts her.

GENRE: Drama

FORMAT: 90 minutes

AUDIENCE: Nigerian and international audiences of all ages

STATUS / WHAT AM I LOOKING FOR?

We are starting the pre-production phase in April 2024, and we are looking for producers and distributors.

CONTACT: ubidodaryl@gmail.com

QUOTE:

“Now death has come for me, for if the heavens were kind to me, for if the heavens chose grace” - Nne Nne (Protagonist)



DARYL CHRIS

SYNOPSIS:

If The Heavens is a fictional post-war film in Igbo and English language about Nne Nne, a 16-year-old girl of Igbo origins who loses her parents during The Nigerian Civil War and sustains a life-threatening brain injury by a soldier hitting her head with a gun.

The film centers around the rehabilitation of displaced people after the war, and Nne Nne, being one, is sent to a rehabilitation camp where she meets her teacher and mentor figure in a school who teaches her English and literature, as she takes a love for poetry.

Her brain injury worsens, causing her to constantly hallucinate that the war is still on and everyone around her is in danger. The hallucinations are expressed as the horrifying soldier who caused her brain injury haunting her wherever she goes.

Being a child and in a place where religious beliefs are high, Nne Nne isn't diagnosed as mentally ill but stigmatized as being possessed and taken through several ritual exercises. Unfortunately, she is driven to absolute madness, and as her last act of sanity, she crafts a poem on the Nigeria she hopes to see as she wanders off to die.

DIRECTORS NOTE:

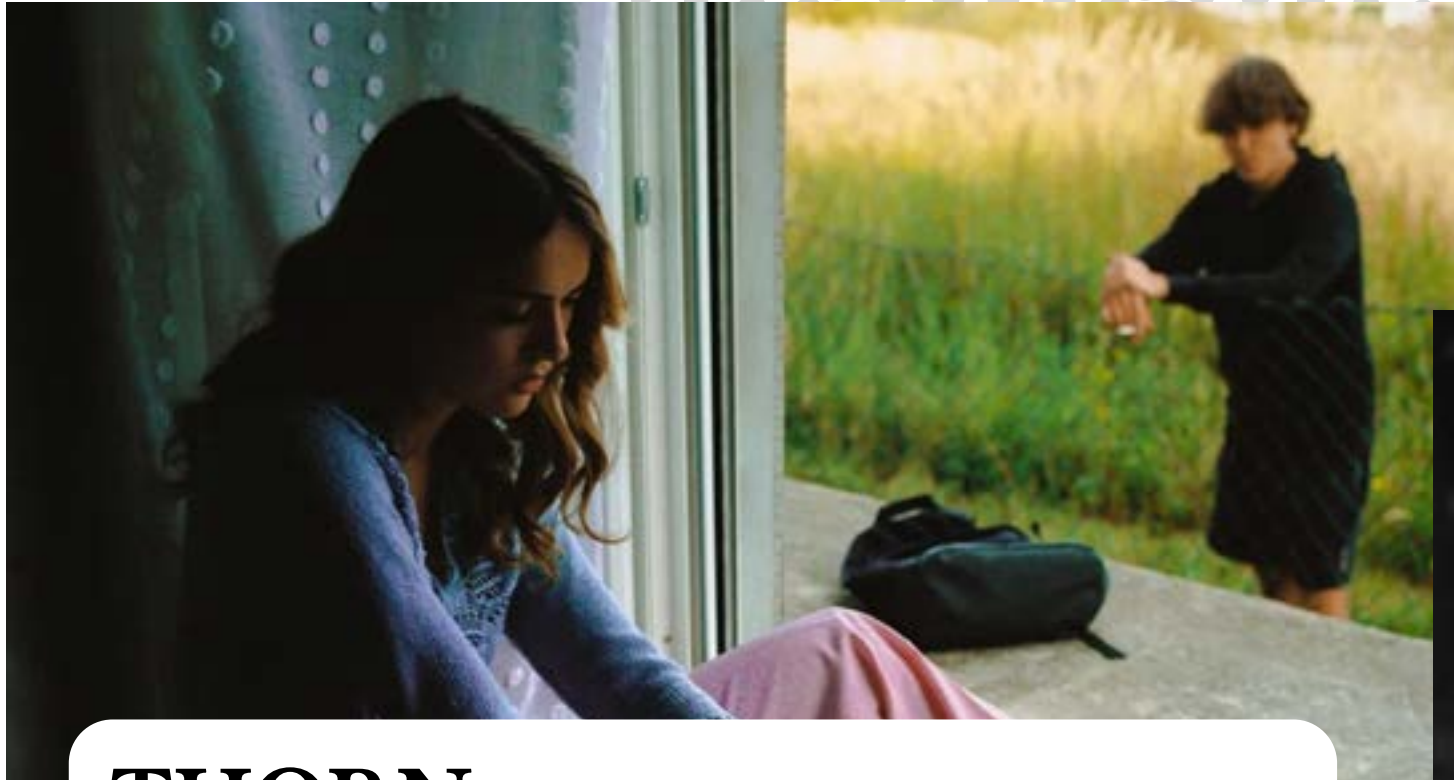
Our fears and memories have a way of creeping on us. If The Heavens resonates with me because it's poetry with deep meaning.

