

THIRD EDITION



AJD INDUSTRY DAYS





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الوثائقية
DOCUMENTARY

BEHIND EVERY PICTURE
THERE IS A STORY

How to contact us:

✉ Documentary@aljazeera.net ☎ +974 44896444

📁 To submit your project: ajdproposal@aljazeera.net

doc.aljazeera.net

📷 aljazeeradocumentary 📺 aljazeeradoc 📺 Aljazeeradoc 📺 aljazeeradoc 📺 @aljazeera_documentary



CONTENTS

4	Introduction
5	Good to Know
6	Industry Days Map
10	Programme Schedule
12	Awards
15	MAIN PITCH
29	ROUGH CUT
41	BALKAN STARS
51	SPECIAL SELECTION
59	Who is Who
84	Impressum

INTRODUCTION

ADEL KSIKSI
Head of Industry Days



Greetings...

Welcome to the third edition of Al Jazeera Documentary Industry Days! We are thrilled to have you join us as we continue to explore and celebrate not just the art of documentary filmmaking but the power of storytelling itself. This year, we have the honor of hosting over 120 guests from all over the world and have received an impressive 270+ project submissions. This growth is indicative of the passion and commitment within our community.

As we face a world full of challenges, particularly with the war on Gaza, filmmakers and journalists encounter significant obstacles while carrying out their work, including direct targeting aimed at “silencing the truth” and “obscuring reality”. This edition of the forum is particularly significant in this context.

Documentary film has proven to be a dynamic tool for exposing reality, sparking dialogue, and empowering change. Today, more than ever, the stories we tell through documentaries are of vital importance—they illuminate the diversity of experiences, foster empathy, and encourage action in the face of global adversity.

This year’s forum is an essential gathering for those who believe in the power of storytelling to effect real change. Together, we will explore fresh ideas, discover new talents, discuss innovative approaches, and deepen our understanding of how documentaries can shape the world around us.

We would like to extend our heartfelt thanks to all our esteemed guests, sponsors, and partners.

Your support and commitment make this event possible, and your belief in the power of documentary films is what drives us forward. Thank you for being part of this important conversation. We look forward to the meaningful exchanges and collaborations that will emerge from this year’s forum.

GOOD TO KNOW



HOUSE OF INDUSTRY
Maršala Tita 56
(Kamerni teatar 55)

THE HOUSE OF INDUSTRY (HOI)

Located in the heart of Sarajevo, HOI is the central venue for all pitching sessions. More details can be found below:

INFO DESK

The Industry Days Information Desk will provide you with your Industry Days Schedule and all other relevant information. During the Industry Days, you can set up additional one-on-one meetings with all Industry Days participants.

COFFEE PLACE

Complimentary coffee and tea will be served for guests from 09:00 until 14:00, while bagels will be served during breaks. MEETING ROOM Industry Days participants will be able to use the meeting room from 09:00 until 14:00 for meetings that have been arranged at the info desk.

INTERNET ACCESS

Wi-Fi will be available at all our venues.

EUROPE HOUSE

Located just a few steps away from HOI, our new space at Europe House will host afternoon meetings. More details can be found below:

COFFEE PLACE

Complimentary coffee and tea will be served for guests from 14:00 until 16:30, while bagels will be served during breaks.

MEETING ROOM

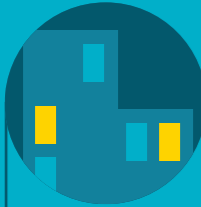





Industry Days participants will be able to use the meeting room from 13:00 until 16:30 for meetings that have been arranged at the info desk.




INTERNET ACCESS

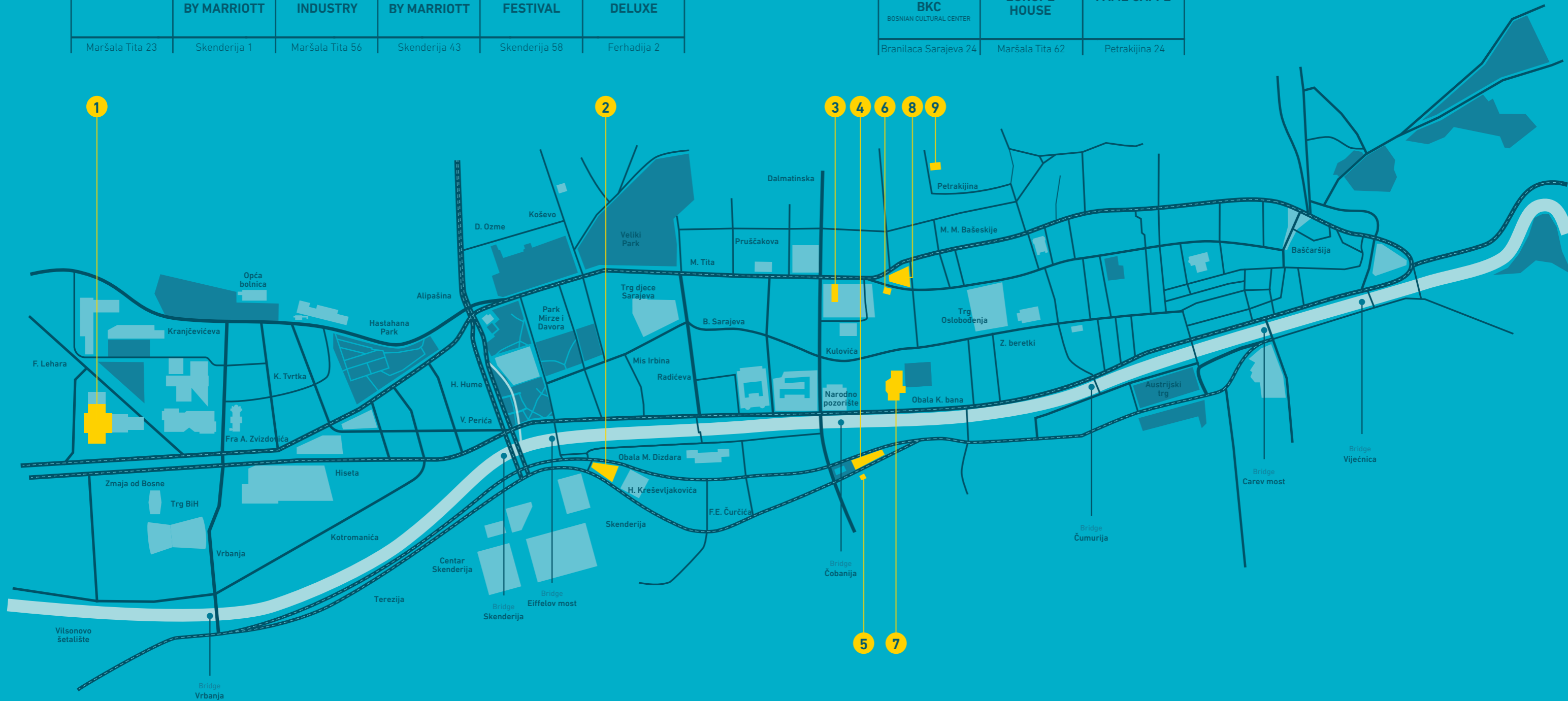
Wi-Fi will be available at all our venues.

BOSNIAN CULTURAL CENTER (BKC)

We are excited to announce that this year, our Industry Lunch will be held at a new location: the Bosnian Cultural Center (BKC). Conveniently located just a few steps from our main industry venues, the exact location can be seen on the map.

					
1 HOTEL HOLIDAY	2 HOTEL COURTYARD BY MARRIOTT	3 KAMERNI TEATAR HOUSE OF INDUSTRY	4 HOTEL RESIDENCE INN BY MARRIOTT	5 HOTEL FESTIVAL	6 HOTEL HECCO DELUXE
Maršala Tita 23	Skenderija 1	Maršala Tita 56	Skenderija 43	Skenderija 58	Ferhadija 2

		
7 AJBDOC AND LUNCH BREAK BKC BOSNIAN CULTURAL CENTER	8 AJD ID & AJBDOC EUROPE HOUSE	9 BBQ FAME CAFFE
Branilaca Sarajeva 24	Maršala Tita 62	Petrakijina 24




AJD i INDUSTRY DAYS

Captivating Content is Enabled by

Media City Qatar

It's where content production thrives

Media City Qatar is a hub for media companies, entrepreneurs, innovators, and creative talents. We help companies establish and operate in Doha by offering a comprehensive tailor-made ecosystem. We handle and facilitate every aspect of the journey, allowing our partners to focus on what they do best: Create compelling content and pioneer ground-breaking technologies. We cater to businesses of all sizes across various media sectors.

 mediacity.qa



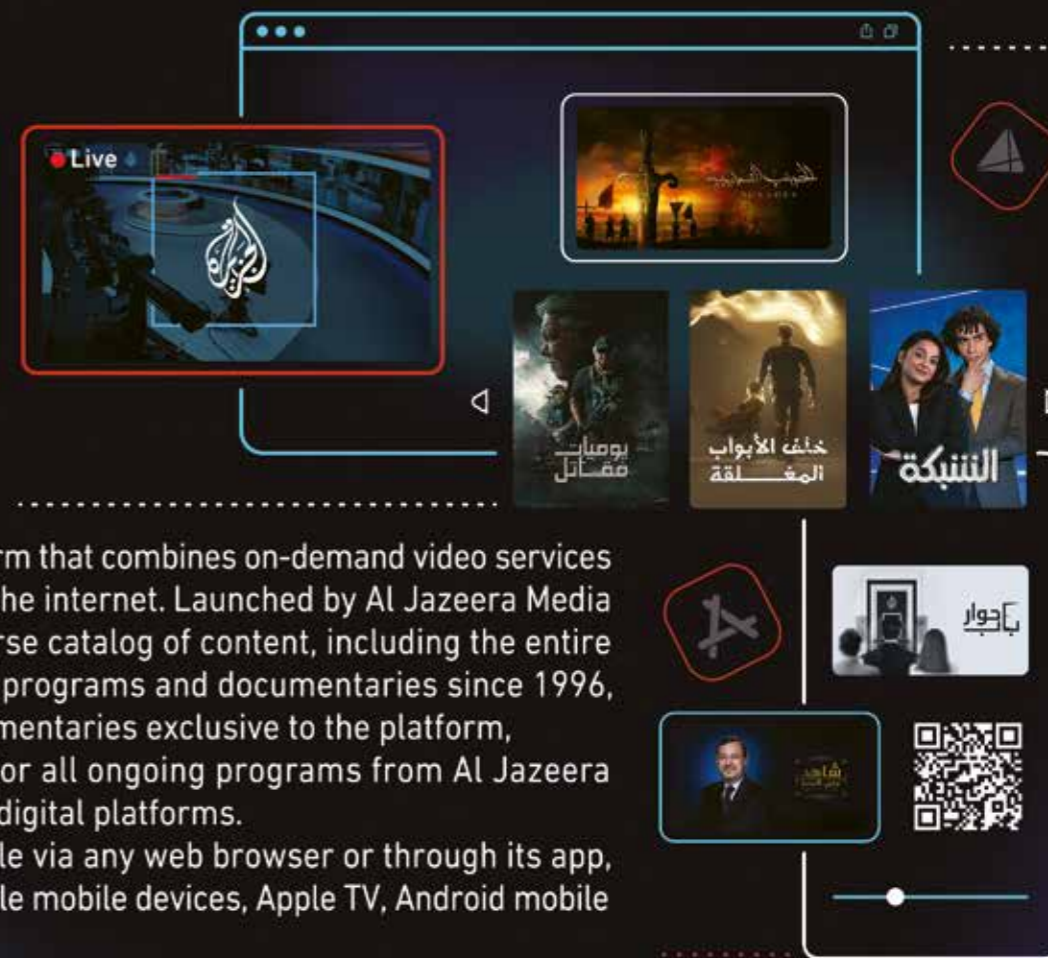
SCAN HERE TO KNOW MORE



Evropska unija

Europe House

 europehouse.ba



Al Jazeera 360 is a platform that combines on-demand video services and live streaming over the internet. Launched by Al Jazeera Media Network, it offers a diverse catalog of content, including the entire archive of the network's programs and documentaries since 1996, new programs and documentaries exclusive to the platform, and a catch-up service for all ongoing programs from Al Jazeera Network's channels and digital platforms.

The platform is accessible via any web browser or through its app, which is available for Apple mobile devices, Apple TV, Android mobile devices, and Android TV.

13TH

September
FRIDAY

- 19:30
OPENING CEREMONY
BY INVITATION ONLY
Screening of the opening film
"Where Olive Trees Weep"
by Maurizio & Zaya Benazzo
Bosnian Cultural Center (BKC)
Branilaca Sarajeva 24
- ◐ 22:00
WELCOME DRINK
BY INVITATION ONLY
S One Sky Lounge
Hotel Marriott
Skenderija 1

- CEREMONIES / EVENTS
- PITCHES
- ◐ ROUND TABLE MEETINGS
- SHOWCASES
- ◐ COFFEE & LUNCH BREAKS

14TH

September
SATURDAY

- 09:00
AJD INDUSTRY DAYS
OPENING CEREMONY
- 9:30
MAIN PITCH
5 pitching sessions
- ◐ 10:45
Coffee break
- 11:00 – 12:15
MAIN PITCH
5 pitching sessions
- ◐ 12:30 – 14:00
LUNCH BREAK HOSTED
BY AL JAZEERA DIGITAL
Alcohol-free event
Bosnian Cultural Center (BKC)
Branilaca Sarajeva 24
- ◐ 14:15
ROUND TABLE MEETINGS
- ◐ 15:15
Coffee break
- ◐ 15:30 – 16:30
ROUND TABLE MEETINGS
- 14:00 - 17:00
MENA SESSION
Closed event
Europe House

15TH

September
SUNDAY

- 09:00
QATAR MEDIA CITY
PRESENTATION
- 09:30
ROUGH CUT
6 pitching sessions
- ◐ 11:00
Coffee break
- 11:30
ROUGH CUT
3 pitching sessions
- ◐ 12:30 – 14:00
LUNCH BREAK HOSTED BY HAVC
(Croatian Audiovisual Centre)
Alcohol-free event
Bosnian Cultural Center (BKC)
Branilaca Sarajeva 24
- ◐ 14:15
ROUND TABLE MEETINGS
- ◐ 15:15
Coffee break
- ◐ 15:30 – 16:30
ROUND TABLE MEETINGS
- 14:00 - 17:00
MENA SESSION
Closed event
Europe House

16TH

September
MONDAY

- 09:00
RUM PICTURES PRESENTATION
- 09:30
SPECIAL SELECTION
4 pitching sessions
- ◐ 10:10
Coffee break
- 10:30
BALKAN STARS
6 pitching sessions
- 12:00
THE WICKERS PRESENTATION
- ◐ 12:15
Coffee & Snacks
- ◐ 12:45
ROUND TABLE MEETINGS
- ◐ 13:45
Coffee & Snacks
- ◐ 14:00
ROUND TABLE MEETINGS
- 15:00 – 16:00
AWARD CEREMONY
- ◐ 16:30
LUNCH & DRINKS - GOODBYE BBQ
Alcohol-free event
Fame Caffe (PetraKijina 24)

AJD
INDUSTRY
DAYS

Programme
schedule

● ● ● ● ◐

14 – 16 SEPT 2024

Kamerni teatar 55 + Europe House
Sarajevo, BiH



MAIN AWARDS

MAIN PITCH

The co-production award of \$ 25,000 in this category is awarded by Al Jazeera Documentary Channel.

The co-production award of € 8,000 in this category is awarded by Al Jazeera Balkans.

ROUGH CUT

The co-production award of \$ 15,000 in this category is awarded by Al Jazeera Documentary Channel.

The co-production award of € 7,000 in this category is awarded by Al Jazeera Balkans.

BALKAN STARS

The co-production award of \$ 10,000 in this category is awarded by Al Jazeera Documentary Channel.

The co-production award of € 5,000 in this category is awarded by Al Jazeera Balkans.

PARTNERS' AWARDS

RUM PICTURES FULL POST-PRODUCTION PACKAGE

In collaboration with Media City Qatar, a post-production package valued at \$30,000 will be awarded, the package includes: Video editing, audio mixing, colour grading, animation & GFZ, DCP creation.

BH TELECOM AWARD

Award of €2500.

CROATIAN RADIOTELEVISION (HRT) – HRT TV AWARD

Award of €5000 (€4000 in cash and in-kind archive material worth €1000).

FILM CENTRE OF MONTENEGRO BALKAN STAR AWARD

Award of €2000.

CZECH TELEVISION DEVELOPMENT AWARD

This award includes editorial support and/or film archives/financial co-production support/in-kind resources, depending on the nature of the project.

RADIOTELEVISION OF BOSNIA AND HERZEGOVINA – BHRT AWARD

In-kind award of archive material worth €5000.

EURODOC AWARD FOR THE BEST PITCH

Full tuition fee for one EURODOC training session plus one-year-long EURODOC membership (value of €1900). Eligible for projects whose main producer is based in EU Member States (and non-EU Participating Countries in the Creative Europe Programme).

LOOKS TV - PROGRESS FILM AWARD

Award of Progress archive material worth €3000.

THE INSTITUTE OF DOCUMENTARY FILM (IDF) – EAST SILVER CARAVAN AWARD

One year of festival distribution service. During the year, films are submitted to international film festivals for consideration.

CANNES DOCS - MARCHÉ DU FILM AWARD

Two projects invited to take part in Cannes Docs as 'Spotlighted Projects' at Marché du film – Festival de Cannes 2025, plus tailored mentoring.

SUNNY SIDE OF THE DOC AWARDS

Two Sunnyside 2024 accreditations for 1 project. One €500 grant plus accreditation for another project.

MIA – DOC & FACTUAL AWARD

Attendance at the Doc Co-Production Market and Pitching Forum (Doc Hosted Session).

DOHA FILM INSTITUTE - DFI PRODUCERS LAB AWARD

Selection of one project to participate in the DFI 2024 Producers Lab.

MOVIES THAT MATTER IMPACT AWARD

One project will be selected to attend the Festival, Industry Days Film & Impact, which will include free accreditation and accommodation (1 hotel room).

SHEFFIELD DOCFEST NETWORKING AWARD

This award will support emerging talents to discover and connect with the UK and international documentary industry.

INTERNATIONAL DOCUMENTARY FILM FESTIVAL BELDOCS – BELDOCS AWARD

Opportunity to present the project at the next BelDocs Pitching Forum, including free accreditation and accommodation.

30 miliona KM ulaganja u bh. kinematografiju

PARTNER KAO IZ FILMA!



Kao najveći partner bh. produkcije, kulture i filma, predano radimo na očuvanju i promociji autentičnih priča koje vas inspirišu.



MAIN PITCH

10 projects →

Main Pitch is a platform intended for filmmakers, independent producers and production companies at the development, pre-production or production stages. 10 projects carefully selected by the Selection Committee will take part in the Main Pitch. This initiative aims to provide talented authors the opportunity to pitch their projects in front of prominent decision makers from around the world, offering them a chance to secure funding and gain support for overseas broadcasting, distribution, screening, and sales.

During the Main Pitch, producers/ filmmakers will have up to 15 minutes to present each project. This presentation includes showcasing the trailer, discussing the budget, and presenting the finance plan, followed by a moderated Q&A session. This format provides filmmakers and producers with a valuable opportunity to highlight their work, engage with industry experts, and expand their professional network.

Through Main Pitch, we strive to nurture and elevate the voices of emerging filmmakers, enabling them to reach broader audiences and achieve greater success.



WOLF GAME

Subjects: **Society, Politics**
 Length: **80'**
 Format: **Feature length**
 Shooting format: **4K**
 Director: **Patricia Echeverria Liras**
 Production Companies: **The Office for Public Therapy Politics, Crumb Films**
 Contact: **patricia@experimentonpurpose.com**
 Production Country: **United States**
 Co-production Country: **France**
 Filming Country: **Palestine**
 Original Languages: **Arabic, Hebrew**
 Production stage: **Pre-production**
 Date of Release: **2025**

Synopsis:

WOLF GAME is a creative documentary film that follows the expulsion of a Palestinian shepherding family that is physically and economically pushed out of their traditional shepherding territory; and simultaneously follows the arrival of the hilltop youth within the same area, to take over the land, to expel the Palestinian shepherds, and create a mythology of their belonging to the territory.

Through an observational approach, "Wolf Game" immerses viewers in a rural world where marginalized Israeli youth, known as the "Hilltop Youth," abandon their urban life to become shepherds. They aim to take over biblical lands, denying access to Palestinian shepherds who have lived off the land for generations. Meanwhile, halfway across the globe, young engineers leave their corporate jobs to build agricultural empires in a metaverse game called Wolf Game. These seemingly disparate worlds are surprisingly interconnected.

