



22. VERZIÓ
INTERNATIONAL
HUMAN RIGHTS
DOCUMENTARY
FILM FESTIVAL

NOVEMBER
12-16, 2025



VERZIÓ DOCPRO 2025

An Industry
Program –
Not Just for
Industry People!

CREDITS

22. Verzió International Human Rights Documentary Film Festival
DocPro Industry Program

Festival Director: Enikő Gyureskó

Head of DocPro: Fanni Hatházi

DocPro coordinators: Judit Sára
Elek, Enikő Sedon

Edited by: Fanni Hatházi

Design: Ágnes Jekli

Printed by: Monobit

Published by:
Verzió Film Alapítvány,
Budapest, 2025

www.verzio.org

www.verzio.org/en/doclab

Contact:
industry@verzio.org
doclab@verzio.org

Copyright:
2025, Verzió Film Alapítvány,
Budapest

TARTALOM

DOC PRO PROGRAM 4

DAY 1- DOCLAB & HUN DOCS	5
COOKIN' PRESENTATIONS DAY	5
DAY 2 - DOC PRO ACADEMY DAY	6
DAY 3 - MADOKE DAY	8
DAY 4-5 - DOC PRO WEEKEND	10

VERZIÓ DOCLAB 13

MENTORS	15
DOCLAB PROJECTS	18
MADOKE X VERZIÓ	
HUN DOCS COOKIN' PROJECTS	25
DOC PRO TEAM 2025	32



Dear DocFans,

At each edition of Verzió, our team strives to provide a platform for meaningful dialogue between experienced filmmakers, film students and general audiences. We aim to address relevant topics for both our international guests and the local community.

Verzió DocPro returns between November 12–16 to CEU Budapest and the French Institute, and offers free access to the world of documentary film to everyone interested. During the five-day event, participants can engage in presentations, masterclasses, and round tables, while also exploring multiple opportunities for networking.

The 10th edition of the Verzió DocLab workshop, along with exciting new developments for 2025—such as the DocPro Academy program and an enhanced focus on Hungarian films in development—have been made possible by the growing number of fantastic partners we are proud to work with. Our collaborations with key local stakeholders, such as MADOKE (the Hungarian Documentary Association), film schools and companies like On the Spot and FocusFox, along with our international partners, including HBO Europe, the Documentary Association Europe, and the Doc Around Europe festival network, continue to strengthen our program each year.

We are deeply grateful for their ongoing support and friendship, and we look forward to expanding our documentary family at the 22nd Verzió Film Festival. We also hope to inspire the next generation of filmmakers, encouraging them to pursue this noble profession—one that not only brings us closer together but also fosters peaceful coexistence and the fulfillment of our shared human rights.

Enikő Gyureskó,
Festival Director

PROGRAM



DAY 1

WEDNESDAY, NOVEMBER 12 **DOCLAB & HUN DOCS COOKIN' PRESENTATIONS**

(Location: Institut Français,
Budapest, Fő u. 17, 1011, Auditorium)

The 10th anniversary edition of DocLab Workshop concludes with a presentation day, showcasing six international projects (from Georgia, Spain, Italy, Finland, Ukraine, and Hungary).

In collaboration with the Hungarian Documentary Association (MADOKE), four additional Hungarian projects will also be presented — offering them a unique opportunity to introduce themselves to both the audience and international decision-makers here, in Budapest.

Attendance for the presentations is open to everyone! (Afternoon sessions are closed to the public.)

09:30–10:00
Arrival

10:00–11:10
DocLab Presentations

11:30–12:30
Hun Docs Cookin' Presentations

12:30–13:30
Lunch (invite only)

13:30 –
One-on-one meetings (invite only)

20:00–24:00
Award Ceremony and Industry Party
hosted by HBO (invite only)

DAY 2

THURSDAY, NOVEMBER 13: DOCPRO ACADEMY DAY

(Location: CEU, Nádor u. 15, 1051
Budapest, Auditorium B)

The 10th anniversary edition of DocLab Workshop

For the first time in DocPro's history, an entire day will be dedicated specifically to film students. The DocPro Academy Day offers a series of masterclasses exploring the practical side of documentary filmmaking. Students can learn from internationally acclaimed professionals and Hungarian experts who have worked on award-winning films.



