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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 Pitch_IT,

I am very pleased that we can present the results of the “Pitch_IT” workshop series at the Goethe-Institut Berlin on the first day of the opening of Berlinale film festival!

Ten teams of young filmmakers selected out of nearly 200 applications from the Czech Republic, Germany and Hungary have been coached in 2022 and January 2023 in Budapest, Tallinn, and Prague as well as online. In addition, five teams were selected for a “direct-to-pitch” track, because their film projects were already quite advanced.

The Pitch_IT is the second edition of a coaching programme organised by the Goethe-Institut together with the Filmakademie Baden-Württemberg (FABW), that was enlarged and enriched by our prestigious partner Film and TV School of the Academy of Performing Arts (FAMU), Prague.

The program is meant for emerging filmmakers and aims to support their first steps in the film industry, especially to acquire funds for their dream projects and to lay the seeds for future cross-border co-productions between the Czech Republic, Hungary and Germany.

I wish the teams every success and thank everyone who contributed to the realization!

With kind regards,

EVELIN HUST
Director of the Goethe-Institut Budapest



HANNE BIERMANN
Deckert Distribution GmbH

Hanne Biermann graduated from Bauhaus University Weimar with a degree in Media Studies and works as a freelance film journalist. She joined Deckert Distribution as festival manager in March 2019. The world sales company is based in Leipzig and stands for excellent, director-led, award-winning documentary films.



DANIELA PERSICO
Locarno Film Festival

Daniela Persico (Treviso, 1981) is film critic and programmer, based in Milan. She is the Head of special events and she is part of the selection committee of Locarno Film Festival. She's founder and editor in chief of the online quarterly Filmidee (www.filmidee.it) and she manages the Filmidee Summer School. She's in the selection's committee of International Film Festival Mannheim Heidelberg (Germany), she is consultant for Nara Film Festival (Japan), Festival dei Popoli (Florence, Italy) and ISreal – Festival di cinema del reale (Nuoro, Italy). She wrote essays for various collective books and edited books on the work of Claire Simon (2008), Wang Bing (2010), Ross McElwee (2013) and Emmanuel Carrère (2014). In 2022, she was appointed artistic director of the 40th edition of the Bellaria Film Festival.



SUSANA FERNANDEZ
Internationales Dokumentarfilmfestival München

Born in Spain, Susana studied at the University of Fine Arts in Madrid. After 6 years working as creative advertising for Canal + Spain, she arrived in Montreal in 2011, where she assumed various roles in several film festivals, including the direction of the FNC Forum at the Festival du nouveau cinéma from 2018-2022 and the direction of the RIDM Forum in 2022. In these years, Susana worked to set up film industry initiatives as the FNC co-production market Nouveau Marché and led different workshops with Lunenburg Doc Fest, DOK.fest, FIDADOC or the Marché du film de Cannes Docs in Progress. Member of the Montreal filmmakers' cooperative Makila since 2017, she continues collaborating in different projects between Canada and Europe.



BENJAMIN HARRIS
NETFLIX

Benjamin Harris is Manager for Grow Creative in DACH (Germany, Austria, Switzerland), the Nordics and Central and Eastern Europe. In this role he is in charge of building out Netflix's talents pipelines for those markets. Before that, he was Head of Serial Eyes, a postgraduate TV writing program for European writers where he worked with some of Europe's premier showrunners, writers, producers and commissioning editors. Previously, 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 MFA in Creative Producing from UCLA.



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 member of Germany's VeDRA (Verband für Film- und Fernseh dramaturgie e.V.) and jury member of the International Emmy's semi-finals.



CLAUDIA SCHREINER

Head of Masterschool, Documentary Campus, Berlin and Munich.

Worked as TV-journalist for German public broadcaster ZDF and ARD.

Until 2017: Head of Program, Culture and Science at ARD/MDR, Leipzig, responsible for 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.

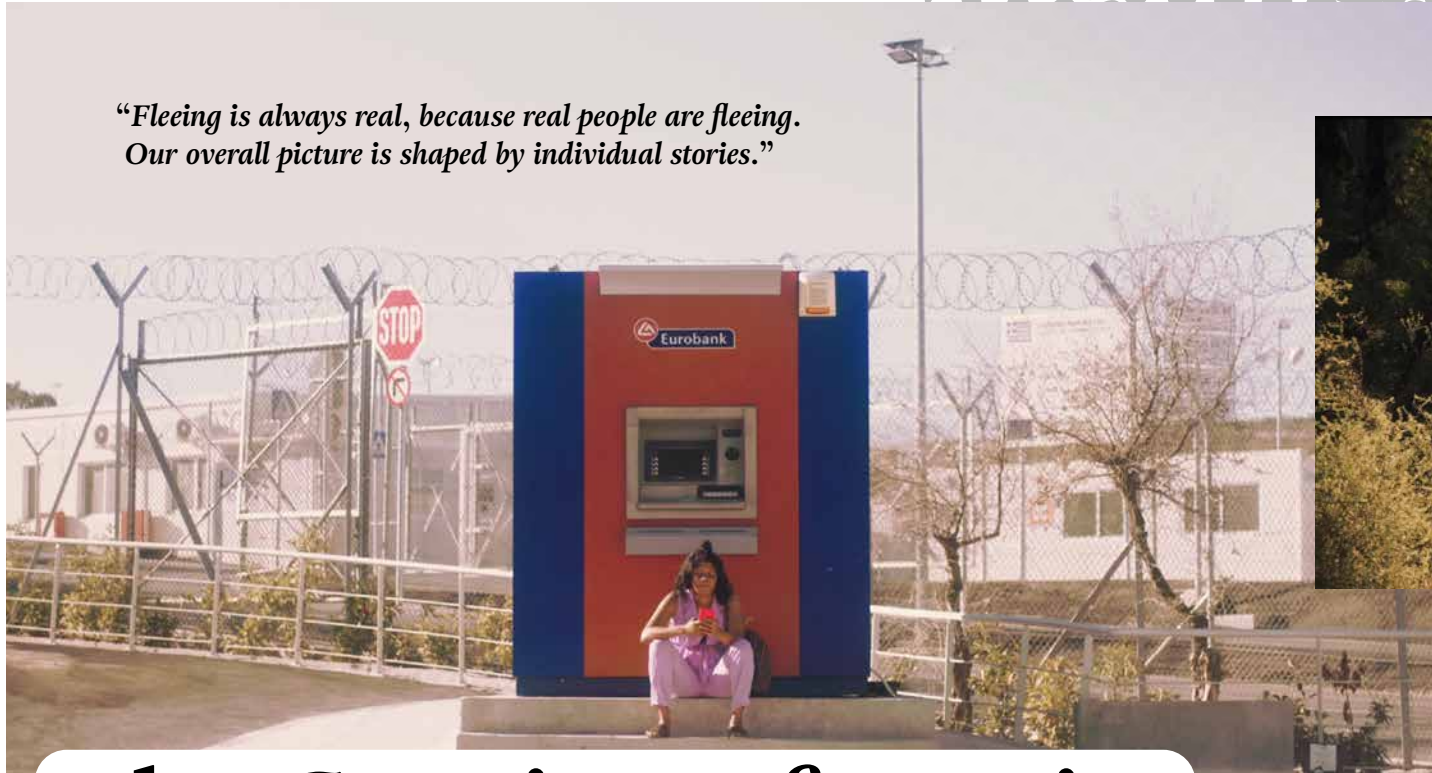
Her department initiated and was partner in several award winning international co-productions

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

<https://www.documentarycampus.com/training/masterschool/apply>



*“Fleeing is always real, because real people are fleeing.
Our overall picture is shaped by individual stories.”*



The Convicts of Moria



AUTHOR:

Jennifer Mallmann

DIRECTOR:

Jennifer Mallmann

PRODUCER:

Svenja Vanhoefer

LOGLINE:

The controversial conviction of six young refugee seekers for setting fire to the Moria refugee camp is the starting point of a search for Europe's responsibility and attitude towards the refugee issue.

GENRE:

Documentary

FORMAT:

THE CONVICTS OF MORIA is part of the SWR Young Documentary Film and a cooperation with the production company Film and Fernsehlabor and the Filmakademie Baden-Württemberg. The length of the Young Documentary will be 60 minutes.

AUDIENCE:

We would like to address THE CONVICTS OF MORIA to a broad audience (all age groups).

STATUS / WHAT AM I LOOKING FOR?

Our next shooting block is coming up at the end of February to the end of March in Greece. Our Picture Lock is scheduled for the end of December 2023. We are looking for distributors and contacts like Goethe Institut or bpb. Beside a classic international festival evaluation, we would also like to make the documentary available for educational purposes.

CONTACT:

svenja.vanhoefer@filmakademie.de
jennifer.mallmann@filmakademie.de

QUOTE:

"Fleeing is always real, because real people are fleeing. Our overall picture is shaped by individual stories."



JENNIFER MALLMANN



SVENJA VANHOEFER

SYNOPSIS:

After the Moria camp on Lesbos was burned down in September 2020, six young Afghan refugees were held responsible for the destruction of the camp. Although none of the 15 witnesses in court had seen the accused on the night of the crime and all six protested their innocence, they were sentenced to prison for up to ten years.

The film tells the story on three levels. The story of the six youths, the search for responsibility and how we deal today with the mistakes of the past.

Natasha Ntailiani and Effie Dousie, the lawyers of the youths are accompanied during their preparation for the appeal in which they deal with the past trial. Letters written by the youths from prison represent another layer of the film. The letters give a deep insight into their emotional and mental world.

The third layer is the construction and opening of the new, highly technological detention center, called Closed Controlled Access Center.

By documenting this new generation of detention center, we ask the question how far the political decision makers are interested in reconciliation.

THE CONVICTS OF MORIA (AT) is a film about Europe's attitude to the refugee question, told through the individual fates of the accused, six young refugees. Which way do we want to go as a European state community and how do we deal with our failures?

DIRECTOR'S NOTE:

I ask myself what Europe represents for me.

Six years ago, I was so upset about the current situation at European borders that I decided to turn my outrage into something constructive. So I went to Greece with a group of young people to support people on the run with an organisation of my own. I learned about the downside of Europe for the first time. The arriving refugees are telling of more and more dangerous routes, of detentions, illegal pushbacks and growing police violence.

Here in Germany, in a very privileged and academic bubble, I experience Europe as open to the world and democratic. In my time in Greece, I observe Europe from a different perspective and ask myself in which way we are all really willing to allow real changes in the sense of a better distribution.

PRODUCER'S NOTE

Dystopian landscapes of tents and containers of mercilessly overcrowded refugee camps have moved into the shadow of European attention. Silence has fallen on the issue of the European refugee question.

It is hard to resist the impression that the EU authorities continue to rely on the principle of deterrence. The more inhumane the conditions in the country of arrival, the less incentive people from poor or war-torn countries should have to make the journey to Europe.

THE CONVICTS OF MORIA addresses the attitude towards Europe's refugee issue and questions the issue of responsibility. What responsibility do citizens bear? What responsibility does Europe bear? What responsibility does Germany bear?

The focus of the young documentary is the trial of the six youths who are alleged to have been responsible for the fire in Moria in 2020 and have been serving their sentences in prison ever since. Our director Jennifer Mallmann got in touch with the six young adolescents and accompanies their process. The correspondence of the six young men is one level of the film to make the forgotten misery visible again.

As part of the SWR Young Documentary Film and in cooperation with the production company Film und Fernsehlabor and Filmakademie Baden-Württemberg, we want to give the refugee question more visibility again. The aim is not to find someone to blame, but rather to give different perspectives such as islanders, politicians, human rights organisations, the six young men, the lawyer of the six young men Natasha Dailini and the trial observer Annina Mullis a chance to have their say and to show the complexity of the refugee crisis.