BIOGRAPHY:

Daryl Chris is an independent filmmaker from Nigeria currently residing in Germany and studying at the Filmakademie Baden-Württemberg GmbH. His stories focus on deeper meanings, the raw, true, and gritty nature of life. In 2021, his film CRUISE NATION about the state of the country Nigeria won an award and the first prize at D Guv @50 FilmMakers Challenge. He has worked with corporate firms like the Central Bank of Nigeria, Afex, amongst others.

NOTES:





THORN

*“What happens when five 16-year-olds
decide never to have sex?”*

AUTHOR: Vida Davidovic**DIRECTOR:** Gvozden Ilic**PRODUCER:** Savina Smederevac**LOGLINE:**

What happens when five 16-year-olds decide never to have sex?

FORMAT: 90 minutes**AUDIENCE:** young adults and adults**GENRE:** Drama**STATUS / WHAT AM I LOOKING FOR?**

In development, searching for co-producers

PRODUCTION COMPANY:

Film House Bas Celik, Serbia
Approximate Budget: €570,000

CONTACT:

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savina@bascelik.net | +381 69 555 63 05

**GVOZDEN ILIC****SAVINA SMEDEREVAC****SYNOPSIS:**

A group of 16-year-olds, from a wealthy Belgrade neighborhood, pledge an oath never to have sex. They ditch school and run off into the forest. There they make their world with their rules. They are obsessed with Marxism and Darwinism and come up with a theory that evolution is the new revolution! By saying so they mean that if the upper class abstains from sex, it will eventually extinguish itself. But it seems that nature is stronger and as a result; a love triangle forms. Marko and Ruza both fall in love with Nestor, the cult leader. Nestor tries to bend the rules that he has created, and defines that they can participate in non-consensual sex, because it isn't subject to conventions of bourgeois society. Ruza loses herself, by wanting to please Nestor, whereas Marko does not know how to express his emotions for Nestor and commits suicide. As a week turns into a month of their absence from school, the, at first naive game, turns into something more malevolent.

DIRECTORS NOTE:

By all means this story is nothing new. The film is inspired by Frank Wedekind's play "Spring awakening" from 1891. I want to show the absurdity that instead of society growing in a linear way it is always shifting in waves, and it is reflected by far the worst on the everyday life of teenagers. Only a teen can suffer through so much self-destruction. Because of shame, our characters need to create a rigid system in order to protect themselves from the real world. Shame occurs when the impossible is expected of us, when it becomes more important what we could have been and not who we are. I grew up with a lot of shame regarding my sexuality, and in this film I wanted to pose a few questions that still haunt me; What kind of a role do parents and the school system have when it comes to growing up and discovering one's sexuality? Why do teens feel alone and lost, as if they have something to be ashamed of?

PRODUCERS NOTE:

Inspired by sexual repression, Gvozden searches for a cinematic language that depicts the emotions of shame, perplexity, aggression, and obsessive-compulsive behavior. As Gvozden is someone who has a very gentle, introspective nature, the environment for such individuals often seems intrusive, so through an artistic view, this intimate story can tend to captivate wider audiences in the search for examination of human behavior. Concerning its specific theme and original style for Balkan region, we created a strong bond with regional co-production companies, and are currently searching for collaborators from West Europe.

