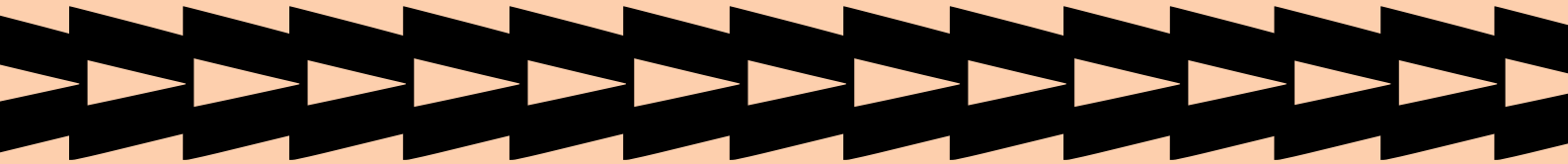




**21-25
NOVEMBER
2023**



Verzió DocLab is an international, documentary, post-production development workshop for directors, producers, and editors, organized during Verzió International Human Rights Documentary Film Festival, at Central European University, in Budapest. The goal of the workshop is to create an international supportive platform for documentary filmmakers and creative professionals from all over the world and region. The 8th edition of Verzió DocLab will be a 5-day, intensive editing workshop for directors and editors, held during the 20th Verzió Film Festival in Budapest, on 21–25 November, 2023. The workshop will provide individual tutoring and master classes. The seven selected project teams will be invited to define, develop, and strengthen the key narrative elements of their projects with the guidance of outstanding mentors: Jesper Jack (DK), Tue Steen Müller (DK), Michael Seeber (AT), Réka Lemhényi (HU), and Anna Kis (HU). Filmmakers will work in groups, have one-on-one meetings, and receive individual tutoring. At the end of the workshop, the teams will present their projects to industry professionals as part of the public event, “Verzió DocLab Pitch.” As a result, the projects can potentially gain international attention, grow their network in the industry, and receive funding or distribution opportunities.

Verzió DocLab:

Péter Becz, Kata Untsch

industry@verzio.org

The 8th edition of Verzió DocLab is supported by:

With the funding of:



The festivals that form the network:



Location of the Verzió DocLab Workshop:

**Central European University (CEU N15)
15 Nádor Street, 1051 Budapest, Hungary**

Location of the Verzió DocLab Pitch:

**Open Society Archives, Arany János Street 32,
1051 Budapest, Hungary**



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**VERZIÓ
DOCLAB
TEAM**



PÉTER BECZ

Program Head

Péter Becz is a director, editor, and producer working with documentaries and narrative projects. He is located in Budapest and Copenhagen. He has been an elected board member of MADOKÉ, the Hungarian Documentary Association, since 2022. His Danish-Hungarian co-production short, *I Miss You, Marius* (2021) received the Audience Award for the Best International Documentary at the 2022 Friss Hús Budapest International Short Film Festival, and the

Honorable Award by the Student Jury at the Prague Science Film Festival. Péter received an MA in documentary filmmaking at the University of Theatre and Film Arts in Budapest, and has completed an MA in Film and Media at the University of Copenhagen. He is currently working as a co-director on a VR project about prefabricated concrete panel buildings, and is finishing his latest film about a Danish-Hungarian refugee chef in 1956. Peter was the program manager of the Hungarian Regional workshop of dok.incubator in 2023, in Budapest, and has been a mentor at FAMU. He was a Jury Member of Finale Pilsen FF in 2023.



KATA UNTSCH

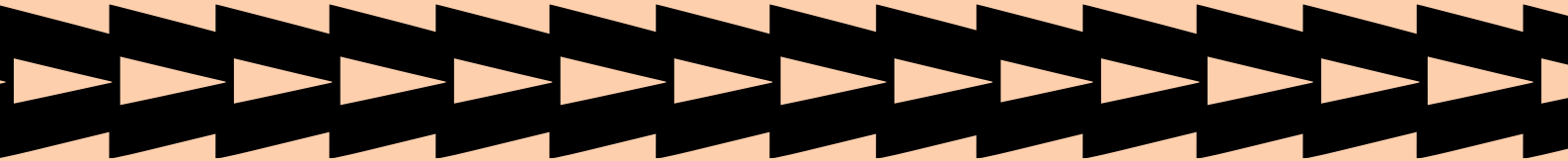
Program Manager

Kata graduated as an art and design theory specialist in 2017 and got her masters degree in art and design management in 2019 both at Moholy-Nagy University of Art and Design, Budapest. She has started her professional career as production assistant at Éclipse Film. Her first credits involve Above the Line (2019), Liquid Gold (2019) and Holy Dilemma (2022). Since 2022, she has been working as project coordinator at Budapest Debut Film Forum - a 5-day intensive workshop for first-time filmmakers - and program coordinator at Friss Hús Budapest International Short Film Festival. In 2023 she became production assistant at Campfilm and coordinator of the DocLab at Verzió Human Rights Film Festival.



ENIKŐ GYURESKŐ Managing Director

Enikő has a BA in liberal arts (major in art history, minor in philosophy) from Pázmány Péter Catholic University (2013), and a Master's degree in design and art management from Budapest Metropolitan University (2017). During her BA studies, she spent a year in Italy as an EVS volunteer for a green organization. It was a unique experience in civic activism, which has had a long-lasting impact on her; it guided her attention toward social issues and was her first experience working in an international community. In Hungary, she worked at state museums and in a commercial photo gallery. Since 2016, she has coordinated Hungary's only human rights film festival, Verzió. Her responsibilities include festival staff coordination, rights clearance, venue logistics, production and financial management, liaising with sponsors and cooperating partners, tender writing and grant management, as well as programming year-round events.





