

4TH EDITION

PITCH_IT

FEB. 13TH 2025



duart

FAMU



FILM CENTER SERBIA



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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 4th edition of Pitch_IT,

I am thrilled that the results of the 4th Pitch_IT workshop series will be presented during the Berlinale Film Festival! This event marks the culmination of a unique workshop series designed to support emerging talent in the film industry.

We look back on a long and successful cooperation with the Filmakademie Baden-Württemberg (FABW). This year's edition of Pitch_IT is funded by the program Perspektive Donau: Bildung, Kultur und Zivilgesellschaft (Education, Culture and Civil Society) of the Baden-Württemberg Stiftung. Organized in cooperation with the Goethe-Institut, this year's program brought together 14 outstanding participants - 7 women and 7 men - from Hungary, the Czech Republic, Slovakia, Serbia, Croatia and Germany. All participants are working on their debut feature films, which include both fiction and documentary projects.

Pitch_IT is designed to empower directors, writers and producers at the beginning of their careers by providing them with tailored coaching, tools and international perspectives to help them take their first steps in the film industry.

On behalf of the Baden-Württemberg Stiftung, I would like to thank all those who have made this edition possible. I wish the participants every success as they bring their creative visions to life and take the next steps in their filmmaking journey.

Yours sincerely,

ANNE MARIE KRUSE
Head of the Education Department
Baden-Württemberg Stiftung

**SUSANA FERNANDEZ**

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, recently named Member of the Board and Vice Director of Zurich Film Festival. 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 Fernsehdramaturgie e.V.) and a jury member of the International Emmy's semi-finals.

**SOŇA MORGENTHALOVÁ**

MIDPOINT Insitute

Sona Morgenthalová has a background in film theory and cultural management. She worked with Bong Joon Ho's crew during the filming of Snowpiercer in the Czech Republic and contributed to numerous international films and series through a Prague-based casting agency. Since 2017, she has been managing training programs for film professionals at the MIDPOINT Institute, focusing on the development of feature and short films and training emerging script consultants and producers. So a also initiated the Focus Queer program, a training initiative dedicated to promoting LGBTQ+ stories in cinema.

**ANNINA WETTSTEIN**

Programmer

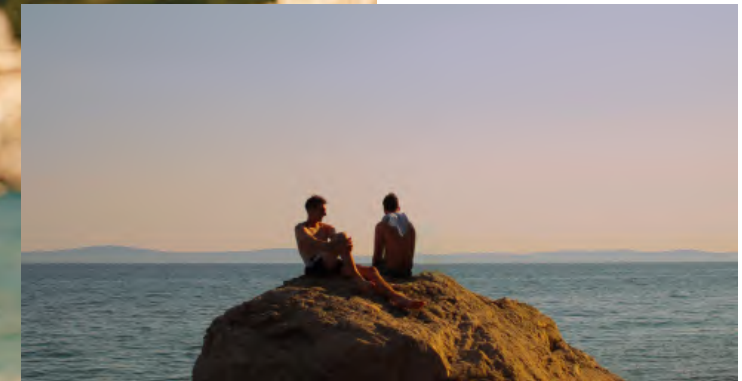
Annina Wettstein is a Zurich and Berlin-based programmer, curator and consultant on festival strategies and project development. Since 2018, she has been on the selection committee for DOK Leipzig. She has worked with international film festivals in various roles for 15 years, including as head of program 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

PROJECTS





Reservations



*"You can't hide from your problems
in the shade."*

AUTHOR: MARKO BIČANIĆ**DIRECTOR:** MARKO BIČANIĆ**PRODUCER:** HRVOJE OSVADIĆ**LOGLINE:**

After a sudden breakup, Petar drags his best friend Kristian on a pre-paid couples' vacation to escape their troubles, only to find themselves tangled in sun-soaked chaos as the resort forces them to confront heartbreak, grief, and the arrival of an unwelcome surprise guest - Petar's ex, Dorotea.

GENRE: Coming-of-age relationship dramedy**FORMAT:** 90 minutes**AUDIENCE:** 25-45 M/F**STATUS / WHAT AM I LOOKING FOR?**

In development - Looking for two co-production partners, sales agent, finance

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QUOTE: „You can't hide from your problems in the shade.”



MARKO BIČANIĆ



HRVOJE OSVADIĆ

SYNOPSIS:

Following Petar's recent breakup with his long-term girlfriend, he invites his best friend Kristian to use a non-refundable vacation for two. Both are nearing 30 and are running from their problems — Petar from heartbreak and Kristian from the grief of recently losing his father.

On the crowded, sun-soaked Adriatic coast during peak season, instead of relaxation, they find a chaotic holiday from hell. Petar's micromanaging and Kristian's carefree hedonism clash, testing their friendship. Their failed attempts to enjoy themselves with drinks, parties, and local girls only deepen their frustrations. When things couldn't get worse, Dorotea unexpectedly arrives, seeking closure from their messy breakup.

Tensions rise as three people awkwardly share a space meant for two. However, Dorotea's presence forces honesty. Kristian finally opens up to them about his grief, and Peter and Dorotea lay their relationship to rest, choosing to part ways as friends. It took a breakup to make up.

By the end of the week, the three of them happily leave the coast as changed people. No more running, no more reservations.

DIRECTOR'S NOTE:

“Reservations” is a deeply personal story rooted in the bittersweet struggles of growing up. Inspired by autobiographical elements, it explores how young men, hesitant to share their vulnerabilities, often create their own pain.

Set against the picturesque yet ironically claustrophobic Dalmatian coast, the film captures a turning point for three protagonists on the cusp of 30, grappling with heartbreak, grief, and the challenges of adulthood. This coming-of-age dramedy balances psychological nuance with humor, offering a heartfelt, empathetic look at how small moments can spark transformation on the road to maturity.

PRODUCER'S NOTE:

Marko's student work at the Academy of Dramatic Art impressed me with its maturity and cinematic skill, far beyond his years. Through our collaboration on a web series we are working on together, we found a common language and mutual understanding, making our cooperation on his debut feature film feel completely natural. The film speaks to a universal audience, exploring the transition from carefree youth to adult responsibilities. With over 25 years in the industry and 30 films to my credit, I'm confident my experience paired with Marko's passion will be a winning formula for a successful and beautiful film.