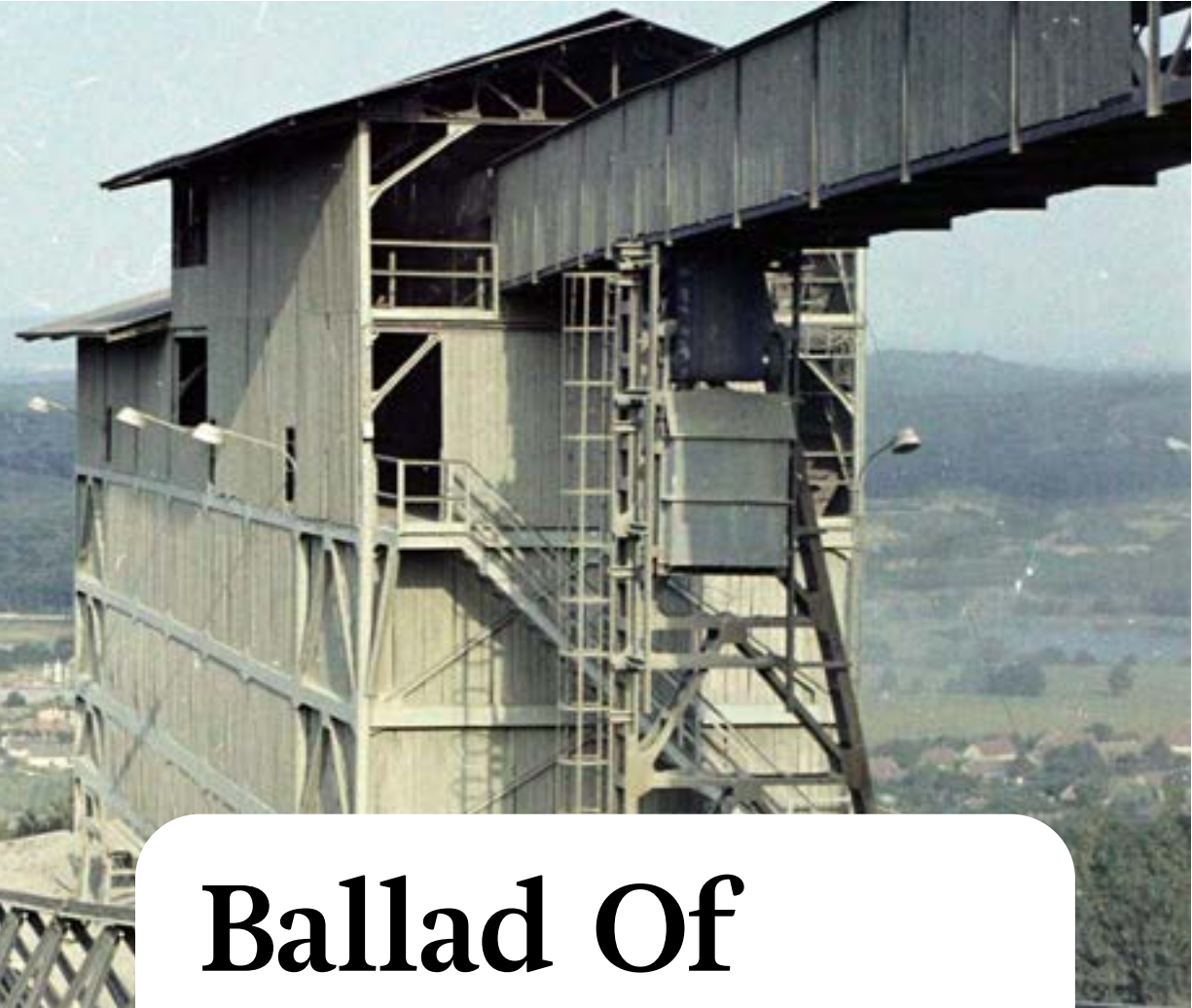
BIOGRAPHIES:

GVOZDEN ILI was born in Belgrade in 1998. He graduated from the Faculty of Dramatic Arts in Belgrade, majoring in film and TV directing. He directed short films "Prom night", "Floating", "Ribs", and "Heartbeat", which recently premiered at the 29th Sarajevo Film Festival in the selection for student film. He did numerous commercials, music videos, and humanitarian campaigns. He participated at Talents Sarajevo in 2021. Ilić is currently in the final stages of post-production on his short film "When they bloom" and in the initial stage of development of his debut feature film "Thorn".