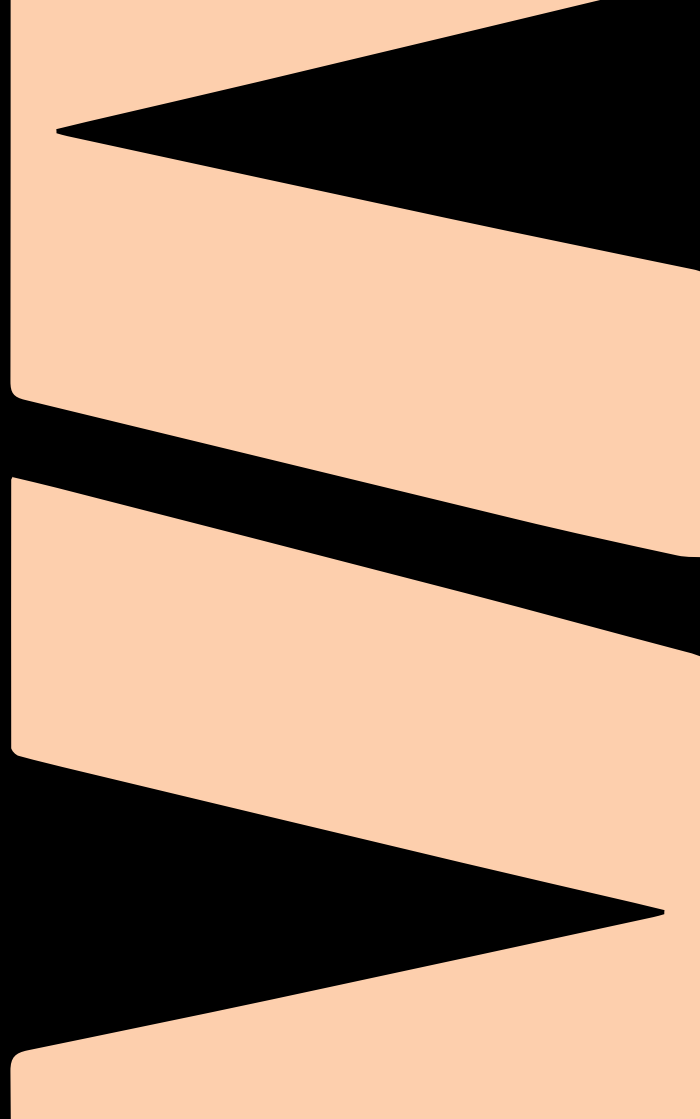
FANNI SOMLYAI

Submission Coordinator

After volunteering in 2016 and 2017, and working briefly with the festival in 2018, Fanni joined the team in 2019. She is primarily involved in editing the Verzió brochure, catalog, website, and blog. She contributes to writing grants, maintaining contact with university partners, and coordinates the submission process. Before joining Verzió, she spent a year in Slovenia at an NGO, and worked for the RomArchive project at the Romedia Foundation. She studied liberal arts with a specialization in film at the University of Pécs, art therapy at John Wesley College, intercultural psychology and education at Eötvös Loránd University (ELTE) in Budapest, and holds an MA in Film Studies from ELTE. In her free time, she likes to discover (old and new) films, study languages, and spends too much time in bookshops.



VERZIÓ
DOCLAB
MENTORS





RÉKA LEMHÉNYI

Film Editor, HUNGARY

Réka is a Budapest-based editor with over two decades of experience in film and television. Some of her most important projects include work with famous directors, among them Oscar-winner István Szabó, and Jerzy Skolimowski. She has received numerous recognitions for her work, such as the Best Editors Awards of Hungary, the Best Critics Award, and the Poland Academy Award. She has taught and mentored since 2015 at the University of Theater and Film Arts Budapest, Free SZFE Budapest, Sapientia Film University Cluj, and Budapest Metropolitan Film University. She has been a juror of international juries, and a member of the selector committee for international documentary workshops.



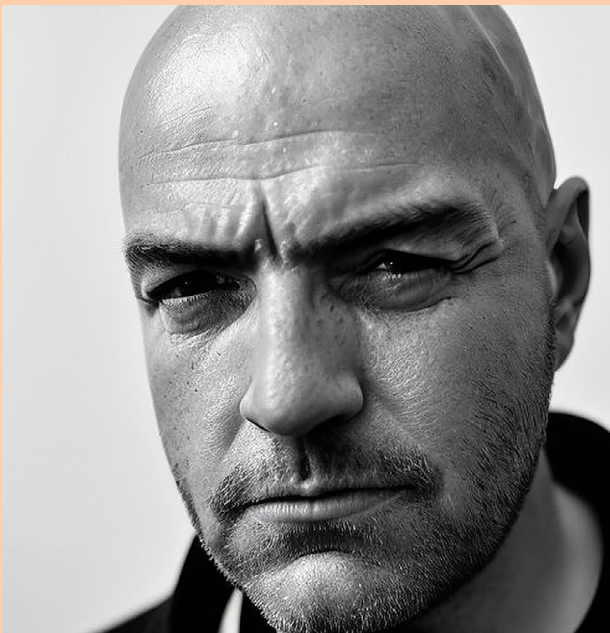
ANNA KIS

Director, Editor, HUNGARY

Anna Kis started her filmmaking career in 2002. After a decade of teaching, translation, and journalism, and a PhD course in Renaissance and Baroque English Literature at ELTE, she graduated from the University of Theatre and Film Arts in Budapest as a director and film editor. She was the student of Péter Gothár and Ildikó Enyedi.

She has directed shorts and observational documentaries, which have won several Best Documentary awards in Hungarian festivals (Home Paradise, Not About Family).

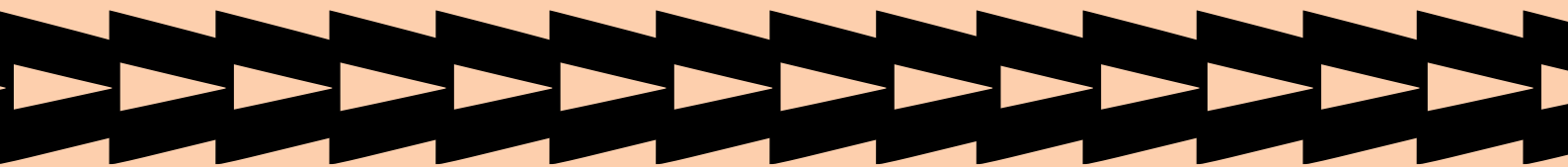
She has also been active as an editor and story editor, primarily for documentaries and concert films for TV. She has recently been active as the story editor of the Sarajevo-award-winning Fairy Garden, co-director and editor of 80 Angry Journalists, and has shot her own feature-length documentary, Practices in Harmony.