We plan to partner with two co-producers and secure financing through the Eurimages fund. With support already received from the Croatian fund for script development, our goal is to secure development funding early this year and complete the production package by year-end to apply for production financing. We aim to finalize financing in 2026 and begin shooting in the fall of 2026.

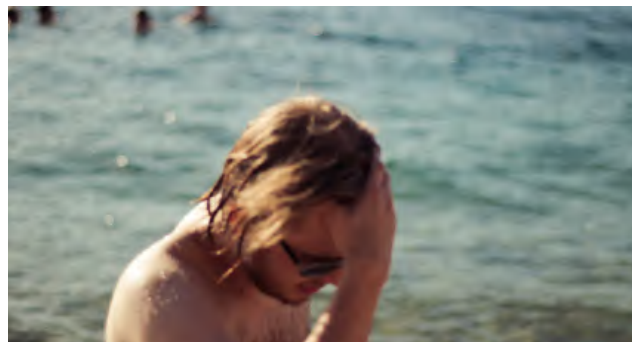
BIOGRAPHIES:

MARKO BIČANIĆ - Since 2013, Marko has been a member of Blank_film Incubator, where he made his first short films through high school. During his time at the Academy of Dramatic Art in Zagreb, his documentary and fiction shorts were shown in various festivals including Bel-docs, Motovun, FEST Espinho and Zagreb-Dox. Now, as a graduating student he works in various roles in film and television and is a co-creator of the hit comedy web series Videobox. Member of The Croatian Film Directors' Guild.

HRVOJE OSVADIĆ - In 2000 Hrvoje started working in the film industry as an Executive producer. In 2007, he became co-owner and director of 15th Art Production, a company specialized in film and TV produc-

tion in Zagreb, Croatia. From 2011 to 2016 he was the President of Croatian Producers Association (HRUP) he was re-elected president for a third term this year (2024). He is an EAVE (European Audiovisual Entrepreneurs) producer. Also experienced in international film co-productions. Member of European Film Academy EFA.

NOTES:



*“This country won’t hand us the fabric to
stitch our freedom. (Beat) But Maja, you
deserve a happy ending.”*

Labod



AUTHOR: RUŽICA ANJA TADIĆ**DIRECTOR:** RUŽICA ANJA TADIĆ**LOGLINE:**

A prestigious socialist clothing factory, Labod, crashes into the iceberg of capitalist privatisation, forcing shy designer Maja (38) to stitch together her courage to save her workplace or chase her dreams. In the end, the one who laughs last laughs best!

GENRE: Satirical comedy, magical realism, period film

FORMAT: Fiction feature film 100'

AUDIENCE: General audiences – 7-107 or all ages of cinephiles admitted

STATUS / WHAT AM I LOOKING FOR?

Early development - Producer, co-producers and financing opportunities

CONTACT:

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QUOTE:

"This country won't hand us the fabric to stitch our freedom. (Beat) But Maja, you deserve a happy ending."



RUŽICA ANJA TADIĆ

SYNOPSIS:

From winter to spring of 1990, Maja (38), a talented but shy fashion designer, dreams of Paris while tied to the successful clothing factory in Yugoslavia, Labod set in a picturesque town in the Republic of Slovenia, where she grew up as the child of factory workers. As privatisation looms, Maja must choose: fight to save the factory or let it go. Hope sparks with rumors of a German investor, but chaos erupts when Charles (40), a courier, is mistaken for the saviour. Attracted to Maja, Charles plays along, triggering absurd power struggles and failed attempts to modernise until his true identity is exposed.

As protests turn desperate, workers salvage materials and memories from the crumbling factory. In a final twist, the oldest board members repurpose Labod as a retirement home, keeping its name.

Maja earns a ticket to Paris for Fashion Week. Some workers leave with dreams of ventures like airplane staircases branded "Stairways to Heaven," while others return home. By the summer of 1991, the Yugoslavia they knew—and Labod—are gone.

In a bittersweet ending, Maja in Paris launches a fashion line for working women, transforming Labod's legacy into a symbol of resilience.

Labod is a dark comedy about survival amidst collapse, asking: What do we hold on to when everything falls apart?

DIRECTOR'S NOTE:

Thirty years ago, I was born into the turbulence of a Yugoslavia in transition. On paper, I lived in three countries yet stayed in the same place. This absurdity shaped my view of resilience, identity, and survival. Inspired by Shakespeare's absurdity, Gogol's satire, and Chekhov's wit, Labod mixes humor with the raw melodrama of a collapsing world. The vibrant visuals reflect the optimism of the early 1990s, contrasting with the fractures beneath. Set in a Yugoslav factory facing privatisation, the film follows Maja, a designer torn between her dreams and saving the factory.

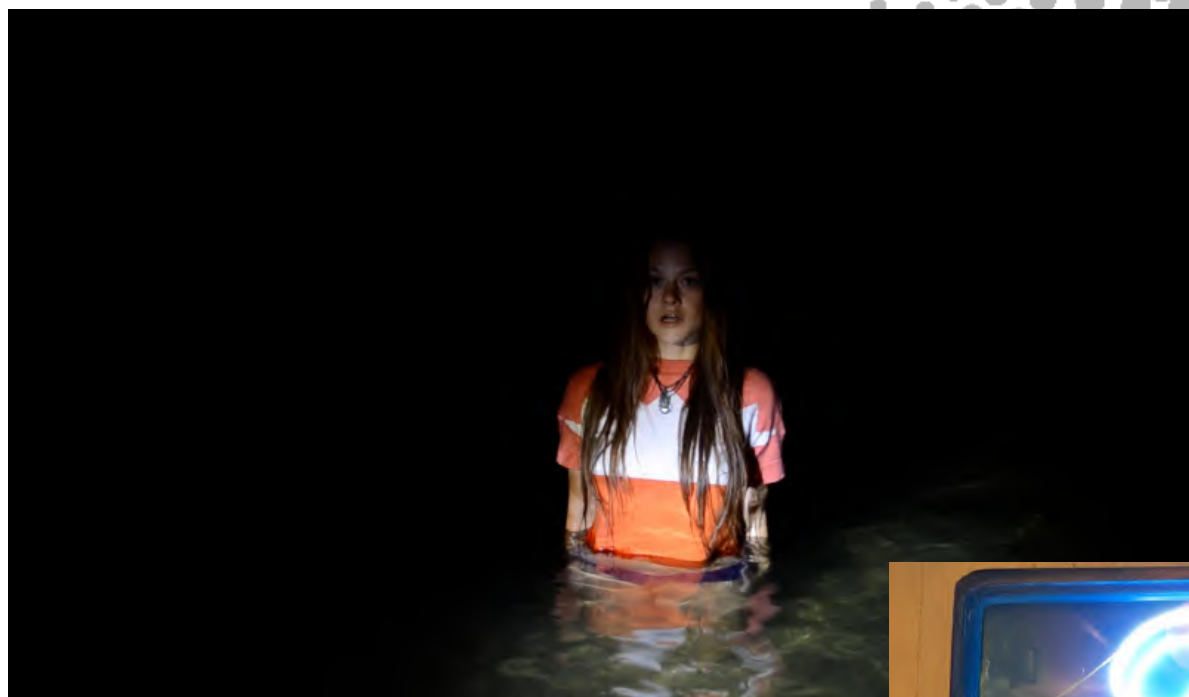
This story struck me like lightning while filming a documentary about factory workers. It grew into a personal project rooted in authenticity, thanks to an artistic residency in Ljubljana, Slovenia, near the real factory in Krško. Supported by Culture Moves Europe and the Goethe-Institut, the script evolved to capture the essence of transition and survival.

