



DOXINVITRO

International seminar & workshop

Organizers

IFF Cinematik Piešťany

Creative Europe Desk Slovakia

September 11 & 12, 2022
Hotel Park Avenue, Piešťany/Slovakia

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

INTERNATIONAL TUTORS:



OVE RISHØJ JENSEN (DK)

Documentary consultant, producer and outreach manager

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



PHIL JANDALY (CA/SE)

Editor and rough cut consultant

Phil has been an editor for the last 20 years, starting in fiction before firmly landing in a documentary. Part of award-winning international productions like Town of Glory, I am Sam, and Prison Sisters, he also works as a rough cut consultant and has been part of films like The Earth is Blue as an Orange, This Rain will Never Stop, Life of Ivana, and more. Working out of Sweden, his projects have originated in places as far afield as Finland, Kenya, France, Russia, and beyond. He has travelled the world as a tutor, helping filmmakers to develop their projects, and giving masterclasses on pitch pilot trailers, the craft of storytelling through scripting and editing, and the genius of sticky notes. Phil blogs about documentary and technology, and hopes to one day run a marathon.

**PETER JAEGER (AT)****Marketing consultant**

After studying law & philosophy, Peter started as Sales & Marketing Director of a film magazine. He moved on to become Marketing & Acquisitions Director for renowned theatrical distributors in the Benelux, releasing films like Mulholland Drive, Festen, The Lord Of The Rings trilogy. In 2004 Peter moved to Vienna to start Outlook Filmsales, creating one of the world's leading sales agents for creative docs.

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

In 2017 he also joined The Rough Cut Service as dramaturg. Peter is also professor at the Vienna Film Academy and jury member of the Flemish & Vienna Film Fund.

**ONDREJ STARINSKÝ (SK)****Head of documentary and educational department at Radio and Television of Slovakia**

He studied Film Theory at the Academy of Performing Arts in Bratislava (graduated in 2005). Since then he worked in PR, production, programming for several Slovak film festivals (IFF Bratislava, Art Film Fest Košice, Mffk Febiofest, 4 elements film seminar in Banská Štiavnica). Starinský also

worked for the Open Society Foundation (NOS – OSF), where he organized the country-wide Journalism Award. Since October 2016 he is the head of documentary and educational department at Radio and Television of Slovakia.

SELECTED PPOJECTS AS LISTED IN PROGRAM SCHEDULE

1. ALICE AND THE MIRACLE FROM ABROAD (SK)
2. BEYOND A KNIT CAP (SK)
3. DUST-UP (SK)
4. THE FOURTH DOWN (FR)
5. AN INSTANT OF NON-EXISTENCE (FR)
6. LOVE THE GENERALS (CZ)
7. PRYVIT EUROPA (IT)
8. WHAT ABOUT PETER? (CZ)

Sunday, September 11		Monday, September 12	
09:00 Welcome		09:00 The four teams from projects 1-4: group work with the tutors	09:00 Four projects: individual meetings with the editing tutor
		First two projects get feedback	09:15 Project 5
09:15 FOMO filmmaking - and how to avoid it. Plenary presentation by tutor Ove Rishøj Jensen			09:30 Project 6
			09:45 Project 7
			10:00 Project 8
10:00 Editing pitch pilots that work Plenary presentation by Phil and Ove			10:15 Editor available for individual feedback on pitch pilots
		10:30 Coffee break	
11:00 Coffee break			
11:30 The four teams from projects 5-8: group work with the tutors	11:30 Four projects: individual meetings with the editing tutor	11:00 Four projects - group work with the tutors	11:00 Editor available for individual feedback on pitch pilots
First two projects get feedback	11:30 Project 1	Last two project gets feedback	
	11:45 Project 2		
	12:00 Project 3		
	12:15 Project 4		
	12:30 Editor available for individual feedback on pitch pilots		
13:00 Lunch		13:00 Lunch	
14:00 Four projects: group work with the tutors	14:00 Editor available for individual feedback on pitch pilots	14:00 All projects pitch in plenary	
Last two project gets feedback			
15:30 Coffee break		15:30 Wrapping up and looking ahead	
16:00 Tutors & editor available for feedback		16:00 End of Dox in Vitro 2022	
17:00 End of day one			



Documentary project: **ALICE AND THE MIRACLE FROM ABROAD (SK)**
Production company: RAMAGU FILM
Producer: Lukáš Marhefka, lukas.ramagu@gmail.com, +421903991075
Director: Daniel Dluhý

Name of the project: **ALICE AND THE MIRACLE FROM ABROAD (SK)**

Production company: RAMAGU FILM

Producer: Lukáš Marhefka

Director: Daniel Dluhý

SYNOPSIS

Daniel Dluhý

Miracles happen. Sometimes. Alenka is a young girl in her early 30s, born in Slovakia, who enjoys her life, her work, her friends. She is clever, funny, she lives in a nice flat in Potsdam, Germany. All of this sounds like an ordinary life story. What if I tell you - it is rather *extraordinary*.

When Alenka was a baby, her mother got rid of her. Living in a muddy settlement on the edge of a village she felt she wasn't able to give her the attention she needed. Alenka was brought up in a children's home. As a Gypsy child she didn't have the best outlook for the future. But one day, when she was around eight years old, Michael – her adoptive uncle from Germany appeared in her life.

„So where would we sleep if we were all our family together? You, me, father, brother, sisters... Do you think we would all fit in here?“ Alenka asks her mother while visiting her again after several years.

One chance can change the entire life. And so there are questions in my mind. What would Alenka be like if Michael had not met her? How much does the environment affect our personalities? And how much can we affect the environment and the people around us?

TREATMENT

Daniel Dluhý

When Alenka was a baby, her mother got rid of her. Living in a muddy settlement on the edge of a village she felt she wasn't able to give her the attention she needed. Alenka was brought up in a children's home. As a Gypsy child she didn't have the best outlook for the future. But one day, when she was around eight years old, a man appeared in her life.

Michael, the mysterious uncle from Germany. Wearing a white shirt, grey trousers and a dark tie. His big black eyebrows arching over the clever eyes. He could be Turkish if he wasn't German. Michael got to Slovakia for the first time in late 80s during the trip from East Germany to Czechoslovakia. His early years were not easy just like Alenka's – a mother who was not able to take care of him, an unknown father. But sometimes things happen in an unexpected way. While working in a bakery, Michael met people who directed him on the way of working with children with no families.

