

5TH EDITION

PITCH_IT

FEB. 12TH 2026



FABW

FILMAKADEMIE BADEN-WÜRTTEMBERG



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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 5th edition of PITCH_IT,

The world is currently undergoing fundamental change, including the film and media industry. Questions linger: How is artificial intelligence changing the way we produce films and series? Which formats and business models still work? Who (or what) will develop, write, animate and produce in the future?

Then there are political upheavals. The world's oldest democracy is faltering, and with it the rights-based world order. Freedom of art, speech and opinion are suddenly under threat, denying facts has become the weapon of choice for opponents of democracy.

Civil liberties are not gifts; people have fought for them. People must now fill them with life and defend them with determination. Media professionals are predestined for this: their works shape the collective consciousness and form our shared narrative – including the grand narrative of a free society.

Here in Europe, this narrative is still very much alive, and we can continue it. If we understand change as transformation rather than disruption, we can shape it in a deliberate and constructive way. For me, the countries of Central and Eastern Europe play a key role in this – particularly their creative talents, whom PITCH_IT addresses.

Together, you have been able to tap into Europe's distinctive intercultural energy. Share the experience! And beyond that: Find a stance, observe closely, listen attentively! Then you can make the world a bit brighter, a bit more creative, a bit more humane – and carry the beacon of freedom out into the world.

We all look forward to the presentation of your projects at Berlinale.

All the best,

DR. ANDREAS BAREIß
Managing Director of
Filmakademie Baden-Württemberg





JULIA ZANTL
DOK.forum Marketplace München

Julia Zantl has been Head of DOK.forum since November 2025 and is therefore responsible for the marketplace and the perspectives of the industry platform of DOK.fest München. Even during her master's studies in Religious Studies, Anthropology, and International Political Science in Munich and Paris, she was consistently involved in film and television projects. She initially worked in Paris and Berlin at renowned production companies such as interscience film and Doc en stock, and later as a freelance filmmaker, primarily for public broadcasting. Since 2022, she has been co-leading the audience: first storytelling lab for Drehbuchwerkstatt München together with Matthias Leitner (BR), and has also contributed her expertise to various selection committees, including the dok.art program by Thomas Riedelsheimer at Drehbuchwerkstatt 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 GUETG
Zurich Film Festival

Reta Guetg is the Festival Director and Co-Owner of the Zurich Film Festival (ZFF). Since 2016, she has played a leading role in shaping the festival, with a particular focus on programming and industry. Over the past decade, she has been instrumental in developing the ZFF's industry activities, including talent development programmes and the Zurich Summit conference. She is the co-founder and former Artistic Director of the international short film festival shnit, which grew from its Swiss origins into a transnational event held simultaneously in several cities across five continents.

Guetg is active in film policy, serves as President of Bern für den Film, and is a board member of Cinéville. She is a member of the Swiss and European Film Academies and holds a Master's degree in Film Studies with minors in Communication Science and Linguistics.



ANNA ROHDE
Beta Film GmbH

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



SOŇA MORGENHALOVÁ
MIDPOINT InSTITUTE

Soňa Morgenthalová is a film professional with a background in film theory and cultural management. She began her career in international production and casting, working on Bong Joon Ho’s *Snowpiercer* and collaborating on films and series including *Ophelia*, *The Death & Life of John F. Donovan*, *Underworld: Blood Wars*, *Knightfall*, *Britannia*, and *Crossing Lines*.

In 2017, she joined the MIDPOINT Institute, where she shapes and runs training programs for film professionals. She supports the development of feature and short film projects while helping emerging script consultants and producers build craft, confidence, and industry-ready skills. She also initiated *Focus Queer*, a MIDPOINT program supporting LG-BTQ+ storytelling.

Beyond MIDPOINT, Soňa regularly works as an expert for institutions such as the Czech Film Center, the Kosovo Cinematography Center, and *PITCH_IT*, driven by a focus on discovering bold filmmakers and supporting diverse cinematic voices internationally.



BEGÜM BAKIRCI
MUBI / The Match Factory

Begüm Bakirci is an international film producer working across the development, financing, and production of European and international feature films. She leads and oversees projects from early development and packaging through financing, greenlight, and production delivery in international co-production environments with a focus on director-led projects across both theatrical and platform-driven contexts. Begüm is a graduate of the Filmakademie Baden-Württemberg, where she completed the diploma programme in Film Producing. She holds a Bachelor’s degree in Film & TV, a practice-based programme, from Mimar Sinan University of Fine Arts in Istanbul.



ISHAK JALIMAN
CineLink Sarajevo Film Festival

Ishak Jaliman is a graduate of the Academy of Performing Arts in Sarajevo, where he studied Production and Management and currently works as a teaching fellow. He previously served as Head of CineLink at the Sarajevo Film Festival, a leading regional co-production market and project development platform.

He is a producer at the Sarajevo War Theatre (SARTR) and the International High School Theatre Festival *Juventafest*, and has previously worked as Technical Director of the International Theatre Festival *MESS*. He has been involved in numerous films in various capacities, with works screened at major international festivals including *Sundance*, *CPH:DOX*, *La Biennale di Venezia*, *Sarajevo Film Festival*, *Dokufest*, *Hot Docs*, and *DOK.fest München*. Jaliman is the founder and president of *Realstage Productions* and a recipient of the *Young Producers Award* at *Sofia Film Festival – Sofia Meetings* (2020) and the *Ivica Matić Award* (2024).





Afară (OUTSIDE)

“This country was only a dream.”

DIRECTORS: LUCA PEREȘ-BOTA
+ NIKOL URBANOVÁ

LOGLINE:

In pandemic-era Romania, a pizza delivery driver pushes himself to his limits to help his family care for their ailing grandfather, holding on to hope as everything around him begins to collapse.

GENRE: Drama / Poetic Social Realism

FORMAT: Feature Film

SETTING: Contemporary Romania (primarily the city of Arad)

AUDIENCE: Young adult (18-35) and arthouse audience

STATUS / WHAT AM I LOOKING FOR?

Active Development - Seeking lead Producer

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QUOTE: "This country was only a dream."



LUCA PEREȘ-BOTA



NIKOL URBANOVÁ

SYNOPSIS:

Set in pandemic-era Romania, AFARĂ follows RĂZVAN, a 22-year-old pizza delivery driver living in Arad with his older sister IOANA, a hospital nurse, and their ailing grandfather ION. While their father DANIEL works abroad to support them, Răzvan's days fall into a repetitive loop: delivering food through the empty city, caring for Ion, sharing a cigarette with his exhausted sister, and tending to the small botanical balcony that anchors their home life. Fragments of shared memories surface, offering Răzvan a sense of hope in an increasingly fragile present.

When Daniel suddenly loses his job abroad, the family's stability collapses. Desperate to earn money for his grandfather's imminent operation, Răzvan searches for alternatives. At work, he is confronted with colleagues who supplement their income through illegal or online activities. Răzvan begins webcamming at night, believing he has found a way to stay afloat, but the money comes slowly. As pressure mounts, he agrees to help his colleague CĂTĂ deal weed during deliveries, pulling him into increasingly dangerous situations. In parallel, Ioana compromises her own principles at the hospital to help Ion.

When Ion dies from COVID-related complications, Răzvan spirals further, briefly taking over Cătă's business before being violently ambushed. As an ambulance brings him to Ioana's hospital, their father returns from abroad to an empty apartment. What remains for Răzvan are memories of the time they shared—memories that allow life to go on, even when everything else has collapsed.

DIRECTOR'S NOTE:

Imagine a moment in time when you felt like this is it. A moment that meant everything. You wanted to hold on to this glimpse of life forever.

That's what Luca felt in 2020 in Romania during COVID when his grandmother needed to have a lifesaving operation. All the good moments together flooded back when everything was crumbling. That's what Razvan, our main character, feels in fleeting memories of his family together. But a question always popped into our minds: What would we have done to save her? How far does one go to save their loved ones? Especially without help from others.

In darkness, the smallest moments of fragility become lifelines of hope. And sometimes the past is the place where hope can be found in the present for the future.

Afara weaves these memories into the present, showing how small acts of tenderness become acts of survival — and how, even in the most difficult moments, memory can make life more beautiful.

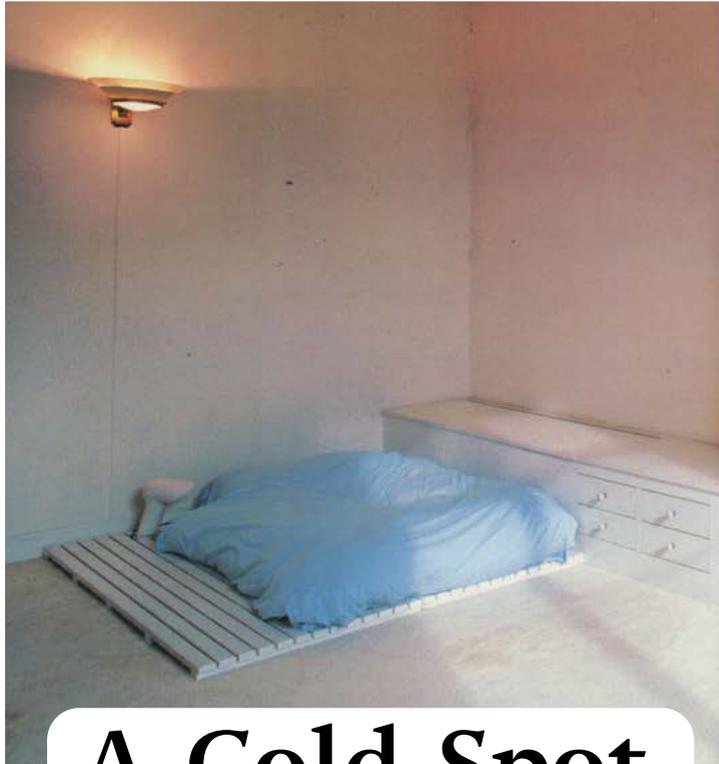
BIOGRAPHIES:

LUCA PEREȘ-BOTA (1997) is a Romanian director and editor working between Romania, Belgium, and the Czech Republic. He grew up between Romania and Belgium and graduated with great distinction in Film Directing from RITCS (Brussels). His graduation short *Dincolo* (2022), a fictional portrait of Romanian labour migration, received a Special Mention at Filmfestival Oostende and was selected at FilmFestival Cottbus and Bolton International Film Festival. He completed a Master's in Film Editing at FAMU in Prague in 2025. The first collaboration with Nikol was *FLOWERBOYS* (2024), which was selected at the Berlin XPOSED Queer Festival and Art200 in Bucharest.