SAVINA SMEDEREVAC was born in 1998 in Novi Sad, Serbia. She completed her Bachelor and MA degree at the Faculty of Dramatic Arts in Belgrade, Majoring in Film and TV Production. She was a representative of the University of Arts in Belgrade at the EUFA - European University Film Awards workshop in Hamburg, Germany, and participated in Ludvika Film Workshop in Sweden. She participated in Sarajevo Talents in 2023. Smederevac worked on multiple short and long films and is currently the executive producer of the debut film "Wind, talk to me" by Stefan Đorđević and a producer of a debut film "Thorn" by Gvozden Ilić and is working in Bas Celik film house. She is a film programmer of Pančevo film festival.

NOTES:

“Gyula still has to get used to democracy“



Ballad Of A Coal Miner

AUTHOR:

Kristóf Áron Noll-Batek, András Kocsányi

DIRECTOR: Gábor Varga

LOGLINE: In 1988 a coal miner vanishes into the depths. 30 years later he re-emerges from a Chinese uranium mine, hasn't aged a minute.

GENRE: Satirical comedy

FORMAT: Fictional Feature - 75-80 minutes

AUDIENCE: Everyone who has felt that everything has changed but nothing has changed.

STATUS / WHAT AM I LOOKING FOR?

Script development / Producer / Co-Producers and founders

CONTACT:

Kristóf Áron Noll-Batek
kristof@noll-batek.com

QUOTE:

"Gyula still has to get used to democracy"



GÁBOR VARGA



KRISTÓF ÁRON NOLL-BATEK



ANDRÁS KOCSÁNYI

SYNOPSIS:

Ballad Of A Coal Miner is a grotesque tale that follows Gyula, a coal miner from the era of socialism, as he time-travels to post-communist East-Central Europe, grappling with the uncertainties of the present. In 1988 Kőrmösbánya, Gyula, a dedicated miner and bachelor with a passion for his profession and fire-red Jawa motorbike, stands apart when his fellow miners strike. Although by a mysterious mine explosion, Gyula vanishes into the depths.

Three decades later, Gyula reemerges from a Chinese uranium mine; he hasn't aged a minute. Returning to his hometown, he confronts a drastically changed world. Everyone has aged 30 years. The former council president is now the mayor. Gyula turned into a martyr after the explosion; he has his own statue, his mother converted their house into a museum.

The townsfolk try to integrate Gyula into the modern world, but he yearns to return to his old job, although the mine has long been closed. Determined to resurrect the mine, he clashes with the corrupt mayor, who undermines his real identity.

Isolated in the modern age, Gyula's only connection is his old lover. At the miners' festival, the crowd accuses him of being an imposter, leaving him defenseless. Disillusioned with his once-beloved town, Gyula escapes on his old motorbike, heading for the mine. Another explosion engulfs the mine, and Gyula vanishes in the deep once more.

DIRECTORS NOTE:

Our satirical film serves as a lens through which we witness the chaos of regime change, the dawn of capitalism, decline of socialist industry, and repositioning of party officials in the new world, all from the perspective of an ordinary man. The hero's foolishness becomes something that the new world has no answer for: society turns him into a symbolic hero, wants to follow him, while he only wants back his old, simple life.

BIOGRAPHIES:

GÁBOR VARGA is a Hungarian director born in Slovakia. He's always been passionate about making films about everyman's life. He studied directing in Slovakia, Hungary, Germany, and Austria. His last short film, *Catfight* debuted in Los Angeles.

KRISTÓF ÁRON NOLL-BATEK is a Hungarian screenwriter, studied in Hungary and Romania. His grandfather was a coal miner, but he decided to choose a film career, tried almost all aspects and departments of the industry. Co-written documentaries; now he is working on his first feature film.