10:00–11:00 Music in Documentary Film MASTERCLASS (ENG)

Speaker: Ádám Balázs

Internationally renowned composer Ádám Balázs discusses the power and role of music in documentary storytelling — how sound becomes one of the most vital tools of narrative emotion and meaning. He has composed music for more than sixty films, including Ildikó Enyedi's *On Body and Soul* (Golden Bear winner, Oscar nominee), Kristóf Deák's Oscar-winning *Sing*, and Dorottya Zurbó's acclaimed documentaries *The Next Guardian*, *Easy Lessons*, and *Agent of Happiness*.



11:15–12:30 Local vs. Global: From Local Stories to Universal Themes PANEL (ENG)

How can deeply local stories become universally understood and emotionally resonant? This discussion explores how filmmakers can translate cultural context while maintaining authenticity — bridging the gap between local specificity and global audiences.

Participants: Daniel Shah (director, *Make It Look Real*), Bipuljit Basu (director, *Redlight to Limelight*)

Moderator:

Dorottya Zurbó (director)

12:30–13:15 – Lunch Break (individual)



13:15–14:15 Uniqueness and Universality in film editing MASTERCLASS (ENG)

Speaker: Réka Lemhényi

Universality makes the story readable; uniqueness makes it memorable. Award-winning editor Réka Lemhényi examines how an editor's subjectivity shapes a film's narrative and layers of meaning. Her masterclass highlights how rhythm, emotion, and structure create stories that remain deeply rooted in their local culture, yet speak to global audiences.



14:30–15:45 The Role of Workshops and Pitching Forums in Documentary Filmmaking PANEL (ENG)

How do international workshops and pitching forums shape a film's journey from the first idea to festival premiere? Through personal experience, the speakers reveal how these programs support directors' and producers' growth, strengthen visibility, and connect local stories with global audiences.

Participants:

László Józsa (producer, *Come on Tete!*), Theodora Moisescu (Biografilm, Bio to B Project Manager), Oliver Sertić (producer), Hana Kulhánková (Institute of Documentary Film, East Doc Manager)

Moderator:

Réka Viki Kiss (producer)



16:00–17:30 Creating a Consistent Visual Style in Documentaries: camera, lighting, and archive materials PANEL (ENG)

How can filmmakers create a coherent yet artistically powerful visual language in documentary filmmaking — a genre often shaped by unpredictability? Cinematographers discuss how deliberate visual, lighting, and archival decisions help achieve authenticity while meeting the artistic standards of cinema and the increasingly high expectations of the international documentary community.

Participants: Balázs Domokos (DoP, *Don't Worry, Sári!*), Márton Vizkelety (DoP/Director, *My Chemical Information System*), Csaba Hernáth (Director–DoP–Editor, *Come on Tete!*)

Moderator:

Zsófia Paczolay (director)

DAY 3

FRIDAY, NOVEMBER 14: **MADOKE DAY**

**(Location: CEU, Nádor u. 15,
1051 Budapest, Auditorium A)**

Organized in collaboration with MADOKE, this day features two engaging professional panels and the launch of MADOKE's new catalogue and White Paper — a long-awaited proposal for reforming the Hungarian documentary film funding model based on international standards. Media and industry representatives are especially invited, as the topic plays a crucial role in shaping the future of Hungarian documentary filmmaking.



10:00–11:00

MADOKE Presents: 2025 Catalogue and White Paper! (ENG+HUN)

Hungary's largest professional film association introduces its latest publications: the MADOKE 2025 Catalogue and the White Paper, a proposal package aimed at renewing the Hungarian documentary film financing ecosystem for greater sustainability and international competitiveness. Presented by Julianna Ugrin, MADOKE President, and Réka Pigniczky, Board Member.

11:00–11:30 – Coffee Break (sponsored by David's Kitchen and MADOKE)

11:30–13:00

Negative case studies in Documentary Filmmaking PANEL (ENG)

Every documentary filmmaker faces the painful moment when a project—no matter how compelling—simply can't be made. Whether due to lack of access, funding shortfalls, or creative burnout, deciding to stop can be as defining as finishing.