NIKOL URBANOVÁ (1998) is a Czech director and editor based between the Czech Republic and Belgium. She graduated in production from FAMU in 2021 before shifting her focus to directing and editing. Her work explores memory, sisterhood, coming of age, and loss. She co-directed and edited *Sestry* (2026) with Luca, a 16mm graduation film supported by FAMU and Banijay Belgium, which won the 2024 Pitch Your Script Award at Kortfilmfestival Leuven.

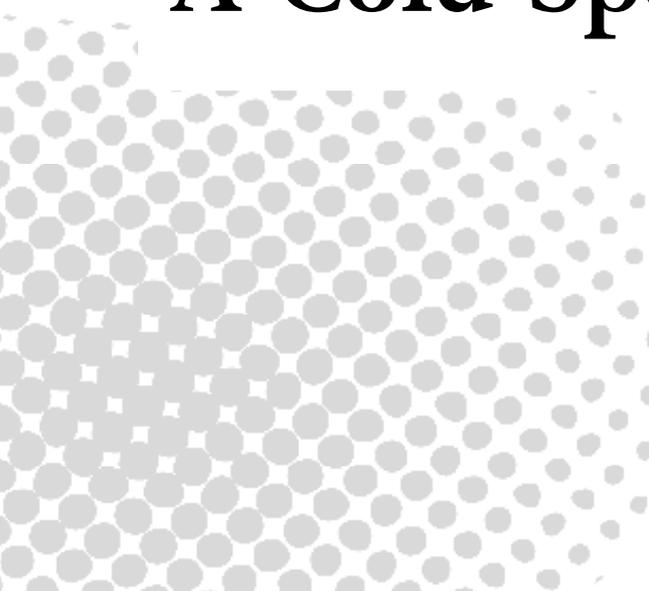
NOTES:





A Cold Spot

“A Cold Spot is about the absurdity of trying to be well in a world that keeps us overstimulated, addicted, and off-balance — and about the fragile, awkward ways we find our way back to ourselves“



AUTHOR + DIRECTOR: PHILIPPE MOROZOV

PRODUCER: KALINA IVANOVA

LOGLINE:

Following a near-fatal, alcohol-induced meltdown, eccentric 3D artist Stefan (29) resolves to take recovery into his own hands, starting with the renovation of the decaying flat he has inherited. Sobriety itself quickly turns intoxicating as he tries to juggle self-optimization, lost love, sibling rivalry — and his role in his own mother's death.

GENRE: Gen-Z Meltdown Dramey

FORMAT: Feature fiction film'

AUDIENCE: Gen Z & Millennials (Age 18–40), 60/40 female/male, well educated, living in urban areas and festival audiences (Age 30–55) - European arthouse cinephiles.

STATUS

In development

WHAT ARE WE LOOKING FOR?

Co-production partners, sales agents, distributors, international collaborators

CONTACT:

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QUOTE:

“A Cold Spot is about the absurdity of trying to be well in a world that keeps us overstimulated, addicted, and off-balance — and about the fragile, awkward ways we find our way back to ourselves.”



KALINA IVANOVA



PHILIPPE MOROZOV

SYNOPSIS:

Eccentric 3D artist and recovering alcoholic **Stefan (29)** is trying to pull himself out of a yearlong meltdown. Determined to regain control after a near-fatal hospitalization, he quits his prescription drugs, leaves his overprotective brother's home, and starts renovating the decaying apartment left behind by their late mother: a ghostly space mirroring his own inner landscape.

While searching for a “key to healing,” unemployed Stefan obsesses over self-optimization, his days dissolving into body-building routines, productivity hacks and endless online “brain rot.” His loop is disrupted when (a) his tormented high school sweetheart reappears, moves in with him and falls seriously ill, (b) an older influencer agency manager sparks his romantic interest and (c) the suppressed resentment toward his brother begins to boil. Stefan finds himself suffocating inside his half-remodeled apartment — a space he keeps trying, and failing, to fill with people and clutter. A feared relapse forces Stefan to face what has been buried beneath everything: his role in his own mother's death. After being confronted with responsibility, grief and denial, he emerges quiet and contained, juggling modest jobs, unexpected social circles, and finally finding his own tempo. Perhaps back to square one, he nonetheless finds liberation in accepting that recovery is not about conquering chaos, but learning to live inside it.

DIRECTOR'S NOTE:

Ever since clawing my own way out of addiction, often feeling left behind even by those closest to me, I've felt a responsibility to portray generational crisis and recovery with honesty, care, and humour. I wanted to tell a story neither romanticized nor grotesque, but grounded in empathy, vulnera-

bility, and resilience — this is how A Cold Spot emerged.

The film follows Stefan (29), an unemployed 3D artist and recovering alcoholic trying to rebuild his life in an age that constantly pushes him into overdrive. Through him, I explore messy Gen Z meltdowns, family tensions, work-life drama and tricky relationships against the backdrop of “self-optimization” culture — one of today's paradoxical addictive systems.

The visual language mirrors Stefan's restless mind and craft. His 3D practice evolves from daily routine (or lack thereof) into a core expressive tool, with digital renders and simulations capturing moments of alienation and intensity across the film. Brisk edits and shifting focus reflect attention deficiency and mood swings, yet the film resists chaos and defeatism, embracing irony and tenderness. With all that in mind, A Cold Spot becomes a story of forgiveness, self-worth, and the clumsy ways we step back into our lives.

PRODUCER'S NOTE:

What first drew me to A Cold Spot was the authenticity of the story and its contemporary perspective. The film observes how the urge to become a “better version” of ourselves can quietly turn into a new form of addiction, often masked as self-care and discipline.

I was particularly drawn to Philippe Morozov's emotional depth, his commitment to storytelling, and the originality of his authorial voice, aiming to be expressed through a bold and modern visual language. Knowing that he has personally experienced core elements of this story further strengthened my conviction that this film will become a captivating emotional exploration.

Although rooted in the experience of contemporary youth, the film's themes - ad-

diction, wellness, and the search for one's true self - resonate far beyond generational boundaries.

A Cold Spot is a film that portrays the current world while being honest, vulnerable, and unafraid to question what the path of recovery truly feels like.

BIOGRAPHY:

KALINA IVANOVA

After graduating in Film Directing from the National Academy for Theatre and Film Arts, Kalina Ivanova gained extensive on-set experience working as an assistant director, as well as in production departments on major commercial projects for international brands including McDonald's, Amazon, Apple, Jean Paul Gaultier, and Disney. In 2024, she joined Contrast Films, a Sofia-based production company. She is currently responsible for project development and works closely with emerging talents on the company's slate, including A Cold Spot by Philippe Morozov, Contre-Jour by Antonia Milcheva, and Pride by Orlin Milchev. Kalina has further strengthened her industry profile through additional training, including the Breaking into the Industry program at Tallinn & Baltic Events. Contrast Films specializes in fiction and documentary filmmaking and, as of 2025, in series production. Founded by producer Katya Trichkova, the company has more than fifteen years of experience in international co-productions, accompanying projects

from early development through financing, production, and international distribution.

PHILIPPE MOROZOV

Forging his academic background in film between London and Paris, Bulgarian writer-director Philippe Morozov has been working across narrative, commercial and music-driven projects for nearly a decade, while also taking on art department roles for international productions such as Romain Gavras' Sacrifice. Singled out for his vivid, dreamlike eclecticism, he moved into long-form storytelling in 2021, when he helmed his first two fiction series, having directed over thirty hour-long episodes since then. His music video for Rushi's Bez Bagazh earned him a Video of the Year laurel at Bulgaria's top music awards in 2025. Besides the development of his first feature, 2026 will also mark his stage directing debut with his own adaptation of Eugène Ionesco's Rhinoceros at the Bulgarian National Theatre.