BIOGRAPHIES:

JENNIFER MALLMANN

deepened her knowledge of cinematic storytelling in her studies of “Motion Pictures” at the University of Applied Sciences Darmstadt.

She is an active member of the non-profit association “Soup and Sock e.V”.

Since 2017, she has been studying documentary film directing at the Filmakademie Baden-Württemberg. In 2020, she received a scholarship for the Global Campus of Human Rights Summer School in Venice. In 2022, she was selected as a scholarship recipient of the Deutschlandstipendium.

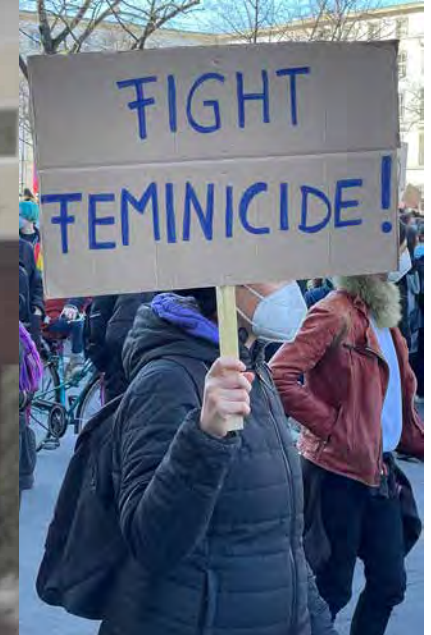
SVENJA VANHOEFER

studied theatre, literature and media studies at the LMU in Munich. After her studies she completed various directing internships at the Residenztheater, Kammerspiele and in the independent theatre scene before discovering the versatility of the film industry for herself.

As a trainee at the commercial film production company Embassy of Dreams, she learned the production craft, which she was then able to apply for several years on various international commercial shoots. Since 2021, Svenja has been studying film production at the Filmakademie Baden-Württemberg with a focus on executive and line producing.

NOTES:





Dear Future, I am Ready

*"I am alive and so is my son.
I will live my dreams as long as it goes now."*

AUTHOR:

Özlem Sariyıldız

DIRECTOR:

Özlem Sariyıldız

LOGLINE:

When Yasemin, a woman from Turkey, kills her husband in self-defense, she is granted political asylum in Switzerland and embarks on a journey of transformation and solidarity as her story becomes part of the growing international women's rights movement.

GENRE:

Documentary

FORMAT:

Feature

AUDIENCE:

International Audience with an Emphasis on Politically Engaged, Feminist, Women

STATUS:

Early Development

WHAT AM I LOOKING FOR?

Production Partners; Producer, Co-Producer

CONTACT:

<https://www.utopictures.com> / flyingtins@gmail.com
+49 157 817 67244

QUOTE:

"I am alive and so is my son.
I will live my dreams as long as it goes now."
(Yasemin)



ÖZLEM SARIYILDIZ

SYNOPSIS:

DEAR FUTURE, I AM READY is a feature-length documentary that follows the story of Yasemin, a woman from Turkey who killed her husband in self-defense.

After years of relentless torture and numerous attempts to alert the police and take refuge from her family, Yasemin was left with no choice but to act in desperation to save her life and her seven-month-old child.

During three years of imprisonment, she encountered feminists and became highly politicized. Upon release, she was continuously threatened by the man's family and even the police. To escape the violence, she applied for political asylum and was granted it by Switzerland - the first time a state declared femicide to be political.

After staying in a refugee camp for two years, Yasemin finally moved to her own house. Now she is building a new life in pursuit of her long-delayed dreams.

The film follows Yasemin's story when she tries to heal her physical and psychological wounds and persistently tells her struggle all over Europe in close collaboration with the Ni Una Menos (Not One Less) Movement against femicide. By connecting to her lawyers' fight for justice, it is also the story of Turkey's growing women's rights movement despite the overwhelming oppression.

Through Yasemin's journey and determination to create a better future, the film shows the power of women's collective action and the resilience of the human spirit.

DIRECTOR'S NOTE:

I strongly believe in the power of storytelling to create an equitable world. My film is a story of hope, courage, and resilience in the face of adversity. It is a story of strength in the face of injustice and of solidarity in the face of oppression. It reminds us that the fight for women's rights is not over and that we can create a better future together.

The film follows the journey of one woman who is determined to take a stand against the monster of patriarchy and the oppressive regime in her country. With the help of her friends, she embarks on a journey of self-discovery and empowerment, but her journey is not easy. She must face misogyny, violence, and a lack of support from her society. Despite all, she finds strength in the support of other women and in connecting with international solidarity. Through her journey, we explore the women's fight and the power of collective action to challenge oppressive systems.

Gender issue has been the leading source of my creative inspiration over the past 20 years. As a director, I have been closely following the developments in Turkey, and I am deeply passionate about depicting the stories of women's resistance. This is the story of Yasemin and the many other women worldwide who are determined to make a difference. I want to tell this story and women's fight for autonomy, equality, justice, and the future because, as a person who is part of this historical and current fight, this is my story too.

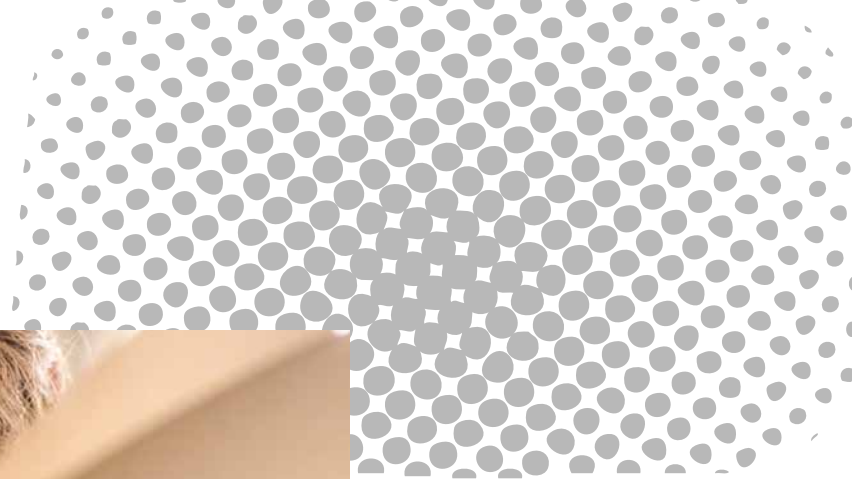
BIOGRAPHY:

ÖZLEM SARIYILDIZ

Özlem Sarıyıldız is a documentary filmmaker and visual artist born in Turkey and based in Berlin. Her films call for disloyalty to what is wrong and refuse to look away from what was looked over. She holds a BA in Industrial Design and MS in Media and Cultural Studies. She worked as a research assistant at the University McGill, Montréal, before she started her Ph.D. in Graphic Design. She has worked on many projects, from feature documentaries to essay films, exploring themes of gender, displacement, and the commons. Her work has been recognized at festivals and exhibited around the world. Özlem is dedicated to creating impactful storytelling that brings about social change and encourages viewers to think more critically about the world around them.

NOTES:





“I’ll have to remember for the both of us”

Project Fairytale



DIRECTOR:

Sheida Sheikhha

PRODUCER:

Natália Pavlove

DOP:

Bruno Grandino

LOGLINE:

8-year-old Sofie loves two things: her grandmother and the fairytales she tells her. When her grandmother starts forgetting the fairytales, Sofie embarks on an all-important journey to find and return grandma's memories.

GENRE:

Feature film

FORMAT:

Kid's Adventure, Family Adventure

AUDIENCE:

Children, Families

STATUS:

Script development

WHAT AM I LOOKING FOR?

Script development, script editors, funding, co-producers

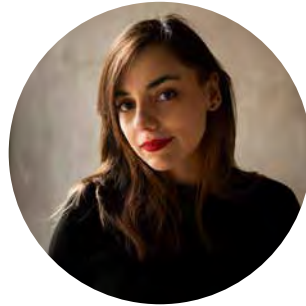
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+420 737 776 585 | n.pavlove@gmail.com

QUOTE:

"I'll have to remember for the both of us"



SHEIDA SHEIKHHA



NATÁLIA PAVLOVE

SYNOPSIS:

Set in a picturesque village, PROJECT FAIRYTALE is a whimsical take on memory and memory loss told from an imaginative child's perspective. Little Sofie and her mum have gone to pack Grandma's belongings and move her to a nursing home as "grandma's rapidly losing her memories and can't be trusted to live on her own," or so Sofie's mum says. Sofie doesn't want grandma to move. She thinks she's perfectly fine, maybe a little silly, but nothing needs to change. Using her trusty childish logic, Sofie plots a course through town in an attempt to relocate grandma's lost memories and convince her mum to let grandma stay.

Sofie and her grandma sneak out on a quest in which they meet various townsfolk who each provide a piece of the puzzle that is grandma's almost-forgotten life. Along the path, what started as a fun journey soon begins to fall apart as, the further they get from the familiar setting of her house, the worse grandma's condition gets. Eventually, as they reach the final spot on their adventure map, the impossibility of Sofie's task becomes apparent, reducing the distance between her magical understanding of the world and its grim reality.

DIRECTOR'S NOTE:

Due to my own experience and the years I spent living with my grandmother as her memories began to fade, I've been instilled with a sincere appreciation of the fragile glimpses we preserve of our past and how easy it is to alter them, thus changing the very building blocks of what makes us who we are. There are many great films dealing with Alzheimer's. They are often dark, sorrowful, and mainly focused on the tragedy of the event; however, I aim to approach the matter from a different angle and to celebrate the life that was lived by exploring it through the eyes of an overly-imaginative child.

In Sofie's world, nothing is unsolvable, and everything is an adventure. The world of the film is a realistic one. Within this world, grandma's memories will be viewed through Sofie's childlike wonder, shaped by her love for stories, and altered by how she (mis)interprets key phrases. Sofie's journey is a mini coming-of-age and she will end the film experiencing a kid's version of nostalgia. While she accepts her inability to fix grandma's condition, she's determined to hold on to the memory for the both of them.

PRODUCER'S NOTE

When I came across PROJECT FAIRYTALE for the first time, it left in me a lasting impression. I felt like this is a movie that should be made mainly because I believe that it is important to make the quality content for kids. It is a film that goes from a personal relationship to tackle very universal issues that all of us can relate to: family relationships, loss, disease. However, these heavy themes are treated with lightness and love as they are viewed through the innocent eyes of the kid. Currently, we are in the early development stage. We found our topics, themes, and characters we would like to elaborate on. We hope that through the development process we can work further on our story to deepen the layers of the film and enhance its potential. We would like to also develop production, financing, and distribution strategies.