In Area C, battles for the land occur through undocumented micro-aggressions and unprecedented violence, with shepherding used as a weapon. Zionist settlement organizations equipped the Hilltop Youth with large flocks of sheep to assist in seizing agricultural land, reshape the territory, and appropriate the Bedouin lifestyle.

Wolf Game connects the physical territory of Area C with the digital territory of the metaverse, highlighting how global internet infrastructures and transcontinental flows of funds perpetuate colonial dynamics. The film positions the battle for this symbolic land within a broader geopolitical context, where web-based empires metaphorically finance shepherding enterprises in the holy land. In real life, organizations like Amana support the Hilltop Youth, importing sheep and funding their activities through anonymous wealthy donors and international organizations.

The documentary follows three distinct characters: a Palestinian shepherd, a settler shepherd, and a crypto enthusiast. By placing them within one film universe, "Wolf Game" reveals the intricate relationships between their worlds. Sheep emerge as protagonists, amplifying the tragedy faced by Palestinian shepherding communities. While settler sheep thrive with abundant resources, Palestinian sheep suffer from disease and starvation, confined and desperate.

Through the lens of herding, "Wolf Game" presents a powerful metaphor for the power dynamics at play. Sheep symbolize the violence and colonization occurring in the region, as traditional herding practices clash with the settler takeover. This documentary explores the interconnectedness of mythology, faith, and global geopolitics, ultimately questioning: Who is shepherding whom?

Welcome to the unsettling reality of colonial grazing, where the fate of pastoral communities and their sheep reflect broader struggles and injustices.

Logline:

We enter a rural universe in which marginalized youth abandon their urban life to become shepherds. Their aim is to take over biblical lands and deny grazing access to the Palestinian shepherds who have lived off of shepherding in the land for generations.

Halfway across the world, young engineers leave their corporate jobs to build agricultural empires in the metaverse through a 'play-to-earn' crypto game called Wolf Game. Although they exist worlds apart, these universes are surprisingly interconnected.

Looking for: **Financing, broadcasters, distributors, sales and festivals**

Total budget: **€ 250,000.00**

Amount still requested: **€ 158,445.00**

Confirmed financial sources: **Private investors**



K67

Subjects: **Society, Art, Culture**
 Length: **90'**
 Format: **Feature length**
 Shooting formats: **4K, 2K, Full HD**
 Director: **Filip Filković Philatz**
 Production Companies: **More - Magnets, Wolfgang & Dolly**
 Contact: **Filip Filković | philatz@gmail.com, Aleksandar Arsovski | aleksandar@wolfgangdolly.com**
 Production Country: **Croatia**
 Filming Countries: **Croatia, Slovenia, Serbia, BiH**
 Original Languages: **Croatian, Slovenian, Serbian, Bosnian**
 Production stage: **In production**
 Date of Release: **December 2025**

Synopsis:

"K67" is not just a documentary about the iconic K67 kiosk but also a story about the unusual friendship between designer Saša Mächtig and the film's director Filip Filković. The film begins when Filip, curious about the K67 kiosks, visits Saša. Their companionship evolves into a journey through the countries of the former Yugoslavia to explore the history and present of these iconic kiosks together.

As they travel from kiosk to kiosk, viewers witness the development of their friendship, marked by deep philosophical conversations and touching intergenerational chemistry. Their journey becomes a symbol of bridging the past and present, overcoming the generational gap with respect and gratitude.

The film delves into the K67, a kiosk designed by Saša Mächtig in 1966. Thanks to its modular design, the kiosks were ubiquitous in the urban landscapes of the Balkans, serving various purposes—from newsstands to student cafes. Today, the once-symbol of Yugoslav modernization, the K67, is recognized and exhibited at MoMA, the prestigious Museum of Modern Art in New York.

Through the film, viewers learn about the impact of K67 on the Balkan states, its global reach, and the challenges it faces in preservation as part of the artistic heritage. "K67" is a retrospective, introspective, and inspiring film that blends art, history, and human connection.

Logline:

The documentary "K67" follows Slovenian architect and designer Saša Mächtig as he explores the history and significance of his iconic K67 kiosk design.

Looking for: **Financing, co-producers, broadcasters, distributors and festivals**

Total budget: **€ 159,852.65**

Amount still requested: **€ 95,406.37**

Confirmed financial sources: **Croatian Audiovisual Center, More - Magnets**



THE AMATEUR PHOTOGRAPHER'S FAMILY PORTRAIT

Subjects: **Family, Society, Comedy**
 Length: **70', 52'**
 Format: **Feature length, TV cut**
 Shooting format: **4K**
 Director: **Nurlan Hasanli**
 Production Company: **Radium Films**
 Contact: **irina@radiumfilms.net**
 Production Country: **Georgia /Azerbaijan**
 Co-production Country: **Greece**
 Filming Country: **Azerbaijan**
 Original Language: **Azerbaijan**
 Production stage: **Pre-production**
 Date of Release: **2026**

Synopsis:

Azerbaijani filmmaker Nurlan (32) sets out to bring his script to life with his family as an act of creative revenge after it was shot without notice and ruined by the Ministry of Culture. As his family members become aware of his situation, they eagerly join the project to support him.

As Nurlan begins pre-production, his family members' needs and hopes complicate the process. The grandfather cares for his Alzheimer-stricken wife until her death and is also on a mission to buy a place for a family grave. Nurlan's mother insists he should have a "proper" life—a home, children, and a regular job—not as a director. She tries to persuade Nurlan and his wife to have children, not understanding why they are against it. Meanwhile, she searches for a suitable bride for her younger son, who works in the still-unsafe Nagorno-Karabakh region. Nurlan's Gen Z female cousin is eager to travel to foreign countries like her brother but is not allowed. In the South Caucasus, it's hard to live and tough to leave. Blues, the pet cat, plays a role in the film and must visit Nurlan's hometown, but he feels anxious during car rides. Nurlan decides to "solve" his family members' problems in his fictional film.

Logline:

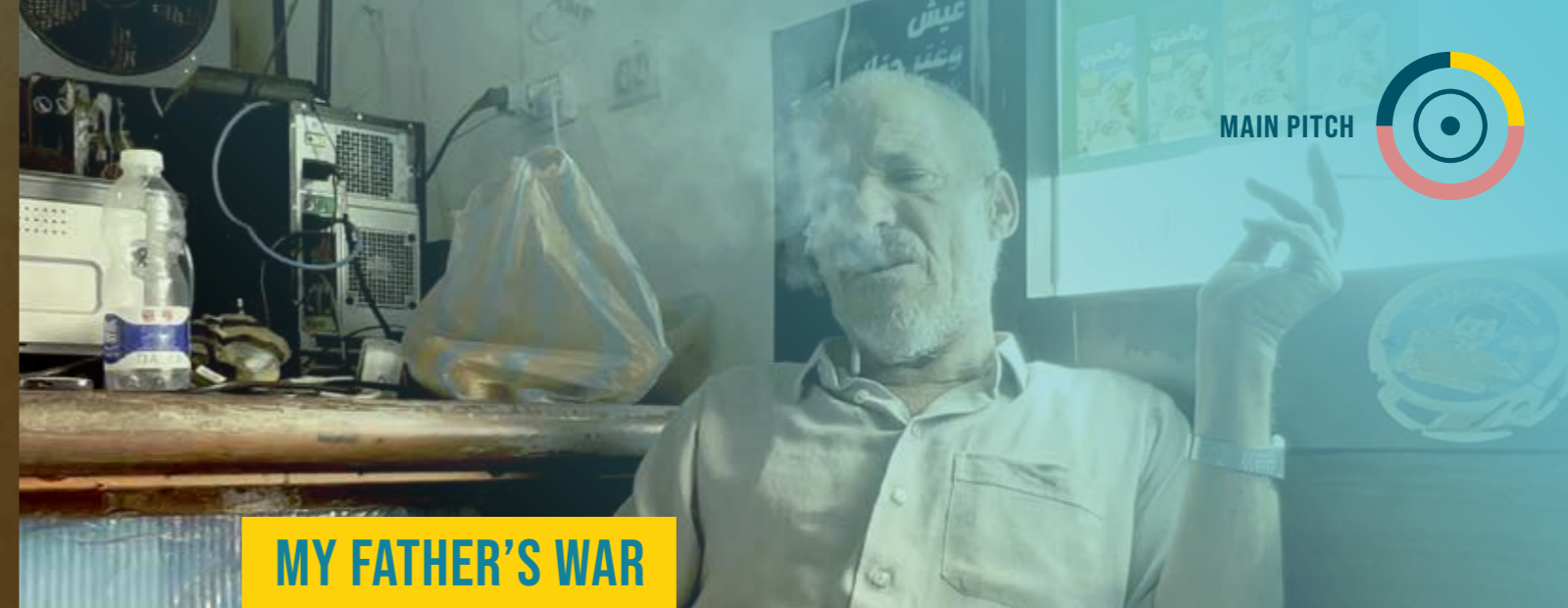
While a filmmaker, whose script was shot without notice and ruined in Azerbaijan, seeks creative revenge by uniting his family to remake the film.

Looking for: **Financing, co-producers and broadcasters**

Total budget: **€ 180,000.00**

Amount still requested: **€ 165,000.00**

Confirmed financial sources: **IDFA-Bertha development, Pitching winner or the GoEast and CineDoc**



MY FATHER'S WAR

Subjects: **Society, Politics, Modern history, Civil War**
 Length: **90'**
 Format: **Feature length**
 Shooting formats: **4k**
 Director: **Younes Jaddad**
 Production Company: **ZKPROD DOC**
 Contact: **Khalid Zairi | khalidzairi@gmail.com**
 Production Country: **Morocco**
 Co-production Countries: **Morocco, Libya, France**
 Filming Country: **Libya**
 Original Language: **Arabic**
 Production stage: **Development**
 Date of Release: **December 2026**

Synopsis:

In the winter of 2011, the revolution against Gaddafi in Libya is in full swing. In Misrata, Jamal Al-Qanidi, a father, joined the Ali Ibn Abi Talib Brigade fighting against Gaddafi, dragging his two teenage sons, Mohamed (15) and Nidal (16), into the turmoil of war.

It brings them face to face with the brutality of combat, and forever marks their destiny.

Driven by the desire to protect his family, Mohamed accompanies his father in a fierce war against Gaddafi, sacrificing his youth and innocence on the altar of freedom.

This choice marks the beginning of a shocking trajectory, plunging Mohamed into the meanders of a civil war that has consumed his country since 2011, throwing him into a maelstrom of violence, chaos and despair, a merciless struggle that will forever seal his family's destiny for generations to come.

Since Gaddafi's death, Jamal, the father, has not taken part in any combat. Mohammed, a silent witness, is haunted by the atrocities he has lived through, the loss of so many loved ones and the physical and psychological scars he bears. He is torn between his duty to take up arms to defend the Al-Qanidi tribe, which is under daily threat, his loyalty to it and his desire to protect his son, Nassim, from a fate similar to his own.

He finds himself caught in a vice of unbearable moral contradictions.

Twelve years on, Mohammed is struggling to rebuild his life. Unable to talk to his father about his early enlistment in the war, drawing became a catharsis for him, an outlet for his painful memories and a means of questioning his identity.

A form of silent therapy, helping him to decode the fragments of his past and rebuild his identity shattered by the horrors of war. Drawing allows him to explore his contradictory emotions, a way of transcending his traumas and externalizing his anxieties.

A dizzying question gnaws at him: will his own son Nassim also fall victim to the horrors of civil war? Will he suffer the same tragic fate?

"My Father's War" tells Mohamed's story, from his participation in the rebellion against Gaddafi to the present day. It explores the deep ramifications of Libya's post-Gaddafi conflict through the intimate story of a family shattered by war. The film questions the choices made by fathers and the repercussions on future generations.

Logline:

My Father's War follows Mohamed's emotional journey to understand his father's decisions to engage him when he was 15 in the rebellion against Gaddafi.

Looking for: **Financing, co-producers, broadcasters, distributors, sales and festivals**

Total budget: **€ 369,000.00**

Amount still requested: **€ 219,000.00**

Confirmed financial sources: **SERMAN PRODUCTION LIBYA, DARK LIGHT PROD, CASABLANCA FILM LAB**



THE LAST BARON

Subjects: **Society**
 Length: **90', 50'**
 Format: **Feature length, TV cut**
 Shooting format: **4K**
 Directors: **Olga Lucovnicova & Annabel Verbeke**
 Production Company: **While We're Here (BE)**
 Contact: **Frederik Nicolai | Frederik.nicolai@whilewewhere.be**
 Production Country: **Belgium**
 Co-production Countries: **Moldova, Romania**
 Filming Countries: **Moldova**
 Original Languages: **Romanian, Russian**
 Production stage: **Development**
 Date of Release: **Mid 2026**

Synopsis:

On a hill along the Dniester River, which separates Moldova from Ukraine, we meet the wealthiest Romani community in Europe, led by Baron Arthur, the king of all Romanis in the post-Soviet space. The capital village, Soroca, is guarded by numerous grandiose buildings: replicas of the White House, the Bolshoi Theatre, the Brandenburg Gate, and other impressive Romani houses...

Many buildings seem unfinished, not only to avoid taxes but also due to the increasing number of residents leaving Soroca. Functioning as a separate state, the community has its own set of rules, laws, court, language, and customs, which shroud the secrets of this mysterious society. Baron Arthur rules his unofficial nation with influence extending across the entire post-Soviet territory from Soroca. This nation within a nation and spread across nations, has existed for centuries without ever knowing a single day of sovereignty, while official rulers come and go.

Despite their adaptability and creative ability to overcome obstacles, the community remains very conservative. Women are raised to be wives and mothers, confined to domestic roles, and must adhere to strict dress codes. Marriages are arranged by parents, and girls often marry in adolescence, rarely finishing high school.

Nowadays, the community is transforming. The golden era appears to be waning as the younger generations migrate to more developed cities and countries, leaving behind abandoned "castles". Life only picks up on important holidays and events, like weddings, or more often, funerals, or for the "Easter with the dead," a pagan tradition in Eastern Europe to gather and feast at the cemetery next to impressive monuments immortalizing past members.

With Baron Arthur aging, contemplation turns to succession. His family has maintained dominion over the community since its inception, with the title of baron passed down through generations, from father to son, like in royal families.

Will he be the last Baron of the Romani, or will he pass his title on to his children? Will it be his son or his daughter? And is the community ready to accept a woman in a leading role?

Logline:

At the border between Moldova and Ukraine, Baron Arthur, the leader of a once wealthy and powerful Romani community, faces a historical dilemma as his community seems to fall apart.

Will he decide to break the long-lasting traditions and hand over leadership to his daughter instead of his son? And will she be able to stand prejudices and prevent the community from collapsing?

THE LAST BARON explores the vibrant microcosm of Romani life in a key moment of their existence.

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 860,352.00**

Amount still requested: **€ 673,000.00**

Confirmed financial sources: **Flanders Audiovisual Fund, Belgian federal government Tax Shelter**



BIG IN GAZI BABA

Subjects: **Society, Sports, Gender**
 Length: **90', 52'**
 Format: **Feature Length, TV cut**
 Shooting format: **4K**
 Director: **Pauline Blanchet**
 Production Companies: **Aral Sea Productions, Lumiere Films, Violet Picture, Futur Anterieur**
 Contact: **Pauline Blanchet | pauline@aralseaproductions.com**
 Production Country: **North Macedonia**
 Co-production Country: **France, UK**
 Filming Countries: **North Macedonia, Kosovo, Hungary, Greece**
 Original Languages: **Albanian, Macedonian**
 Production stage: **Pre-production**
 Date of Release: **January 2027**

Synopsis:

Sadije (14) joined the all-boys wrestling team three years ago after the club's manager, Ahmed (51), discovered her beating up boys on the streets of Gazi Baba—the dense and segregated Albanian neighbourhood in the city of Skopje. As the first and only girl in her wrestling club, Sadije represents the country internationally as the undefeated State Champion. She wears the North Macedonian flag on her back, but as part of the younger generation of the Albanian minority, she doesn't speak Macedonian. She grapples with being an ethnic Albanian wrestler in a predominantly Macedonian-speaking country. Her club, 'Liria'—meaning "freedom" in Albanian—is the only Olympic-medal-winning sports club in the country. Within the male-dominated wrestling hall, Sadije forms a strong bond with her coach, Nehat (41). His understanding of her challenges creates a powerful mentor-protégée relationship. However, their closeness sparks jealousy among other coaches, leading to conflicts.

Unlike her sisters, Sadije doesn't conform to traditional gender roles at home. In her traditional Albanian family and as the youngest of three sisters, she is expected to become the breadwinner, taking on the role of the 'son' in the household due to the absence of males. This immense pressure looms over her.

Within her tight-knit conservative community, there is no other way for her to be accepted as a girl wrestler—this archaic tradition of taking on the role of 'son' has allowed her to perform a progressive role in her neighbourhood. But is she just living up to everyone else's expectations?

Meanwhile, a new right-wing government comes into power in North Macedonia, and the political changes create uncertainty in this multi-ethnic country 20 years after its little-known civil war between ethnic Albanians and the Macedonian state.

Sadije is at a crossroads in her wrestling journey with the qualifications for the world championships in 2 years. With everyone's opinions weighing on her, Sadije's next move is uncertain. Her father's worsening health and recent surgery add to her burden, as he now has to take time off from work at his kitchen furniture business.

With the pressures of finding a livelihood for her family looming, will her wrestling career be enough to support them?

Logline:

Sadije, a 14-year-old wrestling champion in North Macedonia, navigates expectations to fulfill a male role, defying traditional gender norms and ethnic barriers in her isolated Albanian-Muslim community.

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 316,025.00**

Amount still requested: **€ 280,025.00**

Confirmed financial sources: **Producer's Deferrals in North Macedonia (Lumiere Films), Producer's Deferrals in UK (Aral Sea Productions), Vanessa Redgrave Award from PriFest in North Macedonia, Brute Athletic USA Sponsorship for protagonist's equipment, Violet Pictures Development Funding in the UK, Pleiades NGO support in North Macedonia (mental health, private healthcare, dental care, nutrition, fitness, English classes)**



THE OTHER GAZA

Subjects: **Biography, Family, Human interest, War**
 Length: **75', 52'**
 Format: **Feature length, TV cut**
 Shooting formats: **HD/4K**
 Director: **Wafa Jamil**
 Production Companies: **Multimedia Production, Sard Films AB, Driva Production**
 Contact: **Wafa Jamil**
 Production Country: **Palestine**
 Co-production Country: **Sweden**
 Filming Countries: **Palestine, Sweden**
 Original Languages: **Arabic, Swedish**
 Production stage: **Pre-production**
 Date of Release: **January 2026**

Synopsis:

Wafa Jamil lives in Stockholm, while her family resides in Gaza. She longs for the laughter, tears, and unbridled creativity that shape a meaningful life amidst the turmoil. Her film is an autobiographical, intimate, and family-focused story that ponders the dilemma of constantly yearning for a place where one can no longer live. During the ongoing war, Wafa feels terrified that something might happen to her family. Whenever they have internet access, they video call to assure each other they are still alive. These calls are filmed as a diary during the war. Wafa plans to return to Gaza to film with her family as soon as possible. In June 2018, after 18 years, Wafa received Israeli permission to visit her family due to the death of her sister, Kifah, who was 47 years old. After nearly two decades, she was shocked by the harsh conditions of life in Gaza and proud of their attempts to create normal lives under inhumane conditions, with 17 years of blockade and five wars. The reunion, though bittersweet, allowed Wafa to hug and meet her family in person, not just virtually over social media. Despite the sadness of losing her sister, her family was thrilled to see Wafa again and meet her young daughter. They could sit close together, share the same food, and talk in quiet voices. In May 2022, with COVID-19 receding, Wafa decided to visit her family again. She traveled via Egypt, as she was still blacklisted by the Israelis. This trip offered an adventure to discover "The Other Gaza."

Logline:

Wafa lives peacefully in Stockholm and has a cherished dream - to show her 8-year-old daughter the other Gaza, a fair-land she left years ago.

