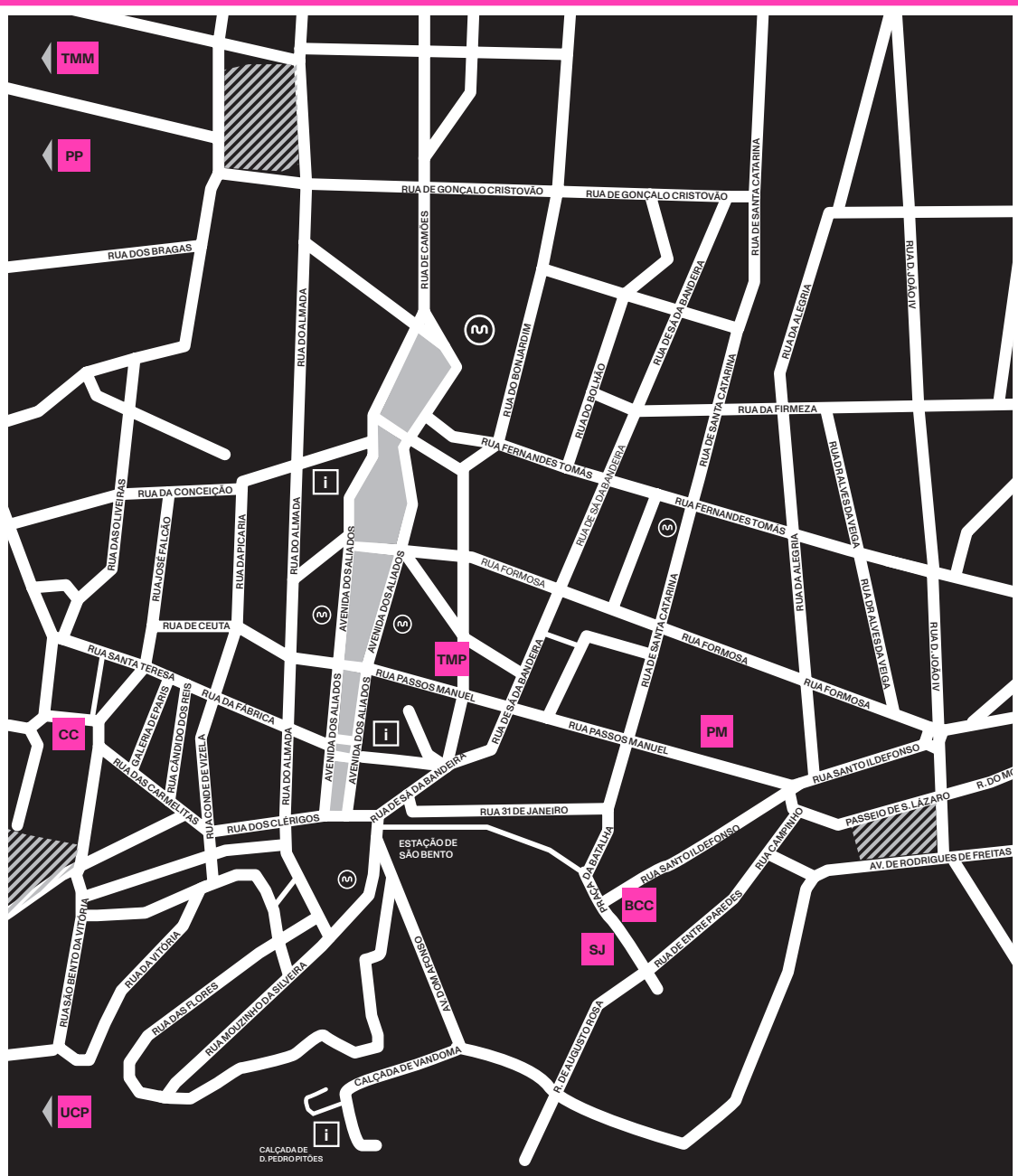
Porto Industry Days

23–26 November 2026



Porto/Post/Doc
Film & Media Festival



POSTOS DE TURISMO
TOURISM OFFICES

METRO

BCC **Batalha Centro de Cinema**
Praça da Batalha, 47
4000-101 Porto

CC **Casa Comum – Reitoria da Universidade do Porto**
Praça de Gomes Teixeira
4099-002 Porto

SJ **Teatro Nacional São João**
Praça da Batalha
4000-102 Porto

PM **Passos Manuel**
Rua Passos Manuel, 137
4000-382 Porto

TMM **Teatro Municipal Constantino Nery**
Av. Serpa Pinto 222
4450-275 Matosinhos

UCP **Universidade Católica Portuguesa**
Rua Diogo de Botelho,
1327 · 4169-005 Porto

PP **Planetário do Porto – Centro Ciência Viva**
Rua das Estrelas
4150-762 Porto

TMP **Teatro Municipal do Porto – Rivoli**
Praça D. João I
4000 -295 Porto

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Porto.

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CATÓLICA ESCOLA DAS ARTES PORTO

CATÓLICA CENTRO DE INVESTIGAÇÃO EM CIÊNCIA E TECNOLOGIA DAS ARTES PORTO

fct Fundação para a Ciência e a Tecnologia

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ECAM

escac films

Industry Screenings

AXENCIA GALEGA DAS INDUSTRIAS CULTURAIS

ventura

MAD SOUND STUDIOS

Arché Porto

apordoc ASSOCIAÇÃO PELO DOCUMENTÁRIO

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EURO DOC

ECAM

MAD SOUND STUDIOS

STUDIO VISITS

Working Class Heroes

filmaporto film commission

CaixaForum+

BPI | Fundação "la Caixa"

Now in its fifth edition, Porto Industry Days brings together the professional community shaping contemporary cinema. From 23 to 26 November, filmmakers, producers, programmers, distributors and sales agents gather in Porto for a programme dedicated to the development, co-production and circulation of new films.

In 2026, **Industry Screenings** and **Co-Production Meetings** expand their scope to countries participating in Creative Europe MEDIA. After four editions open to Portugal, Spain and France, this expansion connects projects and professionals across a wider European geography. More than 250 applications reflect the programme's growing appeal.

Arché Porto offers guidance in writing and artistic development to five Ibero-American projects. **Working Class Heroes** connects this work to Porto, inviting three filmmakers to develop proposals about the city's communities and awarding the selected project a development and production grant. Series Production explores emerging approaches to writing, producing and circulating serial narratives.

Two initiatives join the programme. **Travelling Docs,** developed with a network of Creative Europe MEDIA Desks, focuses on documentary circulation and professional exchange. **From Page to Screen,** organised with Portugal Film Commission and Creative Europe MEDIA Desk Portugal, brings publishing and audiovisual professionals together to discuss adaptation, rights and future collaboration.

Talks, workshops and professional meetings complete the programme, addressing artificial intelligence and sustainability.

Supported by national and international partners, Porto Industry Days strengthens the audiovisual sector in northern Portugal and its connections with European networks, providing time and space to discuss projects, identify partners and exchange working methods.

To all those joining us this year: welcome!

We wish you strong partnerships, ambitious ideas and the momentum your projects deserve.

Monday 23 November

10:30 BCC → SALA 2	**INDUSTRY SCREENINGS #01**
14:30 BCC → SALA 2	**INDUSTRY SCREENINGS #02**
16:00 BCC → HIGH LIFE	**INDUSTRY SCREENINGS** *One-to-One Meetings*
18:00 BCC → HIGH LIFE	**TALKS & PRESENTATIONS** *Once Upon a Time in Production*
19:00 BCC → HIGH LIFE	**HAPPY HOUR BY COCKBURN'S & ALÍNEA A**

Tuesday 24 November

10:00 TMP – RIVOLI → PA	**CO-PRODUCTION MEETINGS** *Project Presentations*
10:30 BCC → SALA 2	**INDUSTRY SCREENINGS #03**
14:30 TMP – RIVOLI → PA	**TALKS & PRESENTATIONS** *Focus on Travelling Docs*
16:00 TMP – RIVOLI → PA	**TALKS & PRESENTATIONS** *Documentary & Artificial Intelligence*
16:00 BCC → HIGH LIFE	**INDUSTRY SCREENINGS** *One-to-One Meetings*
17:00 TMP – RIVOLI → CAFÉ	**CO-PRODUCTION MEETINGS** *One-to-One Meetings*
19:00 BCC → HIGH LIFE	**HAPPY HOUR BY COCKBURN'S & ALÍNEA A**

Wednesday 25 November

10:00 TMP – RIVOLI → PA	**ARCHÉ PORTO** *Project Presentations*
11:30 TMP – RIVOLI → PA	**WORKING CLASS HEROES** *Project Presentations*
14:30 TMP – RIVOLI → PA	**TALKS & PRESENTATIONS** *Creative Europe MEDIA – Funding Opportunities and Beyond*
15:00 TMP – RIVOLI → PA	**TALKS & PRESENTATIONS** *From Page to Screen*
16:00 TMP – RIVOLI → PA	**TALKS & PRESENTATIONS** *CUT TO... What If Changing One Thing Could Change Everything?*
17:00 TMP – RIVOLI → CAFÉ	**CO-PRODUCTION MEETINGS** *One-to-One Meetings*
17:00 TMP – RIVOLI → CAFÉ	**ARCHÉ PORTO** *One-to-One Meetings*
17:00 TMP – RIVOLI → CAFÉ	**WORKING CLASS HEROES** *One-to-One Meetings*
19:00 BCC → HIGH LIFE	**HAPPY HOUR BY COCKBURN'S & ALÍNEA A**
20:00 BCC → HIGH LIFE	**AWARDS CEREMONY**

Thursday 26 November

10:00 TMP – RIVOLI → PA	**SERIES PRODUCTION** *DJ Mehdi: Made in France*
11:45 TMP – RIVOLI → PA	**SERIES PRODUCTION** *New Documentary Forms: Audio Series*
14:30 TMP – RIVOLI → PA	**SERIES PRODUCTION** *Pocket Series*
19:00 BCC → HIGH LIFE	**HAPPY HOUR BY COCKBURN'S & ALÍNEA A**

Industry Screenings

Industry Screenings

Industry Screenings presents audiovisual projects in the final stages of production, across different genres and lengths, in sessions reserved for professionals. Participation does not constitute a public premiere. Over two days, teams screen excerpts for distributors, sales agents, festival programmers, platforms, broadcasters and consultants, followed by discussions and one-to-one meetings. The sessions give teams an opportunity to gather feedback and identify partners for completion, sales, distribution and festival premieres.

By Invitation Only

#01 Feature Films

23 NOV → BCC → SALA 2 → 10:30

Familiar Feelings

MÓNICA LIMA (PRT)

You the Artists

FLAVIA CONTRERAS DE LA PARRA (CHL, PRT)

Karl Marx, Luanda

KILUANJI KIA HENDA (AGO, PRT)

My Lovely Autonomy

HANNAH WEISSENBORN (DEU)

John in Christ

JOÃO NICOLAU (PRT)

#02 Short Films

23 NOV → BCC → SALA 2 → 14:30

The Difference a Day Makes

VICENTE GIL AND SALVADOR GIL (PRT)

Half Tone

MARIA MOREIRA (PRT)

Auras. Visions of Blindness

NELA FRAGA (ESP)

#03 Feature Films

24 NOV → BCC → SALA 2 → 10:30

Agu Rixu: Rough Waters

CÉSAR SCHOFIELD CARDOSO (PRT, CPV)

The Mountain on My Wall

CARLA ANDRADE (ESP)

Time of Summer

VADIM KOSTROV (FRA)

Body in Plural

MARTA POPIVODA (DEU, SRB, FRA, BIH, KOR)

6



Original Title
Sentimentos Familiares

Main Genre / Category
Fiction

Expected Duration
111 min

Production Countries
PRT

Languages
Portuguese

Status / Expected Delivery
Picture Lock / December 2026

Premiere Status
World premiere available

Familiar Feelings

MÓNICA LIMA

FAMILY / INTIMACY / DRAMA

An actress returns to her drought-stricken hometown, where an unexpected family reunion forces her to confront failure, loss and the possibility of belonging.

Synopsis
Lia, once a promising actress, returns unexpectedly to her hometown in Portugal's interior, marked by drought and fire. She expects an empty house but finds her family gathered there. After overhearing remarks about her return, she keeps her distance, sleeps in her damaged car and watches from the margins. A night with a stranger offers brief relief before a family celebration brings her back into the home and its unresolved tensions.

Current Cut & Remaining Work
Picture lock is complete. Remaining work includes sound editing and mix, colour grading, VFX, original score, subtitling and final masters.

Director(s)
Mónica Lima studied at DFFB Berlin. Her short *Human Nature* screened at over 40 festivals and won awards at Rotterdam and Curtas Vila do Conde.

Production
Seara Filmes (PRT), Maria Zimbro (PRT)

Producer(s)
Frederico Mesquita
Elisa Bogalheiro

Looking For
A co-producer or finishing partner to secure remaining post-production resources, including colour, sound and VFX; also sales agents and festivals for the launch.

Frederico Mesquita
frederico.searafilmes@gmail.com



Original Title
Ustedes los artistas

Main Genre / Category
Documentary

Expected Duration
83 min

Production Countries
CHL, PRT

Languages
Spanish, Mapuche

Status / Expected Delivery
Rough Cut / April 2027

Premiere Status
Seeking world premiere

You the Artists

FLAVIA CONTRERAS DE LA PARRA

CREATIVE PROCESS / POLITICAL MEMORY / HYBRID DOCUMENTARY / CHILE

A Chilean filmmaker's first film about art and precarity becomes a collective act of creation as the country's political hopes fade.

Synopsis
Flavia sets out to make her first film about artistic work and precariousness in Chile. As her own creative crisis deepens and hopes for political change recede, the project becomes a collective experiment. Moving between art, politics and everyday life, the film reflects on historical memory and a generation searching for meaning through shared artistic practice.