BIOGRAPHIES:

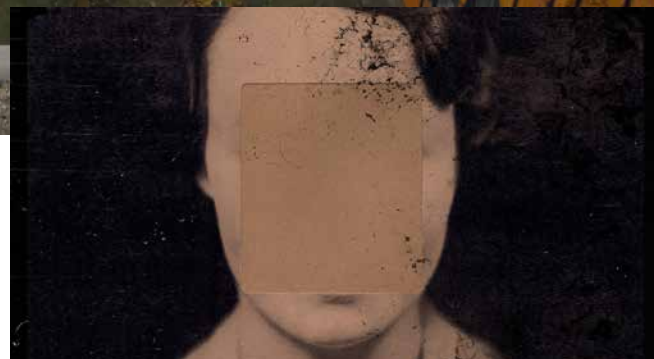
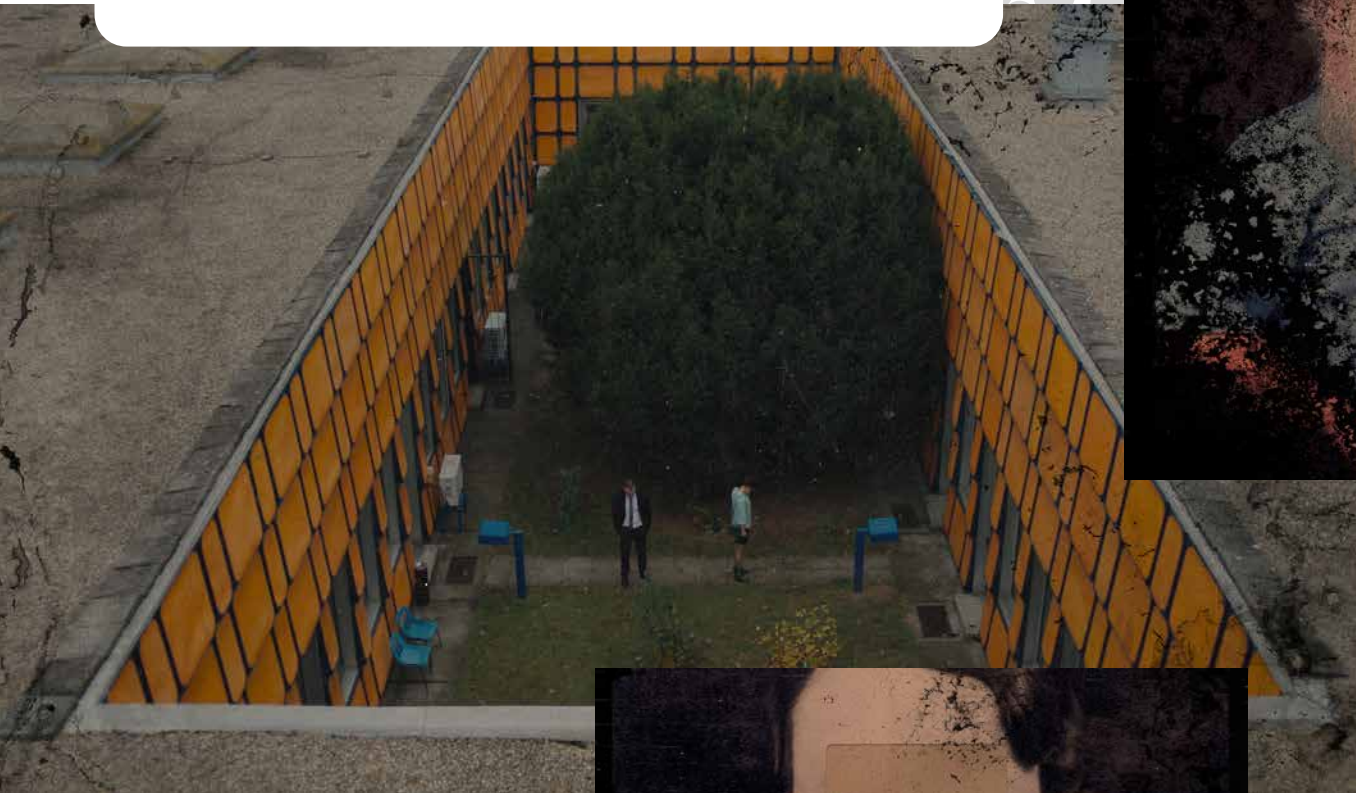
SHEIDA SHEIKHHA is an Iranian filmmaker based in Prague. She recently graduated with an MFA from the Film and TV School of the Academy of Performing Arts (FAMU). Prior to her time in Prague, Sheida studied both Architecture and Film Studies at the University of Tehran in Iran. Throughout her studies, she's directed multiple shorts and assisted in many others as a 1st and 2nd AD. Her films often revolve around the subject of memory, freedom or captivity, and the importance of choice.

NATÁLIA PAVLOVE studied International Relations and Management and is currently completing her Master's degree in Producing at FAMU. She has completed internships at universities in Paris, Melbourne, Rome, Vienna, and Berlin. During her studies, she produced several short fiction or animated films, such as the short film Vinland, which was selected for the Karlovy Vary IFF and Cairo IFF. She has also worked with various production and distribution companies in the Czech Republic on the development, production, and distribution of feature films, series, and documentaries.

BRUNO GRANDINO is a Brazilian cinematographer. He started his path in filmmaking ten years ago in São Paulo where he began his studies at Fundação Armando Alvares Penteado. There he shot 4 shorts as cinematographer and participated in more than 50 other films encompassing shorts and features mainly as gaffer, grip, and camera assistant. After freelancing for a few years as a cinematographer, Bruno was admitted into FAMU, the Academy of Performing Arts in Prague, Czech Republic for a master's degree in cinematography where he continues to work in films.

NOTES:

Feels Like Home



*“There is no place for dissent -
you either become one with the family,
or they will kill you.”*

AUTHOR:

Attila Veres

DIRECTOR:

Gábor Holtai

LOGLINE:

A woman is kidnapped by a family who claim that she is their daughter, who disappeared. She must impersonate this other woman in order to survive while she tries to find a way out of this nightmare.

GENRE:

Psychological drama with a thriller edge

FORMAT:

Feature

AUDIENCE:

International / Hungarian Audience

STATUS:

Development / Fundraising

WHAT AM I LOOKING FOR?

Coproduction partners and distributors.

CONTACT:

contact@megesakrakenfilm.com

QUOTE:

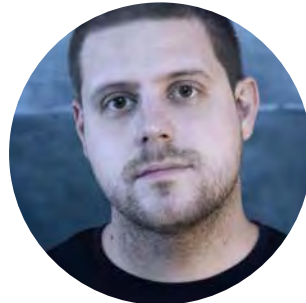
“Laugh, and the world laughs with you;
Weep, and you weep alone”

-

Ella Wheeler Willcox
Solitude



ATTILA VERES



GÁBOR HOLTAI

SYNOPSIS:

Rita, an ordinary, but lonely woman is kidnapped from the street. Her captors are the Árpád family and, she is held captive in their home. They want Rita to understand that she is not Rita but Szilvi - a runaway member of the family. The only way to escape is to go along with the madness; Rita starts pretending to be this other girl in order to gain the trust of her captors. The more she becomes Szilvi the more she understands the secrets of the family - the Árpáds kidnap strangers and brainwash them into relatives, thus replacing lost or dead family members. There is no place for dissent - you either become one with the family, or they will kill you. Rita tries to upset this system by turning the family members against one another - but finally she must embrace her new identity as an Árpád.

DIRECTOR'S NOTE:

We live in a world that's becoming fractured; where day by day it is harder to tell truth and fiction apart. Facts can be exchanged for tribal superstitions - both on the level of the individual, and on the level of an entire country. We can, by choice, decide to believe that the Earth is flat or global warming is a hoax. Social media amplifies these tendencies. We can choose our echo chambers and enjoy the separation from our actual lives.

This process is exploited by current politics all over the world. They create a context where once a lie is repeated enough times it becomes truth so it seems justified to act on it, even when that act is, for example, an act of war. This leaves lasting damage to any country, because even if an autocratic regime falls, they leave their imprint on the identity of several generations.

I learned this at first hand: my grandfather deeply believed in communism; never saw its flaws until a political misstep made him an outcast which led to his suicide. He chose death rather than living with the truth. This trauma followed my family over the years, yet we believed that we're moving away from those times. But I don't think that anymore.

I believe that Hungary is spiraling back into an all too familiar autocratic system; the tools maybe different but the patterns seem to be the same. FEELS LIKE HOME is a film about this spiral.

BIOGRAPHIES:

GÁBOR HOLTAI

is a director from Budapest, Hungary. He divides his time between directing for television and developing his own projects. Based on the success of his latest short film **SECOND ROUND** he's now convinced that horror is the new drama and lighthearted is a medical condition. He also cares deeply about social justice issues and surrounds himself with old rescue dogs.

ATTILA VERES

is a writer and screenwriter. He makes a living out of scaring people. He wrote three books of weird horror fiction to high acclaim, and released a selection of his writings in English that you are welcome to purchase at your convenience. He also bangs out screenplays. Some have even been produced. He loves talking about himself in the third person singular.

NOTES:



“To fall in love is even harder than learning German”

Grammatik



AUTHOR:

Popo Fan

DIRECTOR:

Popo Fan

PRODUCER:

Julia Cölln

LOGLINE:

Carefree young Chinese Qing meets ambitious Syrian refugee Bassam in language school in Germany. Hooked up with an old love, Qing tries to ignore the fact that he is gradually falling in love with Bassam as they study together. Only when Bassam is suddenly gone without a trace, Qing is confronted with his real emotions.

GENRE:

Romantic Drama

FORMAT:

Feature

WHAT AM I LOOKING FOR?

Co-Producers, sales agent, distributors, festivals

CONTACT:

mail@fuenferfilm.de

+49 178 525 1463

QUOTE:

"To fall in love is even harder than learning German"



POPO FAN



JULIA CÖLLN

SYNOPSIS:

QING (25) has been in Germany for almost a year as a language student from China. To study fashion design at university he needs to get his German language certificate. But often being late or absent from school, addicted to parties and sex, he is very bad at his studies. His classmate, BASSAM (30), on the other hand, a Syrian refugee, is one of the best students in Qing's class. Qing is jealous of him and the two don't seem to get along at all.

Instead Qing fancies German DJ JONAS (35), but when they hook up, Jonas treats him quite badly. When Qing also gets beaten up by a group of Neo-Nazis, he begins to feel very unwelcome and lonely in Germany, doubting his decision of moving here at all.

Seeing Qing's distress, Bassam offers to help him improve his German. Their struggles as migrants and learning the strange language makes them soon understand each other well. They even invent a Chinese-Arab fusion food together. While an amorous tension slowly builds up, Qing is still hooked on Jonas. When Bassam and Qing finally end up making out one night, Bassam is gone already, when Qing wakes up. Looking for him, Qing finds out that Bassam has quit school and his job and no one seems to know where he is gone.

Qing decides to get a grip on his life and concentrates on preparing his exam. In the progress, he realizes how important Bassam is to him. Although he fails the exam in the end, Qing nevertheless has learned a lot in German class.

A few years later, Qing is in university in Stockholm, he walks into a Chinese-Arab fusion fast food restaurant, he meets Bassam again. Both are in tears.

DIRECTORS NOTE:

This story is inspired by my own experience, I hope to extend a personal story into public discussion about the intersectional topic of queer migrant identities.

The script is structured by different German grammar terms, each of them is also a metaphor for the unbalanced love status of our two main characters. Together, a classic love story of missed opportunities is told in an immigrant setting, where two people try to find a common language.

I'm going to interpret this classical love story with cinematic arthouse language. Contrasting brightness and darkness visually. With this contrast, I can reflect on the very realistic struggles of my protagonists.

GRAMMATIK (WT) will be the first film of my "failure trilogy" to question the binary of success/failure, breaking the stereotype of Asian migrants being "model minority".

PRODUCERS NOTE:

Popo Fan has been active as a filmmaker and curator for many years to expand bilateral/multilateral relations. His documentary trilogy had a strong impact on the reception of LGBTQ families in China. After his film *MAMA RAINBOW* (2012) had been viewed a million times online, the authorities took it off the net. Fan sued in court and marked Chinese history with winning the case.

We are impressed by the versatility of the director's cinematic language. After making several feature-length documentaries that won awards at festivals around the world, Popo Fan has begun to make short fiction films in recent years. The enigmatic humor of the stand-up comedian and filmmaker can be seen in his short film *BEER! BEER!* (2020). His ability to make insightful and touching cinema is evident in his tale of the encounter between a teenage photographer and a transgender shopkeeper in *DRUM-TOWER* (2018). And as in *FLOSS* (2019), the intensity of the narrative of the central love affair in *GRAMMATIK* (WT) also arises significantly through its directly physical, cinematically sensual representation.