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**
 Total budget: **€ 187,000.00**
 Amount still requested: **€ 152,136.00**
 Confirmed financial sources: **The Arab Cultural House - Private, The Palestinian Cultural Fund - Ministry of Culture, Association Amicizia Sardegna Palestine, The Swedish Arts Grants Committee - Travel Grant, FILMPOOL NORD**



YOU ARE MINE

Subjects: **Society**
 Length: **60'**
 Format: **Feature length**
 Shooting formats: **4K**
 Director: **Fariz Ahmadov**
 Production Company: **Baku Media Center**
 Contact: **Tahir Aliyev | t.aliyev@bakumediacenter.az**
 Production Country: **Azerbaijan**
 Co-production Country: **Poland**
 Filming Country: **Azerbaijan**
 Original Language: **Azerbaijani**
 Production stage: **Pre-production**
 Date of Release: **November 2024**

Synopsis:

The Karabakh conflict between Armenia and Azerbaijan started in 1988 during the Soviet period and entered the war phase in 1991 following the collapse of the USSR. After being occupied for 28 years, the territories have been identified as high-risk zones by both domestic and foreign experts. Mines have contaminated thousands of square kilometers of land. After the end of the war, the Mine Action Agency of the Republic of Azerbaijan (ANAMA) began intensive work with international specialized agencies and with the support of the European Union, the US State Department, and the United Nations Development Program. ANAMA conducts specialized courses for deminers, led by local and international experts, providing comprehensive training. Among the sapper groups, there are teams consisting entirely of women. The feature-length documentary You Are Mine is dedicated to one of these female groups, highlighting three heroines who have willingly chosen such a challenging path for themselves. Filming will focus on two aspects of the female sappers' lives — directly in the workplace environment, and outside the team, in their daily lives with family and friends.

Logline:

On the liberated land of Karabakh, the process of demining, clearing mines and unexploded ordnance, is underway. Among the demining teams, those with only women stand out. This is the story of the women sappers.

Looking for: **Broadcasters, distributors, sales and festivals**
 Total budget: **€ 350,000.00**
 Amount still requested: **€ 50,000.00**
 Confirmed financial sources: **Ministry of Culture of Azerbaijan Republic, ARKA Cinema Agency of the Republic of Azerbaijan, Polish Film Institution, TVP Polish Public Broadcaster**



POWER, ELAINE

Subjects: **Politics, History**
 Length: **90' + 4x25'**
 Format: **Feature length and TV cut**
 Shooting formats: **4K and archive**
 Director: **Mila Turajlić**
 Production Company: **Poppy Pictures**
 Contact: **popypictures.office@gmail.com**
 Production Country: **Serbia**
 Co-production Country: **France (Survivance)**
 Filming Countries: **US, France, Algeria**
 Original Languages: **English, French, Arabic**
 Production stage: **In production**
 Date of Release: **Early 2025**

Synopsis:

In the 1960s, the legendary anti-colonial revolutionary Amílcar Cabral famously quipped, “Muslims go to Mecca, Christians go to the Vatican, but revolutionaries come to Algiers.” This force drew Elaine Mokhtefi (née Klein), a Jewish-American from New York, to live there for 12 years and play a role in the extraordinary coming together of liberation fighters from across the African continent with their counterparts from Europe and the US. She hosted legendary figures such as Stokely Carmichael, Archie Shepp, and Eldridge Cleaver during their first visits to Africa, witnessing the creation of a new transnational network of solidarity—one that is rarely explored in accounts of the Left.

Today, Elaine Mokhtefi is 95 years old, and the story of her exhilarating life as a radical activist engaged in anti-imperialist movements across Africa has become essential reading for today’s engaged youth. As she wrote her memoirs at the age of 90, she could not have anticipated that a new chapter of her life was about to begin—one that would take her on an international book tour to encounters with young people looking for role models in their political struggles. Her book, titled *Algiers, Third World Capital: Freedom Fighters, Revolutionaries, Black Panthers*, is a fascinating insider’s account of anti-colonial activism, tracing the rise and fall of a progressive dream that was born from the ashes of a world destroyed in WWII. Its publication in 2018 forced her to emerge from her lifelong position behind the scenes to take center stage before students across campuses in the US and France, whose own political revolts open a conversation with those of the past. In an interrogation of generations, they question her about the role of activism in the 1960s, prompting Elaine to revisit the role she played in her past, that of interpreting and connecting liberation movements from different continents and struggles. As the dialogue in the present day unfolds, the film slips into flashbacks of episodes covered in her memoirs. Revisiting the locations of her story, from the United Nations to the home of her friend Frantz Fanon in Algeria, Mokhtefi takes us on a road trip through an era of ‘Third Worldist’ internationalism of the 1960s and 1970s.

Elaine’s memoirs offer a new generation of activists an intimate and deeply personal insight into this constellation, told from a woman’s perspective, and one that decenters Western movements in favor of a larger, more global portrait. As her book attracts young people across many countries, they seek her out for answers, they engage with the plagues question of “What’s Left?” in its double meaning. **POWER, ELAINE** showcases a transnational portrait of how contemporary social movements remain in dialogue with the history of resistance that preceded them.

Logline:

Tracing more than half a century of the rise and fall of progressive struggle, Elaine Mokhtefi revisits her days of radical activism across the Third World. In a chronicle that links anti-colonial militants, Black Panthers, and European radicals, she examines: “What’s left of the transnational Left?”.

Looking for: **Financing, broadcasters, festivals and VOD**

Total budget: **€ 403,000.00**

Amount still requested: **€ 317,800.00**

Confirmed financial sources: **Serbian Film Center, Visions Sud Est, JB Films**



THE DRY PERIOD

Subjects: **Society, Culture, Politics**
 Length: **80'**
 Format: **Feature Length**
 Shooting format: **6K**
 Director: **Nihal Atasoy**
 Production Company: **Tunnel Pictures**
 Contact: **Emre Yalgin | emreyalgin@yahoo.com**
 Production Country: **Turkey**
 Filming Country: **Turkey**
 Original Language: **Turkish**
 Production stage: **Development**
 Date of Release: **September 2025**

Synopsis:

Alime and Refik, married for eight years, live in the almost abandoned village of Savran. Their greatest desire is to have a child, but this remains unfulfilled, leading them to devote themselves to the cows they raise. They name the cows with the child names they had dreamt of and care for them as if they were their children. Instead of television, they watch camera footage from the cowshed, chat with the cows, and spend a significant portion of their days with them.

As the youngest married couple in the village, they face constant pressure from the elders about having a child. When a cow’s birth approaches, they take it to a milking room separated from their house by a wall and watch it closely. During these long waits, they discuss their anger, resentments, dreams, and hardships. While the cow is in pain on one side of the wall, on the other side Alime and Refik share their dreams and their pain.

The Dry Period, starting two months before a cow gives birth, is when milk production decreases and milking is stopped. Evoking the idea of infertility, it is a time when the pace of life for our main characters, Alime and Refik, intensifies, and their emotions become loudly pronounced. The filming schedule will align with the dry period of a pregnant cow. The most important reason for filming during this period is the long wait it entails. The process of taking a cow that is experiencing labor pain behind the wall can last a couple of days and sometimes over a week. During this wait our characters open their emotional wounds and revisit their dreams. We will witness Alime waking up every night to check on her cow. They both watch over the cow from the security cameras at dinner times. Alime even shows signs of pseudocyesis (false pregnancy). After experiencing this process together, their cathartic experience will conclude our documentary. After the birth, they will continue with their duties of checking on the other pregnant cows and caring for the newborn, just like the child they always dreamed of. This is the cycle of their lives.

The Dry Period builds on a narrative with two layers. The first, forming the basic surface, revolves around a couple who will never be able to have children, isolating themselves under the pressure of society and living their dreams vicariously through their cows. The second is known only to the couple, hidden from everyone in the village. In a patriarchal society, especially in a rural area, a man must prove his masculinity with the children he has. But this is not possible for Refik. To protect her husband’s reputation, Alime carries this perceived flaw on her shoulders. Alime married a man eight years ago, knowing they would not have children. She accepted this in front of her family and village without considering it a flaw. When she takes on this role and transfers the feeling of emptiness to an animal, how do their lives evolve? The answer to these complex dynamics will be revealed through their lives.

Logline:

Alime and Refik try to satisfy their longing for a child with their cows. They treat them as if they were their children, and even call them by the names of their dream kids. Each cow’s birth mirrors the couple’s hopes and expectations.

Looking for: **Financing, co-producers and distributors**

Total budget: **€ 167,750.00**

Amount still requested: **€ 99,250.00**

Confirmed financial sources: **Tunnel Pictures, TRT Documentary Awards Development Fund, Deferrals (Director & Producer & Production Staff), Zes Production Turkey (Inkind Contribution Equipment)**

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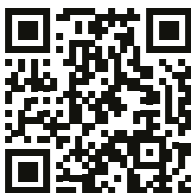
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ROUGH CUT

9 projects →

Rough Cut is an esteemed international co-production platform dedicated to showcasing promising documentary projects in their final stages of production. The primary goal is to give these projects the opportunity to be heard and potentially broadcast on Al Jazeera Media Network channels and platforms, international broadcasters, and partner platforms.

Each year, the Rough Cut program selects nine exceptional projects through a rigorous evaluation process conducted by our Selection Committee. These projects are chosen based on their potential for impact, storytelling quality, and readiness for completion.

During the Rough Cut pitch, filmmakers and producers will have up to 15 minutes to present their projects. This presentation includes showcasing film clips, discussing the project's financial plans, and outlining its production journey. This platform provides filmmakers and producers with a unique opportunity to secure funding, identify potential festival premieres, engage with broadcasters, and expand their professional network.



3BROTHERS

Subjects: **Society, Politics**
 Length: **90'**
 Format: **Feature length**
 Shooting formats: **4K**
 Director: **Katalin Bársony**
 Production Companies: **Romedia Foundation, Baxt Films Ltd.**
 Contact: **Katalin Bársony | katalinagnesbarsony@gmail.com, katalin.barsony@romediafoundation.org**
 Production Country: **Hungary**
 Co-production Country: **Paul Dandos - Tehara, Sweden**
 Filming Countries: **Kosovo, Germany, Hungary, United States, France**
 Original Languages: **German, Romani, English, Hungarian, Serbian**
 Production stage: **Late production**
 Date of Release: **February 2025**

Synopsis:

Since the late 1990s, violence in Kosovo has displaced thousands of Roma, many of whom sought refuge in EU states, remained internally displaced within Kosovo, or became stateless across the Western Balkans. Excluded from post-war negotiations, the Roma population has faced widespread statelessness and inter-ethnic tensions. As part of visa liberalization negotiations, Kosovo was required to repatriate its war victims residing in EU member states. By 2013, approximately twenty-eight thousand individuals had been forcibly returned from Germany to Kosovo. The Kosovo Specialist Chambers (KSC) and the Specialist Prosecutor's Office (SPO), based in The Hague, have recently made significant progress in delivering justice for war crimes committed during the Kosovo War from 1998 to 2000. These convictions are crucial for the Roma community, which endured severe suffering during the conflict. Our footage captures Nasmí's harrowing journey in 2009, shortly after he arrived at the camp. At twelve years old, he appears chubby and terrified. When we revisited the camp over a year later, we encountered a much thinner Nasmí, now a semi-adult, with anxiety deeply ingrained in his features. The story since arrival reveals the brothers' daily struggles in the camp. Through intimate, face-the-camera interviews, they share their survival tactics within the camp and the harsh realities they face outside its confines. Through a blend of intimate interviews, personal accounts, and archival footage enhanced with AI technology, "3Phrala" offers a profound exploration of resilience and hope. It portrays Nasmí's evolution from a frightened child to a determined young adult, driven by the unbreakable bond of family and the pursuit of justice and belonging. The documentary ultimately celebrates Nasmí's perseverance and the eventual reunion of his fragmented family, shedding light on the enduring strength of the human spirit in times of upheaval.

Logline:

Forced from Germany to war-torn Kosovo, young Nasmí battles to survive in an overcrowded refugee camp, determined to reunite his scattered family and rebuild his life.

Looking for: **Co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 400,836.60**

Amount still requested: **€ 96,336.60**

Confirmed financial sources: **Bertha Foundation, National Endowment for Democracy - NED, Open Society Foundations Media Program London (OSF), Kosovo Foundation for Open Society, The American Independent Foundation, private donations**



CLOSE TO PARADISE – ZAREMA AND HER REBEL FAMILY

Subjects: **Politics, Society, Human Rights**
 Length: **88'**
 Format: **Feature length, TV cut**
 Shooting formats: **4K**
 Director: **Tatsiana Khamliuk**
 Production Company: **POPCult**
 Contact: **Giusi Santoro**
 Production Country: **Italy**
 Filming Countries: **Chechnya, Norway, France, Estonia, Russia**
 Original Language: **Chechen, Russian**
 Production stage: **Postproduction**
 Date of Release: **Beginning 2025**

Synopsis:

Every day in Chechnya, opponents of the leader Ramzan Kadyrov are abducted, tortured, and killed. People who have tried to speak out for human rights in the region have been forced to leave the country. Some have paid with their lives. Close To Paradise tells the story of one of these rebel families. The narrative is based on the letters of Zarema, the mother who was arrested by the dictatorship's forces and follows the story of all the members of her family, who are now in forced exile and scattered across Europe. It all began with the political activism of the son Ibrahim. The brothers of the Yangulbaev family were first exiled, and finally, the mother Zarema—currently on trial—was arrested. This latest reprisal is highly unusual in Chechen culture, where the figure of the mother is supposed to be untouchable. Far from the barbaric world of Kadyrov, having fled to a part of the world defined as democratic—Europe—the asylum seekers struggle to save Zarema from a farcical sentence that has already been decided. Through the personal stories of the Yangulbaev family members, the past of the father, Saudi, a Supreme Court judge in Chechnya, will emerge. We will also get to know their daughter, Alia, a young Chechen woman forced to grow up quickly and become a point of reference for everyone in the family, as well as their brothers involved in political activism against the dictatorship. Each of them will have to confront the issue and answer the question of whether their actions against power are worth the price they are still paying today.

Logline:

In Chechnya, the case of Zarema's unlawful kidnapping breaks out in the Western world of democracy. The fight for her liberation will take place in the arena of international media powers against the dictatorship of Kadyrov.

Looking for: **Financing, broadcasters, sales and festivals**

Total budget: **€ 98,000.00**

Amount still requested: **€ 20,000.00**

Confirmed financial source: **POPCult producer investment**



ROUGH CUT



JODARI MENO

Subjects: **Adventure, Nature, Self discovery**
 Length: **52', 70'**
 Format: **Feature length, TV cut**
 Shooting format: **4K**
 Director: **Jamal Al Khanji**
 Production Company: **The Film House – Al Khanji Enterprise**
 Contact: **Cindy Le Templier | cindy@thefilmhouse.tv**
 Production Country: **Qatar**
 Filming Countries: **Qatar, Italy, Tanzania (Zanzibar)**
 Original Languages: **English & Arabic**
 Production stage: **Late production, Postproduction**
 Date of Release: **Mid 2025**

Synopsis:

"Jodari MENO" follows Jamal, an avid spearfisherman, on a transformative journey into the enigmatic realm of the underwater world. Fueled by a quest to hunt the elusive 'jodari meno' (dogtooth tuna), Jamal embarks on a quest for self-discovery that transcends the depths of the sea.

Driven by a desire to claim the world record for the largest dogtooth tuna, Jamal's pursuit takes him from his homeland in Qatar to the picturesque shores of Zanzibar and the tranquil waters of Italy. But as he encounters setbacks and challenges, Jamal grapples with existential questions about the nature of his obsession and the toll it takes on his life. In Zanzibar, despite the allure of the ocean's depths and the promise of the 'jodari meno', Jamal faces failure and self-doubt when his attempts to catch the world record fall short. As he pushes himself to the brink, Jamal confronts the fragility of his mortality and the weight of his responsibilities to his family.

Seeking solace and redemption, Jamal travels to Italy, where he immerses himself in the art of spearfishing and seeks guidance from master craftsmen. In the depths of the Y40, one of the world's deepest pools, Jamal hones his skills and prepares for his ultimate challenge. But as Jamal confronts his fears and pushes the limits of his endurance, he grapples with the deeper meaning of his quest. Is the pursuit of the 'jodari meno' worth the sacrifices it demands? And what lies beyond the thrill of the chase?

As Jamal faces his greatest challenge yet, he must confront the truth that the greatest treasures are not found in the depths of the sea, but within the depths of his soul. "Jodari MENO" is a poignant exploration of one man's quest for purpose and the enduring power of the human spirit.

Logline:

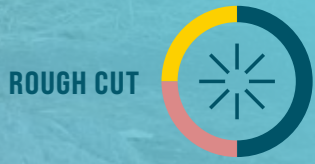
Jamal embarks on the adventure of a lifetime to catch the largest dogtooth tuna, only to discover that what he was really after didn't lie in the depths of the sea but deep inside him.

Looking for: **Financing, broadcasters, distributors and festivals**

Total budget: **€ 225,058.00**

Amount still requested: **€ 80,000.00**

Confirmed financial sources: **DOHA FILM INSTITUTE – Production & Postproduction Grants**



ROUGH CUT



32 METERS

Subjects: **Society and Culture**
 Length: **85'**
 Format: **Feature length**
 Shooting format: **4K**
 Director: **Morteza Atabaki**
 Production Company: **2 Pilots Filmproduction GmbH**
 Contact: **Morteza Atabaki | mortezaatabaki81@gmail.com**
 Production Country: **Turkey**
 Co-production Countries: **Germany, France**
 Filming Country: **Turkey**
 Original Language: **Turkish**
 Production stage: **Postproduction**
 Date of Release: **February 2025**

Synopsis:

In a village in southern Turkey, life flows uniquely. This village, which has been without police or gendarmerie for over twenty years, has no reports of crime, yet the ancestral occupation of the villagers is the manufacturing of weapons and hunting rifles, which they export to over seventy countries worldwide! Shooting is a recreational and sporting activity in this village, and the annual official shooting competition attracts participants from all over the country.

The story revolves around Halime, a middle-aged woman, who decides to challenge the village community with a serious endeavor. She has been shooting for sport and entertainment since she was twelve and annually participates alongside the village men as the only woman in the shooting competitions. Halime decides to start a shooting competition exclusively for women, which marks the beginning of a significant challenge in the village. To empower the women and awaken their courage, Halime decides to teach them to shoot and forms the first women's shooting team. She faces various obstacles, including resistance from societal norms and traditions. Despite these challenges, Halime is determined to empower women to become independent decision-makers and challenge the traditional roles imposed on them. In this film, despite the inherent nature of weapons being associated with violence and bloodshed, they become tools for equality, empowerment, confidence, and unity among women. This film narrates the efforts of Halime and the village women in striving for change and achieving equal rights.

Logline:

In a village where no crime has occurred for years, everyone is engaged in arms production. Halime challenges the community by deciding to organize a women-only shooting festival. She introduces the sudden idea to change the status of women in society.

Looking for: **Financing, sales and festivals**

Total budget: **€ 350,000.00**

Amount still requested: **€ 100,000.00**

Confirmed financial sources: **Producer investment**



ROUGH CUT

DREAMS OF THE WILD OAKS

Subjects: **Society, Nature, Women Rights, Children Rights**
 Length: **70'**
 Forma: **Feature length**
 Shooting format: **4K**
 Director: **Marjan Khosravi**
 Production Companies: **Seven Springs Pictures, Lukimedia, Avant la Nuit**
 Contact: **Milad.khosravi.batedi@gmail.com**
 Production Country: **Iran**
 Co-production Country: **Spain, France**
 Filming Country: **Iran**
 Original Languages: **Farsi (Lori)**
 Production stage: **Late production**
 Date of Release: **May 2025**

Synopsis:

Samaneh, a 13-year-old Bakhtiari girl, lives in a remote Iranian village where girls can only attend elementary school and are expected to marry as soon as they reach puberty, which Samaneh anticipates with great fear. She dreams of continuing her studies in the city, far from restrictive ancestral traditions. Her story is further complicated by a family tragedy: When Samaneh was eight, her father, a skilled hunter, was accused of accidentally killing another tribe member. In Bakhtiari culture, to cut the chain of revenge, a girl is offered as a peace gift to the victim's family, a tradition called "Khoon-Bas" (cease blood sacrifice). Samaneh was chosen by the clan elders to be given to the victim's family once she reaches puberty, to prevent further bloodshed and bring peace between the two families. With Samaneh's first period imminent, the victim's family is preparing for the wedding. However, her father refuses to surrender her as blood compensation, infuriating the victim's family and the tribe's elders, as it violates local traditions. A new possibility arises: according to an old tradition, if the perpetrator cannot provide a girl for blood compensation, they must offer a rare and precious bird, a golden-winged partridge, considered equivalent in value to a human life. The victim's family demands not just one, but seven of these rare birds—an almost impossible task, as many locals believe them to be extinct due to massive capture for sale. Nonetheless, father and daughter venture into the mountains daily. Samaneh attends school in the mornings and hunts with her father in the evenings, constructing traps to capture the birds alive, as they hold no value when dead. The birds' shelter is the beautiful oak forest that provides villagers with precious materials like fruits and wood. Unregulated hunting of rare animals and the cutting of oak trees disturb the balance with nature. Samaneh and her father are in deep conflict. They know that the rare golden-winged partridge will likely die in captivity. The father must maintain his honor within the community and accept the elders' decision. Samaneh, who loves nature and animals, realizes that capturing the birds is her only escape from a marriage where she will be worthless, and she and her children will not be respected. Can she fly away from her harsh reality by capturing the birds? Samaneh's journey, filmed over a whole year, is one of self-discovery and empowerment. She defies societal expectations and takes control of her destiny. When the day arrives and Samaneh reaches menarche, her deep-rooted fears and sense of shame suddenly dissipate. It becomes a turning point in her short life. Empowered by her womanhood, she gains self-confidence, propelling her to break free from the confines of her culture and seek alternative solutions. The open ending leaves the audience with hope and a sense of possibility, imagining how Samaneh's life will continue for the better.

