



DOXINVITRO

International seminar & workshop

Organizers

IFF Cinematik Piešťany

Creative Europe Desk Slovakia

September 8 & 9, 2020

Hotel Park Avenue, Piešťany/Slovakia

DOX IN VITRO is aimed at young producers and documentary filmmakers who will be introduced to the „real world“ of the European film market and documentary films. The workshop will focus on the development of documentaries under the guidance of experienced tutors and emphasize the role and need of co-productions in today's documentary sector.

INTERNATIONAL TUTORS:

OVE RISHØJ JENSEN (DK)

Documentary consultant, producer and outreach manager



Working in the international documentary sector since 2003, Ove Rishøj Jensen has an extensive network within the industry. In addition to producing and co-producing films, he gives lectures and runs workshops about script writing, project development, international financing, co-production, impact, outreach and distribution. Since 2011 Ove has worked for the Swedish production company Auto Images as Producer and Outreach Manager. Alongside this, Ove launched in 2019 his own company for documentary training and consultancy, entitled Paradiddle Pictures. Here he collaborates with partners like IDFA, Fresh Pitch China, Dix in Vitro, Mediterranean Film Institute, Nordisk Panorama and many others. From 2003 to 2019 Ove worked for EDN - European Documentary Network. He has a master's degree in film studies, with additional studying of cultural journalism and humanistic computer informatics.

TOM ERNST (DE)

Film editor, story editor, scriptwriter, post-production supervisor



Thomas Ernst is a film editor, story editor and author. He has been involved in fictional productions, documentaries, music videos, short films, and also in the animated series "Mr. Bean". Feature documentaries like "When Pigs Come", "Overdose", "Stream Of Love" and "ULTRA" are on his long credit list. The film "Drifter" won the "First Appearance Award" at IDFA 2014. He was awarded the German Kamerapreis for Best Editing 2015 for his editing of the film "The Queen of Silence". The feature documentary "The Pearl of Africa" can be found on NETFLIX. "Drifter" (2015) and "ULTRA" (2017) have both been selected for the European Film Academy award. He also works as a consultant and lecturer at international workshops as Verzio DocLab, EsoDoc, Rough Cut Boutique, Dok.Incubator, EDN, the Budapest Film Academy and the University for Theatre and Film Arts Budapest. He is a member of the European Film Academy.

PETER JAEGER (Rakúsko)

Distribútor a sales agent



After studying law & philosophy, Peter started as Sales & Marketing Director of a film magazine.

He moved on to become Marketing & Acquisitions Director for renowned theatrical distributors in the Benelux, releasing films like Mulholland Drive, Festen, The Lord Of The Rings trilogy. In 2004 Peter moved to Vienna to start Outlook Filmsales, creating

one of the world's leading sales agents for creative docs.

In 2014 he sold Outlook and created a consulting company- Jaeger Creative - focusing on innovative distribution, financing & marketing solutions for films & series.

In 2017 he also joined The Rough Cut Service as dramaturg.

Peter is also professor at the Vienna Film Academy and jury member of the Flemish & Vienna Film Fund.

ONDREJ STARINSKÝ (SK)

Head of documentary and educational department at Radio and Television of Slovakia



He studied Film Theory at the Academy of Performing Arts in Bratislava (graduated in 2005). Since then he worked in PR, production, programming for several Slovak film festivals (IFF Bratislava, Art Film Fest Košice, Mffk Febiofest, 4 elements film seminar in Banská Štiavnica). Starinsky also worked for the Open Society Foundation (NOS – OSF), where he organized the country-wide “Journalism Award. Since October 2016 he is the head of documentary and educational department at Radio and Television of Slovakia.

SELECTED PPOJECTS AS LISTED IN PROGRAME SCHEDULE

- 1 **A HAPPY MAN (SK)**
- 2 **ALL GOOD EVERYWHERE (SK)**
- 3 **ANDY WARHOL: FROM A TO W (SK)**
- 4 **AS LONG AS I LIVE (SK)**
- 5 **INTERIORS (SK)**
- 6 **MY FATHER'S DAUGHTER (SK, HU)**
- 7 **WOMAN OF THE NEW AGE (SK)**

Tuesday, September 8		Wednesday, September 9	
09:00 Welcome		09:00 Three projects: group work with two tutors	09:00 Four projects: individual meetings with the editing tutor
09:15 Building documentary narratives Plenary presentation by tutor Ove Rishøj Jensen		First two projects gets feedback	09:00 Project 4
			09:15 Project 5
			09:30 Project 6
			09:45 Project 7
10:00 Editing pitch pilots that work Plenary presentation by editor			10:00 Editor available for individual feedback on pitch pilots
11:00 Coffee break		10:30 Ccoffee break	
11:30 Four projects: group work with two tutors	11:30 Three projects: individual meetings with the editing tutor	11:00 Three projects - group work with two tutors	11:00 Editor available for individual feedback on pitch pilots
First two projects gets feedback	11:30 Project 1	Last project gets feedback	
	11:45 Project 2		
	12:00 Project 3		
	12:15 Editor available for individual feedback on pitch pilots		
13:00 Lunch		13:00 Lunch	
14:00 Four projects - group work with two tutors	14:00 Editor available for individual feedback on pitch pilots	14:00 All projects pitch in plenary	
Last two projects gets feedback			
15:30 Coffee break			
16:00 Tutors & editor available for feedback		16:00 End of day two	
17:00 End of day one			



Documentary project: **A HAPPY MAN** (SK)
Production company: AZYL Production s.r.o.
Paulína Vítková, paulina@azyl.sk , +421944127226

Project: **A HAPPY MAN** (SK)
Production company: AZYL Production s.r.o.
Director: Soňa Gyarfaš Lutherová

SHORT DESCRIPTION:

Czech emigrant in Sweden Marvin is going through a medical transition from female to male and his family accompanies him on his journey. Slovak husband Ivan and their small kids have to accept the fact that their wife and mum is changing right in front of them. Despite the situation they live happy family life. But will they be able to keep it?

SYNOPSIS

Tagline: About a man who was not a woman

Introduction

A Happy Man is an intimate documentary profile of a specific person and his loved ones. Through the story, we discover the change of the main protagonist and the reflection of this change in his family and everyday life. The emigration of young people from Slovakia and the Czech Republic to find better living conditions abroad form the wider context of the plot.

People who knew R. perceived her as a happy woman. A woman from Brno in her thirties who moved together with her Slovak husband, psychiatrist Ivan, to Sweden. In their new home country, the young couple bought a house and had two children. During maternity leave, R. completed another university degree and successfully started a career in graphic design.

It seemed that R.'s life will continue in a very predictable way. As a reset from the daily routine, she chose a very unusual hobby. She created a male alter-ego, and in the evenings, she started writing novels for a gay audience and established herself in the field of erotic literature. Her books were not only hot/kinky but also personal, funny and thoughtful. They offered more to the readers than just erotica.

R. was happy but felt empty on the inside. She could only fill it by living out her true "self". Things started speeding up. R. began changing, R. is now Marvin. And Marvin is not a woman but a man. To become really happy, he must deconstruct his life and create it anew.

The documentary film A Happy Man tells an intimate story about a peculiar and strong person. It encourages the viewers to consider different existential connections, which concern all of us. What is the basis of the human condition, what is our true "self"? Are we free in how we perceive ourselves and how we are perceived by others? How does our desire for happiness influence our relationships with other people? What does it mean to lead a happy life?

As the author of the treatment and the script as well as director of the film, I have been dealing with the issue of personal identity in the context of society in both my academic and artistic work. As part of my work for the Institute of Ethnology and Social Anthropology at the Slovak Academy of Sciences, I have recently conducted an in-depth research about trans people in Slovakia. It was executed in cooperation with TransFuzia, an NGO which supports the trans community.

I met Marvin ten years ago, immediately after they have moved to Sweden with Ivan. The motivation for the movie came up last year during our skype conversations, when Marvin expressed the desire to share his story and help sensitise the general public. My intention is to portray Marvin's "unusual" life in a very "usual" way and through storytelling confront our preconceived ideas about intimate questions. We only accept people, whom we perceive as different, if we can feel empathy towards them. The film wants to uncover things, not to judge or be scandalous, it aims to be empathetic and show an understanding for the perspectives and decisions of the protagonists.

The film *A Happy Man* is based in the anthropological tradition of Western-European filmmaking. It approaches the subject in a holistic way. It portrays how the transition of the main protagonist reflects in different aspects of his life but even more so, in the relationships with his friends and family. The reflection of the authors does not stand above the reflection of the protagonists, it is clearly separated and does not manipulate.

We will collect material over a longer period of time – we have planned for a repeated filming in Sweden (3-4 times) and Slovakia / the Czech Republic (1-2 times) during the course of one or two years depending on how life will be changing for our key protagonist. The respondents will speak in various languages; besides Czech and Slovak, there will be dialogue in English (Marvin's books are in English) and Swedish. This material will be the essence of the film story. The collected material will be enriched by short excerpts from online video conversations, which will capture Marvin's reactions to current events in his life. In addition, there will be photos and video footage from the private archive of the protagonist.

A special feature of the film will be the projection of the imaginative world of Marvin's novels into his everyday life.

"I don't write about myself, but I am inspired by myself and the people around me. Writing gives me possibilities that I don't have in the real world. I can portray things as I wish they were." Marvin

Short excerpts from his book will be incorporated in the film material through simple sketch animation (created in postproduction) and a commentary text. The animation will not function as a disturbing element of the real situation, on the contrary, it will be an enrichment and integral component.