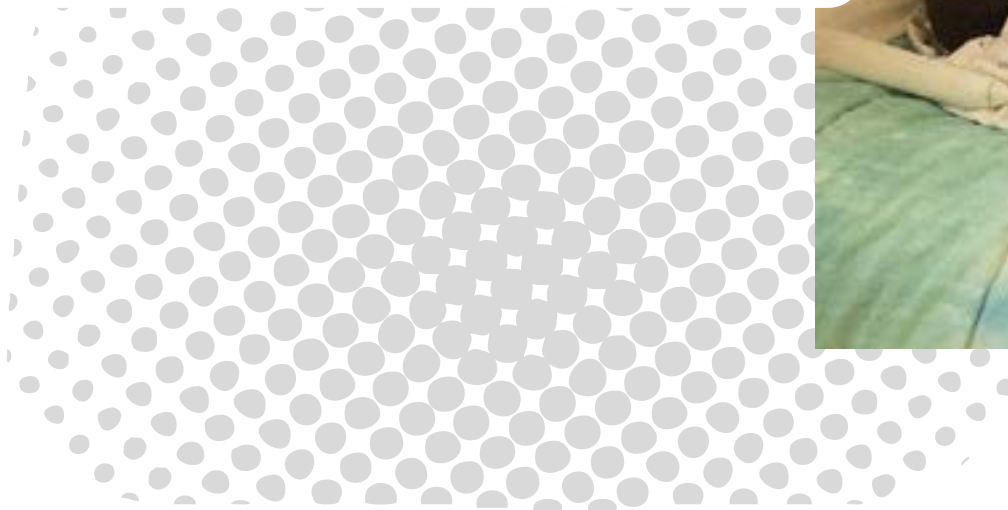
ANDRÁS KOCSÁNYI is a Hungarian director and screenwriter. He is working on his Film PhD and writing his debut feature film as a director, *Sine Morbo*, which was a success of last year's edition of *Pitch_It*. He usually laughs on tragedies and cries on comedies.

NOTES:





In Good Faith



AUTHOR: Anna Wowra, Alžběta Gertli

DIRECTOR: Anna Wowra

PRODUCER: Tomáš Pertold, Julie Soffer

LOGLINE: When fifteen-year-old Hanna, a devout Catholic, finds out that her sister is pregnant with an unwanted child, she needs to choose between the certainty of the Polish church and sisterly love.

GENRE: coming of age

FORMAT: Feature

AUDIENCE: 15+

STATUS / WHAT AM I LOOKING FOR?
Development / co-producers, financing, sales

CONTACT: tomas@perfilm.cz



ANNA WOWRA



TOMÁŠ PERTOLD

SYNOPSIS:

Hanna (15) lives in a satellite Polish town. She has a strong relationship with God and the local parish, as well as with her anxious Mother (36), and her free-spirited sister Paula (17). Despite their differences, there is a strong bond between the family of three. Family harmony is disrupted when they discover that Paula is unwillingly pregnant. Mother forces her to face the consequences, keep the child, and have a wedding. Paula refuses - she has other plans for her life. The household changes fundamentally and strict rules are set for Paula. She will do anything to get her life back in her hands, including risking her health.

Paula's determination forces Hanna to reconsider her beliefs, and despite her doubts, she eventually tries to support Paula. The sisters are attempting home abortion, learned directly from TikTok, but the process does not go as smoothly as the internet promised. Professional help must be sought immediately.

Complications then arise at the hospital. The doctors are bound by Polish law, refuse to intervene, and wait for the fetal heartbeat to stop on its own. Paula's health deteriorates rapidly and the doctor's intervention comes too late.

The home is quiet and empty after Paula's death. Hanna is unable to cope with her loss and the repressed guilt. The ensuing media pressure leads Hanna to break free from the shackles of expectation, find her way to God, and speak out for the rights of Polish women and girls.

DIRECTORS NOTE:

Having grown up in a Polish satellite town, in a family of an ex-priest, there were many things that I (mis)took for obvious and normal. Leaving Poland 6 years ago to study at FAMU, I never expected my worldview and my motherland to change so much that returning home feels unimaginable now. However, that'll always be a huge part of my identity and I can't stay indifferent to the recent changes in Polish law, which stripped women of their access to abortion. The story is inspired by women I've met who were desperate to get termination by any means necessary, even if it involved putting their lives at risk. I want to explore how the pressures of conservative, patriarchal structures sow the seeds of resistance, sisterhood, and resilience. I am interested in the complexity of emotions suppressed by the net of small-town do's and don'ts, ever-present judgment, and repressed traumas. Despite the futility and the dramatic ending, I aim to show the courage, hope, and strength of women choosing to fight for themselves and their lives.