This panel explores why and when filmmakers choose to let go, and what that means for their creative lives and mental health. Featuring filmmakers and industry experts from across Europe, the discussion includes candid “negative case studies” of unfinished films—and even short clips from projects that never took off.

Participants:

Asia Dér (director), Eva Rybková (producer), Oliver Sertic (producer), Bojána Papp (director)

Moderator: Réka Pigniczky (director)

13:00–14:00 – Lunch Break (ind.)

14:00–15:30

Business vs. Human Stories: How to Safely Produce Even the Most Sensitive Topics? PANEL (ENG)

How can filmmakers ethically and safely handle the most delicate, vulnerable subjects in documentary filmmaking? This conversation offers practical insight — from producers and directors — into navigating conflicts, personal stories, and emotionally sensitive content throughout the production process.

Participants:

Sára László (producer, *Don't Worry, Sári!*), Rita Balogh (producer), Daniel Abma (director, *The Family Approach*), Rachel Leah Jones (producer, *Coexistence*, *My Ass!*), Rafael Balulu (producer)

Moderator: Julianna Ugrin (producer, *My Chemical Information System*)

16:00–17:30

DocPro x Vektor: Is Immersion Scalable? – The state of immersive arts in Visegrad regionn (ENG)

In this roundtable discussion, we invite creators, curators, and professionals — most of whom wear multiple hats and are actively engaged in the field of immersive arts in the Visegrad region — to explore our shared understanding of immersive arts today. We will examine what it means for a production to be immersive and to what extent an artwork can be considered immersive. Together, we will reflect on the current state of this field in our respective countries, consider topics that might be media-reflexive (if such exist), and discuss the themes that currently intrigue us or shape our ongoing work, with a special focus on what it means for immersive artworks to ‘leave traces’.

We also aim to explore the diverse ways research can be conducted for and with immersive formats, and to question where the boundaries of this evolving practice may lie.

This discussion is supported by the International Visegrad Fund and organized in connection with the Vektor immersive section of the Verzió International Human Rights Documentary Film Festival.

Participants:

Patrícia Chamrazová (director), Daniela Hanusová (director), Joanne Popinska (director), András Szabó (Vektor curator)

Moderator: Ágnes Karolina Bakk (Vektor curator)

DAY 4

SATURDAY, NOVEMBER 15: AN INDUSTRY WEEKEND FOR EVERYONE — NOT ONLY FOR PROFESSIONALS!

(Location: CEU, Nádor u. 15,
1051 Budapest, Auditorium A)



14:00–15:30

The Representation of the War in Ukraine in Documentaries and Social Media MASTERCLASS & PANEL (ENG)

Since its outbreak in 2022, the war in Ukraine has become one of the most visually documented events of our time. This masterclass explores the recurring motifs and visual characteristics of contemporary documentaries about the war, focusing especially on citizen witnessing — how civilians who record and share images online become active participants in documenting conflict. The discussion also examines how filmmakers integrate these fragmented, internet-based images into broader historical and narrative contexts.

Participants: Péter Horányi (film journalist, Verzió curator), Ewan Waddell (director, The Longer You Bleed), Liubov Dyvak (producer, The Longer You Bleed)

16:00–17:30

Youngsters! Cinema! Documentary? PANEL (HUN)

How can documentary films be made engaging, accessible, and exciting for younger audiences? Filmmakers, distributors, and festival and film club organizers share their experiences and best practices on how to bring the genre closer to teenagers and young adults, helping them connect emotionally and intellectually to real stories.

Participants: Ágnes Garancsi (distributor, Cirkofilm), Fruzsina Vajda (organizer, ELTE Szemle), László Csáki (director), Bálint Révész (director)

Moderator: Szabolcs Szirény (Student Verzió curator, Kinedok Hungary program lead)

DAY 5

SUNDAY, NOVEMBER 16: AN INDUSTRY WEEKEND FOR EVERYONE — NOT ONLY FOR PROFESSIONALS!