Current Cut & Remaining Work
A rough cut is assembled. Editing is refining two narrative threads and the hybrid form; at application stage, one final sequence remained to be filmed in Portugal.

Director(s)
Flavia Contreras is a Chilean artist and filmmaker working across documentary, political memory and artistic research. She co-directed *Oasis* (2023).

Production
Brisa Films (CHL);
Movimiento em Falso (PRT)

Producer(s)
Joaquín Echeverría

Looking For
Rough-cut feedback, approximately €33,146 in finishing finance or co-production, and festival, sales and distribution partners for a world premiere.

Joaquín Echeverría
brisafilms@gmail.com

8



Original Title
Karl Marx, Luanda

Main Genre / Category
Fiction

Expected Duration
80 min

Production Countries
AGO, PRT

Languages
Portuguese, Russian

Status / Expected Delivery
Rough Cut / January 2027

Premiere Status
Seeking world premiere

Karl Marx, Luanda

KILUANJI KIA HENDA

AFRO-COMMUNISM / MARXISM / ANGOLA / USSR

Karl Marx reappears symbolically in Luanda. Through fiction, satire and historical memory, the city confronts the afterlife of Angola's Marxist past.

Synopsis
Murals, radio debates and artistic interventions bring the figure of Karl Marx back into Luanda. The city's inhabitants respond with irony, nostalgia or fear. Blending fiction, satire and historical memory, the film explores what remains of Marxism in Angola and how political ideals resonate in a present marked by inequality and disillusionment.

Current Cut & Remaining Work
An advanced cut has been assembled. At the time of application, one final scene remained to be filmed, followed by editing refinements.

Director(s)
Kiluanji Kia Henda is an Angolan artist and filmmaker whose photography, video and installations examine memory, colonialism and political utopias.

Production
Wonder Maria Filmes (PRT); Uika Filmes (AGO)

Producer(s)
Bruno Moraes Cabral; Fernanda Polacow; Kamy Lara

Looking For
Sales agents, festival programmers and distributors to develop the film's international promotion and distribution strategy.

Bruno Moraes Cabral
bruno@wondermaria.com



Original Title
My Lovely Autonomy

Main Genre / Category
Documentary

Expected Duration
85 min

Production Countries
DEU

Languages
English, French, German

Status / Expected Delivery
Post-Production / May 2027

Premiere Status
Seeking world premiere

My Lovely Autonomy

HANNAH WEISSENBORN

MUSIC / BERLIN / COMMUNITIES / SOCIAL CHANGE / POLITICS

Three artists in Berlin's post-punk scene struggle to sustain the lives they have built as economic pressure reshapes their work and relationships.

Synopsis
Stéphanie, a French guitarist, Lewis, a Welsh singer, and Olga, a Greek booking agent, are part of Berlin's reviving post-punk scene. Their concerts offer community to younger audiences, while inflation and precarity threaten their own livelihoods. Stéphanie loses her rehearsal space, Lewis retrains as a paramedic and Olga faces a dispute with a band on her label. Their experiences show how wider political and social change enters personal biographies.

Current Cut & Remaining Work
The team is reshaping the introduction of the three protagonists and the film's political context. Concert sequences will be expanded and subtitled; post-production financing remains open.

Director(s)
Hannah Weissenborn is a director trained at Filmakademie Baden-Württemberg and La Fémis. Her short *Douze* received recognition from the German Short Film Award.

Production
FABW GmbH (DEU)

Producer(s)
Fabian Leonhardt

Looking For
The remaining post-production finance, international sales and distribution partners, broadcaster discussions, and festival programmers to shape the launch.

Fabian Leonhardt
fabianleonhardt@gmx.de

10



Original Title
John in Christ

Main Genre / Category
Documentary

Expected Duration
70 min

Production Countries
PRT

Languages
Bislama, English

Status / Expected Delivery
Work in Progress / February 2027

Premiere Status
Seeking world premiere

John in Christ

JOÃO NICOLAU

ANTHROPOLOGY /
MUSIC RELIGIOUS CULTS

On the island of Tanna in Vanuatu, song and faith shape everyday life. A film observes the musical practices of local cults and Christian churches.

Synopsis
In southeastern Tanna, Vanuatu, religious life is inseparable from music. The film observes the liturgies of the John Frum and Unity of John in Christ movements alongside those of Protestant churches. Across different ceremonies and forms of prayer, live performance reveals a community in motion and the vitality of its oral traditions.

Current Cut & Remaining Work
The submitted excerpt represents the intended pace and tone. Editing, translation of Bislama material, sound, colour and subtitles remain to be completed.

Director(s)
João Nicolau is a Portuguese filmmaker, editor and musician. His features include *John From* and *Technoboss*; his work has screened at Cannes, Locarno, Rotterdam and Venice.

Production
O Som e a Fúria (PRT)

Producer(s)
Luís Urbano

Looking For
International sales agents, festival programmers, distributors and exhibitors for an auteur documentary, including cinema, museum and cultural venues.

Sofia Bénard
sofia.benard@osomeafuria.com



Original Title
A Diferença que um Dia Faz

Main Genre / Category
Fiction

Expected Duration
15 min

Production Countries
PRT

Languages
Portuguese

Status / Expected Delivery
Post-Production· November 2026

Premiere Status
Seeking world premiere

The Difference a Day Makes

VICENTE GIL / SALVADOR GIL

ROMANI COMMUNITY /
MOTHERHOOD /
EVERYDAY SURVIVAL /
SOCIAL REALISM /
CONTEMPORARY PORTUGAL

As the first light flickers, how does a Romani mother define her day? Within these frames, the present bleeds straight into the future.

Synopsis
At dawn's first light, a mother rises, stirring the world around her into life. As the daily grind kicks off, an unexpected crisis shatters her normal rhythm, throwing this single parent's world into chaos. With time slipping away, she fights relentlessly to put food on the table for her kids. How much can a single day reshape their reality?

Director(s)
Salvador and Vicente Gil (Porto, 2001) are Romani artists with established careers in cinema and theatre. They debuted as co-creators and actors in Leonor Teles's *Dogs Barking at Birds*.

Production
Omaja (PRT)

Producer(s)
Bernardo Lopes

Looking For:
Festival programmers, sales agents and distributors to support the film's international premiere strategy and festival circulation; feedback on positioning, audience outreach and opportunities for long-term exhibition

Bernardo Lopes
bernardo@omaja.pt

12



Original Title
Meio Tom

Main Genre / Category
Documentary, Fiction

Expected Duration
17 min

Production Countries
PRT

Languages
Portuguese, Sign Language

Status / Expected Delivery
Post-Production / November 2026

Premiere Status
Seeking world premiere

Half Tone

MARIA MOREIRA

IDENTITY / COMMUNICATION / BELONGING / DEAFNESS / MEMORY

A childhood game leaves Maria unable to understand a whispered message. At 27, she revisits that memory as she investigates her own deafness.

Synopsis
As a child playing a game of whispered messages, Maria cannot understand the words passed to her and improvises an answer. Years later, she returns to the memory while investigating her unilateral sensorineural deafness, diagnosed when she was seven. Through recollections and encounters with others who share similar experiences, she examines how she learned to navigate a world designed for hearing people.

Current Cut & Remaining Work
The rough cut is nearly complete. The team is refining rhythm and emotional structure while developing the sound design and colour treatment of childhood memories and the present.

Director(s)
Maria Moreira is a Portuguese filmmaker and producer whose work explores identity, memory and inclusion. Her documentary *Sónia* premiered in 2021.

Production
Foi Bonita a Festa (PRT)

Producer(s)
Catarina de Sousa

Looking For
Final sound and image support, a world-premiere strategy, an international sales agent and distributors; feedback from programmers on the final cut and circulation.

Catarina de Sousa
catarinadesousa@foibonitaafesta.com



Original Title
Auras. Visións de cegueira

Main Genre / Category
Experimental

Expected Duration
14 min

Production Countries
ESP

Languages
No Dialogue

Status / Expected Delivery
Rough Cut / October 2026

Premiere Status
Seeking world premiere

Auras. Visions of Blindness

NELA FRAGA

SENSORY EXPERIENCE / VISUAL RESEARCH / 16MM / IMMERSION

What does the world look and sound like during a migraine with aura? An experimental film translates this transient visual experience into cinema.

Synopsis
Drawing on the director's own experience, *Auras* investigates the visual disturbances that precede some migraines. Double-exposure film and a carefully composed soundtrack seek to convey the changing perception of an aura, including its movement through the field of vision. The short combines cinematic and sensory research with a desire to make a common but poorly understood condition more visible.

Current Cut & Remaining Work
Filming and editing continue. The submitted nine-minute rough cut is being developed into a final version of approximately 14–15 minutes.

Director(s)
Nela Fraga works with the (S8) Mostra Internacional de Cinema Periférico. Her debut, *Exposed* (2024), screened internationally and won a jury prize at Cans.

Production
eSe8 (ESP)

Producer(s)
Ángel Rueda

Looking For
Festival premiere and distribution partners for the film, alongside funding and collaborators to develop a related film performance and exhibition.

Nela Fraga
nela.fraga.rivas@gmail.com

14



Original Title
Agu Rixu: Mares Revoltos

Main Genre / Category
Documentary

Expected Duration
75 min

Production Countries
PRT, CPV

Languages
Cape Verdean Creole

Status / Expected Delivery
Post-Production / May 2027

Premiere Status
Seeking world premiere

Agu Rixu: Rough Waters

CÉSAR SCHOFIELD CARDOSO

ENVIRONMENT / OCEANS / SOCIAL CHANGE / CABO VERDE / AFRICA

In Tarrafal, Cabo Verde, fisherman Nelito faces dwindling catches, institutional neglect and mass tourism as his coastal community confronts ecological change and a colonial past.

Synopsis
In Tarrafal, Cabo Verde, artisanal fisherman Nelito holds on to a way of life as fish stocks dwindle, institutions stay distant and mass tourism reshapes the coast. Older fishermen remember a harsher sea; younger people weigh leaving against staying. As Nelito repairs boats and builds his future by hand, the film traces ecological decline, economic precarity and the afterlives of colonial power, asking what it means to remain when sea and land are changing.

Current Cut & Remaining Work
Fully shot, with a 60-minute assembly developed through Rough Cut Lab Africa 2025. The team is refining the ensemble, narrative structure and sound before picture lock, image and sound finishing.

Director(s)
César Schofield Cardoso is a Cabo Verdean artist and filmmaker. He co-wrote *The New Man/Omi Nobu*, winner at FESPACO, and co-founded XU:Collective.

Production
AZAGAIA Studio (PRT, CPV); XU:Collective (CPV)

Producer(s
Pedro José-Marcellino; César Schofield Cardoso

Looking For
Completion finance and post-production partners; an international sales agent; premiere and festival guidance; and distribution, broadcast and impact partners for available territories.

Pedro José-Marcellino
production@azagaia.studio



Original Title
A montaña na miña parede

Main Genre / Category
Documentary, Essay

Expected Duration
90 min

Production Countries
ESP

Languages
Spanish

Status / Expected Delivery
Work in Progress / December 2026

Premiere Status
World premiere available

The Mountain on My Wall

CARLA ANDRADE

FOUND FOOTAGE / GALICIA / NEPAL

An intimate journey in the Nepalese Himalayas becomes a love story shaped by memory, loss, displacement and unequal power.

Synopsis
A spiritual and artistic search for emptiness in the Nepalese Himalayas changes direction when the filmmaker falls in love with a Nepalese man. The relationship is shaped by structural inequalities that turn affection into a matter of documents and mobility. Drawing on personal footage, the film traces an intimate passage through memory, desire, loss and displacement.

Current Cut & Remaining Work
The film is in an advanced editing phase. Sound design and minor adjustments to the edit remain in progress.

Director(s)
Carla Andrade is a multidisciplinary artist working in film, photography and installation. Her practice examines perception and the formal possibilities of the image.

Production
Filmika Galaika (ESP)

Producer(s)
Beli Martínez

Looking For
A world-premiere opportunity and a sales agent to develop the film's international distribution and communication strategy.

Beli Martínez
info@filmikagalaika.com

16



Original Title
Время лета

Main Genre / Category
Documentary

Expected Duration
101 min

Production Countries
FRA, NLD

Languages
Russian

Status / Expected Delivery
Work in Progress / December 2026

Premiere Status
Seeking world premiere

Time of Summer

VADIM KOSTROV

TIME / MINIDV / DIARY FILM / DURATION / MEMORY

A filmmaker revisits footage of his last peaceful summer in the Urals before Russia's invasion of Ukraine, finding a world preserved in images.

Synopsis
In summer 2020, Vadim Kostrov returns to the Urals and films lakes, villages, family gatherings and walks on MiniDV. Years later, after leaving Russia for France following the full-scale invasion of Ukraine, he returns to the footage. What began as a personal diary now records the lived time of a world he can no longer inhabit. The film observes how memory and historical change transform ordinary images.

Current Cut & Remaining Work
An advanced work in progress with its overall structure established. The final edit and sound mix remain; the project also exists in a longer durational form and as a video installation.

Director(s)
Vadim Kostrov is a filmmaker and artist based in France. His diaristic films on time and memory include *Summer, Winter* and *Orpheus*.

Production
Kostrov Films (FRA)

Producer(s)
Vadim Kostrov

Looking For
Festival programmers, sales and distribution partners for the international premiere; support for the final sound mix; and art institutions for longer-term circulation.

Vadim Kostrov
kostrovfilms@gmail.com



Original Title
Body in Plural

Main Genre / Category
Documentary

Expected Duration
74 min

Production Countries
DEU, SRB, FRA, BIH, KOR

Languages
Serbo-Croatian, English

Status / Expected Delivery
Post-Production / January 2027

Premiere Status
To be confirmed

Body in Plural

MARTA POPIVODA

COLLECTIVE BODY / CHOREOGRAPHY / IDEOLOGY / MEMORY / RESISTANCE / YUGOSLAVIA

From a Yugoslav mass performance in 1988 to protests in present-day Serbia, bodies, buildings and choreography trace the changing dream of collective freedom.