The aesthetic design of the film will underline the respective themes of the story. The visual portrayal is very vivid but civil, not stylised. The vividness is not achieved through showing the "exterior" of things and people but we attempt to capture the spontaneous behaviour and situations in the lives of the protagonists. The storytelling of the film will not be based on stage-managed scenes (except for animations). The key challenge will be to combine the very heterogenous elements into a unified visual whole. The film will have tailor-made music composed to add a specific character to the storytelling.

The film targets a perceptive audience of various ages; people who are interested in the destinies and everyday lives of others. Through this controversial and unique but very sensitive story, we would like to not only catch the viewers' attention but also create a space for questioning one's values and moral judgement.

The story

The story of the film follows various themes.

The key theme is the intimate story of Marvin's change in the context of his social relations and the various roles he plays as a parent, partner, young professional, immigrant, writer of erotic literature and activist. His transition is not only a physical change, it is a fundamental change in perceiving oneself.

Marvin's transition, understandably, also influences the people around him. First and foremost, his husband and children but also his parents and other relatives in Sweden, the Czech Republic and Slovakia. Through the film, we will pose the question what constitutes the basis of marriage, motherhood or parenting. We follow the change of relationships under the influence of Marvin's transition. The change of gender identity is a very intimate, personal process, however, there is also interference from the state. The physical change, often induced by hormonal treatment, as well as invasive medical procedures, have to be approved by the authorities. The change of legal documents and of the status in society is also part of the transition. The whole process can take several years and trans people have to prove that their intention is "serious" and their desire is not the result of a mental disease.

“The fear of destroying the body of a person leads to the destruction of the mental state of trans people. They let them wait for so long, until they dissolve/disintegrate mentally.” (Marvin)

Marvin has been living in Sweden for ten years; they moved to Sweden with his husband as a “regular” Czecho-Slovak couple with the desire to live a better life, both economically and socially. Today they believe that the Swedish society will also be more open towards Marvin’s unusual situation. However, a transgender person is also “different” and therefore vulnerable in liberal Sweden.

Marvin and Ivan have their roots in Slovakia and the Czech Republic and they keep in regular touch with their parents, siblings, friends, acquaintances... Their attitude to Marvin’s change is varied. Some wish to understand him and accept him as he is. Others try to convince him not to continue the transition in order to protect him from himself. After all, Marvin has noticed his male quintessence “suspiciously” late in life.

The key protagonists of the film

Marvin, the main protagonist, faces all life’s challenges and problems head-on. On the inside, he is often torn by fear and doubt, on the outside, however, he shows mostly defiance. Besides taking care of two small children, he was able, through his agility, to start a successful career in Sweden, establish himself as a renowned writer of erotic literature and currently, he is also getting involved in trans activism. His biggest fear is that his transition might influence his children and his marriage in a negative way.

Marvin’s husband Ivan is an established psychiatrist, who is the head of department in a Gothenburg hospital. He supports Marvin in his search for himself. It seems, that he does not fully acknowledge the impact of Marvin’s transition yet and he wants keep his cool about it. However, Ivan is not homosexual and he married a woman, not a man. It is difficult to predict how his relationship with Marvin will develop.

Daughter and son just started school and kindergarten respectively. To protect their privacy, they will be featured in the film but their faces will not be shown in any shot. This approach will be used as an intentional poetic feature of the storytelling in the film. We will “feel” their presence in the footage but only seem them from afar or fragmentary (hand on a pillow). We will also see the results of their presence and action (toys scattered around) or perceive their voices in the background.

So far, the children have reacted to Marvin’s change without prejudice.

“I have told her (daughter) that I was born a girl but in my head, I feel as a boy. And she told me: ‘Oh, so dad has short hair, Kubik (young brother) has short hair and you also have short hair. But I want my hair to be long!’ Of course, you can grow your hair as you like.” (laughter) Marvin

Marvin’s relationship with his children is an important element of the story and much of the tension as well as dilemmas and decisions evolve around them.

Marvin’s mother and stepfather live in Brno (Czech Republic) and have taken a clearly negative stand towards his transition.

Marvin describes the situation, when he confined to his mother, as follows:

“That terrible moment when you realise that your parent does not have compassion for you because she mourns the fictive child she never had.” Marvin

His mother is trying to protect Marvin from himself. She more or less openly blames Ivan and questions his professionalism. As a psychiatrist, he should have “cured” Marvin, and moreover, what if he manipulated him. The mother therefore perceives it as her duty to protect her daughter and grandchildren. The daughter who has left and is coming back as a son, whom the mother does not accept.

Marvin's father and stepmother also live in Brno and support him unconditionally. When his father found out about his new identity, he wrote Marvin a letter in which he addressed him by his new name and accepted him as a son.

Ivan's mother lives in Bratislava (Slovakia). Despite the fact that Ivan has told her about Marvin's change, she keeps addressing her daughter-in-law with her old name and pretends as if nothing happened. The couple sometimes catch her judgmental look followed by a deep sigh.

Marvin's and Ivan's siblings take a more or less supportive approach. Marvin's sister is trying to warn him and protect him from possible obstacles and threats. Ivan's brother sometimes asks inappropriate questions.

Marvin's boss in the design studio, Marcus, is very forthcoming. He also prides himself that Marvin's identity adds to the company's pro diversity image.

Other characters in the film are Marvin's friends and activists in Gothenburg's centre for trans people as well as other writers from the world of erotic literature, whom he knows through his creative writing alter ego.

The protagonists in the film show a broad spectrum of feelings, attitudes and reactions. In the centre, we find Marvin's closest family and himself. Transitioning is a long journey with an insecure outcome. One thing, however, is sure. Many things will change and the lives of Marvin and his family will not be the same.

"I am not trans, I am crazy. Sometimes this thought occurs to me as way of self-contempt. A way of self-hate. In tragic moments when it feels like everything is shit. Those are the moments, when I have the feeling that being trans means being weird." (Marvin)

Situations and environments in the film

The different themes of the film will be captured through natural (not mise-en-scene) everyday situations in the lives of the main protagonists. The real events will be enriched by sequences from skype video calls, archive videos and photographs, short excerpts from Marvin's novels (commentary and animation in the footage).

1. Early morning in Gothenburg, sunrise. The couple is preparing breakfast and getting the children ready for school and kindergarten. The house is lively and people are getting dressed... Marvin is putting on his binder. Ivan is leaving for hospital. Marvin is accompanying the children through the forest in the neighbourhood and in the streets of the city. He drops them off at the institutions. He is getting on his bike and heads for the port. He takes a boat to the other side of Gothenburg. He arrives at work. A quick day at the design studio. Marvin is one of the team, a guy with a clear opinion keeping a cynical distance. In the afternoon, a visit to the trans self-help group. Marvin seeks their support but at the same time, their difficulties give him a hard time. He feels both anger and determination. After the meeting he picks up the children and takes them home. In the evening a pleasant family chill. The couple is getting the kids ready for bed. Skype call with the grandparents. Marvin sits in his "writing" chair and immerses in his novel, he is in a world of his own.
2. Regular events and situations in the life of the family. Spending time in the garden with neighbours, a family party, an outdoor trip to nature...
3. Marvin's obligatory visits to doctors, psychologists, social workers. In the sessions, he has to prove that he is "really" a man... Only when the psychologist confirms his diagnose will he be able to start the hormonal treatment and he will proceed to seeing other doctors such as an endocrinologist and a plastic surgeon. The full process including the change of official identity documents can take up to three years. Currently, Marvin is in the first year after being diagnosed.

4. The family travels to visit grandparents in Slovakia and the Czech Republic. Old places and friends from times far-off. For Marvin, every visit is a confrontation with his past, which he left behind but at the same time, he keeps carrying it within him. He feels vulnerable, he is exhausted by the never-ending explaining and answering of inquisitive questions. What would his life have looked like if they had not moved to Sweden with Ivan? Would his male “self” had remained hidden forever? How would his change go about?
5. A trip to a literary festival for the LGBTQ community. Marvin’s reactions to the audience are witty, funny and self-confident. He is comfortable in his own skin.
6. The imaginary world from Marvin’s books. The motive will repeat 7-10 times and will be portrayed through commentary and simple sketch animation in the actual picture. Sometimes it explains or adds to what is hidden (for example, the intimate world of sexuality), on other occasions it a funny commentary or a contradiction to what is captured by the camera.

Example: Late afternoon, Marvin arrives at a meeting of the trans support group in a nondescript Gothenburg pub. The camera watches him from afar.

Commentary:

“We have always thought we were dealt a slightly shittier hand than most people. We felt scorned but privileged at the same time. Because when I was treated like an Untermensch, I knew it was wrong, and it filled me with strange kind of pride. I was proud to still be alive and well. Proud that I was right, and they were wrong. I was proud I could still laugh at them. And yes, I was arrogant about it.” (A Love Song For the Sad Man in the White Coat, Roe Horvat)

As the commentary runs across the screen, we see Marvin opening the door to the pub. He changes to an animated character (in the real environment of the picture). Cut – the actual pub. The room is full with people, we perceive the noise, clinking of glasses, loud chatter. Guests are moving around, we don’t see their faces. The members of Marvin’s community sit around a table as animated characters. Marvin is one of them. They are part of the surroundings and yet, separated; they fit in but are different.