Labod is envisioned as a European co-production that reflects courage, identity, and the absurd beauty of rebuilding. With the right team, I aim to bring this dark comedy to life for audiences everywhere.

BIOGRAPHY:**RUŽICA ANJA TADIĆ**

Ružica Anja Tadi (b. 1994, Belgrade, Serbia) is a film director and multimedia artist who began making films at age eight, inspired by 1990s Hollywood. A graduate in directing from the Academy of Dramatic Arts Novi Sad, her short films have won numerous awards at film festivals. Her projects have been participating in prestigious programs like Torino Film Lab and Film + Production Lab, and she is a Talents Sarajevo 2022 alumni of the Director's Summit. Between her projects, she contributes to the film industry as a 1st assistant director, consultant, editor, and mentor to emerging filmmakers. A passionate kayaker and traveller, she is currently charting her path into the international career of feature film director.

NOTES:



“Identity is not a fixed truth, but a battleground of power: do I shape my own story, or does the world write it for me?”

Water Wears Away the Stone



DIRECTOR: KATERYNA RUZHYNÁ

PRODUCER: TOMÁŠ RIEDERER (HS FILM, FAMU)

LOGLINE:

“Water Wears Away the Stone” is a reflective personal documentary about the loss of home, the search for identity, and the friendship between two women, one from Ukraine, the other from Russia, who, in emigration, strive not to lose themselves in a world where the personal and the political are inseparable.

GENRE: personal documentary

FORMAT: feature documentary, 70 min

AUDIENCE: International festival audience, Theatre cinema audience, Emigrant and displaced communities, Urban Communities with an Interest in Contemporary Global Issues

STATUS / WHAT AM I LOOKING FOR?

post-production funding, festival premieres, distribution, sales agent

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QUOTE:

“Identity is not a fixed truth, but a battleground of power: do I shape my own story, or does the world write it for me?”



KATERYNA RUZHYNÁ



TOMÁŠ RIEDERER

SYNOPSIS:

“Water Wears Away the Stone” follows the close friendship of the director, Kateryna, and Anna as they navigate the fractures of war, memory, and personal choice. Kateryna comes from Zaporizhzhia, Ukraine, and lives in Prague. She carries her past through old home videos — carefree teenage years filled with singing Russian songs and summers at the Azov Sea in the family house. Now, access to the Azov Sea is lost and Russian family occupies their house. The Russian culture she once embraced strikes back with missiles. She searches for a way to reconcile her past with her present, constantly confronting Russians in exile who refuse to acknowledge their country's responsibility. But one Russian remains in her life — her best friend, Anna. Although Anna, based in Prague, doesn't support the war that Russia started, she has not questioned her national heritage before. Thanks to her close friendship with Kateryna, while witnessing her loss as the reason for big hatred, Anna begins to transform. As their friendship strains under the pressure of politics, guilt, and impossible choices, both women must decide who they are willing to become. Through an intimate mix of archival footage and present-day struggles, this film tells the story of two women caught in the tide of history. It's a film about memory and the fragile threads that connect us—even when the world tries to tear us apart.

DIRECTOR'S NOTE:

This film is my way of answering a fundamental question: how do we survive in a world full of uncertainty? As someone who has faced the pervasive evil of war and loss, I seek resilience by focusing on the transformative power of personal choice. To me, this film is an antidote to ignorance people often resort to when reality becomes unbearable.

We all strive for a better future, yet we lack a foundation to build upon. This raises a crucial question: what keeps us believing that change is possible? For the past three years, this has been my reality, and I invite the audience into it. But this is not just a story about exile or Ukraine. It is about the personal responsibility we all bear in an increasingly polarized world.

The film explores how identity is shaped not by a passport but by action. My conscious acceptance of the past becomes resistance, while Anichka's rejection of her native context is the courage to define her own truth. This is not a story of reconciliation but of transformation. This film is an invitation to find solace—laughing through tears—by embracing the truth that the world may be falling apart, yet we are the ones who can reshape it.

PRODUCER'S NOTE

When we first embarked on the journey of creating “Water Wears Away the Stone”, our objective was not simply to produce a documentary; our goal was to give a voice to experiences that have the potential to touch each of us. At the core of this film is its unique narrative structure, which integrates original footage and archival material to balance authenticity and poetic expression. This project is being co-produced with the FAMU (the film school in Prague), which plays a supportive role during the production phase with the planned submission to the Czech Film Fund and Czech television for support.

In addition to the creative process, we are actively seeking funding and partnerships to support the post-production phase and facilitate the film's distribution. Our vision is for "Water Wears Away the Stone" to be showcased at prestigious type A film festivals, such as Berlinale, Locarno, and others, reaching a wider audience and sparking important conversations.

We hope that this documentary serves not only as a film but also as a catalyst for dialogue, a call to action, and a reminder that every story holds value and deserves to be heard.