Synopsis
Moving between a 1988 mass performance in Yugoslavia and protests in Serbia today, *Body in Plural* asks how socialist memory survives within the present. Bodies and buildings become stages for the relationship between ideology and everyday life. Through choreography, architecture and archive, the film imagines freedom as a collective practice that must continually be revised.

Current Cut & Remaining Work
The film is at final-cut stage. Completion financing is still needed to close the post-production gap.

Director(s)
Marta Popivoda is a filmmaker and artist working across memory, ideology and collective bodies. Her films include *Landscapes of Resistance* (2021) and *Slet 1988* (2025).

Production
Bocalupo Films (FRA); Fiskultura Films (DEU); Theory at Work (SRB); SCCA/Pro.ba (BIH)

Producer(s)
Jasmina Sijercic; Zsofi Lili Kovacs; Marta Popivoda; Adis Djapo; Amra Baksic Camo

Looking For
Completion funds and broadcasters to close the financing gap, together with festival programmers and distributors for the film's international launch.

Jasmina Sijercic
jasmina@bocalupofilms.com

Co-Production Meetings

Co-Production Meetings

Co-Production Meetings presents twelve selected projects in development and pre-production from countries participating in Creative Europe MEDIA. Teams pitch to producers, funders, broadcasters, platforms and sales agents, then take part in one-to-one meetings tailored to their projects.

The programme focuses on identifying co-production partners, discussing financing plans and gathering creative and strategic feedback. Meetings are complemented by professional sessions and informal networking.

Industry Badge Only

Project Presentations

24 NOV → TMP – RIVOLI → PA → 10:00

800 Gondomar in the Subcontinent

JOÃO NICOLAU
ALESSANDRO COMODIN (PRT)

A Lucid Wind

LUANA BOVET
PAU BERGA (ESP, CHE)

A Spectre Is Haunting Europe

RÓBERT MIHÁLY
VIRÁG EMMA CSUPORT
(SVK, CZE)

Archiveless Memories – For an Imaginary Museum

ALI RAZI (FRA, PRT, IRN)

Copy

MIGUEL MACHETTI (ESP)

Exotic World

SARAH MOON HOWE (BEL)

Journey of an Archive

HANNAH PAPACEK HARPER
FRANCESCO AMORUSO
(FRA, SCO, PSE)

Long Distance

MIGUEL EEK (ESP, PRT)

Our Language

BARBARA KNEZEVIC
(SRB, IRL, AUS)

See What I Say

ARTURAS JEVDOKIMOVAS
(LTU, UKR, ITA)

Tomato

GIORGI PARKOSADZE (GEO)

Traçadas

TÂNIA DINIS (PRT)



Original Title
800 Gondomar no Subcontinente

Main Genre / Category
Documentary, Experimental

Expected Duration / Format
80 min / Feature film

Production Countries
PRT

Languages
Portuguese, English, French, Hindi, Urdu, Bengali, Nepali, Dzongkha, Sinhala, Tamil, Divehi

Status / Expected Delivery
Development / July 2027

Budget / Confirmed
190.000€ / 11.58%

800 Gondomar in the Subcontinent

JOÃO NICOLAU
ALESSANDRO COMODIN

CO-DIRECTING / ARTHOUSE / GARAGE ROCK / SOUTH ASIA

The organic, dynamic portrait of the encounter of three Portuguese musicians with the people, customs and sounds they cross paths with on a tour in the Indian subcontinent. Not a band-on-the-road documentary: a mutant film.

Synopsis
The film follows 800 Gondomar on a tour across the Indian subcontinent. Refusing the conventions of a band-on-the-road documentary, João Nicolau and Alessandro Comodin combine documentary observation and fiction in a mosaic shaped by the musicians' encounters with people, places and sounds.

Director's Statement
800 Gondomar in the Subcontinent began with an idea shared by the two of us at an 800 Gondomar concert in November 2024. We have been working closely for a long time, editing several projects together, and had always expressed the desire to make a film with both our signatures.

Director(s)
João Nicolau is a filmmaker, editor and musician whose films include *Technoboss*. Alessandro Comodin works between documentary and fiction; his features include *Gigi la legge* and *L'estate di Giacomo*.

Production
Seara Filmes (PRT)

Producer(s)
Frederico Mesquita

Co-Production Countries Sought
France, Italy, Spain, India

Looking For
A €50,000 international co-producer is the priority, alongside South Asian production partners for the tour shoot and European collaborators able to strengthen financing and circulation.

Frederico Mesquita
frederico.searafilmes@gmail.com

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Original Title
Un viento lúcido

Main Genre / Category
Documentary, Fiction

Expected Duration / Format
90 min / Feature film

Production Countries
ESP, CHE

Languages
Spanish

Status / Expected Delivery
Development / September 2028

Budget / Confirmed
280.500€ / 10%

A Lucid Wind

LUANA BOVET
PAU BERGA

HUMAN RELATIONSHIPS / SPIRITUALITY / ALTERNATIVE LIFE

Stories of the extraordinary: revelations beyond life.

Synopsis
Sento, an older man living in a remote Sierra Nevada valley, survives clinical death and returns with extraordinary perception. What was once a solitary place now reveals itself as a lush paradise. Knowing little time remains before his final departure, he works to heal his relationships with his neighbors. Thus begins a chronicle of near-death experiences from a community that chose to live differently. For them, life has no end: only a transition to another form of existence.

Director's Statement
We moved to a remote valley in the Sierra Nevada. Months later, we learned a neighbour was dying in a hospital in Munich. We went to see him.
He described, vividly, the threshold to the beyond and how he was perceiving death. It had transformed him: the man who embraced us in tears was nothing like our solitary neighbour. His last wish was that we say goodbye for him to the neighbours back home.

Director(s)
Luana Bovet (Switzerland) and Pau Berga (Spain) are a creative duo focused on hybrid films. As directors and screenwriters, they are developing the feature films *Fractal Fluid* (recipient of ICAA's 2025 screenplay grant) and *Un viento lúcido* (DocsMX, Abycine, Cinema Pendent, Docslab vlc, Porto/Post/Doc). Together they run the production company crema. film, which drives these projects and with which they produced the documentary *I ara què* (IDFA Academy, FIPADOC, Arché Docslisboa, LABED, Punto de Vista, Doklab Navarra).

Production
Crema.film (ESP)

Producer(s)
Pau Berga

Co-Production Countries Sought
Spain, Europe

Looking For
National co-production in Spain or Europe, with a production company or an experienced executive producer who can accompany us, advise us and help us solidify the production structure.

Pau Berga
pau@crema.film



Original Title
Európu obchádza strašidlo

Main Genre / Category
Essay

Expected Duration / Format
80' / Feature film

Production Countries
SVK, CZE

Languages
Miscellaneous

Status / Expected Delivery
Development / August 2028

Budget / Confirmed
200.000€ / 10%

A Spectre Is Haunting Europe

RÓBERT MIHÁLY
VIRÁG EMMA CSUPORT

RHIZOME / EUROPE / CRISIS / TIME-IMAGE

The sea is a border,
the border is an image,
and the image is a question
without an answer.

Synopsis
In the beginning there is the myth of Europa abducted by the bull - a body carried across the sea, displaced and renamed through movement. In the film, this origin returns as a contemporary image of Europe: a continent shaped by forces it does not fully control, expressed through institutions, borders, and political decisions that define mobility, belonging, and exclusion. Film journeys across Greece, France, Georgia, Poland, Germany, Portugal and other countries - places and non-places where European unity is tested by rising authoritarian narratives.

Director's Statement
This is a collaborative project and our approach to this film is strongly experimental. It is inspired by Deleuze and Guattari's *A Thousand Plateaus* and its concept of the rhizome as a non-hierarchical, non-linear system of connections. Imagine a film with no clear beginning or end - a layering of themes and perspectives, like peeling an onion.

Director(s)
Róbert Mihály is a documentary filmmaker based in Bratislava whose work addresses democracy and social struggles. Virág Emma Csuport is the project's co-director.

Production
filmsomnia (SVK)

Producer(s)
Anna Mach Rumanová

Co-Production Countries Sought
Portugal, Greece, Italy, France, Germany

Looking For
European co-producers can bring creative input, local funding and filming support. The team also welcomes broadcasters, sales agents and distributors with a reach in essay documentary.

Robo Mihaly
kammerher@gmail.com

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Original Title
Archiveless Memories – For an Imaginary Museum

Main Genre / Category
Essay, Documentary, Experimental

Expected Duration / Format
85 min / Feature film

Production Countries
FRA, PRT, IRN

Languages
Arabic, French

Status / Expected Delivery
Development / December 2027

Budget / Confirmed
250.000€ / 10%

Archiveless Memories – For an Imaginary Museum

ALI RAZI

WAR / MEMORY / COUNTER-MUSEUM
INTERGENERATIONAL TRAUMA / IRAN

As war returns to Iran in 2025–2026, Nawal revisits the unresolved legacy of the Iran–Iraq War, building a cinematic counter-museum from intimate memories and archives to challenge official history through a woman's gaze.

Synopsis
What if a war never truly ends, but simply changes form? When war returns to Iran in 2025–2026, a long-term film tracing the unresolved legacy of the Iran–Iraq War is overtaken by history unfolding in real time. At its center is Nawal, a mother living between France and Iran, whose gaze connects official memory, intimate experience, and the scarred landscapes of her family's past. Moving between Tehran's Museum of the Sacred Defense, archival fragments, abandoned palm groves, and contemporary war images, the film constructs a cinematic counter-museum.

Director's Statement
The film is constructed as a cinematic counter-museum: a space where images do not illustrate history but activate it, where memory is not reconstructed but re-performed through perception, and where time is no longer linear but layered, unstable, continuously reconfigured through montage. The film is built on a principle of split authorship as alter-ego structure.

Director(s)
Born in Shiraz, Iran, Ali Razi is a filmmaker and theatre director. His work, shown at international festivals, explores authoritarian power, memory and the links between personal and political history.

Production
C.R.I.M. (PRT)

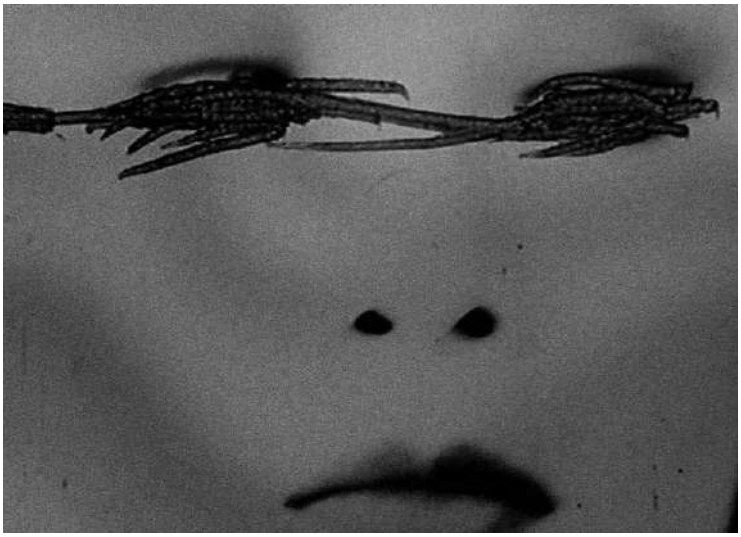
Producer(s)
Eliott Baillon

Confirmed Co-Producers
Darjeeling (FRA)

Co-Production Countries Sought
United States, Switzerland, Belgium, Germany, Netherlands, Norway

Looking For
The project invites international co-producers, documentary funds and broadcasters to support development and production, with partners attuned to its artistic approach.

Isabel Machado
crim.filmes@gmail.com



Original Title
El participio del verbo oír

Main Genre / Category
FIC

Expected Duration / Format
90 min / Feature Film

Production Countries
ESP

Languages
Spanish, French, English, Russian

Status / Expected Delivery
Development / May 2029

Budget / Confirmed
2 000 000 € / 10%

Copy

MIGUEL MACHETTI

Ramón, an assistant director with little ambition in life, begins working on the new production of the world's most famous French actress, who returns to cinema after years away following an accusation of murder.

Synopsis
Ramón, a young assistant film director, is approached to work on a movie starring Camille de Valois, a very famous French actress, who is returning to the industry after two decades away from the public eye following accusations of murdering a fellow cast member. As he struggles to overcome his breakup with his boyfriend Ismael, he begins to develop a fascination with Camille during the shooting. And while everyone around him is desperate to know whether she is truly a murderer, he seems completely indifferent to her past. In such an unusual context, Ramón will have no choice but to confront his sadness... Or sink into a bottomless pit for the rest of his life.

Director's Statement
Through a comedic, eccentric lens, I portray the "B-side" of cinema: the people who bring the big screen to life, guided by the bond between the most irrelevant person in the world and a living legend. As an LGBTQ+ author, I want a gay protagonist beyond usual portrayals. His breakup with Ismael drives many of Ramón's poor decisions; irony reflects his flaws. The point of view stays with Ramón: fast camera movements, a fisheye lens and a grayish-blue palette evoke stress.

Director(s)
Miguel Machetti studied at Carlos III University (Madrid) and Sogang University (Seoul). As assistant director he has worked with Alejandro Amenábar, Paula Ortiz and Nacho Vigalondo. He wrote the series *Itxaso* (Netflix) and directed the shorts *La misión* (2020) and *El querer* (2022, Lasai Films/Tornasol).

Production
Gelatina Películas (ESP)

Producer(s)
Ángeles L. Guerrero,
Tina V. Mollá

Co-Production Countries Sought
N/A

Looking For
Seeking European co-producers who connect with the film's vision and can help build a project ambitious in scope, yet deeply rooted in its specific world and characters.