JESPER JACK

**Producer, Factual Storytelling Expert
and Strategist, DENMARK**

Jesper Jack is an award-winning producer and the co-founder of House of Real, a prominent collective of non-fiction filmmakers in Scandinavia. He previously served as the international editor at The New York Times Op-Docs from 2021 to 2023. Jesper is an alumnus of prestigious programs, such as EAVE, Screen Leaders, and Doc Campus. He is a regular guest professor at NYU Tisch, and a lecturer at the National Film School of Denmark. Between 2009 and 2011, he held the position of documentary film consultant at the Danish Film Institute. During his tenure, he commissioned over 30 films, including the Academy Award-nominated *The Act of Killing*, and the Tribeca Film Festival Best Documentary winner, *Democrats*. Moreover, Jesper is currently training as a psychotherapist, driven by a vision to enhance mental health in the documentary field.

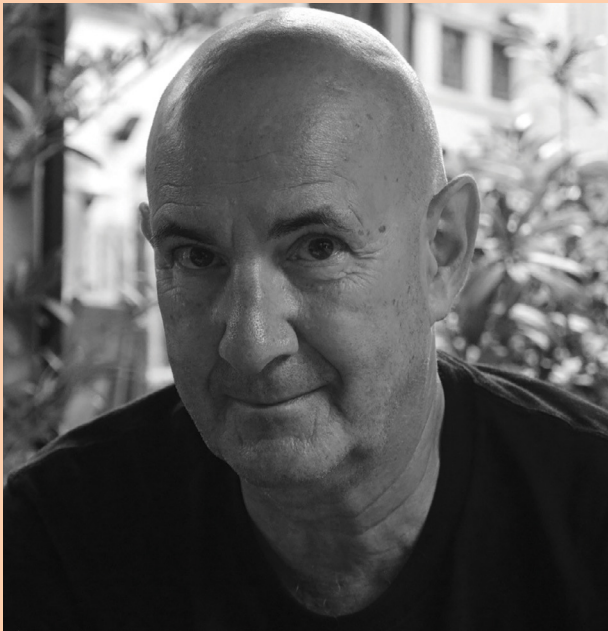




TUE STEEN MÜLLER

Documentary Consultant and Critic, DENMARK

Tue Steen Müller has worked with documentary films for more than 20 years at the Danish Film Board as a press officer, festival representative, and film consultant/commissioner. He is the co-founder of Balticum Film and TV Festival, Filmkontakt Nord, Documentary of the EU, and European Documentary Network (EDN). From 1996 until 2005, he was the first director of EDN. Since 2006, he has been a freelance consultant and has taught at workshops like Ex Oriente, DocsBarcelona, Archidoc, Documentary Campus, Storydoc, Baltic Sea Forum, Black Sea DocStories, Caucadoc, CinéDOC Tbilisi, Docudays Kiev, and Dealing With the Past Sarajevo FF. He has also served as a program consultant for festivals: Magnificent7 in Belgrade, DocsBarcelona, Message2Man in St. Petersburg, and DOKLeipzig. He teaches at the Zelig Documentary School in Bolzano, Italy, and writes reviews at www.filmkommentaren.dk. In 2004, he received the Danish Roos Prize for his contribution to Danish and European documentary culture. In 2006, he received an award for promoting Portuguese documentaries, and in 2014 he received the EDN Award “for an outstanding contribution to the development of European documentary culture”. In 2016, he was honored with The Cross of the Knight of the Order for Merits in Lithuania. In 2019, he received a Big Stamp at the 15th edition of ZagrebDox. He has also received the highest state decoration, the Order of the Three Stars, Fourth Class, for his significant contribution to the development and promotion of Latvian documentary cinema outside Latvia. In 2022, he received an honorary award at DocsBarcelona’s 25th edition, for having served as organizer and programmer since the festival’s outset.



MICHAEL SEEBER

**Director, Scriptwriter, Dramaturg,
Producer, AUSTRIA**

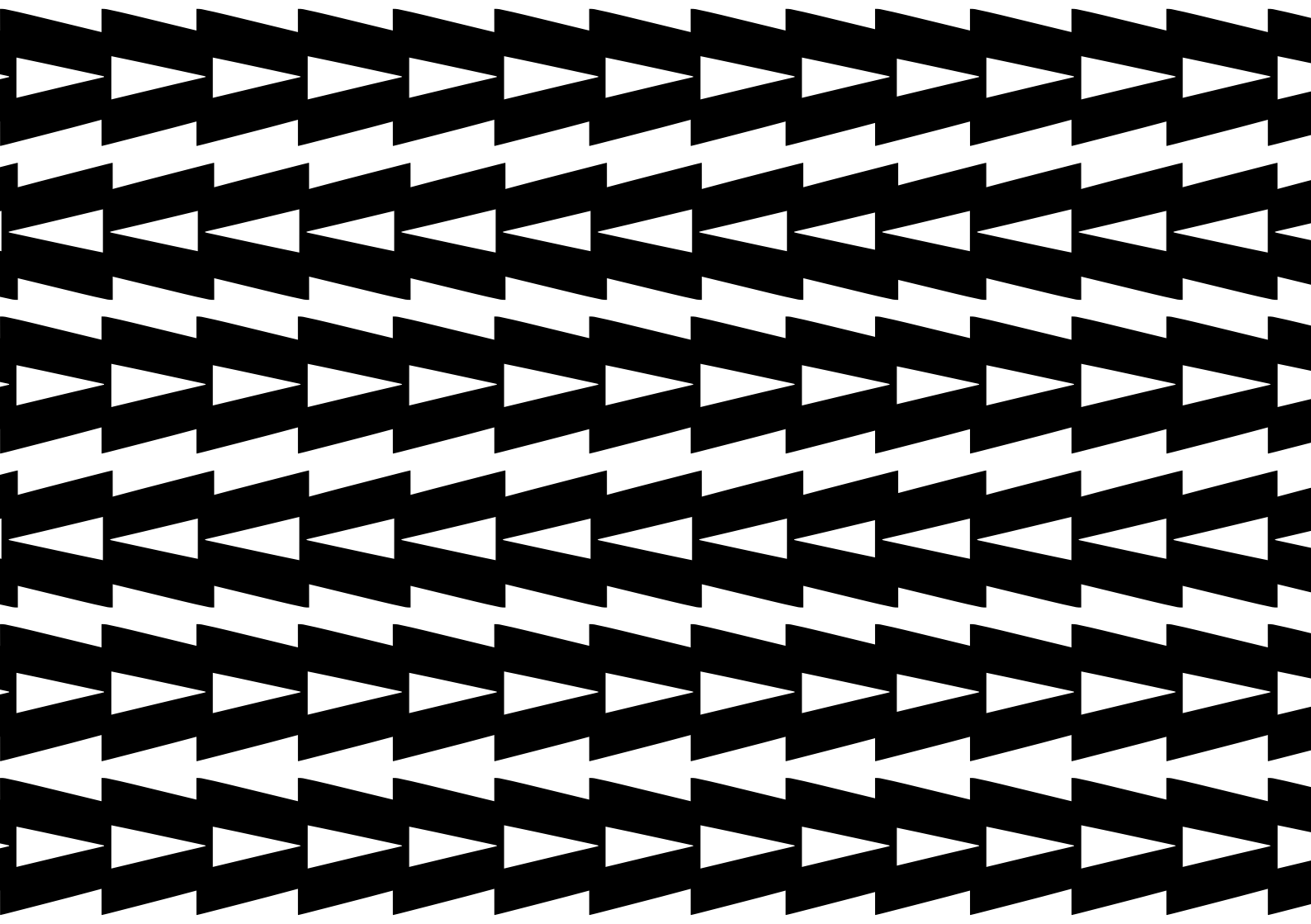
Since 1990, Michael has produced over 45 documentaries, TV doc series, and feature films, including internationally successful and highly-awarded works like: Luna Papa (Bakhtiar Khoudojnazarov), Bella Martha (Sandra Nettelbeck), The Venice Syndrome (Andreas Pichler), Everyday Rebellion (The Riahi Brothers), and A Good American (Friedrich Moser, Executive Producer Oliver Stone). He wrote the scripts for several documentaries (i.e. Food Design, Hot Spot, BEER!, ÖRAIN – Beethoven), and directed TV documentaries, such as the Vienna episode of the TV series Food Markets, “In the Belly of the Cities,” which has been sold worldwide. From 2009–2020, Michael worked as a tutor and adviser for the European MEDIA training program for script development, SOURCES 2.