Logline:

A race against time to save her freedom: Samaneh, a young Bakhtiari girl in Iran, must find a rare and endangered bird to escape a forced marriage and a tradition of "Cease Blood Sacrifice", in a journey that challenges her beliefs and tests the limits of her father's love.

Looking for: **Broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 282,020.00**

Amount still requested: **€ 129,981.00**

Confirmed financial sources: **Seven Springs Pictures Investment / Cash and deferment, Film Fund / Altercine Documentary Fund, Film Fund / Catapult Film Fund, Film Fund / IDFA Bertha Fund Classic- Production Support, Pitching Forum / Vision du Reel Pitch Prize (Party Film Sales award), Lukimedia Investment / Cash and deferment, Broadcaster / YLE - Finnish broadcaster, Pitching Forum / Sunny Side of the Doc - Best Pitch Prize supported by Al Jazeera Documentary Channel, Broadcaster / RTS TV Channel, Avant La Nuit Investment, Pitching Forum / VDR Pitching award - Unifrance award for providing subtitle, Montpellier Regional Fund**



ROUGH CUT

EDUARD

Subjects: **Politics, Biography**
 Length: **80'**
 Format: **Feature length**
 Shooting formats: **Mini-DV**
 Director: **Sophie Shevardnadze**
 Production Company: **Independent Film Project**
 Contact: **Sergey Yahontov | s@ifp.ge**
 Production Country: **Georgia**
 Filming Countries: **Georgia**
 Original Language: **Georgian**
 Production stage: **Postproduction**
 Date of Release: **Spring-Summer 2025**

Synopsis:

The events of the film take place in Tbilisi, Georgia, over three days in late November 2003. The opposition refused to recognize the results of the parliamentary elections and called upon tens of thousands of supporters to take to the streets. In this pivotal moment, his granddaughter, Sophiko, captured the President's actions on her student mini-DV camera.

DAY 1. Sophi and Eduard are having morning tea at the president's cabinet. None of them expect that the Revolt will start in an hour. Opposition rallies, at first visible only on rippling TV screens, burst into an invasion of Parliament. The President gives strict orders not to use force. A hand-held camera documents streams of human bodies shouting and arguing, as chaos gradually takes over the space. Shevardnadze is forced to leave the room, and with him and his guards, Sophiko makes her way to the Parliament's emergency exit, filming the evacuation. We enter the President's residence. The president is revealed to the audience as a husband, a father, and a grandfather. The family prepares to evacuate, protesters march towards the house. Meanwhile, the president's house phone rings incessantly as heads of neighboring states seek to reach him. Shevardnadze adamantly expresses his refusal to consider a military resolution to the conflict.

DAY 2. High-ranking officers from the security services and military visit him, with our perspective limited to observing them through a glass door. Though we cannot hear the discussions held within the Security Council, the expressions on the faces of those present give us a glimpse into the nature of the discourse. Contrary to the council members' beliefs, the president intends to meet with opposition representatives. The decision has already been made: Shevardnadze will step down, prioritizing peace and averting bloodshed in the country.

DAY 3. Accompanied by numerous TV cameras, Sophiko captures the first interview with the now-former president of Georgia. Permitting any bloodshed would be tantamount to "betraying my country, betraying my people," he asserts. We return to Shevardnadze's home, where he sits beside his ailing wife, watching the opposition celebrate his resignation on television while also viewing his speech.

Logline:

Georgia, November 2003. The family of President Eduard Shevardnadze finds itself in the epicenter of the revolution.

Looking for: **Financing, co-producers, distributors, sales and festivals**

Total budget: **€ 155,000.00**

Amount still requested: **€ 140,000.00**

Confirmed financial source: **Independent Film Project**



ROUGH CUT



SLAV(E)S

Subjects: **Society, Politics, Economy**
 Length: **95'**
 Format: **Feature length**
 Shooting format: **4K**
 Director: **Robert Tomić Zuber**
 Production Companies: **Nukleus film, Gargantua Films, TOROlub.**
 Contact: **Robert Tomić Zuber | rzuber31@gmail.com**
 Production Country: **Croatia**
 Co-production Country: **Serbia**
 Filming Country: **Croatia**
 Original Language: **Croatian**
 Production stage: **Postproduction**
 Date of Release: **end of January 2025.**

Synopsis:

Thinking about how to make this film, I abandoned all my initial ideas as an author and turned to the fairy tale format. It's a story about money, debt, banks—and us, who are entangled with them all. Through the narrative of a fairy tale, we begin a dance with the audience, offering no grand solutions upfront—just thoughts and experiences of what it's like when one, or all, of these forces—money, debt, or the bank—ruins your life.

The film opens with a conversation with the Governor of the Croatian National Bank, who immediately utters something that sounds like a curse: "We haven't learned anything, and everything will happen again, from generation to generation." While financial literacy is achievable to some extent, changing people's financial behavior seems impossible. This statement marks the end of the author's 10-year quest to uncover a grand conspiracy.

Bank clients have become modern-day slaves, but perhaps that's not entirely true—or maybe it's a lie propagated by someone within the banking world. In any case, the traditional documentary format, with fewer and fewer willing interviewees, was no longer sufficient.

Thus, I decided to venture into fiction as well. With the help of my actor friends—film stars from across the region, including Goran Bogdan, Nina Viočić, Frano Mašković, Milivoj Beader, Zdenko Jelčić, Jadranka Đokić, musician Damir Urban, Sara Stanić, Asim Ugljen, and Sreten Mokrović, among others—I am telling this story. It's the story of a quest for the truth about what money really is, and how a virtual world of money, through banks grounded in the laws of modernism, has actually enslaved us. Our greatest disadvantage as protagonists, against our adversary—the banking institutions—is time.

Time is not on our side. Banks have existed for hundreds of years before us and will continue for hundreds of years after us; they are not limited by biology, but we are. No matter how hard we resist the logic of banks, our time is running out, and the question is how we will use it.

The film evolves into a real-life thriller, blending situations familiar to many of us, mixing documentary scenes with fictional ones. These are scenarios we might not even notice in our daily lives as we chase obligations to secure enough resources for our existence, only to hand them over to the banks. And so the cycle continues.

What remains as a glimmer of hope is the understanding that while we cannot defeat this Goliath, each of us, as a David, can learn to live cautiously in its shadow. We must be wary of the flashy gifts offered, cause no gift is free today.

Logline:

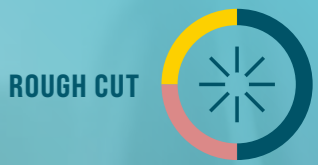
Can we imagine contemporary life without the shackles of money, debt, or banks? And if such a thing is impossible, can we at least learn not to let them destroy our lives?

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 150,000.00**

Amount still requested: **€ 30,000.00**

Confirmed financial sources: **Croatian Audio Visual Center, Serbian Film Center**



ROUGH CUT



MAGMA

Subjects: **Society**
 Length: **87'**
 Format: **Feature length**
 Shooting formats: **4K**
 Director: **Mia Bendrimia**
 Production Company: **Nazar Films**
 Contact: **Mia Bendrimia | mia.bendream@gmail.com**
 Production Country: **France**
 Co-production Country: **Algeria**
 Filming Countries: **Algeria, France**
 Original Languages: **Arabic, French**
 Production stage: **Postproduction**
 Date of Release: **Spring 2025**

Synopsis:

Born in France to a family estranged from its Algerian roots, Mia grew up under the crushing weight of silence about their past. Devastating family secrets propel her off on a wild roller coaster journey across two continents and six decades, as she seeks to untangle increasingly contradictory truths and bridge the gulf of silence between her Algeria and France.

Logline:

In a quest to understand her family's troubled past on both sides of the Independence War, Mia travels to Algeria for the first time, unearthing increasingly contradicting histories.

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 312,125.00**

Amount still requested: **€ 155,125.00**

Confirmed financial sources: **Nazar Films (France) 19, Mulholland Drive (Algeria), Marrakech Film Festival Post Production Award, (Morocco), Rough Cut Lab Africa (South Africa) - Al Jazeera Prize, LASERFILMS In Kind PostProduction Award (Spain)**



ROUGH CUT

DOM

Subjects: **Human Interest, History**
 Length: **90', 72'**
 Forma: **Feature length, TV cut**
 Shooting format: **4k**
 Director: **Massimiliano Battistella**
 Production Companies: **KAMA Productions, Mess, Global Film Partners**
 Contact: **Piera Boccacciaro | Piera.boccacciaro@gmail.com**
 Production Country: **Italy**
 Co-production Country: **Bosnia & Herzegovina**
 Filming Countries: **Italy, Bosnia & Herzegovina**
 Original Languages: **Bosnian, Italian**
 Production stage: **Late production**
 Date of Release: **November 2025**

Synopsis:

Introduction. Mirela is a 40-year-old Bosnian woman living in Rimini with her partner Kicio and two children. The health problems of her eldest son, Denis, lead her to question her responsibilities as a mother. This triggers other painful questions about herself and her own mother, who placed her in an orphanage shortly after birth. Encouraged by a meeting with the director, Mirela decides to return to Sarajevo, to the Dom Bjelave orphanage where she grew up until the age of 10, before arriving in Italy with other children following the outbreak of the war in Bosnia. On July 18, 1992, a convoy of two buses carrying 67 children left a besieged Sarajevo for Italy, including 47 from Bjelave – orphans or minors with problems – who, upon arriving in Italy, were transferred to institutions, like in Mirela's case, or given up for adoption.

The Journey. In Sarajevo, Mirela reconnects with former companions from the Institute who remained in the city during the siege. Her best friends, Amela and Branko, share their experiences. Despite the joy of reuniting, Mirela feels an unexpected sense of guilt for having left her "Dom" (home in Bosnian). Who determines what is "family"? Mirela did not choose to leave, but neither did she choose to stay. She was certainly saved from a war that broke out in the heart of Europe and ended with tragic ethnic cleansing and a dramatic legacy that persists today.

She doesn't know her mother or her motherland, but she is determined to re-establish the bond that was interrupted so long ago. Only then will she be able to embrace the pain she experiences as guilt for having done something wrong, and finally be free.

Archive. Mirela's journey is enriched by archival images of herself as a child in the Santa Maria Institute in Italy, and other 1990s archives showing Sarajevo and the Dom Bjelave Institute before and during the siege, in an attempt to reconstruct memory. The archival images become the building blocks of an intimate memory yet to be constructed because it was suddenly interrupted. They are the bricks that will fill those gaps Mirela talks about, helping her define what she is missing: her search for her childhood, her mother, and Bosnia, her homeland. The archival images construct a narrative by free associations that progress lyrically to form an intimate memory that dialogues with History.

Epilogue. Mirela is both mother and daughter, searching for her mother. Perhaps she will find her in a freezing winter in the mountains of the Republika Srpska, on the banks of the Drina when she travels to the small town of Foča, where she was born, to collect a copy of her birth certificate and perhaps more information. However things turn out, Mirela knows that the true legitimacy of "coming into the world" is not through a written authorization but another type of acknowledgment that she owes to herself.

Logline:

"Have you ever found yourself missing something but not knowing what it is? It's like an umbilical cord that connects you for life, but you don't know whose it is".

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 368,000.00**

Amount still requested: **€ 253,000.00**

Confirmed financial sources: **Global Film Partners, Mess, KAMA Productions**



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BALKAN STARS

6 projects →

Balkan Stars is a regional co-production platform aiming to highlight the work of talented filmmakers and independent producers, six projects carefully selected by the selection committee will take part in the Balkan Stars pitch. This initiative aims to provide talented authors the opportunity to pitch their projects in front of prominent decision-makers from around the world, offering them a chance to engage with industry experts, expand their professional network, to secure funding, gain support for overseas broadcasting, distribution, screening, and sales. During the Main Pitch, producers/ filmmakers will have up to 15 minutes to present each project. This presentation includes showcasing the trailer, discussing the budget, and presenting the finance plan, followed by a moderated Q&A session.

C4 CARBON



FOR WHOM THE BELLS TOLL?

Subjects: **Society, Cultures, Politics, Life**
 Length: **90'**
 Format: **Feature length, TV cut**
 Shooting formats: **4K**
 Directors: **Denis Karam, Zlatko Ivanišević**
 Production Companies: **ProudCloud Productions**
 Contact: **Denis Karam | denis@proudcloudproductions.com**
 Production Countries: **Bosnia & Herzegovina, Croatia**
 Co-production Country: **UK**
 Filming Countries: **Bosnia, Croatia, Kosovo, Serbia**
 Original Languages: **English, Bosnian, Croatian, Serbian, Albanian**
 Production stage: **Development**
 Date of Release: **early 2025**

Synopsis:

This feature documentary tells the story of 'a life on the edge' in the Monastery of Visoki Decani in Kosovo, as recounted by the local monks and their abbot, Archimandrite and Hegumen Father Sava Janjic. Of the four medieval monuments in Kosovo designated as endangered heritage sites, Dečani is the only one with direct protection from KFOR, who guard the monastery because it is frequently targeted by local extremists.

The monks live by a profound and universal philosophy: to serve and save their faith while also helping all people regardless of their religious beliefs. Under the wise and compassionate leadership of Father Sava Janjic, they dedicate their lives to practicing kindness, hospitality, and healing.

Father Sava, whose father was Serbian and mother Croatian, has been vilified as a traitor by ethnic Serbs who accuse him of supporting the largely Muslim Albanians responsible for Kosovo's break from Serbia in the 1990s. He has also been condemned by ethnic Albanians who see him as an unwanted reminder of past Serb hegemony, even though he sheltered many of them from extremist Serb nationalists who sought to kill them or drive them into exile during the war in Kosovo in the late 1990s.

The monastery itself has become a beacon of hope for travelers, wanderers, and villagers alike. The monks provide shelter, food, and medical care to anyone in need, embodying the true spirit of altruism. Their selfless acts of kindness attract people from diverse backgrounds, each bringing their unique stories and struggles. Numerous heads of state visit the monastery, with Father Sava spreading the message of recognizing the common thread of humanity that binds them together. In 2021, Europa Nostra listed Visoki Dečani as one of the seven most endangered cultural heritage sites in Europe. Full access to filming in the monastery, local KFOR forces, the monks, Father Sava Janjic, and the local community, supported by an exclusive and extensive archive is well in place. This positive and uplifting story of humanity in the Balkans can only spread an encouraging message to others: 'Where there is hope...'. One way or another, this tale is eager to be told and needs to be told because, regardless of our political, religious, and social differences, we should unite around at least one principle: the belief in the greater good for all. Shouldn't we all? Shouldn't we?!

Logline:

In this world torn apart by greed, hate, corruption, and prejudice, this is an emotional and uplifting story about a group of monks from a monastery in the heart of the Balkans who stand firm and ever so peacefully fight for their rights and the rights of every living being on Earth. We think that, regardless of political, social and religious differences, everyone should have faith - in this and similar tales.

Looking for: **Financing, broadcasters, distributors and festivals**

Total budget: **€ 93,000.00**

Amount still requested: **€ 75,000.00**

Confirmed financial source: **ProudCloud Productions**



HOUSES ON SAND

Subjects: **Society, Environment, Nature, Politics, Culture**
 Length: **90'**
 Format: **Feature film**
 Shooting format: **4K**
 Director: **Vid Begić**
 Production Companies: **Točka kulture (Culture Point)**
 Contact: **tockakulture@gmail.com**
 Production Country: **Croatia**
 Filming Country: **Croatia**
 Original Language: **Croatian**
 Production stage: **In production**
 Date of Release: **December 2025**

Synopsis:

The documentary revolves around the female protagonist Tamara, the chief executive of a non-governmental organization, as she embarks on a journey to uncover buried personal and societal issues following a devastating earthquake, and the male antagonist, a former mayor accused of laundering money from state and EU funds. Through a combination of observational/verité style, testimonials, and archival footage, the film sheds light on the challenges faced by the community over the past 30 years.

At the beginning, we see and feel the immediate impact of the earthquake through abundant archival footage from the scene. We follow Tamara Jovičić, the executive director of the IKS association, founded by a group of young enthusiasts who are making every effort to restore a semblance of normalcy to the devastated town. She compares the trauma of the earthquake to the war in the 1990s. In her struggle, Tamara is joined by members of the "Petrinja's Spring" association, Nevena and Goran. Together, despite the lack of institutional support, they manage to organize activities that bring back a semblance of normal life - programs for children and youth, various volunteer actions, and student exchanges.

The narrative exposes the harsh reality of the county, characterized by a record number of young people leaving, high unemployment rates, and limited governmental assistance. We follow Tamara, along with Goran and Nevena, as they navigate through the bureaucratic obstacles and recount their personal experiences during and after the earthquake, comparing them with experiences from the Balkan War. The influx of volunteers and aid from all over Croatia and abroad initially brings hope, but soon reveals the lack of efficient institutional responses and mismanagement of resources. The former mayor is accused of embezzling millions, while suspicious companies are springing up around town without which even simple demolitions cannot be carried out. Damir Vandelić, the former director of the Reconstruction Fund, explains the broader bureaucratic context. Pressures, manipulations, political games, and the lack of accountability among people in positions of power are everyday problems faced by Tamara and her organization, but also by all other citizens.

The film concludes with a deep reflection on the future of this region. At the celebration of the twentieth anniversary of the IKS association, Tamara remains steadfast in her life mission—creating a better community. The story ends with a reflection on the untapped potential of the Petrinja area, showcasing its natural beauty, tourism, and agricultural possibilities. It emphasizes the need for genuine support and revitalization, highlighting the opportunities that could transform the community's future.

Ultimately, the film portrays the determination, resilience, and unwavering spirit of the Petrinja community as they battle systemic and personal issues rooted in the Balkan war and rebuild their lives after the earthquake.

Logline:

Serious failures of the democratic system are explored through the lives of three characters after a catastrophic earthquake in Petrinja, Croatia, which unearthed deep social issues that have persisted since the Balkan War in the 1990s.

Looking for: **Financing, co-producers, broadcasters, distributors, sales, festivals and VOD**

Total budget: **€ 120,000.00**

Amount still requested: **€ 40,000.00**

Confirmed financial sources: **Croatian Audiovisual Centre – HAVC, Own investments**



PHANTOM LIMB

Subjects: History, art, dealing with the past, society, monuments, politics, anti-fascism, women's rights
 Length: 80'
 Format: Feature length
 Shooting format: 4K
 Director: Catherine Norman Tahirović
 Production Company: Kleme Production
 Contact: Cat Norman Tahirović | catnormantahirovic@gmail.com
 Production Country: Bosnia and Herzegovina
 Filming Countries: Bosnia and Herzegovina
 Original Languages: English, Bosnian
 Production stage: In production
 Date of Release: Spring 2025

Synopsis:

In October 2013, the Yugoslav monument Woman Fighter in Sarajevo was toppled and her right arm was sawn off. The few who heard about it shook their heads and shrugged—just another case of vandals picking apart forgotten places for the quick cash of scrap metal. But then, three years later, the missing arm unexpectedly appears on the steps of the Historic Museum.

This documentary film brings viewers along for one woman's personal search to discover why the arm is worth more than its weight in bronze. Entering Sarajevo from Vraca Memorial Park, viewers will walk hand-in-hand through history along with the thousands of souls who entered and departed the city through that 'little door' on the hill. As they learn why the statue was built there, how it was vandalized, and how the limb reappeared years later, they'll gain a unique perspective on over a hundred years of regional history and be forced to assess the value of that symbol in modern times.