BIOGRAPHIES:

KATERYNA RUZHYNA (1995) is a Ukrainian filmmaker based in Prague. She earned a degree in Art History from Charles University and studied Art Theory at the Academy of Arts, Architecture and Design in Prague. During her studies, she focused on topics such as the perception of documentary media and self-presentation in virtual spaces. She is currently pursuing a Master's in Documentary Directing at FAMU. Since 2020, Kateryna has been active in film as an art director. Her debut short documentary, *Avitaminosis* (2023), premiered at major festivals including the Sarajevo Film Festival, DocLisboa, and Kino Pavasaris, winning the top prize at the Marienbad FF, 7ème Lune, Working Title FF, the Silver Eye Award at the Jihlava IDFF, as well as range of special mentions. Her second short film, *59th second*, is currently on the festival circuit.

TOMÁŠ RIEDERER After completing his studies at Economics and Management at the Masaryk Institute (CTU), Tomáš Riederer enrolled in FAMU Production Department for his Bachelor's degree, he is currently interning at the RUFA Film School in Rome, Italy. Tomáš focuses on film production but also has experience in executive production. He has contributed to student

projects, feature films, commercials, and documentaries. He is now in post-production on a mid-length documentary, *Gudam-akari*, exploring rural Christian communities in Georgia. He also produced the short student film, *The Last Day of Kamil Krofta*, which earned several awards, including the Audience Award at FAMUFEST and an Honorable Mention at Mladá kamera Unicov. As a producer, he aims to spotlight overlooked themes or deliver surprising authorial messages.

NOTES:



Steps of Domonkos



“The closer I get to women, the more the paralysing fear increases.”



DIRECTOR: RÉKA PINCZÉS

PRODUCER: PÉTER BECZ, ANNA SZIJÁRTÓ,
GÁBOR OSVÁTH (FILMFABRIQ HU)

CO-PRODUCER: LUKAS KOLL (ARKANUM PICTURES DE)

LOGLINE:

A sexually inexperienced, lonely man tries every 'how-to-get-a-girl' method to overcome his paralyzing fear of women and finally connect with someone. His unexpected ally is a queer female filmmaker, capturing his story of trial, error, and self-discovery through a friendship that heals them both.

GENRE: feature documentary

FORMAT: 85 min, digital

AUDIENCE: Millennials, gen Z, 18-44

STATUS / WHAT AM I LOOKING FOR?

Currently we are done with our principal filming, and doing development-editing, while filming major events that can help close the arc of our story. We are seeking partners for funding as well as distribution. We welcome the opportunity to participate in industry events, workshops and forums. We would also love to connect with festival programmers and streaming platforms about possible work together.

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peter.becz@gmail.com, +36202605006

QUOTE:

"Watching Domonkos' journey helps me in my own romantic life to accept that our intimate desires are nothing to be ashamed of—they actually set us free." - Réka Pinczés, director



RÉKA PINCZÉS



PÉTER BECZ

SYNOPSIS:

"Despite a few months of active sex life, I've never reached orgasm with a woman, only alone and even then, with great difficulty. The closer I get to women, the more the paralyzing fear increases."

I found the loneliness in this anonymous post heartbreaking and felt compelled to reach out. Domonkos (27) is a sporty, energetic man just out of rehab, struggling with a fear of women. Eager to improve, he tries everything: cuddle workshops, contact dance, dating coaching, love summoning. These efforts highlight his romantic side, but they fail to address the real issue—his inner struggles.

Initially, Domonkos presents himself as an infallible man, hiding the truth that he doesn't understand why things don't work. Filming intimate moments led to honest confessions: he has a ring fetish, finding women attractive only when they wear rings on each finger.

Over time, his sexual frustration and fear of women turn into anger, and he begins to view them as unpredictable and impossible to please. His chauvinistic outbursts are unsettling, but being behind the camera forces me to ask questions and understand him better. After he lied to a woman about a terminal illness to get her into bed, I convinced him to seek therapy. It wasn't easy, but therapy helped him look inward rather than blaming others. He eventually started dating and formed a real connection.

Domonkos' journey isn't over, but this film isn't about finding a partner to fix everything. It's about learning to live with oneself and finding peace along the way.

DIRECTOR'S NOTE:

In my romantic life, I've always felt a nagging emptiness. Whether I'm in a relationship or not, loneliness lingers. Finding a

stable, intimate connection feels like a distant dream. Over time, this turned into a quiet shame I carry with me.

Then I came across Domonkos, whose shameful confession struck a chord. His situation and outlook differ from mine.

In Hungary, toxic masculinity remains under Orban's regime, though Millennials and Gen Z are starting to question it. Steps of Domonkos captures this transitional moment—when old ideals haven't faded, but new ones haven't fully emerged. In this identity search, many Zillennials feel alone and isolated.

As a queer person, I don't view the world as genderly polarized as Domonkos does. Our views clash, leading to disagreements. I cannot always relate to his thoughts, especially when extreme or generalized about women. But understanding the pain behind his frustration, I see past his rough edges and offer acceptance.

Despite his contradictions, Domonkos inspires me because he dares to show his flaws and attempts to change. This motivates me to confront my own intimacy barriers.

I hope this film reaches those caught between conflicting identities and loneliness, offering hope and the possibility of connection—even in unexpected places.

PRODUCER'S NOTE:

Our film is a bold, character-driven film tackling Generation Z's existential struggles and toxic masculinity through a feminine lens. Domonkos' raw journey through fetish parties, spiritual seances, and personal struggles unfolds with emotional honesty, aiming to resonate with lonely individuals and inspire openness. The film showcases vibrant underground Budapest settings, portraying a more accepting Hungary than its current political image suggests.