We are firmly convinced that Popo Fan's debut feature *GRAMMATIK* (WT) will be funny, touching and multi-layered at the same time.

BIOGRAPHIES:

As a filmmaker, Popo Fan's queer documentary films have made a notable impact in Chinese society since 2009. In 2017 he relocated from Beijing to Berlin, from then he has concentrated on writing and directing scripted shorts. His films are usually inspired by real experience and feature intersectional topics of LGBTQ+, migrants and sex. He is the founder of the Queer University Video Training Camp and has been an

organizer of the Beijing Queer Film Festival for more than a decade. Popo participated in *Berlinale talents* 2017, and was invited to sit on the jury of the Teddy Award of the Berlinale in 2019. He also keeps columns on several Chinese media and occasionally does stand up comedy. Recently, before going to sleep he would take time to view TikTok cooking videos, then think about how to make his new film projects delicious and sexy.

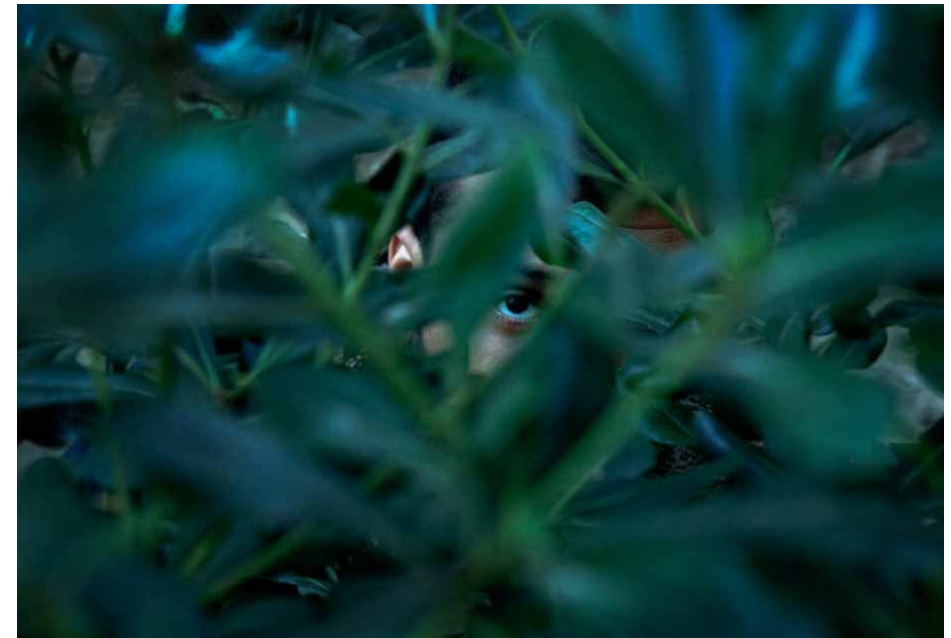
www.popofan.net/

PRODUCER'S COMPANY PROFILE:

In the last years Fünferfilm, based in Hamburg, has established itself as a company for films with a clear author's handwriting. Committed to building up young talent with outstanding cinematic signatures, the company produces features, documentaries and shorts.

Our first feature film *DRIFT* (D 2017) by Helena Wittmann premiered at Venice Film Festival. Our documentary *OLANDA* (D 2019) by Bernd Schoch screened in the Forum of the Berlinale. Karsten Krause's medium-length documentary *AT THE BOTTOM OF THE SEA* (D 2020) had its world premiere in Rotterdam. Helena Wittmann's second feature *HUMAN FLOWERS OF FLESH* (D/F 2022), co-produced with the French TITA Productions, celebrated its world premiere at Locarno Film Festival in Concorso Internazionale. Our most recent documentary *LA EMPRESA* (D 2023) was premiered at International Film Festival Rotterdam in January 2023.

www.fuenferfilm.de

NOTES:



If Pigeons Turned to Gold

*“Forget about me. It’s just the street, after all.
I will pull through. I’ll be glad if you’re happy.”*



AUTHOR:

Pepa Lubojacki

PRODUCER:

Wanda Kaprálová, Klára Mamojková

DIRECTOR:

Pepa Lubojacki

LOGLINE:

While Pepa, the film's author and narrator, studies at university, is sober and lives in a small house with their long-term partner, Pepa's big brother and two cousins have been unhoused for over a decade, each facing their own substance addiction.

GENRE:

Documentary

FORMAT:

Feature Documentary

AUDIENCE:

International festival audience
Theatre cinema audience
People dealing with co-dependent relationships
People dealing with addiction of any kind

STATUS:

Production

WHAT AM I LOOKING FOR?

Postproduction funding, Festivals, Distributors
Sales Agents, Marketing mentors

CONTACT:

k.mamojkova@gmail.com
wanda.kapralova@gmail.com

QUOTE:

"Forget about me. It's just the street, after all. I will pull through. I'll be glad if you're happy."
Brother



PEPA LUBOJACKI



WANDA KAPRÁLOVÁ



KLÁRA MAMOJKOVÁ

SYNOPSIS:

Pepa, the film's author and narrator, studies at university, is sober and lives in a small house with their long-term partner, a dog, two cats and about fifty water snails. Pepa saves animals because they can't save their brother and cousins.

Pepa's older brother lives in a concrete unit across the road from his and Pepa's mother's flat. Brother represents the cycle of attempts to change and falling back to old, harmful but pleasantly familiar patterns of addiction and street life.

David, Pepa's cousin, loses both his legs due to substance use related health issues, but only a few months later, he sleeps on his old cardboard boxes again. But after meeting Helena, he finds a flat and settles down. Until Helena dies of cancer.

Marco, David's brother and Pepa's cousin, rides his bike and collects copper wires. He lives in the garage, where he works on his trash-collected DJ set and composes his electronic music. Marco's life represents energy and will to take care of himself and work hard, despite others seeing his ways as at least unconventional.

"I define addiction as manifested in any behaviour that a person finds temporary pleasure or relief in, and therefore craves, but suffers negative consequences in the long term as a result of but does not give up despite the negative consequences. Notice that in that definition, I said nothing about drugs. Why are we ostracizing a particular segment of the addicted population where virtually all of us, in this particular stressful culture, have some addictive patterns in our lives or have had?"
Gabor Maté

DIRECTORS NOTE:

For many years, I have felt the urge to make a film about my brother – my childhood hero. Feeling of powerlessness about the vicious circle of lives affected by alcohol, coupled with frustration, has impelled an ever greater need to understand the effect of relationships and the role of parents, their own addictions and life choices on the future of their progeny. How difficult/possible is it to break out of the vicious circle? I want to penetrate deeper into fragmented family structures while maintaining a focus on concrete people. I am not the one who 'did well' in life, and they are not the ones who keep failing. Relying on memories and my personal diary, I grope for the causes behind my Big Brother's current life and the lives of cousins David and Marco, plagued by substance dependency that dramatically affects their health.

Balancing between love and anger, care and destruction, the feature documentary film navigates its way through shared trauma, codependency and the core meaning of family.

PRODUCERS NOTE:

The film caught us by the maturity of Pepa's debut material, and we see their story as very powerful and emotional. It works with deeply intimate stories of four family members, whose shared past has grown into a fundamentally different present. All of them - be it physically or mentally - live on the edge of their existence. These edges reveal a hidden but ever-present transgenerational trauma at work through everyday patterns of destructive behavior. We would like to show these hidden patterns and articulate Pepa's journey to liberate themself. The film combines authorial intimacy, courageous exposure of family history and a story that perhaps everyone can relate to. Family and family history form an integral

part of every human life. Addiction and exclusion, in turn, are themes that resonate universally across all of society. We believe this film can be an inspiration to others who face similar problems - and there are many - both to children who grew up in similar conditions to Pepa, and to parents who unwittingly perpetuate trauma. We're also aware that we are working with very sensitive, personal and vulnerable subjects, therefore we created a safe space environment and therapeutic support for the director during the making of the film.

BIOGRAPHIES:

WANDA KAPRÁLOVÁ – PRODUCER

Wanda Kaprálová studied Film Theory and History at Masaryk University in Brno, then completed the Production Team Studies program at FAMU International. Since 2015, she has been fully dedicated to film production and distribution. She collaborated with Vít Janeček and Zuzana Piussi in the production companies DIfilm (CZ) and VIRUSfilm(SK), where she was the head of development, production and distribution for the films *AT FULL THROTTLE* (d. Miro Remo, 2020), *PEASANT COMMON SENSE* (d. Zuzana Piussi, Vít Janeček, 2017), *FIVE HUNDRED PLATEAUS* (d. Andrea Slováková, 2020) and others. She also worked for the VOD portal DAFilms as a production manager. Since 2020, together with Klára Mamojková, she has been working as a producer in her own production company CLAW, focusing on the contemporary articulation of social, ecological and queer issues.

KLÁRA MAMOJKOVÁ – PRODUCER

Klára Mamojková studied Film Theory and History at Masaryk University in Brno. During her studies, she spent a year at Utrecht University in the Netherlands, where she focused on social and gender studies. In 2018, she joined the Production Department at FAMU and was involved in several school projects (e.g. the documentary *WHY DO I FEEL LIKE A BOY?* by Kateř Tureček, screened at the festivals Ji.hlava IDFF, Queer Lisboa and Elbe Dock). Since 2020, together with Wanda Kaprálová, she has been working as a producer in her own production company CLAW, focusing on the contemporary articulation of social, ecological and queer issues.

PEPA LUBOJACKI – DIRECTOR

(they/them) is a Prague-based scriptwriter and documentary film director. Their work focuses on topics such as gender binarity and stereotypes, family trauma, addiction, and co-dependency. Pepa loves strawberries and pigeons, and they are vegan for the animals, owning many, including fifty water snails. For the past two years, they have been working on their first fiction book about non-binarity, human-eating creatures and addiction.

NOTES:



Jubilee

“The story is deeply personal for me and I feel obligated to share this experience with others and shed light on this pressing social issue.”



AUTHOR:

Jan-Karel Pavlik

DIRECTOR:

Jan-Karel Pavlik

PRODUCER:

Julie Soffer

LOGLINE:

Magdalena, a single mother, decides to steal the money she owes the state from her workplace, for this she needs the help of Ivan, her teenage son.

GENRE:

Fiction

FORMAT:

Short fiction film, 28 mins

AUDIENCE:

Festival Audience

STATUS:

In post-production

WHAT AM I LOOKING FOR?

Exposure, festivals

CONTACT:

Julie Soffer, soffer.juli@gmail.com
+420 774 686 823



JAN-KAREL PAVLIK



JULIE SOFFER

SYNOPSIS:

The film follows Magdalena, a 44 years old single mother, doing her best to raise her teenage son Ivan. Magdalena is incapable of getting out of her crushing debt, she is forced to take desperate measures to stay alive. When Magdalena hears about the Jubilee relief initiative she decides to take desperate action. She decides to get the little money needed for the debt relief by stealing it from her work in a supermarket. Magdalena needs help with the theft from the only person she trusts, her son. This starts a descent into neglect, forcing the mother to ignore her son's beliefs and showing the son a cruel and unjust world. We follow the characters journey over the course of one day, eventually leading them back to a stained sense of family.

DIRECTORS NOTE:

JUBILEE refers to the biblical act of freeing slaves. The term is also used as the name for a state funded debt relief initiative that took place in Czechia. One tenth of the population lives in poverty in Czechia, partly resulting from an extremely strict debt enforcement policy that puts further stress on low income households. I myself grew up in one such family, with my mother being crushed by debt her entire adult life until her recent freeing by said initiative. The story is deeply personal for me and I feel obligated to share this experience with others and shed light on this pressing social issue.

