



ANOTHER DAY OF LIFE



RAÚL DE LA FUENTE & DAMIAN NENOW

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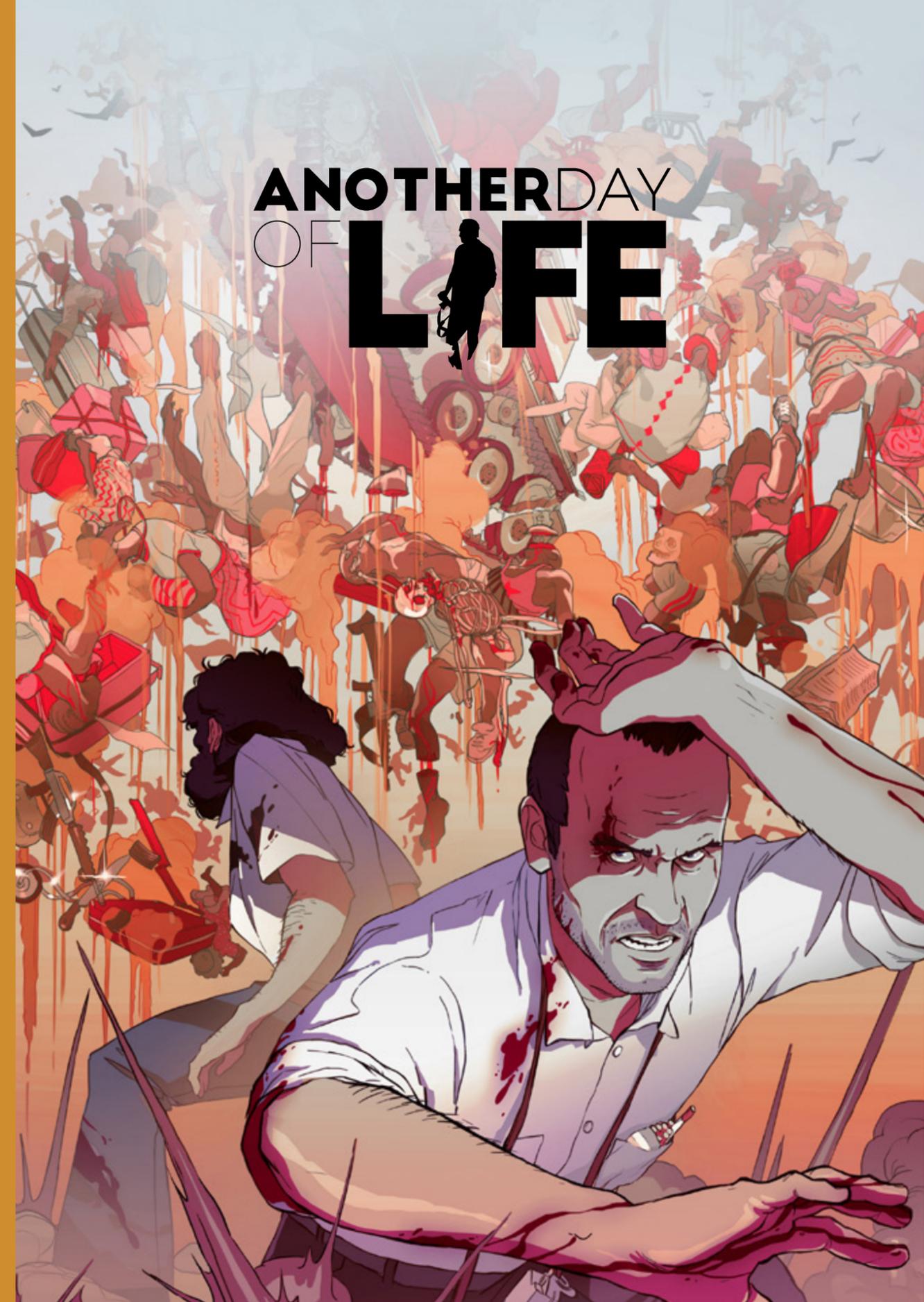
INVESTORS



SALES AGENT



INDIE SALES



**ANOTHER DAY
OF LIFE**

ANOTHER DAY OF LIFE
+ FACTS SHEET

TITLE: **ANOTHER DAY OF LIFE (JESZCZE DZIEŃ ŻYCIA)**

RUNNING TIME: **85 MIN**

DIRECTED BY: **RAÚL DE LA FUENTE (SPAIN),
DAMIAN NENOW (POLAND)**

WRITTEN BY: **RAÚL DE LA FUENTE, AMAIA REMÍREZ,
DAVID WEBER, NIALL JOHNSON**

PRODUCED BY: **PLATIGE FILMS (POLAND)
JAREK SAWKO, OLE WENDORFF-ØSTERGAARD**

KANAKI FILMS (SPAIN)

AMAIA REMÍREZ, RAÚL DE LA FUENTE

CO-PRODUCED BY: **WALKINGTHE DOG (BELGIUM) – ERIC GOOSSENS, ANTON ROEBBEN**

WÜSTE FILM (GERMANY) – STEFAN SCHUBERT

ANIMATIONSFABRIK (GERMANY) – JÖRN RADEL

PUPPERWORKS (HUNGARY) – FRANTISEK AMBRUS

INTERNATIONAL SALES: **INDIE SALES**

GENRE: **FEATURE ANIMATED FILM**

BUDGET: **7,7 MLN EURO**

COMMENCEMENT OF PRODUCTION: **AUGUST 2014**

CONCLUSION OF PRODUCTION: **AUTUMN 2017**

WEBSITE: **WWW.ANOTHERDAYOFLIFEFILM.COM**

+ ANOTHER DAY OF LIFE ABOUT

ANOTHER DAY OF LIFE IS A GRIPPING STORY OF A THREE-MONTH-LONG TRIP THAT RENOWNED REPORTER RYSZARD KAPUŚCIŃSKI TOOK ACROSS ANGOLA RAVAGED BY A WAR IN WHICH THE FRONT LINES SHIFTED LIKE A KALEIDOSCOPE FROM ONE DAY TO THE NEXT. THIS FEATURE ANIMATED FILM IS BASED ON RYSZARD KAPUŚCIŃSKI'S BOOK *ANOTHER DAY OF LIFE*.

Just like the readers of the literary original, the audience will begin their journey with Kapuściński in 1975 Luanda, the capital of Angola. The country is in the midst of decolonization efforts, launched after the success of the Carnation Revolution. Portuguese nationals are hurriedly fleeing the more glamorous districts of Luanda. Terrified by the possibility of a full-on attack on the capital, they're busy packing their belonging into wooden crates. Shops are closing down, law enforcement is gradually disappearing from the streets, heaps of garbage bags are slowly taking over the Angolan capital. Kapuściński keeps sending daily cables to the Polish Press Agency from the emptying city.