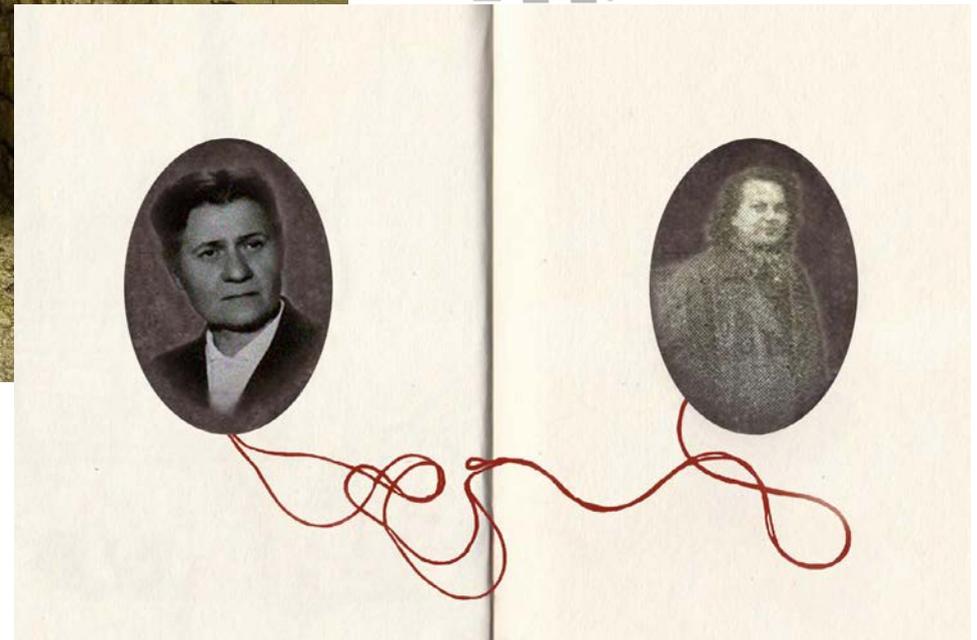
NOTES:



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Alone



"The past is never dead. It's not even past."
- William Faulkner

DIRECTOR: VIŠNJA SRETENOVIĆ

PRODUCER: BILJANA PRVANOVIĆ
+ ANDRIJANA ZUKIĆ

LOGLINE:

A former camp warden and a former prisoner, two women who never spoke in a place and country that didn't allow it, are fictionally reunited by the filmmaker, bringing their opposing stories together to confront the silence left by history.

GENRE: documentary: hybrid / experimental / archive / essay / collage

FORMAT: 52' / 70'

AUDIENCE: Audiences drawn to female voices, political engagement, herstory, and fragmented storytelling.

STATUS / WHAT AM I LOOKING FOR?

Late development / German producer, co-production partners, pre-sales, and broadcast opportunities.

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QUOTE:

"The past is never dead. It's not even past." - William Faulkner



VIŠNJA SRETENOVIĆ



BILJANA PRVANOVIĆ

SYNOPSIS:

ALONE revisits a suppressed memory from mid-20th-century socialist Yugoslavia, uncovering the silent histories of women confined in forced labor camps. Its documentary-literary narration draws on a radio interview with a former camp warden and a memoir by a former prisoner, reflecting on a shared past and the tremors of the "Informbiro period" — the Soviet-Yugoslav split — that profoundly marked their lives. Moving beyond male-dominated political narratives, their interwoven voice-over testimonies explore terrains of deeply personal memory. Though positioned on opposite sides of ideology, both women were shaped, isolated, and silenced by the same system. Visually, the film reveals a double oblivion: archival footage capturing the parallel society and its serene everyday life is set alongside contemporary views of neglected labor camps. In its experimental dimension, through the filmmaker's on-the-road visual and written diary, we travel across time-worn camp sites in the former Yugoslav Balkans, tracing the stories of these two women. This journey embodies the film's central themes of loneliness and its psychological impact, as the author confronts unsettling questions: How quickly can roles shift in a polarized society, where one's voice is buried beneath the noise of Rights and Wrongs? And on a more personal level: Do perpetrator and victim coexist within me?

DIRECTOR'S NOTE:

ALONE focuses on the human condition and the experience of loneliness within a rigid social and political system, making it deeply relevant today. Although rooted in a specific regional and historical context, the film transcends it, addressing themes that are universal, at once urgent and timeless. As a multidisciplinary artist, I aim to integrate my various creative approaches into a hybrid cinematic form that moves toward experimental film. My artistic path is grounded in creating feminist, psychologically rich work that seeks to nurture fragility, exposure, and honest confrontation, daring to look where it is more convenient to turn away. With ALONE, I seek to create a necessary cinematic testament to the forgotten women of Yugoslav labor camps—both victims and perpetrators—and to reclaim their destinies within our collective memory. By looking directly at the present, I simultaneously examine the mechanisms of polarization, letting dialogue emerge between opposing sides. This filmic dialogue is, however, constructed and artificial, reminding us of the urgent need for empathy and connection, without which both personal and collective well-being undoubtedly erodes.

PRODUCER'S NOTE

ALONE is a film that only seemingly deals with the past, while in fact being a deeply contemporary project, whose relevance lies in the strong resonance of its archival material with today's political and social realities in Serbia and beyond. Its central theme - how systems of power produce silence, and how silence becomes a form of control - opens up a different, female-voiced perspective on socialist Yugoslavia, not through dominant narratives of political conflict and male-centered history, but through intimate and often contradictory testimonies of women who were both agents of and victims within the system.

This ambivalence is the film's core strength, as ALONE rejects simple moral divisions and instead confronts the mechanisms of indoctrination, fear, and isolation, inviting the audience to reflect on the parallels between past and present. I believe the film has significant festival and international potential and speaks to audiences willing to engage with complex, politically relevant, and aesthetically bold projects.

Supporting this film is not merely a professional decision for me, but a clear statement about the kind of culture we want to build and defend.

BIOGRAPHIES:

VIŠNJA SRETENović (Serbia/Germany) is a writer-director whose work blends autofiction, documentary, fiction, and research-based approaches. She studied acting at the Faculty of Dramatic Arts in Belgrade before moving to Germany for her master's studies, where she deepened her engagement with contemporary auteur practices in film, writing, and performance art. Her multidisciplinary approach spans themes of womanhood, mental health, and historical and cultural heritage. Višnja has created the short films *Shared Stories* (essay film, 15'), *Intermezzos* (short fiction, 17'), and *Maria* (short experimental, 5'), and theatre pieces *Dear Chris* and *Beat the Worries by Party-ing!*. She co-develops short films, plays, and radio pieces, bringing her evocative and reflective style to each. Her works and collaborations have been shown in cinemas, theatres, and galleries in Germany, Serbia, the UK, Austria, North Macedonia, and Denmark.

BILJANA PRVANOVIĆ is a producer with decades of experience in feature, documentary, and short films, television, and international co-productions. Her projects have received numerous international awards, including those at Canneseries, the Berlinale, and the Montreal World Film Festival. She has secured funding from na-

tional and international film and cultural funds, among them EURIMAGES, and has collaborated with major broadcasters such as ARTE. DELIRIUM FILMS, founded in 2003 in Belgrade by Srdjan Dragojević and Biljana Prvanović, has produced 6 feature films, 1 TV series, 1 TV movie, shorts, and commercials, and co-produced 5 features. Their films, including "The Parade", "Heavens Above", and "We Are Not Angels 2", achieved regional box office success, festival awards, and international distribution. They are currently developing 5 features, 1 documentary, and 1 short film.

NOTES:



©Službeni glasnik



Stuck in the Moment

“You don’t truly fight to live until you find something worth fighting for.”

AUTHOR + PRODUCER: JOSIP POŽGAJ

LOGLINE:

After a brain tumor diagnosis, an innocent Catholic sets out to experience life before kicking the bucket, until falling in love gives him a reason to truly live.

GENRE: Romance, drama, comedy

FORMAT: Feature Film – 100'

AUDIENCE: 16 – 45 (slightly more female)

Audience with personal experience of illness or caregiving

STATUS / WHAT AM I LOOKING FOR?

In Development, Final stages of writing,
Looking for a DIRECTOR, SALES AGENT, FI-
NANCES, CO-PRODUCER

CONTACT:

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+385 98 932 0304

QUOTE:

“You don't truly fight to live until you find something worth fighting for.”



JOSIP POŽGAJ

SYNOPSIS:

The film opens with Luka singing alone in his family's kitchen. Until he hears someone coming. He stops instantly. His mother enters and offers a moment of tenderness, which Luka barely acknowledges. When a sudden headache hits, he hides it. Days later, he is diagnosed with a brain tumor. Luka runs away to the Croatian coast, choosing escape over truth. He lives recklessly at first, then begins chemotherapy in silence, just as he meets Rainn, an American visiting for her sister's bachelorette. She sees him clearly, but Luka, terrified of running out of time, hides both his illness and his feelings.

A fragile intimacy unfolds through long conversations, sunlit days, and fleeting joy. Luka feels alive with Rainn but never fully commits. She makes him want to stay, to fight for life. As his health worsens, the truth surfaces: Rainn is married. The shock triggers a seizure, shifting the tumor and forcing emergency surgery. Luka survives, but wakes up with no memory of Rainn or the man he briefly allowed himself to be.

Luka begins to fall in love again as he begins living honestly. When another crisis hits, Rainn risks everything to save him. This time, Luka wakes up from a coma two weeks later as a new man. He lets himself feel. He lets himself fall in love. He finally admits what he truly wants. And although his memory never fully returns. Love becomes a choice and certainty.