PRODUCER'S NOTE:

I have been working with Jan-Karel since our first day at FAMU. His unique and distinct handwriting struck me immediately. We formed a tight creative group with the DOP, editor and sound designer and made all school projects together. And yes, of course, we are planning to continue. With our bachelor's film JUBILEE we have the possibility to paraphrase a very intimate story of Jan-Karel and many other families. Personally, I see huge potential not only because it is a current world social issue but primarily because of the versatility of the story. Each of us is living in some debt - not always financial but most commonly emotional. Our story shows both of these debts, making them even more powerful.

BIOGRAPHY:

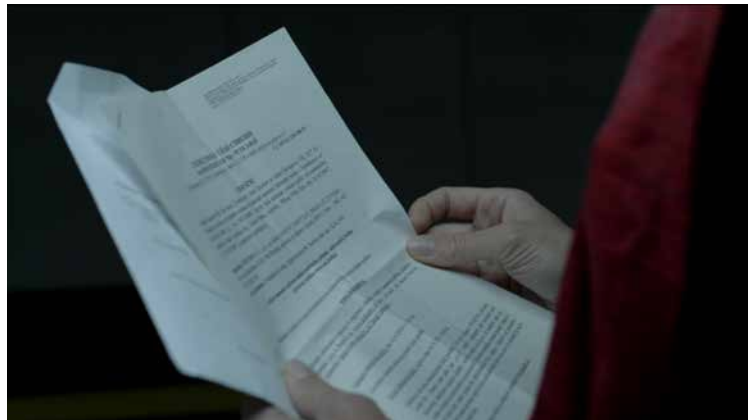
JAN-KAREL PAVLIK

had his first international premiere in LA at the ripe age of 14. Currently he is a director student at FAMU. His art, presented at various festivals, explores the relation between the raw human and inhuman in modern society.

JULIE SOFFER

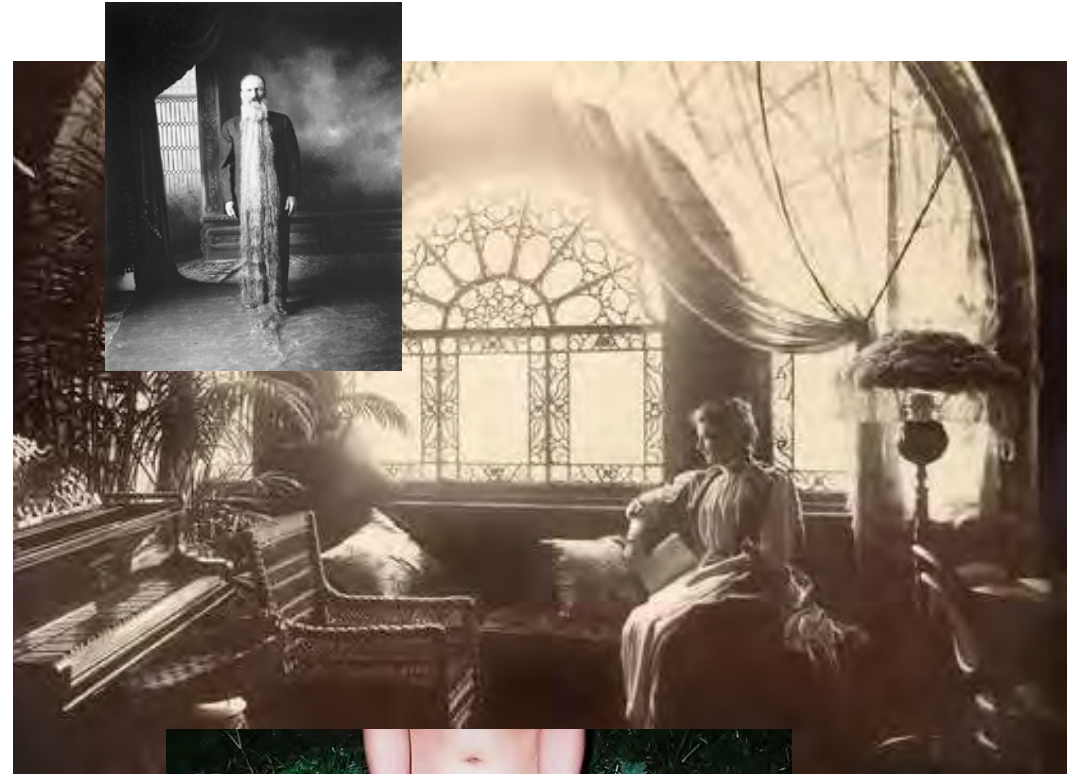
a producer student of FAMU, has experience in film, commercial, festival, theater and exhibition production - loving the richness and flexibility of what producing offers. Traveling around the globe she is now working on an audiovisual book from Tanzania that combines sounds, pictures, videos and smell that gives you what Tanzania means to her.

NOTES:





Lady O Shana and Her Brothers



“What is it like to be an adolescent in a family where emotions have been repressed for centuries?”

AUTHOR:

Zsuzsi Konrád

DIRECTOR:

Zsuzsi Konrád

PRODUCERS:Lili Horvát, Dóra Csernátony
(Company Poste Restante)**LOGLINE:**

What is it like to be an adolescent in a family where emotions have been repressed for centuries? A sophisticated vampire family's tranquil life is turned upside down by a fierce and instinctive witch.

GENRE:

Vampire drama

FORMAT:

Feature

AUDIENCE:

Young adults, adults who like fairy tales

STATUS:

Script development

WHAT AM I LOOKING FOR?

Potential co-producers, sales agents interested in our project.

QUOTE:

Count:

O Sana, my dear daughter, to what do I owe the pleasure of this late night visit?

O Shana: (sinking into an armchair)

It's just that I don't know what to do.

No one wants to be with me.

Count:

What an unfortunate state of affairs. Here, read some Plato! He is excellent company.

CONTACT:

zsuzsi.konrad@gmail.com



ZSUZSI KONRÁD

SYNOPSIS:

An aristocratic vampire family, the Sanguars, spend their tranquil days in their castle. The three children are centuries younger than their parents. Becoming an adolescent, Lady O Shana, the youngest child, starts to get curious about her parents' mysterious passionate past, but only encounters closed doors and silences. The discrete surface of their life breaks when the witch, Mendina The Snake-haired appears. In this emotionally suffocated milieu, this playful, honest, sentimental woman sparks admiration in the vampire siblings. In a family steeped in taboos complete honesty holds great dangers since instead of setting things right, it creates chaos.

DIRECTORS NOTE:

Diving into a good tale brings up childhood fantasies, from a very deep and sensitive space in us. Since my childhood I've been inspired by fantasy worlds, because my mother is a fairy tale writer, and mental disorders are frequent in our family. The story of LADY O SHANA AND HER BROTHERS is rooted in a personal family drama. Writing the script gave me the opportunity to immerse myself in it and examine it from as many angles as possible. The film contains typical fairy-tale elements and at the same time it makes abstract and trip-like inner sensations real. This world carries the childlike romanticism of period pieces, treating characters with humor yet deep understanding. The story is classically built, but has the freedom of animation or experimental films.



BIOGRAPHY:

Zsuzsi Konrád studied film directing at SZFE, in the class of Ildikó Enyedi, between 2017-2021. In all her projects so far, she was experimenting: how to get rid of any kind of formal solution, in the name of honesty. She made her first documentary about her father: HI PAPA. Her graduation movie *SOME GOODIES FOR MAMA Klara* was an award winner short in the festival Friss Hús for upcoming talents. Her first feature film screenplay, *LADY O SHANA AND HER BROTHERS*, is the opposite. The magical environment of a vampire castle allows a more free and deep narrative.

**NOTES:**

Land of Fire

“We travel to a place that stands on ruins of the old world, a world of magical creatures of the wild that was destroyed long ago.”



AUTHOR:

Nikola Klinger

DIRECTOR:

Nikola Klinger

PRODUCER:

Kristina Škodová

LOGLINE:

LAND OF FIRE is a dark essay exploring the phenomenon of violence in the secluded communities of the Canadian West Coast, where people's traumas are slowly revealed by the wilderness and forest fires.

GENRE:

Documentary

FORMAT:

Feature

AUDIENCE:

International Film Festivals, Nature and Outdoors enthusiasts, Human rights-interested people

STATUS:

Development

WHAT AM I LOOKING FOR?

European funding, Coproducers, Canadian partners, Sales Agent

CONTACT:

kristina.skodova@gmail.com

QUOTE:

As we are confronted with violence on an everyday basis, the film is seeking the roots of the phenomenon. Is violence something that people carry within themselves, or are they influenced by the harsh environment? Can nature also be violent or is it a human concept only? How much does it take for a man to turn into a beast?



NIKOLA KLINGER



KRISTINA ŠKODOVÁ

SYNOPSIS:

LAND OF FIRE takes us on a journey through the Canadian wilderness, through remote areas where dark shadows of the past lurk in the forests. It is a land whose arteries are roads along which young women disappear. People struggle in vain to save their villages and families from vast forest fires. Lonely cars wander through a dark landscape like predators hunting prey. Only the faces of those who have disappeared witness what happen from the posters along the road.

We travel to a place that stands on ruins of the old world, a world of magical creatures of the wild that was destroyed long ago. Girls are running away from homes filled with violence and alcohol never to be seen again. The film reveals how the violence present in the environment is reflected in the stories that parents tell their children.

Fires subdue entire valleys, figures by the roadside illuminated only by passing cars look like ghosts, people dance around the fire in remembrance of the dead, and men venture into the woods to hunt bears. How does one live in a society that has forgotten its soul in the pursuit of profit?

DIRECTOR'S NOTE:

I fell in love with Canada in 2016 and since then, I keep coming back. During these years, I have spent almost a year in total on the West Coast, working there and conducting interviews about the hardships of living in the wild.

Canada is a country of contrasts, the people are warm and helpful. On the other hand, they are subject to self-destruction through bad food, drugs, and violence. The film examines how different forms of violence project themselves into social space and mythology. People in the wilderness still see nature as something magical, a view we have lost a long time ago in Europe.

I want to bring the topics of violence, wilderness, and disappearing people to the European audience, to show that a country we consider to be very advanced also has this dark side. It is necessary to ask about the causes of violence, about the symptoms of pathological phenomena. Especially today, in the context of the war in Ukraine, when we are confronted with shocking barbarism. The disappearance of a family member is the most psychologically traumatic social phenomenon.

LAND OF FIRE is an artistic film with experimental features. I try to look for unexpected connections, which are not tabloid or conspiratorial, but rather artistic and literary. I have a unique opportunity to look for answers to questions like why is there violence? Or does the dismal social situation project itself into the mythology?

PRODUCER'S NOTE

LAND OF FIRE is a feature-length dark cinematographic essay, on the verge of documentary and experimental style. It is a highly author-driven project, intending to reach international audiences.

The most important goals of LAND OF FIRE are to depict the abstract theme of violence that runs rampant in isolated communities living in the wilderness as well as the depiction of a social and environmental dilemma, a contrast of two worlds.

Nikola Klinger gained insight into otherwise very closed communities and the trust of the locals. To further ensure representativeness and authenticity, we will collaborate with local filmmakers and script editors during the entire filmmaking process. We believe, that the combination of someone, who comes from the "outside", with insight from someone "within", is a key to addressing this topic.

We are in the development stage, waiting for the results of the Czech Film Fund and CE Media. We are planning the next shooting in Canada for summer 2023 to complete the research and update the film package.

We are looking for European coproducers and funds to complete the financing and Canadian partners to help us navigate the Northern American territory.