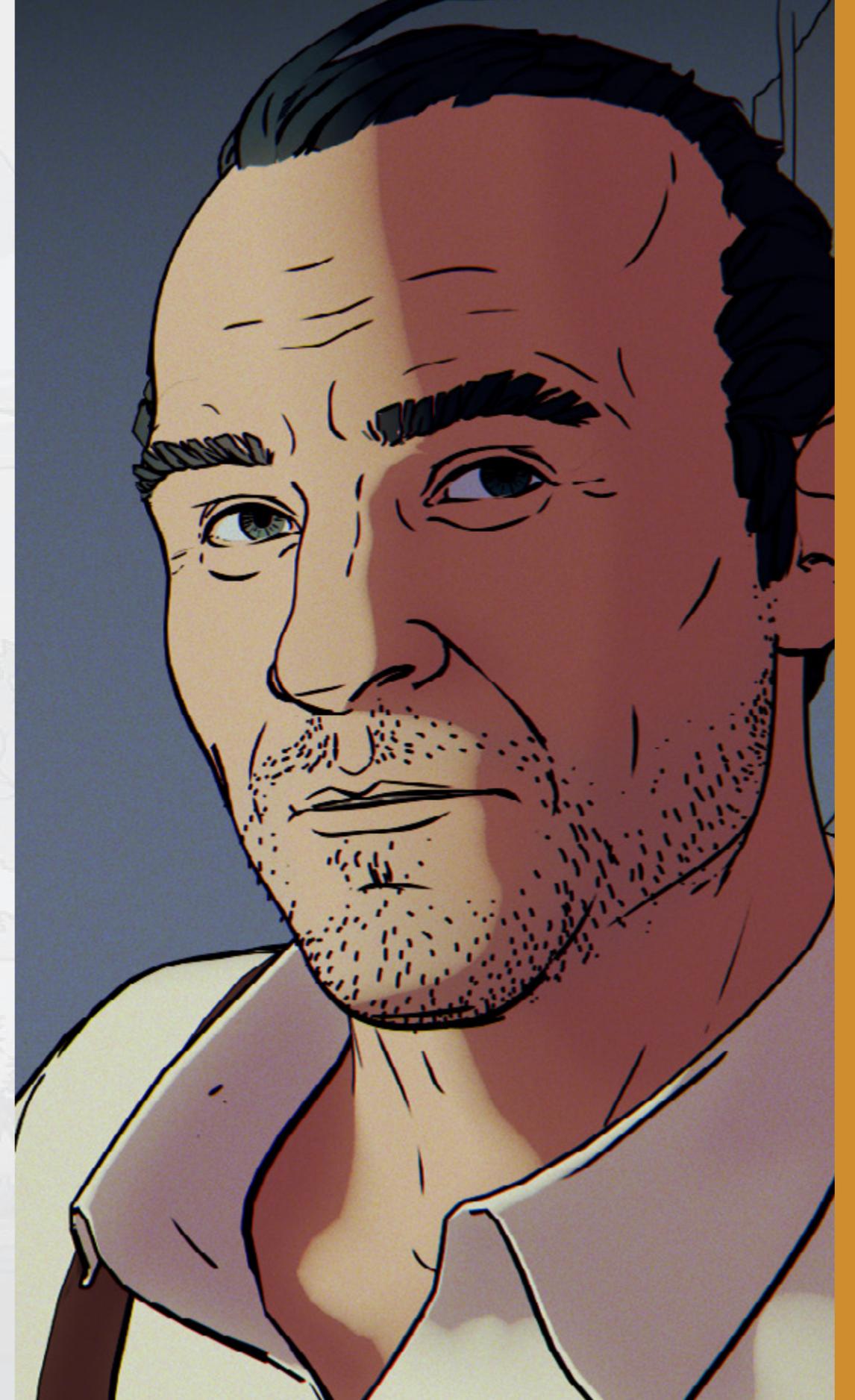


In the final months before the declaration of independence, different factions of the Angolan liberation movement were locked in a protracted struggle that would decide who would hold power in the coming republic. After some deliberations, Kapuściński decides to journey to the front lines of the war. To risk his life in order to be the first journalist in the world to broadcast daily reports on the course of the conflict. On the frontlines, Kapuściński is working under immense pressure, terror and loneliness a staple of his daily routine. Traveling through the conflict zone resembles a game of Russian roulette: even uttering the wrong greeting at a checkpoint can get him killed.

The Angolan Civil War quickly stops being just another war for Kapuściński to cover. The conflict has a human face – the face of the fierce fighter Carlotta and comendante Farrusco, two of many acquaintances he's made during his journeys to the frontlines.

An internal conflict is raging within the writer – Kapuściński is unable and unwilling to be simply a passive, objective observer of the events taking place all around him. He feels compassion, sympathy, and has the utmost respect for the people whose stories he wants to tell the world. This leads him to question the role of the war reporter, to question the limits of journalistic impartiality and involvement in the conflict. To tell the true story of Angola, he undergoes a deep change as a human being and is reborn – as a writer.

Dynamic animation and action scenes are intertwined in *Another Day of Life* with documentary sequences, which give the audience a chance to meet the characters 40 years after the events portrayed in the movie. Such an approach introduces additional depth and lends credibility to the world depicted in the animation.





ANOTHER DAY OF LIFE
+ **PROTAGONIST**

” *Master of modern journalism.*”

” *The most prominent reporter in the world.*”

” *Translator of the world*”

MEDIA AND JOURNALISTS FROM AROUND THE WORLD ABOUT RYSZARD KAPUŚCIŃSKI



RYSZARD KAPUŚCIŃSKI

ANOTHER DAY OF LIFE MARKS THE FIRST ATTEMPT TO TRANSLATE THE PROSE OF RYSZARD KAPUŚCIŃSKI INTO THE LANGUAGE OF FILM, BOTH ANIMATED AND DOCUMENTARY, IN THE HISTORY. IT'S ALSO THE FIRST FEATURE FILM ABOUT KAPUŚCIŃSKI HIMSELF.

The author of *The Emperor*, *The shadow of the sun*, *Imperium*, *The soccer War* was one of the most renowned reporters in the world, he witnessed numerous armed coups and managed to escape death by execution at least a couple of times. When asked about his profession, he said: “I’m a translator of cultures.” His works, held in high esteem all over the world, were translated into over 30 languages. Kapuściński elevated reportage to an art form. Salman Rushdie once said that Kapuściński “is worth a thousand whimpering and fantasizing scribblers.” He worked for the Polish Press Agency as a permanent foreign correspondent in Africa, Latin America, and Asia.



In 1976, Kapuściński publishes *Another Day of Life*, his first book that is not a collection of reportage. In the book, dry, emotionless coverage that he wrote for the a Polish Press Agency is replaced with poetic, florid passages and descriptions. The book was very special to Kapuściński himself and it's clearly visible in the way he spoke about it:

” ANOTHER DAY OF LIFE IS IMMENSELY PERSONAL. IT'S NOT ABOUT WAR OR PARTIES TO THE CONFLICT, BUT RATHER ABOUT BEING LOST, ABOUT THE UNKNOWN, THE UNCERTAINTY OF ONE'S FATE. WE OFTEN FOUND OURSELVES IN SITUATIONS WHERE WE WERE SURE WE WON'T ESCAPE DEATH'S GRASP THIS TIME AROUND. AND THEN THE NEXT DAY WE WOKE UP RELIEVED AND SAID »WELL, THIS WAS ANOTHER DAY OF LIFE, AND ANOTHER WAITS AHEAD.«”

In *Another Day of Life*, a documentarized animated feature film stylized to resemble a graphic novel, the audience accompanies Kapuściński on his journey along the front lines to better understand the emotions raging and clashing inside the writer: fear, madness, panic, and overbearing loneliness.

Another Day of Life will feature not only classic, narrative-building scenes, but also epic, surreal sequences that will depict the world around the writer from the perspective of his emotions and feelings, fictional visions of what went on in Kapuściński's head in Angola in 1975. Using animation, unbound by limitations of a formal nature, allows the filmmakers to depict on screen what no camera would be able to capture. This, in turn, resembles the arc of Kapuściński himself, as he eventually decides that the coverage of the Angolan Civil War he wants to provide cannot be contained by the rigid, unyielding structure of the press agency cable.

RYSZARD KAPUŚCIŃSKI

4 MARCH 1932 – 23 JANUARY 2007

THE TOP 10 LANGUAGES

IN WHICH THE MOST
RYSZARD KAPUŚCIŃSKI

BOOKS

HAVE BEEN
PUBLISHED

- 33 ENGLISH *
- 25 GERMAN
- 17 SPANISH
- 15 ITALIAN
- 12 FRENCH
- 10 DUTCH
- 10 HUNGARIAN
- 8 PORTUGUESE
- 6 BULGARIAN
- 6 SERBIAN

*NUMBER OF ISSUES





+ ANOTHER DAY OF LIFE CONFUSAO

IN *ANOTHER DAY OF LIFE*, INTERNATIONAL POLITICS AND COLD WAR PROXY BATTLES, IN WHICH ANGOLA IS MERELY A PAWN, ARE INTERTWINED WITH THE FATES AND HISTORIES OF AVERAGE, ORDINARY FOLKS, HEROES FROM THE FRONT LINES OF THE GUERRILLA WAR.

The audience is pulled into a world that has no clear rules, no clear line between good and evil. Reality is constantly shifting, people, animals, and things are displaced and disappear, death being the omnipresent constant.

The protagonist – journalist Ryszard Kapuściński – thrown into the maelstrom and chaos of the civil war, tries his best to describe the situation in Angola in his cables to the Polish Press Agency. That's not as simple as it would seem, however. The country is wracked with permanent tension and its citizens feel crippled, paralyzed. The state he and others in Angola find themselves in is best described by the term *confusao*.