(Location: CEU, Nádor u. 15,
1051 Budapest, Auditorium A)



14:00–15:30

Personal Documentary: Trust, Boundaries, and Protecting Relationships During Filming – PANEL (ENG)

This discussion focuses on the unique challenges of personal documentaries: how to maintain trust, respect boundaries, and protect close relationships when the director is part of the story.

Participants: Sári Haragonics (director, Don't Worry, Sári!), Lea Podhradská (director, My Father's Daughter), Arum Nam (director, K-Family Affairs)

Moderator: Asia Dér (director, Verzió curator)

16:00–17:30

How to Build Authentic and Effective Influencer Collaborations in Film, Culture, and Human Rights Communication? PANEL (HUN)

How can socially conscious messages find their way through an algorithm-driven digital space? Panelists discuss how influencers can act as bridges between cultural content and audiences while preserving authenticity and values.

Participants: Anett Petra Barna (film distribution & communications expert – Mozinet, Compact TV), Doroszlai Emese (NGO communications expert – TASZ), Samu Seres (influencer)

Moderator: Jolán Tóth (Verzió social media manager)

The DocPro 2025 program invites everyone — filmmakers, students, and curious audiences — to join a week of learning, sharing, and rethinking documentary cinema together!

MORE INFORMATION:



**VERZIÓ
DOCLAB
2025 10th
Edition**



Verzió DocLab is a five-day creative documentary development workshop for directors, editors, and producers, focusing on story structure and editing. Its mission is to support emerging documentary filmmakers in shaping powerful, socially relevant stories.

Powered by the **DOC AROUND EUROPE** festival network – which unites **FIPADOC**, **DOK.fest München**, **DocsBarcelona**, **MakeDox**, **Biografilm**, and **Verzió** – the lab fosters the circulation of creative European documentaries and supports emerging filmmakers. In 2025, two guest festivals, **Porto/Post/Doc** and **DocPoint Helsinki**, joined the collaboration, expanding its reach to Portugal and Finland.

MENTORS



Inka Achté

Inka Achté is a Finnish filmmaker and a former sales agent whose career in the field of documentary film spans 20 years. Alongside directing non-fiction in short, feature and series formats, Achté currently works as the Artistic Director of DocPoint Helsinki Documentary Film Festival and as Head of Acquisitions at Raina, an agency focusing on all aspects of festival distribution of documentary films from all over the world. A frequent mentor and lecturer, she has taught at Aalto University in Helsinki, the Norwegian Film School Lillehammer, Raindance Film Institute in London, EICTV Cuba, and consulted/tutored at numerous professional industry contexts, for example at IDFA, Asian Documentary Clinic, Baltic Sea Docs, Astra Film Doc Tank and Tempo Documentary Film Festival.



Brigid O'Shea

Brigid O'Shea is a documentary consultant, helping documentary projects and filmmakers reach their full international potential and professional goals. Her international network spans the globe, working on all continents, with both emerging talent and industry veterans. She's worked with ARTE on projects like the Generation Africa and Generation Ukraine, working on festival strategy for the collections of films. Films she has consulted on have premiered at all the major international festivals including Cannes, Venice, Berlin, IDFA etc..

She serves on the boards of Circle Women Doc Accelerator, and Dokufest in Prizren, Kosovo. She is an intersectional queer feminist. She founded together with other colleagues the Documentary Association of Europe, a members network and support system for documentary filmmakers inside and outside of Europe that has grown to 800 members in just four years and recently started the project Ateliers Cocoon to offer documentary filmmakers a space for recuperation and transformation. She currently serves as the director of this organization.

She was head of the DOK Industry Programme at DOK Leipzig and worked for the Berlin International Film Festival for more than 10 years. She moderates and curates programmes and discussions on non-fiction filmmaking as an internationally-respected curator with a wide and diverse network. She serves on selection committees and scouts works for international platforms. She tutors across the globe, particularly in Asia, Africa, the Eastern Partnership countries on festival strategy, international co-financing and pitching as well as cultural management.