BIOGRAPHIES:**KRISTINA ŠKODOVÁ**

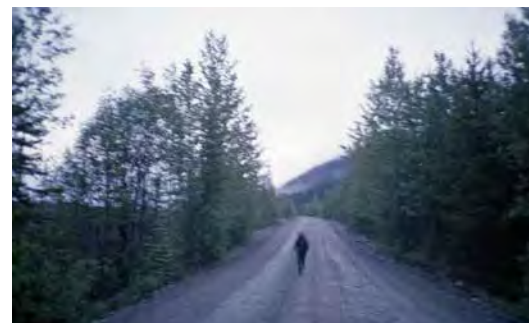
Kristina Škodová, a Czech producer, joined the production company CINEPOINT to combine her passion for creative documentaries and animation. She is also working as a distributor of short films, drawing from an academic background in Film Studies at Univerzita Karlova and Film and TV Production at FAMU. She produced several short and documentary films (EVERYTHING HAS ITS OWN TIME by Viola Ježková, 2017 – JIDFF Special Mention award and Marienbad FF Honorable Mention or an animated short SISTERS by Andrea Szelesová, premiered at Annecy and awarded Best Slovak Animated Short at Fest Anča.) She finds inner peace in wandering through nature and swimming in cold water.

ALICE TABERY

Alice graduated from FAMU and studied also at Film School CCC in Mexico City, La Fémis in France, and Filmakademie Baden-Württemberg in Germany. Her first feature documentary was NEW LIFE by Adam Olha (audience Award at Jihlava IDFF 2012, Hot Docs 2013) and she co-produced the feature film EVA NOVÁ by Marko Škop (Discovery Award at TIFF 2015). In recent years, she focuses mostly on documentaries as she likes to tell stories of real people and enjoys the process of building the film in the editing room. She is a passionate climber and nature lover.

NIKOLA KLINGER

Nikola Klinger is a film director focused on documentary and experimental cinema. Nikola looks for inspiration in secluded communities and outside of mainstream topics, he often works on projects while traveling or camping. After the short film Miss Happy, based on found letters from fifties Czechoslovakia, he made a feature-length english and french spoken documentary called La Reine. He likes to use and repair old cameras, cars, and motorcycles.

NOTES:



Martha

“Martha, at the end of her life, finally feels that she belongs somewhere and is part of something bigger than herself.”

AUTHOR:

Jakub Jirásek, Josef Kokta

DIRECTOR:

Jakub Jirásek

PRODUCER:

The project is affiliated with StudioCanal, but doesn't have a producer yet

LOGLINE:

To avoid moving to a nursing home, Martha (81) decides to start attending a community centre for elderly. Although the Mayor of the city decides to sell the building to a developer, Martha and other Old-Timers won't let it happen. They squat the centre and fight, not just to preserve it, but above all against the prejudices they have about themselves.

GENRE:

Comedy

FORMAT:

Feature film

AUDIENCE:

15+

STATUS:

Development

WHAT AM I LOOKING FOR?

Co-producers, distributors, agents

CONTACT:

jakub.jirasek@gmail.com

+420 721 176 196

ig: @jakub_j_jirasek

jkokta@gmail.com

+420 739 645 119

QUOTE:

"You're never too old to stand for yourself."



JAKUB JIRÁSEK



JOSEF KOKTA

SYNOPSIS:

Stubborn pensioner Martha (81) likes to spend time alone. But when her autonomy is threatened by her daughter Dana (55) who wants to move her to a retirement home and move granddaughter Caroline (28) to Martha's flat, the only way to escape it is to get involved in a local community center for pensioners.

Although Martha is not the right person for group activities and being around other elderly people drives her mad, she pretends that the community center is now the center point of her life. Martha discovers that she is still capable of leading a rebellion - both against her own daughter and against the Mayor of the city, who wants to shut down the club for shady business reasons. The situation escalates into forming a squat out of the community center. 7 pensioners led by Martha spend 100 days of peaceful struggle full of baking cookies, playing board games, practicing cardio yoga, as well as police interventions, TV interviews and TikTok challenges. For many of them, this may be the last chance to prove that they are still alive, which makes their fight all the more fierce.

Martha, at the end of her life, finally feels that she belongs somewhere and is part of something bigger than herself. While Caroline finds a new way to her grandmother and helps her with the protests, Dana feels like both of them went completely crazy and slowly loses hope that she could ever fix their lives for them.

DIRECTOR'S NOTE:

This film is a mosaic portrait of a charismatic pensioner Martha and her surrounding. Its central theme is freedom and the perception of freedom through private vs. public ownership, which in my opinion is a great unarticulated theme in our post-communist society in the Czech Republic. The script is also about the constant conflict between altruism and selfishness and about loneliness at different stages of life.

The tone of the movie is slightly sarcastic (like its main character Martha), light, but with great empathy for its characters. I see great potential in playing with comedic situations and dialogues but at the same time I want to talk about serious political issues. The actors should be directed in a very down to earth manner.

Last but not least, I perceive that there are not many films about old people being made - at least in our country. This is what leads me to the goal of breaking down the stereotypical portrayal of the elderly and create truly multi-layered characters who are dealing with authentic issues such as the approach of death, the desire to leave something behind in the world, sexuality, loss of control over one's own life, society's condescending attitude towards the elderly, restrictions on freedom, loss of a loved one, poverty, sense of belonging to a family or community, etc.

PRODUCER'S NOTE

We don't have a producer yet, but the project has gone through CannesFilms Talent Unlimited development workshop where it has won among 6 other projects. Therefore we are now affiliated with StudioCanal which was one of the main sponsors of the programme. We are now discussing a full development contract with them.

BIOGRAPHY:**JAKUB JIRÁSEK**

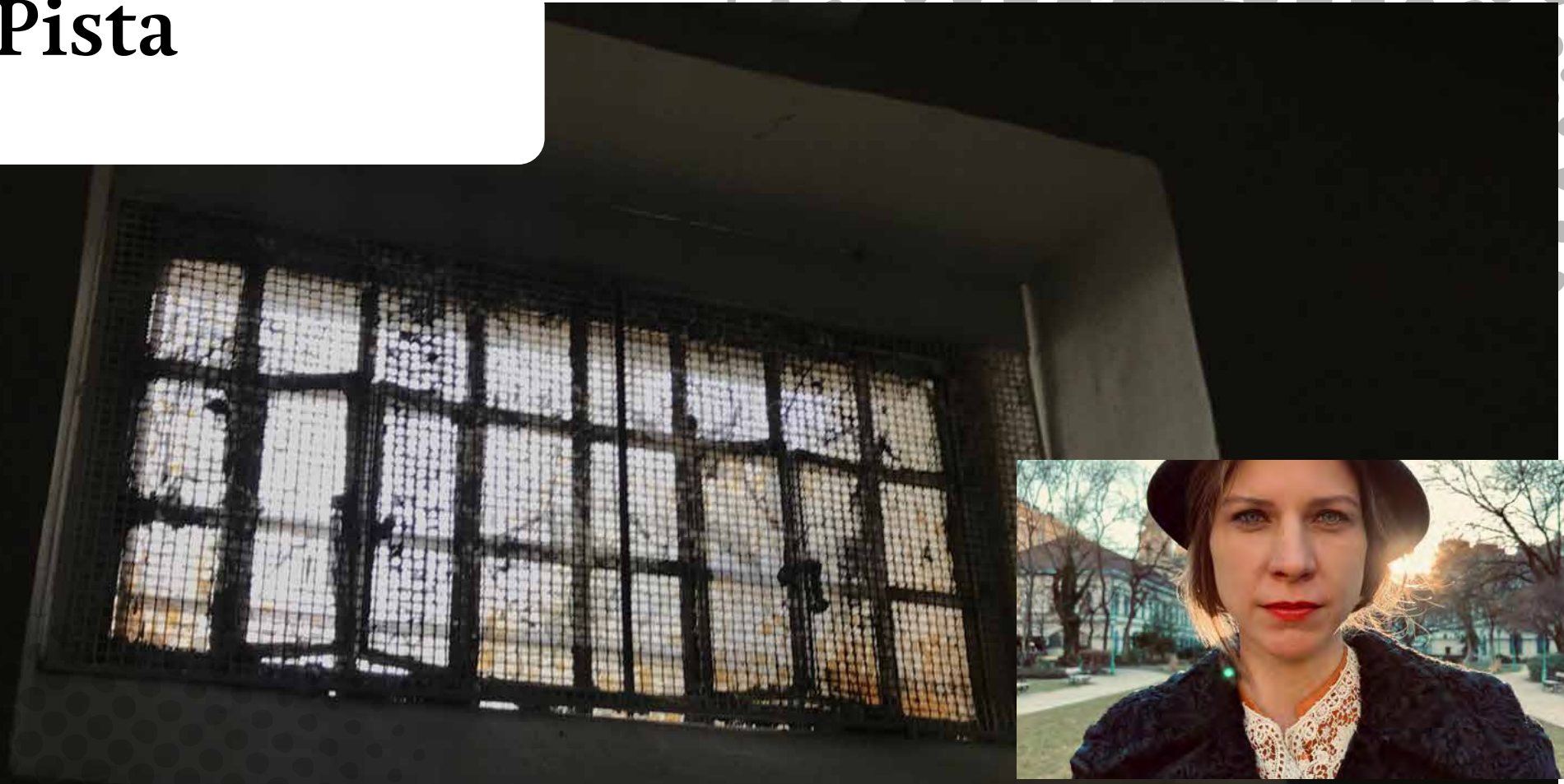
Jakub Jirásek is a writer, director and musician. Born in Prague in 1993, raised in Switzerland, currently based in Berlin and Prague. He got a Master degree in Film directing at FAMU in Prague, spent one semester of Erasmus at Sorbonne Nouvelle - Paris 3. His last fiction short DON'T BE A PUSSY was premiered at Premiers Plans d'Angers, won a few prizes at festivals and was shortlisted for BAFTA Student Award in 2020. His latest documentary short, WHITE ROOM, premiered at Raindance Festival 2021 in London and is still on its festival circuit. Jakub is currently finishing his upcoming fiction short LOVE, 9 TO 5. He has directed several music videos and commercials for clients such as Czech National Broadcast, Pilsner Urquell, Skoda, Erste Bank or Amnesty International.

JOSEF KOKTA

Currently works as a freelance TV, film and radio screenwriter and script editor. He also cooperates as a creative producer at national public radio broadcaster eský rozhlas, where he produces audio drama and fiction podcasts. He studied political science, film theory and history, journalism and screenwriting and dramaturgy at FAMU. As a screenwriter, he has written several short films, one mini-series and two feature films. Last year he wrote two episodes of the series CASES OF EXCEPTIONAL MARTA for the Czech commercial television Voyo. And currently is working on several feature films, TV serials, web series and audio dramas.

**NOTES:**

Pista



*“You were somebody, now you’re nobody...
you were a man, now you’re a woman... and you will be hanged.”*

AUTHOR:

Emilia Goldberg, Móra Gy Gábor

DIRECTOR:

Emilia Goldberg

PRODUCER:

Pusztai Ferenc (KMH)

LOGLINE:

PISTA, the notorious assassin from the plains, is waiting in his cell to be hanged. He killed men, and he lived as a man: only in prison is it discovered he was born a woman. A young woman named Ida who teaches religion starts visiting him, and a relationship develops between the two of them that changes both of their lives...

GENRE:

Drama

FORMAT:

Feature

STATUS:

shooting (already 9 days done)

WHAT AM I LOOKING FOR?

Looking for post production

CONTACT:

goldbergemilia@gmail.com

QUOTE:

"You were somebody, now you're nobody...
you were a man, now you're a woman...
and you will be hanged."



EMILIA GOLDBERG

SYNOPSIS:

The protagonist of this real-life story is Viktória Fődi AKA Pista Pipás, a notorious figure in the Hungarian plains of the 1930s. He killed husbands on orders from their wives. He lived as a man and dreamed of emigrating to America.