IN THE WORDS OF KAPUŚCIŃSKI:

” *CONFUSAO* IS A KEYWORD, A SYNTHESIS, IT'S ALL-ENCOMPASSING. IT CARRIED A DISTINCTIVE MEANING IN ANGOLA, A FUNDAMENTALLY UNTRANSLATABLE ONE. SIMPLY PUT, *CONFUSAO* MEANS MESS, DISORDER, ANARCHY. *CONFUSAO* IS A SITUATION BROUGHT ABOUT BY PEOPLE BUT ONE OVER WHICH THEY LOST ALL CONTROL, ULTIMATELY BECOMING VICTIMS OF THE *CONFUSAO* THEMSELVES.”





This process of disintegration and disruption that leaves the fate of the country hanging in the balance is fairly universal. In all latitudes and longitudes, *confusao* becomes pronounced as change and conflict loom over the horizon. Looking at the maelstrom of civil war in *Another Day of Life*, it's hard not to see obvious comparisons to the current situation of refugees flowing from the Middle East or the conflicts raging in Ukraine or Syria.

The concept of *confusao* was one of the filmmakers' most important inspirations, it also served as the film's aesthetic and narrative through line. One of the film's main characters, General Farrusco (portrayed both in the animated part of the movie as well as in the documentary section, shot 40 years after the start of the Angolan Civil War) is a typical victim of *confusao*.

Farrusco is a Portuguese veteran who failed to reenlist after the independence struggle broke out because he did not want to shoot Angolan children. Instead, he offered his assistance to the rebels and was soon given command of his own unit. Ironically, it is fighting for a free and independent Angola that has Farrusco leading his troop, composed mostly of young boys, to certain death.

” THE STATE OF CONFUSAO CANNOT SIMPLY BE STOPPED WITH ONE PUSH, CANNOT BE RECTIFIED IN THE BLINK OF AN EYE. THOSE WHO OVERZEALOUSLY TRY TO REMEDY THE SITUATION WILL THEMSELVES FALL VICTIM TO THE CONFUSAO. IT'S BEST TO BE PATIENT AND ACT SLOWLY. AFTER A WHILE, THE CONFUSAO WILL EXPEND ITSELF, WEAKEN, AND EVENTUALLY DISAPPEAR. THE CONFUSAO LEAVES US EXHAUSTED BUT PERVERSELY SATISFIED WITH OUR OWN SURVIVAL. THEN WE START GATHERING OUR STRENGTH FOR THE NEXT BOUT OF CONFUSAO.”

— WRITES KAPUŚCIŃSKI

The film also interrogates the role of the journalist: can one be an impartial observer in the turmoil of the *confusao* and objectively report on the conflict? Or should the journalist get involved and clearly take a side?

ANOTHER DAY OF LIFE

+ STYLE

& VISUALS OF THE FILM

ANOTHER DAY OF LIFE IS A HYBRID IN WHICH 60 MINUTES OF GRAPHIC NOVEL-LIKE ANIMATION IS INTERTWINED WITH 20 MINUTES OF DOCUMENTARY FOOTAGE. THE TWO LAYERS PERMEATE AND COMPLEMENT EACH OTHER. SOME OF THE PLOT LINES AND CHARACTERS ARE FICTIONAL, ALTHOUGH INSPIRED BY REAL EVENTS AND REAL PEOPLE, BUT WE'LL ALSO GET TO MEET INDIVIDUALS WHO WITNESSED AND WERE EMBROILED IN THE 1975 EVENTS DESCRIBED IN THE BOOK.

Animated films and comic books are usually associated with made up, outlandish stories. However, when a character we met in the animated part then appears in documentary footage in flesh and blood, the animation suddenly becomes much more profound than we anticipated. The visuals are rounded out with distinctive, black character outlines, shading, and a color palette so specific that it may very well be another character in Kapuściński's story. The animation was developed from live-action footage featuring real actors.

Another Day of Life is an innovative combination of different worlds: live acting, feature film editing, documentary footage, graphic novel-like, thrilling, animated action sequences, and delirious, surreal visions. An international team composed of over two hundred graphic artists and animators is working on bringing this incredible project to life.



ANOTHER DAY OF LIFE
+ ANGOLA'S
BLOODY HISTORY

” ANOTHER DAY OF LIFE CAME TO BE BECAUSE NOBODY WANTED TO GO TO ANGOLA SEEING THAT YOU WERE MORE OR LESS SURE TO GET YOUR HEAD CHOPPED OFF THERE.”

– said Kapuściński in an interview. The history of the country is basically a series of incessant bloody conflicts. Ever since the Portuguese captain Diego Cao landed in the mouth of the Congo River in 1482, Angolan lands have been subject to Portuguese colonial expansion and conquest.

AS WE CAN READ IN ANOTHER DAY OF LIFE:

” THE PORTUGUESE NEEDED SLAVES FOR TRADE, FOR EXPORT TO BRAZIL AND THE CARIBBEAN AND ACROSS THE OCEAN GENERALLY. OF ALL AFRICA, ANGOLA SUPPLIED THE GREATEST NUMBER OF SLAVES TO THOSE COUNTRIES. THAT'S WHY THEY CALL OUR COUNTRY THE BLACK MOTHER OF THE NEW WORLD.”

– Historians claim that ca. 4 million slaves were shipped out of the territories covered by present-day Angola. All throughout that period, Portugal itself had a population of ca. 1 million.



The Angolan struggle for independence started in earnest only after the Salazar dictatorship was finally brought down in Portugal. The revolutionary council promised the colonies – among them Angola – independence. Angola was an artificial, colonial construct, its population an amalgam of different nations, ethnicities, and tribes. In the face of the coming declaration of independence, these forces began vying for power over the future of the country, thus embroiling Angola in a bloody civil war.

Understanding the events described by Kapuściński in *Another Day of Life* requires knowledge of the proper context, that is post-WW2 history – a period characterized by the Cold War clash between the West and the Soviet Bloc, the fall of pre-WW2 empires, and rapid decolonization.

Angola had to find its own way in the new post-colonial reality, defined by poverty, underdevelopment, devastation, tribal conflict, and proxy warfare waged by the two Cold War superpowers.

All the local differences, conflicts, and relationships were still overshadowed by the Cold War. After Korea and Vietnam but before Afghanistan, Angola was to be a surrogate battlefield for the world powers. Both Americans and Soviets were actively involved in the hostilities, Cubans sent a contingent of troops to actively foment Communist revolution, while South African regulars, armed to the teeth and actively supported by the United States, stood at Angola's southern border, ready to invade at a moment's notice. The presence of Cuban and South African troops was no coincidence, nor was it unrelated to the global superpower rivalry.