By following the director herself on a search for meaning, they will uncover how the truth has often become the most elusive of the narratives preserved as the statue became a visible victim of each era's changing ideologies. Through performative reenactment on a theater stage, the Woman Fighter will emerge from her frozen silence to embody each diverse interpretation of her symbolism and allow viewers to analyze the arm amputation anew. As the pieces come together in this feature-length film, viewers will find themselves falling with the director down a rabbit hole of uncanny coincidence, absurd-but-true connections, and strangely confluent moments from the past and present. Touching on women's roles, symbolism in art, and the modern merit of the anti-fascist values the statue was forged to represent, viewers could experience the pain in that phantom limb first-hand, discovering that our own mirrored reflection in that gaping hole may serve as the therapy that a whole nation needs.

Logline:

How heavy is the severed arm of the Woman Fighter monument in Sarajevo, and what price does her anti-fascist fight exact on the scales of time? One woman's curiosity unearths the depth of this missing piece, challenging everything we thought we knew.

Looking for: **Financing, co-producers and festivals**

Total budget: € 86,000.00

Amount still requested: € 65,700.00

Confirmed financial source: **Kleme Production investments**



THIRD PERSON

Subjects: Society
 Length: 52'
 Format: TV cut
 Shooting format: Full HD
 Director: Dragan Gmizić
 Production Company: Greenfield production
 Contact: drgmizic@gmail.com
 Production Country: Serbia
 Filming Country: Serbia
 Original Language: BHS
 Production stage: Pre-production

Synopsis:

Aleksandar Rakićević lives with his wife, daughter, and mother in the heart of Belgrade. Since the middle of summer 2023, when he first learned that his apartment was the subject of a judicial process between people he does not know at all, public enforcement officers have attempted many times to enter his home and evict him and his family onto the street. According to the law, Aleksandar Rakićević is considered a so-called "third party" (THIRD PERSON), one of the many people in Serbia who have been left without legal protection for their property. The Rakićević family remains in their apartment thanks to activists from Joint Action "Krov nad glavom (Roof Over One's Head)" who help them resist the public enforcement officers.

Unlike Aleksandar, many people in Serbia are not so lucky. Since 2011, when public bailiffs were introduced, around three million enforcement procedures have been carried out. Statistics show that almost every day, one piece of real estate is confiscated. Although the right to a home is one of the basic human rights, guaranteed by the European Convention on Human Rights, for many of these "third parties", the confiscated real estate was their only home.

Logline:

The Constitution of Serbia guarantees a home to everyone. Yet, homes are being taken from people every day.

Looking for: **Financing and co-producers**

Total budget: € 42,300.00

Amount still requested: € 30,000.00

Confirmed financial source: **Balkan Investigative Reporting Network (BIRN)**



WEEPING HOUSES

Subjects: **War, Politics and Sports**
 Length: **70'**
 Format: **Feature length**
 Shooting format: **4K**
 Director: **Srdan Perkić**
 Production Company: **Imaginarium & Fist**
 Contact: **amra@imaginarium.ba**
 Production Country: **Bosnia and Herzegovina**
 Co-production Country: **Croatia**
 Filming Countries: **Bosnia and Herzegovina**
 Original Languages: **BHS**
 Production stage: **Development**
 Date of Release: **End of 2025.**

Synopsis:

In Vlasenica, a small idyllic town in central Bosnia, life flows peacefully at the beginning of the last decade of the last century. In that picturesque environment, full of colors and contrasts, at the end of the 1980s, an extraordinary regional basketball talent emerged: young Edin Salaharević. Edin's talent attracted attention and aroused the admiration of sports colleagues and coaches, securing him a coveted place on the cadet team. Soon, he became a well-known name, with all the eminent basketball clubs in Yugoslavia vying for him. After the junior competition held in March 1992, Edin received an invitation to play for the junior national team of Yugoslavia and began preparing for the qualifications for the European Championship, which were to be held in Poland.

At the same time, life in his hometown was thriving, but an ominous cloud loomed on the horizon, and the premonition of war disturbed the peace that once enveloped the city. Nevertheless, nineteen-year-old Edin, youthfully unencumbered by political circumstances, decided to visit Vlasenica and spend Eid with his mother, father, and younger brother. A few days after Edin's arrival, local Serb forces, supported by paramilitary formations and the Novi Sad and Užice JNA corps, occupied the once peaceful town and erected barricades around it. The Salaharević family tried to leave several times, always receiving the same response from the Serbian forces: everyone can leave, except Edin. The Salaharević family remained together under house arrest. After news of Edin's imprisonment in Vlasenica spread, many tried to save the young basketball player, but to no avail. On July 13, 1992, Edin and his father were taken to the "Sušica" camp, while his mother and younger brother, navigating through a minefield, managed to escape the city and reach Tuzla.

For seventeen years, there was no news about Edin's fate—no Edin. Edin's brother and mother endured unspeakable suffering. Friends and family held onto hope, longing for his safe return. Then, in 2009, his remains were found in six different mass graves, forever cementing his status as a victim of monstrous crimes. DNA analysis extinguished the flickering hope of the living. Unceasingly subjected to unimaginable torture, Edin became one of the 1,800 victims of this infamous camp—a brutal chapter in the history of Bosnia and Herzegovina, second only to the Srebrenica massacre in terms of casualties. His executioners still walk freely in Vlasenica. Edin's mother, Khadija, and brother Nedim, are not the only witnesses to these terrible events and suffering. Edin's teammates, Damir Mulaomerović and Asim Paščanović, his basketball role model, Dino Rada, and his youthful love, Samela, build a bridge through which Edin's life and big heart cross from intended oblivion in search of justice.

Logline:

Those are all weeping houses.

Looking for: **Distributors, festivals and VOD**
 Total budget: **€ 150,000.00**
 Amount still requested: **€ 146,000.00**
 Confirmed financial source: **RSD Sloboda Tuzla**



ZANKI

Subjects: **Society, Nature, (auto)biographical**
 Length: **70'**
 Format: **Feature length**
 Shooting formats: **4K, full HD**
 Director: **Marcella Zanki**
 Production Company: **Wolfgang & Dolly**
 Contact: **Matija Drniković**
 Production Country: **Croatia**
 Co-production Country: **Serbia**
 Filming Countries: **Croatia, Serbia**
 Original Languages: **Croatian, Serbian**
 Production stage: **In production**
 Date of Release: **October 2025**

Synopsis:

Marcella is a film directress who observes everything around her through some form of digital media, constantly distancing herself from reality in her already chaotic city lifestyle. The result of such a life is a feeling of inadequacy, nervousness and a general lack of clarity about her place in today's world. There is nothing to hold on to, except her father Frane, who is the complete opposite – a legendary, healthy, and vital spear fisherman in his 70s, living mostly underwater and hailing from the uninhabited island of Svetac, a private island owned by the Zanki family, situated in the Adriatic Sea. On the cusp of major life decisions, Marcella decides to spend a period on the island of Svetac with her father in the hopes of reconnecting with nature and discovering what her "sea" to hold on to in this life is.

Logline:

A disoriented film director leaves her chaotic urban life to reconnect with her legendary spear fisher father on a secluded Adriatic island, seeking clarity through the profound bond with nature and family.

Looking for: **Financing, co-producers, broadcasters, distributors, sales and VOD**
 Total budget: **€ 157,000.00**
 Amount still requested: **€ 57,800.00**
 Confirmed financial sources: **Croatian Audiovisual Centre – script and project development; production, Producer's own investment**

PROGRESS



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© Agnès Varda | Agnès Varda on the shooting of her film "La Pointe Courte" (1954)

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FROM GROUND ZERO DOCS

Subjects: Politics, Art
 Length: 25' X 4
 Format: Feature length
 Shooting formats: 4K
 Directors: Ahmad Hassouna, Reema Mahmoud, Mostafa El Nabieh and Khamis Masharawi
 Production Companies: Masharawi Fund for films and film makers in Gaza
 Contact: look@masharawifilms.org | Laura Nikolov | laura.nikolov@coorigines.fr
 Production Country: Palestine
 Co-production Country: France
 Filming Countries: Palestine, Gaza
 Original Languages: Arabic
 Production stage: Development

Synopsis:

This project will consist of four short documentaries, each 20 to 30 minutes long, with a total running time of approximately 100 minutes. Each film can also be screened individually. This approach allows for the presentation of different perspectives and the innovation of production and filming methods, often over an extended period and covering various locations throughout the Gaza Strip. The project aims to convey narratives and perceptions through 'From Ground Zero - Documentaries', to reach a wide audience worldwide.

Total budget: € 162,000.00
 Amount still requested: € 122,000.00
 Confirmed financial sources: Coorigines - France, Masharawi Fund - Palestine



THE TRACK

Subjects: Youth, Sports, Coming of Age, Europe, Post-War, Olympics, Balkans
 Length: 95'
 Format: Feature length
 Shooting format: 4k
 Director: Ryan Sidhoo
 Production Companies: Spirit of 84 Films LTD
 Contact: R.sidhoo@gmail.com
 Production Country: Canada
 Filming Countries: Bosnia, Germany, Austria, Canada
 Original Languages: Bosnian, English
 Production stage: Post-production
 Date of Release: Winter 2024-25

Synopsis:

THE STORY: The abandoned luge track, perched atop Sarajevo since the 1984 Winter Olympics and later transformed into a war's frontline, stands as a powerful symbol of the country's fate—teetering between ruin and revival. Yet, beneath the surface of its visible neglect lies a determined group of Bosnian lugers fighting to restore the track and reshape the narrative of their homeland. Ignited by a quest to qualify for the 2022 Winter Olympics, the film shares a universal story that extends beyond sport. Three friends—Hamza, Zlatan, and Mirza—struggle to repair their forgotten luge track with the help of their coach, Senad. The heart of the project lies in the relatable, sometimes humorous, and exciting portrayal of friends striving for glory, gold, and a better life despite ethnic strife, Islamophobia, and a murky economic future. Intimately captured over six years, we follow a true coming-of-age story. As Mirza emerges as the Olympic underdog and Bosnia's flag bearer at the 2022 Winter Games, Hamza and Zlatan's arcs lead us into issues of youth unemployment, the allure of street gangs and civic activism, providing the film with three unique points of view. As the boys navigate their forks in the road, their stories offer geopolitical links and parallels to the conflict in Ukraine and the recent flare-up in The Middle East. In doing so, it presents a broader and timely narrative about the consequences of "othering" and raises the question: Where does a generation go after a civil war? **Thesis:** The team seeks to redefine the Bosnian proverb, "Bosnia is a place of impossible possibility and possible impossibility," with a new and positive meaning. By the end of the film, Mirza's underdog success and the hopeful paths of Zlatan and Hamza bring fresh meaning to the proverb introduced in Act 1. Hamza and Mirza, now the keepers of the track, carry forward Senad's legacy, symbolizing hope for Bosnia's future.

Logline:

The Track is a coming-of-age journey of three teenagers chasing their improbable Olympic dreams in post-war Bosnia while training on their bullet-riddled luge track, a remnant of the 1984 Winter Games in Sarajevo. The heart of the project lies in the relatable, sometimes humorous, and exciting portrayal of friends striving for a better life despite lingering ethnic tensions and a murky economic future. Ultimately, the film begs the question: Where does a generation go after a civil war?

Looking for: Financing, broadcasters, distributors, sales, festivals and VOD
 Total budget: € 180,000.00
 Amount still requested: € 50,000.00
 Confirmed financial sources: Telefilm Canada, Canada Council For The Arts, SFFILM Documentary Fund



IS IT ALL ABOUT MONEY?

Subjects: Society, Economics, Education, Lifestyle, Environment, Nature
 Length: 55', 110'
 Format: Feature length, TV cut
 Shooting formats: 4K
 Director: Emir Nuhanović
 Production Company: Compact Media
 Contact: Hanan Nanić | hanan.nanic@aljazeera.net
 Production Country: Bosnia and Herzegovina
 Filming Countries: Nepal, Bosnia and Herzegovina
 Original Languages: English, Bosnian
 Production stage: Pre-production
 Date of Release: September 2025

Synopsis:

Beyond Materialism: Unveiling the Spiritual Dichotomy is a thought-provoking and visually stunning documentary that embarks on a profound exploration of the contrasting philosophies of Western consumerism and the Sherpa people's harmonious way of life. Directed by a filmmaker deeply inspired by Erich Fromm's *To Have or to Be?*, the film critically examines the pitfalls of materialism and the societal pressures that drive individuals toward excessive spending and debt accumulation.

The documentary delves into the heart of Western consumer culture, questioning why people prioritize luxury and status symbols over rational decision-making, often seeking approval from those who hold little significance in their lives. This examination raises essential questions about the education system, which focuses on creating skilled workers rather than teaching financial literacy and entrepreneurial skills.

In stark contrast, the film transports viewers to the breathtaking landscapes of Nepal, where the Sherpa people embody a philosophy of conscious spending and living in harmony with nature. With only 25% of Nepal's population engaging with financial institutions, the Sherpa people's approach to wealth and happiness offers a powerful counter-narrative. The filmmaker embarks on an expedition from Lukla to Everest Base Camp to capture their unique perspective and lifestyle. Featuring intimate interviews, captivating visuals, and an introspective narrative, *Beyond Materialism* emphasizes the importance of finding balance, purpose, and aligning spending habits with intrinsic values. The documentary serves as a call to action, urging viewers to make conscious choices, embrace financial literacy, and seek fulfillment beyond material possessions.

Directed with a passion for exploring the human condition, this film bridges the gap between different cultures and challenges societal norms, inspiring viewers to reflect on their own relationship with money and materialism. Through storytelling, visual mastery, and a commitment to eliciting positive change, *Beyond Materialism* ignites meaningful dialogue and encourages a shift towards a more mindful and sustainable way of life.

Conclusion: A personal and cultural journey from the consumer-driven West to the spiritual philosophies of the Sherpa people, *Beyond Materialism* invites viewers to embark on an exploration of our social, psychological, and environmental relationship with money. This documentary is an invitation to transcend the limitations of consumerism and embrace a more conscious and fulfilling existence.

Logline:

Intrigued by Erich Fromm's seminal work *To Have or to Be?*, a filmmaker embarks on a transformative journey to contrast Western consumerism with the holistic philosophy of the Sherpa people in Nepal, challenging viewers to rethink their relationship with material wealth and inner fulfillment.

Looking for: **Financing, broadcasters and festivals**
 Total budget: € 26,155.00
 Amount still requested: € 26,155.00



INSIDE GAZA

Subjects: Politics, Society, Current Affairs, Journalism
 Length: 52', 70'
 Format: Feature length, TV cut
 Shooting format: 4K
 Director: Hélène Lam Trong
 Production Companies: FACTSTORY BELGIUM, FACTSTORY FRANCE, AFP
 Contact: Yann.ollivier@factstory.agency
 Production Countries: France, Belgium
 Filming Countries: Palestine (Gaza), Egypt, Cyprus
 Original Language: Arabic
 Production stage: Pre-production
 Date of Release: June 2025

Synopsis:

The deluge of fire to which the Israeli army subjected Gaza, in response to the atrocities committed by Hamas commandos on October 7, 2023, has put the local team of Agence France-Presse (AFP) to the toughest test of their journalistic careers. AFP is one of the few international media outlets that have a permanent office in Gaza. For decades, the agency has been at the forefront of providing trustworthy information from this sensitive, complex area afflicted by multiple crises. The agency's reporting is regularly picked up by the international press and awarded around the world. Our story is embodied by the members of the Gaza AFP office team. With experience covering half a dozen wars, they had lived under the blockade of Gaza for 17 years. Funerals, deprivations, and exit restrictions punctuated their daily lives. But since October 7, they have been thrown into a new hell.

Through the struggle of AFP journalists to survive without stopping their writing, photography, or filming, *Inside Gaza* provides an unprecedented insight into the daily lives of Gaza residents trapped in the fighting during the first blood-drenched months of this horrendous chapter of the Israeli occupation. Implicitly, the film also reflects on the absolute necessity of field journalism amid growing attacks on press freedom. The war currently ravaging the Gaza Strip places AFP journalists in a complex situation because they were trapped in an area that the rest of the international press is prohibited from accessing. They were the targets of attacks. They lost family members, homes, and the lives they had before. They were also caught in a fierce war of images, with their own reporting being manipulated, distorted, and questioned on social networks and in some media abroad. Some accused them of being members of Hamas, others of being Israeli spies. Ultimately, they were able to escape Gaza's hell after seven months. But leaving behind less privileged colleagues and relatives was no easy move.

What is the meaning of being a journalist when the civilian victims are relatives or colleagues? How can one manage the dilemmas that drive us as human beings and as professionals? Run away and save your life? Or stay to inform and risk death? How can one remain impartial when overwhelmed by grief and fear, caught between the propaganda of two enemy camps?

Logline:

Inside Gaza is a powerful story of a war most international media have been banned from covering, told through the experiences of AFP reporters trapped in Gaza. While ensuring their survival and that of their loved ones, they work under rocket fire and propaganda from all sides.

Looking for: **Financing, co-producers, broadcasters, festivals and VOD**
 Total budget: € 479,566.00
 Amount still requested: € 316,236.00
 Confirmed financial sources: RTBF, Factstory F, Factstory B, AFP. Ongoing but confirmed: CNC, ARTE



Croatian
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At Rum Pictures, we offer a comprehensive suite of post-production services to elevate your project from start to finish. Our expertise spans **Editing; Online, Offline, and Remote Editing, Restoration and Colourising, Colour Grading and Remote Colour Grading** all in our full-fledged Colour Grading Theater. We also provide top-tier **VFX Compositing, Motion Graphics, and Animation**. Our services include creating high-quality Digital Cinema Packages (DCP), as well as **high-security data storage with LTO backup solutions**. Additionally, we offer professional **Dubbing, Translation, and Subtitling** to ensure your content reaches a global audience seamlessly.

WHO IS → WHO

Amman Office:

185, Al Madina Almuqaddasa Street, Amman-Jordan.
Tel: +962 6 5507200
Email: info@rum-pictures.com

London office:

120 Regent Street, London, England, W1B 5PE
Tel: +44 7896 429419
Email: london@rum-pictures.com



ABDULALEM ALSHAMERY | GB
 Rum Pictures
 Founder and Executive Director
abdulalem.s@rum-pictures.com

Abdulalem Alshamery is the founder of the RCD Group, which includes Rum Pictures, the leading post-production house in Jordan; SEAMANTIS, a VFX agency; Impressions Digital; a digital agency and INQ Films, the production arm of the group. He has also expanded services to Doha, significantly enhancing the Group's regional impact. With a Master's degree in Broadcast Journalism from Birmingham City University and current PhD studies in Political Science at the University of Birmingham, he brings extensive expertise to the field. In 2002, he established Yemen Voice Magazine in the UK, where he served as Editor-in-Chief for a decade, earning recognition for insightful journalism and cultural commentary. Since founding the RCD Group in 2018, Alshamery has driven the company to the forefront of the industry with its excellence in production, post-production, and visual effects (VFX). His dedication to high-quality storytelling is evident in every project, and he actively contributes to the industry through consultancy and training, inspiring and mentoring aspiring filmmakers and media professionals.



ALEKSANDRA DEREWIENKO | FR
 CAT&Docs;
 Sales and acquisitions
aleksandra@catndocs.com

Holds a master's degree in psychology from Jagiellonian University in Krakow. She also completed postgraduate studies in TV and Film Organization at the National Film School in Lodz, and the MEGA Plus course – European Master in Audio-visual Management – from the Media Business School in Spain. In 2016, after working as a sales manager at Taskovski Films for four years, she joined CAT&Docs; in sales and acquisition. She has participated in many international festivals and markets and was a member of the pitching panels at Baltic Sea Docs, Visions du Reel, Krakow FF, DMZ Docs or Doc Lisboa among others.



BEN PACE | IT
 MIA
 International Programming Manager, Doc & Factual
b.pace@miamarket.it

Ben Pace has been with MIA since 2016, initially coordinating the documentary division and later being appointed as International Programming Manager in 2022. He has extensive experience as a curator for various film festivals, including the Capalbio International Short Film Festival, Milano Film Festival, and the renowned SXSW, where he assisted the film programming team. Ben studied Journalism at the University of Palermo and earned a Master's degree in Film from Edinburgh Napier University, where he was awarded the university medal for his short film Mura, which has been screened at numerous film festivals worldwide.