Since 2018, he has concentrated almost exclusively on his work as a director and writer for his own documentaries (i.e. most recently, ÖRAIN – Beethoven for WDR, ARTE, BBC, etc.). He is currently preparing to shoot his feature documentary, Forbidden Music

(CAN, ITA, AUT). His awards include the Theodor Koerner Award for Literature (1987,) and the Austrian Film Award for Best Documentary (2013). Michael lives in Vienna, and is a member of the European Film Academy and the Austrian Film Academy.



**VERZIO
DOCLAB
PROJECTS**





NOT A STATUE

CAMEROON, GERMANY

A hundred years ago, during the German colonial period, a sacred statue, Ngonnso, which represents the founder of the Nso people, was stolen and taken from Cameroon to Germany, where it was placed in an ethnological museum. The Nso people have asked for its return for decades. Filmmaker and activist Sylvie Vernyuy Njobati is seeking restitution of the Ngonnso; with the hashtag #BringBackNgonnso, Sylvie uses social media to put public pressure on the German museum to return the statue. Sylvie is not interested in long negotiations, because time is working against her: her grandfather's generation, which wants nothing more than the return of the Ngonnso, is aging. The film tells Sylvie's personal story of becoming aware of Ngonnso through her grandfather, the launch of her campaign, and how she quickly became the museum officials' negotiating partner. She experiences backlash from German bureaucracy and from patriarchal structures within her own community, but finally succeeds in her quest: last year, the museum agreed to return Ngonnso to the Nso people in Cameroon by the end of this year.



SYLVIE NJOBATI
DIRECTOR, EDITOR

Sylvie Vernyuy Njobati, born 1991, is a documentary filmmaker, and organizer of artistic and cultural events in Bamenda and Yaoundé, Cameroon. She is the founder of Sysy House of Fame, and established a project to empower women in the film industry in Cameroon. During an artist residency at Goethe-Institut Cameroon, she realized that the short documentary, THE TWIST OF RETURN. NOT A STATUE will be her debut feature documentary.

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MARC SEBASTIAN EILS
DIRECTOR, EDITOR

Marc Sebastian Eils, born 1990, studied international development studies in Vienna, and documentary filmmaking at the self-organized film school, filmArche, in Berlin. His latest short documentary, GERMANY IS A TRAMPOLINE follows two young men before and after their deportation from Germany. NOT A STATUE will be his debut feature documentary.

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THE VIOLENT SKIN

COSTA RICA, SPAIN

After my father's sudden death, I embarked on a journey to reconnect with my estranged uncle, Sergio, a lonely jaguar hunter living in the remote arid mountains of northern Costa Rica. Armed with my camera, I ventured into the untamed wilderness to confront the inherited violence of our masculinity.

Deep inside the jungle, I witness his profound love for the natural world and a contradictory instinct to possess it. Why is it that our masculinity is rooted and fueled by exerting power over others?

A life-threatening heart surgery brings Sergio face-to-face with the fragility of life and he realized he no longer has his finger on the trigger. As director, my lens captures a newfound vulnerability as he questions his own relationship with nature, and in that process, reflects on the contradictions in my own way of feeling like a man. The Violent Skin voices a generation's concerns as it inherits a world in flames.

By exploring the complex interplay between identity, tradition, and the environment, this thought-provoking documentary challenges viewers to examine their own place in the world and the legacy they leave for future generations.



ANDRÉ ROBERT
DIRECTOR, EDITOR

André Robert is a queer documentary filmmaker, producer, and cinematographer born in San José, Costa Rica. He studied film and television production at Loyola Marymount University (USA), and holds two Mas, in documentary filmmaking and project management, from Pompeu Fabra University (Spain). His production company, Malcriada Films, specializes in independent films from Latin American filmmakers with transgressive narratives and underrepresented voices. At the moment, André is finalizing his debut feature length documentary, *The Violent Skin*, in co-production with Spanish producer Lluís Miñarro.