The material shot in Sweden, Slovakia and the Czech Republic will be complemented by short excerpts from video skype calls. At the moment, we have four: the first was recorded before Marvin’s initial session at his psychiatrist’s (summer 2018), two are from the time after his coming- out to his parents (autumn and winter 2018) and the last one from the final sessions at the psychiatrist (spring 2019). The upcoming interviews will be conducted ad hoc, approximately every three months. They will reflect important events in Marvin’s personal story (relations with his family), milestones in the transition process – end of obligatory sessions at the psychiatrist (confirmation of diagnosis), start of medication (testosterone), possibly plastic surgery (planned breast removal)

The choice of situations portrayed in the film will very much depend on how Marvin’s destiny will shape up. Ideally, the film will climax when Marvin is truly happy. The question remains, however, if he will find happiness in the personification of his authentic “self”. What if happiness cannot be “caught” and Marvin has been holding in his hands all this time?

Conclusion

A Happy Man is an intimate documentary story about a person who ventured out to the world to find a new home and discovered his true “self”. It tells the story of how to play the deck of cards that we were given and stake everything on being happy. True happiness cannot be found in the world but within us.

The approach of the filmmakers is personal but not judgmental. They portray controversial events sensitively and in-depth, without confrontation. The viewer is encouraged to think, to have empathy with the opinions and actions of the protagonists and to look for parallels in his/her own life.

Execution of the film

Crew:

- - Idea, screenplay, director: Sona G. Lutherova
- - Production: Maros Hecko
- - Camera: Norbert Hudec
- - Dramaturgy: Maja Hriesik
- - Editing: Peter Harum
- - Sound: Adam Kuchta / Michal Stasak
- - Music: Matej Gyarfas

Expected length: 70 minutes or more Cinematography technology: two digital cameras

Sound: full contact recording (with port and boomer), commentary of the main protagonist as voiceover, minimalistic electronic music composed for the film, partially diegetic sound.

BUDGET

ESTIMATED BUDGED FILM PRODUCTION A HAPPY MAN

Length:	90 min
Shooting days:	30 days

development*	
production*	X
postproduction*	X

*mark with X

REKAPITULATION		Total in €	Paid in SR	sub total POL €
A.	Author's fees	23 000	23 000	0
B.	Cast wages	7 250	0	0
C.	Crew costs	56 000	41 000	0
D.	Equipment	12 650	11 250	0
E.	Recording material	1 500	1 500	0
F.	Set	0	0	0
G.	Video a sound postproduction	33 800	33 800	0
H.	Distribution costs	3 000	3 000	0
I.	Other costs	73 300	19 250	0
Total costs:		210 500 €	132 800 €	

PRODUCTION PLAN

Šťastný člověk / A Happy Man

PRODUCTION PLAN

DATE OF REALISATION	May 2019 – September 2020
LOCATIONS	Sweden, Slovakia, Czech Republic
DEVELOPMENT	May 2019 – December 2019
PREPARATIONS	January 2020 – Spring 2020
PRODUCTION	Summer 2020 – Autumn 2020
POSTPRODUCTION	January – March 2021
FIRST SHOOTING DAY	25. February 2020
NO. OF SHOOTING DAYS	30
ESTIMATED TIME OF DELIVERY / PREMIERE	July 2021



Documentary project: **ALL GOOD EVERYWHERE (SK)**

Production company: NINJA film s.r.o.

Michaela Kaliská, m.kaliska@gmail.com, +421917640496

Project: **ALL GOOD EVERYWHERE (SK)**
Production company: NINJA film s.r.o.
Director: Martina Buchelová , Debora Pastirčáková

SHORT DESCRIPTION:

If people migrate because they want to explore the world, broaden their horizons, it is obviously great, that they have an opportunity to go. However, there are people, mainly from east block countries, living in poorer conditions, that feel like leaving for work abroad is their only chance to make their family survive, even though they do not really wish to go.

SYNOPSIS:

If people migrate because they want to explore the world, broaden their horizons, it is obviously great, that they have an opportunity to go. However, **there are people**, mainly from east block countries, living in poorer conditions, **that feel like leaving for work abroad is their only chance to make their family survive, even though they do not really wish to go.** This brings a lot of pressure on everyone involved. Although people are grateful for new job opportunities, they often feel depressed and frustrated and those, who stayed home to wait for them, are also depressed. Still, **in most cases it seems there is no other option.**

The film is supposed to have **three parts**: in the **first** part, we want to **follow people that are thinking about leaving home to work abroad**, **second** part follows **lives of people that left home for work abroad**. Some left their kids at home, some brought up their kids in a different country. Are they still planning to come back? Can they fit in? **Third** part **follows people that decided to come back home**. What was the reason? Do they pity their decision? An important part of the story is to follow young people who face these decisions and also children of these work migrants.

In **the first part, we follow high-schoolers from small Slovak town**, who, without any hesitation or shame, said to us they really miss their parents and wish to be with them. **Their parents left to work abroad**. They send them money and these young people, basically still kids, grow up with an idea deeply in their head, that money really is a game changer in their lives. They think of the region they come from as one for the outsiders and that their parents sacrifice themselves for them, **so they are in debt to them with all their life choices.**

Our Slovak protagonists are smart and funny kids that, in spite of everything, want to have fun, fight depressive thoughts and find their own way. What will be their choice? Kiera, 19-year old girl lives alone, both her parents work abroad. Even if they have close relationship and Kiera misses them, they are in touch only remotely. She is about to graduate from high school and she stands in front of important decisions in her life - left all on her own. How will she cope with that? Andrej, a boy of the same age lives with his grandparents since his parents' divorce when he was thirteen. His dad, that he misses a lot, works abroad and mum has a new husband. Andrej is the only one in his family planning to study at the university. However, left with no emotional support, he is unsure whether this is his way. Will he also go to work abroad as his dad?

Next part follows people that left their homeland and are living abroad, mainly for **economic reasons**. How are they coping? **Work migration is really relevant trend with lots of consequences for countries people are leaving from, but also for the countries where they come to.** It is necessary to see also the other side of the story - how do people who emigrated live in a foreign country? Do they have an opportunity for a better life and are they ready to accept a new place as their home?

They say a migrant in a new culture experiences allway a culture shock and that some have it so intense you can compare it to PSTS. However, people who decide to leave their country for another understand why they did it, whereas their children don't. They often feel like they don't belong anywhere and it's difficult for them to find their place.

In England we met Roma families from Slovakia. We want to **follow mainly young boys, around the age 10-15 that live in Coventry,** already for most of their life. Their parents came here to work. Some boys can still speak perfect Slovak, some can not anymore, but **most of them still consider Slovakia their home and Coventry only a temporary.** Children, who love their parents dearly, share with them their parents' dream, that they will come back once. Build the house and be back home in Slovakia. There are many migrants from all over the world living in the town, and this area is especially full of people from different cultural backgrounds, but in most cases they do not meet with each other. They live separately in their closed communities as if all of them were waiting for the moment when they would be able to go back to their country. **Nearly no-one really feels like at home there.** The only time when they seem the same is, when they are in school, wearing uniforms.

Kamil and Kristian are Slovak Roma boys living in Coventry with their parents. They both live in a rough neighbourhood Hillfields. There are lots of junkies, prostitutes and poor people. The boys attend english school, they can speak english, Roma language, Slovak, they learn Spanish in school. They love their moms and dads. Both boys are around 12. First thing they told us was how their new house back home in Slovakia looks like, how many windows the house has, how many trees are around. There is though one **older boy Martin, who realises his family will never really come back to Slovakia, he knows it doesn't seem real.** There is no work for them, people live there differently and he feels **he already belongs to England.** What is his plan for the future?

We want capture what do people have to face when trying to live in a foreign country. What happens when they don't find a common ground? And how do children of immigrants find their way to fit in? Is the life in a new, richer country really richer and is it worth it for these people and their children? This phenomenon touches a lot of people in the European Union.

In the third part we want to show the stories of people who came back home. What was the reason? Was it all worth it? **We want to follow Tomáš, 30-year old guy from little Slovak village, who came back home from Europe's big city to take care of his dying grandfather.** He now lives in his kids bedroom, creating funny songs while taking care of grandpa. He loves his grandparents and says he likes it as it is. When his grandpa dies, he will probably leave the town again.

Here we want to explore the ultimate responsibility for family members. What can you do, if your loved one is dying and you live abroad? Sometimes, the process of dying can be very long and painful. The person might need physical and emotional help and assistance of others for months. Work migrants that left their parents and grandparents home in different country have to deal with this issue. Will they come and take care of their dying family member? This fragile state of life brings a lot of problems that need time to solve. Work migrants usually don't have this kind of time, because they need to spend their days abroad working. **So the death of a close family member is not only a big emotional strain, but it also doesn't fit at all with the pragmatic approach of economic migration.**

We can say that all the parts are focusing on one's emotion of responsibility compared to one's will to find comfort and happiness. We all search for that, but the tension between those two make the ultimate dilemma.