BIOGRAPHIES:

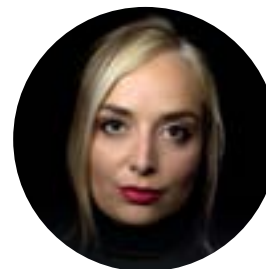
ANNA WOWRA (1993) is a Polish director who lives and works in Prague, Czechia. She is pursuing a master's degree in the Directing department at FAMU. Previously, she studied Slavic studies and Philosophy at Jagiellonian University and graduated from the Wajda School. Her short film, *Stuck Together*, premiered at Future Frames during KVIFF. She is currently working on her debut film called *In Good Faith*. Wowra is interested in social and cultural themes, emphasizing ethical issues in the context of the modern world.

ALŽBĚTA GERTLI (2000, Slovakia) studied during her high school studies besides Slovakia in Austria and Taiwan. In her senior year, she got into FAMU, scriptwriting and dramaturgy. Currently, she's in the third year of her bachelor program. She combines writing with working on film sets as 2nd AD or script supervisor. So far, she has worked on three feature films. In 2021 she was a part of the on-screen program team of the 39th year of FAMUFEST. *In Good Faith* is her writing debut.

NOTES:

**DIETER KOSSLICK**

born in 1948 in Pforzheim, studied Communication Sciences, Political Science, and Education at Ludwig Maximilian University (LMU) in Munich. From 1979 to 1982, he served as office manager, personal assistant, and speechwriter for Hamburg's first mayor, Hans-Ulrich Klose, and later as the spokesperson for the "Leitstelle Gleichstellung der Frau" (Office for Women's Equality). Subsequently, he wrote for the magazine "konkret". After working with film funding organizations in Hamburg, Brussels, and North Rhine-Westphalia, he directed the Berlin International Film Festival for 18 years. He also taught as a professor at the Film University Babelsberg Konrad Wolf, received numerous national and international awards, and currently advises film festivals worldwide. Photo@Marc Ohrem

**EVA TÖRÖK**

She graduated in 2018 with a Master's Degree as a creative producer in Budapest, and has been working to realize her professional ambitions ever since. She has had the privilege of working on several short films with fantastic creators over the years, while also being involved in commercial production. Her first feature film project is a black comedy satire with András Kocsányi as the writer-director. The project took part in last year's PitchIt program, also won the Pickastory Audience Logline Award at the FilmFestival Cottbus 2022, and is currently in script development within the Hungarian National Film Institute's Inkubátor Program. She is passionate about taking part in the creative process from the first idea of a movie to the final touches. Besides being a producer, she is also a keen accountant, production assistant, and psychotherapist of the film, as that's just the way it is.

**PHDR. ANDREA SLOVÁKOVÁ, PH.D., MBA**

Documentarist, curator, teacher, publisher. She studied Mass Media Studies at the Faculty of Social Sciences of Charles University in Prague, after graduation received the degree PhDr. She also graduated from Film Science at the Philosophical Faculty of Charles University, where she also obtained her doctorate. She studied documentary filmmaking at FAMU in Prague and strategic management at Cambridge Business School. From 2003 until 2011, she worked in the management of Jihlava International Documentary Film Festival, in the last years as the director for publishing activities. Now she continues curating programs of experimental documentaries and programs in VR. From 2012 to 2015, she worked as the director of AMU Press – the publishing house of the Academy of Performing Arts in Prague. She publishes articles in different magazines (e.g. Kino Ikon, Film a doba, Kinečko), was editor-in-chief of the annual anthology of texts on documentary called DO, and a chief editor of the bimonthly Dok.revue. In 2017, her book What's New in Film Studies; in 2018, the collection of poems Outside was published. Since 2008 she teaches history and methods of documentary and avant-garde cinema at Masaryk's University in Brno, occasionally at Charles University, Palacký's University, and FAMU. She is an expert for the Czech State Fund for Cinematography and the Slovak Audiovisual Fund. She is a founder of a publishing house for non-fiction Nová beseda. As an artist, she made the portrait of mathematician Petr Vopěnka, a film about clouds, an essay about supervision mechanisms, an experimental film on Czech industry, and a philosophical experiment 500 plateaus. Since May 2020, she is a dean of FAMU in Prague.