And so here we are. An archival VHS record. Late 90s, the children's home in Spišské Hanušovce, Slovakia. Noisy talk, children running around. And a little girl catching the glance of the mysterious uncle from Germany. “It was like a sparkle,” Michael says. Suddenly both knew there was a bond between them, despite they could not understand their native languages. That was when Alenka found her new family.

„I do love my uncle, but I hate when he wants to control my life. Sometimes he is too much protective. I like to be with him, but recently I am trying to be a little further from him. I don't

want to be mean, but he should know that I want to do things in my own way without getting pushed.“

As usual, Alenka is serious about what she says. And after a long time she returns to Slovakia for a short trip. „I want to know my roots. What does it mean to be a Gypsy, why are we who we are? I am not ashamed to say I am a Gypsy. Everyone is someone and I am a Gypsy.“

When Alenka walks into the little house of her younger sister living in the Gypsy settlement, the house is crowded of their relatives. Some of them see Alenka after a long time, some younger ones see her for the first time in their lives. It has been several years since her last visit here. „Mom, do you remember when my birthday is?“ The lady with the wrinkled face and a cigarette between her fingers remains calm. After a while she shakes her head. „Never mind. But still we can have a nice time together, right mom?“

My vision of the documentary film about Alenka we are working on is based on observing initialised situations with minimum usage of people talking directly on the camera. Interactions among the characters, their behaviour and reactions on events on the background of the story following Alenka searching her place in the world. I do believe we can get into the mind of Alenka by observing not only her thoughts, but also the atmosphere of the day-to-day reality and the environment she lives in.

There are some important questions I would like to explore through the film. What would Alenka be like if Michael had not met her? How much does the environment affect our personalities? How much can we affect the environment and the people around us?

THE SCHEDULE OF THE PROJECT

Project:	Alice and the miracle from abroad
Total estimated time horizon of project implementation:	2020 - 2024
Project development:	08/2020 - 12/2021
Filming preparation (pre-production):	01/2022 - 04/2022
Production:	05/2022 - 08/2023
Post-production:	09/2023 - 03/2024
Scheduled premiere:	07/2024
Cinema film distribution:	08/2024 - 12/2024

ESTIMATED BUDGET

Alice and the miracle from abroad	
DEVELOPMENT BUDGET:	15 000€ (money spent)
TOTAL BUDGET OF PRODUCTION:	80 000,00€
CO-PRODUCER (RTVS):	15 000,00€ (contract signed)
GRANT APPLICATION –	
SLOVAK AUDIOVISUAL FUND:	40 000,00€ (September 2023)
GRANT APPLICATION –	
KULTMINOR (FUND FOR NATIONAL MINORITIES):	25 000,00€

LINK FOR TEASER

<https://vimeo.com/652475192>

password: aknela



Documentary project: **BEYOND A KNIT CAP (SK)**
Production company: VIRUSfilm
Producer: Vít Janeček, virusfilm.sk@gmail.com, +421951490550
Director: Violette Deffontaines

Name of the project: **BEYOND A KNIT CAP (SK)**

Production company: VIRUSfilm

Producer: Vít Janeček

Director: Violette Deffontaines

SYNOPSIS

The thinking of the independence leader, agronomist and Guinean poet Amílcar Cabral agitates still today the “beautiful” notions of independence and equality. Cabral drove Portuguese imperialism out of his country in the 60s and 70s with a cap on his head. This traditional Czechoslovak accessory has become since the Cold War a political, cultural and religious symbol in West Africa and Central Europe. The film sets out to meet its wearers today and explore the forms of struggles that move them in different parts of the world. It takes the prism of this “Cabral cap” to question the notion of power and bring forth the present value of Cabral’s critical and constructive outlook on the world.

TREATMENT

To combine my intentions, mixing lightness of tone, seriousness of the historical investigation and poetry of the linkage, I rely on three types of material. If the suspense is in the resolution of the investigation, the rhythm of the film is in their alternation.

The historical investigation at the heart of the narrative line

The narrative line of the film is the investigation that I lead to try to understand how this cap arrived in West Africa. The story of this research is presented as a journey through different territories, times and cultures. I meet different characters : the "characters-investigation". They give me clues to historical explanations or directions to find them. I hold the camera and interact directly with them, capturing the spontaneity of their reactions. I also conduct documentary research and stop at the archival documents I discover. There is a very rich visual documentation around the cap. Headgear appears as soon as faces are filmed or photographed. I use both documentary archives stored in dedicated conservation places (national or private archives), photographs or films distributed to the general public and photographs that my entourage, aware of my project, regularly sends me. Because the film is a journey, and because the journey is made by car, it also becomes a place of investigation. As in Abbas Kiarostami's *And Life Goes On*, if the cinematographic potential of the crossing of territories is exploited from the point of view of the car, it is because it does not lack opportunities to stop and its windows are open to the encounter.

The investigation leads to meetings

As the investigation progresses, I discover a multiplicity of communities that have made the cap a symbol of belonging. They meet during strong events in which I immerse my camera. It is the encounters with the "characters-encounters" that serve as a gateway into these "universes of the beanie". By approaching them progressively, my character disappears and the camera becomes observant. The viewer becomes immersed in the atmosphere of the rituals of each community and forgets how he ended up there. From the traditional Slavic slaughter of the pig to the great celebration of the exile of Sheikh Ahmadou Bamba, via the initiation rite of the Fanado balante and the concert of the rappers of the pan-African movement 'Y en a Marre', the meshes of the cap weave unexpected links between communities that everything opposes at first sight.

Reflexivity through animation

The animation sequences constitute a centripetal force in the film within a diversity of real shots, landscapes crossed and characters met. Their presence answers narrative questions. They allow me to synthesize in a creative and efficient way the information taken from the real shots. Some spontaneous interviews can be long, animation allows to free their editing, to make it more dynamic, retaining the essential part of them and adjusting it in the most relevant order for the narrative. The animated sequences also welcome my reflexive commentary on the philosophical, poetic or political questions raised by the investigation. These animation sequences are also a way to return to the object of the cap itself. They represent in a poetic way its patterns and materials. The abstract treatment of its patterns puts into shape the opposition that I feel between its materiality and its spirituality. I see in its zigzags, its lines, its curves and in its stitches a strong potential for a poetic evocation of the journey, the investigation and the struggles. I find the linocut technique particularly appropriated to the investigation as I am also digging into clues. I like the sobriety in the movements that the technique imposes and the texture that it preserves. Moreover, I find relevant the visual correspondence which is established between the two colors of the cap and the two colors of the engraving.