PRODUCTION PLAN

- Development: December 2019 - December 2020
- Pre - production: July 2020 - February 2021
- Production: March 2021 - March 2022
- Post-production: March 2022 - November 2022
- Release date: November/ December 2022

BUDGET

"All good everywhere" - preliminary budget				
Project Title	All good everywhere		Producers	Michaela Kaliska
Budget Date	11.3. 2020		Prepared by	Michaela Kaliska
Shoot Days	app. 20-25 DAYS		Locations	Slovakia , Coventry
Funding sources secured / pending		Funding sources planned		
Private producer's contribution	9 000 EUR		Slovak television RTVS	
LITFOND (grant)	2 400 EUR		Czech television ČT	
KULTMINOR (grant)	4 050 EUR		Czech Audiovisual fund	
Slovak audiovisual fund (pending)	5 000 EUR		Slovak Audiovisual fund (production)	
TOTAL:	20 450 EUR			
ABOVE THE LINE				
10-00	Development Costs	1		8,050 EUR
11-00	Story & Rights	1		2,200 EUR
12-00	Producer Unit	1		16,000 EUR
13-00	Director & Staff	1		25,000 EUR
14-00	Cast	1		3,000 EUR
15-00	Travel & Living	1		9,000 EUR
Total Above the Line				63 250 EUR
PRODUCTION EXPENSES				
20-00	Production Staff	2		4,500 EUR
21-00	Extra Talent	2		x
22-00	Set Design	2		x
23-00	Set Construction	2		x
24-00	Set Pre-rig & Strike	2		x
25-00	Set Operations	2		1,100 EUR
26-00	Set Dressing	2		x
27-00	Property	2		x
28-00	Wardrobe	2		x
29-00	Electric	2		1,600 EUR
30-00	Camera	2		3,500 EUR
31-00	Production Sound	2		3,200 EUR
32-00	Make-up & Hair	2		800 EUR
33-00	Transportation	2		1,500 EUR
34-00	Locations	2		1,100 EUR

35-00	Picture Vehicles & Animals	2		x	
36-00	Special Effects	2		x	
37-00	Visual Effects - Post	2		500 EUR	
38-00	Film & Lab	2		x	
39-00	BTL Travel	2		500 EUR	
Total Production					18 300 EUR
POST-PRODUCTION EXPENSES					
45-00	Film Editing	3		7,400 EUR	
46-00	Music	3		2,000 EUR	
47-00	Visual Effects	3		1,500 EUR	
48-00	Post Production Sound	3		1,750 EUR	
49-00	Post Production Film & Lab	3		1, 750 EUR	
Total Post Production					14 400 EUR
OTHER EXPENSES					
55-00	Publicity	4		2,000 EUR	
56-00	Legal & Accounting	4		1,500 EUR	
57-00	General Expense	4		500 EUR	
58-00	Insurance	4		1,200 EUR	
Total Other					5 200 EUR
Bond Fee					
	3%			3,034 EUR	
Contingency					
	10%			10 115 EUR	
GRAND TOTAL					114, 299 EUR



Documentary project: **ANDY WARHOL: From A To W (SK)**

Production company: ATTACK FILM, s.r.o.

Contact: Peter Poch, peter.poch@attackfilm.sk, +421911721998

Project: **ANDY WARHOL: From A To W** (SK)
Production company: ATTACK FILM, s.r.o.
Director: Ľubomír Štívková

SHORT DESCRIPTION:

A documentary full-length film portrait of Andy Warhol from the side of his origin. The "Nowhere land", as he used to call homeland of his parents, is very rich for orthodox churches and traditions which he reflected in his work during his lifetime. Andy, his fame and commercial success are interesting point of view in a connection with his personality (Slavic origin, homosexuality) and work that involved many artists till nowadays - but very few of them know exactly where Andy's wonderful talent was born.

SYNOPSIS

World famous artist Andy Warhol, one of the most prominent representatives of pop-art, became a legend in the land of the free and endless possibilities. In the context of his birthplace and his parents' origin, this is not an overstatement. The American public, especially at the time of the great fame in the 1960s, only partially discussed the question of where roots of the new artistic icon are extending from. Warhol himself answered the question "From nowhere", by which he defined the area of east Czechoslovakia where Ruthenian minority lived and still lives today.

He was right to a certain extent, since this nation never had its own state, always being a part of a bigger country that extended to its region (area of three different states).

Against the backdrop of a personality that has particularly influenced not only Pop – Art genre, but art as a whole, we can find the story of an emigration of a poor Slovak family with vision of a better life in the USA, their extremely difficult work beginnings, the life in ghettos and the adaptation of settling down across the ocean. In the case of Andy Warhol, everything was driven by his desire to paint and be successful. A dream, that could never come true living a life in Slovakia's hills.

Andy was able to bring a new perspective to the criticism of the society's consumer life through his works, with his talent and originality. These famous paintings portray a can of Campbell soup, Coca Cola bottle, even politically engaged Mao, Lenin, or Nixon. These were all created by a technique called serigraphy, which use was highly ranked among the pioneers. The main interest, however, is not in how they're made and what kind of legacy individual concepts hide, but to know the true and deeper meaning of not only art, but also Warhol's life itself. Best question to ask isn't "how?" but "why?".

In the era before the revolution, the then Communist regime saw Andy Warhol as a symbol of absolute capitalism and consumerism of the USA, against which hatred was built for decades. The artist died in 1987, and he had never visited the territory where his parents came from, and his mother spoke about his entire childhood in his native Ruthenian language. They communicated together in the language until her death.

A unique thing happened in 1991 – an opening of the first museum of modern art named after Andy Warhol in Medzilaborce, Slovakia. For almost thirty years, it holds a collection of not only his international art, but also personal items donated by his brothers John and Paul. The museum is awaiting a long-planned renovation, which will result in a modern and innovative cultural stand proving that we value the personalities of our history. It is at this point that our story begins, which will give a frame to the entire documentary. Capture the process of renewal, always searching for a new and original way to convey an artistic experience to the viewer. Bring closer the deployment and creativity of the museum's leadership formed by experts as well as activists of heart, who are also trying to help the region to become more attractive for tourists. The restoration is due to be completed at the end of 2021 with an "amphitheatre" on the roof of the building. Ideal and dignified place for a possible premiere at opening or later screenings.

Parents Júlia Zavacká and Andrej Varchola were born in the village of Miková in the Medzilaborce district, at the end of the 19th century. In the region, which to this day is characterized by extensive meadows and pastures, which at the same time served as an important source of subsistence and existence in those days. Today's entrance to the village is marked by a sign informing visitors of its world character. There is an Orthodox Church in the centre, whose cemetery bears mostly just two names – Varchola a Zavacký. Andy Warhol's roots date right here, to an area that Americans can barely imagine. Nor being able to point it out on a map. Only one direct relative of Jan Zavacký, a cousin and son of Julia Warhol's sister, Andy's mother, lives in Slovakia today. His story brings a contrast between the environments involved in the destiny of the man (where he is born) and a conflict, as he does not have enough information about who his cousin really was. He only knows he was famous and drew. He picks up his glass and makes a toast to him every day.

Families from the Zemplín, Sáros a Spiš region together form the era of Slovak emigration to the USA during the Austro-Hungarian Monarchy, 1st World War II and shortly after the creation of the first Czechoslovak Republic. After long 11 years of separation, Júlia Varholová left to see her husband in 1921 in the last stage. First son (Andy's older brother), Paul, was born a year later. Two more in three-year intervals, with Andy being born as the youngest in 1928. It is hardly conceivable that they came into the world in ideal conditions. Immigrants from Eastern Europe were met with hard labour in America doing manual work in coal mines, huts, or construction sites. They were considered a cheap labour, but they didn't lack determination and worked hard. Pittsburgh, where the family settles, was exactly the center of "iron and industry". Andy's father was a worker, his knowledge of working with iron was later used by the youngest Warhol in his work, which was unprecedented in American society at the time.

The Slovak League in America still operates in the United States (founded in 1907) based in New Jersey. Period of emigration of the Slovak population hasn't yet been well documented in films, even though it is an attractive theme. The huge potential is in connection with the Varhola family story which was one of tens of thousands of migrants from their home counties. Their two-week journey led from the native Miková by train to Prague, from there to Hamburg and below deck by boat to New York. They were welcomed by the Statue of Liberty and the immigration office on Ellis Island, where their names are engraved on the memorial today. Pittsburgh as the center of the League and work provided home for them. The Museum in Medzilaborce registers a huge number of preserved tangible and paper sources (documents, letters, tickets...). The causes and consequences of leaving the birthplace Ruthenians called "old home", form the basis of a historical and social context. They give us a perspective on how the place of birth affects the involvement and personal progression in professional life, as well as his eventual success. Also important is the fact, that in the size of character and talent, nationality doesn't matter.

Andy Warhol was Slavic typologically as well as some of his physical features. Therefore, he had a minor nose reduction surgery in his youth. We could openly say he had a problem with his "alcoholic" shape. He was known to be openly homosexual from the beginning, which he also presented through his outfits and personal image styles in the public. A public, that accepted him. Even though he was a significant artist, a public could have ruled him out just like they did Irish writer Oscar Wilde. We can also see a contrast compared to the regime in Czechoslovakia at the time. The fact is, that to this day the current Slovak society is relatively conservative in nature. If it wasn't for America to start building better tomorrow on a multicultural principle for decades, it would have been hard for Warhol to assert himself.

Perhaps the most famous part of his story is the centre where he formed and worked, named simply – „Factory“. The premises in which it was based were in New York, the most famous covered with glistening aluminum in the now not-existing house. However, two other spaces still exist, only the operation has changed. But people remember – The Factory was an excellent example of the environment created by the 1960s. In addition to Warhol's work on fine, film and applied art, there were often various world-class personalities (Bob Dylan, Mick Jagger...) visiting. It was also a place of drugs and alcohol. However, the "boss" himself never used or promoted these substances. He just tolerated it.

When it comes to artists, people often wonder how much money they make and how do they finance themselves. Looking at Andy Warhol's life and personality, the question is even more pronounced. The

reality is that his manager and the entire corporate "machnéria" stood behind him, organising pre-sales and sales of his works and communicating directly with customers or taking orders for future works. The idea is that Warhol didn't care about money and he formed only by heart. It can be true. Money does not matter, if you have people to get them for you. It's a very interesting film making potential to process the system of trading in works of art, licensing. Never before associated with Warhol, but extremely richly represented.