Ángeles L. Guerrero
gelatina.peliculas@gmail.com

24



Original Title
Exotic World

Main Genre / Category
Documentary

Expected Duration / Format
90 min / Feature film

Production Countries
BEL

Languages
French, English

Status / Expected Delivery
Development / October 2028

Budget / Confirmed
485.000€ / 10,31%

Exotic World

SARAH MOON HOWE

FEMALE BODY POLITICS / PRE-#METOO LEGACY / BURLESQUE / PERSONAL ARCHIVES / LIBERATION OR ILLUSION

In 1990s Brussels, she stripped for freedom. Twenty years later, filmmaker Sarah Moon Howe reunites her old troupe for a road trip to Las Vegas' Exotic World — and the question that still haunts her: was it liberation, or its illusion?

Synopsis
In the 1990s, I spent a decade as a striptease performer at Looking Production, an unconventional Brussels agency run by Fred Eudier, a man who gave his artists complete freedom — and who later took his own life. Twenty years on, I unearth a box of archives — photos, posters, tapes — and can no longer tell what was genuine freedom and what was its illusion. I set out to find my former companions — Barbara, Bruno and Nikie. With a camera and an open question, I listen to their stories, their contradictions, their silences.

Director's Statement
Childhood memory, first: the werewolf at the fairground. My mother holding my hand. A man in a cage, half-human, half-beast, roaring at the crowd. Years later, the same man would become my boss — and the most important artistic encounter of my life. I joined Looking Production at 22, without knowing exactly what I was getting into.

Director(s)
Sarah Moon Howe is a Belgian documentary filmmaker born in Brussels in 1973. She holds a degree in Clinical Psychology (Institut Libre Marie-Haps, 1998) and worked for seven years as a psychologist before turning to filmmaking.

Production
RUBIS productions srl (BEL)

Producer(s)
Maxime Coton

Co-Production Countries Sought
France, Germany

Looking For
French and German co-producers with routes to CNC, ARTE France and German broadcasters are priorities. European pre-buy partners are welcome; a minority share of 10–15% would be ideal.

Maxime Coton
maxime@bruitsasbl.be



Original Title
Journey of an Archive

Main Genre / Category
Documentary

Expected Duration / Format
90 min / Feature film

Production Countries
FRA, SCO, PSE

Languages
Arabic, English

Status / Expected Delivery
Development / April 2028

Budget / Confirmed
241.208€ / 20%

Journey of an Archive

HANNAH PAPACEK HARPER
FRANCESCO AMORUSO

PALESTINIAN MEMORY / ARCHIVES / CULTURAL ERASURE / EXILE / COLONIAL LEGACY

Palestinian writer Raja Shehadeh sends nearly six decades of private journals from Ramallah to Edinburgh for safekeeping. Through voice, animation and dance, the film asks what becomes of a people's memory when survival requires exile.

Synopsis
Since 1969, Palestinian writer and human rights lawyer Raja Shehadeh has kept journals recording life under occupation. As violence and cultural destruction intensify, he decides to send them from Ramallah to the University of Edinburgh. In Palestine, bookseller Mahmoud Muna and filmmaker Yazeed Abu Khdeir digitise and prepare the archive for its passage across checkpoints and borders. Raja reads from the journals as animation, projection and sound release memories from the page.

Director's Statement
We approach a vast political history through one intimate gesture: Raja Shehadeh deciding to let his journals leave Palestine so they can survive. The film combines patient observational cinema with animation, projection, voice, choreography and spatial sound.

Director(s)
Hannah Papacek Harper is an Australian-French filmmaker whose *Lost for Words* premiered at CPH:DOX in 2025. Francesco Amoruso is a filmmaker and researcher working on Palestinian archives and cultural memory.

Production
Pyroclast Productions (FRA)

Producer(s)
Hannah Papacek Harper,
Sinéad Kirwan, Yazeed Abu Khdeir

Confirmed Co-Producers
Enemy Films (SCO),
48K Productions (PSE)

Co-Production Countries Sought
Portugal

Looking For
Minority co-producers, broadcasters, funds, sales and impact partners are invited, alongside collaborators in animation, archives, sound and post-production in Palestine and Scotland.

Hannah Papacek Harper
hannah@pyroclast.fr

26



Original Title
Larga distancia

Main Genre / Category
Documentary

Expected Duration / Format
90 min / Feature film

Production Countries
ESP, PRT

Languages
Spanish, Portuguese, French, German, Ukrainian, Swedish

Status / Expected Delivery
Development / November 2028

Budget / Confirmed
329.500€ / 10,62%

Long Distance

MIGUEL EEK

RAILWAY JOURNEY / CONTEMPORARY EUROPE / MIGRATION / FAMILY MEMORY / SOCIAL INEQUALITY

A railway video diary travels from Lisbon to Kiruna, observing a Europe in motion through landscapes, stations and the lives of those crossing the continent.

Synopsis
Long Distance unfolds as a railway video diary: a journey from Lisbon to Kiruna across Europe from south to north. On trains, in stations, cafés and waiting rooms, the film observes a continent both in motion and strangely still. Through the windows unfold rural landscapes, abandoned stations, night cities, demonstrations and forgotten towns. Europe emerges as a land of contrasts: old and new, wealthy and exhausted, welcoming and fearful. Along this northbound route, the film encounters people travelling for work, love, fear or survival.

Director's Statement
Trains have profoundly shaped my family's history. My grandparents repeated the journey told in this film countless times. On my father's side, the story is one of constant movement between Sweden and Spain, driven by opportunity, war and motives never fully confessed.

Director(s)
Miguel Eek (Madrid, 1982) is a documentary director and producer. Graduate in Documentary Direction from ESCAC, he has developed projects through European programmes such as EURODOC, IDFA Academy, EFA Sunday in the Country and Emerging Producers.

Production
MOSAIC (ESP)

Producer(s)
Miguel Eek, Jaime Muguruza

Confirmed Co-Producers
The Stone and The Plot (PRT; co-development)

Co-Production Countries Sought
France, Sweden, Germany, Portugal

Looking For
To complete its European production structure, the film seeks co-producers and financing partners, as well as broadcasters and distributors committed to creative documentary.

Jaime Muguruza
jaime@mosaicprod.com



Original Title
Naš jezik

Main Genre / Category
Documentary

Expected Duration / Format
90 min / Feature film

Production Countries
SRB, IRL, AUS

Languages
Serbo-Croatian, English

Status / Expected Delivery
Development / May 2028

Budget / Confirmed
350.000€ / 10%

Our Language

BARBARA KNEZEVIC

DIASPORA / LANGUAGE / SCULPTURE / CULTURAL MEMORY / MIGRATION

Interweaving Ivan Meštrović's vision of South Slavic unity with multicultural broadcasting in Australia, the film explores how language, art and memory shape diaspora identities, revealing enduring legacies of migration, displacement and belonging.

Synopsis
Naš jezik / Our Language is a feature-length essay film exploring identity, language and belonging through the intertwined histories of sculpture and broadcasting. The film centres on Croatian sculptor Ivan Meštrović's *Kosovo Cycle*, conceived in Paris in 1908 as a vision of South Slavic unity. Its fragmented figures become a metaphor for diaspora and the search for belonging beyond borders. The film connects this history with Australia's Special Broadcasting Service (SBS), established to serve postwar migrant communities.

Director's Statement
Our Language emerged from my experience of growing up in Australia as the descendant of migrants, with an inherited sense of both connection and distance to Europe and the cultural imaginaries of my parents and grandparents. Central to that experience was the loss of language and the way it shaped my relationship to belonging, memory and intergenerational history.

Director(s)
Barbara Knežević is an artist, researcher and lecturer based in Dublin. Working across sculpture and moving image, she explores how objects and forms carry historical, political and cultural meaning.

Production
Obol Film (SRB)

Producer(s)
Jelena Angelovski

Confirmed Co-Producers
Knezevic Studio Ltd (IRL), Sign 12 Pty Ltd (AUS)

Co-Production Countries Sought
Serbia

Looking For
Partners in creative documentary, essay film and contemporary art can help finance the film, open access to archives and institutions, and build its international circulation.

Jelena Angelovski
lenka.angelovski@gmail.com

28



Original Title
Žiūrėk, ką sakau

Main Genre / Category
Documentary

Expected Duration / Format
82 min / Feature film

Production Countries
LTU, UKR, ITA

Languages
Silent, Miscellaneous, Sign Language, Italian, Ukrainian, Lithuanian

Status / Expected Delivery
Pre-Production / November 2028

Budget / Confirmed
452.000€ / 40.2%

See What I Say

ARTURAS JEVDOKIMOVAS

DEAF CULTURE / SIGN LANGUAGE / COMMUNICATION / DEAF BARS / LINGUISTIC IDENTITY

In the Deaf world, there is no universal sign language – every country has its own. But in three bars across Bologna, Vilnius, and Kyiv, people who share no common language keep trying to reach each other. Sometimes it works. Sometimes it doesn't.

Synopsis
An observational hybrid documentary told in sign language, where cinematic form follows the rhythm of gesture. In three Deaf bars in Bologna, Vilnius and Kyiv, hearing visitors must adapt to a world where they do not understand. On designated Deaf nights, silent live feeds connect the bars, while five protagonists share their lives beyond the counter—through love, displacement, conflict and memory. From Italy's longest-running Deaf bar to new spaces emerging in Lithuania and wartime Ukraine, communication becomes negotiation, vulnerability and play. Sometimes connection succeeds.

Director's Statement
The impulse for this film began with a moment of discomfort. An acquaintance—a builder—once let me listen to what his long-awaited, expensive hearing aid transmitted into his ears. What I heard was a piercing, high-frequency chaos that made thought and conversation difficult.

Director(s)
Arturas Jevdokimovas studied TV direction at the Vilnius Conservatory and graduated in film direction from the Tbilisi Theatre and Film Institute, later interning with Jonas Mekas at Anthology Film Archives, New York.

Production
Zero Copy Reel (LTU)

Producer(s)
Ringailė Lescinskiene

Confirmed Co-Producers
POPCult srl (ITA), WAYA Production (UKR)

Co-Production Countries Sought
Portugal, Greece, Latvia, Estonia

Looking For
Co-producers in Portugal, Greece, Latvia or Estonia are sought for creative input, financing and post-production; sales and distribution partners can shape its European release.

Ringaile Lescinskiene
ringaile.sakalyte@gmail.com



Original Title
პამიდორი

Main Genre / Category
Essay, Documentary

Expected Duration / Format
70 min / Feature film

Production Countries
GEO

Languages
Georgian, English

Status / Expected Delivery
Development / February 2028

Budget / Confirmed
136.000€ / 11%

Tomato

GIORGI PARKOSADZE

MEMORY / CHILDHOOD / FATHER / DILEMMA / RECONSTRUCTION

A father relives a summer day from his youth together with his filmmaker son. Through reminiscing the dilemmas and troubles from three decades ago, they reflect on the history repeating itself and explore the ways of resistance and survival.

Synopsis
Paata, now in late 60s, retakes his one-day trip from three decades ago together with Giorgi, his filmmaker son. The journey unfolds as a reliving a hot sunny day on which Paata traveled from Tbilisi to a nearby summer camp, bringing a small parcel to his wife and two young sons. Through reconstruction of the trip and revisiting the now drastically changed locations Paata and Giorgi revisit their memory. While chasing glimpses from the vanished past and capturing meaningful events from the present, they turn their gaze to the difficult times of the 1990s' turbulences.

Director's Statement
Sometime ago, Paata, my dad, who is now in late 60s, shared with me his memory from three decades ago. Then in mid 30s, Paata found himself in a situation, where a person is guiltless but there is no way to prove that he is guiltless. Being in the similar age of mid 30s, I found myself facing similar existential crisis, as my dad had faced three decades earlier.

Director(s)
Giorgi Parkosadze is a documentary filmmaker, producer and editor from Tbilisi. His work combines personal histories with the wider social and political context of Georgia.

Production
Attic Docu Films (GEO)

Producer(s)
Giorgi Parkosadze

Co-Production Countries Sought
Switzerland, Belgium, Hungary

Looking For
Experienced co-producers with a feel for essay cinema can contribute creative insight and open routes to development and production funding.

Giorgi Parkosadze
parkosadze@gmail.com

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Original Title
Traçadas

Main Genre / Category
Documentary

Expected Duration / Format
90 min / Feature film

Production Countries
PRT

Languages
Portuguese, Galician

Status / Expected Delivery
Development / February 2028

Budget / Confirmed
200.000€ / 20%

Traçadas

TÂNIA DINIS

CORPO / TRABALHO / MEMÓRIA / ARQUIVO / CLASSE SOCIAL

In Minho and Galicia, women from different generations carry histories of labour, class and memory in their bodies and gestures.

Synopsis
Women's voices, gestures and archives reveal experiences of work rarely recorded in official histories. Across Minho and Galicia, the film follows the traces that labour and social class leave on bodies and collective memory.

Director's Statement
Tânia Dinis extends her artistic work with working-class women, oral history and representation. The film gives space to lived experiences often excluded from dominant narratives and lets memory emerge through bodies and voices.

Director(s)
Tânia Dinis is a filmmaker, visual and performance artist from Vila Nova de Famalicão. Her work crosses documentary and experimental film, photography, performance, archives and memory, with a focus on labour, gender and representation.

Production
Foi Bonita a Festa (PRT)

Producer(s)
Catarina de Sousa

Co-Production Countries Sought
Spain

Looking For
A Spanish co-producer, ideally based in Galicia, can deepen the film's artistic ties across the border and support development, financing and international circulation.

Catarina de Sousa
catarinadesousa@foibonitaafesta.com

Talks & Presentations

Once Upon a Time in Production

Talk

23 NOV → BCC → HIGH LIFE → 18:00

A conversation marking the launch of the Portuguese edition of *Once Upon a Time in Production*, written by Jacques Bidou in collaboration with Marianne Dumoulin. The book takes readers behind the scenes of film production, following *Yalda* and the risks, setbacks and inventiveness involved in making cinema around the world.