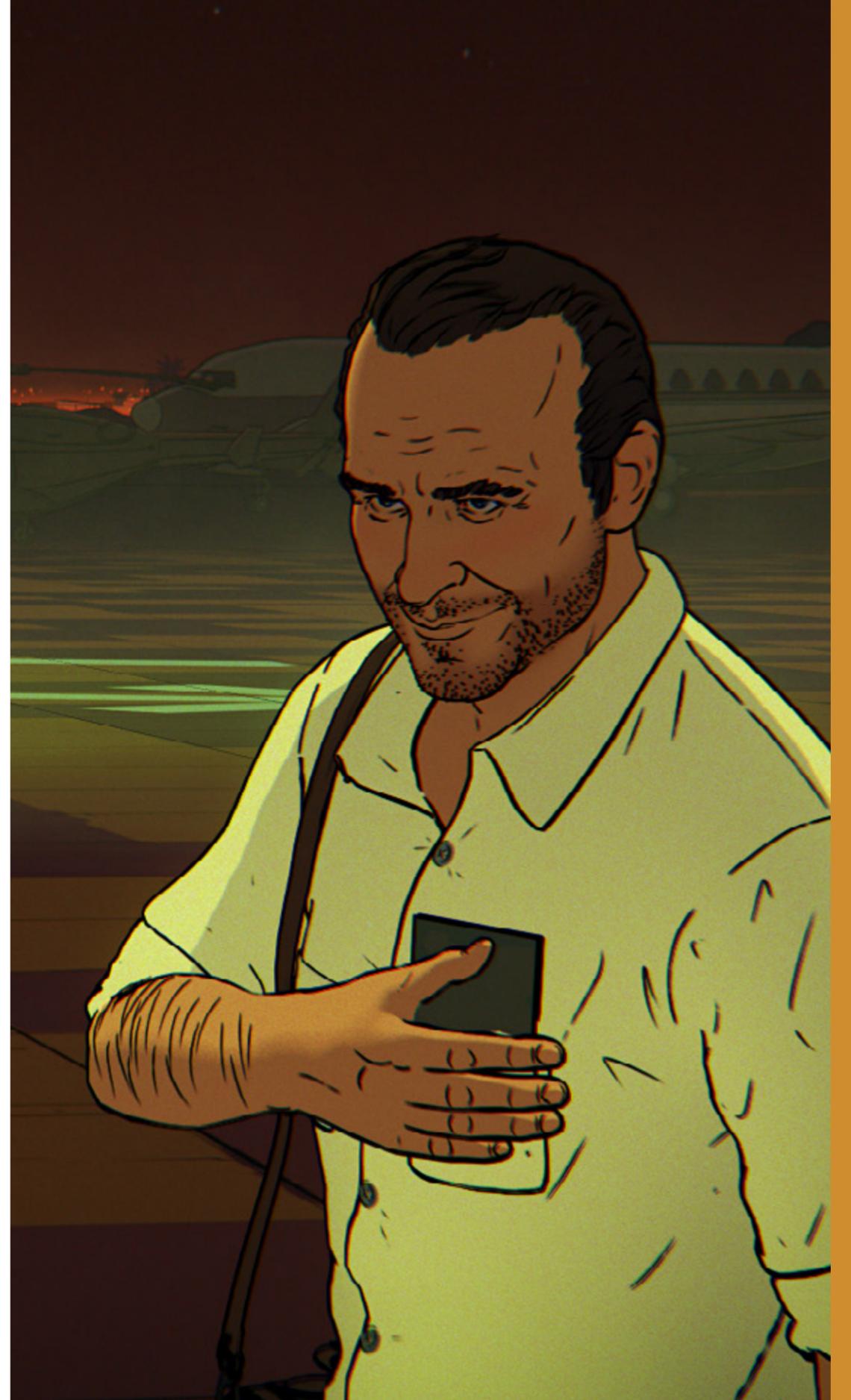
Angola, August of 1975: mayhem, disorder, chaos, uncertainty, tension, and an overwhelming feeling of helplessness. These words perfectly encapsulate the mood in Luanda in September of 1975, when Kapuściński first arrived in the capital.





+ ANOTHER DAY OF LIFE CHARACTERS

Kapuściński often said that *Another Day of Life* is not a book about war, that it “doesn't speak of warring sides but rather of the feeling of loss, the unknown, the uncertainty of one's fate.” In the book, Kapuściński is more than just a passive observer, he's the protagonist and an active participant in the events unfolding around him. As author, he's a war correspondent, as protagonist, he's lost and alone. Aside from the protagonist, the film spends the most time exploring the story of two characters: Carlotta and *comandante* Farrusco.



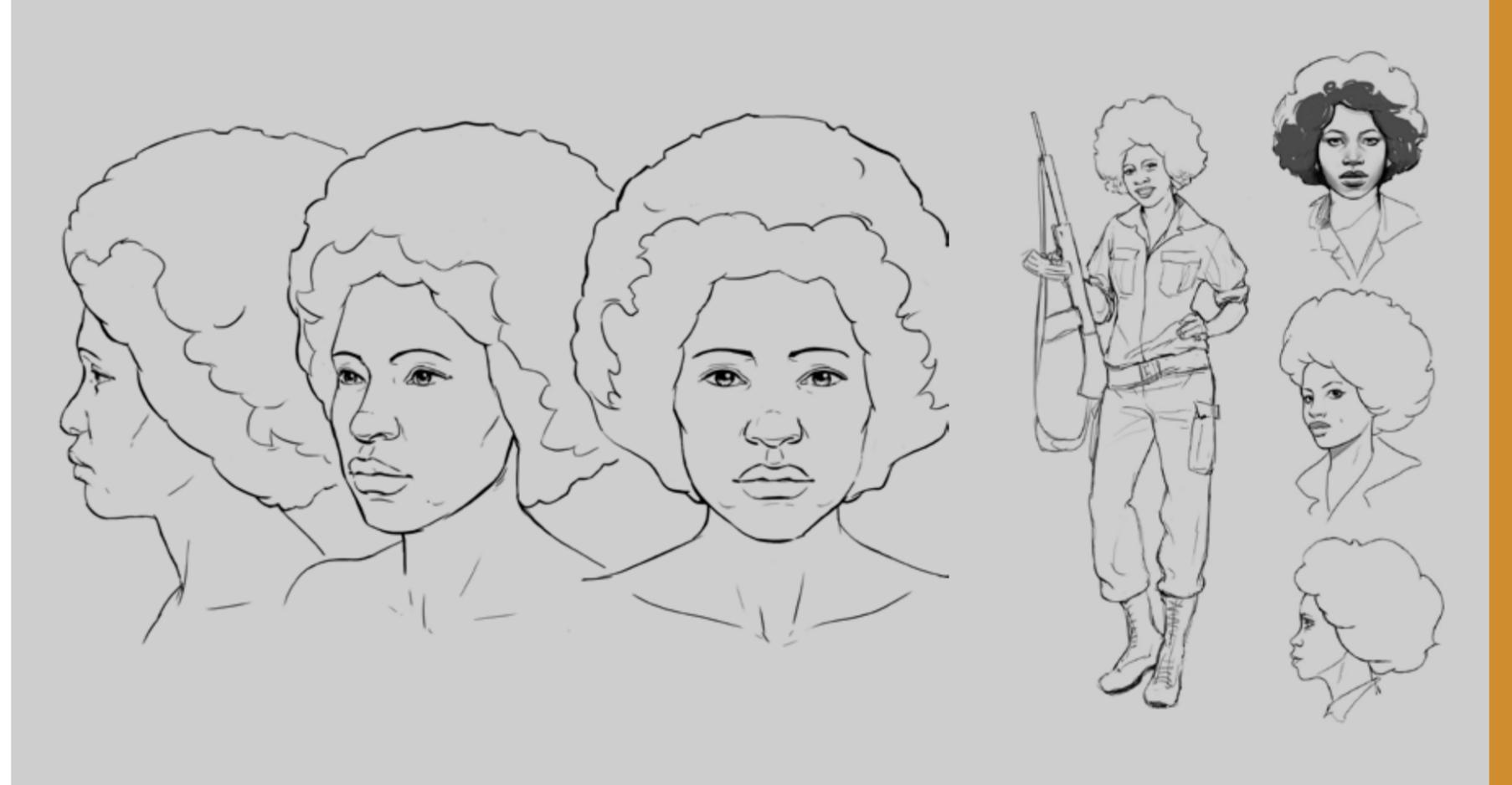


CARLOTTA

IS A CHARISMATIC *GUERRILLERA* LEADING A SMALL REBEL UNIT. SHE AND HER MEN OFTEN ACCOMPANY VISITING JOURNALISTS ON THEIR JOURNEYS THROUGH THE MORE DANGEROUS AREAS.

TO QUOTE KAPUŚCIŃSKI HIMSELF:

”CARLOTTA ARRIVED WITH AN AUTOMATIC RIFLE ON HER SHOULDER. ALTHOUGH SHE WORE A SLIGHTLY OVERSIZED COMMANDO UNIFORM, YOU COULD TELL SHE’S SHAPELY. ALL OF US IMMEDIATELY STARTED FLIRTING WITH HER. ALTHOUGH SHE WAS JUST 20 YEARS OLD, SHE WAS ALREADY A LEGEND IN SOME CIRCLES.”







COMANDANTE FARRUSCO

IS THE COMMANDER OF A SMALL UNIT, NUMBERING ABOUT 120 SOLDIERS. WHEN KAPUŚCIŃSKI ARRIVES IN ANGOLA, FARRUSCO'S COMPANY IS THE LAST REMAINING UNIT ON THE SOUTHERN FRONT, SURROUNDED ON ALL SIDES BY ENEMY FORCES. FARRUSCO, ONCE A PORTUGUESE COMMANDO, DECIDED TO FIGHT ARM IN ARM WITH THE LEAST PRIVILEGED SIDE OF THE CONFLICT—THE ANGOLANS.