The most important Warhol works have already become a permanent symbol not only of pop culture, but also of ordinary fashion and trends. He is among the most expensive artists in the world whose paintings are auctioned for millions of dollars. America itself has fully adopted him as his product. An interesting fact is the message that Warhol wanted to pass on to people through his art. Criticism of mass and rapid consumerism, aggressive advertising, life on products. The paradox is that his personality and name have become an advertising subject in the form of socks, scrapbooks, postcards, or plush cans of tomato soup. On the other hand, he liked society very much and wanted to be with successful and famous people, he liked to meet them and adapt to their trends. For example, he was a vegetarian who privately ate meat. He was able to use the knowledge he acquired from various "worlds" into his work, thus creating it so distinctly original.

An extremely important aspect that has not yet been presented is the technique and way of depicting works (for example, several forms of the same images with different colors, sorted side by side or below each other). The base of this is Andy's mother Júlia and their origin. The creation carries typical features of Byzantine and Eastern culture, based on the interior fittings of wooden Orthodox churches. Today they are part of the UNESCO cultural heritage and many of them are on the territory of northeastern Slovakia. It was his mother who motivated little Andy's passion for art and drawing, later painting. She was very talented, she could sing and draw. In childhood, which was marked by poor English, missteps at school, pencil and paper were an opportunity for self-realisation for an introverted child. At the same time, her formation was influenced by her mother and stories from her home county, which she often told the children. She would also draw to spark their interest. In Andy Warhol's most famous works, the foundation of European history is present. We can conclude, that the connection with American culture has created unique works that form the basis of pop-art.

Andy died unexpectedly after gallbladder surgery in February 1987. He was never able to travel to the country where his parents came from. The cause was the Communist regime. His brother, John, was getting ready to visit while Andy still lived, and he was begging John to take a lot of pictures. John travelled the same year, but only after his brother's funeral. In Slovakia, this opened a new chapter of our history associated with Warhol, already a world legend. The Andy Warhol Museum of Modern Art was opened in Medzilaborce in the presence of the Minister of Culture Ladislav Snopka in 1991.

The works dedicated or loaned to the exhibition are in the report of the Andy Warhol Foundation, based in Pittsburgh, where there is another permanent museum. There are only two unique permanent exposures in the world. We have one in Slovakia.

We're watching the end of the reconstruction in the film, preparing for the opening. Before the temporary closure, the premises were visited annually by 30-40 thousand people, the management expects double the increase. At the same time, they are particularly satisfied with the work done, a unique space that bears the immortal name of Andy Warhol, with proper dignity in new, modern spaces.

Peter Poch, author and producer

BUDGET

APPROX. BUDGET ANDY WARHOL: *From A To W*

duration:	80	min
# filming days	20	days

development	
production	x
postproduction	

SUMMARY		TOTAL EUR
A.	AUTHOR'S FEE	23 100
B.	ACTOR'S FEE	1 200
C.	CAST	24 320
D.	TECHNIQUE	14 990
E.	DIT	240
F.	SET DESIGN	1 100
G.	PICTURE AND SOUND POSTPRODUCTION	16 615
H.	DISTRIBUTION	0
I.	OTHER COSTS	32 992
COSTS TOTAL		114 557 €

PRODUCTION PLAN

02/2020 – 09/2020 – **DEVELOPMENT**

The project in a preparation. Searching for archives, photos and other materials connected with Andy Warhol – in the end the literary script for documentary will be done (22 pages) and the film will be ready for productions with confirmed financing.

10/2020 – 12/2021 – **PRODUCTION** Locations:

- Slovakia (eastern parts, town Medzilaborce, village Miková, protestant churches...)
- Czech Republic (Prague)
- France (Paris)
- USA (New York, New Jersey, Pittsburgh)

10/2021 – 03/2022 – **POSTPRODUCTION**

04/2022 – **CINEMA DISTRIBUTION**

10/2022 – **TV DISTRIBUTION**

from 12/2022 – **DVDs, VoD platforms**



Documentary project: **AS LONG AS I LIVE (SK)**

Production company: Bright sight pictures

Roman Ďuriš, rom.duris@gmail.com, +421918103920

Project: **AS LONG AS I LIVE** (SK)
Production company: Bright sight pictures
Director: Roman Duriš

SHORT DESCRIPTION

On the run from his past Dalibor finds a new shelter under the circus tent. Among the other artists, new spark lights in his life, he discovers how to overcome his pain and become the member of circus family.

SYNOPSIS

Dalibor (22) is standing outside of a circus tent and smoking. Sounds of applause and shouting are coming from inside. In the meantime, he checks messages on the mobile. When Ivan comes out and calls him, Dalibor puts ghost mask on his face and enters the tent. The applause stops, everyone is waiting for what will happen. The ghost passes among the people and tries a little awkwardly to scare them. He screams loudly from throat, but people aren't afraid at all.

When the show is over, everyone wants to take pictures with the artists but ghost stays unnoticed. Dalibor takes off his mask and walks away. He lights up a cigarette and watches from distance group of his colleagues – performers sitting together, drinking, laughing, building a bonfire. He walks closer, pretending he is fixing a rope of cirkus tent but no one calls him to join the group. After a while he gives up and goes to his small caravan.

He takes off a ghost costume, revealing his tattoos. He says he learned to tattoo in prison, where he was sent by his violent father. He says it without bitterness in his voice, as if he has already come to terms with it. Dalibor admits that people don't like him that much, probably because of his hot tempered character. He likes the job he has now, due to his criminal past it's not easy to get one. He literally begged for this one. When the circus appeared in Poprad, he was coming there every day from the crisis center for the homeless. Director was sending him away at first but Dalibor's persistence finally broke him and he got the job.

It's early morning, just before the sunrise. Circus ground is quite and desolate, there are just few empty pop-corn packages from last night which the wind carries here and there. The door of the poorest caravan opens with funny "creaking" sound. Dalibor comes out and slams the door behind him, stretches out little bit and walks back somewhere. He jumps over the fence and leaves circus campsite.

Dalibor stands by the lake. He looks at the water, watching how fishes throw themselves above the water surface. He takes off the clothes and jumps into the water. He swims only few meters, does not go too far from the shore. When he comes out, he is freezing and shaking. He put his clothes back and leaves.

Dalibor is sitting in his camper van. He washes his dirty mug with water from the kettle and pours it out of the window and makes his morning coffee. Then he sits on the bed, takes his cell phone and tries to call his mother. She doesn't pick up. Someone knocks on the door. It's Ivan calling him to work.

Dalibor and other workers are packing the tribunes, fences and lights. Meanwhile, they talk. Ivan is making fun of him that people complained about his performance that he was not enough scary. At the first sight it seems that he treats Dalibor fatherly. He only gives him pocket money for cigarettes and credit, and keeps the part of his salary with him. "Dalibor is my fourth child." It's not much because Dalibor needs to pay off electricity and food they give him. Dalibor says that he gave him a roof over his head and a chance that no one else gave him and he is very grateful for that. If he respects someone, then it's Ivan.

Dalibor is sitting in a caravan playing songs from his mobile. He is talking about his childhood. He was afraid of horses the most as a little boy. The scar above his eyebrow is a memory of a father. Once, as a child, he was playing outside in the garden and his father scared him that a horse is standing just behind his back. Dalibor ran away, tripped over something and fell on the sharp edge of the fence. Dalibor even spent 2 years in the prison due to his father's false statement - almost all the time in seclusion room the so-called "Holes" because he was constantly in conflict. Now father is in prison, thanks to Dalibor. The last words his father told him before he went to prison were that the day he will be released he will find him and kill him. Dalibor has had trouble sleeping since then and sometimes causes himself pain. "I can get use to the pain. You can get used to everything," as he says.

Dalibor suggests Ivan to buy him a stun gun that he would like to perform with it. He said, he have already tried it once in the past. Ivan shrugs the shoulders and says, "All right." If Dalibor could handle it and hold on for a while in front of people charging with a stun gun, Ivan would have another small performance for his show. Ivan explains that their show has the attribute of horror, people like to go there to be afraid and

Dalibor sometimes likes to hurt himself. Ivan tells Dalibor that he can start to train him for fakir and promises that if he will learn the craft, he will pay him more. Dalibor begins to look forward and fantasizes about renting some apartment for his mother and little brothers- soon they will be forced to leave the Crisis center for victims of domestic violence and they have nowhere to go. He imagines that they could come to circus to watch him performing in the show.

Dalibor has an important role during the process of building and folding the circus tent. When the main tent structure is up, he must climb up on the ropes without securing and help a little to (something like)spread the sheets of tent. At such a height, strong winds often blow. When the sheet is raised, Dalibor stays hanging on the rope for a while, shaking at height and screaming for help. So far he has always been lucky. When he was back on the ground, the others laughed at him, even though he was barely catching his breath. He is also upset by the way Ivan's little son Adrián (6) - spontaneous, moody child- treats him. When he doesn't like something about Dalibor, he shouts at him as he was a servant. Once, during the childish game they were playing, he hit him with the whip. Dalibor is furious, but he won't tell him anything. Tears wells up in his eyes and he prefers to leave. In the caravan, he hides under a blanket and tries to stop crying. On the other side with Ivan's older son (13), he gets along very well.

Next day they go to buy a second-hand stun gun. When Dalibor turns it on, his face is full of uncertainty. He wants to put it on his hand, but Ivan warns him not to put it on his vein, but on his belly. Dalibor slowly puts it over his sweatshirt over his stomach and immediately bounces off. When he picks up the sweatshirt, he has a red bruise on his stomach, the stun gun is stronger than he expected. Fear is visible in his eyes. Dalibor tries to suppress his fear and keeps trying, but the other wounds are unbearable. In the end, he concludes by training and getting used to it, but it doesn't sound convincingly.