Speakers: Jacques Bidou, Daniel Pereira, Pedro Neves



Jacques Bidou has produced around 120 films through his company, JBA Production (with Marianne Dumoulin, since 2000). About half are debut features, and almost all premiered at the world's leading film festivals. He has also served as a mentor on major programmes such as Ateliers Varan, EAVE and Eurodoc.

Open to the Public

The conversation connects with the screening of Yalda, a Night for Forgiveness, the film at the heart of the book.

Yalda, a Night for Forgiveness

23 NOV → BCC → SALA 2 → 19:15



Focus on Travelling Docs

24 NOV → TMP – RIVOLI → PA → 14:30

Conference co-organized by ten Media Desks of the Creative Europe programme. Drawing on the knowledge and experience of international guests, the aim is to highlight the specificity of documentary when it comes to communication and distribution activities, the challenges it faces in the current context of the film industry, and, last but not least, success stories that can inspire and motivate.

Speakers
Angelos Rallis, AR Productions (GRC); Daniela Dieterich, CORSO Film (DEU); Tibor Keser, Producer *Fiume o Morte!* (HRV)

Co-moderation
Susana Costa Pereira (Creative Europe Desk Portugal) and Anna Kasimati (Creative Europe Desk Greece)

Co-organization
Creative Europe MEDIA Desk Portugal with Porto/Post/Doc: Film & Media Festival, in collaboration with the Creative Europe MEDIA Desks of Belgium, Croatia, Denmark, Germany (Berlin, Hamburg and NRW), Greece, Norway, Poland, Slovenia and Sweden.

Industry Badge Only

Documentary & Artificial Intelligence

Talk

24 NOV → TMP – RIVOLI → PA → 16:00

There is a tradition that understands a film as a place where knowledge is produced, not merely exhibited. Essay film sustained this through montage and voice, and investigative documentary sustained it through archive. Computational methods can help filmmakers analyse archives and other bodies of material beyond what individual viewing can cover. This session examines how research tools are built around specific questions, and how their methods and results can be discussed and tested.

Artefacto works from that premise. Each project generates an instrument that answers a specific research question, and the film is made from what that instrument returns. This session traces that way of working through Artefacto case studies ranging from archive to forensic reconstruction, from corpus analysis to generated image, showing in each case what the film asked, what tool had to be built to answer it, and what ultimately changed in the editing room.

Speaker: Jorge Caballero



Jorge Caballero is a filmmaker and researcher working at the intersection of film, artificial intelligence, and social transformation. He holds a PhD cum laude in Film and Artificial Intelligence from Universitat Pompeu Fabra, a Master's in Interactive Media from the University of Limerick, and a degree in Telecommunications Engineering. An associate professor at UPF and UAB, he co-directs the postgraduate program in Film Algorithms and AI. Co-founder of GusanoFilms and Artefacto, his productions have screened at TIFF, NYFF, Rotterdam, IDFA, HotDocs, SXSW, and Visions du Réel, with support from the Sundance Institute and the Tribeca Film Institute. He has twice received Colombia's National Documentary Award. He sits on the selection committee of the IDFA Bertha Fund. His most recent book, co-written with Josep M. Català, examines the concept of artificial imagination.

Industry Badge and Students

The conversation connects with the screening of *Atlas of Disappearance*, presented as part of the festival programme.

Atlas of Disappearance

24 NOV → BCC → SALA 2 → 22:00

Creative Europe MEDIA – Funding Opportunities and Beyond

Talk

25 NOV → TMP – RIVOLI → PA → 14:30

Speaker: Susana Costa Pereira, Executive Coordinator and head of the MEDIA Strand at the Creative Europe Desk Portugal.

The info session aims to address Creative Europe MEDIA's opportunities for the audiovisual and cinematographic sectors in 2027. Drawing on the presentation of good practices, the session will demonstrate how the objectives and the call's selection criteria are linked when preparing an application, as well as explore what opportunities exist beyond the funding schemes. A particular focus will be placed on financing schemes to support producers.

Industry Badge Only

Creative Europe
Desk Portugal

Co-funded by the European Union

From Page to Screen

Round Table

25 NOV → TMP – RIVOLI → PA → 15:00

This roundtable brings together producers, screenwriters and a representative of the publishing sector, with real cases of book adaptations, for a conversation grounded in concrete examples.

The session introduces PAGE/TO/SCREEN, a pitching platform for book adaptations planned for 2027. It brings publishers, authors and audiovisual producers together to discuss rights, adaptation and future collaboration.

In partnership with Portugal Film Commission and Creative Europe MEDIA Desk Portugal

Speakers
Miguel Pauseiro (APEL), Pandora Cunha Telles (Ukbar Films), Pedro Lopes (SPi) and APEL – Portuguese Publishers and Booksellers Association.

Co-Moderation
Ana Marques (Portugal Film Commission) and Sara Machado (Creative Europe MEDIA Desk Portugal).

Industry Badge Only

CUT TO... What If Changing One Thing Could Change Everything?

Workshop

25 NOV → TMP – RIVOLI → PA → 16:00

What if rethinking an everyday object could transform the world around us? We start with something ordinary; we change it and discover what changes from there: what new behaviours emerge? What shifts in relationships, spaces and customs? What else would need to change for that object to exist? Between reality and imagination, cinema can make us look at the world we know in a different way and imagine different futures around us. Through this exercise, participants explore how cinema can imagine different futures and examine their social and environmental implications.

All Badges and Students



REPENSAR, is a non-profit association founded in 2023 with a strategic commitment to promoting the integration of social, economic and environmental sustainability into film and audiovisual production in Portugal. It brings together professionals certified in Green Consulting and, through consultancy, training, awareness-raising and collaboration with the sector, works with crews and organisations to transform practices, encourage new narratives and imagine different futures through cinema.



Carolina Dias has worked for 25 years as a creative and executive producer, director and screenwriter in film and audiovisual. In 2002 she founded Refinaria Filmes, through which she has directed documentaries and installations, and produced fiction and documentary features by directors such as Sérgio Tréfaut, António Ferreira, José Barahona and Renata Ferraz. For seven years she was also part of the writing team of the children's TV series *Detectives do Prédio Azul* (DPA). She is currently a PhD candidate in Sustainability Sciences at the University of Lisbon, researching visual narratives about sustainability.

34 Arché Arché Porto Porto

Arché Porto is a writing and artistic development laboratory for documentary-based film projects, organised in partnership with Apordoc. It is part of Arché, Apordoc's space for development and creative thinking, born in the context of doclisboa. Over five days of work, five selected Ibero-American projects follow a mentoring programme led by Tiago Hespanha, focused on writing, narrative structure and the exploration of each film's cinematic proposal. Individual work on each project alternates with collective discussion, giving authors the chance to clarify their intentions, test the structure of their stories and learn from the perspectives of their peers. The laboratory concludes with a pitching session for industry professionals and an international jury.

Industry Badge Only

Project Presentations

25 NOV → TMP – RIVOLI → PA → 10:00

Tutor
Tiago Hespanha



Tiago Hespanha was born in Coimbra in 1978. He holds a degree in Architecture, trained in documentary filmmaking at Ateliers Varan, and completed a Master's degree in Creative Documentary at Pompeu Fabra University in Barcelona.

He directed *Quinta da Curraleira* (2006), *O Presente que Veio de Longe* (2008), *Visita Guiada* (2009), *Campo* (2019) and *Cruzeiro do Sul* (2025), and co-directed *Revolução Industrial* (2014) with Frederico Lobo. A founding partner of Terratreme Filmes, he also works as a producer, on films including Luísa Homem's *Suzanne Daveau* (2019) and Pedro Pinho's *O Riso e a Faca* (2025).

Beyond directing, he has taken on other roles in filmmaking, including production, writing, cinematography, image, sound and editing, frequently collaborating with other artists.

He has been part of the DocNomads teaching team since 2012 and a member of Ateliers Varan since 2014, where his work combines filmmaking, production and education — including documentary directing, shooting supervision, and mentoring films in development and in editing. He also frequently collaborates in project development workshops and residencies.

Moderator
Charlie Phillips, DAE – Documentary Association of Europe



Charlie Phillips is a documentary film producer, commissioner, programmer, and consultant. He works with documentary makers from all across the world as producer and consultant on creative and financing strategies. His most recent feature documentaries are *Blue Has No Borders* and *Our Land* (both Sheffield DocFest 2025) and *All Rivers Spill Their Stories to the Sea* (CPH Dox 2026). His recent credits include the short *Free Lyric* and *The Folkestone Elephant*, an augmented-reality project combining a walking experience and exhibition.
Charlie was previously the Head of Video at *The Guardian*, overseeing all moving image for the Guardian's platforms, including its award-winning documentaries, which included the winner of the short documentary Oscar in 2021, and best short at the BAFTAs 2022.
He is Programme Director for the Documentary Association of Europe and co-creative director for Folkestone Documentary Festival, He was also previously Deputy Director and EP Industry Participation at Sheffield Doc/Fest.



Original Title
CADA / Hurgar en las ruinas

Main Genre / Category
Documentary

Planned Format
Documentary, 90 min

Production Country / Countries
CHL

Project Status
Editing

CADA / Delving into the Ruins

FELIPE RÍOS FUENTES

CHILE / DICTATORSHIP / ART COLLECTIVE / POETRY / RESISTANCE / MEMORY / ARCHIVE

During Chile's dictatorship, the art collective CADA turned poetry into resistance; forty years later, its members reflect on their dreams.

Synopsis
CADA: Delving into the Ruins follows a Chilean art collective that turned poetry and art into resistance under the dictatorship, from dropping poems over cities to closing the Museum of Fine Arts. Forty years on, its members reflect on their dreams.

Director's Statement
Since 2018, I have wanted to tell the story of CADA, a legendary Chilean art collective that transformed the relationship between art, politics and poetry during the dictatorship. Widely recognised in the art world, their story remains largely unknown to the general public. For eight years I followed its members through a social uprising, a pandemic, internal conflicts and deaths, while my own life went on and my son Ramón was born. Built from interviews, archive and fragments of my own life, the film is a story of ruins, memory and humanity: people who dreamed of changing the world and failed, but also loved, betrayed, suffered and grew old.

Director's Biography
Felipe Ríos Fuentes (Chile, 1982) studied film criticism and trained at the Escuela de Cine de Chile. He directed the documentary series *Gabinete* (2018), the fiction feature *El hombre del futuro*, the video-art piece *The Emancipating Opera* for the Biennale di Venezia (2019) and *Tema libre* (2020). He is currently editing *Hurgar en las ruinas*.

Production Company
Globo Rojo Films (CHL)

Producer(s)
Catalina Vergara

Producers CV
Catalina Vergara (Globo Rojo Films, Chile) co-directed and produced *La última estación* (2012), Audience Award at Fidocs. She has produced José Luis Torres Leiva's films, including *Vendrá la muerte y tendrá tus ojos* (San Sebastián, 2019) and *Cuando las nubes esconden la sombra* (Jeonju, 2024); León & Cociña's *La casa lobo* (Berlinale Forum), *Los hiperbóreos* (Cannes Directors' Fortnight) and *Princesa Burro* (Locarno, 2026); and Niles Atallah's *Rey* (2017) and *Animalia Paradoxa* (2024), both at IFFR.

Current Stage & Next Steps
In editing, from first rough cut to final film. Financing partly confirmed (Fondo Fomento Audiovisual); seeking completion funds. Finalization: May 2027.

Looking For
Financing partners to complete the film's financing, an international sales agent and a distributor.

Catalina Vergara
catalina@globorojofilms.com

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Original Title
Daddy, I Have Had to Kill Me

Main Genre / Category
Fiction / Documentary

Planned Format
Short film, 17 min

Production Country / Countries
ESP

Project Status
Development

Daddy, I Have Had to Kill Me

CHLOE CAZORLA

TUMBLR / ADOLESCENCE / INTERNET CULTURE / FEMALE IDENTITY / ARCHIVE / SELF-DESTRUCTION

In 2014, a 13-year-old girl joins an online forum and is pulled into a spiral of physical and emotional self-destruction.

Synopsis
After hearing of the suicide of two neighbourhood girls, Cecília (13) joins an online forum. Fascinated by the underworld she finds, she bonds with another user — a relationship that drags her into a spiral of physical and emotional self-destruction.

Director's Statement
Daddy, I Have Had to Kill Me is a hybrid short film set in 2014, at the height of Tumblr. Combining fiction and archival material, it portrays a generation that learned to look at the world, and to build itself, through screens. In Spain, that digital culture, marked by American influence, arrived decontextualised, heightening the loneliness and non-belonging felt by many teenage girls. The film stems from the need to critically revisit an internet experience still little explored in our country. Real photographs, videos and texts intertwine with fiction to investigate how digital images shaped our identity, especially female identity.

Director's Biography
Chloe Cazorla (Madrid, 2004) trained in Documentary Filmmaking at ECAM. Her work crosses documentary and fiction, exploring feminine thought, violence, and the relationship between memory, body and territory. Works include *Incubo* (Málaga Festival 2026) and *Calandra* (Cannes Short Film Corner). Now in post-production: first fiction *Transmission End*.