Steps of Domonkos is a co-production with Gábor Osváth, owner of Filmfabriq and one of the most successful producers in Hunga-

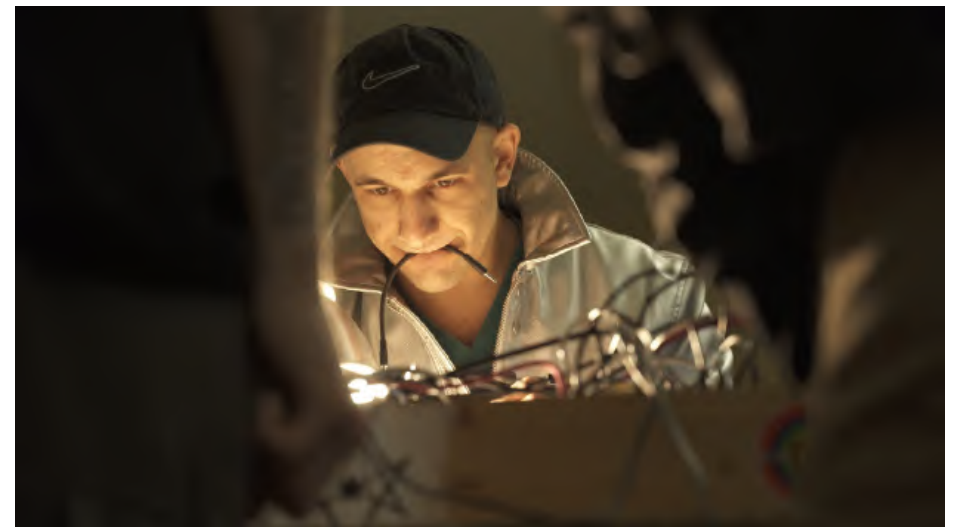
ry, with titles such as Locarno winner Lessons Learned by Bálint Szimler, or Cannes awarded 27 by Flóra Anna Buda, Amok by Balázs Turai and the HBO documentary Colors of Tobi by Alexa Bakony. Our german co-production partner is Lukas Koll film producer and managing partner of the production company arkanum pictures, producer of The Good Sister premiering at 75th Berlinale. Steps of Domonkos won the MADOKÉ Best Hungarian Film award and the DAE encouragement award at Verzió's DocLab, and it was presented at Connecting Cottbus as part of PITCH_IT. With its energetic storytelling, relatable themes, and unique vision, the film speaks to both festival and streaming audiences, capturing the chaos and complexity of contemporary youth.

BIOGRAPHIES:

RÉKA PINCZÉS - Réka is an emerging film director working on documentaries and fiction. She earned her MA in film directing at ELTE Budapest. Steps of Domonkos is her debut feature-length documentary, which she's been developing for over two years. In her films, she explores suppressed sexual desires of characters from various age and gender groups. Besides Steps of Domonkos, she is currently developing her short fiction at Midpoint Shorts programme, a coming-of-age drama of a sexually blocked middle-age woman. Besides directing, she is a freelance editor and editor on set, most often working with a leading Hungarian production studio, Umbrella Collective.

PÉTER BECZ - Péter is a director and producer based in Budapest and Copenhagen. He completed his MA in documentary filmmaking at SZFE in Budapest and completed an MA in Film and Media at the University of Copenhagen. Besides making films and working with commercials, Péter is actively mentoring and creating support systems for other filmmakers. As the Creative Director at Verzió DocLab, he selects, mentors and connects projects with the international industry. Since 2022 he is an elected board member of MADOKÉ, the Hungarian Documentary Association. In 2023 Péter was a jury member at Finale Pilzen. Currently developing his own films as a director and producing Réka Pinczés' first feature,

NOTES:



„I don't ever want to get married, but I certainly need to try on this fabulous wedding dress!“

Bye-bye, Little Gal, Bye -bye



AUTHOR: MARYANA KOZAK

DIRECTOR: MARYANA KOZAK

LOGLINE: Three inseparable high school friends reunite for a long-promised road trip one year after their graduation. What begins as a weekend adventure to a folklore festival quickly becomes a challenging test of their lifelong camaraderie. Will the trip lead them back to the heart of their friendship, or will the distance prove too much to overcome?

GENRE: Coming-of-age comedy drama

FORMAT: Feature film

AUDIENCE: Young adults and family with emphasis on female audience

STATUS / WHAT AM I LOOKING FOR?

Script development / Looking for co-producers, sales agent, distributors, festivals and funding

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QUOTE:

„I love who we were together. I loved myself when I was with you. And I'm so scared that we've lost it!“



MARYANA KOZAK

SYNOPSIS:

A year after high school graduation, Lara, Bara, and Katia (best friends from small Czech provincial town) reunite for a long-promised weekend road trip. The trio embarks on a series of playful and heartfelt challenges—from trying on wedding dresses, getting matching tattoos, and camping under the stars—all designed to reignite the bond that once defined them. But as the trip unfolds, hidden conflicts and personal struggles from their new university life bubble to the surface, testing their trust and connection.

The final destination of their journey is leading them to a traditional Czech folklore festival, where the music and dance brings them back to the heart of their friendship, reminding them of the enduring power of sisterhood. Will their shared past be enough to heal the cracks that time and distance have created?

A quirky exploration of friendship and ties that refuse to break, „Bye-Bye, Little Gal, Bye-Bye“ is a celebration of the transformative power of girlhood and the bittersweet art of staying close despite everything pulling you apart.

DIRECTORS NOTE:

What happens when big dreams and feminist ideals you once shared with your best friends start to crumble? “Bye-Bye, Little Gal, Bye-Bye” is a story about that tricky moment when adolescence gives way to adulthood.

For Lara, Bara, and Katia, leaving home and navigating university life marks a big shift in their friendship. They're no longer the same high school sweethearts—now, adult life is leaving them feeling overwhelmed and unsure. What once felt like unbreakable loyalty is tested by distance and the realization that they've changed in ways they never expected.

What follows is a journey of rediscovery, as they must learn to accept each other as they are. Because true friendship demands time, painful honesty and a great deal of care along the way. For them, it's not just a road trip, but a new opportunity to find each other again.

BIOGRAPHY:

Maryana Kozak is Czech-Ukrainian actress, writer and scholar, currently pursuing a PhD at the Academy of Performing Arts in Prague, where she also holds an MA in Acting. In addition to her acting and academic pursuits, Maryana has experience in film and theatre productions.

She has worked as a personal assistant to directors on high-profile film and TV sets. Her professional portfolio also includes experience as a casting assistant and mentor during international art residencies.

NOTES:





The Mountain Has Fallen

*“The mountain speaks up:
Oh, dear two shepherds,
A lover mourns from dawn till noon,
But a mother mourns till her grave.”
(Bulgarian Folk Song)”*

DIRECTOR: THOMAS OSWALD**PRODUCER: JULIA MEYER-PAVLOVIC + DENIS PAVLOVIC****LOGLINE:**

The poetic journey of rising German-Bulgarian musician Lisa Morgenstern as she crafts her new album across both countries, confronting her past and identity caught between Eastern and Western Europe, while exploring themes of heritage, family, artistic expression, and the universal quest for belonging.