PRODUCTION PLAN

The project attended at two French (Les Filmeurs 2020, Les rencontres d'août in Lussas 2022) , we are concluding a co-production contract with the experienced producer of films from the Sahel area Julien Fiorentino and his company L' Echangeur, the film received development support from the French regional fund Ile de France and development support from the Czech Cinematography Fund (via Czech co-production with D1film), at one of the workshops the film was also presented to representatives of ARTE France, who expressed interest in further communication about the project and we have had a positive response from commissioning editors from ČT and we will also present the project to RTVS.

We are planning a tripartite co-production SR-CR-F with almost equal representation, we are asking for national funds in all countries, the French producer is also going to apply for pre-production grant from PROCIREP (F), we are thinking on Media development application. During the preparation and production, we will strive for the participation of television stations - we believe that the film is also attractive for the television audience of public service television stations.

ESTIMATED DELIVERY

We intend to complete the film by the beginning of 2025, so that negotiations with the spring series of major festivals (Rotterdam, Berlin, San Sebastian, Cannes, Locarno) and possibly at the same time, in parallel, we will address the relevant documentary festivals (Munich, FIPA doc, Thessaloniki, Hot Docs, IDFA, Ji.hlava).

LINK FOR TEASER

<https://vimeo.com/746146915/8b4ac9a4ce>

ESTIMATED BUDGET

Development	40 000,00 €
Authorial fees	45 500,00 €
Crew	72 000,00 €
Technical equipment	17 500,00 €
Material – stock / development / digital storage	4 500,00 €
Image and sound postproduction	14 500,00 €
Distribution costs	8 000,00 €
Music	2 000,00 €
Accommodation	12 000,00 €
Local transport	4 000,00 €
Airtickets	15 000,00 €
Legal and economical services	3 000,00 €
archives	10 000,00 €
other costs	15 200,00 €
contingency	15 000,00 €
Overheads	9 000,00 €
Production fee	10 000,00 €
	297 200,00 €

FINANCIAL PLAN

Audiovisual Fund (SK) – development	6 000	obtained
Czech Film Fund (CZ) – development	14 000	obtained
Ile-de-France Film Fund (F) – development	10 000	obtained
VIRUSfilm (SK) - development	3 000	secured
D1film (CZ) – development	4 000	secured
L'Echangeur (F) – development	3 000	secured
Audiovisual Fund (SK) – production	69 000	planned
Czech Film Fund (CZ) – production	50 000	planned
CNC (F) – production	75 000	pending
Czech TV – production	15 000	planned
RTVS – production	15 000	planned
Producer's and co-producer's inputs	20 200	secured
ARTE presale or co-pro	13 000	planned
TOTAL	297 200	



Documentary project: **DUST-UP (SK)**

Production company: StoryLab

Producer: Lea Podhardská, lea.podhardska@gmail.com, +421951590585

Director: Flóra Monozlai

Creative Producer/Dramaturgist: András Kocsányi

Name of the project: **DUST-UP (SK)**
Production company: StoryLab
Producer: Lea Podhardská
Director: Flóra Monozlai
Creative Producer/Dramaturgist: András Kocsányi

SYNOPSIS

In Slovakia two pensioners' clubs are preparing for a decisive contest, which reveals a decades-old conflict within the community. As we follow the preparations, the story of a vanished village is revealed from multiple perspectives.

Delightfully absurd documentary, in the vein of the Czech New Wave, about a village torn in conflict, where two pensioners' clubs are about to settle a decade-old quarrel in a contest at a traditional village fair. As the doughnut-frying, pancake-flipping, scarf-knitting challenges unfurl, past grievances between two rival groups of the community come to the surface. Their dispute, although laughable for an outsider, is a very real source of bitterness for them, ever since 1976, when the village of Opatovský Sokolec was merged into the neighbouring Okoč. The physical distance between the two communities may be zero, but the social borders separating them remain strong. Emotions of hostility are real, too: the people of Opatovský Sokolec are fearing to lose their identity to a complacent neighbour, while the Okočers feel irritated by the population of an appendix that keeps rebelling for no reason. The film does not aim to decide who is right, it rather points out the absurdity of tribal reflexes, which can be found between any two given communities on the level of families, towns, countries or regions. This is done with great care and love, avoiding that the truly charming characters fall into a parody of themselves or of the situation. At the end of the day, the cheerful competition and the celebration help to ease some of the tension and make them realise how they are part of the same community.

TREATMENT

I. THE ANNOUNCEMENT

The plot of the film begins with the annual celebration of pensioners, strictly separately for the pensioners of Okoč and Opatovský Sokolec. This event showcases the two communities and the differences between them. We present the two main characters of the film, the leading personalities of the two retirement clubs. They are also present at this celebration when the Mayor of the village announces that the municipality is organizing a team contest for retired people. Our characters start recruiting their team as soon as they hear the announcement.

II. PREPARATION AND MULTIVERSES

We follow the preparation of both teams in parallel. Since they do not get much information about the nature of the contest, they prepare with exercises that pensioners do anyway in their daily life. This can be, for example, frying pancakes on time, racing with a trolley in a shop, etc. As the competition approaches, the tension between the teams grows, and people in different parts of the village talk about it. In this section, we follow our main characters, and during their preparation for the various tasks, we learn their personal stories about the drama of the annexation of the two villages. These stories, juxtaposed to each other and presented parallel with the humorous tasks that may often be contradictory.

III. COMPETITION AND CONSEQUENCES

The competition is opened by the mayor, who talks about the importance of cooperation between the two villages. During the contest, in addition to the reactions of the competitors, we also show the atmosphere of the audience. Everyone is preparing for the event to be an allegory of the rivalry between Okoč and Opatovský Sokolec, but the final round of the contest will be a task for the teams to work together. If they succeed, both teams will receive points for this final task.

IV. POSSIBLE ENDING(S)

The film ends with the announcement of the winner group and a joint outdoor party where the two communities celebrate and have fun together, unlike at the beginning of the film. This also shows that this conflict is actually rooted in the past and if not fuelled in the present, these communities can co-exist peacefully. This competition may help to ease the tensions between the two groups and reduce their differences, but it may also have little effect and everything could remain just as it was before.