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MARIA JOSE MERINO
STORY EDITOR

María José is a producer and director. She produced and directed the short film “Rodrigo y el tren” (Rodrigo and the Train), which participated in the Muestra Iberoamericana of short films. She holds a BA in strategic communication and production, and her thesis focused on the female-gaze and women directors in Costa Rican cinema. At a professional level, María José has worked as an assistant director, script editor, and producer for numerous projects in Latin America and Spain. She is currently dedicated to the development of authorial film projects, and is in the MA in Creative Documentary Filmmaking program at Pompeu Fabra University in Barcelona, where she is developing her first creative documentary feature film, *Susurran las raíces* (The Roots Whisper).

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LLUIS MIÑARRO
PRODUCER

Lluís Miñarro is a Spanish director and producer, who received the City of Barcelona Award in 2010. His production company, Eddie Saeta has produced 40 original films, receiving 120 awards at the most important international film festivals, including the Palme d’Or at Cannes in 2010. As a producer, Lluís Miñarro has collaborated with directors such as Manoel de Oliveira, Apichatpong Weerasethakul, Albert Serra, Lisandro Alonso, Naomi Kawase, Jose Luis Guerín, Marc Recha, Javier Rebollo, and Fabrizio Ferraro, among others. Miñarro directed the documentaries *Familystrip* (2009) and *Blow Horn* (2009), and the fiction features *Stella Cadente* (2014) and *Love Me Not* (2019).

Eddie@eddiessaeta.es



DELTA

GREECE

In the Delta of the Pinios River, a small community of coastal fishermen fight the forces of nature. Kostas and Yiorgos have been friends since childhood. They meet at their fishing huts, help each other, and chat. Even though they have retired, their love of the sea and financial issues push them back towards fishing. The passage from the sea to the river is dangerous, so most fishermen dock their boats at the port of Stomio, and only a few prefer going along the river. Yiorgos' two brothers lost their lives here during a storm, and he is still quite emotional about it.

The fishermen discuss current events and complain about the dolphins that eat their catch and tear their nets. Yiannis is about to retire and wonders how many fishermen will remain; it is a hard job with low income and the dolphins only make things worse. It seems that soon there will be very few fishermen left who respect the environment and provide it with a unique character.

The river is constantly moving and changing the landscape, highlighting the insignificance of the human lifespan when compared with nature's eternity. The passage of time leaves its mark, and we witness the fishermen's anxieties and struggles. We fish with them and dive into their world, full of peace and quiet – the only manmade sounds are that of the boat's engine. This is a mosaic of different characters who, despite their difficulties, maintain their sense of humor.



VIVIAN PAPAGEORGIU
DIRECTOR

Vivian has a PhD in cinema studies (University of Athens), an MA in audiovisual and cinema (Nouvelle Sorbonne Paris III), and degrees in TV and cinema directing (Stavrakos Cinema School, Athens), English literature (Aristotle University, Thessaloniki), and interior design (Dimitrelis School of Arts). So far, she has created six short films, all of which were internationally awarded. She is a Sarajevo Film Festival talent alumna (2016), and her script, *Hansel*, appeared at their Pitch Lab. In 2018, her script “*Lost & Found*” won the Greek Film Academy Award at the Short Film Fund competition. She works at the University of Athens, where she teaches cinema, and is developing her first feature documentary.

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MARIA KOUNAVI
EDITOR

Maria Kounavi attended the Intensive Editing Workshop at New York University (Spring 1999). Since then, she has edited several short fiction films, documentaries, and TV series. Additionally, for the past seven years, she has worked as a freelancer editor for Vice Greece.

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IOANNA PETINARAKI
PRODUCER

Ioanna Petinaraki graduated from the Film Studies Department at AUTH Thessaloniki and works as a producer. She is a Talents Sarajevo & IDFA academy alumna. In 2017 she started her own production company, “*Moving Rooster Productions*.” In 2018, her feature documentary *Back to the Top* premiered at the 20th Thessaloniki Documentary Festival, where it won the Fischer Audience Award and the ERT Award. In 2022, the short film, *5pm Seaside*, which she co-produced, premiered at Clermont Ferrand Short Film Festival. Also, her short film, *Magma* premiered at the Drama International Short Film Festival, where it won Best Cinematography and Best Original Music. It also won the Silver Athena Prize at the Athens International Film Festival, and had its international premiere at PÖFF (Tallinn Black Nights Film Festival).

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FUNERALZZI

UKRAINE, ITALY

Natasha and Sergei are an ordinary migrant family dealing with extraordinary circumstances. They run the Italian branch of Funeralia – a transnational Ukrainian company occupying a much-needed niche: returning deceased migrants to Ukraine. In their family-like style, they call themselves “funeraltsi” – meaning the people of Funeralia. Natasha (45), a former ballet choreographer from Kyiv, takes on most of the hard work: washing and dressing the bodies, filling out paperwork, and giving a generous amount of emotional support to the families of the deceased. Sergei (58) says this job is too hard. He drives Natasha to their clients and transports the bodies.

As the war breaks out, Natasha is worried sick and unable to reach her disabled father, who is stranded in occupied territory. Natasha’s story cannot be separated from those of her clients in Italy, most of whom are women, caretakers, and cleaners. The war also spills into every repatriation job they take, especially when Natasha’s own father dies. Each case is more personal and more difficult, catalyzing never-ending questions about final resting places when “home” has been torn apart and changed forever by war.



OLENA FEDYUK
DIRECTOR

Olena Fedyuk was born and raised in Ukraine, but has moved around Europe, pursuing her professional interests – research in gendered migration flows, migrant labor, and the moral economy of migration – in the last twenty years. She holds a PhD in Social Anthropology from Central European University in Budapest. Since 2012, she's turned to film as a medium for both research and outreach, and as a way to grasp humor and contradictions in migration stories. Both of her films, *Road of a Migrant* (2015) and *Olha's Italian Diary* (2020), are not about migration per se, but about people who have embarked on complicated life journeys, both emotionally and geographically.

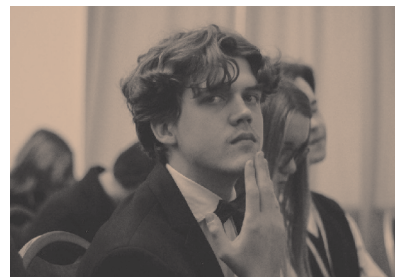
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POLINA GEORGESCU
CO-DIRECTOR, DOP

Polina grew up in a Ukrainian family, in Moldova, and emigrated in 2005 to the US, then London, Budapest, and Berlin, her current base. She is a specialist of Eastern Europe (UCL, UK), who, after a career in public policy, turned to visual storytelling in 2015. Polina produced *No Country for the Poor*, produced, directed, and filmed *You Have to Be Here to Believe* and filmed a number of narrative shorts as DOP (including *Suite*). In 2022 she co-founded *Studio Onaleap*, a film and visual media production house focused on stories that explore and amplify universal humanism and justice. She is currently working on *Funeralzzi* (doc feature in production), and researching for a docu series about European ideological refugees.