Flóra Erdélyi

Flóra Erdélyi is a freelance film editor based in Budapest, Hungary. She has been working on several short and feature fiction - The Flower of the Apple Tree by Dóra Szűcs, Now is Now 2019 by Péter Szajki, Patthelyzet by Dóra Szűcs, animations - North by Bente Lohne, and feature length documentaries - Hi Sári! by Sári Haragonics, Hatchery by Máté Fuchs, Howling Like We Do by Ásia Dér, The Missing Tale by Klára Trencsényi.

She received her Motion Picture Editor BA degree at the University of Theatre and Film Arts, Budapest in 2011. Apart from that she also studied at Moholy-Nagy University of Art and Design and at ELTE Institute of Art In Film theory and film history.

Her most recent project is Hi Sári by Sári Haragonics. She is also known for the HBO film, Her Mothers by Sári Haragonics and Ásia Dér for which she won Best Editing at the Moscow International Documentary Film Festival in 2021. She is a member of MADOKE - the Hungarian Documentary Association, and HSE - Hungarian Society of Film and Video Editors.



Anna Kis

Anna Kis started her filmmaking career in 2002. After a decade of teaching, translation, and journalism, and a PhD course in Renaissance and Baroque English Literature at ELTE, she graduated at the University of Theatre and Film Arts in Budapest, as a director and film editor. She was the student of Péter Gothár and Ildikó Enyedi. Ever since she has been active as an editor and story editor of shorts (eg.: First Love by Ildikó Enyedi), documentaries and concert shows for TV. She has directed shorts and observational documentaries which have won several Best Documentary awards in Hungarian festivals (Home Paradise, Not About Family). Recently she has been active as the story editor of Fairy Garden by Gergő Somogyvári, shooting her own feature-length documentary Practices in Harmony (working title), co-directing and editing 80 Angry Journalists by András Földes. She is a member of MADOKE - the Hungarian Documentary Association.

THE DOCLAB PROJECTS



NOTES

INHERITED SHADOW (FINLAND)

Production stage:
Development (30% filmed material)
Estimated budget: €404,500
Director: Mariana Reyes
Producer: Kaarle Aho
Editor: Mauri Lähdesmäki
Contact: Mariana Reyes:
retinalcirkuz@gmail.com
Estimated release: 2027

Lament singing has a long history as a therapeutic method for healing when people have faced traumatic experiences. Can this universal women's tradition help a Mexican psychologist Mariana Reyes, a wounded healer, to heal herself?

In this stylized observational documentary film, we first follow Mariana's life and work in Mexico City as a psychotherapist, helping others to heal. Then it is revealed Mariana has wounds of her own, including a divorce from a violent Finnish man and a difficult relationship with her mother Victoria. Victoria's failing health is a ticking clock that injects a sense of urgency for Mariana to act. Mariana makes a journey to Finland where, guided by one of the last remaining lament matriarch's Pirkko Fihlman through many stages, she will write her own lament song. In the end Mariana returns to Mexico and sings her lament song to her mother Victoria, hoping to heal their relationship.



ENTR'ACTES (UKRAINE)

Production stage: Advanced development (50 hours filmed)
Estimated budget: €364,500
Director: Yuriy Shylov
Producer: Olha Tuharinova
Editor: Yuriy Shylov
Contact: olhatuha@gmail.com
Estimated release: February 2027

In wartime Kyiv, Serhii, a young theatre director, meets Olena, a retired concierge leading an amateur troupe of the elderly. Across a fifty-year gap — on stage and off — they resist loneliness and abandonment, discovering an unexpected friendship in the fragile space between youth and death.

Entr'actes follows Olena, a 73-year-old retired concierge in Kyiv who leads an amateur theatre group of elderly actors during wartime. Amid rehearsals, blackouts, and memories of motherhood, she forms a tender bond with Serhii, a 24-year-old director helping her stage a new play. Their friendship becomes a quiet act of care amid chaos, while Olena's writings reveal loss, fear, and resilience. Between laughter and air raids, the troupe's fragile performances turn into a metaphor for survival — rehearsing, enduring, and refusing to disappear.