DIRECTOR'S CONCEPT

The aim of the documentary is to emphasise that the phenomenon between Okoč and Opatovský Sokolec can be found at any level of society. Whether it is within the family, between Slovaks and Hungarians, between European member states, between Europe and other great powers, between believers of different religions and partisans of different world views. The example of Okoč can show the importance of changing perspectives: if we “zoom out”, we are able to realize that we belong to the same community and have the same common goals as our "enemies" or those who we believe to be against us.

VISUAL CONCEPT

The documentary simultaneously combines staged, situational scenes and footage shot using the observational method. The situations in the film have a natural satirical, humorous tone, which I would associate with the documentary style of the Czechoslovak New Wave and the film *The Firemen's Ball*.

BUDGET PLAN

Development and pre-production	6 000 € (8%)
Production	48 000 € (68%)
Post-production	16 000 € (24%)
Total budget	70 000 € (100%)

FINANCING PLAN

Kultminor - Slovakia	development	4 500 €
Own investment	production	2 000 €

LOOKING FOR

Kultminor - Slovakia	production	43 500 €
Co-production partner from Slovakia or Hungary	production	20 000 €

Financing in place: **6500 €**
Financing needed: **63 500 €**

PRODUCTION PLAN

JUNE- OCT 2022	DEVELOPMENT - Research. Fieldwork. Visiting the village, collecting oral and written information. Meeting the possible characters. Treatment is in draft version.
NOV - MARCH 2023	DEVELOPMENT/PRE-PRODUCTION - Location scout. Recording the first interviews, collecting all the possible archive materials from the locals. (photos, VHS, audio, etc.) We finalize the treatment.
APRIL- JUNE 2023	PRODUCTION
JULY-DEC 2023	POST-PRODUCTION

Estimated delivery of the film: beginning of 2024.



Documentary project: **THE FOURTH DOWN (FR)**

Production company: Aral Sea Productions

Producer / director: Pauline Blanchet, pauline@aralseaproductions.com, +447738685608

Name of the project: **THE FOURTH DOWN (FR)**

Production company: Aral Sea Productions

Producer / director: Pauline Blanchet

Le Dernier Essai / The Fourth Down

LOGLINE

In the shadow of the 2024 Olympics, an American football player from the neglected Parisian suburbs dreams of a sports scholarship to North America. Adem takes us through the turbulent years spent with his football team pursuing his life goals.

SYNOPSIS

Adem is an 18-year-old American football player from Seine-Saint-Denis, a suburb or 'banlieue' just north of Paris. On the weekends, he can be found training with his local team, La Courneuve's Flash U19s. With each pass, play and touchdown, Adem edges closer and closer to his dream: winning a football scholarship to North America. In October 2021, Adem receives a camera to document his season with Flash and his journey towards realising this dream. It is this self-shot footage that makes up the majority of the film.

Seine-Saint-Denis is one of the most deprived areas in France. Emblematic of the negative connotations of the word 'banlieue', its high levels of poverty and crime have created a stigma around its inhabitants. Throughout the film, Adem captures conversations with his friends about being young banlieusards of colour, and how their negative portrayal in the media and targeting by police affects their daily lives.

From October to January, Adem researches courses and scholarships in North America, and by February 2022, the American football season is in full swing. La Courneuve Flash go unbeaten in their first few National U19 Cup competition games. Balancing training, matches and his new job working at a sportswear store is hard, but Adem is dedicated. Meanwhile, his unrelenting focus on his goal creates tension between him and his mother. She wishes Adem would dream a little less big and study at a university closer to home.

But Adem knows his dream isn't a mere flight of fancy. Many stories of young men of colour from the banlieue have 'made it' in sport. Superstars like N'Golo Kanté, Paul Pogba, Kylian Mbappé - the latter of which grew up a mere 10-minute drive from the Flash training ground - all come from similar backgrounds to Adem and his friends. And while the Flash team are counting on sports to help launch their careers, they also recognise the negative impacts sports can have on their environment. 2 years away from the Paris Olympics, Seine-Saint-Denis is undergoing rapid urban renewal to prepare for the Games. As the air fills with the din of construction, they know what happens next: rents will rise, residents will be priced out. The threat of gentrification is all too real.

In April, Adem suffers an injury during a match, ruling him out for over a month. This marks the beginning of a difficult period. As he continues to liaise with coaches in North America, tensions with his mother reach an all time high, and Adem is tempted to leave home. In addition, the prohibitive cost of university courses abroad, should he not be awarded a full scholarship, is a constant worry and he spends most of his time working odd jobs, some hours away by train. All the while, he struggles to keep fit with his injury and lack of free time. Yet Adem remains

resilient. While he can't play in matches, he's there at every game, shouting words of encouragement, hyping his teammates up in the locker room. Together, La Courneuve Flash reach the final of the National U19 Cup.

However, Adem has little time to celebrate this achievement. In May, his dream is dashed. A combination of coaches stringing him along and a low maths grade has made him miss his chance to go abroad. Later that month, Flash loses the Cup Final to arch-rivals Blue Stars Marseille in the Cup Final, devastating Adem and the team. With tensions at home and the feeling as if everything has fallen apart, in June he moves to Montpellier in the south of France, and begins working night shifts at the local Carrefour.

But a month later, in July, an unexpected development occurs: the French American Football Association announce that the 2023 season will open up to U20s. For Adem this is huge news. Not only can he keep playing for Flash while he reapplies for a scholarship, but now he has another shot at winning the cup. At time of writing, this is where we leave Adem: filled with renewed hope and trepidation for the year ahead.

DIRECTOR'S NOTE

In making this film, we want to showcase three elements we've found particularly fascinating and important.

The first is the setting: Seine-Saint-Denis. Today, over a quarter of the population here lives below the poverty line. Now the area is in the midst of rapid urban regeneration, brought about in part by the looming 2024 Paris Olympics, with projects such as the €42 billion Grand Paris Express. We want to show the impact of sports on areas like the banlieue, both as a springboard for social mobility and as a harbinger of gentrification. We see how as Adem and his friends change, so too does the city, and the film will serve as an archive for this special moment in time.

This brings us to the next aspect: the film's timing. Much of what we have shot so far plays out during the French elections from April-June. Right-wing ideas are surging in popularity, as borne out by the dramatic increase in seats won by Le Pen's National Rally party. Banlieues have long been a focus point in the discourse of rightwing media and politicians, who often criticise these Muslim-majority areas as dangerous and 'un-French'. Exploring the banlieue and its communities through film helps to undo dangerous stereotypes and misrepresentations in this tense political climate.