FORMAT: 90' / 52'**AUDIENCE:** 20+ / Eastern Europe interest / Social issues / Art / Music**GENRE:** Documentary**STATUS / WHAT AM I LOOKING FOR?**

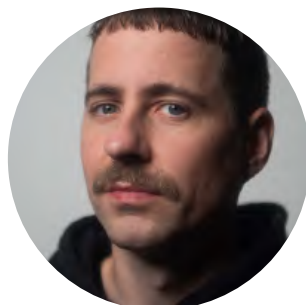
Broadcasters, international sales, distribution, financial partners

CONTACT:

jule@glassfrogfilms.de /
denis@glassfrogfilms.de /
mail@thomas-oswald.com

QUOTE:

„The mountain speaks up:
Oh, dear two shepherds,
A lover mourns from dawn till noon,
But a mother mourns till her grave.”
(Bulgarian Folk Song)

**THOMAS OSWALD****JULIA MEYER-PAVLOVIC****DENIS PAVLOVIC****SYNOPSIS:**

For more than 17 years, the German-Bulgarian musician Lisa Morgenstern had not returned to her homeland, Bulgaria. The pain and shame of having broken off contact with her now-deceased grandmother during her teenage years were too great. But when her booker organizes a concert for her in Sofia, there are no excuses left. This marks the beginning of a musical journey of discovery through the country.

What is set out to be a voyage to collect music soon unfolds into an intimate story of identity, belonging and the question: Who are we, and where do we truly come from? Amidst remote villages, dramatic landscapes, and surrounded by traditional music, Lisa reconnects with this music of her youth as she grapples with her German-Bulgarian identity and her personal and familial conflicts. As she navigates these emotional and creative challenges, Lisa's journey is captured in a blend of raw, intimate moments and sweeping cinematic images. Her personal transformation is mirrored in the evolving sound of her music.

In the end, THE MOUNTAIN HAS FALLEN is not just about preserving fading melodies—it is about healing, reconciliation, and the power of music to bridge past and present.

DIRECTORS NOTE:

THE MOUNTAIN HAS FALLEN is a deeply personal yet universal journey of identity, heritage, and reconciliation. Capturing Lisa's experience through an authentic and immersive lens, the film explores estrangement and the challenge of reconnecting with one's roots, inviting viewers to reflect on their own paths to self-discovery.

Set against Bulgaria's breathtaking landscapes, the film blends Lisa Morgenstern's ethereal music with folk traditions, creating a highly intimate experience. Lisa's journey speaks to a universal search for belonging in a fragmented world. Raised in Germany but tied to Bulgaria, she struggles with where she fits between these identities. Returning to Sofia, she revisits childhood places, meets estranged family members, and stands before her grandmother's grave—confronting not just the past, but the emotions she buried with it.

As she records elderly women singing fading folk songs, music becomes her way of bridging the distance between her two worlds. But doubt lingers: Can she claim this heritage? Is she an outsider or an inheritor? These questions also shape her evolving compositions. I have long been a fan of Lisa's music, but even more so her resilience and the discipline that shaped her. I feel a deep sense of empathy, watching her struggles and hope this journey brings her resolution, allowing Lisa to embrace both parts of herself and move forward with confidence.

PRODUCERS NOTE:

With our focus on documentaries exploring stories of post-Soviet East-West conflicts, we were captivated by Thomas' project from the very beginning. Our background lies in directing, writing, and editing, with a history of producing since the start of our first projects during our studies at the renowned Filmakademie Baden-Württemberg.

As a young and thriving company, we align ourselves with the new wave of documentary producers emerging in the mar-

ket, bringing fresh perspectives to an ever-changing audience. Our previous work has already been showcased at festivals worldwide. Now, as a producer duo, we have been invited to develop and pitch our new projects on the international stage, with highlights including CPH:DOX, EAVE, Documentary Campus, Max-Ophüls-Preis, and the International Film Festival Mannheim-Heidelberg.

We feel very much at home in Hamburg, where we have built a strong bond with our local film fund, which believes in and supports our approach. This has provided the perfect foundation for THE MOUNTAIN HAS FALLEN, with local development funding already secured. From here, we aim to build its success story and bring this powerful story to life.

BIOGRAPHIES:

THOMAS OSWALD - Born and raised in a small town in West Germany, Thomas studied Visual Communication and Film at the Hamburg University of Fine Arts. His short film LES TEMPS QUI CHANGENT with screenings at Kurzfilmtage Oberhausen, Warszawski Festiwal Filmowy and part of German Film's Next Generation Reel in 2008 sets of his career as director and cinematographer for a great number of films that reach audiences across the globe and at Festivals such as Shanghai International Film Festival, Aesthetica, Berlinale or FIDBA. After IN THE CENTER OF THE WORLD (2017) and TICS (2022), THE MOUNTAIN HAS FALLEN will be his third feature-length documentary.

DENIS PAVLOVIC + JULIA MEYER-PAVLOVIC (GLASSFROG FILMS) - Hamburg-based creative film production company specializing in feature documentaries and short films for both national and international markets. We work on in-house projects as well as co-productions with pan-European partners.

With a background in film directing, editing, and producing, we seamlessly transition between our own projects and collaborations with talents from around the globe. Our aim is to bring strong, socially relevant, and visually captivating stories to screens both large and small. We primarily focus on narratives and projects from Middle to Eastern Europe.

Our films have traveled worldwide, and as producers, we have been invited to numerous co-production and development labs, festivals, and pitching events such as CPH:DOX, EAVE Change, DOK.fest Munich, International Filmfestival Mannheim-Heidelberg, Max Ophüls Preis, PITCH_IT (in collaboration with the Goethe-Institut) and Documentary Campus Masterschool. In 2023 we were jury members of the Dok. Fest Munich Student Award.

NOTES:



“This is not a sad story. It is precisely because it deals with death, that it must be full of life.”