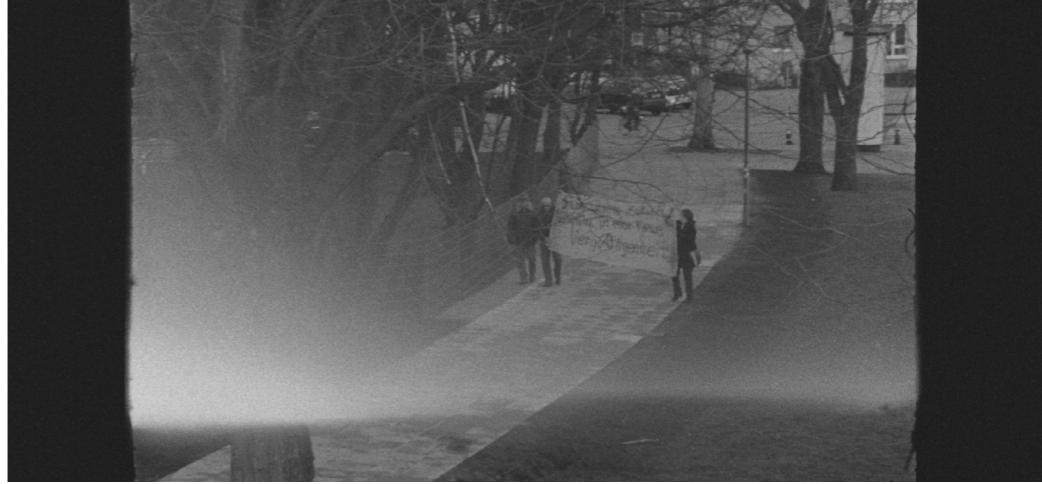
NOTES



1978 (SPAIN)

Production stage: Development (10-20% filmed)
Estimated budget: €300,000
Director: Albert Kuhn
Producer: Adrià Lahuerta, Carlota Coloma
Editor: Albert Elings
Contact: albert.kuhn.bosch@gmail.com
Estimated release: February 2028

1978 intertwines a personal and political reckoning across three generations. When filmmaker Albert Kuhn discovers a photograph revealing his grandfather as an SS officer, the film unfolds as both a family excavation and a reflection on the disillusionment that followed the dreams of 1968 (his father's generation). Through archival images, Kuhn traces how one generation's defeat echoes into another's silence, and how that silence still shapes us. What begins as a search for origins becomes a meditation on the conditions of political belief and the fragile distance between rebellion and repetition. As the film will say: "If history rhymes, it does so wistfully..."





END OF SEASON (ITALY)

Production stage:

Production (70% filmed)

Estimated budget: €120,000

Director: Giulio Gobbetti

Producer: Cecilia Guagnano

Editor: Giulio Gobbetti

Contact: ceciliaguagnano@gmail.com, giulio.gobbetti@gmail.com

Estimated release: November 2026

In an Italian seaside town populated mostly by elderly tourists, time seems to stand still. Over a summer, Laura, Beppe, and Giovanni – armed with sunscreen, swimsuits, and plenty of humour – face the uncertainty of their own future.

It's summer in Zadina, a small seaside resort stuck in the 1970s, where elderly tourists return year after year. It feels like nothing ever changes, yet, like summer, everything must end.

Laura (84) lives among the Alps and seeks a carefree world where you laugh even at old age. Beppe (68) owns an old-fashioned bar, and as business dwindles, he puts on a brave smile. Giovanni (67), the lifeguard, spends his days in swimwear and compression socks while retirement draws near. Each of them, as the season comes to an end, can't help wondering what lies ahead.



NOTES



THE GRANDFATHER PUZZLE (HUNGARY, USA)

Production stage:

Production (50% filmed)

Estimated budget: €352,641

Director: Ora DeKornfeld

**Producer: Máté Artur Vincze,
Noémi Veronika Szakonyi**

Editor: Ora DeKornfeld

Contact: info@matchframe.hu

My 100-year-old Hungarian grandfather, a Holocaust survivor, never wants to do anything except jigsaw puzzles. So I travel to Hungary to photograph locations from his escape story, transforming them into custom puzzles. As we assemble these pieces of his past together, I search for the untold stories he refuses to share, while confronting my own patterns of displacement and avoidance. This intimate journey explores how trauma echoes across generations and what it takes to finally stay put and build the family I've always wanted.