PRODUCER'S NOTE:

As a producer, I see *Stuck in the Moment* as a film with strong international appeal, grounded in a specific cultural context yet driven by deeply universal human questions. At its core, the story explores emotional repression, the fear of running out of time, and the courage it takes to choose love and honesty in the face of uncertainty. While set on the Croatian coast, the themes of identity, illness, faith, and connection resonate far beyond geography or language. This is a character-driven romantic dramedy with a distinctly European sensibility; intimate, restrained, and emotionally precise; designed for audiences who value authenticity over spectacle. I believe the film is well positioned for international festivals, where its quiet emotional power and universal message can find strong recognition. At the same time, its accessible love story and human stakes allow it to reach a broader audience seeking meaningful, emotionally resonant cinema that lingers beyond the final image.

BIOGRAPHY:

JOSIP POŽGAJ is a Croatian actor, screenwriter, and producer working across European and international cinema. He graduated from the New York Film Academy in Los Angeles, where he also worked professionally for four years, gaining hands-on experience across multiple aspects of film production. Alongside his acting career, he founded the Croatia-based production company JP Productions, through which he produced the award-winning short film *Almost Famous*, in which he also starred and received Best Actor awards. As a filmmaker, Josip is drawn to intimate, character-driven narratives that explore emotional truth, personal responsibility, and moments of transformation. His work aims to resonate with audiences worldwide while addressing themes where change feels necessary.

NOTES:





Sons

„We are the best experiments“ - Friedrich Nietzsche

DIRECTOR: TBA.

PRODUCERS: BOGDAN ŠPANJEVIĆ+ JOVANA BLANUŠA + NEVENA SAVIĆ

LOGLINE: In a remote Montenegrin village Milivoje, a dying patriarch shaped by the ancient custom of virdžina, a woman once erased into a man to preserve family name, summons his long-lost nephew to inherit the land. The one who arrives is Mila, a trans woman from Berlin. The past and the present crash and in that rupture, something irreversible is born.

GENRE: Drama

FORMAT: 90' feature film

AUDIENCE: General audience 25 - 65 M/F, Independent movie selectives, Audiences of European and regional public broadcasters and curated platforms.

STATUS / WHAT AM I LOOKING FOR?

SONS is in a stage of early development. We are seeking a director and co-producers from the Balkan region and Europe, as well as partners for financing, festivals, and distribution.

CONTACT:

jovana@nextgame.rs
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QUOTE:

“We are the best experiments“ - Friedrich Nietzsche



JOVANA BLANUŠA



BOGDAN ŠPANJEVIĆ

SYNOPSIS:

In a mountain village in Montenegro lives Milivoje (85), alone on his ancestral land and close to death. His life is shaped by an old Balkan custom called virdžina — a practice in which, if a family had no male heirs, a daughter was declared a man to inherit the land and family name.

While the entire village sells its property to powerful investors planning a luxury ski resort, Milivoje refuses. For him, land is not real estate but identity and can only be inherited by a male.

Milivoje summons a cousin from Belgrade and demands that her son, Stefan, come to inherit the estate. Instead, Mila (24) arrives from Berlin — a trans woman, formerly Stefan. Sharp, and emotionally fragile, Milivoje is revolted, rejects her as an heir, and orders her to leave.

But the only road out of the village is suddenly closed due to construction. Trapped together in the house, Mila and Milivoje are forced into an uneasy coexistence that turns the home into a pressure cooker, as pressure from investors becomes increasingly aggressive.

When Milivoje suffers a heart attack, Mila discovers the truth: Milivoje is himself a virdžina. What begins as mutual rejection transforms into recognition. Milivoje publicly reveals herself, secures the inheritance, and dies. Left alone on the land, Mila chooses not to sell it - finding, for the first time, a place where she might finally belong.

PRODUCER'S NOTE:

SONS is a character-driven feature film exploring identity, tradition, and personal freedom in the Balkans through the encounter between a trans woman from Serbia (living in Berlin) and the last virdžina — a woman forced to live as a man under a 19th-century custom in order to preserve her family line. The film confronts two forms of survival: one imposed by society, the other chosen by the individual, and places them in direct conflict within a single household and a single piece of land.

The project is produced by NextGame and Cinnamon Films, an established production company with a strong track record of feature films and awards.

SONS is a focused and achievable independent feature. The story is contained within a limited number of locations and relies on a small, powerful cast, allowing for precise budgeting and controlled production without compromising artistic ambition. Its structure and scale is well suited for European co-production models and festival circulation.

We are seeking European and regional co-production partners, as well as financing partners and a director whose sensibility aligns with the film's complexity, and character-driven approach.

BIOGRAPHIES:

JOVANA BLANUŠA is a scriptwriter and producer based in Belgrade. In 2022, she represented Serbia at the IDFA Academy (International Documentary Festival Amsterdam Academy), after which she was invited to participate in the IDFA Project Space program to develop her projects. With a screenplay by Bogdan Španjević "Hero of the Arena" she participated in the Industry forum of the Sarajevo Film Festival, True Stories Market that received the main prize. She was a participant and one of Serbia's representatives in the React (Regional Audiovisual Cooperation and Training), BelDocs Industry program, MakeDoc festival and other Industry markets and pitching forums. She engages in writing and multimedia production and is the author of interactive exhibitions. Currently working on her first feature film script - SONS.

BOGDAN ŠPANJEVIĆ is a screenwriter, dramaturg, lecturer, and script doctor based in Belgrade. He is a doctoral student at the University of Arts in Belgrade. He is a Docent at Metropolitan University (Faculty of Digital Arts), teaching screenwriting, video game analysis, and advertising, and a guest lecturer in Screenwriting at the University of Central Florida.

Alongside his academic work, Španjević is the founder and creative director of NextGame, an independent production and creative company operating at the intersection of film, storytelling, and new media. He has worked extensively as a script doctor and dramaturg on film, television, and transmedia projects.

He is a recipient of multiple national and international awards in advertising, including UEPS Grand Prix and "Ad of the Decade" honors, and has authored some of the most recognized campaigns in the region. He wrote screenplays for one short film and one feature film, Deadline, currently in post-production.

NEVENA SAVIĆ is a Serbian film producer, recognized for her contributions to documentary and feature films. She serves as the CEO and producer in Cinnamon Films, which focuses on working with young directors and new voices, as well as co-producing films with well-established directors.

She was the creative producer and co-producer on more than 20 films, with successful festival circulation such as: The Tower of Strength, dir. by Nikola Vukčević, Montenegrin Oscar Candidate Cat's Cry, screenplay by the late Goran Paskaljević, premiered Vancouver 2024. Malmkrog, dir. by Cristian Puiu, Berlinale Best Director), Vienna Hallways

NOTES:





Gentle Dream

*“- I’m going to die.
- You? Never.”*



DIRECTOR: ANDOR BERÉNYI

PRODUCER: VIKTOR TORMA

LOGLINE:

To afford a nursing home for his demented mother, a man becomes the legal front for a criminal organization, until violence forces him to choose between survival and an unbreakable bond.

FORMAT: Feature film

AUDIENCE: 18+ <

GENRE: Crime Drama

STATUS / WHAT AM I LOOKING FOR?

Co-production partner, post production support, distributor

CONTACT:

hello@loupefilms.hu
+36 30 242 2656

QUOTE:

“- I’m going to die.
- You? Never.”



ANDOR BERÉNYI



VIKTOR TORMA

SYNOPSIS:

Zsolt, 45, lives with his sick mother on the poor outskirts of Budapest. He works as a security guard at a construction site. He used to have a better life: a wife, a career. Now he tries to regain his dignity by taking care of his demented mother. She hallucinates and sometimes turns against him. Zsolt barely sleeps. He wants to break free, even if his mother might not survive that. When his mother has a stroke, it becomes clear that she needs constant professional care. But in Hungary, dignified elder care is a luxury. Besides humiliating options, there is only one humane place nearby, called Gentle Dream. Getting in costs a fortune, which Zsolt cannot afford, even with help from his best friend. Out of desperation, he becomes a phantom CEO — a legal front for a criminal tax-fraud network operating behind the construction company. Zsolt signs away his identity to the criminals. The crime pulls him in fast and deep. One night, Zsolt agrees to go to prison instead of the criminals, who promise him that his mother will finally get into the nursing home. That same night, his best friend follows him to the construction site and tries to confront the criminals. He is shot and killed, and Zsolt, without thinking, takes revenge. There is no turning back. Zsolt robs the criminal network and takes his mother to Gentle Dream. He leaves her at the gate and drives away — but he cannot abandon her. He breaks down, turns the car around, and goes back for her. They end up in a violent confrontation with the criminals who come after them. Whether they survive is unclear. In the final moments of the film, we see Zsolt and his mother together inside Gentle Dream. The space is calm, bright, and peaceful.

DIRECTOR’S NOTE:

When I was taking care of my sick, demented grandfather, there were moments when I wished he would just die. I immediately felt shame, because at the same time I loved him. Gentle Dream is about an unbreakable bond between a mother and her son, where love and hatred tear the main character apart. This film is set in the places where I grew up. Giving these places and the people who live there attention and dignity was one of my main goals while writing the story. Gentle Dream is a crime drama about unbreakable bonds where love and hatred coexist, between a son and his mother, or between a person and their homeland. Because sometimes being human means staying, even when leaving would save you. We originally wanted to make an angry film and shout about our society, but we realized there was something more important for us. Zsolt is pushed around and exploited. He seems to have no other choice. There is an unbreakable bond deep inside him that he cannot escape. This is what makes him human, and what he would even die for. This is the bond we want to make a film about. We tell the story through Zsolt’s senses. The style of Gentle Dream is raw, harsh, and violent, interrupted by slow, tender moments when we glimpse his dreams and the gentle connection between mother and son. One of our biggest inspirations while writing was the Safdie Brothers’ Good Time. We want the audience to lean forward in their seats, not back. This is a tense story that drags us through events together with Zsolt.