” ONCE, BACK WHEN I WAS WITH SPECIAL FORCES, I HEARD MY FATHER'S VOICE ON THE WIND, AND I THOUGHT »WELL, MAYBE I'M FIGHTING ON THE WRONG SIDE.«”

FARRUSCO IS FUNDAMENTALLY A ROMANTIC FIGURE – HE ABANDONED HIS FAMILY AND NEWBORN SON TO STAND FOR THE OPPRESSED. HE DOESN'T LAY DOWN ARMS EVEN THOUGH HE'S RUNNING OUT OF AMMO AND WEAPONS.





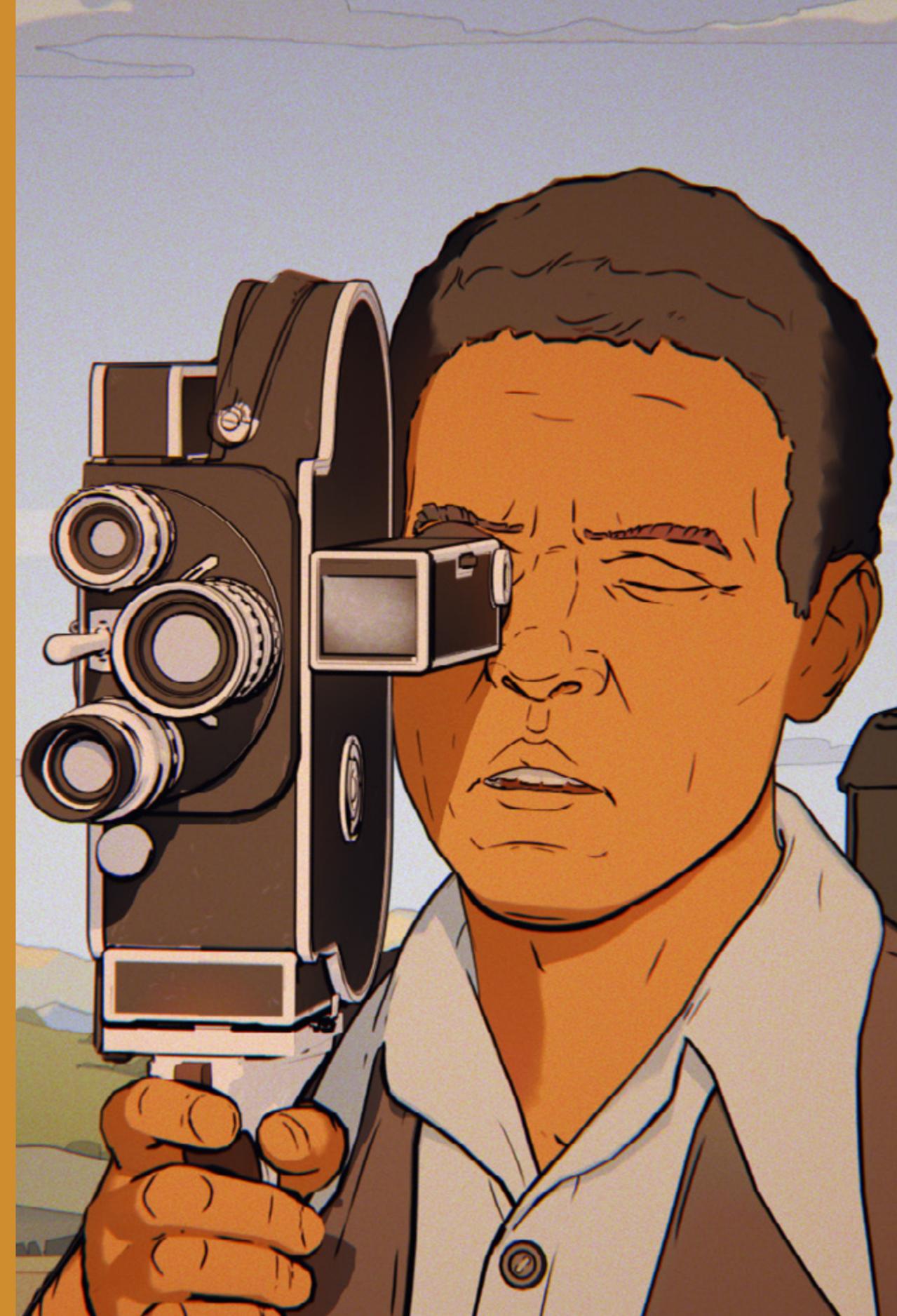


QUEIROZ





LUIS ALBERTO





ANOTHER DAY OF LIFE

+ **INTERVIEWS**



RAÚL DE LA FUENTE

DIRECTOR

In 2015, Raúl de la Fuente's film "Minerita" was shortlisted for the 88th Oscars© Academy Awards as Best Short Documentary Subject. The film won in 2014 the Goya Award, from the Spanish Cinema Academy. "Minerita" has been screened in more than 140 film festivals and has won 45 international prizes. His first feature film "Nömadak TX" was the most awarded Spanish documentary film in 2007 (17 prizes and more than 150 selections in film festivals).

As Ryszard Kapuściński, the main character of the film, Raúl de la Fuente has travelled around the world in search for stories, directing films in India, Angola, Lapland, Sierra Leone, Algeria, Mongolia, Ethiopia, Venezuela, Peru, Cuba, Bolivia, Guatemala, Ecuador, Russia, Kazakhstan, Poland, Rumania, USA, Canada, Qatar, UK, Switzerland, New Caledonia, Haiti, Benin, Colombia, Mozambique, Togo...

WHY DID YOU DECIDE TO MAKE A FILM ABOUT KAPUSCINSKI? WHY PARTICULARLY THIS STORY: "ANOTHER DAY OF LIFE"?

RAÚL DE LA FUENTE: *"Another day of life" was born in my mind in summer 2008.*

Since I was young I have admired Kapuscinski. I read time and again voraciously his books. Such a visual writing style! My favourite books were the ones about the African continent. Each book of Kapuscinski was a new adventure for me as well, a new journey, and I saw something in them that transcended the written texts, they were "motion pictures" for me... namely, "films".

With "Another day of life" I want to make the audience feel what I felt when I read Kapuscinski's books. This film is an invitation to travel with Kapuscinski, the master of journalism, to the heart of war.

I decided to direct "Another day of life" cause, from the very beginning, I "watched" this book like a film, an animation film. I had no option...

CAN YOU DESCRIBE YOUR CONTRIBUTION IN „ANOTHER DAY OF LIFE”?

RAÚL DE LA FUENTE: Director, author of the original idea, writer, co-producer, editor and director of photography in “Another day of life”.

*I am directing **an animation film** that incorporates documentary image of the real characters. It's a great challenge: to create a single, poetic and coherent film, in which animation and documentary complement each other. I feel really proud and comfortable directing with Damian both animation and documentary. There are no borders between them.*

They are splendid tools to create an innovative hybrid format, two different languages to accomplish a mission: spread Kapuscinski's universe.

DOCUMENTARY FOOTAGE CONTINUE AND SUPPLEMENT THE STORY PRESENTED IN THE ANIMATION: KAPUŚCIŃSKI, ANGOLA, THE YEAR 1975. TRUE SURVIVORS, ADVANCED IN YEARS, RECALL THE PAIN AND DESPAIR THEY SHARED WITH OUR MAIN PROTAGONIST – KAPUŚCIŃSKI. HOW DID YOU FIND WITNESSES OF THE EVENTS OF 40 YEARS AGO?

RAÚL DE LA FUENTE: *I travelled twice to Angola, in 2011 and 2015. Searching for the real characters that Kapuscinski quotes in his book. And we found them: the reporter Artur Queiroz, the commander Farrusco. In Angola, we also met the sister of Carlota, an Angolan warrior who fought beside Kapuscinski and Luis Alberto, another Angolan journalist who was in the battlefield.*

I made the same journey Kapuscinski did in 1975. I followed his footsteps and tried to speak and to spend time with the people Kapuscinski met in 1975. It was a big surprise to hear that, 40 years later, they recall with great detail the white reporter, who they always called “Ricardo”.