He spends evenings after work alone in his little caravan, listening to gypsy music- first cheerful but later sad and love songs: "And everyone just wants to hurt me and I don't, and that will not happen as long as I live. And I'm thinking about what's going on here, nowadays, and where it will lead me. While he is singing, he gets very emotional and truthful. He is calling and texting all of his ex-girlfriends and signs them on the phone. Sometimes he tells them how he is spiting fire of his mouth and that he is becoming an artist in wellknown czech circus now. He cries, dances in front of the mirror, checking on his muscles and figure. He is handsome and strong and he is trying to concentrate on that. When he's saddest, he calls his mother. She is living now in a crisis center for abused women since the night when Dalibor together with his sister rescued her and his small brothers from abusive father. Dalibor, her sister and her mother-in-law came to the house at night when father was drunk. Dalibor put strong sleeping pills in his drink to put him to sleep and gain time. They packed all their things and took them to the crisis center. The father then slept for two days and had to go for gastric lavage. When Dalibor is calling with his mother he always asks to speak with his little brothers - Kevin and Jakub. Most of all, he is afraid that they will forget about him and he will loose the last family he has. His sister and grandmother doesn't speak to him anymore because he run away from Halfway house they paid for him.

The next day he trains with a stun gun. He holds on for three seconds, although it's very painfull. It's not as easy as he thought, the pain is too strong, but when Ivan sees him making progress, he is surprised. The day before, Ivan suggested him that they can make him a special costume with thick layer of gum inside that nobody would see so it would isolate the electric current. So now it's not that dangerous but still painful. Today he is very proud about his progress. In the evening he trains the spitting of fire again. Ivan's brother from another circus came to visit and brought him fire - sticks what fakirs are using.

When he gets bored, he makes new tattoos on his body. He dips the needle in ink and draws pictures or the names of girls he loves on his skin. Dalibor likes animals, they are often his only friends. In the caravan he has a cage with a black rabbit and a guinea pig. He likes to share his food with them. They were given to him by Iveta, Ivan's wife. Iveta is very nice to him, she really feels with him. Whenever he trains with a stun gun, she is very worried.

He spends long evenings with Ivan's dog Woody. He tries to command and provokes him and lets him bite his hand. He wants him to be more aggressive towards the curious people who wander around the circus - he passes on to him his fear of strangers.

Even though he is afraid of strangers, once in a while he needs to go "wander" into a larger society among fellows. Not a long ago, he was also afraid to take the tram. When he first entered it, he wanted to buy a ticket from the driver. He is shy about everything that is new to him. INT. BAR. DAY When he enters a bar, he watches other people and chooses a table as far away from them as possible. He is austere but very polite to the waitress. He only orders kofola. He doesn't even want to hear about alcohol, because he knows that when he drinks, he can't control himself. He is a little nervous among people, he can't hide his body language well, one easily notices that he is little uncomfortable. Even though, when someone approaches him he tries to be nice and friendly. He longs for contact with people, for friendship. He often invents stories to make people like him, but it usually has the opposite effect - they look at him as a liar.

In the caravan on the wall there is an old shabby sticker with a picture of the sea. He would like to go to Croatia sometime. His grandmother, whom he loved very much, supposedly liked going there and telling him about it. The idea of a large mass of water he was always imagining, calms him down. He said that when he becomes an artist, he would be able to afford the journey.

Dalibor trains again with a stun gun. He puts long nails into his nose and train with the fire. The progress starts to be very visible.

Although he tries to look to the future and works on himself, he cannot forget the past. Time to time he takes time off in the circus and goes to Poprad to visit his family. His loved ones pretend to care about him, but when he goes there, he has to sleep at the train station. Everyone had an excuse why they can't let him sleep in their houses. Erika- his sister says that everyone has already given him a lot of chances, but he lets it down. When Dalibor fell to the bottom, he finally took responsibility for himself. With his new work in circus, he tries to prove to them that he can change - he wants them to take him back. Under the seeming peace of these days, Dalibor has still some secrets and problems that haunts him. A few months ago, he became involved in a small theft, and a few days ago he was called to police station in Poprad for questioning. He cried when he found out. He does not want to go there, he's hiding. He thinks they have no way to find him because he has no permanent residence. He hopes Ivan will not find out otherwise he would fire him and then he would have to return to the halfway house. He doesn't like to speak about the times he spent there. He says it was worse than psychiatry. There he also received sleeping pills, with which he poisoned his father the night they rescued the mother.

Sister Erika calls him and tells him that their father is going to be released from prison. Dalibor gets scared and starts denying it right away. Erika assures him that it's true that she heard it from a reliable source. Dalibor says that he will no longer be able to come to Poprad, because father will kill him if he sees him.

Dalibor's big moment. Dalibor nervously walks around in the back entrance of arena. He is holding stun gun and firesticks. There is applause and screams from inside. Ivan comes out and calls him, Dalibor takes a deep breath and walks to the tent. Viewers watch him intently, pathetic music plays.

After a few hours journey, Dalibor gets out of the car. For the first time, he sees the sea. He is dazzled. When he gets to the shore suddenly a bigger wave comes and he jumps back, but then, in a moment he jumps straight forward to the coming one and lets it to tickle his legs.

Story of our protagonist Dalibor contains many different themes and struggles (desire to kill a father, prostitution of young boys, homelessness of young people, desire to become a circus artist etc.) and each one of it could be a separate film. We are still in the process of considering what's the most important for us. We want to tell the story purely from Dalibor's perspective and show everything he struggles with but at the same time in these topics we are looking for a certain hierarchy and that what we expect from this workshop that it could help us with.

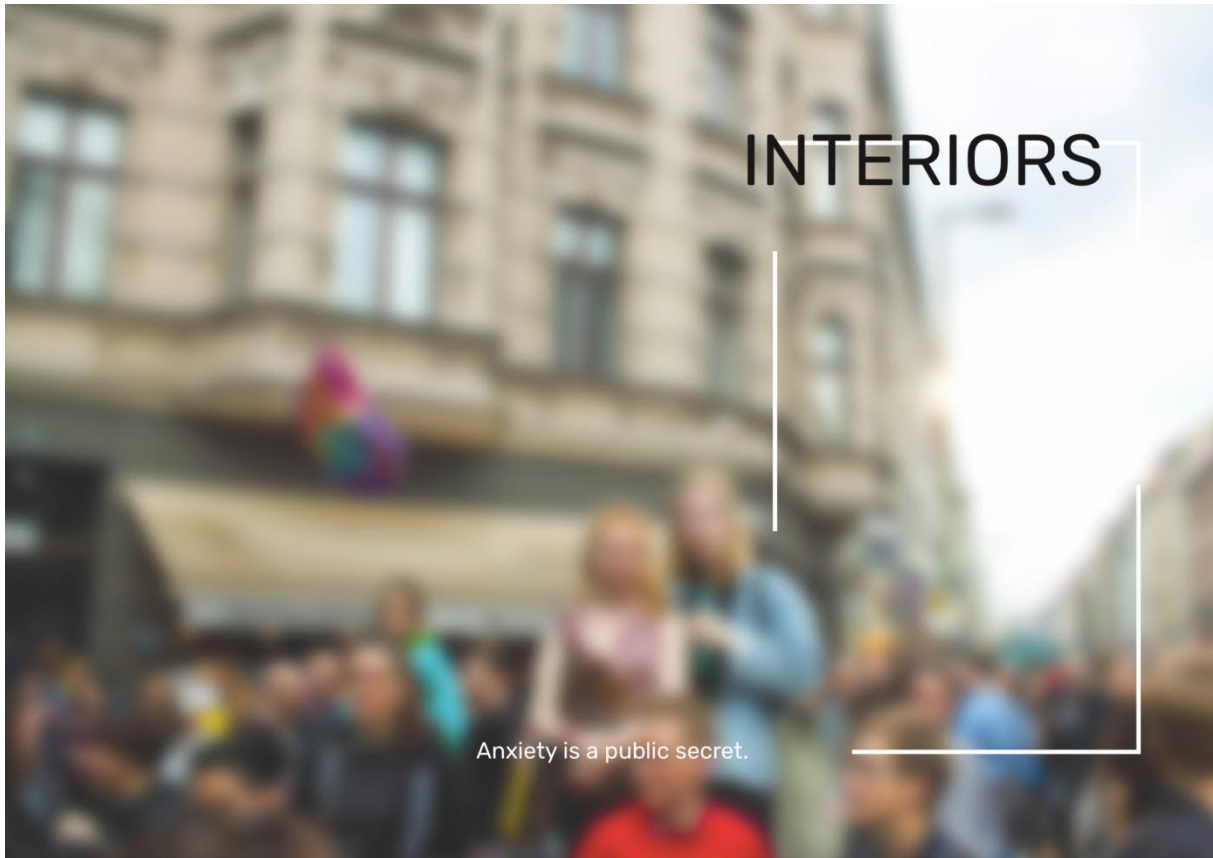
In addition, Dalibor's character is very changeable and insecure - he is currently serving a one-year sentence in prison for physical assault. We would like to use this time to work on a script so that when he will be released in June, we will already know exactly what we are looking for.