Finally, seeing the banlieue through its inhabitants' eyes is perhaps the most important part of our film. The footage shot by Adem takes centre stage, allowing him and his friends to tell their own stories. Despite having no prior experience in film, Adem has developed a real passion for the art form, and you can see how his shots develop over time. We've been inspired by documentaries such as *Time* (2020) and *Minding the Gap* (2018) in their use of collaborative filmmaking techniques. Stylistically, we bring in footage that has been shot on various devices, from mobile phones to a Canon C300 and celebrate this mismatch rather than ignore it.

PROJECT HISTORY

The original starting point of this project was a short documentary called 'Like a Fish Out of Water' about La Courneuve. This was completed in residency at FACE Residency and funded by

Ateliers Médicis. It was through this short documentary that I (Pauline Blanchet) directed and produced that I was introduced to the Flash American football Under 19's team.

This project was selected to participate in two of Sundance Collab's Programmes: The Documentary Development Workshop (October - December 2021) and the Story Shaping Intensive Workshop (June 2022).

The University of London Institute in Paris also supports this project, specifically looking at how collaborative filmmaking is a viable way of shaping new narratives. The project's unique method of self-taping has created great interest in filmmaking.

I intend to take this project to European film markets and the EuroDoc school to continue the project's development.

PRODUCTION TIMELINE

The Fourth Down has been developing since October 2021 and will start production from October 2022 until June 2023. Post-production is estimated to begin in September 2023 and be completed in time for the 2024 Olympics Games.

BUDGET

€157,357.07

LINK FOR TEASER

<https://vimeo.com/730903459>

password: lacourneuve



Documentary project: **AN INSTANT OF NON-EXISTENCE (FR)**
Production company: Retroviseur Productions
Producer: Dorian Blanc, dorian@retroviseurproductions.fr, +33651017280
Director: Hannah Papacek Harper

Name of the project: **AN INSTANT OF NON-EXISTENCE (FR)**

Production company: Retroviser Productions

Producer: Dorian Blanc

Director: Hannah Papacek Harper

TREATMENT

> *Observing an enclave and its contradictions*

« An instant of non existence » is an object of cinema which observes the passing of time inside one given space, Backi Petrovak. After 300 years, people still speak a hybrid form of Slovak in this village located in Northern Serbia and their passport contains a Slovakian parenthesis. In Backi Petrovak, the poetry comes with a multiplicity of feeling - the eternal search for drink companions, the need to belong, to stand up on stage and be present, be heard, be brave, the need to bike to the river, watch the water and remember ancient legends, but also the unbeatable desire to leave and run away. This documentary is a textural exploration of an enclave, from the sensation of complex identity to the feeling of « stuckness » that came with it.

> *A film inside a film*

It is a sense of commotion, of involvement, of excitement, that every year brings Peter Sergei Butko, Slovak director, back to Backi Petrovak to direct a play, and eventually a feature movie. I have documented the creations and their evolution since 2013, from a theatre piece rehearsed in the local theatre to the making of a feature film, *Vitaj Doma Brate*, in 2021.

« An Instant of non existence » looks at the passing of time which is very specific to this place. Peter says that time has come to lie down near the river and has stayed there for the last 20 years he has come to create in Backi Petrovac. He has recently announced that this has been his last year and that he is now leaving the team to grow their own wings. The footage taken over the last nine years will link into the current lives of the characters. Years apart, the filming sessions show the characters become different versions of the same people. A small group of them have remained: Sandra, Marina, Kinez, Janny, Zima, Lukas and Marija follow Peter in his endeavors like a devoted family. They also have their lives - they are barmen, farmers, radio presenters, etc...- to which they return every end of summer after the tumult of creation and collective force. It is this energy falling back which we will capture in 2023. The collected memories over time will come to remind those people of their youth as we look forward to their future creativity and search for identity.

> *A collection of moments and textures*

I have been looking during five trips, over nine years, to understand what the essence of this place is ; in sound and in image. It is a wish to express the inexpressible, the fibre of a location which escapes common notions of territory. This documentary is aiming to solve the mystery of creativity in a place where the down to earth always wins. Amongst the latest generations, there is a certain amount of pessimism applied to the place they live and the limits it presents. There are many layers of historical weight to this place which changes fast and yet hardly moves. This produces an almost unconscious attachment to personal and collective nostalgia, and an appetite to romance the past. I have asked the characters : take me to a special place for you. I go to the places they suggest we meet and we explore memories together.

The film will have an equilibrium between the sounds of life and the sounds of silence. It will not have recourse to music but will feed off direct sound from past and present. Visually, the movie is a collection of moments, of textures, of smoke, water and sun. Filmed at different times with different cameras, it is a corroboration of footage that will form a patchwork expression of what

Backi Petrovac was and could be. With a small team, I will return to Backi Petrovac and pick up the textures again. This will be a pilgrimage that somehow makes a stamp on the metaphysical passport of this place. I will juggle between legend, reality, despair and glory, and show the light and the dark inside this space which is marked by historical wounds and contemporary impossibilities.

Synopsis:

At the crossing of two rivers in Vojvodina (region of the north of Serbia) there is a village called Backi Petrovac. An enclave of identity and language, it is the biggest Slovak village in Serbia. In the centre of it is a large theatre which brings together another smaller community of actors of all ages lead by a Slovak director every summer toward grand projects of theatre and film. Stuck with a hybrid sense of belonging, they exist, act, create and drink. An Instant of non-existence observes life gently over several summers, from 2013 to 2021. From bar life to the making of a feature movie in the village, passing through different theatrical creations, it is a questioning identity, community and the feeling of freedom.