PRODUCER’S NOTE:

In the past one or two years, however, we have increasingly felt that the company — backed by many years of experience — has matured to the point where we are ready to embark on the production of a fictional feature film. After reviewing numerous ideas, we came to the conclusion that Andor Berényi’s screenplay, along with the cast attached to the project, represents a concept



[Link to the Mood-Trailer](#)

and combination that could become a production fully aligned with both the style and the future vision of Loupé Films. This project was already at the threshold of realization when, at the last moment, it was kicked out of the incubator program (of the Hungarian Film Fund) and the promised funding was withdrawn.

Thanks to the PITCH_IT program, we were able to breathe new life into the project, because we still believe this film belongs on the big screen, because as a producer, I am personally motivated by the story's complexity and the portrayal of social inequality, which we feel on our skin day by day.

BIOGRAPHIES:

ANDOR BERÉNYI is a Hungarian director and assistant director. He studied film directing in Budapest and later continued his MA studies at FAMU in Prague. His debut short film *Sunday* premiered at the Küstendorf Film Festival and was later awarded Best Hungarian Film at the Budapest Short Film Festival in 2020. He went on to direct several short films, including *Supper*, which premiered in Lisbon and earned him the Director of the Year Award at the Prisma Series in Rome in 2023. Alongside his directing, Berényi has worked as an assistant director on feature films and series, such as *Sunset*, *The Brutalist*, *Golden Life*, and *The Helicopter Heist*. In 2022, he won the Hungarian Film Fund's debut feature program with his project *Gentle Dream*. Eight months later, despite the decision of an independent jury, the funding was withdrawn for political reasons. While the further development of *Gentle Dream* continued, in 2025 he completed his first documentary feature, *One Mile From Peace*, about the Hungarian minority living in war-torn Ukraine

VIKTOR TORMA is a Hungarian producer and founder of Loupé Films Budapest. He began his career working as a unit production manager and assistant production manager

on major international and Hungarian productions between 2008 and 2017, including feature films and series such as *Üvegtigris 2*, *The Borgias* (Seasons 2–3), *Hercules* (2nd unit), *The Spy Who Dumped Me* (2nd unit), *The Last Kingdom* (Seasons 2–3), and *Kincsem*. In 2014–2015, he served as line producer and co-producer on a docu-drama about the life of pharmaceutical pioneer Richter Gedeon, directed by Dávid Spáh. Since founding Loupé Films in 2016, Torma has focused on producing and developing commercials and music videos, collaborating with brands such as Rossmann, Bake Rolls, KÉSZ Group, Labello, Gösser, Suzuki, and projects like the Budapest Rap Anthem, among others.

NOTES:



*“When the leaves are burning, don’t look
at the tree. Look at the forest.”*



Wild Ones

DIRECTOR: ÖZGÜRCAN UZUNYAŞA

PRODUCER: FAHRIYE İSMAYILOVA

LOGLINE: In the conservative Turkish town of Isparta, three teenagers attempt a ritual to capture a rumored ghost and sell its spirit in exchange of a new life in Europe. When the spell goes wrong, they're each forced to confront the buried traumas that bind them to the very place they long to escape.

GENRE: Coming-of-age, Horror, Fantasy

FORMAT: Fiction, 96 Minutes, Digital

AUDIENCE: Millennials, GenZ, arthouse audience from all ages

STATUS / WHAT AM I LOOKING FOR?

Early Script Development, we are looking for a co-writer and coproducers for development.

CONTACT:

fahriye@pardafilm.com
ozgurcanuzunyasa@gmail.com

QUOTE:

“When the leaves are burning, don't look at the tree. Look at the forest.”



ÖZGÜRCAN UZUNYAŞA



FAHRIYE İSMAYILOVA

SYNOPSIS:

Wild Ones is a coming-of-age comedy-horror adventure of three highschool teenagers, Yiğit (male, 17), Nilüfer (Female, 17) and Havva (Female, 17), from rural Turkey who are trying to capture a ghost and sell its spirit in exchange for a new life in Europe. Each of them is haunted by their own wounds, pursuing the invisible as a way to resist disappearing into the unseen.

All of them from different backgrounds, carrying a personal trauma and seek an escape by all means. Yiğit is interested in occultism, Nilüfer is into witchcraft and Havva is eager to talk with her late sister. They perform a ghost catching ritual they learned online.

The ritual backfires, instead of them catching the ghost the ghost haunts them. In a moment of ecstasy and trance, they each sent back in their memories to relive their deepest memories and darkest nightmares about the feeling of being trapped, the understanding of not being able to get out. Through this dreamlike journey, They need to figure out a way to come together and with solidarity rewrite their nightmares into dreams and traumas into moments they can learn from them.

Ultimately, the ghost reveals itself not as an evil force, but as a reflection of their collective despair. Together, they rewrite their narratives, finding hope and light in the face of systemic hopelessness.

DIRECTORS NOTE:

Wild Ones is a genre-bending ghost story of escape, blending horror, dark fantasy, and moments of wonder. In restless and desperate times, while searching for the meaning of art, I realized that my stories are deeply connected to the spirit of my homeland. Turkey has long been facing a severe brain drain. At the same time, all around the world, young people long for freedom, trying to flee the financial, political, and social crises that shatter their dreams. They desperately pursue any possibility of escape. First and foremost in my own country, but

also everywhere in the world, youth are at risk of becoming invisible. They are invisible not only to society, but also to themselves. They lose their dreams and become trapped in repetitive everyday life performances. Hope for the future gradually fades. This pushes people toward the shadow of every absurd possibility of escape.

Wild Ones is set around this concept. The story will be told like a fairy tale, with a narrator, a flowing camera, and at the same time a strong atmosphere of despair. For this reason, Wild Ones is a dark fairy tale that reflects the spirit of our time. Against the lies of a system that tells us we can have any dream we want, the film proposes that salvation does not lie in personal escapes from individual traumas, but in solidarity and togetherness as a response to collective trauma.

PRODUCERS NOTE:

Wild Ones is the story of a city where folklore, memory, and youth intertwine, a place roamed by both the living and a ghost. This is not merely a ghost story; it is also a portrait of a generation growing up under the shadow of silences, inherited fears, and a longing for freedom.

What affected me most as a producer is the film's ability to bring the supernatural and the ordinary together. It shows how myths are passed down through families, neighborhoods, and the smallest gestures of daily life. At its core, this story is about young people confronting the weight of traditions and traumas, and about their fragile yet powerful solidarity. Fear, rebellion, friendship, and the desire for another life are themes that resonate beyond geography. With its bold visual approach and poetic understanding of horror, Wild Ones has the potential to connect with both national and international audiences. Producing this film means more than bringing a genre piece to life; it means opening up a cinematic space where the personal and the political, the mystical and the everyday, can coexist.

We already have the first draft of the script, and we are also looking for a co-writer

who can enrich the narration of the story together with Özgür Can, then move the project to the next stage and apply to national and international funds in line with an appropriate co-production strategy and structure.

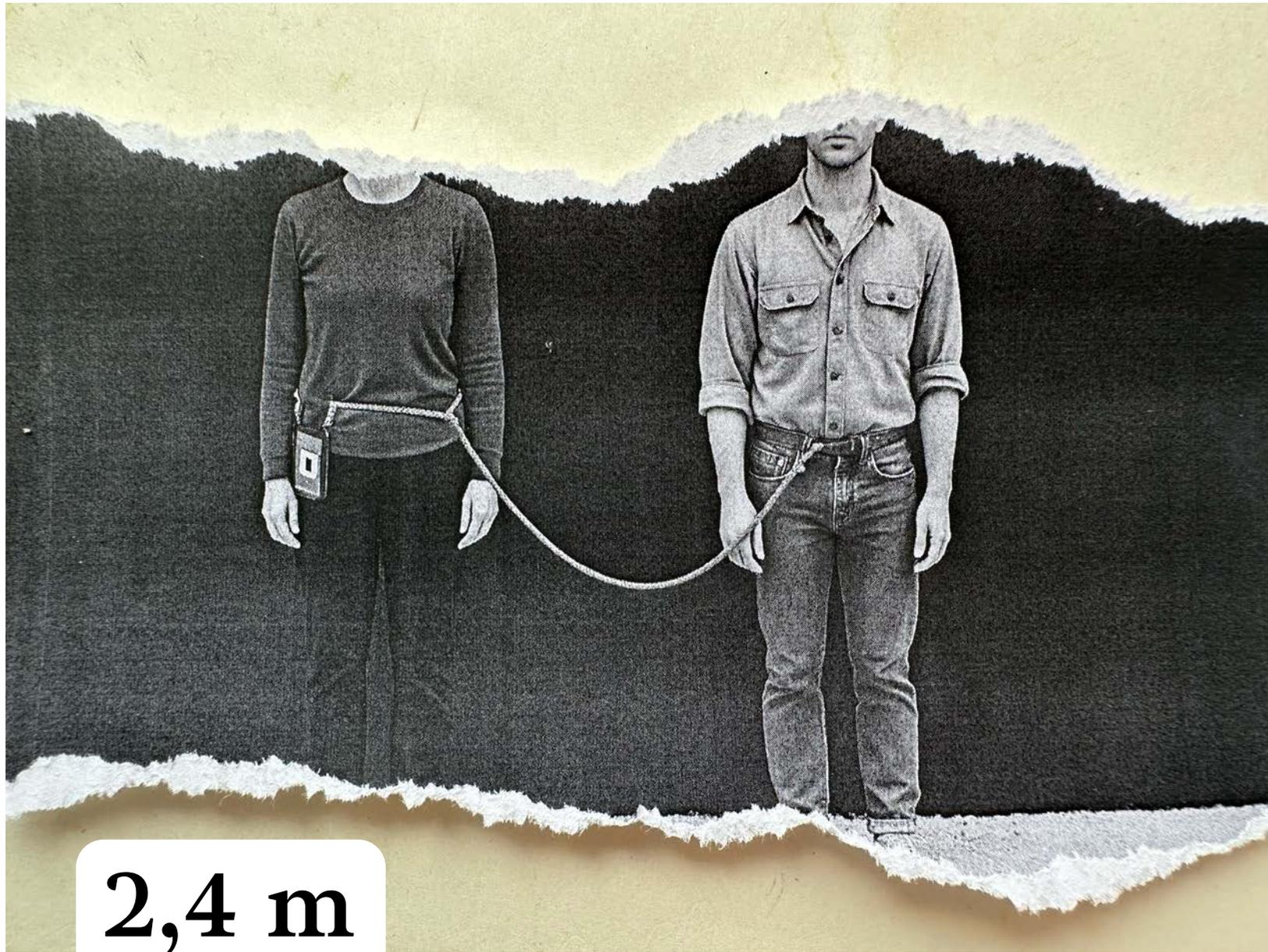
BIOGRAPHIES:

ÖZGÜRCAN UZUNYAŞA is a director, editor, and producer working in film and theater. He studied Cinema and TV at Mimar Sinan University and has directed and edited numerous award-winning short films and documentaries. In 2022, he completed the critically acclaimed short film “Hell is Empty, All the Devils are Here”, which won the Jury Special Award at the 59th Antalya Golden Orange Film Festival, along with several national awards, including Best Film and Best Director. The same year, he adapted and directed the first act of the theater play “The Remains” into a short film for Galataperform, a theatre collective based in Istanbul, which is an interdisciplinary project shown inside a theater play. In 2023, he produced “After 30 Minutes” directed by Hasan Ali Kılıçgün, which was selected for the Sarajevo Pack & Pitch.

FAHRIYE İSMAYILOVA (b. 1988) graduated from the Department of Economics at Bilkent University. After nearly a decade-long career in finance, she transitioned into film production. Between 2018 and 2020, she participated in various extensive, long-term training programs, including the comprehensive producing workshops conducted at Yapım Lab by one of Turkey’s leading producers, Zeynep Atakan. In 2021, she founded the production company Parda Film.

NOTES:





2,4 m



DIRECTOR: MÁRIA PINČÍKOVÁ

PRODUCER: MÁRIA PINČÍKOVÁ +
KATARÍNA HRAŠKOVÁ

LOGLINE:
It will end when we die.

GENRE: Tragicomic roadmovie

FORMAT: Feature fiction film / 100 min

AUDIENCE: 25 - 35, adult youth

STATUS
In development

WHAT ARE WE LOOKING FOR?
Co-producers (in development , and also in
production)

CONTACT:
info@0000production.com



MÁRIA PINČÍKOVÁ



KATARÍNA HRAŠKOVÁ

SYNOPSIS:

2.4 m is a tragicomic absurd road movie rooted in performance art. Loosely inspired by Tehching Hsieh and Linda Montano's Rope Piece (1983–84), the film transposes an extreme artistic gesture into the present to examine loneliness, authorship, and emotional dependency as contemporary conditions.

Mateo, a visual artist facing professional invisibility, attempts to reenact the historic performance in pursuit of artistic legitimacy. Through coincidence rather than intention, he becomes physically bound to Laura, a young woman navigating precarity, fractured intimacy, and the aftereffects of control. What begins as an artistic proposition quickly reveals its ethical instability: who defines the work, who carries its weight, and who is seen.

Connected by a 2.4-meter rope and governed by two rules 1) no physical contact 2) no separation. They cross the United States in a state of enforced proximity. The rope eliminates privacy, distance, and silence. Everyday actions turn into negotiations; freedom becomes a choreography of constraint. The familiar iconography of the American road movie is stripped of its promise of escape, rendered absurd by constant togetherness.

As humor grows out of discomfort, intimacy develops without touch, and power slowly shifts, the performance reveals patterns of manipulation and self-deception. Mateo's search for recognition reflects a need for control he cannot admit, while Laura's struggle for autonomy shows how deeply relationships shape the body.

2.4 m treats the rope not as a symbol, but as a device: a material condition that transforms performance into lived experience. The film asks not whether the experiment succeeds, but what remains once it ends and whether separation is ever truly possible.

DIRECTOR'S NOTE:

2.4 m asks what happens when human connection becomes physically unavoidable. Two strangers decide to tie themselves together with a 2.4-meter rope for several months, without the possibility of touch. What begins as a performative gesture—part ego, part tribute—slowly turns into an intimate psychological and moral confrontation, exposing power, dependence, vulnerability, and the limits of freedom.

The film is loosely inspired by Tehching Hsieh and Linda Montano's endurance performance *Rope Piece* (1983–84), yet it is firmly set in the present. I am interested in translating the logic of performance art—where life itself becomes material—into cinematic storytelling. The rope functions as a concrete metaphor for the invisible bonds that define contemporary existence: emotional, social, ideological, and digital ties that connect us while often leaving us deeply alone.

Formally, 2.4 m is an absurd tragicomic road movie that deliberately works with classical cinematic imagery and kitsch: sunsets, highways, bars, romantic clichés - pushed to an extreme by the impossibility of escape. Humor and tension arise from situations rather than jokes, from the constant proximity of two outsiders forced to negotiate every movement, decision, and desire.

At its core, the film explores intimacy without romance, coexistence without harmony, and freedom tested by closeness. The rope both confines and reveals, opening a path toward self-recognition and, perhaps, an unexpected form of inner liberation.

PRODUCER'S NOTE:

2.4 m is a feature-length tragicomic absurd road movie by Slovak director and producer Mária Pinčíková, following her hybrid debut *On Your Marks!*. The film follows Mateo and Laura, who—through a series of circumstances—decide to tie themselves together with a 2.4-meter rope for one year, loosely inspired by a legendary 1980s endurance performance. What begins as a performative gesture gradually becomes an intimate test of freedom, control, and co-existence.

The project is conceived as a European feature film led by Slovak production company 0000 s.r.o., currently seeking EU co-production partners. While the story is set in the contemporary United States, primarily New York, the production is designed within a European financing model, with line producing and essential services provided locally in the US. This approach allows the film to retain artistic autonomy while responding to current union structures and production realities in the American film industry.

Planned with a small film crew and a minimalist, near-documentary shooting style, the film emphasizes natural light, mobility, and immediacy. Currently in development, 2.4 m combines research, scriptwriting, and location scouting, aiming for a strong festival premiere and subsequent theatrical and VOD release. The film not only carries a distinctive atmosphere and a highly specific situation, but also brings to the world stage the director's strong talent and her unique approach to filmmaking.

BIOGRAPHIES

MÁRIA PINČÍKOVÁ (b. 1987) is a Slovak director, producer, and photographer. She holds a BA in Documentary Film from the Academy of Performing Arts in Bratislava and an MA in Fiction Film from the University of the Arts London. Her interdisciplinary studies include photography and new media at the Academy of Fine Arts and Design in Bratislava and the Institute of Creative Photography in Opava, following earlier studies in architecture and pedagogy. She graduated from the IDFA Academy and completed internships at Czech Television and Mischief Films.

In 2015 she co-founded Jelly Advertising, where she works as an art director, and in 2022 she established the production company 0000 s.r.o. Her versatile work spans hybrid and documentary forms, including the feature debut *On Your Marks! (Na značky!)* (2021), a film observing two protagonists preparing for a mass Sokol gymnastic event.

KATARÍNA HRAŠKOVÁ is a Slovak interdisciplinary artist and cultural worker. She graduated in Chinese language studies, studied audiovisual studies at the Academy of Performing Arts in Bratislava, and is currently enrolled at FAMU in Prague at the Centre of Audiovisual Studies. Her work focuses on artistic strategies for documentary distribution, combining curatorial, graphic, and production practices. She has worked as a graphic designer and as a production manager at an interdisciplinary art centre in Bratislava. She has contributed to the distribution of the films *I'm Not Everything I Want to Be* (2024), *Watch Out, the National Gallery!* (2023), and *All People Will Be Brothers* (2023), and worked in production on the documentary *Lapilli* (2024). In parallel, she writes on film and audiovisual culture; her texts have been published in *Pontón*, *Filmsk*, and *Frame* magazines.

NOTES:



*“If we truly tried to understand one another,
autism might not be a thing at all.”*

Changelings



DIRECTOR: ELIŠKA PLECHATOVÁ

PRODUCER: ELIŠKA BROŽOVÁ

LOGLINE: We used to have myths like ‘changelings’ to explain people who were different. Today, we use medical labels or digital identities, and somewhere between getting a diagnosis and over-identifying with it, we’re trying to find a story that finally makes us feel understood.

GENRE: Documentary feature

FORMAT: 70 min / 52 min

AUDIENCE: Teens and young adults (15 to 30 years) & parents

STATUS / WHAT AM I LOOKING FOR? In development / co-producers, funding, sales agents, distributors, festivals

CONTACT:
ela.brozova@gmail.com
eliska.plechatovala@gmail.com

QUOTE:
“If we truly tried to understand one another, autism might not be a thing at all.”