The story opens in the men's section of the prison, where Pista awaits his fate. This is where we discover his secret: he was born a woman! His peers rape him, and in the female section he is involved in a brutal fight. In the psychiatric exam, the doctor tries to get him to cooperate, but Pista refuses.

Pista is sentenced to death, and he patiently awaits his hanging. He is jolted out of his depression by Ida, a religious teacher. Ida and her father hold services for the prisoners on Sundays, and in order to impress her father, Ida takes Pista under her wing. But the relationship takes an unexpected turn. They are both prisoners: Pista is in the cell, Ida in the masculine world of men. But when they are together, they go on a fantasy trip: Pista takes Ida to his world, where they live together as lovers.

Ida makes a request for clemency to Pista, which her influential father supports. But his help comes at a price: Ida must get married.

So Pista must spend the rest of his term alone. In the prison, he makes a farewell gift to Ida: he embroiders the pillow Ida sat on in his cell. In the middle, he embroiders a ship bound for America...

DIRECTOR'S NOTE:

PISTA is a feature-length romantic drama, whose protagonist is a famous assassin of the Hungarian plains, who, between the two world wars, took on a male identity and killed men as ordered by women.

Since I was an adolescent, I've been interested in this adventure story, and for years I've been looking for the format that would let me tell my own version.

Covid was an unexpected help, because it gave me a totally new experience: that of being locked inside. This is how I came to focus on Pista's last years, spent in prison.

In the prison in Szeged, Pista meets Ida, a protestant nun. In my version of the story, through the love that develops between them, Pista finds an inner peace, and Ida finds her own inner identity.

Pista's past is shown in the form of flashbacks, as fragments of her past life appear, but the essence of the story concentrates on the two main characters.

What makes the film special is that it speaks about universal human values, such as inner freedom, love, and longing, placed in a special environment of a sensitive, LGBTQ approach, combined with a convincing natural look. This modern mix might interest film festivals and streaming services.

BIOGRAPHY:

Graduated from Budapest Metropolitan University in motion picture studies in 2020, currently a final year master's student in ELTE's Film Studies program. She directed three METU short films (SOLI DEO GLORIA, NO HARD FEELINGS, IRÉN VÁCZ MUST DIE!).

In 2018 in Copenhagen, created an audiovisual installation about the Hungarian regime change.

In 2019 won first place in the "David Lynch Filmmaker" contest with her short film, THE NIGHT AFTER THE BANQUET.

In 2020 her film plan IRÉN VÁCZ MUST DIE won the Golden Squirrel award at the pitchforum of the Cinemira International Children's Film Festival.

In 2021 and 2022 on behalf of the Hungarian National Film Institute (NFI) together with Gábor Móra, she wrote screenplays for two feature films (ARCADASH, VILMA), and a series (The poor people's doctor).

In 2022 she directed the short film CLEAR, unambiguous statement.

In 2022 her feature film project PISTA was invited to the Pitch_It workshop. She is currently working on this film.

NOTES:



Sine Morbo

“Our diagnosis says brain tumor, and it couldn’t go anywhere in the meantime, but do not worry! We won’t rest until we find it.”

AUTHOR:

András Kocsányi

DIRECTOR:

András Kocsányi

PRODUCER:

Éva Török

LOGLINE:

A healthy everyman wants to renew his driver's license, and he visits a hospital for a routine health care check. But he gets lost in the grotesque hospital chaos, he loses his health and identity, and eventually he dies.

GENRE:

black comedy satire

FORMAT:

Fictional feature film, approx. 75-80 min.

AUDIENCE:

Everyone who was born and will die in a hospital.

STATUS:

Script development

WHAT AM I LOOKING FOR?

Co-producers and funders

CONTACT:indianaandrissolo@gmail.com // +36-30-314-41-87
eva.torok@forwardproductions.hu**QUOTE:**

"Our diagnosis says brain tumor, and it couldn't go anywhere in the meantime, but do not worry! We won't rest until we find it."



ANDRÁS KOCSÁNYI



ÉVA TÖRÖK

SYNOPSIS:

SINE MORBO is a Latin medical term, it means without disease.

The healthy, lonely everyman, Miklós takes a routine healthcare examination, but after that he doesn't find his clothes in the changing room, but somebody else's hospital gowns and papers.

From that on he is accidentally mistaken for a degraded, ill patient, László, and the nurses, doctors treat him as this other person. Our hero becomes a prisoner of this system. Miklós gets László's medicine, hospital bed, and even his wife. Besides that Miklós lives adventures such as an appendix surgery, an MRI, and a day long funny ambulance drive.

When he finally escapes and flees home, he finds there the other man, László, who lives his life.

After chasing László away, Miklós has been so mistreated and sick that he soon calls the ambulance to take him back. In the end he even admits that he has even missed the hospital. When he gets back there, all doctors, patients and nurses begin to dance on the hospital floor. They escort Miklós to the roof. He says a tearful goodbye, and an ambulance helicopter takes him to the afterlife.

DIRECTOR'S NOTE:

The Eastern European healthcare system has been in demise since Socialist times. Nowadays, in 2022, the society has a bigger dependency on the healthcare system than ever. The COVID pandemic captivated the world not just physically but mentally and even psychologically.

Humour and laughter can help fight against social malfunctions. Jacques Tati's comedies were a bird's eye view of his contemporary society. His movies and the noble tradition of the Hungarian satirical film serve as an aesthetic predecessor for SINE MORBO.

The idea of the film came from the director's absurd experiences in the Hungarian hospital system, which culminated in his lost voice. But losing his older voice he really found his new cinematic voice: that he can make a comedy and reach a wide audience about something bloody serious, our health and hospitals.

PRODUCER'S NOTE:

Having had some very serious hospital experiences herself over the past few years, Éva was immediately taken by the idea of SINE MORBO and became personally motivated to create it. For her, it is a kind of therapy to heal not just the physical wounds, but to recover from the spiritual ones through laughter and ventilation. She hopes to achieve the same effect with the film's audience.

She believes that although decades have passed since the heyday of black comedy satire, these films have since become truly evergreen. And now the state of the world and society is once again moving in a direction that is in dire need of a new representative of the genre and exploring current issues. She therefore hopes that the film will reach not only the audiences of the major European festivals, but also those who became satire fans at the time (after watching Péter Bacsó's *The Witness*, for example), even if they are not yet aware of their enthusiasm for the genre.

BIOGRAPHIES:

ANDRÁS KOCSÁNYI is a Hungarian director and screenwriter. He is doing his PhD at the SZFE Budapest on satirical comedies. He is a hypochondriac, but he is working on it. He has been thrilled by this thing called cinema since he saw Raiders of the Lost Ark at the age of three. He usually laughs on tragedies and cries on comedies.

ÉVA TÖRÖK'S childhood dream was to tell stories. As she has seen her own life through film frames since she was a little girl, at the age of 10 she decided to become a filmmaker. Unable to decide which position she was most interested in, she ended up becoming a creative producer. As she likes to stick her nose into everything, and as she is a little bit of a control freak, it proved to be the ideal choice. In 2013, Éva met András at the Metropolitan University Budapest. Since then they have been working together.

NOTES:



The Bus Ride

„Since some time now, I am way more afraid of humans than of wolves.“

AUTHOR:

Barbara Mattes

DIRECTOR:

Barbara Mattes

LOGLINE:

Christmas Eve. Leon (22) lovingly forces his mother, the former Croatian and current Austrian-by-choice Karla (45), to travel with him to her native city of Split after 30 years. A shameful debt and a series of human as well as technical afflictions make this bus trip a chance for Karla to face her darkest secret and regain self-respect.

GENRE:

Drama, Roadmovie

FORMAT:

90 Minutes Live Action Feature Film

AUDIENCE:

Arthouse

STATUS:

Treatment

WHAT AM I LOOKING FOR?

Production Company, Director

CONTACT:

info@barbaramattes.com

QUOTE:

„Since some time now, I am way more afraid of humans than of wolves.“ (A quote from the script)



BARBARA MATTES

SYNOPSIS:

Christmas Eve in Graz, Austria. After missing their flight to Split, the eager and charming student Leon (22) softly forces his strict mother and posh self-made woman Karla (45) to take the bus. Karla is reluctant, but Leon insists: he wants Karla to meet his fiancée and her family, based in Split. With every kilometre travelled, it becomes more and more obvious that Karla has bigger obstacles to overcome than the long ride and the random border controls. It is Karla's first journey to her native town Split after more than 30 years. An unwelcome encounter awaits the former Croatian and now Austrian-by-choice Karla at one of the bus stops. A long-standing debt emerges from her dark past, which she hid from everyone, including her beloved son Leon. A series of human as well as technical afflictions make this bus trip a chance for Karla to face her demons. In a snow-covered minefield in a blood-drenched part of Croatia, Karla finally gets the chance to reclaim her freedom and self-respect.

WRITER'S NOTE:

Two women, who were dear to each other, meet again, confined to a bus, 30 years after war. Back then, after distrust and betrayal they became enemies. This is a story about the challenging process of seeing and acknowledging the pain of the opposite side. Without this radical step, there is no way into peace, justice and reconciliation.

BIOGRAPHY:

Born in Vienna, Austria, raised in Belgrade, Former Yugoslavia, did my baccalaureate in Zagreb, Croatia, I graduated International Business Administration, while waiting tables, sorting stamps and dispatching air plane passengers. By chance I came into film industry. I worked my way up from swiping studio floors to negotiate production budgets. Holding a degree in screenwriting from Filmakademie Baden-Württemberg, I currently work as a free-lance writer for TV, Series, Cinema and Transmedia.

NOTES:



*“It’s like we all live on our own little planets.
But don’t we all long for true human connections?”*



The Cosmic Egg

DIRECTOR:

Jonas Riemer

PRODUCER:

Lukas Koll

LOGLINE:

ELLA, a grumpy former jazz musician living on the edge of the galaxy, embarks on a journey to find her long lost Jazz-Partner BILLIE, after hearing her distinct piano play on a space radio station. Accompanied by the faulty but always-optimistic Android KIM, she travels through a vast universe and into the trauma of her past.

GENRE:

Tragicomedy

FORMAT:

Feature Film

STATUS:

In Development (Treatment)

WHAT AM I LOOKING FOR?

Co-Development/Financing partners, Development Lab for Script, Feedback regarding packaging and next development steps

CONTACT:

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<https://arkanum.pictures>

Jonas Riemer (Director)

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mail@jonasriemer.de
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QUOTE:

A Jazz-Roadmovie in Space.



JONAS RIEMER



LUKAS KOLL

SYNOPSIS:

Years ago, ELLA was a successful jazz musician. But now the grumpy woman ekes out a lonely existence on a tiny planet at the edge of the galaxy. When she hears a distinctive piano melody on a space radio station, she embarks on a quest to find the source of the signal. There she hopes to finally be reunited with her long-lost friend and jazz partner BILLIE, who one day mysteriously disappeared. Accompanied by the defective android KIM, she travels through a barren universe inhabited by a few lonely souls. Her journey takes Ella back to hers and Billie's home planet, as well as the jazz bar where Billie and she played together for the last time: placed on the edge of an asteroid in the middle of a colorful, musical space-nebula. Finally, Ella and Kim arrive at the source of the signal: another tiny planet, far from everything, with an old space radio station: uninhabited but for a lonely Android, the mute UNA. It is in the hollows of this planet, which contain a huge underground lake, that Ella learns about Billie's fate and, at last, at peace with herself can reach out to a new and adventurous future in a universe of possibilities.