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MYKOLA BEZKROVNYI
EDITOR

Mykola Bezkrivnyi is a Ukrainian editor and director. He is currently studying at the Kyiv National I. K. Karpenko-Karyi University of Theatre, Cinema and Television.

Mykola previously worked on many music videos, commercials, short fiction films and documentaries. His main inspiration for making films is telling incredible stories that can echo in many human hearts.

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ONE DAY I WISH TO SEE YOU HAPPY

UKRAINE, FRANCE

Max, a filmmaker that only made one film 12 years ago, is disappointed with his life and his job as a commercial editor. When a crisis arises, he escapes to the garage to repair his ancient Volkswagen. His wife, Maryna, attempting to remain close to him, takes up a camera and starts filming him. When the Russian invasion in Ukraine turns their lives upside down and consumes the whole country in unspeakable tragedy, Max and Maryna separate for several months. When Maryna returns to Kyiv, the new chapter in their marriage is disrupted with constant missile strikes, power outages and the threat of nuclear catastrophe. But the couple come to discover their own meaning of happiness. One Day I Wish to See You Happy is a portrait of family and relationship during war, when filmmaking itself becomes a language of love.



MARYNA NIKOLCHEVA
DIRECTOR

Maryna is a young, Ukrainian, indie documentary film-director based in Kyiv. She completed her studies at the National Academy of Fine Arts and Architecture (Kyiv, Ukraine), where she initially trained as an architect. Maryna combines her artistic practice with pedagogical activity; in 2020 she founded her own one-year school for young artists, Shcrab Visual Arts School. As an educator, Maryna has experience collaborating with Docudays UA International Human Rights Documentary Film Festival, the School of Visual Communication, and Maibutni Democratic School, where she designed short and long term art courses and mentoring. At the moment, Maryna's filmography includes short documentaries.

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FLORENT COULONO
PRODUCER

Florent is the founder, executive producer, and manager of VraiVrai Films, created in 2011. He has produced around thirty documentary films that have been selected and awarded in numerous festivals around the world (Berlinale Forum, Visions du réel, Hot Docs Toronto...). The editorial line that he instilled in VraiVrai Films bears witness to his roots in Saintonge, a primarily rural territory, and to his experience in Cameroon and Syria, where he spent several years. These experiences led him to question relations between the North and the South, which are still deeply marked by slavery and colonization, and the evolutions of the rural world. He is particularly sensitive to film projects which offer an intimate and political look at these societal issues.

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**DEAR HELEN/
I'M ALREADY
THEM**

MERT ÉN ŐK
VAGYOK MÁR /
DEAR HELEN

HUNGARY

I am the only member of my family able to travel with my grandmother, a Holocaust survivor from Budapest, to the yearly Generation Forums at the former concentration camp in Ravensbrück. There we stay in houses that once served as accommodation for female SS guards. Artists come to perform, young people listen to survivors, and we remember – days are devoted to memories. Although I am here to support my grandmother, it seems she is much stronger than me; I don't know how to deal with this location, or spending my summers in a death camp. How can I balance my feelings of hate for this place and the unbearable memories of my grandmother's past that have become part of my own?

I grew up with the knowledge of a horrible trauma that happened to my family 78 years ago. Almost every member of my family perished in concentrations camps. My grandma was one of the only survivors. I know every detail. She is now 95 years old. We have had a very special bond since my childhood. I follow her everywhere she goes, even if it is painful for me. Will the Holocaust Memorial event in 2021 bring an end to my painful journeys and let me live in the present?

“Dear Helen- I am already them” is a film-letter, an experimental docu-diary, dedicated to my great-grandmother Helen, who perished in Rechlin, KZ, in the arms of my grandma.



DIÁNA GROÓ
DIRECTOR

Diana Groó is a DLA, film director, script writer, and university teacher. Since 2014, she has taught at METU, where she became head of the department in 2017, and university docent in 2022, as well as head of Film and Media Studies. Her main professional interest is the relationship between documentary and fiction in films. She is founder of Katapult Film Studio and co-founder of the DunaDOCK Masterclass. Her films have won several Hungarian and international awards.

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JULIANNA UGRIN
PRODUCER

EFA-nominated producer and founder of Éclipse Film, Julianna focuses on creative documentaries for Hungarian and international markets. She has produced A Woman Captured, Easy Lessons and The Next Guardian, which were screened, nominated, and awarded at festivals, including Sundance, IDFA, Locarno, Hot Docs, and Sheffield. In 2019 she was selected to Producers on the Move in Cannes. Since 2013, she has taught at the University of Theatre and Film Arts in Documentary MA studies, and is working on her doctoral thesis. Julianna is a Eurodoc and EAVE graduate, president of the Hungarian Documentary Association (MADOKE), founder of Documentary Association of Europe (DAE), and a member of the Hungarian and the European Film Academy. Holy Dilemma is her first film as producer and director.

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GHETTO CHICKEN **(GETTÓ CSIRKE)** HUNGARY

In a matter of months, a 17-year-old from Szeged explodes as a rapper, going from a pub gig to millions of YouTube views. Marcell Szirmai (Pogany Indulo) quits high school, moves from his family home to Budapest, and takes a deep dive into his career. His daily life is dominated by drugs, partying, and an intense social media presence.

How does he influence his own generation, and what is this microcosm and its participants like from the inside. What path does he tread and how does he navigate change? How do drugs and stress affect his performance as he becomes more famous and the stakes rise?

Cinematic footage is as much a part of Ghetto Chicken as Instagram live, alternating between intimate family scenes and crowded concerts as a Gen Z coming of age story unfolds.