ELIŠKA PLECHATOVÁ



ELIŠKA BROŽOVÁ

SYNOPSIS:

For some people the reality is too loud, too fast, or too overwhelming. Images and sounds overlap, perspectives clash, and everyday situations turn into a display of uncertainty. At first, the diagnosis brings relief, naming the difference and finding a community.

The film’s protagonists include a mother navigating a late-life autism diagnosis, a young man with ADHD, and a woman in her twenties working as a “neuro-affirming” ADHD life coach and social media creator. The director of the film enters the narrative as a participant who interweaves her personal questions with everyday life of the protagonists. She takes them as a starting point for broader reflection on normality, difference, and social expectations.

Online platforms play an important role in the film, showing how the language of mental health has seeped into the everyday life of young people and their worried parents. Social media is flooded with videos by ADHD & autism coaches, explaining symptoms and offering guidance around diagnosis. In a context marked by a lack of professionals qualified to diagnose adults, self-diagnosis increasingly becomes both a coping strategy and a necessity.

Rather than offering clear answers, the film creates a space where the line between universal human experience and diagnosis begins to dissolve, and where diagnosis emerges not simply as a description but as a story, we tell about ourselves.

DIRECTOR’S NOTE:

What began as a personal fascination with the different types of thinking and perceiving, eventually evolved into a thought that I myself “have to be” neurodivergent. The more I became interested in this topic, the more I couldn’t overlook how big the issue of mental health is becoming among my peers. For our generation, social media has become the primary landscape where we compare symptoms, share experiences and discover disorders. This film inhabits the

blurred line of this digital age: the space between real symptoms and learned responses, and the tension between clinical illness and personal identity.

To translate this internal experience to the screen, I chose to shoot on 16mm film, creating in-camera matte box masks to disrupt the traditional frame. This formal approach serves as a form of a visual metaphor for selective perception and fragmentation, key elements of the neurodivergent experience. These interventions, combined with the integration of social media and daily news content, serve as a vehicle for communicating a subjective reality of the individual with the collective external world we all navigate.

PRODUCER’S NOTE:

A diagnosis of a psychological difference is something that deeply touches the core of human identity. When you feel like you don’t fit the norm—as if something is “wrong” with you—it’s easy to believe that a diagnosis will be the ultimate solution. However, social media often oversimplifies these conditions, and self-diagnosis is no substitute for real help. The world is diverse thanks to our differences, and it’s worth asking if every minor difference needs a label. In today’s fast-paced world, are there no other ways to find mutual support and understanding than through shorthand categories?

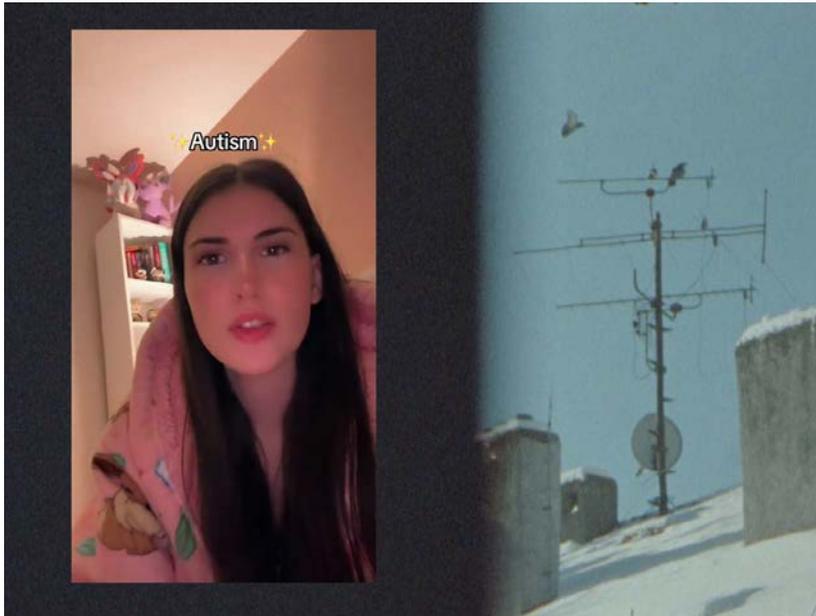
Influenced by social media trends, I found myself wondering if I might have ADHD or autism. This is an experience shared by many of my friends and young people around the world. At a fragile age, while searching for our place in the world, these videos offer seemingly clear answers and a sense of belonging. I believe our film brings forward vital themes that demand discussion. Although there are no easy answers to the questions we pose, opening a dialogue is the first step toward understanding one another without the constant need for labeling.

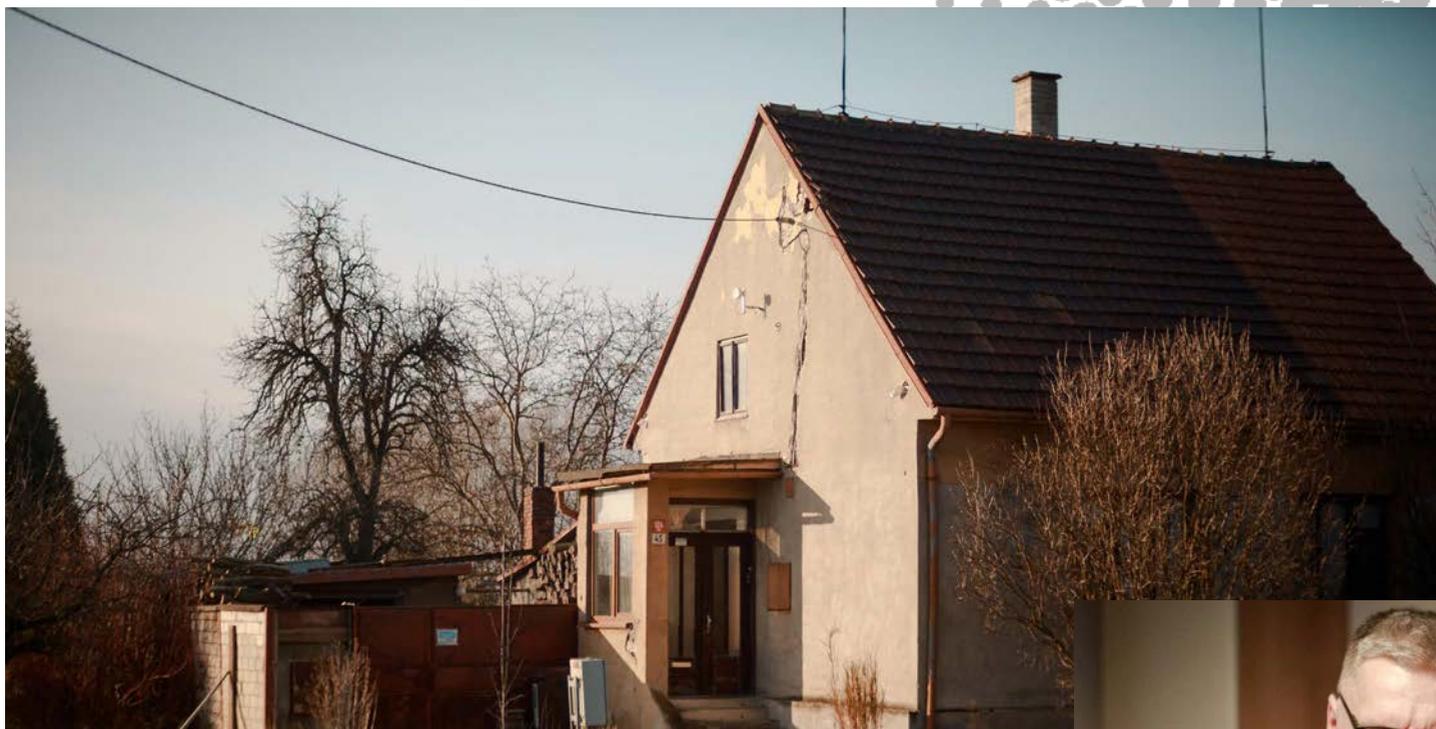
BIOGRAPHIES:

ELIŠKA PLECHATOVÁ is currently completing her Master's degree at the Department of Documentary Film (FAMU) in Prague. Alongside her studies, she serves as the coordinator for the Ex Oriente Film workshop at the Institute of Documentary Film, where she works closely with international filmmaking teams to help develop their projects. With a background in visual arts from UMPRUM in Prague, her creative approach is deeply rooted in visual storytelling. In her work, she focuses on themes of memory, identity, and the perception of reality. The documentary film *Changelings* will be her debut feature film.

ELIŠKA BROŽOVÁ is pursuing her master's degree at the Producing Department at FAMU, where she participated as an executive producer on several fiction and documentary films - *Gone* (dir. Piotr Jasiński), *Death in Paštiky* (dir. Jakub Ondráček) or *Scenes of Soul and Body* (dir. Ondřej Hošek). She organized the FAMUFEST film festival for several years and became its creative director in 2023 while also collaborating on several other film festivals. Since 2021, she has been working for the Ji.hlava International Documentary Film Festival — initially in production, and currently for its platform Inspiration Forum focusing on contemporary world reflection and connecting scientists with filmmakers. Besides her producing work, she is also studying law at Charles University.