*The **documentary** approach is **direct, harsh**. The survivors, in an intimate close-up, tell how they've killed and watched their comrades die. We see them in **scenarios** that remind a still very present war: we glimpse the **Angola of the past**, the traces of the war, a population in extreme poverty, abandoned cars and tanks, houses semi-ruined by mortars in scenarios where our protagonists tell their experience of war. It is still very present in Angola 2017.*

We also travelled to Lisbon, Warszawa, Barcelona, and La Havana to meet key people in this Angolan Kapuscinski story.

WHY RYSZARD KAPUŚCIŃSKI'S LITERATURE IS SO IMPORTANT FOR YOU AND WHY DID YOU DECIDE TO DIRECT “ANOTHER DAY OF LIFE”? DO YOU AGREE WITH KAPUŚCIŃSKI MOTTO: „EMPATHY IS PERHAPS THE MOST IMPORTANT QUALITY FOR A FOREIGN CORRESPONDENT”?

RAÚL DE LA FUENTE: *Kapuściński identified himself with the humiliated, with the offended. He wanted to understand the other one, to give voice to those who had not: the poor. Kapuscinski encouraged me to take a camera and to travel around the world filming stories of people struggling to survive.*

And now, years later, “Another day of life” is going to be born: a war film with spectacular action and fighting scenes. But also with highly poetic and intellectual content. A story about journalism in conflict zones, where our main character tries to find the truth in a chaotic and fuzzy war. A main character who chooses a side, the side of the people he meets in his journey, the side of the Angolan people.

I hope many people will enjoy this film and start reading his other books.

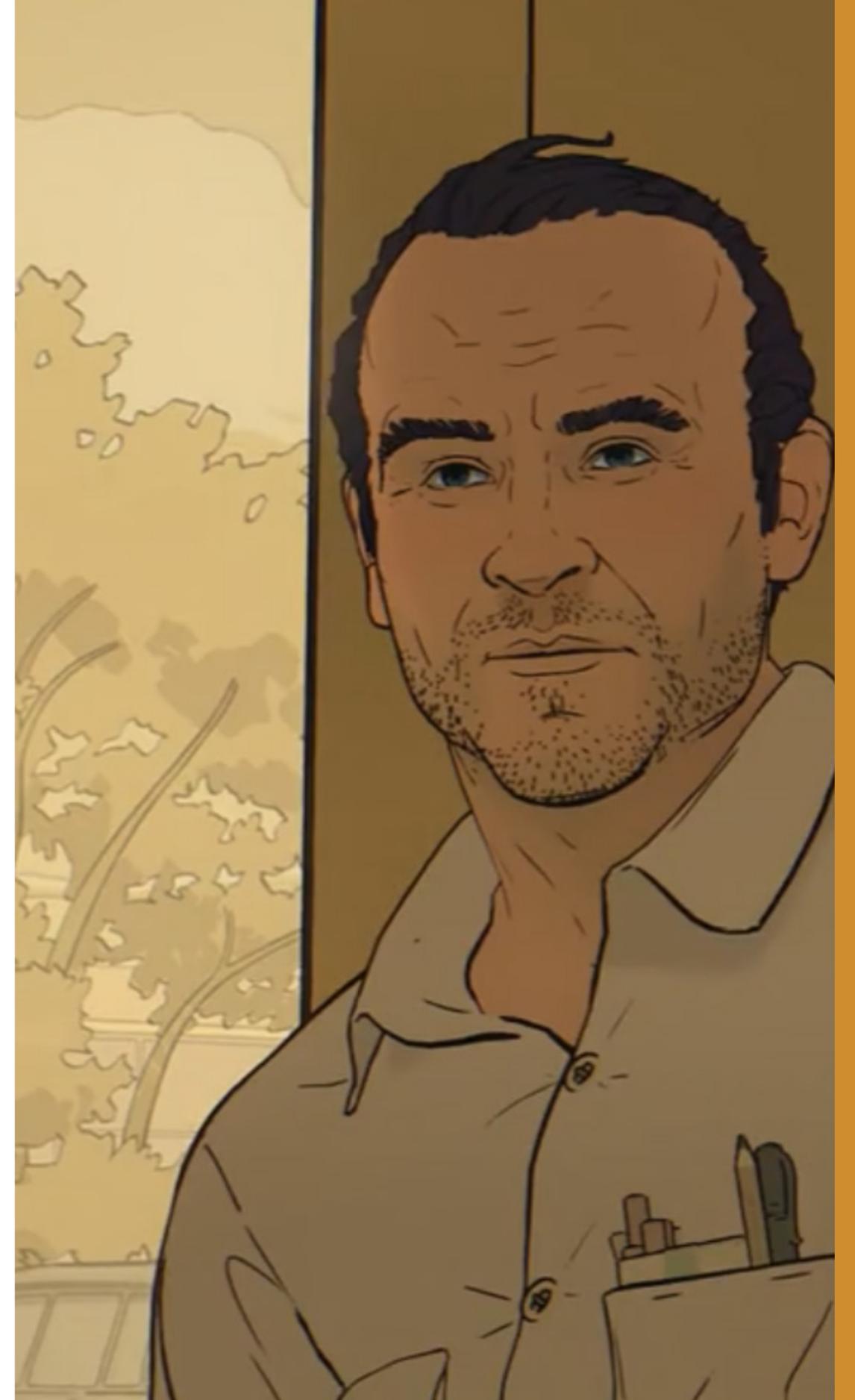
DO YOU THINK THAT THE STORY PRESENTED IN ‘ANOTHER DAY OF LIFE’ IS TIMELESS AND UNIVERSAL? ESPECIALLY MEDITATION ON THE CONCEPT OF ‘CONFUÇAO’?

RAÚL DE LA FUENTE: *Yes, Confuçao rules this crazy world. We live in the Confuçao Empire, in a state of chaos and disorder, absolute disorientation.*

“Another day of life” tells a Cold War story: in 1975, the two world powers, USA and USSR fought to control Angola, rich in petrol and diamonds.

Now, in 2017, we are living a weird replay of that Cold War, with the same protagonists. Confuçao today means Donald Trump, Vladimir Putin... Confuçao means civil population being slaughtered in Syria with the indifference of all of us. Means refugees suffering all around the world.

The same story.





DAMIAN NENOW DIRECTOR

Joined Platige Image in 2005. Graduate of the National Film School in Łódź. Directed three short animations: *The Aim* (2005), *The Great Escape* (2006), and *Paths of Hate* (2010). The latter was screened at over 90 film festivals and ended up garnering 25 awards and honors. In 2011, he directed *City of Ruins*, an animated documentary commissioned by the Warsaw Uprising Museum. In 2013, he directed the *Hunger Is a Tyrant* commercial, commissioned for the UN Zero Hunger Challenge. On *Another Day of Life*, he's responsible primarily for directing 3D animation.

HOW DID ANOTHER DAY OF LIFE THE BOOK INSPIRE THE FILM VERSION?

DAMIAN NENOW: *It's a very special book, it involves a lot of creation. It's also the first Kapuściński book that isn't a collection of reportage. Another Day of Life is a very mature volume, there's a lot of poetry to it. It also demonstrates a transformation – Kapuściński, once a reporter, is now a fully fledged artist and writer.*

It was the Angolan conflict that spurred Kapuściński to write in a different manner, to focus not on the war in general, but rather individual boots on the ground. The film wasn't supposed to be an illustration, an adaptation of the book. It's definitely a story of Ryszard Kapuściński intending to write it. A story about him growing into the role of a writer. We've also been drawn to the fact that it's a fairly universal story. Kapuściński is embroiled in a very chaotic war, and many conflicts like these are taking place not that far from Polish borders as we speak.

3D ANIMATION AND DOCUMENTARY: WHAT'S THE POINT OF THIS HYBRID APPROACH?

DAMIAN NENOW: *Combining these two techniques is in such an arrangement quite the innovation. I have yet to see a movie that would integrate the two to such an extent. These two layers carry separate meanings, have different narrative arcs, but are equally important to the overall structure of the film.*

In other documentary productions, animation is usually used to depict difficult events or facts. Maps, charts, diagrams are drawn on screen, simplifying or explaining data points, political or economic issues. In our case, animation is the most dynamic and action-packed part of the movie.