PRODUCTION PLAN

project duration	2019 - 2022
shooting location	Slovakia
development	January 2020 – November 2020
production	June 2020 – August 2021
number of shooting days	60
post-production	May 2021 – October 2021
preliminary festival release	Sundance 2022
preliminary theatrical release	April 2022

BUDGET

AS LONG AS I LIVE (DEVELOPMENT LINE BUDGET)						
Project title:	As Long As I Live					
Stage:	development					
Length:	70 minutes					
Number of shooting day:	25					
Director:	Roman Ďuriš					
Cinematographer:	Michaela Hošková					
SUBJECT	No.	UNIT	PRICE	SUM	FUNDED BY SUNDANCE DOCUMENTARY FUND	FUNDED BY OTHER SOURCES
A. RIGHTS AND ROYALTIES						
screenwriter	1	flat	1,200€	1200	1200	-
director	1	flat	2,500€	2500	2500	-
producer	1	flat	1,500€	1500	1500	-
dramaturgy	1	flat	1,500€	1500	1500	-
B. TALENT						
main character - Dalibor	1	flat	2,000€	2000	2000	-
circus performers	10	person	100€	1000	1000	-
C. CREW						
cinematographer	1	flat	2,000€	2000	2000	-
psychology consulting	1	flat	700€	700	700	-
still photographer	1	flat	900€	900	900	-
trailer editor	1	flat	900€	900	900	-
D. CAMERA EQUIPMENT						
camera rental Aaton XTR - location scouting	1	flat	3,000€	3000	-	3000
film stock 16mm Kodak Vision 3	15	rolls	100	1500	-	1500
F. RECORDING						
2TB hard drive	1	piece	100€	100	100	-
G. LABS & SCAN						
lab	1	flat	2000	2000	-	2000
scan	1	flat	2000	2000	-	2000
H. OTHER EXPENSES						
travel expenses	1	flat	400	400	400	-
accommodation expenses	1	flat	700	700	700	-
economical expenses	1	flat	500€	500	500	-
legal services	1	flat	800€	800	800	-
development workshop - participation fee	1	flat	150€	150	150	-
DEVELOPMENT BUDGET				\$ 21,850	\$ 14,850	\$ 7,000



Documentary project: **INTERIORS (SK)**

Production company: Guča, s.r.o.

Matej Sotník, mat.sotnik@gmail.com, +421903875877

Project: **INTERIORS (SK)**
Production company: Guča, s.r.o.
Director: Paulína Ďurinová

SHORT DESCRIPTION

The documentary essay *Interiors* is a reaction to the collective anxiety triggered by life in modern capitalism. Anxiety is a public secret. In order to expose the scale and reality of some societal problems, we need to discover a collective dimension in common sharing. In the film, we follow the artists Susan and Barbora lead group meetings in which the intimacy of individual actors is gradually revealed, and their anonymity is broken down. The groups meet in three cities - Berlin, Bratislava and Prague.

SYNOPSIS

"We need to affirm that our pain is really pain, that what we see and feel is real, and that our problems are not only personal. Sometimes this entails bringing up experiences we have discounted or repressed. Sometimes it entails challenging the personalisation of problems. "

Essay *We are all very anxious* - Institute for Precarious Consciousness

Interiors* is a documentary film essay.** The film provides means for exploring the world and gaining a deeper understanding of some feelings, looking at other forms and shapes of intimacy among people who did not originally know each other. ***Interiors reflect societal anxiety, feelings of security and trust. At present, these topics appear to be urgent, in the context of the current situation and its unclear development, universally affecting almost every person.

Interiors is an essay film in its essence. It asks questions, looks at them from various angles and takes different experiences of individuals into account. Answers are not necessarily satisfying if there are any. The journey is the process already started.

I have always been interested in the inner world of people, taking place in the broader context of time or society. I consider exploring and finding different forms of intimacy among people as an open and inspiring field. At the moment I am also thinking about the influences and consequences of living in the current global pandemic, existing with the feeling that we are a danger to each other. The coronavirus pandemic significantly disrupts concepts of living in an urban environment and brings forward an intense experience of social isolation and new existential fears, many of them induced by the uncertainty of future and foreseeable economic crisis. It is most likely to affect the emotional and physical worlds of many of us, create trauma and provoke anxiety, which we will deal with in isolation as well as in long aftermath. This film will most likely be shaped by the post-pandemic world and it will capture the search for a sense of security and intimacy among people and respond to the new forms of interaction.

The inspiration and research for this film are also very personal and derives from my own long term experience with anxiety disorder, depression and the therapeutic process. During the research, I became a member of various collectives and found that these collectives are formed naturally as a reaction to a certain stimulus or need. For the purpose of the film, it will be **necessary to create such a group** and cast the participants.

An important aspect of the film is the idea of **collaborative creation and active participation** in its creation. At this stage, the active collaboration with two artists is confirmed. Both artists work actively with people and groups in their art practice as well as working around the topics this film is exploring. These two artists will, at the same time, become protagonists of the films.

Susan Ploetz will design the live group role play for the purpose of the film, which will be built on the

feelings of security and explore the possibilities of creating a collective sense of security

based on close personal and physical interaction between individuals. Barbora Kleinhamplová perceives the **spread of anxiety in society as an epidemic** and also sees the limits of individual therapy. She suggests working with it through **platonic physical contact between people and connecting it with the study of feelings of collective anxiety**. Another activity will be based on storytelling, **verbal sharing comparable to the principles of group therapy**, in which we get to know more about the personal background of each protagonist.

For the structure of the film, **inspiration also comes from a development curve of a therapeutic session as well as a panic attack experience**. In the beginning, the scenes are initiated but later on the action is left observed, authentic and organic. The **dramaturgy of the scenes varies in their intensity and character**. More charged situations are although filmed in the same style, no stronger visual emphasis is given to emotionally more intense scenes, acknowledging them being a regular part of the process, not a sort of awaited climax.

The **cinematography is observational** and direct. In some moments rather static, patiently following the situation, in others merging with the movement in the scene, directing the attention of a viewer in a very natural way.

In the intimate setup of interiors, we follow individuals in their interaction with one another. As we observe the face of one person, we hear the breath or speaking of the other. Some interactions are gradually unfolding from the e.g. initial reaction in the face of one person to the subsequent action of the group. **Every individual in the group has the same degree of attention**.

The **environment** of the film is mainly **interiors, rooms of unclear location**, unclear connections. We know that they are probably located somewhere in the urban environment in Central Europe. Our three locations are Berlin, Prague and Bratislava. The city as an organism, of which we are an integrated part. It influences us, surrounds us, stresses or soothes us. Our interiors are somewhere in the city. At one point, people immerse into them.

They come with a clear shield; we know nothing about them. Gradually, just as they learn something new about themselves in interaction with others and open themselves to them - they also reveal themselves to us. Ultimately, we may be moving from the position of observers to active participation, even though we are still only spectators.

BUDGET

Preliminary budget - 133 550 € (development - 28 550 €)

PRODUCTION PLAN

Realisation schedule / September 2020 - July 2022

In the development phase (February 2020 - July 2021) we will:

- - do research and consult with professionals
- - finish a treatment
- - casting
- - make a teaser
- - present the film on Works in progress / International Film Festival Febiofest Bratislava
- - fundraise production phase in cooperation with German and Czech co-producers / jana cisar

filmproduktion, Analog Vision

- - apply for Ex Oriente Film workshop

Production phase / August 2021 - December 2022

Postproduction / January 2022 - July 2022

- during a postproduction process we will apply our project on East Doc Platform, dok.incubator, Docu Talents (IFF Karlovy Vary) and other workshop/pitching platforms



Documentary project: **MY FATHER'S DAUGHTER (SK, HU)**

Production company: Little Bus Production

Lea Podhradská, lea.podhradska@gmail.com, +421951590585

Project: **MY FATHER'S DAUGHTER** (SK, HU)

Production company: Little Bus Production

Director: Lea Podhradská

SHORT DESCRIPTION

My Father's Daughter is a creative documentary about my sister, who disappeared 26 years ago. The film follows the investigation from Rye Island (Slovakia) to Spain, while we find out what happened in the last 26 years and why nobody ever tried to find her.

SYNOPSIS

The very last time when I saw my sister I was 8 years old. I am 34 now. She was standing at the main door of our flat and cried. Adults were talking about something loudly, but I did not pay attention to the content. I was staring at my sister's feet as she wore some plastic sacs instead of socks. I asked her why she has no socks. She said she has no money to buy new shoes, so the sac can keep her warm. Denisa disappeared within a few days and I have not seen her since. She was 18.

Few years after her disappearance we found out that she lives in Spain and works as a prostitute. Possibly.

When I was a kid and I was asked to present my sister during the school assignments I always had to make up some stories about her life. I did not want to lie, but at the same time I did not want to let them know that my sister disappeared. I assume, that is how everything started. As a kid I started to believe that my sister has an ordinary life in a faraway country. Everything I learned and heard about Spain I built into her imaginary stories. Everything I saw was happy accompanied with bright colors. I had a feeling that I knew her better than anyone else.

Even as a grown up I kept repeating these stories, and I have never really questioned its content until now. We received a letter from her. She is imprisoned in Spain and she asked my family to get in touch with her. Surprisingly, her letter ended up in a rubbish bin and it was never answered. This was the period that I started to question everything around me: my imaginary stories, the action of my family, the disappearance of Denisa and her suddenly unknown character.

I decided that I am going to find her. I had no contacts, no addresses, no trace. After a long and bureaucratic procedure between Slovakia and Spain I found her and asked for permission to get in touch with her. I got it from her.