Production Company
No info

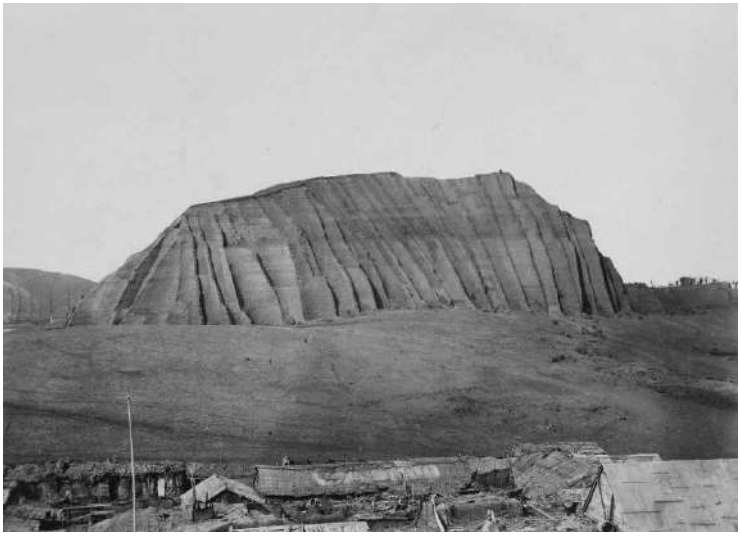
Producer(s)
Gabriela Isabel;
Fernando Vílchez Rodríguez

Producers CV
Gabriela Isabel (Spain), trained in Documentary Filmmaking at ECAM, produced and co-directed *Un piso estupendo* (2024; SEMINCI, Go Short) and produced *Mar de noite* (RTVE Talent, Festival de Málaga at MAFIZ; ICAA funding). Fernando Vílchez Rodríguez (Peru/Spain) has shown work at Berlinale, Punto de Vista and Mar del Plata. They are developing RECREO FILMS and the feature *El libro de los milagros* (Spanish Film Academy's Rueda 2026–2027).

Current Stage & Next Steps
In development. €6,000 of the €25,000 budget confirmed. Seeking financing, industry partners and post-production support. Finalization: September 2027.

Looking For
Financing, industry partners and post-production support.

Chloe Cazorla
cchloecazorla@gmail.com



Original Title
Guano and Guns

Main Genre / Category
Documentary

Planned Format
Documentary, 100 min

Production Country / Countries
CHL, PRT

Project Status
In development

Guano and Guns

ROMEA MURYŃ
FRANCISCO LOBO

PERU / GUANO / SEABIRDS / ISLAND / EXTRACTION / LABOUR / ECOLOGY

On an island off Peru, a security guard, an ornithologist and a mine worker live among seabirds during the guano extraction season.

Synopsis
On an island off the coast of Peru, a security guard, an ornithologist, and a mine worker live among thousands of seabirds. The film follows their routines during the guano extraction season.

Director's Statement
Documenting makes each directorial choice definitive and unique. As Barthes writes in *Camera Lucida*, "Every photograph is a certificate of presence"; preserving memory as a record of daily life is crucial for an unrepeatable moment. Accepting that impartiality is impossible, we incorporate a multitude of perspectives and contexts, taking the spectator to places they might never witness and giving enough information to form their own understanding. We stimulate discussion rather than give answers, developing a vocabulary that lets viewers unfold the story's layers and join a dialogue that can generate change in their own context.

Director's Biography
Locument, founded in 2015 by Francisco Lobo and Romea Muryń, is a research studio combining film, architecture and spatial research. Their films have screened at exhibitions and festivals worldwide. It leads studio ADS11 at the Royal College of Art, London, focused on artificially generated toxicity and its effects on humans and the environment.

Production Company
Locument (PRT), Olhar de Ulisses (PRT)

Producer(s)
Luís Costa and André Guiomar

Producers CV
Olhar de Ulisses is a film production company founded in Porto in 2019 by André Guiomar and Luís Costa. It produces fiction and documentary films, often in co-production with partners in Spain, Greece, Denmark, Croatia, Italy and the United States. Its films have premiered at festivals including the Berlinale, Tribeca, Cairo IFF, Sheffield Doc/Fest and CPH:DOX.

Current Stage & Next Steps
In development. €20,000 of the €120,000 budget confirmed. Seeking concept and script revision, production partners and financing. Finalization: December 2028.

Looking For
Concept and script revision, production partnerships and financing.

Luís Costa; André Guiomar
locument@gmail.com

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Original Title
Rafael

Main Genre / Category
Documentary

Planned Format
Documentary, 90 min

Production Country / Countries
FRA, BRA

Project Status
Early development

Rafael

JOÃO PAULO MIRANDA MARIA

AUTISM / FATHER AND SON / INTIMATE DOCUMENTARY / FERNAND DELIGNY / SENSITIVE CARTOGRAPHY / FAMILY

A father shares the camera with Rafael, his 12-year-old autistic son, in an intimate cinema of listening, hope and love.

Synopsis
Rafael, my son, is 12 and autistic, with severe behavioral challenges. Since his earliest years, I have watched his unique way of inhabiting the world. Unable to put this experience into words, I felt compelled to make a film with him.

Director's Statement
Rafael is an intimate documentary exploring the relationship between a father and his 12-year-old autistic son. Inspired by Fernand Deligny, the film adopts a non-interpretive approach, recording gestures, paths, and sounds as lines of error in a sensitive cartography. Without explanations, the camera is shared between the two, Rafael's moments of crisis, play, and connection with the world. A cinema of listening, hope, and love.

Director's Biography
João Paulo Miranda Maria (1982) is a Brazilian filmmaker, screenwriter, and researcher. His short films screened at Cannes and Venice, earning recognition for their sensitive, political approach. Selected for Cannes Cinéfondation, he developed his first feature, *Casa de Antiguidades*, shown at Cannes 2020, Toronto, and San Sebastián.

Production Company
Les Valseurs Bordeaux (FRA); Trema (BRA)

Producer(s)
Nabil Bellahsene (Les Valseurs Bordeaux); Paula Consenza (Trema)

Producers CV
Nabil Bellahsene studied film in Bordeaux, Santa Barbara and at Cuba's EICTV, and co-founded Les Valseurs Bordeaux in 2020 with Charles Audinet, specialising in international documentary co-production. In 2025 he produced *Copan* (CPH:DOX) by Carine Wallauer and *Militantropos* (Cannes Directors' Fortnight) by the Tabor collective. He is developing several documentaries, including *Rafael*.

Current Stage & Next Steps
Early development. €40,846 of the €435,846 budget confirmed. Seeking a co-producer, distributors and a sales agent. Finalization: June 2028.

Looking For
Co-producer, distributors and sales agent.

Nabil Bellahsene
nabil@lesvalseurs.com



Original Title
Subject: Unclaimed File

Main Genre / Category
Documentary

Planned Format
Documentary, 75 min

Production Country / Countries
PRI

Project Status
Development

Subject: Unclaimed File

ALBA JARAMILLO

PUERTO RICO / SURVEILLANCE / ARCHIVE / POLITICAL PERSECUTION / COLONIALISM / PERFORMANC / FACT AND FICTION

Three actors embody identities rebuilt from Puerto Rico's unclaimed surveillance files, exposing the ghosts of a colonial past.

Synopsis
Three actors embody identities reconstructed from Puerto Rico's unclaimed surveillance files. As they retrace lives fractured by decades of political persecution, the archive spills into the present, exposing the ghosts of a colonial past.

Director's Biography
Alba Jaramillo is a director, editor and producer. She directed *Visita guiada* (Best Short, Visions du Réel '26; BFI London FF, IDFA '26) and *Motorrodillo* (DOK Leipzig, DOC NYC '22), among other award-winning films. A Sundance Producing Fellow and IDFA Academy and EURODOC alum, she worked as a commissioning editor and producer for the BBC and CNN.

Production Company
Rayuela Films

Producer(s)
Patricia Benabe

Producers CV
Patricia Benabe produced *The Facility*, a Field of Vision short documentary shortlisted for an Oscar nomination in the Best Short Subject Documentary category. Her production credits include: *Councilwoman* (Telly Award winner, broadcast on *America ReFramed*), *Memories of a Penitent Heart* (broadcast on *POV*), *They Took Them Alive*, and *Love the Sinner*. Past projects have been supported by Ford Foundation, Sundance Institute, ITVS, Latino Public Broadcasting, Surdna Foundation, and GoodPitch by The Doc Society.

Current Stage & Next Steps
N/A

Looking For
Financing, Co-productions, executive producers

Alba Jaramillo
albajaramillo.film@gmail.com

Jury
Jury

Jasmina Sijercic



Jasmina Sijercic, originally from Bosnia and Herzegovina, studied film production in Prague and completed a programme at the Sorbonne before settling in France. She worked as a production coordinator at the documentary production company ISKRA before joining Bocalupo Films in 2016, where she has been a producer ever since. Her productions include *Nobody Said Anything* by Tamara Todorović (Cannes 2026, Official Short Film Competition), *Promised Spaces* by Ivan Markovic (Cannes 2026, ACID), *Slet 1988* by Marta Popivoda (Locarno 2025), *What We Ask of a Statue Is That It Doesn't Move* by Daphné Hérétakis (Cannes 2024, Critics' Week) and *The Other Profile* by Armel Hostiou (CPH:DOX 2023). She is an alumna of Eurodoc, Emerging Producers and Berlinale Talents.

Heidi Fleisher



Heidi Fleisher is a freelance American producer and consultant based in France. She has over 20 years of experience in documentary film, spanning acquisitions, production, sales and training. She formerly handled international acquisitions for France Télévision's feature doc strand 25 Shades of Docs, worked as head of sales & acquisitions for ARTE Sales, and as a development exec in Los Angeles. She works as a mentor, educator and curator for festivals, workshops and industry events,, and as a consultant for film institutions, independent filmmakers and producers. Her work gravitates around creative documentaries that blend the emotion of the human experience with a distinctive artistic vision. Previous producing / co-producing credits include feature docs *The Castle* by Martin Benchimol, *Wake Up on Mars* by Dea Gjinovci, *Don't Breathe* by Nino Kirtadze, and the short documentary collection *Elemental*, produced with Sandbox Films.

Maria Colomer



Maria Colomer is the Artistic Co-Director and Head of Programming of DocsBarcelona, as well as the founder of Glia Films, a documentary and auteur cinema production company. She has worked as a producer at The Why Foundation and Nanouk Films, and as executive producer of films that have premiered at international film festivals such as IDFA, Hot Docs or Thessaloniki. She has also directed the short film *The Painter's Room*, nominated for a Goya Award in 2026.

Working Class Heroes

Working Class Heroes

Working Class Heroes is a Porto/Post/Doc programme dedicated to creating new films about the city of Porto. Created in 2021 in partnership with Filmaporto – Porto Film Commission, it has also been supported since 2024 by Fundação "la Caixa", through CaixaForum+. Every year, three filmmakers are invited to present their proposals to an international jury. The selected project receives a €75,000 production grant and is developed and produced over two years, with its world premiere at Porto/Post/Doc. The programme focuses on Porto's working communities, inviting filmmakers to explore labour, belonging, memory and urban change through the people who live and work in the city. The programme invites filmmakers to seek them out, listen to them and bring them to the screen, treating Porto itself as a territory of research, a place of encounter and the raw material of the film.

Industry Badge Only

Selected Projects

The Margin Within

IVO M. FERREIRA

The Body Arrives from the Future

MARTA POPIVODA

Claiana

NUNO BOAVENTURA MIRANDA

Project Presentations

25 NOV → TMP – RIVOLI → PA → 11:30



Ivo M. Ferreira

Ivo M. Ferreira (Lisbon, 1975) is a film director and screenwriter. He grew up in a family closely connected to theatre and began acting as a child. His work moves between fiction and documentary, often returning to little-explored episodes in Portugal's contemporary history. *Cartas da Guerra* (*Letters from War*, 2016) premiered in the Berlinale Competition. In 2026, he directed *Projecto Global*. He is preparing *Os Mágicos do Império* and developing *Comissão Verdade*.

Selected filmography

- *O Homem da Bicicleta — Diário de Macau* (*The Bicycle Man — Diary of Macau*; documentary, 1997)
- *Em Volta* (2002)
- *Águas Mil* (2009)
- *Vai com o Vento* (documentary, 2009)
- *O Estrangeiro* (short film, 2010)
- *Na Escama do Dragão* (2012)
- *Cartas da Guerra* (2016)
- *Hotel Império* (2018)
- *Sul* (TV series, 2019)
- *O Americano* (TV series, 2024)
- *Projecto Global* (2026)

The Margin Within

IVO M. FERREIRA
DOC, PRT

On a small tourist rabelo boat, an English visitor downs a glass of port and vomits into the Douro. The trip goes on. Maria and João, a young couple, work the crew together and know each other's every gesture. Maria reminds passengers of the rules, serves drinks and takes the group photos they ask for. Her open smile fades when passengers stop noticing her, though they still ask for selfies; pictures taken, they turn back to photograph the Ribeira. Shyer, João handles the mooring lines, his gaze on the riverbank. Between one portrait and the next, they look for each other. The hours pass; passengers don't always follow instructions. The rabelo keeps going.

From the boat, Porto's Ribeira — once dark and melancholy — now opens up as a spectacle, packed with visitors. Souvenir stalls and street performers, often ignored, occupy the riverfront. Coaches cross the Dom Luís I Bridge; cruise ships pass the rabelo, passengers tossing food to seagulls, which swoop on the tables, sending them behind the curtains of their suites. Suitcases cross the cobblestones, wheels clattering like a plastic machine gun. The Baixa, covered in scaffolding, changes before the eyes of those passing through.

At day's end, Maria and João leave the tourists at the quay. One woman complains that her husband disembarked on the opposite bank by mistake. Beggars and street performers are still there, with no shift to clock off from. They take the boat across to Afurada, putting things away on the way.

On the river, they cross paths with Gastão, an old man who has known the Douro since he was a boy. When someone jumps in to die, he tries to save them; too late, he follows the river's channels in search of the body. He remembers the Douro of seventy years ago, the carquejeiras — women who carried gorse to fire the bakeries' ovens — and the taste of the bread. He keeps his boat going on very little money and community help, and says he will stay until he dies. At Afurada, they meet fishermen preparing their nets. The boats are tied up: fuel prices have made fishing unsustainable, and soon the last six fishing boats will be converted for tourism. The restaurants still list fish on their menus, but it no longer comes from here.