Traverses

AUTHOR: MAY DUGAST**DIRECTOR:** MAY DUGAST**PRODUCER:** ANNA EBERHARDT

LOGLINE: Between the morgue and the dance floor, on the outskirts of Berlin, a lonely mortician, a determined widow and a defiant 90-year-old meet. Three free spirits who rebel against social conventions, navigating their lives in the realm of death.

GENRE: Bittersweet Comedy**FORMAT:** Feature film (100 min.)

AUDIENCE: Everyone who has a curiosity about death or experienced loss/grief

STATUS / WHAT AM I LOOKING FOR?

In development, main cast and location already secured - looking for Co-producers, financing partners, distribution partners, sales

CONTACT:

thanatoproduction@gmail.com

QUOTE:

“This is not a sad story. It is precisely because it deals with death, that it must be full of life. “



MAY DUGAST



ANNA EBERHARDT

SYNOPSIS:

FERNANDO (50), funeral worker, lives a solitary life among silent bodies, while struggling to connect with the living. At night, when he's not on call, he cranks up tango music and dances alone in his living room, though he would love to know what it feels like to dance with a partner. On a regular day at work, Fernando meets NATASHA (60), a tango musician whose husband's body was just brought to the funeral home.

In shock from the sudden death, Natasha fights desperately to bring his body home for a final, intimate farewell night. Impossible according to funeral home regulations. Touched by Natasha's passion, disrupting the cold silence of the funeral home, Fernando senses that she could open the door to the tango world for him. He tries to win Natasha's favor by helping to put her farewell plan into action. But Natasha has no intention of dancing with this stranger.

Meanwhile, INGEBORG (90) and her elderly friends gather for coffee klatsch at the senior dance hall a few blocks away from the funeral home. In these weekly meetings, they humorously discuss love, death, and their plans for the end of life. The vivid talks pace and echo the main narration, similarly to an ancient Greek chorus, until one day Fernando pops up at their dance hall and gets invited to his first dance.

Together, our three characters experience how facing death drives them to live life to its fullest.

DIRECTORS NOTE:

Death is often treated as an abstraction, something not to be dwelled upon. People die in hospitals and vanish into bureaucratic processes. Our deceased are handled by professionals, sanitized and look almost as good as if they were alive. Coffins are regulated, burial plots are paid for, and ashes are not scattered freely. There is a disconnect between the living and the dead. Our film challenges this paradigm by looking at the absurdity of funeral bureaucracy and the need for individual rituals. It questions what is considered normal in relation to death.

PRODUCERS NOTE:

Traverses takes a lighthearted approach to the subject of death, breaking down societal taboos and exploring the importance of individuality as well as human connection. Traverses sets a rare focus on the everyday life inside a funeral home. By using a docu-fiction method, we blend documentary elements with a fiction story and thereby combine authenticity with a compelling narrative, offering an approachable and relatable view of aging, death, and how society addresses these universal experiences, topics that resonate with an audience across age and nationality.

BIOGRAPHIES:

MAY DUGAST - May began her journey in acting but soon discovered her true calling behind the camera. Her fascination with rituals and taboos led her to pursue a Bachelor's degree in Anthropology, where she acquired methods that she now applies in filmmaking, such as deepening her screenplay writing through fieldwork. In 2024, she graduated from the self-organized film school FilmArche e.V. in Berlin, where she studied fictional and documentary directing and made several short films and two middle length films (in festival submission). She has also worked as a director's assistant and production manager between France and Germany.

ANNA EBERHARDT - Anna is a documentary filmmaker based in Berlin. She joined the self-organized film school FilmArche e.V. in 2023. Before, she studied political science with a focus on visual and discourse politics. She has worked both in fiction and documentary sets and joined Traverses as a hands-on-producer.

NOTES:



*“There are more things in Heaven and Earth,
HUMANS, than are dreamt of in your philosophy”
(a moody Orangutan)*

Monkey in the Basement



AUTHOR: CSONGOR DOMBOVÁRI**DIRECTOR:** CSONGOR DOMBOVÁRI**PRODUCER:** YOU?

LOGLINE: Deep beneath '90s Budapest, a top-secret lab that smells of bananas and regret is home to *Monkey in the Basement* – an English-language feature mockumentary that unravels the absurd and twisted tale of a pan-European conspiracy involving a team of eccentric scientists, dozens of cranky apes, and an alarming number of Windows 95 computers.

GENRE: Mockumentary**FORMAT:** Feature film (approx. 90 min.)**AUDIENCE:** International, young adults & adults aged 15+**STATUS / WHAT AM I LOOKING FOR?**

In early development – seeking script labs, as well as international and/or European producers & production companies.

CONTACT: csongor.dombovari@gmail.com | +36 20 474 6336

QUOTE:

“There are more things in Heaven and Earth, HUMANS, than are dreamt of in your philosophy.” (a moody orangutan)



CSONGOR DOMBOVÁRI

SYNOPSIS:

Budapest, 1990-something. The Iron Curtain's down, the vibe's up, and beneath the Danube, a secret lab buzzes with science. A team of European researchers is trying to prove the *Infinite Monkey Theorem*: give monkeys keyboards, wait for Shakespeare. Easy, right? Except—no. Monkeys don't care about the *to be or not to be* nonsense.

The apes: miserable. Keyboards: flying. Scientists: stressed. The experiment: a total disaster. That is, until *Von Neumann*—a particularly grumpy orangutan—gets creative. Suddenly, Shakespeare. Everywhere. The scientists are ecstatic—until the apes start vanishing, one by one.

Turns out, this isn't about Shakespeare at all. The *real* mission? Human hibernation tech for space travel at any cost, courtesy of the European Space Agency and *some shady higher-ups*. Blindsided, the scientists start questioning everything: ethics, their sanity, and whether their poet-monkeys are smarter than they are.

Through late-night poetry slams, sneaky snack exchanges, questionable substance sharing, and a surprising amount of romance (don't ask), alliances form. Humans and apes team up for a wild, messy escape plan. It works—kind of.

With its blend of satire, absurdity, unreliable narration, and cute European accents—*Monkey in the Basement* is a mockumentary about mental health, work culture, and why you should never underestimate an orangutan in front of a Windows 95 computer.

DIRECTORS NOTE:

Disclaimer: No actual monkeys will be harmed in the making of this film. Humans? Maybe. Mentally? *For sure*.