CAMDESSUS CHRISTINE | FR
 Fipadoc
 Managing & Artistic director
c.camdessus@fipadoc.com

Christine Camdessus started her production company in 2001 ALEGRIA PRODUCTIONS. In 2018, Christine became the managing and artistic director of FIPADOC (international documentary film festival), a festival dedicated entirely to documentaries which takes place in Biarritz (France) during the last week of January, showing 150 documentaries, from shorts to series, including VR, with more than 30.000 spectators. It brings the general public and professionals together for screenings of outstanding documentary films. Hosting meet and greets and premiering new projects, FIPADOC will promote innovation and new talent.



ASJA MAKAREVIĆ | AT
 Berlin International Film Festival
 Berlinale Forum selection committee member

Asja Makarević currently works as a post-doctoral fellow in the research programme "AGE-C Aging and Gender in European Cinema" at Goethe University Frankfurt, where she obtained her PhD. Between 2009 and 2017, Asja managed Talents Sarajevo, the Sarajevo Film Festival's networking and training platform for emerging film professionals from Southeast Europe and the Southern Caucasus. Asja serves as a member of the Berlinale Forum selection committee.



ALI KHECHEN | QA
 Doha Film Institute
 Qumra Industry Senior Manager
akhechen@dohafilminstitute.com

Ali Khechen has worked as a Project Manager at the Cannes Court Métrage (Festival de Cannes) and as an Industry Manager at the Guanajuato International Film Festival in Mexico. He is currently working for the Doha Film Institute as Film Training Senior Manager. He is also the Industry Senior Manager of Qumra, a project incubator and industry platform that seeks to provide mentorship, nurturing, and hands-on development for emerging filmmakers from around the world. He has been part of the project selection committee of the Sundance Documentary Fund and Feature Film Program and mentors filmmakers for IDFA Academy and CPH:DOX.



ANNE LITTARDI | FR
 Beliane
 CEO - Acquisitions & Sales
anne.littardi@beliane.com

I am a Senior International TV Executive acquiring, marketing & selling documentaries worldwide. Started my career in 2000 as sales manager in the distribution arm of Lagardere Group. I then joined the management of French start-up Double V to launch their international sales department. In 2009, I launched my own distribution company. Starting from scratch I have since kept on increasing Beliane's positioning worldwide by acquiring and selling both prime time documentaries and more daring ones.



ASLIHAN EKER ÇAKMAK | TR
 trt world
 Manager of Investigative News and Content
aslihan.eker@trtworld.com

Aslıhan Eker Çakmak is the Head of the Investigative Documentaries Department at TRT World. A graduate of Istanbul University's Cinema department, she completed a Master's in Documentary Filmmaking in London, focusing on British practices. She co-produced and directed segments of the documentary series Women in Muslim Countries. Between 2008 and 2010, Aslıhan worked as a foreign correspondent in conflict zones like Darfur and Yemen. She later served as a Senior Commissioning Producer at Al Jazeera Türk. Since 2015, she has led numerous documentary projects at TRT World.



CARLA NEGRE | FR
 EURODOC
 Coordinator
coordination@eurodoc-net.com

Carla holds a Master's degree in Cultural Policy and Management. Before joining EURODOC, she worked for Unifrance, the organism promoting French works abroad, where she developed the first global promotion strategy for French animated works.



ELLA GLANTZ | DK
 DR Sales
 Sales Executive
elgl@dr.dk

Ella is a dedicated Sales Executive at DR Sales, where she has played a key role for the past four years. With a passion for connecting compelling content with the right audiences, Ella specializes in the global distribution of documentaries as well as drama series. She is particularly skilled at navigating the complexities of the international market, ensuring that impactful stories reach viewers across different cultures and regions.



CATHERINE OLSEN | CA
 Passionate 4 Docs
 Producer & International Documentary Consultant
Passionate4docs@gmail.com

Catherine Olsen specializes as a Creative & Editorial Documentary Consultant, Moderator, & Tutor at Festivals and International workshops, including Hot Docs (Toronto), IDFA (Amsterdam), SunnySide of the Doc (France), & Docs Barcelona where she also acts as a special advisor to the Festival. For 20+ years, Catherine was the Commissioning Editor of the CBC's "The Passionate Eye", an award-winning series she developed into one of the most successful documentary strands in North America. Catherine is one of the founding members of Hot Docs & for years was on it's international advisory committee. She began her career as a camerawoman & editor in Vancouver, & has since worked as a TV journalist, director, & documentary producer. Films she's commissioned or invested in have won virtually every award available, including Oscars, Emmys, Canadian Geminis, Bafta's, & Peabody's. Catherine is also on the Executive of the Board of the Vancouver International Film Festival.



EMRE BASTUG | TR
 TRT (Turkish Radio and Television Corporation)
 TRT Balkan Director / TRT BIH Representative
emre.bastug@trtbalkan.com

Emre Bastug, (born in 1990 in Izmir, Turkiye) the Director of TRT Balkan and Representative of TRT (Turkish Radio and Television Corporation) in Bosnia and Herzegovina studied Journalism at Bahcesehir University in Istanbul. His journalistic identity first took shape through his dedication to writing different stories from various countries, contributing to many magazines and international media institutions. His career is marked by a deep commitment to human-centered journalism, storytelling, and digital innovation. After five years as a journalist with Anadolu Agency in Istanbul and Sarajevo, Emre played a key role in establishing TRT Balkan, bringing a fresh perspective to digital journalism in the region. Currently, he is pursuing his master's thesis at the International University of Sarajevo, continuing his mission to tell impactful stories that resonate with the human experience.



GUEVARA NAMER | DE
 DOK Leipzig
 DOK Co Pro Market
namer@dok-leipzig.de

Guevara Namer is a documentary filmmaker and visual artist based in Berlin, and started her career in Damascus in 2005. Namer is a German Film Academy winner, in her filmography, Namer has held various roles in a number of collaborations with international filmmakers, including co-directing, researching, filming, and producing. Joined Dok Leipzig in April 2023 to organize and curate DOK Co Pro Market and DOK Short n Sweet. DOK Leipzig is the oldest festival for documentary and animation film and also a renowned meeting place for the international film industry. It presents artistically outstanding, socially relevant films and XR experiences and is guided by the values of diversity, human dignity, inclusion and peace.



DIANA KARKLIN | DE
 Rise and Shine World Sales
 Sales & Acquisitions
diana.karklin@riseandshine-berlin.de

Moscow-born Diana Karklin studied in Spain and Germany, graduating from Philipps-Universität Marburg (Germany) in economics. Focusing on film business early on, she gained her first experience in film production working for some renowned production companies like Morena Films and Zentropa Entertainments Berlin before taking over the Head of Sales position at Boomtown Media International. Since 2010, Diana has been in charge of sales and acquisitions for Rise and Shine World Sales, one of the leading international sales agents for documentary films. Founded in 2008, it is today one of the world's leading international boutique size sales agents that markets and sells outstanding documentaries to broadcasters and distributors around the world. With an average of 15 new films per year, the exquisite catalogue of award-winning films includes Raving Iran, Gayby Baby, Genesis 2.0, Silvana, Hi, A.I., Courage, Girl Gang, Nelly & Nadine, Iron Butterflies, E.1027 and many others.



ERKKO LYYTINEN | FI
 Yle-The Finnish Broadcasting Company
 Commissioning editor
erkko.lyytinen@yle.fi

Erkko Lyytinen, 50, has a Master's degree in Film and Media studies at University of Fine Arts Helsinki. He is currently working as commissioning editor in Yle - The Finnish Broadcasting Company, he is focusing on domestic and international feature length documentary films and series. During his early years in Yle, Mr Lyytinen has also produced several television series and documentary films. Before career in Yle, Lyytinen acted as the Artistic Director of DocPoint - Helsinki Documentary Film Festival. Erkko Lyytinen has the heart and background of the filmmaker, his films have been awarded in Leipzig Film Festival and Vision du reel, in Nyon, Switzerland.



GUNNAR DEDIO | DE
 Looks Film & TV Produktionen GmbH
 CEO
dedio@looks.film

Gunnar Dedio (b. 1969) grew up in Rostock, on the eastern side of the Iron curtain. He witnessed the fall of the Wall, studied in Germany and France and founded the film production company LOOKSfilm in 1995. Many of LOOKSfilm's 300+ film productions dive into history. They tell history from different points of view, by the very people who made it, and include impressive archive footage. For this reason and because of his personal love for film and photo archives, Dedio took over PROGRESS, one of Europe's largest archives, in 2019. PROGRESS offers, among other collections, the entire film heritage of East Germany – thousands of previously unseen treasures from life east of the Iron Curtain – to the worldwide community of filmmakers and scientists for research and clip licenses. PROGRESS digitises film and photo collections from all over the world and, with the help of human and artificial intelligence, makes them accessible to the filmmakers through the platform www.progress.film. Among Dedio's most recent archive-based series are A World Divided (coming 2024), My Dream. My Story, Terror at the Games – The Munich Massacre, The Natural History of Destruction, Colonia Dignidad (Netflix), Dig Deeper (Netflix), A War on Trial: Justice for Ex-Yugoslavia, Kids of Courage, Clash of Futures, and Afghanistan - The Wounded Land (Grimme Award and Focal Award winner).



GUNNY (GUNE) HYOUNG | KR
EIDF
Artistic Director
gunnyebs@gmail.com

Gunny is one of founding members of the EIDF(EBS International DOC Film Festival). He has been worked as a documentary director and now working for DOC-Producer and Industry Organizer. He studied architecture but changed to film school in America. He stationed in ABU and Radio Netherlands as a Producer.



HAJIME YODA | JP
NHK Enterprises
Executive Producer
yoda-ha@nhk-ep.co.jp

Joined NHK in 1988. Started professional career as a director at the Swahili service of Radio Japan. Moved to the Television News and Current Affairs Department, then International Broadcasting Division. Dispatched to NHK Paris Bureau from 2004-2006. In the field of co-production, has worked with broadcasters in China, Singapore, Indonesia and the United States. In 2017, acted as the co-producer for a Stephen Schible film "Ryuichi Sakamoto: CODA". Participated in IDFA Forum, Sheffield Film Festival, Docedge Kolkata, Crossing Borders in Den Pasar, Indonesia, etc. as a decision maker for documentaries. Currently Executive Producer at NHK Enterprises, Inc. in Tokyo.



IRENA JELIĆ | HR
Croatian Audiovisual Centre
Head of Promotion and Festivals
irena.jelic@havic.hr

Irena was born and raised in Zagreb, Croatia (1977). With degrees in History of Art and Spanish language, she built her career in marketing agencies as a copywriter and creative director, and in the last twelve years has dedicated herself to film. She has designed and implemented more than 100 PR campaigns for Croatian and foreign films, Blitz-CineStar multiplex cinemas and CineStar TV channels. From 2017, Irena works for the Croatian Audiovisual Center (HAVC). She is the head of the Department of Festivals and Promotion at HAVC and Croatian representative in the European Film Promotion.



IVANA PAUEROVÁ | CZ
Czech television / Institute of Documentary Film
Head of projects / Board member
ivana.pauerova@czech-tv.cz

Born in Sarajevo, Bosnia and Herzegovina. She graduated in humanities at Charles University and at documentary department at FAMU Film Academy, Prague. Her creative professional experience includes direction of documentary films mainly on social and political topics. She is one of founding members of Institute of Documentary Film in Prague. In past 8 years Ivana has been also working with with public broadcaster - Czech Television as a documentary film script editor, dramaturg and Head of projects.



JANE MOTE | GB
The Whickers
Editorial Consultant
jane.mote@whickerawards.com

Jane created and led BBC London and held senior roles in TV. She now produces documentaries and nurtures storytelling on film and on smartphones. She also works for the documentary fund, The Whickers.



JEAN-JACQUES PERETTI | FR
Sunny Side of the Doc
Coordination
jj.peretti@orange.fr

Peretti studied films and literature in France and the US. He has worked many years in documentary production in companies before joining Sunny Side of the Doc in 2002. At Sunny Side, Peretti is in charge of the editorial line. Peretti is also working as an expert with many international festivals and markets.



JIHAN EL TAHRI | FR
Big Sister Production
Director
jihan_tahri@hotmail.com

Created in 2004 by documentary Director Jihan El Tahri, BIG SISTER is an independent film production company specialized in documentaries. Jihan El Tahri's work focuses on Politics, History and social matters dealing with countries from the South. BIG SISTER's objective is to underline cultural diversity in the audiovisual field. Based in Europe, the aim of the company is to create a cooperation platform with professionals coming from the South (Africa, Middle East, etc) BIG SISTER helps veteran directors to extend their body of work and supports upcoming talents coming from Europe, America and Africa. Having an extensive experience in international documentary production, Jihan El Tahri has built strong working relationships with main European and International broadcasters including ARTE, France Televisions, Canal + , ITVS, BBC, NHK, SABC, SBS, YLE, RTBF, TSR, etc. BIG SISTER produces compelling content dealing with contemporary themes. The editorial line focuses mainly on the North/South problematic. The company is willing to create connection between French, English and Arab speaking countries.



KATARINA RADIŠIĆ | BA
Taskovski Filma
Sales & Acquisitions executive
sales@taskovskifilms.com

Transitioning from medicine, Katarina's path led her through a decade of dynamic roles in sales, marketing, and project management. Throughout her diverse ventures, a consistent theme emerged: her unwavering commitment to making a difference by collaborating with people. At Taskovski Films, Katarina's narrative found its symphony. Seamlessly blending her sales acumen, compelling communication, and empathy, she discovered her true calling in storytelling through documentary films—a potent medium for social transformation. Now thriving as Taskovski Films' Sales and Festivals Executive, Katarina passionately forges connections, nurtures partnerships, and unveils hidden stories. With each revelation, she reaffirms her belief that documentaries hold the power to ignite change. Katarina's favorite films from Taskovski are Radiograph of a Family, Aitsa, and All of our heartbeats are Connected through exploding stars.



MARIA CLEMENT | US
Sundance Institute Documentary Film Program
Senior Manager, Documentary and Producer Program
maria_clement@sundance.org

Maria Clement supports independent nonfiction storytellers year round as Senior Manager of Documentary Film and Producer Program. She oversees the Documentary Film Producers Lab and Fellowship, Documentary Film Producers Intensive, Producers Summit and provides creative advice to Documentary Film Program (DFP) supported artists. Maria holds a staff advisory role with the Sundance Documentary Fund. Prior to joining Sundance, she started her career working in documentary production at Interloper Films and Academy Award® nominated Black Valley Films. Of Cuban heritage, she is proficient in Spanish and a Los Angeles native. She holds a degree in Cultural Anthropology from the University of California, Irvine.



LINA CHAABANE MENZLI | TN
 Nomadis Images
 Producer
lina.chaabanemenzli@gmail.com

Lina Chaabane studied modern languages and international studies at South Bank Polytechnic in London, Valencia University in Spain and Science Po University in Paris. She has been a producer at Nomadis Images since 1997. She has been working actively since then in the field of cinema in Tunisia as producer of short, feature and documentary films and a festival organizer and programmer. Her credits as line producer and producer include among others the award winning feature films "Red Satin", "Buried Secrets" and "Foreign Body" by Raja Amari and "Inhebbek Hedi", "Weldi" and "Behind the mountains" by Mohamed Ben Attia, "Souad" by Ayten Amin, "Ghodwa" by Dhafer L'Abidine, the documentaries "It was better tomorrow" by Hinde Boujemaa, "Cursed be the phosphate" and "On the crossbar" by Sami Tlili, "Railwaymen" by Erige Sehiri, "Manca Moro" by Rim Temimi and many others. She is part of the pedagogical committee of SUD ECRITURE, a screenwriting workshop for African and Arab scripts since 1997. She was a member of Med Film Factory pedagogical committee, a training programme for Arab Producers and directors. She was part of the organizing committee of Carthage film festival from 1992 to 2006 and became part of the board of directors in 2008, 2010 and 2014. In 2018, 2019 and 2021, she was executive director of the Manarat Mediterranean film festival. She is a member of the Artistic selection committee of the Fespaco since 2021. She is mentor in production and screenwriting at Doc A 2023.



LUCIE KON | GB
 BBC
 Commissioning Editor
lucie.kon@bbc.co.uk

Lucie is Commissioning Editor on Storyville, the BBC's landmark international documentary strand where she commissions, co-produces and curates a diverse and distinctive slate that brings the best feature documentaries from around the world to BBC audiences. She is an award winning Executive Producer, BAFTA and International Emmy nominee, a mentor, judge and expert panellist and currently a member of the EBU documentary board.



LUISA SCHWAMBORN | DE
 NEW DOCS
 Sales Executive
luisa.schwamborn@newdocs.de

Luisa holds a Master degree in Film and Media Sciences/University of Cologne and she is Alumna of the Atelier Masterclass Ludwigsburg/Paris. She has many years of work experience in the international film- and TV industry: festival work, film production and international distribution. Luisa joined NEW DOCS in 2015 as sales and acquisitions executive.



MARGJE DE KONING | NL
 movies that matter
 artistic director
m.dekoning@moviesthatmatter.nl

After directing documentaries for 12 years, Margje, apart from teaching at the University of Amsterdam, was commissioning editor over 17 years. She also became head of TV, Radio and NM of IKON (public Broadcaster), before becoming artistic director of Movies that Matter, she was head of Documentary at EO (Dutch Public Broadcast).



MARA PROHASKA MARKOVIĆ | RS
 Beldocs International Documentary Film Festival
 Festival Director
prohaska.mara@beldocs.rs

Mara Prohaska Marković is an art historian, curator, and producer based in Belgrade, Serbia. With over 20 years of experience in the public, civil, and private sectors, she has worked extensively in the fields of culture and the audio-visual industry. Her expertise includes producing and curating numerous cultural events, festivals, exhibitions, art residencies, and artworks both in Serbia and internationally. Since 2009, she has been a part of the organizational team of the Beldocs International Documentary Film Festival, where she has held the position of Festival Director since 2020. In this role, she also curates the XR Exhibition: Immersive Reality. She is a member of the International Association of Art Critics (AICA), the Association of Fine and Applied Art of Serbia, and the Documentary Association of Europe, and an alumna of the female leadership programme Audiovisual Women 2023 by the Erich Pommer Institute.



MARIA A SANTOS | US
 IDA
 Funds Program Officer
maria.santos@documentary.org

Maria Santos joined the International Documentary Association as the Funds Program Officer in September 2022. She oversees all of the funding grants and provides year-round creative and strategic support to all IDA grantees. Previously, she was the Manager of Labs and Artist Support at the Sundance Documentary Film Program, since September 2020. During her time there, she was the lead on working with International Artists, primarily in Central and South America. Originally from Peru, Maria is an independent film producer who has worked in distribution as well as artist development at organizations including ARRAY and Cinereach. In 2018, she was selected as a Film Society Industry Academy member and became a Third World Newsreel Production fellow.



MARKO ERAKOVIĆ | ME
 Film Centre of Montenegro
 International Promotion Advisor
marko@fccg.me

Marko Eraković (b. 1985) works as the International Promotion Advisor at the Film Centre of Montenegro, where he heads the "Film in Montenegro" filming incentives programme that promotes Montenegro internationally as a film-friendly destination. Marko has graduated from "Roma Tre" University in Rome (Italy) and holds a master's degree in Film, Television, and Multimedia Production. Before joining the Film Centre of Montenegro in 2020, he has worked as a corporate communications specialist in Italy and the Middle East.



MARINA MARIĆ | BA
 BHRT
 Head of Archive center
marina.maric@bhrt.ba

Born in Sarajevo 1960. Graduated at University of Sarajevo, Faculty of philosophy 1984. During my working carrier dealing with AV archive material in Archive center of RTV BIH/BHRT.



NATHALIE GIBOIRE LABID | FR
GAD

Head of international sales and acquisitions
n.labid@gad-distribution.com

In the business since 1996, I am seeking to expand GAD's catalogue through the acquisition of programs for international distribution. I am not looking for specific topics, just simply films to fall in love with...



NEGRIN ANNE-LAURE | FR

ARTE geie
Commissioning editor
anne-laure.negrin@arte.tv

After a master degree in German literature, I began in arte at the very beginning of the channel. First of all in the head of programmes in the schedule unit, then I moved to the production unit. I changed once more and began to work as a commissioning Editor for the thema Unit in 2002 where I worked for different slots. More recently I joined the Head of information in a Team in charge of theThema and The géopolitical slots.



PATRIZIA MANCINI | GB

Sheffield DocFest
Head of Industry
patrizia.mancini@sheffdocfest.com

Italian based in Paris with a master in History and Critic of Cinema and a background in theatre and dubbing, Patrizia has been in the documentary industry since 2012. She worked with companies such as Wide House, Slingshot Films and Deckert Distribution GmbH for international sales & acquisitions as well with international co-production market Sunny Side of the Doc as Head of Talents & International Development. From January 2023 Patrizia has been working as a freelancer consultant assisting international producers and working as jury member for markets such as CoPro, Sunny Side of the Doc, East Doc Platform/Ex Oriente Workshop, MIA Doc Rome, DMZ Docs and IDFA. She is now Head of Industry at the UK Documentary Festival Sheffield DocFest.