NOTES



MY SISTER AND THE ETERNAL FEMININE (GEORGIA)

Production stage:
Production (50% filmed)

Estimated budget: €268,500

Director: Rati Tsiteladze

Producer: Olga Slusareva

Editor: Rati Tsiteladze

Contact: olyaslusareva@gmail.com

Estimated release: 2027

NOTES



MADOKE X VERZIÓ HUN DOCS COOKIN' PROJECTS

MENTOR



Julianna Ugrin

Julianna Ugrin – The EFA nominated producer is the founder and owner of Éclipse Film, an independent film production company founded in 2011. She develops and produces films on an international level for more than ten years. Films produced by her, as *A Woman Captured*, *Easy Lessons*, or *The Next Guardian* were screened, nominated, and awarded at festivals like EFA, SUNDANCE, IDFA, LOCARNO, DOK Leipzig, Hot Docs, Sheffield, or Sarajevo IFF. Since 2013 she teaches at the University of Theatre and Film Arts in Documentary MA studies and is a doctoral student there. In 2019 she was selected for Producers on the Move in Cannes. She is EURODOC and an EAVE graduate. She is an organizer of DunaDOCK Master Class & Pitching series, member of MADOKE, DAE, IDA, of the Hungarian and of the European Film Academy.



BORDERS OF BELONGING

Production stage: Editing

Estimated budget: €225,000

Director: Julia Ubrankovics

Producer: Jan Maduro,
Julia Ubrankovics,

Associate Producer: Chip Warren

Editor: László Hargittai

Contact:

juliaubrankovics@gmail.com

Estimated release: Spring 2026

Borders of Belonging is a feature-length creative documentary tracing the journey of an immigrant actor who, after being challenged in her ability to relate, embarks on a 40-day solo road trip across 22 U.S. states to get to know her chosen country. Inspired by the podcast Dolly Parton's America, strangers host her with vastly different worldviews—Republicans, abolitionists, anti-vaxxers, firearm dealers, etc. Their conversations, at times raw, become unexpected mirrors. The quest evolves into a search for belonging and a confrontation with her own inherited traumas.

Interwoven with the road trip are psychodramatic reenactments filmed in Puerto Rico, revealing new layers of understanding and empathy. Unexpectedly, the journey takes her to explore what it meant to grow up next to the Iron Curtain, and it culminates with the FreeSZFE occupation in Budapest, resisting the government's takeover of her former university.

The film is a deeply personal search for connection beyond cultural and ideological lines—offering a path toward healing, empathy, and a place to call home.



NOTES



HOME IS A DOLLHOUSE

Production stage: Development (10% filmed)
Estimated budget: €180,000
Director: Dorottya Márton
Producer: Anna Tóth
Editor: Dorottya Márton
Contact: toth.anna@ulab.tv
Estimated release: 2027

Home is a Dollhouse is a personal documentary that blends narration, archival fragments, fictional reconstructions, and filmed encounters with the filmmaker's estranged mother. Growing up between continents and more than 25 apartments, Dorottya's childhood was marked by absence and unanswered questions after her mother, Adrienn, left Hungary for Los Angeles to pursue an acting career. Through forgotten objects, staged memories, and acts of co-creation, the film traces their fragile attempt to reconnect after years of silence. At its core, Home is a Dollhouse asks how identity is shaped by absence, what we inherit beyond genes, and whether reconciliation is possible across generations.