After mooring the rabelo, Maria and João cross deck to deck to the bank and climb home through the old riverside workers' quarter. Some houses, once home to working families, are being renovated or turned into short-term rentals. The house they live in belongs to João's grandmother, born there. Their lease is ending, and the next rent is unknown — they fear being forced out, and having to take his grandmother from the place she was born.

While they can live in Porto, they are happy, though that happiness is always conditional. Every day they work to show the city to visitors, not knowing how long they'll keep living in it. Maria wants to stay and looks for solutions; João is more cautious and prepares to leave. Between them, love also becomes a form of resistance: staying connected to a place that is slowly pushing them out.

What forms of life can still fit in a city changing for those who are only passing through?



Marta Popivoda

Marta Popivoda (Berlin/Belgrade) is a filmmaker, artist, and researcher. Her work explores tensions between memory, history, and ideology, and the relations between collective and individual bodies, through a feminist and queer perspective. Working with landscape dramaturgy and feminist storytelling, she composes scenes of antifascist and eco-feminist memory. Her films include *Body in Plural* (forthcoming 2027), *Slet 1988* (2025), *Landscapes of Resistance* (2021), and *Yugoslavia, How Ideology Moved Our Collective Body* (2013). Popivoda's film and installation work has been presented internationally at Berlinale, Locarno, IFFR, NYFF, Cairo IFF, IDFA, MoMA New York, Tate Modern London, and MAXXI Rome, and featured in *The Guardian*, *Sight & Sound*, *Filmmaker Magazine*, *Screen*, *Artforum*, and *e-flux*. She teaches film at the University of the Arts in Amsterdam and is a member of the European Film Academy.

The Body Arrives from the Future

MARTA POPIVODA
DOC, FIC, DEU, FRA, SRB

Porto is in a heatwave. The streets lie almost empty. A migrant woman crosses the city, delivering food via an app. She is one of only three women doing this work in Porto. Over a single day, the film follows her between restaurants and doorways, across bridges, and toward Foz, where wealthy houses face the Atlantic. Those who can stay indoors order food; the couriers remain in the heat.

Her voice recalls the journey that brought her to Portugal. Stories of Porto's bridges reveal how the bourgeoisie shaped the city to serve its interests. Her routes trace the distance between serving a neighborhood and inhabiting it. 16mm images of the ocean interrupt the workday. Waves break against the shore: the view the seafront houses enjoy at leisure. The privilege of looking unfolds alongside the necessity of working through the heat.

Her day is interwoven with Porto's history of collective struggle. On 1 May 1974, six days after the Carnation Revolution, crowds gathered for the city's first free May Day. Amid demands for workers' rights, a placard called for "Liberdade para os Homossexuais" ("Freedom for Homosexuals "). But its bearer remains unknown. Twelve days later, the manifesto *Freedom for Sexual Minorities* linked sexual liberation to the revolution. General Galvão de Melo publicly rebuked its demands, exposing the limits of the promised freedom. That year, women at the Texmalhas factory stopped work to protest abusive conditions. Their testimony describes oppressive heat, humiliation, and a collective refusal to endure them.

Starting from the body that held that placard and was never named, I propose inviting the delivery woman, other women couriers, and a few of their male colleagues to collaborate with queer performance artists from Porto to develop a performance scene. Would they accept an invitation to work together in one of the city's theaters? On what terms could they enter this space, and what would they want to bring into it? If they accept, the placard's demand and the Texmalhas women's testimonies could enter conversation with their own experiences of labor and visibility. Conversations between the two communities could shape a choreography in which they negotiate whether and how to carry those historical words together. What might they demand in the name of freedom today?

The film builds towards this invitation and the responses it provokes, asking whether the body missing from history might arrive from the future as a collective presence.



Nuno Boaventura Miranda

Nuno Boaventura Miranda is a Cape Verdean filmmaker whose work explores the nuances of identity through a sensorial cinematic language.
After graduating with a degree in Animation Design in China in 2013, Nuno returned to Cabo Verde, carving out a practical, deeply personal approach to filmmaking.
In 2015, driven by a desire to foster a collaborative film culture on the islands, he co-founded the production company Kriolscope Filmes alongside his longtime producer, Pedro Soulé. Serving as its Creative Director and main director, Nuno utilized commercial and institutional work to establish a foundational platform dedicated entirely to building an authentic Cape Verdean cinema.
His debut film, *Kmêdeus*, premiered at the International Film Festival Rotterdam in 2020. More recently, his short film *The Last Harvest*—which examines the lives of Cape Verdean immigrants in Lisbon and the shifting portals of diasporic identity—won Best Short Film at both the BlackStar Film Festival and Porto/Post/Doc and also the Best Southern European Short at the European Short Awards.
He has participated in La Fabrique Cinéma and the Atlas Workshops at Marrakech International Film Festival. His deep commitment to long-form storytelling and narrative structure is reflected in his development through the Doha Script Lab and the EAVE Producers Program.
He also works as an editor, cinematographer, sound designer and colourist. He worked as a production assistant on Pedro Costa's *Vitalina Varela* and Basil da Cunha's *2720*.
Nuno is currently developing his debut narrative feature, *The Flowers of the Dead*, which was spotlighted at the Marrakech International Film Festival's Atlas Workshops in 2024. He is also in pre-production on a new short film set within Rotterdam's Cape Verdean community, further cementing his commitment to evolving a distinct visual and narrative aesthetic within contemporary Cape Verdean cinema.

Claiana

NUNO BOAVENTURA MIRANDA
DOC, PRT

In 2006, Aguinaldo arrived in Porto from Cape Verde to visit his brother, who is studying Fine Arts. He plans to stay for a few days. Almost twenty years later, he is still there. In Porto, Aguinaldo becomes known as Claiana, a name that comes from his childhood. His father gave him the name after hearing him sing along to songs in languages he did not understand, amused by the strange sounds he was making he said, "this sounds to me like claiana! " Aguinaldo did not know the meaning of the word but he kept it, eventually turning Claiana into his stage name and the identity by which many people in Porto know him.
Claiana is a musician, but his music is as unpredictable as he is. He mixes Cape Verdean rhythmswith Caribbean music, rock, funk and whatever else catches his attention.As in childhood, he invents words for his songs, sometimes forgetting which lyrics belong to which piece. He describes his music as "a mixture of Cape Verde, Kung Fu and MichaelJackson." The film follows Claiana through the Porto he has inhabited for almost two decades and while he records his new album. We travel through bars, streets, galleries, rehearsal rooms, homes and the neighborhoods where artists, musicians and immigrants have built their lives. Through the memories of the people who know him, different versions of Claiana emerge. For some he is a musician, for others a friend, a performer, a philosopher, a troublemaker or simply one of those characters who seem to belong to the city itself. Their stories become the starting point for a journey between reality and fiction. Memories are transformed into surreal scenes inspired by westerns and kung fu films, films that inspired Claiana himself. An ordinary moment can suddenly take on the logic of a dream. The film uses these distortions to explore the gap between Aguinaldo and Claiana, and between the man he is and the character he has created.
Porto is central to this transformation. The city is not simply the setting of Claiana's story, but a character in it — a place of migration, music, nightlife and reinvention. It is here that Aguinaldo built a life far from Cape Verde and became part of a community that gradually turned him into a local myth.
The journey eventually returns to Cape Verde, to São Nicolau and São Vicente, where the landscapes and memories of his childhood reveal another side of the man behind the character. *Claiana* is a portrait of a Cape Verdean musician who came to Porto for a few days and stayed for twenty years. Through music, memories and surreal recreations, the film explores how a person can become a character, and how a character can become inseparable from the city that created him.

Jarmila Outratová



Jarmila Outratová is Head of Industry & Training at Ji.hlava IDFF, one of Europe's leading documentary film festivals and a key event of its kind in Central and Eastern Europe. Since 2013, she has been developing its professional programme, including initiatives such as Emerging Producers and Ji.hlava New Visions Forum and Market, which provide education, networking and collaboration opportunities for the next generation of documentary filmmakers and producers.

Rada Sesic



Rada Sesic is a festival programmer, film lecturer, critic and filmmaker. Born in the former Yugoslavia, she lives in Utrecht, the Netherlands. She heads the Documentary Competition at Sarajevo Film Festival, the largest film festival in Southeast Europe, and in 2009 she founded Docu Rough Cut Boutique, part of CineLink at SFF, which she still co-heads. In Italy, she is artistic director of Last Stop Trieste and a competition programmer for the Trieste Film Festival. She also serves on the selection committee of the Doha Film Fund and lectures on the Master of Film programme in Amsterdam. A specialist in South Asian cinema, she lived in India, teaching in Bangalore in 2008 and 2010.

Tito Rodríguez



Tito Rodríguez is currently Head of Programming at Gijon International Film Festival (FICX). Between 2019 and 2023, he was Deputy Director of Marketing at the Spanish Institute of Cinematography and Audiovisual Arts - ICAA (Ministry of Culture) in charge of the festival and market strategy for Spanish film promotion, international cooperation network, national and international partnerships, PR and Communication, among other functions. He was also member of the Board of Directors of San Sebastian Film Festival, representative of Spain in the European Film Promotion (EFP), member of the Board of Patrons / Patronage of Sitges – Festival de Cinéma Fantastic de Catalunya and member of the Board of Patrons / Patronage of the MEDIA Office in Spain. Before joining ICAA, he worked for more than a decade with festivals including Seville European Film Festival (SEFF) – where he was Artistic Director of the 2023 edition, (S8) Mostra de Cinema Periférico (A Coruña), International Film Festival Rotterdam (IFFR), Holland Film Meeting (HFM - Industry forum of the Netherlands Film Festival in Utrecht), and World Cinema Amsterdam (WCA) by Rialto Theater, among others.

46 Series Series Production Production

Series Production examines how documentary, audio and short-form fiction series are written, financed, produced and distributed. From documentary series to micro series and vertical formats designed for the phone screen, to audio series in which sound takes the narrative lead, the programme explores formats that are transforming the way stories are told. It looks at how these works come to life and how they reach audiences scattered across multiple devices and platforms. Panels and case studies invite authors, professionals and creators from different fields to compare practices, creative approaches and production models at a time of profound change in the audiovisual sector.

Open to the Public

Moderator
Carole Desbarats



Carole Desbarats was a teacher of French to teenagers, helped set up film studies in French secondary schools, and later went on to teach cinema at the University of Toulouse. In 1996, she was invited to head the studies at France's national film school, La Fémis. For the past twelve years, she has been artistic director of the Rencontres du Havre, dedicated to TV series. She has also contributed to research on arts education through cinema and series. Her most recent book is *Enfances de cinéma* (Éditions Warm), on the representation of children in cinema.

DJ Mehdi: Made in France

26 NOV → TMP – RIVOLI → PA → 10:00

In six episodes, Arte's documentary series *DJ Mehdi: Made in France* traces the journey of the French DJ and producer through personal archive material, like a "musical thriller". Directed by Thibaut de Longeville, a childhood friend of Mehdi, and winner of Best Documentary Series at Canneseries 2024, it is the starting point for a conversation between producer Bruno Nahon and Carole Desbarats on archive-based writing, the ethics of telling a friend's life story, and the Arte/CNC co-production.

Speakers
Bruno Nahon



Bruno Nahon is a French producer of film, television and documentary, and the founder of the Paris-based company Unité. He started producing in 2001, working first in documentary — over thirty films for television. He founded Unité with Caroline Nataf in 2014. His first feature as producer, Cyril Mennegun's *Louise Wimmer*, won the Prix Louis-Delluc for a first film and the César for Best First Film. He went on to produce Sébastien Lifshitz's *Les Invisibles*, Mathieu Vadepied's *La Vie en grand* and *Father & Soldier* (starring Omar Sy, opening film of Cannes's Un Certain Regard), Nabil Ayouch's *Razzia*, and three features by Boris Lojkine: *Hope*, awarded the SACD Prize in Cannes' Critics' Week; *Camille*; and *Souleymane's Story*, which premiered in Un Certain Regard at Cannes 2024 and won the Jury Prize, the Performance Prize and the FIPRESCI Prize before going on to take four César Awards, including Best Original Screenplay. For television he has produced *Ainsi soient-ils* and *Mythomaniac* for Arte and *Class Act* (BAFTA winner) for Netflix. He created and produced *Rematch*, a six-part English-language series directed by Yan England for Arte and Disney+, which won top honours at Series Mania in 2024. That same year he co-produced *DJ Mehdi: Made in France*, Thibaut de Longeville's six-part portrait of the late producer and DJ, named Best Documentary Series at CANNESERIES

New Documentary Forms: Audio Series

26 NOV → TMP – RIVOLI → PA → 11:45

How is audio documentary made in series? At France Culture, a public radio station, more than nine hours of documentaries a week are produced in-house, alongside the big summer series. At Observador, a digital newspaper, the *Podcast Plus* combine investigative journalism and immersive sound in series narrated by actors, with original music. Emmanuel Laurentin, head of France Culture's documentary hub, and João Santos Duarte, editor of the *Podcast Plus*, discuss, with Carole Desbarats moderating, writing and sound editing, production models, and sound as the central narrative material.

Speakers:
Emmanuel Laurentin,
João Santos Duarte



Emmanuel Laurentin is a journalist and historian, with a degree in Medieval History and a diploma from ESJ Lille. He has worked for 40 years at the radio station France Culture, where he created and presented *La Fabrique de l'histoire* and *Le Temps du débat*. In 2024 he was appointed documentary delegate of the station. He is currently also a professor at Sciences Po and a Commandeur des Arts et des Lettres.



João Santos Duarte has been a journalist since 2004. He has worked at the radio station Rádio Renascença and the weekly newspaper Expresso, before becoming correspondent in Turkey for the radio station TSF. In 2022 he became podcast editor at the digital newspaper Observador, where he helped develop narrative podcasts and the *Podcast Plus* project. He is currently deputy editor of Observador.