PETRULA VELJANOVSKA | MK

MakeDox - Creative Documentary Film festival
Festival Programmer
petrulaveljanovska@gmail.com

Petrula Veljanovska, Programmer and PR representative Petrula Veljanovska was born and lives in Skopje. After graduating from the Faculty of Classical Studies in Skopje, Petrula has been working on and off as a freelance translator in English and Serbo-Croatian at many film festivals. She is a part of MakeDox from the very beginning, since 2009. Her roles in MakeDox team are Program coordinator and Programmer of some program sections of the festival like Country in Focus, Short Docs, Kids and Youth Program and PR representative, taking care about the image of the festival and good relations among the festival and its audience. As a passionate docu-lover, she believes that documentaries are important for personal and social development of every human being, especially for children, who learning through images realize how to express themselves aesthetically and ethically growing in persons ready to engage in the society and to discuss about different topics about life.



NURHAN ÖZSOY TAŞDEMİR | TR

TRT
manager
nurhan.ozsoy@trt.net.tr

Nurhan Özsoy Taşdemir Graduated from the Department of Radio Television and Cinema of Ege University, the Faculty of Communication. During her student days, received the Best Documentary Award in the Young Communicators Competition (1999) with the documentary "Crete and Population Exchange". Worked in the fields of camera, edit and animation and acted as department manager at BITAM (Ege University Information and Communication Research Center). Gave private lessons on the use of Adobe Premiere Pro and After Effects at BITAM and various companies. Has been working at TRT since 2001, served as director and producer in kid programs, music and entertainment programs, and TRT1's woman oriented programs until 2008. In 2008, participated in an ABU meeting, held in Malaysia, with the film "Making Bicycle" as the director and in an EBU meeting, held in Italy, with the project "Animal in Dangers", on behalf of TRT. Directed and produced; "Turkey with Folk Songs (21 Episodes)", "Do You Know It? (13 Episodes)", "Taste (13 Episodes)", "Sundials (3 Episodes)", "Frames From Life (10 episodes)" "Piva Monastery", "Being a Woman in Kars" and "Gooseherd". The documentary "Gooseherd"; received the Feature Film Eco award at the Rural Film Festival held in Spain in 2017, became finalist in several festivals such as; the 28th Ankara International Film Festival, Docademia's 3rd Short Documentary Contest Film Festival, Film Egypt Festival, Miami Epic Trailer Festival, San Mauro Torinese International Film Festival, and took place in Bozcaada Film Festival Panorama Special Selection. Member of the Advisory Board at Yaşar University Faculty of Communication in 2018. Jury member in several festivals such as; the feature film eco category of Rural Festival for 2 consecutive years in 2018-2019, Contact International Student Films Festival of Yaşar University in 2018, Short Film Festival organized by Konya Selçuk University in 2019 and 20. Izmir Short Film Festival. Board member Ministry of Culture Documentary Film Production Support Board in 2020-2021. In 2024, she served as a founding member of the 14th TRT International Documentary Awards festival. In 2024, she served as a jury member at the 12th Rural film festival. Has been working as a manager at TRT Documentary Channel since 2017.



MOHAMED OSMAN KILANI | TN

Doc House Tunisia
President
mohamedosmankilani@gmail.com

An endocrinologist by training, Mohamed Osman Kilani is an artist at heart. His journey starts in the theater when he was sixteen; he explores different disciplines, from contemporary dance to commedia dell'arte, via experimental theater and action theater. His passion for visual arts leads him to photography, where he questions the contemporary iconography and aesthetic standards. With "Palimpsest", a personal and intimate documentary about transgenerational transmission, he signs his first short documentary essay and affirms his unique visual universe. Since 2024, he is the president of Doc House Tunisia.



OLIVIER SEMONNAY | FR

Java Films
olivier@javafilms.tv

Having previously worked for 15 years in sales and marketing in the media & music industry in England and Spain, Olivier moved to Paris in 2013. He is in charge of marketing and promoting Java Films's feature documentaries to festivals, educational platforms, V.O.D platforms, and theatrical distributors. Olivier is a native French speaker and is fluent in English and Spanish.



RADA ŠEŠIĆ | NL
Sarajevo Film Festival/ Trieste film festival
documentary consultant/ festival programmer
radasesic@yahoo.co.uk

Festival programmer, film lecturer, film director. Born in former Yugoslavia, lives in The Netherlands. Head of the Documentary Competition at the Sarajevo Film Festival for 20 years, collaborated with the IDFA. For 15 years, was on the selection of Hubert Bals Fund, as well as IDFA Bertha Fund. Currently is on the Doha Film Fund. Lecturer at the Master of film in Amsterdam and mentor at various documentary workshops in Europe in Asia. a.o. Doc Edge Kolkata, Rough Cut Lab Nyon at VdR, Rough Cut at Movies that Matter, Balkan Discoveries, Docs to Go Poland, Medimed Spain, East Silver Czech R. For 15 years was artistic director of the Eastern Neighbours FF in The Hague. Started 14 years ago and co-heads the Docu Rough Cut Boutique platform of SFF/BDC. In Trieste at WEMW artistic director of the Last Stop Trieste platform for documentary projects. Directed several docs and short films in Yugoslavia and four in The Netherlands. Her films were selected for more than 60 festivals a.o. in MoMa New York. Served on 50-plus juries around the world. Collaborated on books on cinema in the USA, the UK, Bosnia and Herzegovina and India. Member of EFA (two times on a jury), and of NETPAC.



SOLEIL GHARBIEH | LB
AFAC - The Arab Fund for Arts and Culture
Grants Manager
soleil.gharbieh@arabculturefund.org

Soleil joined AFAC as a Grants manager in 2017 managing both AFAC film programs, Documentary and Cinema, and the Music Program. Before joining AFAC, from 2014 to 2016, Soleil lived in Cairo, Egypt, for three years, where she became heavily involved in the local independent music scene working with the Cairo Jazz Club Agency (CJC Agency). From 2008 until 2014, she worked as a Book Buyer at CIEL, a book distribution company. Through her role with AFAC, Soleil sat on different film funding panels and pitching forums in the region and abroad.



RUDY BUTTIGNOL, C.M. | CA
Ocean of Storms Media Network
President
rudybuttignol@outlook.com

Rudy Buttignol, C.M., is currently working as an executive producer of documentary features and series, a programming consultant to broadcasters and producers, and as a moderator of financing forums in Asia and Europe. Buttignol's award-winning documentaries include the series Emergency Room: Life + Death at VGH; The Space Suites; British Columbia; An Untold History; Emmy/Grammy-winner Yo-Yo Ma: Inspired by Bach; and Afghanistan; The Wounded Land. Feature documentaries include Manufactured Landscapes, The Corporation; and Oscar-nominated Writing with Fire. From 2007 to 2022, Buttignol served as President & CEO of Knowledge Network, British Columbia's public broadcaster, and concurrently as President of the BBC Kids network (2011 to 2019). Previously, Buttignol was the Commissioning Editor, Executive Producer, and Head of Network Programming at public network TVOntario from 1993 to 2006. From 1975 to 1993 he was an independent writer, director and producer of documentaries and children's programs. Buttignol is the winner of nine Canadian Academy Awards, an Honorary Doctor of Letters, and Member of the Order of Canada. He was born in Pordenone, Italy, graduated from the Faculty of Fine Arts at Toronto's York University, and completed executive programs at Stanford and Harvard Schools of Business.



SELIN MURAT | NL
IDFA
Markets Manager
selinmurat@idfa.nl

IDFA is the leading institute for documentary film and new media. Our starting point is documentary as an art form. Every November, IDFA's festival welcomes 295,000 visits, over 3,000 professionals, and 40,000 students for a trend-setting program of 250 titles in 6 competitions, several thematic sections, a physical exhibition, and live performances. During the year, the IDFA Collection supports the distribution of films after their market life cycle, with hundreds of IDFA-selected films available to stream. Leading the industry are IDFA's markets IDFA Forum and Docs for Sale, two flagship business events that documentary professionals never miss. The extensive Industry Program bolsters the markets, inviting key players to share knowledge via debates, lectures, and meetups. For the world's documentary filmmakers, IDFA offers direct support through the IDFA Bertha Fund and talent development programs, safeguarding a space for the creative process of filmmaking across continents and generations.



THIERRY DETAILLE | BE
VISIBLE FILM
Founder
thierry.detaille@visiblefilm.com

With a Journalism & mass communication MD and a European Certificate in Film writing and analysis, With a Journalism & mass communication MD and a European Certificate in Film writing and analysis, Thierry was a radio and printed press reporter prior to initiating Belgian Documentary Indies's export catalog Belgian Docs in 1997, bringing his contents interest on the world map and continuously participating since then to main coproduction forums and TV markets. Founding Visible Film in 2014, Thierry opened reach to foreign films, actively taking part in tutoring, decision making and experting in coproduction events. Bringing distribution upstream with a dedicated pre-sales activity, he has also since 2019 developed Visible Film into a international coproduction and a Belgian tax shelter activity. Visible Film is daring, cutting edge and dedicated to feature length docs with TV reversion, with international issues, environment and geopolitics, human interest, history, arts & culture, discovery in mind, one offs and series.



TIM KLIMEŠ | DE
Deutsche Welle (DW)
Head of Documentaries
tim.klimes@dw.com

Tim Klimeš is the Head of Documentaries at DW (Deutsche Welle), Germany's international broadcaster. He was born in 1986 near Frankfurt/Main, Germany and graduated from the Journalism School in Munich. After several years in different positions at AVE Publishing, the TV and documentary unit within the Holtzbrinck Publishing Group, he joined DW in early 2021. Together with his team he is responsible for all documentary strands at DW, ranging from 28min to 90min-slots. DW Documentaries broadcasts 365 documentaries a year and reaches a monthly audience of up to 75 million via their five YouTube channels.



VERONIKA FIDRMUC DVORACKOVA | CZ
Institute of Documentary Film in Prague (IDF)
East Silver Market Manager
dvorackova@dokweb.net

Veronika holds a degree in Social and Cultural Anthropology. Currently, she manages the East Silver project, where she oversees the team, devises strategic plans for the project's future growth, and actively participates in promotion and communication efforts. Her role includes engaging with international guests, inviting key decision-makers and professionals, and coordinating meetings and networking activities. Additionally, she coordinates the Czech Docs: Coming Soon initiative within the East Doc Platform.



THOMAS MATZEK | AT
ORF Austrian Broadcasting Corporation
 Head of Specialist Factual
thomas.matzek@orf.at

Thomas Matzek, born in 1964 in Vienna, is a journalist and documentary filmmaker. He has been working for Austria's public broadcaster ORF for more than 35 years. His record includes all fields of TV factual programs, such as magazines, reportage series and documentaries. He authored and directed more than a dozen films on Austrian contemporary history. After his career as a filmmaker, he worked nearly a decade as commissioning editor and series editor for ORF's blue chip documentary strand UNIVERSUM. His current post is Head of Specialist Factual – since 2024 this department produces science and educational programs from news to long form for all media – Online, radio and TV.



VLADIMIR BRNARDIĆ | HR
HRT
 Editor in Documentary department
vladimir.brnardic@hrt.hr

Vladimir Brnardić was born in Zagreb in 1973 where he had got MA in history. Since 1997 he has worked in the Documentary department of the Croatian television as a journalist, screenwriter, director and editor. He worked for 25 years as a journalist and editor in TV kalendar and is the author of more than 30 documentary films. From 2016 till 2024, he has worked as the Head of the Documentary department of Croatian television.



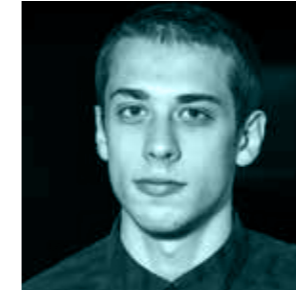
TEVFIK ERGUN | QA
Media City Qatar
 Strategy and Business Planning Manager
tergun@mediacity.qa

Tevfik Ergun is Strategy and Business Development Manager at Media City in Qatar, he develops Media City's strategy and builds the yearly business plan. He supports the organization's business offerings, project development, and the maturation of digital innovation and technical infrastructure deployment. Mr. Ergun manages the strategy development of Media City and plays a key role in driving Media City's long-term success by securing high-quality investment opportunities with major international players in the media industry. He is a fully qualified CPA registered in the Chamber of Certified Public Accountants of Ankara. He is an auditor and financial professional with over 15 years of experience in the financial auditing, construction and manufacturing sectors in Qatar and Turkey. Ergun's academic background includes a Master of Accounting from Qatar University in Doha, and Bachelor of Science in Business Administration majoring Finance and Accounting from Marmara University in Istanbul.



ALMIR ŠEĆKANOVIĆ | BA
Director
MY TV, BH TELECOM
almir.seckanovic@mymedia.ba

Almir Šećkanović is the Director of the Television channel MY TV. Earlier in his career, he was the Director of O Kanal, which is part of the oldest Bosnian-Herzegovinian media group Oslobođenje. His career highlights include his engagement with regional TV channel Al Jazeera Balkans, where he served as the Head of News Planning. Almir has gained professional training as a scholar of the Thomson Reuters Foundation, the Robert Bosch Stiftung, and the American media organization Internews.



ISHAK JALIMAM | BA
Sarajevo Film Festival
 Head of CineLink
ishak.jalimam@gmail.com

ISHAK JALIMAM graduated at the Academy of Performing Arts in Sarajevo, Department of Production and Management. He currently works at the Sarajevo Film Festival, where he heads CineLink, the regional co-production market and project development workshop, and coordinates Dealing with the Past program. He is also the producer at the Sarajevo War Theater. He works as a producer of the International High School Theater Festival: Juventafest, and was a technical director of the International Theater Festival MESS. He has worked on many films in various positions, screened at these festivals: Sundance Film Festival, CPH:DOK, La Biennale di Venezia, Sarajevo Film Festival, Dokufest, Nashville Film Festival, Wisconsin Film Festival, Doxa Documentary Festival, HotDocs International Film Festival etc. Founder and President of Realstage productions and founder of the Students Association of Academy of Performing Arts in Sarajevo. He is the recipient of the Young Producers Award at the Sofia Film Festival – Sofia Meetings 2020.



HABIB TRABELSI | TN
SCREEN ARABIA
 Editor-in-chief
Habib.aouiti.trabelsi@gmail.com

Tunisian journalist and podcast producer Habib Trabelsi is the founder and editor-in-chief of SCREEN ARABIA, a Tunisian media platform dedicated to promoting independent Arab cinema. The magazine plays an important role in showcasing emerging filmmakers and amplifying their voices within the Arab world. Trabelsi is also an experienced impact producer and trainer, working to empower creators in using films to promote and make a social and environmental change. In the same focus, Trabelsi founded Shashat, a Tunisian association dedicated to promoting cinema, with a particular focus on alternative screening platforms in Tunisia to provide new opportunities for filmmakers to reach wider audiences. Trabelsi is also the co-founder and CEO of AFLEM AW production and distribution.



ÖMER FARUK TANRIVERDI | TR
Turkish Radio and Television Corporation TRT
 Deputy Director General at TRT, Head of International Broadcasting
omer.tanriverdi@trt.net.tr

Ömer Faruk Tanriverdi is currently the Deputy Director General in charge of international broadcasting at Turkish Radio Television Corporation (TRT), Türkiye's public service media. Since joining TRT in 2021, he has expanded its global presence by launching channels like TRT Français, TRT Balkan, TRT Afrika, and TRT Español. Tanriverdi has revolutionized TRT's international reach, driving unprecedented growth and innovation across global platforms, positioning TRT as a leader in the global media landscape. Under his leadership, TRT won the International Emmy Award in 2023 for Off the Grid: Ukraine Wartime Diaries and several other prestigious awards. He is also behind the creation of TRT Metaverse and the upcoming TRT Global brand. He holds a degree in International Relations from Bilkent University and an MA from City, University of London. He previously served as a strategic communication advisor to Turkey's Ministers of Foreign and EU Affairs and led the development of the country's first National Public Diplomacy Strategy.



THAIR AL-ANANI | QA
Media City Qatar
 Director of Business Development
talanani@mediacity.qa

Thair leads the Business Development Department at Qatar Media City, with two decades of experience in management and business development in various domains, from media and technology to content production, business accelerators, and free zones.



HASAN AMEEN | JO
 Rum Pictures
 Head of Pos-productions
post-producer@rum-pictures.com

As the Head of Post-Production at Rum Pictures, I bring over a decade of experience in the film industry. My expertise ranges from Pre-Production to Post-Production, audio production, video production, and audio engineering. I am Avid Pro Tools Certified, and hold a Bachelor's Degree in Audio engineering from Middlesex university of London - Amman, a Diploma in Audio Engineering from SAE institute - Amman, and Art of Animation Diploma from Al Quds College. I have worked on a wide range of projects, from commercial productions to feature films, and have even had the opportunity to restore and colorize archived films. I am always looking for new challenges and opportunities to collaborate with talented professionals in the industry.



BISSAN TAY | LB
 Bissan Tay
 independent producer
bissantay@gmail.com

Bissane Tay has a BA in Journalism and a PHD in Theater studies from University Paris 8. She's a journalist, academic researcher and documentary TV film producer, worked as a journalist for Lebanese and Pan-Arab newspapers and French cultural publications. She has been making documentary films which some of them were showed on international TV channels and platforms like CNN, Al Jazeera documentary, ARTE



HOUDA HASSWANE | MA
 finest productions
 producer director
hass.houda@gmail.com

Houda Hasswane is a Moroccan journalist with over 12 years of experience in the media industry. After earning her degree in journalism, she worked on numerous reports and investigative pieces for both Moroccan and international channels. Her work has been featured on 2M, where she contributed to the production of documentaries covering a wide range of topics. In addition to her journalistic activities, Houda is dedicated to training the next generation of journalists through her collaboration with DW Akademie. In this role, she shares her expertise and helps young media professionals develop their skills, with a strong focus on journalistic ethics and rigor. Houda has also worked with international broadcasters, including producing a documentary for Al Jazeera. Her career is characterized by a commitment to tackling complex subjects with sensitivity and ensuring that important stories are told.



EL KHEYER ZIDANI | DZ
 Z&K Production
 Producer & director

El kheyer Zidani is an Algerian director, producer and a founder of production company 'Z&K PRODUCTION'. He has already directed and produced several short films such as: Protest Camp, Nice Very Nice, The cave with Al Jazeera English, Aissa El Djermouni with Al Jazeera Documentary. Currently working on his first feature documentary "Deadly Business" in post production stage and "My Dad's a Farmer" in production stage. He has participated in several workshops in directing and Film production in Algeria and abroad, as well he participated in many international film Festivals such as the Arab Film Festival of Rotterdam (2010), International Documentary film festival «Aegean Docs » 2014 & 2018, Mediterranean film Festival "Cinemed" in Montpellier France 2018, Luxor African film Festival Egypte 2018 and African film festival Vues d'Afrique in Montréal Canada 2019. He got too many awards as jury award in Luxor African film Festival in Egypte 2018, jury award in the international documentary film festival "Eagen Docs" in Greece 2019 and nominated for the African Movie Academy Awards 2018.



ISSAM DAKROUB | LB
 NEWTIME PRODUCTIONS
 EXECUTIVE PRODUCER
issam@newtime.com

Founder and Executive producer at Newtime Productions-Beirut, with over 20 years experience working in the Middle East and Africa. Produced numerous documentaries of social, cultural, political, environmental and sports genres.



LHOUSSAINE OULBAZ | MA
 United Com
 CEO
houlbaz@gmail.com

Lhoussaine Oulbaz is a journalist who received his training in Morocco. He started his career at Matin du Sahara, Aujourd'hui le Maroc, and Radio Aswat before moving to the USA to network with American professionals. He later became the first Moroccan correspondent in Washington, D.C. He established a company called United Com, specializing in TV production, events, and communication in Morocco providing dubbing and subtitling.