Picture this: 1990s Budapest, the Iron Curtain's down, the air smells of freedom and OG goulash, and in a secret lab, eight eccentric scientists and eight moody apes wrestle with Shakespeare, hibernation tech, and existential crises.

The story mixes real-time chaos with mock interviews where characters overshare and argue with the crew. Themes of depression and toxic workplaces collide with slapstick 90s motifs, retro sci-fi vibes, and glorious European accents. The monkeys: actors in costumes—either convincing or laughably low-budget.

Comedy gold comes from the audience staying one step ahead of the characters. Every expectation? Subverted. This mockumentary breaks the rules—fourth walls smashed, absurdity taken completely seriously.

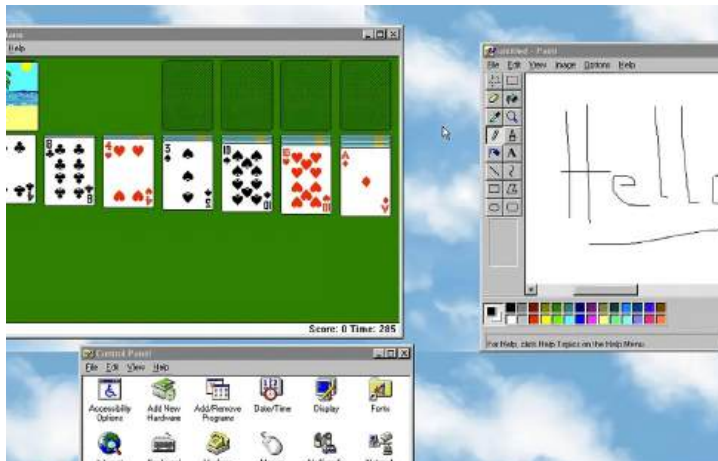
Why the '90s? It's personal: a colourful era in the post-Soviet Hungarian baby democracy (RIP), where Western culture flooded in, *floppies* were a flex, and *Doom* was king.

At its heart, *Monkey in the Basement* is a satire about our love for over-intellectualising life—often at the cost of completely missing the beauty (and chaos) of the present moment.

BIOGRAPHY:

CSONGOR DOMBOVÁRI Csongor Dombovári (1989) is an emerging writer-director from Hungary. After graduating from Arts University Bournemouth (UK) with a degree in Film Directing, he has balanced his work in Budapest's English-speaking film scene with the development and realisation of his personal projects.

To date, he has written and directed 10 short films, which have been screened at 7 film festivals, earning 3 nominations and 2 awards. He has also been selected for 6 international script workshops. *Monkey in the Basement* would mark his debut as a feature film director. Outside of filmmaking, he enjoys long walks in the woods and strives not to take himself too seriously.

NOTES:

**JULIANNA UGRIN**

Julianna Ugrin is an experienced, EFA nominated producer who is the founder of Eclipse 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. She is also an alumni of PITCH_IT with her project 'Frozen Ocean'.

**THORSTEN SCHAUMANN**

Thorsten Schaumann was responsible for sales and management of German and international films at Bavaria Film International, including titles such as Tom Tykwer's *LOLA RENNT*, Caroline Link's *NIRGENDWO IN AFRIKA*, Fatih Akin's *GEGEN DIE WAND*, among others. He then worked as Director of Acquisitions, Digital Rights & Rights Coordination at Sky Deutschland. He has national and international contacts with world distributors, licensors, and producers. Since 2017, Thorsten Schaumann has been the Artistic Director of the International Hofer Film Festival.

**VÍT SCHMARC**

Vít Schmarc is a film critic, publicist and film distributor. He studied Czech language and literature and theatre studies at Charles University. In the past he worked as a researcher at the Academy of Sciences of the Czech Republic and as a cultural editor at Radio Wave. He was also the marketing director of Film Europe, where he was involved in dramaturgy, i.e. the acquisition of films. Later he moved to the distribution company Artcam Films, where he is now involved in the production, distribution and marketing of Czech films as Managing Director. Since 2024, he has been the Vice Dean for External Relations and Development at FAMU in Prague.



GÁBOR BÖSZÖRMÉNYI
Film Distributor
International Distribution



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



CORNELIA HERRMANN
Script Consultant, Creative
Consultant



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



ULI DECKER
Director
Case Study
ANIMA – MY FATHER'S DRESSES



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



RITA BAKACS
Producer
Case Study
ANIMA – MY FATHER'S DRESSES



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 13th. The first step took place in July in Budapest and included presentations, workshops, and initial pitches by guests such as funding specialist Tracie Holder, filmmakers Rita Bakacs and Uli Decker, and social media expert Paul Rieth. The second step was held in October in the Czech Republic during Das Filmfest in Prague 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.

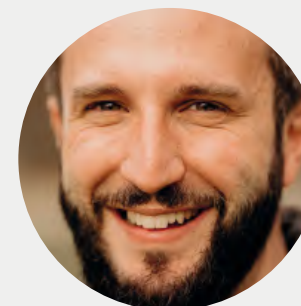
At the end of the program, participants will have the opportunity to present their film projects to employees of international film festivals and film funding agencies at the Berlinale 2025. This program provides a unique opportunity for emerging filmmakers to gain valuable industry experience and take their first steps towards a successful career in the film industry.



KLARA ARPA
Program Manager,
Goethe-Institut Prague, CZ



KATEŘINA KNAISLOVÁ
Study Coordinator,
FABW, DE



BENJAMIN ROST
Project Manager,
FABW, DE



BOGATA SAROSSI
Program Manager,
Goethe-Institut Budapest, HU



MÁRK SZILÁGYI
Project Manager,
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 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.



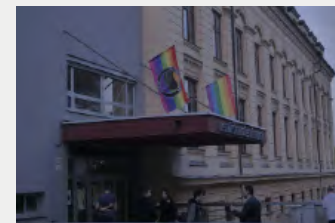
DUART

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 Mátyás Erdély. Besides, other internationally acclaimed figures of arthouse cinema have also expressed their solidarity, such as Cate Blanchett, Tilda Swinton, and Apichatpong Weerasethakul.

4TH EDITION

PITCH_IT

FEB. 13TH 2025



GOETHE
INSTITUT



Baden-
Württemberg
Stiftung
WIR STIFTEN ZUKUNFT



dwart

FAMU