OLIVÉR MÁRK TÓTH
DIRECTOR

I've been a journalist for 12 years, and started documentary filmmaking while working as a television news editor. I directed a TV documentary about four artists who were real rebels under communism. Two years later, I directed a short documentary about a journalist whose career was ruined by politics. I now report for Deutsche Welle, and last year I won a prestigious Hungarian media prize for videos showing the different faces of war.

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LÁSZLÓ JÓZSA
PRODUCER

László and Speakeasy are involved in filming documentaries, social and cultural projects, and work with a number of NGOs, commercial clients, and recently, with fiction projects as well. His first feature-length documentary as a producer, ULTRA, was co-produced by HBO Europe and was selected for the best documentaries for the EFA in 2017. László's second feature length doc, Ghetto Balboa won the Hungarian Film Award for best documentary in 2019.

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ÁDÁM SZABÓ
PRODUCER ASSISTANT

Since 2014, Ádám has worked as a video journalist focusing on Hungarian underground music, and portrait-related short videos. Working with larger crews, he became interested in producing. Since successfully selling their first independent documentary to HBO, his goal has been to help workflow as a documentary film producer.

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STEPS OF DOMONKOS

HUNGARY

When the director, Reka, meets Domonkos he is lost and confused about his life, after he recently came out of rehab. He, a 27-year-old intelligent funny guy, feels deeply frustrated as he has never had intimacy with a woman. He is desperate, but not hopeless, he finds therapy in his multiple hobbies: analog synthesizers, athletics, intimacy courses, contemporary dances. These hobbies are his safe space, and soon enough Reka's camera becomes one of those spaces as well.

Domonkos opens up about his past drug addiction and NA meetings. He talks about gender identity, relationship attempts, and also a sexual fetish that he is aware of and wants to explore.

Through casual conversations with Reka, Domonkos seems to be gaining confidence and understanding himself better as we get closer to him. Female director's gaze makes sincere contemplation of Domonkos about gender and masculinity feel especially fragile. The goal is to let the viewer feel these inner changes "in real time" too.



RÉKA PINCZÉS
DIRECTOR

Director and editor working freelance and with the production studio Umbrella Collective. Her editing portfolio consists of mostly short formats such as commercials, music videos and short films, among which several award-winning works. She started directing in 2019 with music videos and image films as her first projects. Reka is currently doing an MA course in directing at ELTE University. Besides 'Steps of Domonkos', she is currently developing her short feature diploma film.

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BOHDAN HERKALIUK
PRODUCER

Freelance producer from Ukraine. Has worked in film production and distribution companies in Kyiv, with InsightMedia, Arthouse Traffic and Top Film Distribution. Has moved to Budapest, Hungary in 2018, graduated from ELTE Filmmaking and directed a short film 'The Accident' in 2021 with the support of National Film Institute. Currently working as a content distribution analyst at Paramount in Budapest. Participant of Ukrainian Cinema Village, Meeting Point Vilnius Talents Nest, B3 Biennale of Visual Arts.

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ANNA TÓTH
CO-PRODUCER

Has worked on several features, animated films and documentaries. She has participated in HBO and Spektrum (AMC) documentary projects and was a producer of the following documentaries; 'Wholeheartedly', 'Ali – The Hungarian Yazidi', 'Our Sunshine'. She is a line producer of the documentary project 'Colors of Tobi' and a feature film 'Riviera East'. Apart from 'Steps of Domonkos', she is now working as a producer on two documentaries ('Hand to Mouth' and 'Idősebbek is elkezdhetik') and a feature animated film the 'Children of the Wind Mother'.

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FLÓRA ERDÉLYI
EDITOR

Flóra Erdélyi is a freelance film editor based in Budapest, Hungary. She has been working on several short and feature films, animations, and feature documentaries. Her most recent project is Hatchery (by Máté Fuchs) a feature-length documentary film. She is also known for Her Mothers (2020), The Missing Tale (2022) and Howling Like We Do (2022).

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A large, stylized graphic of the letter 'X' is positioned on the left side of the image. The 'X' is composed of four triangular segments meeting at a central point. The top and bottom segments are filled with a light orange color, while the left and right segments are filled with black. The overall effect is a bold, geometric design.

**SHORTLIST
PROJECTS**

Along with the seven selected workshop projects, the 8th Verzió DocLab has offered four, promising shortlisted projects the opportunity to consult with our mentors during the 5-day event.



HOW DID I END UP HERE?

I try to reconstruct the timeline and memories of my early childhood years, spent alone with my grandparents, hoping to understand my parent's decision to periodically leave me behind in an environment where my mother was abused, inevitably confronting personal as well as transgenerational trauma.

Márton Dorottya - Director
dorothymarton21@gmail.com

Eduardo Saraiva - Editor
esaraiva8@gmail.com



MANGOS

After months of non-stop rain, a small village in Sinaloa, Mexico, becomes an isolated island surrounded by newly-formed rivers. After the disappearance of one of its inhabitants, a rumor begins that anyone who attempts to leave the island will be killed by the drug cartel. An intimate and hypnotic journey into the life of a town forced to find new ways to survive.

Ben Guez
Director
benguez@gmail.com

Tin Dirdamal
Producer, editor
tin.dirdamal@gmail.com



THE WIND BLOWS WHERE IT PLEASES

How does Eszter, a 37-year-old woman living in Budapest, reconcile loving God with loving women?

Andreea Udrea - Director
andreea.udrea.v@gmail.com

Ana Vijdea - Producer
anavijdea@gmail.com

The background consists of several overlapping, semi-transparent orange shapes on a white background. These shapes form a complex, abstract pattern that resembles a stylized cross or a series of intersecting planes. The text is centered within a white, irregularly shaped area that is part of this pattern.