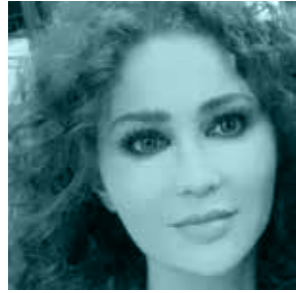
ROLA BROCH | LB
 Bepro production House sal(offshore)
 General Manager
rolabroch@gmail.com

Rola Broch is a writer, producer, and director. She began her career by writing theatrical and television scripts and stories for children, then in 2014 she founded Be Pro Production House, where she directed and produced a large number of programs and documentaries for a number of Arab televisions, including Al-Arabi Channel, the Saudi SBC Channel, and Deutsche welle Channel and Al Jazeera TV, such as the movie "Bilad Sony(In Sony's Land) ," "Al Asal l Morr(Bitter Honey)" (Nepal), and the movie "Manazel min Ramel(Houses of Sand)." She also performed dozens of works in the Sultanate of Oman, such as "Al Eres Al Souril(The Mock Wedding,)" "Hekayat Oghnia(A Song Story,)" "Al Mahal Al Arabi(The Arabian Oryx,)" Hekayat Tabak(The Story of a Dish - Al-Manshab"), "Abnaa Al Jabal(Sons of the Mountain)", "Al-Arsiya", "Al-Khatla", "Bohayrat Al Mith(Salt Lakes)" - Misfat Al-Abriyeen, and "Nizwa", in addition to more than one tourist program in Salalah, Sur, Nizwa and Al-Jabal Al-Akhdar.



MIRNA SHBARO | TR
 IN FACT PRODUCTION
 Producer/ Director
mirna.shbaro@gmail.com

Producer and director with over 20 years of experience in television production which includes documentaries and series covering diverse themes from cultural heritage to socio-political issues. Founded and managed In Fact Production (Beirut- Istanbul). Developed and executed numerous documentary series and TV programs. Collaborated with multiple TV networks, guiding projects from inception to completion.



NADA HTAIT | LB
Objective Media Services Ltd
Founding Director
director@objective-media.com

Documentary Filmmaker and Managing Director/Lead Producer A seasoned documentary filmmaker and managing director/lead producer at Objective for Media Services Ltd in Lebanon, bringing extensive experience in TV news and programming. As a former presenter and journalist at leading Arab stations (MBC, Kuwait TV, AlGhad), I have a proven track record of delivering compelling content. Additionally, my work as a published journalist and cultural critic for prominent Pan-Arab dailies based in London has honed my ability to provide insightful and thought-provoking commentary. Areas of Expertise: • Current Affairs and Cultural Impact: Deep understanding of contemporary events and their influence on society. • Political and Cultural Talk Shows: Proven ability to moderate and contribute to engaging discussions on these topics. • Socially Oriented Documentary Programming: Expertise in creating and producing content that explores pressing issues affecting modern Arab communities, including future jobs, immigration, youth and gender equality, wars, social media, and digital alienation. Education: • Master's Degree with Honors in Documentary Filmmaking from Kingston University, London, UK (2017) • Graduate and Post-Graduate Degrees in Directing and Theater from the Institute of Fine Arts at the Lebanese University, Beirut, with additional coursework in Journalism Languages: • Arabic (Fluent) • English (Proficient) • French (Proficient)



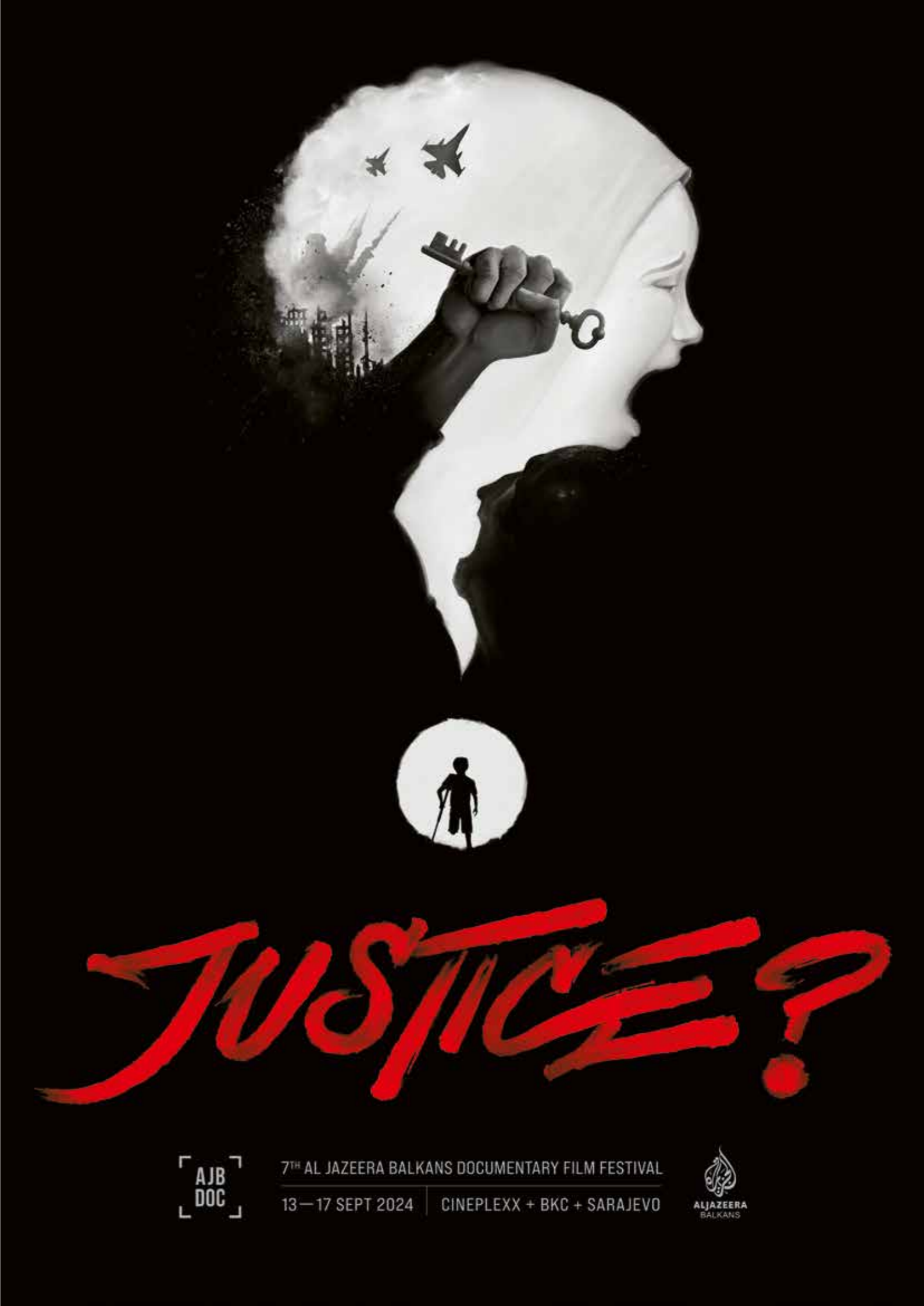
SOHA FATTA | SA
DocHouse
International Sales Agent / Content Producer
Soha@dochouse.sa

A Saudi content producer and international Sales Agent. As a content producer, Soha participated in diverse documentaries about culture that presented heritage, music, performing arts, tourism, food, and well-known characters, and as an international sales agent in Dochouse, they sell documentaries from all over the world to Saudi Arabia and MENA region.



MUSTAFA ALAIDAROOS | SA
DocHouse
CEO
Mustafa@dochouse.sa

Mustafa Alaidaroos is a Saudi documentary Producer. He is the founder and CEO of Dochouse, a Saudi company that specializes in documentary production, distribution, and talent development in the documentary field. With 17 years experience, Mustafa strongly believes in the power of documentaries to connect cultures and to provide authentic stories and entertainment. He always makes sure to attend different documentary film festivals and markets around the world as speaker, producer, or decision maker.



7TH AL JAZEERA BALKANS DOCUMENTARY FILM FESTIVAL

13—17 SEPT 2024 | CINEPLEX + BKC + SARAJEVO





MEET AL JAZEERA MEDIA NETWORK REPRESENTATIVES

CZECH TELEVISION DEVELOPMENT AWARD

Support can include editorial support and/or film archives/financial coproduction support/in-kind resources, depending on the nature of the project.

 **Česká televize**



AHMED MAHFOUZ NOUH | EG
Al Jazeera Documentary
Managing Director

Ahmed Mahfouz is an Egyptian filmmaker who has been working in this field for more than 20 years. He joined Al Jazeera Media Network in 2008 as Managing Director of Al Jazeera Documentary Channel. Mahfouz was born on June 15, 1970 in Cairo. He completed high school at al-Fistat military school in Cairo. He studied Law at Cairo University but then preferred to study Cinema at the High Cinema Institute, at the Arts Academy in Egypt. He graduated in 1995. Mahfouz worked as an assistant director and a film director with several Egyptian and foreign production companies. He worked in 2003 at the Egyptian ministry of culture and was appointed as head of cinema and video tech at the Cairo-based arts creativity centre for three years. In December 2005, he was appointed as a documentary filmmaker at Al Jazeera Media Network. He has been occupying the post of Managing Director of Al Jazeera Documentary Channel since 2008. Ahmed Mahfouz has special professional expertise as he has worked in all kinds of audio-visual production; including commercials, documentary films, TV and cinema drama series. He has worked as an assistant director with many Arab and foreign filmmakers and later directed many TV commercials. He directed his first TV series in 1998/1999 entitled "Boys and Girls". In 2002, he wrote the scenario and directed a documentary film entitled "A One-way Trip" in Rome, Italy. Mahfouz directed an 18-episode documentary series on the political history of Islam, which was produced by Al Jazeera Channel in 2009. Mahfouz participated in distinguished international cinema festivals as a member and head of the arbitration committee. He has been honoured at several distinguished international documentary film production festivals and was awarded Egypt's State award for creativity, granted by the Egyptian Academy in Rome.



EDHEM FOČO | BA
AJB DOC Film Festival
Festival Director

Edhem Fočo, Director of the Al Jazeera Balkans Documentary Film Festival studied law at the International Islamic University in Kuala Lumpur and has lived in Asia for nearly twenty years. As the initiator of the idea to bring the Al Jazeera brand to this region, he was one of the founders of Al Jazeera Balkans, a news channel surpassing the boundaries of the turbulent Balkan region whose work and success was recognized by a great number of awards. During his business career, Edhem Fočo gained considerable experience in various business sectors such as Consultancy, Oil and Gas, Food and Beverages, as well as Investments, through which he established himself as an experienced manager and a visionary. He participated in many international conferences dealing with media, economy, and Middle East politics.



ADEL KSIKSI | QA
Al Jazeera Documentary Channel
Manager of Programming & Head of AJD Industry Days

Adel joined Al Jazeera Documentary Channel in 2010. He is the Manager of Programming responsible for developing plans for programme strands and preparing the programme grid on a daily, weekly and monthly basis, as well as overseeing the global planning effort with regards to special events, series and long and short-term programme planning to increase viewership ratings. Adel Ksiksi is also the Head of AJD Industry Days. It is an event that intends to support the expansion of documentaries worldwide, including international co-productions, and aims to match key decision-makers with interesting and valuable projects.



MOHAMMED ALHAMADI | QA
Al Jazeera Media Network
Manager of Documentaries - Al Jazeera English
alhamadimo@aljazeera.net

Mohammed Alhamadi is the manager of documentaries in Al Jazeera English Channel. He is in charge of the strands Witness, Al Jazeera World, Africa Direct and the One-off documentaries and doc series. Prior to his job in Al Jazeera English, he managed Programs Production in Al Jazeera Arabic for 5 years and launched 5 brand new award winning shows.



ASEEL MANSOUR | QA
Al Jazeera Media Network
Manager of Digital Content Strategy

Aseel Mansour is Manager of Digital Content Strategy at Al Jazeera Media Network. He is a writer/director/producer, and has written, produced and directed several films, TV series, and digital shows. He holds a bachelor's degree in Electrical Engineering, and a Master's degree in Media Psychology.



JAMEL DALLALI | QA
Al Jazeera Documentary Channel
Manager of Production

Jamel Dallali is Manager of Production at the Al Jazeera Documentary Channel. He holds a master's degree in Documentary Filmmaking from the Brunel University (London, UK). He is a filmmaker, whose work has won awards at the festivals in Bahrain, Morocco, Tunisia and Iraq. He was the president of selection jury for the LatinArab Forum in Argentina, 2016; a member of the jury for FEDEO in Tangier, Morocco, 2017; and a member of the jury for AJBDoc in Sarajevo, 2021.



AWAD JOUMAA | QA
Al Jazeera
Head Of Originals AJ360
joumaa@aljazeera.net

Awad is the Head of Original Shows at AJ360 OTT platform. He is an award-winning, multi-lingual journalist with over 20 years of experience in television news and film production. As the Head of Originals, he has developed, produced, and directed dozens of documentaries across the Middle East, Asia, Africa, South America and Europe, focusing on topics like the war and conflict, Palestine, migration, far-right extremism, and Islamophobia. His films have been screened worldwide and viewed by millions. Notably, his documentary series Jerusalem: A Rock and a Hard Place won a Bronze award at the New York Festival TV & Film Awards, and Sons of Jerusalem received a finalist mention at the Telly Awards. Awad is also an international news executive, media consultant, and researcher with extensive experience in hostile environments like Iraq, Syria, Libya, Lebanon, and the occupied Palestinian territories. He has led coverage of major stories, including the Mosul war and NATO's offensive in Libya. His recent work includes a highly-viewed series titled A Day in the Life of a Fighter on AJ360, and he is currently developing a new seven-film series on the cost of war in Palestine.



DANI HASEČIĆ | BA
Al Jazeera Balkans
Head of Reversioning

Dani Hasečić was born in Sarajevo in 1986. He graduated from the Cairo University in Egypt, Faculty of Mass Communication. He has been working in the media sector for the last 16 years. He currently works in the Programme Department of Al Jazeera Balkans as the Head of Reversioning.



SEAD KREŠEVLJAKOVIĆ | BA
Al Jazeera Balkans
Commissioning Producer

Sead Kreševljaković was born in 1973 in Sarajevo, Bosnia and Herzegovina. Between 2007 and 2012, he worked as a producer and editor for the Documentary and News Program at TV Sarajevo. At the same time, he worked as an independent producer and filmmaker. Since 2012 he has been working at the Programme Department of Al Jazeera Balkans as a programme Producer, Commissioning.



IDA MAKAREVIĆ | BA
AJD Industry Days and AJB DOC
Executive Producer

Born in Sarajevo in 1984. Studied Product design at the Academy of Fine Arts, Sarajevo. Executive Producer of the AJB DOC Film Festival since 2019. Worked as Event Manager at Sarajevo Film Festival for 6 years. From 2014 started working in film production SCCA/Pro.ba as a part of the production team. Still working in film production as a production manager and collaborates with many production companies in Bosnia and Herzegovina and abroad.



NEJRA KOZARIĆ | BA
AJB DOC
Executive Producer

Nejra Kozarić has been Executive Producer of AJB DOC Film Festival since 2019. Prior to that she worked as a journalists and TV producer at the Current Affairs section of Al Jazeera Balkans. Nejra also worked as a journalist and reporter for AJB-Business Magazine, covering different business/political related stories. She has 10 years of work experience on different projects in different backgrounds. Nejra has also worked for four years as International Relations coordinator for Sarajevo Film Festival. Nejra Kozarić obtained Bachelor of Arts in Business Studies at Griffith College Dublin and in October 2015 she earned a Master of Science of Faculty of Business and Economics in Ljubljana.



MOHAMED ELMONGY | QA
Al Jazeera Documentary Channel
Senior Producer

In 2011, Mohamed Elmongy joined Al Jazeera Documentary Channel as a senior producer and commissioning editor. He commissioned and coproduced dozens of films in multiple regions of the world (MENA, Europe, and Africa), which were screened at notable film festivals such as Sundance, Cannes, Locarno, IDFA, and Hot Docs. Elmongy is an avid professional in the international film industry who has participated in several film events as an expert, speaker, and commissioning producer.



BEKKAR MEHDI | QA
 Al Jazeera Media Ntework - Al Jazeera Documentary
 Senior Producer
bekkarm@aljazeera.net

Mehdi Bekkar, Senior Producer at Al Jazeera Documentary Channel, has significantly contributed to supervising various documentary productions across different themes in collaboration with the production team. Additionally, he has directed several documentary films.



LEJLA DEDIĆ | BA
 Al Jazeera English
 Senior Producer – Documentaries

In 1997 she graduated in Media and Society from the London South Bank University. She has over 25 years of experience working in the media sector. She worked at BBC World Service Trust/Media Action, from June 2011, Lejla has worked in the Programme Department of Al Jazeera Balkans as a Programme Producer - Acquisitions and Co-Productions and from 2018 also as a Programmer for AJB DOC Film Festival. Since August 2024, Lejla has been working as a Senior Producer – Documentaries, Al Jazeera English.



KAYOKO NIDSAID | QA
 Al Jazeera Media Network
 Principal Engagement Officer
nidsaidk@aljazeera.net

An accomplished Brand & Marketing Expert with over 20 years of experience, I have driven success for major global brands, including Al Jazeera, BBC, and MTV. Currently, I lead strategic initiatives for Al Jazeera English, focusing on audience, industry, and staff engagement. In previous roles, I oversaw Global Distribution, Research & Insights, and Global Brand and Marketing, significantly enhancing brand success and audience growth. My leadership helped the team earn 15 prestigious awards, including those from the New York Festival, One Show, and Red Dot, highlighting our commitment to excellence and impactful storytelling. At the BBC, I pioneered digital marketing, developing groundbreaking online campaign measurement solutions and earning industry accolades, such as Campaign Magazine's Digital Marketing Campaign of the Year and a GEMAs award. During my tenure at MTV Networks, I played a crucial role in expanding the brand's presence across Europe, supporting high-profile events like the MTV Europe Music Awards. As a Life & Leadership Coach, I am passionate about empowering individuals to reach their full potential. I offer guidance, mentorship, and strategies to help people overcome challenges, build resilience, and achieve personal and professional success.



KIRAL YILMAZ | TR
 Al Jazeera Digital
 Producer
yilmazk@aljazeera.net

Journalist, my first achievement was that I was one of the founders of the "RASSD" news network that revolutionized the digital media. Now, in addition to my work in "RASSD", I established Tafnied for fact-checking and data journalism that work on using open sources of information to verify the information. I recently joined the digital division at Al Jazeera Media Network.



EIHAB SEWIDAN | QA
 Al Jazeera Media Network
 Sr. Executive - Communications
sewidane@aljazeera.net

Eihab Sewidan is an accomplished PR professional with 14+ years of experience at Al Jazeera, specializing in shaping communication strategies. With expertise in media relations, crisis management, and strategic planning, Eihab delivers impactful messages. He also has a diverse background in PR, internal communications, software engineering, translation, training, teaching, and curriculum development. Eihab successfully founded a language services company and served as a school principal in the USA. Notably, he co-founded "Muslims and Christians United," aiming to foster collaboration and uplift the community through social aid programs and awareness initiatives.



HAFSA MOUSTAFA | EG
 Al Jazeera Media Network
 Producer
moustafah@aljazeera.net

Social media producer working with Al Jazeera Documentary digital tram as a producer from Doha office and I am with Al Jazeera Documentary at Sarajevo this year to cover the festival and the Industry Days.

IMPRESSUM

Industry Days Board:

Ahmed Mahfouz Nouh, AJD MD
Tarik Đodić, AJB MD
Edhem Fočo, AJB DOC Film Festival Director
Adel Ksiksi, Head of Industry Days

Selection Committee:

Lejla Dedić, Fatma Riahi, Đani Hasečić, Mohamed El Mongy, Mehdi Bekkar, Sead Kreševljaković

Industry Executive Producers:

Nejra Kozarić, Ida Makarević

Marketing:

Vedad Sejfić

Public Relations:

Nadira Dacić, Lejla Kajić

Industry Coordinator:

Lamija Bezdrob and Amina Đulović

Project Coordinator:

Ilma Čomor

Partners and sponsors coordinator:

Amel Badri

Eventi / Events:

Sanela Ferhatović

Moderators:

Rudy Buttignol, Rada Šešić, Lejla Dedić

Hospitality office:

Lamija Bezdrob

Concept Design:

Ajša Beširević

Creative Team:

Adnan Halvadžija, Amir Idrizović, Emina Sulejmani, Marijan Čuček, Muamer Adilović,
Sanel Preljević, Vanja Jovišić

Social Media:

Đorđe Kostić, Nihad Kadić, Zejneb Musić

Industry Team:

Vesna Oprhal, Amila Salkić, Anida Šurković, Amela Avdić, Lejla Maksumić, Taida Poplata,
Marie Fahmy

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www.ajbdoc.ba
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