NOTES:





The Hamster's Gambit

DIRECTOR: MARTIN JEŘÁBEK

PRODUCER: TEREZA ROZÁLIE KOLDOVÁ (106%)
+ OLIVER STAŠA

LOGLINE:

What does it take to make your family finally leave you alone?

GENRE: Bittersweet / dry comedy

FORMAT: 100 minutes

AUDIENCE: Men and women aged 25–65, particularly in small towns and regional areas across Central and Eastern Europe. Suited for mainstream theatrical release, television broadcast, and VOD platforms.

STATUS

Script development, funding

WHAT ARE WE LOOKING FOR?

Funding partners, co-producers, broadcasters

CONTACT:

Tereza Rozálie Koldová
tereza@106.works
www.106.works



MARTIN JEŘÁBEK



TEREZA ROZÁLIE KOLDOVÁ

SYNOPSIS:

Hamster's Gambit is a dry Czech comedy set in a small village, following three generations living under one roof in a house full of tension and unfinished repairs. Jaruna (79), a retired woman, has spent years fighting a planned highway meant to cut straight through the family home. The conflict has dragged on through court hearings and appeals and has become the defining battle of her life. Her son Milan (56) quietly supports her resistance, while the rest of the household feels stuck and exhausted: his pragmatic wife Saša (53), their dissatisfied daughter Janka (28), and her lazy husband Filip (28).

When the court dismisses Jaruna's lawsuit against the highway project, she collapses. Milan panics and invents a ridiculous lie — a rare protected hamster has been discovered near the house, and the highway construction has been stopped for environmental reasons. Jaruna recovers, but Milan quickly becomes trapped by his own lie. Chaos follows, neighbors turn hostile, activists swarm the house, and biologists discover actual hamsters. The lie has turned into truth, and the family begins to fall apart. Janka leaves for the city, searching for freedom and trying to start a new life. The government offers a large payout, forcing Milan to make a choice: continue the lie and play the ecological hero for his mother, or finally take a stand. He decides to sell. What once seemed like the easiest way out becomes the hardest decision of his life. The activists are gone, the house is gone, the hamsters are relocated. By stopping the endless effort to keep everyone satisfied, Milan finally gets what he wanted from the beginning — peace.

DIRECTOR'S NOTE:

Hamster's Gambit is a tragicomedy exploring the right to surrender. Milan is a man trapped between his mother's legacy and an unstoppable highway construction. He is a burnout hero who does not seek victory but mere silence. The narrative rests on three

pillars. The family represents a claustrophobic cage of expectations. The highway is a giant of progress that everyone except Milan's family desires. The hamster is a solitary creature reflecting the characters' own isolation. Unlike classic dramas where the hero saves the day, Milan realizes that his integrity is a luxury he can no longer afford. He chooses the path of least resistance as a radical act of self preservation. This is a Czech take on the David versus Goliath trope where the hero chooses to walk away. My directorial style draws from the tradition of Milos Forman and Ivan Passer. I will work with non actors and improvisation to capture the raw absurdity of life. The visual language moves from a cluttered family home to a sterile new beginning. In a world demanding constant heroism, Milan claims the right to be ordinary. Saving his family requires the painful betrayal of his mother's dreams.

PRODUCER'S NOTE:

I was immediately drawn to the idea of Hamster's Gambit because of its dry humor, absurd situations, and deeply human family dynamics. The director's poetic vision blends humor with a profound understanding of people without ever mocking them. The story of three generations living under one roof, each with their own vision of the future, felt both authentic and universally relatable. It reminds me of the best qualities of Czech New Wave cinema, while speaking to a wide audience through situational humor and everyday domestic struggles. This is a story that can make people laugh, reflect, and see themselves in it. We are currently working on the first draft of the script and preparing an application for development funding from the Czech Audiovisual Fund. We are looking for partners among broadcasters, as securing the right partner will be key, and preparing to approach potential commercial partners, for whom this project could be highly appealing.

BIOGRAPHIES:

MARTIN JEŘÁBEK studied film theory at Masaryk University in Brno and directing at FAMU. His student films often featured non-professional actors and comedic elements, earning praise for their portrayal of village life that balances humor, social criticism, and a non-judgmental perspective. Martin has gained extensive experience on professional film sets in various roles, including assistant director on *Somewhere Over The Chemtrails* by Adam Koloman Rybanský and *Our Lovely Pig Slaughter* by Adam Martinec. He is currently developing his first feature film, *The Hamster's Gambit*.

TEREZA ROZÁLIE KOLDOVÁ is a producer and editor with an MA in Editing from FAMU. She works on creative documentaries and auteur-driven films that combine artistic ambition with social relevance. Recently, she contributed to the development of documentary projects at the dok.incubator workshop and served as executive producer of *The Other One*, leading its impact and distribution campaign. She is currently developing the feature-length hybrid film *Mythos* by acclaimed director Ondřej Vavrečka, as well as the fiction debut *The Hamster's Gambit*.

NOTES:





SYLVA HÄUTLE (GER)

Sylva Häutle is Head of Festival Relations at German Films. Additionally, she is the Head and Programmer of the Queer Film Festival München and was a jury member in the TED-DY Jury at Berlinale back in 2020. She studied Visual Anthropology and Intercultural Communications at LMU München.



MAREK KOUTESH (CZ)

Marek Koutesh holds a Master's degree in Film Studies (2021). His background is rooted in film criticism, with a focus on reviews and in-depth analytical essays. Since 2022, he has been working at FAMU as a festival coordinator and has also been involved as a dramaturgical consultant, supporting projects from a curatorial and narrative perspective.



PÉTER BECZ (HU)

Péter Becz is a director, editor, and producer based in Budapest. He works on documentaries, narrative projects, commercials and music videos. Besides making films and working with commercials, Peter is actively mentoring and creating support systems for other filmmakers. He served on MADOKE's board, the Hungarian Documentary Association and for three years he was the Creative Director at Verzió DocLab, Verzió festival's workshop and pitch forum.



GÁBOR BŐSZÖRMÉNYI
Film Distributor
International Distribution



TIM ELLRICH
Director
Case Study IN MY PARENTS' HOUSE



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



LOUISE PETER
Script Writer
Case Study SOUND OF FALLING



PAUL RIETH
Audience Strategist, Crowdfunding
& Marketing Consultant, Filmmaker



BENJAMIN ROST
Director
Marketing + Packaging



MÁRK SZILÁGYI
Producer, MSZ Production and
Consulting, Marketing + Packaging



The art of pitching is the professional oral presentation of a project idea or story – a task at which even brilliant filmmakers and producers often struggle. Yet a successful pitch can determine whether a film project is realized or never made at all.

In 2026, PITCH_IT celebrates its anniversary edition, marking the remarkable development of a program that began as a small, purely online initiative with just five projects and has since grown into a Europe-wide talent program. Over the years, PITCH_IT has become a launchpad for projects that might otherwise never have been made.

PITCH_IT is an intensive workshop and mentoring program for emerging filmmakers and producers. In its 2026 edition, the program brings together participants from 8 European countries – for the first time also including Bulgaria, Romania, and Turkey, alongside Hungary, the Czech Republic, Slovakia, Serbia and Croatia. This expansion marks an important milestone and is something we are particularly proud of.

Organized by the Filmakademie Baden-Württemberg and the Goethe-Institut, with the support of the BW Stiftung (Perspektive Donau), the program supports filmmakers at a crucial early stage of their careers, offering hands-on workshops in production, directing, distribution, and film marketing.

A key strength of PITCH_IT lies in its close connection to major industry platforms.

The program unfolds across several stages and locations: it begins in Budapest, embedded in the Producers' Week, with renowned producers, distributors, and consultants sharing their experience in an open, often deliberately out-of-the-box way. Further stages take place in Prague during Das Filmfest Prague and at Connecting Cottbus, giving participants direct access to important European co-production and networking platforms.

Throughout the program, participants are guided by experienced international mentors. A core element is the pitching training led by renowned communication trainer Sibylle Kurz, supporting the teams in sharpening their ideas, refining their presentations, and gaining confidence for the international market.

The program culminates in a final pitching event in Berlin in February 2026, where selected teams present their projects to representatives of international film festivals, funding bodies, and industry professionals.

With its anniversary edition, PITCH_IT 2026 demonstrates how a small initiative has grown into a powerful European platform for emerging voices, enabling filmmakers to take their first decisive steps into the industry.



KLÁRA ARPA
Program Manager,
Goethe-Institut Prague, CZ



KATEŘINA KNAISLOVÁ
Study Coordinator,
FABW, GER



BENJAMIN ROST
Project Manager,
FABW, GER



BOGÁTA SÁROSSI
Program Manager,
Goethe-Institute Budapest, HU



MÁRK SZILÁGYI
Project Manager,
FABW, GER



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

We connect people all over the world. As a cultural institution of the Federal Republic of Germany, we promote cultural exchange, education and societal discourse in an international context, and support the teaching and learning of the German language. Together with our partners, we focus on global opportunities and challenges, bringing different perspectives into a dialogue that is based in trust. We regard the ability to listen and to reflect as the key to understanding. We are bound by principles of transparency, diversity and sustainability. These principles characterise our services and our way of working.



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
<https://www.bwstiftung.de/de/programme/perspektive-donau>

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

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.



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 (Hungary) 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 (died 2026), 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.

5TH EDITION

PITCH_IT

FEB. 12TH 2026



FABW

FILMAKADEMIE BADEN-WÜRTTEMBERG



GOETHE
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Württemberg
Stiftung



duart

FAMU



FILM CENTER SERRIA