DIRECTOR'S NOTE:

We have never been as well connected as we are today, and yet we are lonelier than ever. We live in a world that is becoming more digital, more hectic and more impersonal every day. We live in a world of lost connections: people are cut off from their fellow human beings, from meaningful values, meaningful work, a hopeful future and ultimately from themselves. It's like we all live on our own little planets. But don't we all long for true human connections? This film is a journey into the microcosm of a melancholic character and a metaphorical image of a society of loneliness. The serious theme is treated respectfully and subtly and at the same time embedded in a humorous plot. The result is a tragicomedy that takes its cue from the feel of films like A COFFEE IN BERLIN or THE END OF THE F***ING WORLD. THE COSMIC EGG is an intimate story in a large empty space and at the same time a humorous, cinematic journey that makes us realize that there is a unique and fascinating universe inside each of us. And even though we often feel small and the emptiness around us seems insurmountable, in the end, we always reach out to each other. No matter how hard it might be.

PRODUCER'S NOTE:

Jonas has shown before that he has a unique ability to manifest the core of a narrative in the artistic style of his films: may it be through humorous playfulness as in MASCARPONE or the shocking and subtle seriousness of THE ONE WHO CROSSED THE SEA. With THE COSMIC EGG, Jonas has embarked on a journey to merge these features in a one-of-a-kind tragicomedy, that opens a window into the personal story of a troubled soul while at the same time referencing to issues that touch the core of what it means to be "human" in an ever faster evolving global society. In a world, where it's normal to communicate only through screens, where physical interaction is not the norm, but becomes the exception, the story of ELLA may be very well the story of all of us. I feel a huge responsibility in guiding this project to the big screen and I strongly believe that THE COSMIC EGG has the potential to activate the power of cinema in a way, that will touch cineastes and streaming-bound generations alike.

BIOGRAPHY:**JONAS RIEMER**

was born in 1990 and studied animation at the Film University Babelsberg KONRAD WOLF. Since 2015, he has directed fictional and documentary short films that playfully mix animation and live-action film. His short film MASCARPONE was screened at over 100 international festivals, including the „Next Generation Short Tiger“ in Cannes, and won 28 awards. In 2020, he directed the animated documentary DER ÜBERS MEER KAM with the Cast&Cut grant from Nordmedia. Among many international festivals, the film was part of the International Competition in Clermont Ferrand and won the „Best Animation Award“ at the International Filmmakerfest in New York. Jonas works as a freelance writer & director in Potsdam.

LUKAS KOLL

graduated in Film-Studies and Art-History from the University of Mainz. Before and during his student years he worked as a Unit Manager and Assistant Director on various TV-, Short and Feature-Films. After graduating Lukas spent two years in New Zealand and Sydney, Australia, where he attended a course at the Australian Film, Television and Radio School. He has produced short films, music videos and documentaries, including several international co-productions and contributed to many other projects, including the Student Academy Award winning animated short LAIKA & NEMO. Since 2019 he is enrolled in the MA Film- & Television Production at Filmuniversity Babelsberg KONRAD WOLF. His graduation short-film EISSPIN, DER SEHR SCHRECKLICHE adapts a novel by Walter Moers for the big screen. As managing partner at arkanum pictures Lukas is focusing on development and production of innovative and bold stories with an international appeal for broadcasters and cinema.

NOTES:



Toni+Stein are Bocchan+Seichan

“Toni and Stein create their own fantasy worlds to survive in a world of unemployment and mental health challenges.”

AUTHOR:

Raphael Schanz

DIRECTOR:

Raphael Schanz

LOGLINE:

To cope with the dreary reality in a little coal town in Eastern Germany, the two friends Toni and Stein create an own world around manga, cosplay and YouTube. Their fictional identities Bocchan and Seichan help them to deal with unemployment and mental health challenges. However, the game with costumes and gender identity has real life implications when Toni starts a transition from female to male.

GENRE:

Documentary

FORMAT:

Feature

AUDIENCE:

German audience, international audience, manga/anime fan community, LGBTIQ+ community

STATUS:

In developement

WHAT AM I LOOKING FOR?

(Co-)funders, a producer, a distributor

CONTACT:

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+49 176 70363603

QUOTE:

“Toni and Stein create their own fantasy worlds to survive in a world of unemployment and mental health challenges. It is a story of creating your own reality, no matter what, and a very personal journey about imagining and becoming.”



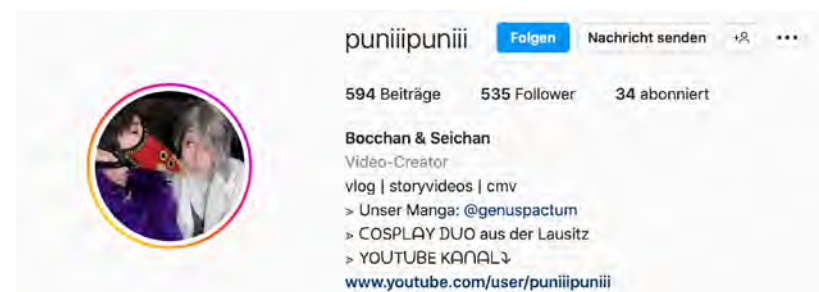
RAPHAEL SCHANZ

SYNOPSIS:

Toni and Stein live in a little coal town in Eastern Germany. They are in their early 30s and best friends since childhood. To cope with the dreary reality, they practice cosplay and pose as manga characters in self-designed costumes for their fans on social media. With their fictional identities Bocchan and Seichan, they play with gender and reality. During video shoots, conventions and drawing classes for children, they create a space for dreams and recognition. Yet, the fantasy world has real life implications: Through the experience of playing male characters, Toni begins a transition from female to male. Stein is his closest ally in the struggle for survival and acceptance in a world of unemployment, mental health issues and discomfort with the own body. The relationship between them seems fragile and strong at the same time, just like their lives between mining and manga.

DIRECTOR'S NOTE:

I met Toni and Stein in 2021 during a film workshop that I was giving and they were participants. Their playful attitude towards identity fascinated me straight away. Toni and Stein create their own fantasy worlds not to escape but to survive. I want to tell their story, which is a story of creating your own reality, no matter what. The film will show the lives of Toni and Stein with an observational approach, while their dreams, fantasies and fictional worlds are depicted by animated parts and YouTube footage. In my films, I like to discover masks, roles and attributions. Now, with this feature debut, I set off on a very personal journey around questions of imagining and becoming.



BIOGRAPHY:

Raphael Schanz is a documentary film director based in Berlin, Germany. He studied communication and social sciences in Erfurt, Berlin and Jerusalem. After a first career in political communication, he attended the self-organized school filmArche in Berlin and now addresses urgent social topics through visual storytelling. His short film GOING ALONE about state funerals has been screened all over the globe. Now he develops his first feature film.

NOTES:



**FRANK W. ALBERS**

was born in Bremen and studied German and Scandinavian studies in Frankfurt/Main and Berlin, as well as cultural studies at the European University in Frankfurt/Oder. While still a student, he worked as an editor for a Berlin television production company and for the Berlin Film Festival - Berlinale. In 1998 he moved to the Goethe-Institut and headed the Goethe Centre in Reykjavík/Iceland until 2001. After his return to Germany, he took over the International Cultural Promotion at the Robert Bosch Stiftung in Stuttgart. In addition to promoting literature, he built up international film promotion, with a regional focus on co-productions with Central and Eastern Europe as well as the Arab world and East Africa. In the summer of 2022, he set up his own production company. Frank W. Albers lives in Berlin.

**RADIM PROCHAZKA**

Producer, director and mentor at Prague's FAMU. He released 20 feature films, half fictional and got many Czech and international awards. Focusing on films by debut-making directors (e.g. Schmitke, Best Debut at Cottbus IFF 2015) as well as the filmmaker of the Czechoslovak New Wave, Karel Vachek, whose last film Communism and the Net premiered at IFFR 2020. His recent productions include the wildlife film WILD PRAGUE, a sequel of the successful WILDER THAN WILDERNESS, which got 100.000 audience in Czech cinemas and the Czech-Portuguese co-production of LAWRENCE OF MORAVIA, a puppet anidok about the famous discoverer of the Arab world.

**ILDIKÓ ENYEDI**

The Hungarian film director was a member of the International Jury for the main competition of the Berlinale 2021. Her film TESTRŐL ÉS LÉLEKRŐL (On Body and Soul) won the Golden Bear at the Berlinale 2017 and was nominated not only for an Oscar but also for several European Film Awards. Enyedi's debut film MY 20TH CENTURY (1989) was awarded the Caméra d'Or at Cannes. Enyedi has already been a jury member at festivals in Venice, Moscow or San Sebastián. Her internationally cast film THE STORY OF MY WIFE had its premiere in Cannes in 2021.

**TRIIN TRAMBERG**

Since 2011 Triin has worked for Tallinn Black Nights Film Festival, for 10 years she was the program coordinator and now is curating the First Feature Competition. Since 2016 she has been focusing on the industry side of the festival at Industry@Tallinn & Baltic Event, selecting titles for the international Works in Progress and script competition Script Pool, while managing the festivals training program Discovery Campus. On the side she owns her company Punch Drunk Films, that previously distributed films in Estonia, now focusing on consultation. As of 2023 Triin has joined Nafta Films, one of the leading production companies in Estonia.

**DR. EVELIN HUST**

was born in Mainz. She studied Political Science, Indology and Economics at the University of Freiburg im Breisgau, at the University of Sussex, UK and at the University of Heidelberg. Her doctorate was in South Asian political science. She wrote her dissertation on the women's quota in local parliaments introduced in India in 1991. From 2001–2004, she headed the branch of the South Asia Institute of Heidelberg University in New Delhi, India. She then took over as director of the Goethe-Institut in Bangalore, after which she worked as an overall strategy officer at the Goethe Head Office in Munich and finally as director of the Goethe-Institut Bucharest. Since September 2019, she has been the director of the Goethe-Institut in Budapest.



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



**ELSA KREMSE
AND LEVIN PETER**
Director and Producer, Raumzeitfilm
PR and Release strategy



LUCIE KRÁLOVÁ
Film Director, Scriptwriter,
Dramaturgist and Lecturer at FAMU,
Consultant for Docs- and Hybrid
Films



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



RADIM PROCHÁZKA
Producer, Director and Mentor,
FAMU Prague



MICHAELA RÝGROVÁ
Lecturer Academy of Performing
Arts in Prague, Consultant, Manager
greenfilming.cz



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



ERIKA TARR
Producer, Line Producer,
Production Consultant



The art of pitching is the professional oral presentation of a project idea or story. A task that even brilliant filmmakers and producers often fail at. A successful pitch of a film project can decide whether a project is realised or not.

PITCH_IT is a workshop program for emerging filmmakers from Hungary, the Czech Republic and Germany, designed to support their first steps in the film industry. Organized by the Filmakademie Baden-Württemberg, the Goethe-Institut and the Film and TV School of the Academy of Performing Arts in Prague (FAMU), the program offers intensive workshops in production, directing, distribution, and film-marketing.

Mentors, who are highly experienced and accomplished members of the film industry, will guide participants throughout the program. In addition, 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 16th. The first step took place in July in Budapest and included presentations, workshops, and first pitches by guests such as funding specialist Tracie Holder, filmmaker Ádám Császi, and social media expert Paul Rieth. The second step was held in November in Tallinn dur-

ing the Tallinn Black Nights Film Festival PÖFF, and the third step took place in January in Prague.

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 2023. 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.



DAVID ČENĚK

Vice-Dean for International Relations
Film and TV School of Academy of
Performing Arts in Prague (FAMU), CZ



LUISA RATH

Head Program,
Goethe-Institute Prague, CZ



BENJAMIN ROST

Project Manager,
FABW, DE



MIRIAM RYNDOVÁ

Project Manager,
FAMU, CZ



BOGATA SAROSSI

Program Manager,
Goethe-Institute Budapest, HU



MÁRK SZILÁGYI

Head of Studies,
FABW, DE



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 programme, 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 programmes of study combine both practical and theoretical approaches, giving the students a comprehensive skillset and knowledge 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.