My father's daughter is a creative documentary about an investigation. It is my personal journey, to build a relationship with my sister meanwhile I find out what really happened in the last 26 years. Since she is imprisoned now I use letters, video diaries, sound recordings to make the first contact with her. It is allowed to make phone calls once per a week, therefore I use this opportunity also. The story is told by using present day live footage, archive, animated sketches, storyboards, letters, sound recordings. We use sketches and storyboards only for the presentation of my childhood fantasies (5-7 min).

BUDGET

BUDGET PLAN

DEVELOPMENT, PRE PRODUCTION

Writer	2%	5000 EU
Producer / Director	2%	4000 EU
Travel / Subsistence	1%	2000 EU
Research assistant	1%	3000 EU
Legal advisory	0,2%	1000 EU

7%

15 000 EU

PRODUCTION

Archival rights & reproduction	1%	2000 EU
Accomodation, travel & food	5%	11 000 EU
Production travel & expenses	4%	8000 EU
Production personnel	7%	15 000 EU
Director	5%	12 000 EU
Technical staff (DOP / sound / light)	7%	16 000 EU
Equipment	6%	13 000 EU
Broadcast requirements (insurance etc.)	1%	3000 EU
Translator	1%	2000 EU

32%

82 000 EU

POST PRODUCTION

Editor / Editing system	3%	6500 EU
Sound design & mix	2%	4000 EU
Titles & animation	0,2%	1000 EU
Music	1%	2000 EU
Colorist	2%	4000 EU
2D Animation	36%	8000 EU
Different output formats	1%	2000 EU

45%

99 500 EU

OUTREACH AND DISTRIBUTION

Outreach campaign coordinator	2%	4000 EU
Educational screening cost	2%	4000 EU
PR/Social media	4%	8000 EU

7%

16 000 EU

OVERHEAD

Overhead	2%	5000%
Contingency	2%	5000%

4%

10 000 EU

FINANCING PLAN

CONFIRMED

Hungarian National Film Fund - TAX rebate	29 500 EU
Own investment	3000 EU

LOOKING FOR

Hungarian Film Fund - Incubator Program	70 000 EU
Creative Europe Media – single project development	25 000 EU
HBO Europe	45 000 EU
Co-production partner	50 000 EU

TOTAL BUDGET 222 500 EU

Financing in place 32 500 EU

Required 190 000 EU

PRODUCTION PLAN

PRODUCTION PLAN

DEVELOPMENT AND PRE PRODUCTION

SLOVAKIA - Research. Meeting with officials and family members. Recording the first interviews.	October - December 2020
SPAIN - Research and travel to two spanish cities. I will visit the places she used to live before, meeting people from her neighbourhood. I will record all the process.	October 2020
ANIMATION - Development of animation (childhood stories)	August - January 2020
ARCHIVE - Collecting and digitizing archive materials	September - December 2020
FINAL TREATMENT	December 2020

START OF PRODUCTION: April - June 2021

ESTIMATED DELIVERY: September 2022



Documentary project: **WOMAN OF THE NEW AGE (SK)**

Production company: Reminiscencie

Anna Grusková, annagruskova@gmail.com, +421905810038

Project: **WOMAN OF THE NEW AGE** (SK)
Production company: Reminiscencie
Director: Anna Grusková

SHORT DESCRIPTION

In the most beautiful Slovak city Banská Štiavnica, Dr. Alžbeta Gwerková-Göllnerová (1905-1944) witnessed the annihilation of democratic values and concepts of the common Czechoslovak state, along with the rise of the clerical-fascist regime in Slovakia.

Her book entitled *Woman of the New Age* was condemned by the most important women's association in Slovakia and soon afterwards, she ended up in the Kremnička mass grave. Recently, more and more Slovak and European politicians – including, unfortunately, female politicians – are striving to undermine democratic values and curtail the rights of women under the cloak of religion. At times, women are women's worst enemies. Therefore, if we want to achieve a true change, we should begin among the women.

SYNOPSIS

"Being a Democrat is not an easy thing, because it means responsibility for all actions that must be done consciously and voluntarily. Such a responsibility does not want to be taken by every person, because it is easier for a low-minded and not self-conscious person to obey than to make his or her own free will. In totalitarian states, the regime pushes women completely into private life, depriving them of their freedom and civil rights. This dependence of the woman's way of life on the ruling regime has a detrimental effect on her overall development, since if she achieves a great degree of development under her auspicious regime, in the hostile regime she will fall back to the first stage, and then she must start again. Such intermittent development is very dangerous because it breaks character, ability, perseverance and effort."

(Dr. Alžbeta Gwerková Göllnerová)

The documentary film *Woman of a New Age* brings the story and ideas of the Slovak pioneer of democracy for women, the Hungarian and historian Dr. Alžbeta Gwerková Göllnerová (1905-1944), who came to the most beautiful Slovak city Banská Štiavnica in 1938, to spend there last 6 years of her life.

The film is a part of a larger crossmedia project called *Woman and Democracy* (film, exhibition, book, school discussions).

In the most beautiful Slovak city Banská Štiavnica, Dr. Alžbeta Gwerková-Göllnerová (1905-1944) witnessed the annihilation of democratic values and concepts of the common Czechoslovak state, along with the rise of the clerical-fascist regime in Slovakia. Her book entitled *Woman of the New Age* was condemned by the most important women's association in Slovakia and soon afterwards, she ended up in the Kremnička mass grave. Recently, more and more Slovak and European politicians – including, unfortunately, female politicians – are striving to undermine democratic values and curtail the rights of women under the cloak of religion. At times, women are women's worst enemies. Therefore, if we want to achieve a true change, we should begin among the women.

The story of Dr. Gwerková will create a polyphony of dance, contemporary music, her thoughts and mostly unknown archival documents related to her life and heritage.

Three overlapping lines will create the film structure

1 / Authentic historical documents, photographs and historical documents (on camera) and the life story of Dr. Alžbeta Gwerková Göllnerová (off camera narration).

2 / Dancing, resp. physical theater expresses the life story of Dr. Alžbeta Gwerková Göllnerová (on screen)

Dialogue of authentic Dr. Alžbeta Gwerková Göllnerová's ideas and documents of a totalitarian nature, read by a group of experts dealing with her legacy (off screen narration)

3 / Individual personal statements of experts on the personality of AGG and her work (on and off screen narration).

The film will be divided into scenes / chapters named after the chapters of the book *Woman of the New Age*, a textbook for the education of a democratic women (1938), edited and partially written by Dr. Alžbeta Gwerková Göllnerová. This book is a polyphony of voices of the then democratic women and

their vision of a better, democratic world. The book was banned right after the establishment of Slovak pro-fascist régime, so it got symbolically underground. Dr. Alžbeta Gwerková Göllnerová also ended up in a mass grave in Kremnička.

The visual concept of the film is based on the town of Banská Štiavnica itself. Dr. Alžbeta Gwerková Göllnerová admired its sights, wrote about it and, as a passionate tourist, enjoyed the unique beauty of its surroundings. Touching the nature, enjoying a bath in the seas, relaxing on meadows, discovering secrets of deep forests, wandering along the gracefully waving paths often portrayed in paintings by her husband Gwerk, ascents to Tanad, Sitno brought her so much needed rest, the sensual balance of intellectual work, and the escape from the pressure of the thriving clerical fascism to which she, as a professor at the Banská Štiavnica High School, was constantly exposed. So the traces of the last years of Dr. Gwerková's life remained somehow in this place.

Through the film we want to revive not only the thoughts, but, in a way, also the physical presence of Dr. Alžbeta Gwerková Göllnerová and her dramatic fate. Therefore, cooperation with the renowned choreographer and director of the Dance Studio Theatre Zuzana Ďuricová Hájková and her international team of young dancers was established. The important milestones of Dr. Gwerková's life will thus be "danced" (with the language of contemporary physical theatre) in places where they actually took place (eg. the huge, long-term empty building of the High School in Banská Štiavnica) or in symbolic places - eg. seas as a place of delight and passionate love of the Gwerks, Calvary as a symbolic place of persecution of Dr. Alžbeta Gwerková Göllnerová by the then representatives of the Catholic Church, an adit as a metaphor of the mass grave), Sitno hill, where she was taken by her husband, who used to live there in isolation. We prepare a dance at the place where Dr. Gwerková was murdered - in Kremnička. In the context of Dr. Alžbeta Gwerková Göllnerová's life, nature in the film will undergo a spring awakening, summer heat, autumn melancholy and end up embraced by frost and snow. Date of execution or more precisely murder of Dr. Gwerková is December 18, 1944.

The shooting started as a workshop with dancers in May 2020. Dancers became familiar with the fate and thoughts of Dr. Alžbeta Gwerková Göllnerová and created scenes based on the prepared improvisation to map the life episodes of our heroine. Not only historical events, but also contemporary emotional legacy and today's insight into the important issues that still shape our society will be present in the film.

PRODUCTION PLAN

January - May 2020 - Script and preparation of the shooting
23, 24, 25, 26. May – Workshop - first filming
September - October 2020 - filming with experts, preparation of the final scenario
November 2020 – January 2021 - second filming (winter and autumn)
February - August 2021 - Postproduction
September 2021 – Premiere

BUDGET

90 000 euro

CREW

Starring

Dancers of the Dance Studio Theatre in Banská Bystrica
Experts on Dr. Alžbeta Gwerková Göllnerová's life and legacy

Director of photography Ivo Miko

Sound Dušan Kozák

Choreography Zuzana Ďuricová Hájková

Set Matúš Lányi

Original Music Miroslav Tóth

Editor Rado Dúbravský or a Hungarian Editor (we are looking for a Hungarian cooperation)

Screenplay and director Anna Grusková



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