**VERZIÓ DOCLAB
OBSERVERS**



ZSUZSA GÁBOR

Zsuzsa at the moment is studying documentary filmmaking at SzFE. Beside her studies she is the founder of The WOW! Artisan DIY Workshop and activist in projects dealing with social inequalities, environmental protection and education. She graduated as a social worker and studied psychology and different group therapy methods. She got connected with filmmaking short after starting to work in social institutions. She used filmmaking as a combined method of psychodrama and art therapy with a group of girls at a Budapest reformatory in 2009. She always considered art as a good tool to give life meaning, to solve problems, to get to understand each other better and basically to survive the incredible storms with which our life is full of. Recently she is involved in a community film and performance project which deals with the difficulties of special needs kids, their parents, and teachers in the environment of the present day Hungarian educational system.

gaborzs@gmail.com



SÁRA KENDE

Sara is a recent graduate of Eötvös Loránd University's MA program in film theory. She has also just completed a joint program with Freeszfe Society and the University of Music and Performing Arts, Vienna, and received her degree in production management. Her complex approach to filmmaking has been heavily influenced by the social sciences due to her studies in psychology and political science. Interdisciplinary has been a key phrase in her academic and professional endeavors, where she seeks out opportunities to cooperate with experts of even widely-opposing professional backgrounds. She is currently responsible for Budapest International Documentary Festival's industry program and storytelling forum, Story Bridge Budapest.

kende.sara@gmail.com



MARÍA BELÉN SORIANO ZAMORA

María Belén is currently pursuing a Master's in communication and media studies at ELTE University, with the hope of combining her knowledge of socioeconomic issues and human rights with arts and media representation. In Budapest, María has collaborated in research projects with media outlets like Telex, has served as a member of the Student Jury at the Verzió Film Festival, and is an intern at CEU's Democracy Institute. Her current line of research is focused on the impact of the creative industries in the promotion of humanitarian initiatives.

miabelen20@gmail.com

VERZIÓ DOCLAB WORKSHOP LOCATION:

Central European University (CEU N15)
15 Nádor Street
1051 Budapest, Hungary

VERZIÓ DOCLAB PITCH LOCATION:

Open Society Archives
Arany János Street 32
1051 Budapest, Hungary

GUESTS MEET GUESTS LOCATION:

36-38 Bajcsy-Zsilinszky út
1054 Budapest, Hungary

	DAY 1 Nov 21st, CEU	DAY 2 Nov 22nd, CEU	DAY 3 Nov 23rd, CEU	DAY 4 Nov 24th, CEU	DAY 5 DocLab Pitch Nov 25th, OSA
9.00	Good morning! Welcome! Where do we come from? Personal introduction of participants, observers, and mentors	MEETING IN OUR CLASSROOM Quick start to the day. Going through the schedule.	MEETING IN OUR CLASSROOM Quick start to the day. Going through the schedule.	MEETING IN OUR CLASSROOM Quick start to the day. Going through the schedule.	
9.30	FIRST FEEDBACK All groups present their projects and scenes and receive feedback from mentors and other participants.	EDITING Mentors one-on-ones 1	EDITING Mentors one-on-ones 1	EDITING Mentors one-on-ones 1	PRESENTATION REHEARSAL Technical and presentation rehearsal
10.00					
10.30					
11.00		EDITING Mentors one-on-ones 2	EDITING Mentors one-on-ones 2	EDITING Mentors one-on-ones 2	
11.30					
12.00					
12.30	LUNCH in CEU	LUNCH in CEU	LUNCH in CEU	LUNCH in CEU	
13.30	Panorama Lounge	Panorama Lounge	Panorama Lounge	Panorama Lounge	

	DAY 1 Nov 21st, CEU	DAY 2 Nov 22nd, CEU	DAY 3 Nov 23rd, CEU	DAY 4 Nov 24th, CEU	DAY 5 DocLab Pitch Nov 25th, OSA	
13.40	FIRST FEEDBACK	EDITING Mentors one-on-ones	EDITING	EDITING Mentors one-on-ones		
14.00				DOCLAB FEAT DOCPRO Réka Lemhényi's Masterclass Documentary Editing: The Editor as Stalker CEU N15 103		
14.30						
15.00						
15.30		EDITING		EDITING Mentors one-on-ones		PRESENTATION GROUP WORKSHOP BY JESPER JACK OSA
16.00						
16.30						
17.00						
17.30						
18.00						
18.15						
18.30			GUESTS MEET GUESTS: WHERE ARE WE HEADED? Toldi Cinema	GUESTS MEET GUESTS: MADOKE X VERZIÓ Toldi Cinema		
19.00						
19.30						
20.00		VERZIÓ OPENING GALA	EDITING	EDITING	GUESTS MEET GUESTS: DOCLAB AND DOCPRO DocLab Awards, drinks, dinner OSA	
20.30						
21.00						
22.00				EDITING DEADLINE	TOLDI PARTY Toldi Cinema	
23.00				Handing in edited scenes, uploading scenes to a Google Drive folder.		

VERZIÓ DOCLAB PITCH

11.25. SATURDAY

Public Presentation of the projects of the 8th Verzió DocLab

Join us at OSA on 25th November from 16:00, at Arany János Street 32, 1051 Budapest!

All projects and edited scenes will be presented, and creative teams will receive questions and feedback from an industry audience. The presentation will be followed by the DocLab and DocPro Guests Meets Guests event, with food and drinks!

VARIOUS AWARDS BY INTERNATIONAL FILM FESTIVALS

Through our partnership with other international film festivals, Verzió can offer select projects the opportunity to attend other industry events.



VERZIÓ DEVELOPMENT AWARD

This year's Verzió International Human Rights Documentary Film Festival's development award of 1000€ will be awarded by: Sára László, producer from Campfilm; Dénes Nagy, Silver Bear-winning director; and Zsuzsanna Deák, film distributor from Cirko Film.



BEST HUNGARIAN PROJECT AWARD BY MADOKE, THE HUNGARIAN DOCUMENTARY ASSOCIATION

The best Hungarian project will receive a long-term mentoring collaboration with film professionals from MADOKE, the Hungarian Documentary Association, awarded by Asia Dér and Bálint Bíró, documentary filmmakers and members of MADOKE.



FOCUSFOX AWARD

The Hungarian production and post-production company, FOCUSFOX, grants one film project a total of 16 hours of Baselight digital Broadcast grading at their post-production facility, valued at net €2,500, performed by Szabolcs Barta, senior colorist.



BIO TO B AWARD

The project team awarded the BIO TO B award will receive an invitation to attend Bio To B 2024 Pitching Forum out of competition.

NOTES

The page contains 24 horizontal red dotted lines for writing notes. These lines are arranged in two groups: the first group consists of 12 lines and the second group consists of 12 lines. A large black graphic element, resembling the right side of a wide letter 'V', is positioned on the right side of the page, partially overlapping the first group of lines.



NOTES

A series of 25 horizontal dotted lines spaced evenly down the page, intended for writing notes.



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FILM FESTIVAL

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