GÁBOR BŐSZÖRMÉNYI
Film Distributor
International Distribution



ÁDÁM CSÁSZI
Film/Theater Director and
Screenwriter



TRACY HOLDER
Filmmaker, Consultant, Producer and U.S.
film funding specialist Grant applications,
addressing TV stations and Film funds



SIBYLLE KURZ
Pitching and Communication Skills
Pitching training, Coaching



VICKY MIHA
Consultant and Producer, Asterisk
PR and Release Strategy



DÓRA NEDECZKY
Producer, Mindwax
Co-Production with Hungary



PAUL RIETH
Audience Strategist, Crowdfunding &
Marketing Consultant, Filmmaker
Audience Design and Budgeting



BENJAMIN ROST
Director
Marketing + Packaging



MÁRK SZILÁGYI
Producer, MSZ Production and
Consulting
Marketing + Packaging



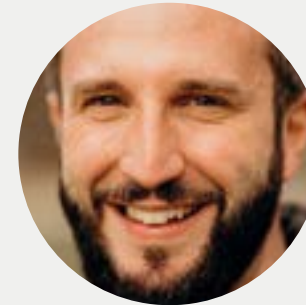
The art of pitching is the professional oral presentation of a project idea or story, a task at which even brilliant filmmakers and producers often fail. A successful pitch for a film project can determine whether the project is realized or not.

PITCH_IT is a workshop program for emerging filmmakers from Hungary, the Czech Republic, Slovakia, Serbia, Croatia, and Germany, designed to support their first steps in the film industry. Organized by the Filmakademie Baden-Württemberg and the Goethe-Institut with the support of the BW Stiftung (Perspektive Donau), the program offers intensive workshops in production, directing, distribution, and film marketing. Mentors, highly experienced and accomplished members of the film industry, will guide participants throughout the program. Additionally, the program includes pitching training by communication trainer Sibylle Kurz, aimed at preparing participants for the requirements of the film market and providing them with the necessary skills for networking in the international film industry.

The program is divided into three steps before the final pitch, which will take place at the Berlinale on February 15th. The first step took place in July in Budapest and included presentations, workshops, and initial pitches by guests such as funding specialist Tracie Holder, filmmaker Ádám Császi, and social media expert Paul Rieth. The second step was held in October in the Czech Republic during the Jihlava Documentary Film Festival and afterward at Connecting Cottbus, and the third step took place in January in

Ludwigsburg with intense pitch training and rehearsal sessions. During these steps, participants worked on their projects with the support and coaching of internationally renowned pitching trainer Sibylle Kurz, refined their ideas, and completed their first pitching exercises. They also had the opportunity to network and exchange ideas with industry professionals, create presentations and trailers, and even practice their pitches in front of a real audience.

At the end of the program, participants will have the opportunity to present their film projects to employees of international film festivals and film funding agencies at the Berlinale 2024. This program provides a unique opportunity for emerging filmmakers to gain valuable industry experience and take their first steps towards a successful career in the film industry.



BENJAMIN ROST
Project Manager,
FABW, DE



MÁRK SZILÁGYI
Head of Studies,
FABW, DE



BOGATA SAROSSI
Program Manager,
Goethe-Institute Budapest, HU



FILMAKADEMIE BADEN-WÜRTTEMBERG

<https://www.filmakademie.de>

Since it was founded in 1991, Filmakademie Baden-Württemberg has become one of the world's leading film academies. Around 250 films covering a range of genres are created by teams of students each year. Several won prizes at film festivals. The overriding objective of the program is to prepare students in the best possible way for a successful career in the film and media industries.



GOETHE-INSTITUT

www.goethe.de/budapest

The Goethe-Institut is the Federal Republic of Germany's cultural institute, active worldwide. We promote the study of German abroad and encourage international cultural exchange.