PRODUCTION SCHEDULE

Location shoots:	3 weeks in 2013
Location shoots:	10 days in 2014
Location shoots:	3 weeks in 2017
Location shoots:	2 months in 2021
Location shoots:	2 days in 2022
Trailer editing:	September 2022 – October 2022
Development and lab:	June 2022 – June 2023
Pre-Productions:	July 2023 – August 2023
Shooting:	September 2023 – October 2023
Editing:	December 2024 – January 2024
Post-Production:	February 2024 – March 2024
Final Delivery:	April 2024

BUDGET

Summary		EUROS
1.	ARTISTIC RIGHTS	14 000
2.	STAFF	41 250
2.	ARTISTIC	5 000
4.	SOCIAL AND TAX CHARGES	22 024
5.	SET UP AND LOCATIONS	0
6.	LOGISTIC, TRANSPORT, TRAVEL	21 900
7.	EQUIPMENT	12 700
8.	FILMS – POST-PRODUCTIONS	27 500
9.	INSURANCE AND LEGAL COSTS	7 000
SUB TOTAL		151 374
9.	FINANCIAL COSTS	1 % 1 539
AMOUNT BEFORE UNPREDICATED AND GENERAL FEES		152 913
	OVERHEADS	10 % 15 291
	CONTINGENCY	5 % 7 646
	CO-PRODUCERS	12 000
TOTAL (Excl. VAT)		187 850 €

FINANCING PLAN

						32 % secured	
		FRANCE (Total Euros)	SLOVAKIA (Total Euros)	WORLD (Total Euros)		% Budget	Status
PRODUCERS							
<i>RÉTROVISEUR PRODUCTIONS – FRANCE</i>							
	Cash	15 000				8 %	secured
	Industry Participation (Producer's Contingency)	12 850				7 %	secured
		8 000				4 %	secured
<i>CO-PRODUCTION SPAIN</i>							
	Cash		13 000			7 %	To deposit
	Industry		6 000			3 %	To deposit
GRANTS							
	Development Grant Normandy Region	6 000				3 %	To deposit
	Grant CNC « Aide aux cinemas du monde »	45 000				24 %	To deposit
	« Aide à la Production » Normandy Region	15 000				8 %	To deposit
	Slovak Audiovisual Fund		35 000			19 %	To deposit
BROADCAST							
	TV Broadcasts			20 000		11 %	To deposit
DISTRIBUTION France							
	Cinema Distribution						
	MG	6 000	6 000			6 %	To deposit
TOTAL (per Country)							
		107850,00	60 000	20 000			
		57,41 %	31,94 %	10,65 %	100,00 %		
TOTAL		187 850 €				100 %	



Documentary project: **LOVE THE GENERALS (CZ)**

Production company: VIRUSfilm

Producer / director: Vít Janeček, virusfilm.sk@gmail.com, +421951490550

Name of the project: **LOVE THE GENERALS (CZ)**

Production company: VIRUSfilm

Producer / director : Vít Janeček

SYNOPSIS

A Burmese activist was sentenced to death, when his plan to assassinate Chief of intelligence was disclosed, in 1988. After 20 years in prison he left for active exile, where he remained till now. After coup d'etat in 2021 he is fighting again...

TREATMENT

B., a Burmese student activist was sentenced to death, when his realistic plan to assassinate most powerful man of military junta was disclosed, in 1988. A devoted buddhist decided to sacrifice his soul for the people. His case was never made public by militaries, probably of the fear, that his idea could be followed by some others.

Eventually, he spent in harsh prison for 20 years. First ten years he was in a cell containment alone, he lost many of his teeth of beating and he survived on deep meditations. In the end he survived as the only one from his group. During prison he went through many spiritual experiences and visions, which helped him to survive - only 2 of 11 friends' activists survived.

While second decade in prison, his close relatives smuggled a small dismantled camera in for him under threat of severe penalties. B. assembled the camera and made several hundred photographs that, once seen by high UN representatives, shattered the position of the junta's leading generals several years later in terms of existence and conditions of political prisoners.

Authorities succeeded to identify him as its author, which made him again an object of rage. At that time he has been already in exile, where he remains till today, since 2010 in Czech Republic. After the coup he remained one of secret ambassadors pro-democratic forces and I follow him...

PRODUCTION PLAN

The starting point of this project have not changed much during its course, however many circumstances have changed. When we started the development of the project, which was based on my engagement in Burma / Myanmar for the thirteenth year now, one of the hypotheses was to follow B. on the way from his exile back to Burma. However, his doubts and disbelief in the possibility of such a return peaked in January 2017, when his acquaintance, the leader of the team writing the new democratic constitution of the country, lawyer Ko Ni, was shot in broad daylight at the airport. From that moment on, B. decided to relate to his country only from a distance, however intensively he became involved in a number of political activities of his friends in the country.

According to the World Giving Index – ranking of generosity Burma has been in first place among all the countries of the world for several years. The quality of "humanity" that the inhabitants of this country have accumulated in spite of the autocratic military regime is enormous and comes not only from the local culture, but from the unique mass response to the repressive regime.

B. spent 20 years in prison, the first ten years he just meditated and thought, the second ten he

studied intensively. In his experience and that of many other people, there is an accumulated spiritual experience that no one else has time for today. B. is a rare person who is also practical, not just an intellectual with an interest in society, Buddhism and politics. In his second life, as he sometimes says, he has a small child, he is trying to survive in the Czech reality and makes effort to open the Embassy of the National Unity Government of Myanmar in Slovakia.

For a long time, the project had a clear line connected to its past, currently a line connected to its present has also naturally came up. The stylistic approach is described in the treatment.

ESTIMATED DELIVERY

The film follows changeable reality and should have clear ending, based on reality. Its development was stopped for several years and now goes on. I suppose realistic delivery plan is the release in 1Q 2025.

FINANCIAL PLAN

Financial contributors

Czech Film Fund - development	Secured	15 000 EUR
Audiovisual Fund SK - development	Secured	12 000 EUR
Czech TV - development	Pending	5 000 EUR
Czech Film Fund - production	Pending	80 000 EUR
Audiovisual Fund SK - production	Foreseen	30 000 EUR
Czech TV - production	Foreseen	20 000 EUR
Sum:	162 000 EUR	

In-kind contributors

Sum:	0 EUR
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Financing in place:	27 000 EUR
Financing pending:	85 000 EUR
Financial gap:	150 000 EUR

LINK FOR TEASER (PRESENTING THE CHARACTER)

<https://vimeo.com/697976219/c9f942ff66>



Documentary project: **PRYVIT EUROPA (IT)**

Production company: TBA

Producer / director: Michele Aiello, ajemike@gmail.com, +393462111595

Name of the project: **PRYVIT EUROPA (IT)**

Production company: TBA

Producer / director: Michele Aiello

SYNOPSIS

Ukrainian teenagers' dreams of becoming principal dancers are brutally interrupted by the Russian invasion. A glimpse of hope reopened when most of them were able to continue training, welcomed by some prestigious European academies.