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Pocket Series

26 NOV → TMP – RIVOLI → PA → 14:30

Telling a story in a few minutes demands its own grammar: what makes a narrative work when time is scarce and attention is fiercely contested? In Portugal, RTP and SPi premiered the first vertical microseries in March, led by Pedro Lopes and Manuel Amaro da Costa. In France, Carole Della Valle, producer of *Skam France* and of the miniseries *Désenchantées* (France Télévisions), brings the experience of television fiction. With Carole Desbarats moderating, the panel explores what changes, and what remains, when telling a short story, from script to direction.

Speakers
Carole Della Valle
Manuel Amaro da Costa
Pedro Lopes



Carole Della Valle is a French producer whose credits include *Skam France, Germinal* and *Les Disparus de la forêt noire*. She produced *Désenchantées* for France Télévisions, adapted from Marie Vareille's novel.



Pedro Lopes is an International Emmy Award-winning writer, showrunner and executive producer with more than 25 years of experience in television and film, creating and producing scripted content for audiences in Portugal and internationally.
As Chief Creative & Strategy Officer at SPi, he leads the company's creative strategy and international development, expanding original IP and partnerships across global markets.
He is the creator and showrunner of *Glória*, Portugal's first Netflix Original, and winner of the International Emmy Award for *Laços de Sangue*.
His work includes co-productions with partners across Europe and Latin America, for platforms and broadcasters including Netflix, HBO, Prime Video, Globo, RTP and SIC.
In 2026, he led the development of RTP's first microdramas, created specifically for mobile-first viewing.



Manuel Amaro da Costa Born in Lisbon in 1966, he trained as an Assistant Director at RTP. He began directing in 1989 with the series *Ícaro* and went on to direct *Riscos* and *Beirais* for RTP1, and *Médico de Família* and *Jornalistas* for SIC. He also directed the *Globos de Ouro* gala, *Ídolos* and *Masterchef*, as well as the ceremonies of the New 7 Wonders of the World and the Pan American Games (2019). He has directed several soap operas, including *Queridas Feras*, *Ganância* and *Herança*. In the past year he directed RTP's first microdramas, created specifically for mobile-first viewing, and *Lua Vermelha II* for Prime Video. He currently coordinates and directs the soap opera *Destino Maior* for SIC.

Awards Ceremony

25 NOV → BCC → HIGH LIFE → 20:00

Co-Production Meetings

DAE AWARD

DAE - Documentary Association of Europe
Consultancy prize
dae-europe.org

The Documentary Association of Europe (DAE) is a network of more than 700 members from across the global documentary film sector: institutes, festivals, companies and independent filmmakers. An anti-racist, feminist and intersectional association, it makes advocacy for non-fiction cinema its central focus. Members benefit from market intelligence, contacts, discounts at events such as Cannes, Berlinale or IDFA, consultations, seminars and feedback on projects through the Story Room. It supports both emerging and established professionals, promoting a sustainable future for the industry.

ESCOLA DAS ARTES AWARD

Escola Das Artes - UCP
€1,500 cash prize
artes.porto.ucp.pt

Founded in 1997 at the Universidade Católica Portuguesa in Porto, the School of Arts (Escola das Artes) is a space for creation and education where art, science and technology meet, with a focus on cinema, audiovisual and new media. With its own studios, laboratories and cinema auditorium, it combines teaching with professional practice, supported by the Digital Creativity Center. It hosts national and international artistic residencies, masterclasses and meetings with artists and professionals, and has been a partner of Porto/Post/Doc since its first edition.

FIDLAB AWARD

FIDMarseille I FIDLab
Invitation for a producer to take part in FIDLab 2027, with a personalised meeting schedule with other projects and industry professionals, and accommodation included.
fidmarseille.org/en/fid-lab

FIDLab is an international networking and co-production platform for projects at different stages, from writing to post-production, and in formats such as fiction, documentary, animation or series. Every year, it selects around a dozen projects through an international call and, as a creative accelerator, fosters strategic meetings with producers, funders, broadcasters, distributors and sales agents. Each edition also spotlights a country and its production companies.

JACOB BURNS FILM CENTER AWARD

Jacob Burns Film Center
Creative residency of two to four weeks at the Jacob Burns Film Center, with housing, an editing suite and a weekly stipend included.
burnsfilmcenter.org

The Jacob Burns Film Center, in Pleasantville, New York, is a cinema and media arts centre with a five-screen cinema and a Media Arts Lab, which includes a screening room, a sound stage, a recording studio and a stop-motion animation lab. The residency offers a private three-bedroom house on campus, an editing suite with tailored technical support, a weekly stipend for up to two team members, and travel and logistical support. Residents are also invited to present finished or in-process work in collaboration with JBFC curators.

NEW FUTURES AWARD

Repensar
Tailored Consultancy (3 sessions)
https://greenconsultants.pt

Repensar is a non-profit association founded in 2023 with a strategic commitment to promoting the integration of social, economic and environmental sustainability into film and audiovisual production in Portugal. It brings together professionals certified in Green Consulting and, through consultancy, training, awareness-raising and collaboration with the sector, works with crews and organisations to transform practices, encourage new narratives and imagine different futures through cinema.

SOUND FORCE STUDIO AWARD

Sound Force Studio
Discount on Sound Design and Mixing services
www.soundforce.studio

Sound Force Studio is a multicultural collective of sound designers, composers and film professionals based in Lisbon. It provides full sound post-production — sound design, dialogue editing, Foley, original music, recording and 5.1 mixing — as well as production sound for films, documentaries, advertising and sound art projects. Its work, featured in films screened at Berlinale, Visions du Réel or IDFA, has been recognised by *The New Yorker* magazine and has reached campaigns for brands such as Porsche, Pepsi and Kia. It is also an associate partner of the Kino Eyes and DocNomads programmes.

50 Industry Screenings

MAD AWARD
MAD Sound Studios
winning project at Industry Screenings - Discount on sound editing and mixing services
madsoundstudios.pt

Mauricio d'Orey is a sound designer and re-recording mixer, trained at the NFTS. His credits include *The Human Centipede*, *The Eagleman Stag* (BAFTA for Best Short Animation) and *Día de los Muertos* (Student Academy Award). In Portugal, he worked on *Aos Dezasseis* (*At Sixteen*, Berlinale 2022) and *As Melusinas à Margem do Rio* (three awards at doclisboa 2024, FIDMarseille). Founder of MAD Sound Studios, a 5.1 studio in Porto, he covers all stages of sound post-production — from sound design and editing to Foley recording and final mix — for cinema, animation, documentary and advertising.

SOUND FORCE STUDIO AWARD
Sound Force Studio
Music composition services or studio hours for music production.
soundforce.studio

Arché Porto

EURODOC AWARD
Eurodoc
Tailored Consultancy
www.eurodoc-net.com

EURODOC is an international training programme for documentary producers, focused on project development, financing and co-production. Based in Paris, with an international team and European funding, it organises travelling sessions across Europe, the Mediterranean and the Caribbean for producers seeking to co-produce internationally and for professionals who want to better understand the documentary ecosystem. With over 1,800 members from more than 75 countries, it equips independent producers with creative and business skills, as key players in cultural diversity.

MAD AWARD
MAD Sound Studios
Discount in Sound editing and Mixing services
madsoundstudios.pt

SOUND FORCE STUDIO AWARD
Sound Force Studio
Discount on Sound Design and mixing services (decided by the jury)
soundforce.studio

Working Class Heroes

WORKING CLASS HEROES GRANT
€75,000 production grant
filmaporto.pt
caixaforumplus.org

The Working Class Heroes Grant is a film creation platform of Porto/Post/Doc, in partnership with Filmaporto – Film Commission and CaixaForum+ of the "la Caixa" Foundation. It aims to support the production of films that take Porto as a starting point to address work, belonging, memory and urban transformation. In each edition, the organisation invites three Portuguese and international filmmakers to present their proposals to an international jury. The winning project was produced over two years in the city of Porto, culminating in the film's premiere at Porto/Post/Doc.

The following films participated in previous editions of Porto Industry Days and premiered in 2026. Their entries record the programme and year of participation, premiere information and distribution contacts.

After the Cities
Después de las ciudades

XACIO BAÑO

Industry Days: Industry Screenings, 2025
Countries: ESP
World Premiere: IFFR
Distribution: Marvin&Wayne FIlm Distribution
Contact: Xacio Baño
rebordelos@rebordelos.com

Letters from an Inner Exile
Todo es cárcel

ELOY ENCISO

Industry Days: Industry Screenings 2025
Countries: ESP
World Premiere: FID Marseille 2026, Grand Prix, International Competition
Distribution: La Machina
Contact: brais@lamachina.es

Mysticisme du Sud

FÁBIO PENELA

Industry Days: Arché Porto, 2022
Countries: PRT
World Premiere: doclisboa
Distribution: C.R.I.M.
Contact: fpenela@gmail.com

Nha Balila
Nha Balila – Dentu D'Algem

INÊS T. ALVES
ANDRÉ XINA

Industry Days: Industry Screenings, 2025
Countries: PRT, CPV
World Premiere: doclisboa
Distribution: PRT: Oublaum Filmes
INT : Pai Films
Contact: Leonor Coelho - oublaum.geral@gmail.com

Rewind Barcelona
Barça Zou

PAUL NOUHET

Industry Days: Co-Production Meetings, 2024
Countries: ESP
World Premiere: L'ACID Cannes
Distribution: L'Atelier Distribution e Periskoop
Contacts:dorothee@lesfilmsdusursaut.fr

The City and the Maps
A Cidade e os Mapas

ALEXANDRA GUIMARÃES
GONÇALO L. ALMEIDA

Industry Days: Arché Porto, 2023 e Working Class Heroes, 2024
Countries: PRT
World Premiere: Porto/Post/Doc: Film & Media Festival
Distribution: N/A
Contact: alexandracguimaraes@gmail.com

The Followers of the Revolution
Os Continuadores da Revolução

PEDRO NEVES

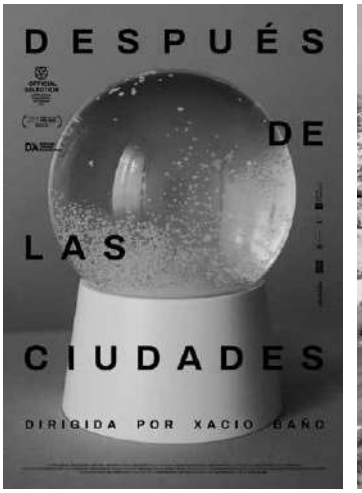
Industry Days: Industry Screenings, 2025
Countries: PRT, MOZ, FRA
World Premiere: doclisboa
Distribution: Red Desert
Contact: produtora@reddesertfilms.com

The Hour of the Star
A Hora da Estrela

RITA BARBOSA

Industry Days: Industry Screenings, 2023
Countries: PRT
World Premiere: Curtas Vila do Conde
Distribution: Agência de Curtas
Contact:agencia@curtas.pt

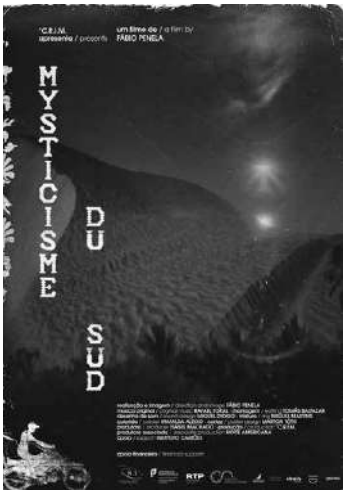
Thank you to the filmmakers and producers who have shared their projects with Porto Industry Days. See you in 2027 !



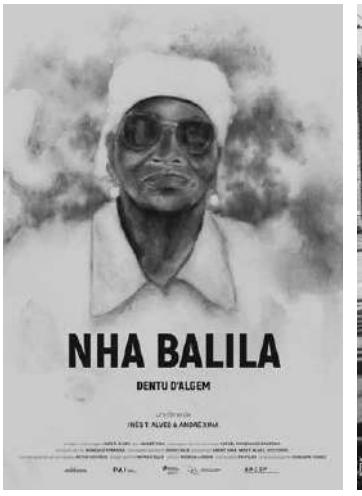
After the Cities



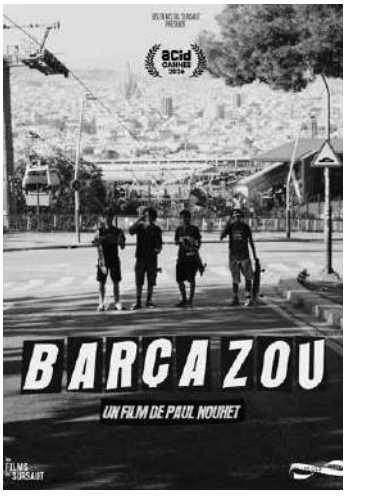
Letters from an Inner Exile



Mysticisme du Sud



Nha Balila



Rewind Barcelona



The City and the Maps



The Followers of the Revolution



The Hour of the Star

Organisation

Artistic Director
Dario Oliveira

Executive Director
Sérgio Gomes

Financial Management
Carla Alexandra Morais

Project Management / Applications
Bruno Sousa

Creative Europe MEDIA Programme
Liliana S. Lasprilla

Industry Days

Direction
Sérgio Gomes

Coordination
Ana Viegas

Production
Bruno Sousa
Joana Pinto

Tech & Print Traffic Management
José Silva
Rosana Soares

Guest Coordination
Gabriela Botelho
Susana Lage

Jury Assistant
Joana Pinto

Press Coordination and Advisory
Sara Cunha

Communication Assistant
Luísa Ferreira

Social Media Management
Guilherme Pinto dos Santos

Content and Communication Support
Ana Carvalho dos Santos

Design
Studio Dobra

Audiovisuals
Carolina Ribeiro

Festival Photographers
João Cruz
Marco Nunes

portopostdoc.com


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