FILM AND TV SCHOOL OF THE ACADEMY OF PERFORMING ARTS IN PRAGUE (FAMU)

<https://www.famu.cz/en/>

The Film and TV School of the Academy of Performing Arts in Prague (FAMU) is the fifth oldest film school in Europe. Films made at FAMU are annually featured at hundreds of festivals around the world, including the most prestigious events such as the Berlinale and Cannes. The school's long-term focus has been to connect its students with global cinema. This is why it offers a mentoring program, under which globally renowned filmmakers come to FAMU in Prague and teach masterclasses, conduct one-on-one mentoring sessions, and attend film shoots. This is how Hungarian director Béla Tarr and French director Bruno Dumont worked with FAMU in the past. FAMU's programs of study combine both practical and theoretical approaches, giving the students a comprehensive skill set and knowledge required for work in all jobs in film, television, photography, and new media."



THE FOUNDATION BADEN-WÜRTTEMBERG STIFTUNG

The Foundation Baden-Württemberg Stiftung is committed to the advancement and prosperity of the citizens of the state of Baden-Württemberg. The foundation promotes cutting-edge research, high quality and diverse education and respect for our fellow human beings. It is one of the largest private foundations operating in Germany today and the only one to invest exclusively, without political affiliation, in the future of Baden-Württemberg.

The foundation addresses with the program Perspektive Donau: Bildung, Kultur und Zivilgesellschaft (Danube Perspectives: Education, Culture, and Civil Society) common challenges and aims to strengthen the civic society, increase welfare and innovation capacities throughout the Danube Region.



DUART

Duart Platform, a marketplace for all Film and TV Professionals. Duart Platform, “LinkedIn for Film Professionals,” was created with the aim of promotion on the local (Croatia) and International market, transparent employment, and digitization for the purpose of quick and easy search for film professionals. On Duart, we showcase A/V professionals, their experience, and achievements, providing a filtered search of the large database. Also, on Duart News part of the platform, we follow their projects, promote them through interviews, and social media activities. Today, Duart has 800 freelance filmmakers and around 70 Companies. Also, with its monthly gatherings, we empower filmmakers with additional knowledge and in-person networking that often leads to amazing new projects. Our main goal is to build a strong reference point for job applications in the film industry, on which we work daily to achieve.



FILM CENTER SERBIA (FCS)

Film Center Serbia (FCS) is a government institution working under the auspices of the Ministry of Culture of the Republic of Serbia. FCS was founded in order to creatively stimulate and administrate financial support to the Serbian film industry. Its goal is to direct and manage the strategic development of the Serbian film industry, required for work in all jobs in film, television, photography, and new media. FAMU has 12 departments that teach animation, audiovisual studies, documentary films, photography, game design, cinematography, directing, production, scriptwriting and dramaturgy, editing, and sound design. FAMU also offers several programmes in English for international students who can apply with FAMU International.



FILM AND TV FACULTY OF THE ACADEMY OF PERFORMING ARTS
IN BRATISLAVA

Film and TV Faculty of The Academy of Performing Arts in Bratislava, as the largest producer of short film production in Slovakia, participates in many film events, actively shares in the organization of events promoting short film work, enters student films at festivals, and intermediates participation in international workshops for our students. It is a member of the international organization of university-level film schools, CILECT (Centre International de Liaison des Ecoles de Cinéma et Télévision).

In our Faculty portfolio are to be found fiction, documentary, and animated films of various genres – from the engaged, reacting to contemporary global themes through comedies, drama, adaptations, and movies for children. All are marked by the personal developing signature of young authorial filmmakers.



FREESZFE SOCIETY

The purpose of the Freeszfe Society is to establish an autonomous creative space worthy of the traditions of the former University of Theatre and Film Arts (SZFE). We founded this community to provide space and opportunities for those who cannot bear the lack of dialogue, the squelch of artistic freedom anymore. In our Society, the former and current students, teachers, and workers of SZFE endeavor together in the name of free creation.

The Freeszfe Society is supported by artists and intellectuals like Béla Tarr, Ildikó Enyedi, Marcell Rév, and Máttyás Erdély. Besides, other internationally acclaimed figures of arthouse cinema have also expressed their solidarity, such as Cate Blanchett, Tilda Swinton, and Apichatpong Weerasethakul.

APPLY FOR 4TH EDITION OF PITCH_IT

@PITCH_IT_2024



Baden-
Württemberg
Stiftung



duart

FAMU