Paris, Stuttgart, Milan, Amsterdam, Bratislava are just some of the cities in which ballet students fled. Some of them are Sergii, Diana and Polina, who are 14 to 18 years old. Sergii and Diana are in Stuttgart now, Polina made it for Paris.

Now, they strive for perfection, discipline and beauty have to deal with their worries for the fate of their families and friends, fled elsewhere in Europe or who remained behind in the country. At the same time new adventures, excitement and anxiety blend in their souls during the most difficult journey of their life. In the enchanted castles of ballet schools, the noise of war is muffled by this new opportunity and by their integration into the "European Dream".

And yet, some questions will come back from time to time. When will be the right moment to go back home? When will the Russian stop their military devastation? There will ever be a new normality?

However, not everybody could escape. Many stayed in Ukraine for different reasons. They were able to stay fit and train online thanks to generous teachers like Kristina, who led hundreds of online lessons for everyone. The ones who suffered most were living in the areas occupied by Russian soldiers. One of these kids is Sofiia, tragically stuck in Kherson, the city in the South under the Russian occupation.

She's desperately hoping to flee from Kherson and reach her teacher Kristina in Kiev. If she succeeds, next stop would be going to Bratislava, where the Kiev State Ballet School (KSBS) will reopen its gates in September for the first time since its closure on 24th February 2022.

In the face of all this, Sergii, Diana, Polina and Sofiia cannot lose the chance they have been given. They have to keep training. They owe it to themselves and to those left behind. It burdens them to feel privileged, but they must not throw away the opportunity they have been given. There may be a chance that they will attend prestigious awards such as the Prix de Lausanne, which is reserved for a select few. The harmony and the search for perfection in their movements contrast with the horrors of the present. It sounds like a cliché, but it's part of the reality inside and outside of them.

REFLECTIONS

What's Europe today? How much will Europe change after the conflict? Pryvit means "hallo" in Ukrainian; Europa is the Greek myth from where the name of Europe comes from. The film is a way to see how the Ukrainian youth is discovering Europe, and a way for the me, as a European, to meet these new European citizens.

I want to tell the consequences of the Russian invasion on the European continent, through the point of view of the Ukrainian youth. I'm choosing young ballet dancers, who pursue harmony

and beauty in every single detail of their movements. Playing with the contrast between horror and beauty, the film is more about teenagers rather than dancers, more about their dreams and fragility rather than their dancing skills and contexts, more about how the conflict affects friendship and families.

The conflict is told on a military, geopolitical or humanitarian level. I want to tell the people's everyday life and to look for the complexity of the world through the eyes of those adolescents that will face the conflict with a double difficulty: living with the violence and pursuing their dreams; seeking harmony and dealing with destruction.

AUDIOVISUAL CONCEPT

Empathic observation and accountability.

I'm going to tell the story through the point of view of the protagonists and their community. They will guide the audience through the film. However, I also want to respect them and make them clear that I stand on their side. This is not a political stance towards the military conflict, it's a humanist position for and with the people who must flee their own Country because of violence.

Thus, my observation is not emotionally distant from them, but very much involved. I think such an involvement makes the audience participate more into the lives of the protagonists. Observation and archives can intertwine in a balanced way, so that the audience can follow the observation as an external spectator and then it goes deep into the inner emotional world of the protagonists through the archive materials.

PROJECT STATUS

The project is in the Development phase. Some ballet academies gave me their consent to meet their students: the John Cranko Ballet School of Stuttgart and its Artistic Director, Tadeusz Matacz; and the Conservatoire of Paris and its Artistic Director, Cédric Andrieux.

In July 2022, I met the Ukrainian students who are staying at the John Cranko School for the 2022/2023 season. In September 2022 I'm going to the Conservatoire of Paris.

Other contacts were opened with the major academies in Berlin, Amsterdam and La Scala.

Access to the Kiev State Ballet School, which will operate from Bratislava, should be confirmed in September 2022. As regards the students who stayed in Ukraine, I'm in contact with the teacher of the Kiev School who's managing the dedicated online lessons for them (i.e. one girl who is stuck in Kherson as August 2022).

ESTIMATE TIMELINE

Development, May-October 2022; **Shootings**, October 2022-May 2023; **Post-production**, May-August 2023; **Completion date**, August 2023

BUDGET

DEVELOPMENT AND AUTHORS' RIGHTS – TOTAL € 48.100,00

DIRECTOR DEPARTMENT – TOTAL € 45.000,00

Director (15weeks*5days), 37.500
Assitant Director, 7.500

PRODUCTION - TOTAL € 128.250,00

Producer € 10.000,00
Creative Producer € 10.000,00
Executive Producer € 7.000,00
Director of Photography € 30.000,00
Sound operator – local € 15.000,00
Equipment rental € 18.750,00
Production costs (hotels, apartments, food) € 22.500,00
Travels - 15 weeks € 15.000,00

POST-PRODUCTION - TOTAL € 78.000,00

Post-production coordinator € 2.500,00
Coordination assistant € 1.500,00
Editor - 8 weeks € 8.000,00
Editor assistant € 2.500,00
Color correction - 10 days € 5.000,00
Sound Design & Foiley € 6.000,00
Composer - 30 days € 10.500,00
Orchestra - 5 days € 25.000,00
Mix € 3.500,00
Subtitles, translations, Italian audiodescription € 2.000,00
Archive acquisition € 10.000,00
Cinema rental - tests € 500,00
DCP & other supports € 1.000,00

OTHER EXPENSES & PROMOTION - TOTAL € 25.000,00

Legal costs € 5.000,00
Promotion and marketing € 15.000,00
International Press Office € 5.000,00
Contingency € 5.000,00

GENERAL COSTS AND PRODUCER'S FEE - TOTAL € 34.000,00

LINK FOR TEASER

CLIP #1: <https://vimeo.com/737263854>

CLIP #2: <https://vimeo.com/737284448>

password: PRYVIT



Documentary project: **WHAT ABOUT PETER? (CZ)**

Production company: GNOMON Production

Producer: Jan Bodnár, jan.bodnar@gnomonfilm.com, +420774986820

Director: Martin Trabalík

Name of the project: **WHAT ABOUT PETER? (CZ)**

Production company: GNOMON Production

Producer: Jan Bodnár

Director: Martin Trbalík

SYNOPSIS

Little Peter spends most of the time on the couch. He lies around happily, laughs and plays with his toys. Sometimes, Peter draws a picture or assembles a puzzle. What a light-hearted small child in a 300-pounds body. Little Peter is no nipper for a 14-year-old. When he is happy, one laughs with him, but when he gets angry, the laughter quickly passes. Peter has an autism spectrum disorder (ASD) and severe mental retardation. His moments of discomfort turn with iron regularity into fits of uncontrolled rage, which he takes out on himself or those around him.