Viewers often associate animation with fictional stories. But when a live person, in the flesh, appears in the middle of a dialogue, and continues where their illustrated counterpart left off, the animation turns into reality and becomes much more profound. The viewers discover that relationship and it can do wonders for their imagination.

WHAT'S THE MOST ORIGINAL THING ABOUT ANOTHER DAY OF LIFE?

DAMIAN NENOW: *From my point of view, definitely the animated surreal visions. The world as seen from the perspective of Kapuściński's emotions.*

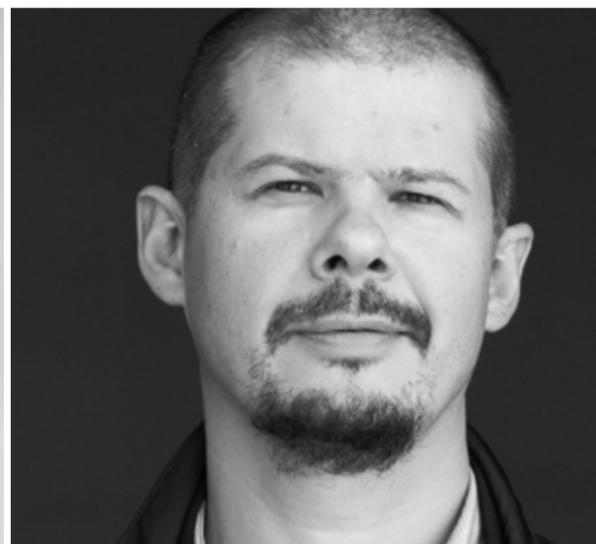
These dreamlike sequences are wholly our creation. Just like Kapuściński, who used a metaphor-laden, poetic language to describe the events he witnessed in Angola, so did we try to communicate narrative content in a more indirect, figurative way. Take for example Carlota's death scene, which is much more graphic and visually impressive than your run-of-the-mill shootout.

WHAT DOES PRODUCING A FILM LIKE THAT LOOK LIKE FROM A TECHNICAL STANDPOINT?

DAMIAN NENOW: *We use a range of comic book and graphic tricks, but we also have editing, a live set and real actors, whose gestures and movements will later be transposed into their animated versions. We take the best from all worlds and combine it. Live acting, the efforts of the editor and the camera operator, the latter usually absent from animated productions, mixed with stylized animation and documentary footage. We take something of value from each these techniques and then bring these things together to combine them with the others. The acting skills of artists like Mirek Haniszewski, Olga Bołdż, or Tomek Ziętek introduces additional value to the picture—even a couple dozen of our best animators wouldn't be able to deliver animation as rich and comprehensive as it is when augmented by live actors.*



AMAIA REMÍREZ



JAREK SAWKO



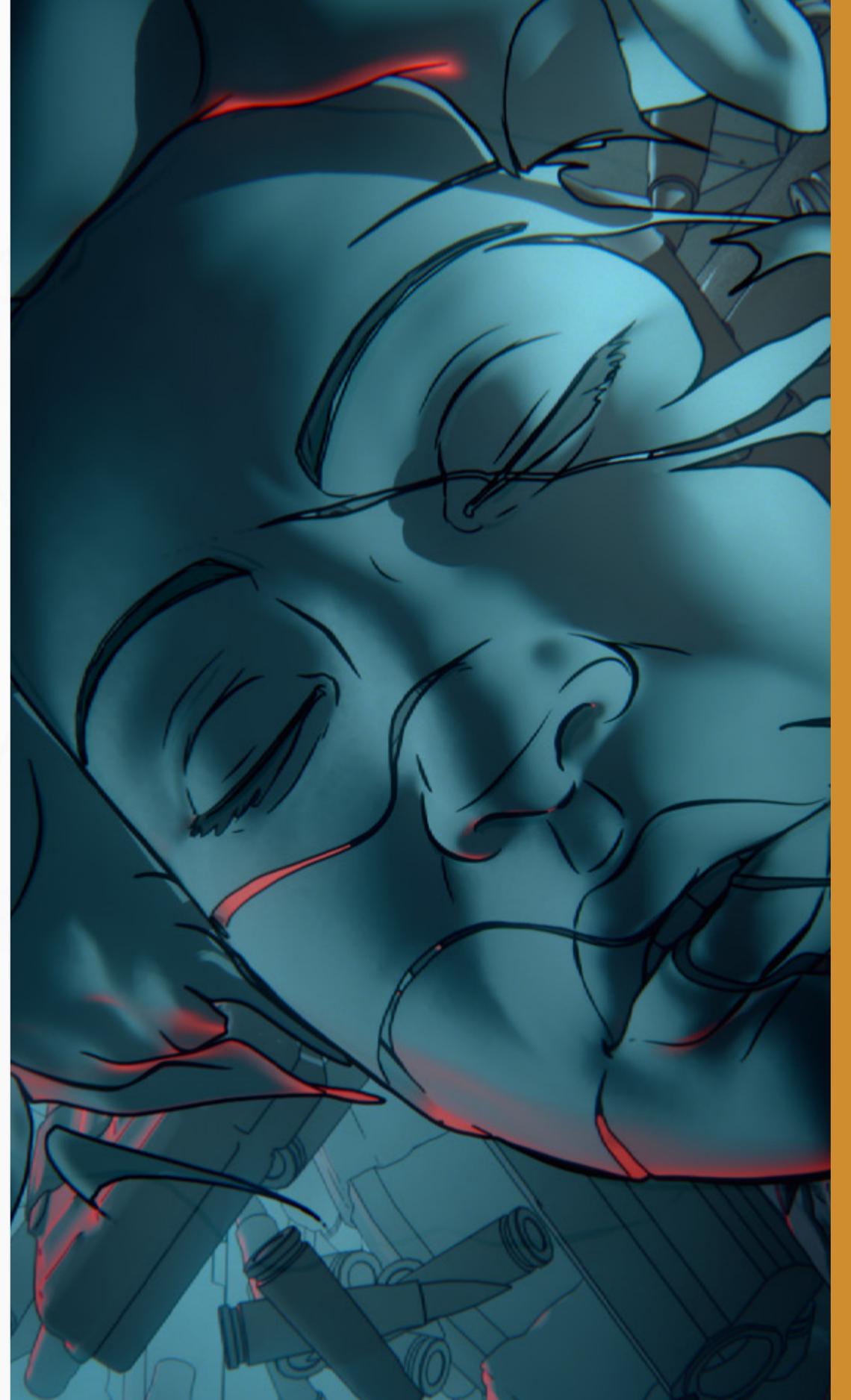
OLE WENDORFF-ØSTERGAARD

ANOTHER DAY OF LIFE
+ PRODUCERS



PLATIGE FILMS – POLAND

Platige Films is a subsidiary of Platige Image, established to handle production of feature-length films. Platige Image is an internationally acclaimed Polish animation studio. Specializes in delivering visually driven, technologically advanced projects for advertising, film, art, education, and entertainment. In its projects, Platige employs computer-generated imagery, 3D graphics, and digital visual effects. Platige Image was founded in Warsaw in 1997 by Jarosław Sawko and Piotr Sikora. The studio produced titles such as *The Cathedral*, an Oscar-nominated animated short (2002, dir. Tomek Bagiński), the BAFTA-winning animated short *Fallen Art* (dir. Tomek Bagiński), and *The Ark*, a short film presented in competition at Cannes (dir. Grzegorz Jonkajtys). Platige Image is also responsible for films promoting Polish culture and history, such as *The Animated History of Poland*, and the stereoscopic reconstruction of Jan Matejko's famous *Battle of Grunwald*. The studio has also frequently collaborated with a number of government entities, including the Polish Agency for Enterprise Development, the Warsaw Uprising Museum, the National Museum in Warsaw, and the National Centre for Culture, as well as scientific institutions, such as the European Space Agency.