NOTES



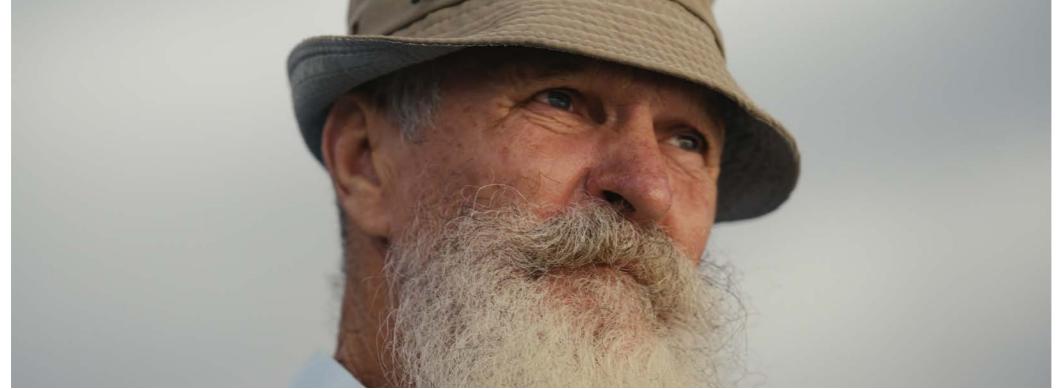
JOURNEY HOME II : ORBÁN AND ME

Production stage: Development (10-20% filmed)
Estimated budget: €300,000
Director: Réka Pigniczyky
Producer: Barnabás Gerő, Réka Pigniczyky; Creative Producer: Eva Rybkova
Editor: László Hargittai
Contact: pigniczykyreka@gmail.com
Estimated release: Q4 2026 - Q2 2027



NOTES





EAST OF HOPE

Production stage: Development (30 hours filmed)

Estimated budget: €400,000

Director: Réka Ugron

Producer: Monica Lăzurean-Gorgan

Editor: Réka Ugron

Contact: ugron.rekaa@gmail.com

Estimated release: 2028

The Danube splits into three branches before flowing into the Black Sea in Romania. Like a magical wedlock, the river and nature intertwine in this no-man's land, transforming into a mythical place. The last stage of the river's life creates a unique biosphere, home to rare flora and fauna.

We get into this mysterious world through the subjective perspectives of several characters.

Ivan (the philosopher) takes refuge in his deep faith in God, Ioan (the lost one) turns to alcohol and his friendship with his human-like donkey. Juli (the little whisperer) still sees the world through childish eyes, naively and magically, while his brother Edi takes care of her as a third parent. Mircea (the silent observer) is a donkey, but smokes and drinks like a human.

The story of the documentary East of hope runs on several threads: like the great river, it branches, sometimes stops and lingers with a character, then moves on. The goal of our characters is to find their individual happiness. Their episodic stories speak about the fragility of human existence.

People are at the mercy of a powerful and merciless nature, struggling with forces they can never overcome.

But perhaps they can find their inner happiness.

NOTES



MORE INFORMATION:



verzio.org/en/doclab

DOC PRO TEAM 2025



FANNI HATHÁZI, Head of DocPro

Fanni Hatházi is a director, TV and creative producer from Budapest. She earned her MA in Documentary Directing from the University of Theatre and Film Arts. Her graduation film, *Almost Fine*, premiered at Verzió in 2022. With over a decade of experience as a field producer, reporter, director and creative producer, she has worked across a wide range of media formats. She also gained experience at dok.incubator, where she served as Head of Production. Currently, she is a board member of MADOKE (Hungarian Documentary Association) and is developing her first fiction feature while continuing to work on documentary projects.



Judit Sára Elek, DocPro Coordinator

Judit Sára Elek is a documentary filmmaker based in Budapest. After studying film theory and history, she began her MA studies in documentary film directing in Budapest. However, due to the political situation and the loss of university autonomy, she completed her degree at the Academy of Performing Arts in Bratislava. She has experience as an assistant director, producer's assistant, archive researcher, and cultural event organizer. Her short films have competed at festivals such as BIDF and Verzió. As a director, she explores human connection and the beauty that can emerge even in the most difficult circumstances.



Enikő Sedon, DocPro Coordinator

Enikő organizes professional film workshops as her full-time job, and has already coordinated industry programs at several Hungarian film festivals. Previously, she worked for a children's rights organization, and since then, human rights have remained a key area of interest for her, along with a strong commitment to sustainability.

With the support of our partners and supporters:

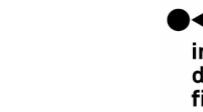


blinkenoss
Archivum

HEINRICH BÖLL STIFTUNG
PRAGUE
Czech Republic | Slovakia | Hungary



European Documentary Film Festival Network



NOTES

NOTES



INTERNATIONAL
HUMAN RIGHTS
DOCUMENTARY
FILM FESTIVAL



www.verzio.org