Little Peter spends most of his time with his dad, who takes care of him. Unfortunately, his Mum passed away at the beginning of this year, so it was left to his father to take care of Peter and his younger sister. Peter's father is a solid and inspirational character. He is a "simple" guy, a workman who makes no secret of the fact that he is no intellectual, but at the same time has a poise in life that could be envied even by people with a much easier lot in life. "I have never complained about anything," he says, even though he faces a challenge which most fathers run away from raising a child diagnosed with ASD.

The film aims to follow the years of Peter's adolescence. As Little Peter enters adolescence, caregiving is expected to become more and more challenging. Waiting lists for services that would be able to work with clients of this complexity are full for years to come. It is implausible that dad's care for Peter can be managed ad infinitum, so the question arises: What do we do with Little Peter?

Little Peter is seen as the main character in the film and a kind of centrepiece that connects the other characters, but the focus will not be on him alone. On the contrary, we meet other characters through him, whether they are his "friends" during his stay, his family or the people who work with him. Many of the assistants have had troubled lives, and it is only by working with children like Peter that they have found their place in the world.

The film will allow the viewer to follow Peter's formative years and show him behind the scenes caring for some of the most vulnerable but also the most challenging members of our society. Seeing what some people go through in life can trigger a cathartic re-evaluation of one's problems and a greater empathy and compassion, and ultimately a realization that even in the most challenging situations, beauty can be found.

TREATMENT

The film follows the coming of age of an autistic boy and his relationship with his father, sister and the caregivers who work with him. Petr has severe autism spectrum disorder and significant mental retardation. Taking care of him is very challenging, especially since he suffers from bursts of uncontrolled anger, often becoming physically aggressive. His mother died earlier this year and his father took over all his care. The caregivers from the *Nautis* respite centre are helping him.

DEVELOPMENT STAGE

We have been working with the protagonists of the film for two years already, therefore we have a very good access, and we know what to expect from them. We believe such a close approach of the filmmakers to the protagonists is unique. Good knowledge of the characters stands out as one of the main strengths of the upcoming project.

The challenge we are facing during development is how to bring a story into the highly cyclic and repetitive process of home care. In this respect, we want to follow Peter as the main protagonist of the film over the three years from his fifteenth to his eighteenth years of age.

Petr is quite distinctive character, combining the tragic, the absurd and the comic in a very interesting combination, that makes him an attractive protagonist. However, his father, who cares for Petr with unbreakable patience and piece, and the caregivers who work with Petr during his stays in the respite centre are equally strong characters. Thus, we see Petr as the main protagonist of the documentary, who also connects other elements and characters. We would like to focus on the whole spectrum of health and social care that such a challenging child needs.

TECHNICAL CONCEPT

Due to the difficulty of the chosen topic (most autistic children cannot tolerate much noise and strangers and can be aggressive towards both people and their surroundings) it is necessary to use the most compact equipment possible. We are utilising a Blackmagic Pocket Cinema Camera 6K for the shoot because of image quality, affordability, compactness. The kids don't let themselves to be coordinated in any way and it's not the goal either, the camera needs to be intuitive and adaptable. The sound recordist is also essential on this set, but the presence of a larger film crew would probably do more harm than good if it did not make filming impossible.

Through the movement of the camera and the spontaneity of the moment, we plan to create an intimate portrait of Petr's life and the people who help him along the way. We want to show their perseverance despite the adversity and the warm bond that unites them, their motives, joys and doubts they have to face.

The film is going to be a poetic probe into the life on the edge of social, physical and emotional limits.

LINK FOR TEASER

A sample from the material recorded so far What about Peter? - The demonstration depicts normal operation in the respite centre. This is a sequence of situations without dramaturgical intervention, which, however, capture well the atmosphere that the resulting film should have: that is, an intimate portrait of the characters and a reflection of the relationship between them. Unfortunately, no English subtitles yet.

<https://vimeo.com/685528087>

password: gnomon

Production plan and estimated time of delivery

What about Peter? - Production

Producer:	Gnomon Production s.r.o.
Title:	What about Peter?

1	Development	1/ 2020 - 12/ 2022
4	Production	1/ 2023 - 12/ 2024
5	Post - production	1/ 2025 - 6/ 2025
6	First day of production	02.01.2023
7	Number of shooting days	30
8	Final cut	30.04.2025
9	Premiere	2nd half of 2025

	Funding source	Amount (CZK)	Stage
1	Public resources of the Czech Republic		
1.1	Sources of the state budget (ministries, etc.)	0	
1.2	Local government budget (city, municipality, etc.)	0	
1.3	Czech television (capacity for a post-production)	150 000	being under consideration
1.4	The Czech Film Fund (development + production)	1 700 000	confirmed 500 000 Kč for development, We will apply for a production stage next year (2023).
1.5	Others:	0	
	Total:	1 850 000	
2	Financial resources of European institutions		
2.1	MEDIA	0	
2.2	EURIMAGES	0	
2.3	Others	0	
	Total:	0	
3	Private co-production inputs of the Czech Republic		
3.1	Co-producer 1	0	
3.2	Co-producer 2	0	
3.3	Czech television - financial investment	400 000	being under consideration
3.4	VOD	0	
	Total:	400 000	
4	Foreign public resources		
4.1	Slovak co-producer	500 000	being under consideration
4.2	Others	0	
	Total:	500 000	
5	Foreign private sources		
5.1	TV	0	
5.2	Co-producer	0	
5.3	Others:	0	
	Total:	0	
6	Other sources		
6.1	Sponsoring	0	
6.2	Sales agent	0	
6.3	Presales	0	
6.4	Banks	0	
6.5	Others:	0	
	Total:	0	
7	Own resources of the producer / applicant		
7.1	Finance	30 000	being under consideration
7.2	Technical investment	220 000	being under consideration
	Celkem	250 000	
8	Filmová pobídka		
8.1		0	
8.2		0	
	Celkem	0	
Total:		3 000 000,00 CZK	

122 448,98 €



DOX IN VITRO 2022

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