KANAKI FILMS – SPAIN

KANAKI FILMS is a Spanish company originating from the Basque Country. The main area of its operations covers production of feature and documentary films for international markets. It was established by the award-winning director Raúl de la Fuente and producer Amaia Remírez. In 2015, their film *Minerita* was shortlisted for the 88th Academy Awards in the Best Documentary (Short Subject) category. In 2014, the film received the Spanish Cinema Academy's Goya Award in the Best Short Documentary Film category. Since its release in 2013, *Minerita* has been screened at over 140 film festivals where it has garnered over 40 awards and honors. In 2012, Kanaki Films produced the short film *Black Virgin*, later nominated for the 2012 Goya Awards in the Best Documentary Short Film category. In 2013 in Mozambique, Kanaki Films produced the documentary film *A Luta Continua*, which was later selected for several film festivals, including PUKAÑAWI in Bolivia and *A Film For Peace* in Italy. In 2014, the company released the feature documentary *I Am Haiti* at the 62nd San Sebastian International Film Festival. The film garnered critical acclaim and won numerous prizes at a number of film festivals, including the BioBioCine International Film Festival in Chile and FENACO in Peru, it was also recognized at the Social Impact Media Awards in Los Angeles, USA, where it has been included in their prestigious "Travelling Series" catalogue. In 2015, the film received the prize for Best Documentary at the Santa Cruz International Film Festival in Bolivia.

The company has extensive experience in shooting in foreign and developing countries. It has shot documentaries in Lapland, Sierra Leone, Algeria, Mongolia, Ethiopia, Venezuela, Peru, Cuba, Bolivia, Guatemala, Ecuador, Russia, Kazakhstan, Poland, Romania, USA, Canada, the UK, Switzerland, New Caledonia, Haiti, Morocco. The company combines creative projects with assignments from international institutions.

Another Day of Life has the support of the Spanish Cinema Institute (ICAA), the Basque Government, the Navarre Government, Eurimages, Televisión Española, EITB and Canal+.

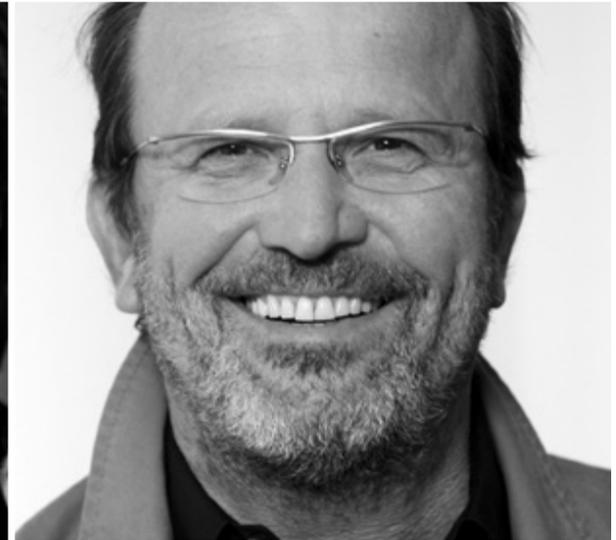




ANTON ROEBBEN



ERIC GOOSSENS



STEFAN SCHUBERT

ANOTHER DAY OF LIFE
+ CO-PRODUCERS



WÜSTE FILM – GERMANY

Wüste Film was established in 1989 in Hamburg. Stefan Schubert is co-founder and managing partner of Wüste Film Hamburg and its sister studios in Cologne and Berlin. The Wüste group have produced more than 50 feature films of all genres, including *Forgotten* (2012), dir. Alex Schmidt (official selection at the 69th Venice Film Festival, *Alive and Ticking* – 2011), dir. And Rogenhagen (Shanghai International Film Festival), *The Door* (2009), dir. Anno Saul (received the Silver Méliès Award at the Brussels International Fantastic Film Festival), *Emma's Bliss* (2006), dir. Sven Taddicken (official selection at the San Sebastián International Film Festival), "*Gegen die Wand*" (*Head-On*) (2004) directed by Fatih Akin (Golden Bear at Berlinale, the EFA Award for the best European film, Deutscher Filmpreis Award for the best film, Goya Award for the Best Foreign Film category), *Quick and Painless* (1999), dir. Fatih Akin (received the Brown Leopard Award for Best Actor at the 51st Locarno International Film Festival), and *Wasteland* (1997), dir. Andrei Schwartz (received the award for Best Documentary at the International Documentary Film Festival in Amsterdam and at the The Hot Docs Canadian International Documentary Festival). Besides many jury prizes the films of Wüste won more than 30 audience awards at national and international festivals.



WALKING THE DOG – BELGIUM

Walking the Dog is an independent animation studio founded in 1999 by producers Anton Roebbeen i Eric Goossens whose earlier successes in their previous companies (Little Big One and Trix) allowed them to launch their own company that would focus on producing feature-length animated movies, a challenge in its own right. The company is based in downtown Brussels and at the C-Mine in Genk.

Today, Walking the Dog has a number of projects under its belt and is a successful co-producing partner and independent animation studio. The company received international acclaim thanks to two Oscar-nominated animated feature films: *The Triplets of Belleville* (2003, dir. Sylvain Chomet), and Tom Moore's *The Secret of Kells* (2009). The 2012 film *The Day of the Crows*, directed by J.C. Dessaint, was also a great success (the film was released at the 2012 Annecy International Film Festival). In 2013, the studio co-produced Enzo D'Alo's *Pinocchio*, which was nominated for the 2013 EFA Award in the Best Animated Feature Film category. It was the studio's first 2D animated feature to exclusively use digital technologies for animation. The same array of tools and techniques was later used for Ari Folman's *The Congress* (recipient of the European Film Award in the Best Animated Feature Film category, the film was also screened at the Directors' Fortnight at the 2013 Cannes International Film Festival). Walking the Dog specializes not only in traditional 2D animation, but also full-CGI feature film production. The 2011 film *A Monster in Paris*, directed by Bilbo Bergeron (nominated for a César Award and recognised at the LAAF) is the first film co-produced by Walking the Dog in collaboration with Europacorp. Both companies have also collaborated on producing *Jack and the Cuckoo Clock Heart* (Mathias Malzieu and Stéphane Berla). The film was released in February of 2014 and was nominated in the Generation Plus category at the 2014 Berlin Film Festival.

In 2016 Walking The Dog finished "Richard the Stork", a stereoscopic 3D animated movie with production partners from Germany, Norway, Luxemburg and Belgium. The Benelux release is planned in march 2018. Richard the Stork was nominated for the Generation award at the Berlinale in 2017.

Walking The Dog was co-producing the feature "Another Day of Life", about the Polish foreign correspondent Ryszard Kapuściński and his journey in 1975 across war-torn Angola. Coproductions under way include "Hieronymus", about the youth of painter Hieronymus Bosch, "Where is Anne Frank" by Ari Folman, "Tistou of the Green Thumbs", "Hump" and "Charlotte".



ANIMATIONSFABRIK – GERMANY

AF is a versatile production house specialising in VFX and animation work. It's based in Hamburg and was founded in May of 2000. The studio offers a broad range of creative services, from concept art to comprehensive production support. The talented staff at ANIMATIONSFABRIK, augmented by an impressive collection of freelancers, allow the studio to stand up handpicked teams perfectly suited to a given task. The studio has its own motion capture studio which allow it to easily handle animations which require natural movement and fast results. Several screening and editing rooms that can be assembled into a large, 3D-capable screening auditorium allow the AF staff to entertain and engage with clients in comfortable conditions. Animation Fabrik has received a number of awards and honors for its work, including the German Art Directors Club (ADC) Award for their "Cinemaxx Power Drill" production; two German Film Awards in the Best Children's Film category for *Captain Bluebear and Laura's Star*; the Animago Award and the Brown Cannes Lion for their work on the Mercedes "Embryo" ad; the Silver World Medal at the New York Festival for the Little Dodo TV series, and two Silver Swiss ADV Awards for the ZVV ad.



PUPPETWORKS – HUNGARY

Puppetworks Animation Studio is a Budapest-based digital animation studio. Founded in 2009 by a team of highly-talented Hungarian 3D artists, Puppetworks has grown into an international studio of over 100 artists from 12 different countries dedicated to creating high-quality 3D media.

Since its inception, Puppetworks has become renowned for the striking visual content it has produced for feature films, television, games, advertising and integrated media. To date, the studio has completed over 50 animated projects with the bulk of these projects being associated with names such as BBDO, Eset, Ubisoft, Microsoft and Riot Games.

More recently, Puppetworks has begun to develop its own ideas into transmedia concepts with the studio's primary focus being the family genre. The first of these concepts to be realized is “The Tale of Momonga,” an animated feature project currently in the pre-production and funding stage.











ANOTHER DAY OF LIFE
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