



Ein Film von  
**MARTIN SCHILT**

# KRÄHEN

*Nature is watching us*

Erzählt von  
**ELKE HEIDENREICH**

Mit

**BERND HEINRICH · FRED SANGRIS · LOMA PENDERGRAFT · JOHN M. MARZLUFF · ALEXANDER BUSCH  
CHRISTIAN RUTZ · HAJIME MATSUBARA · SHOEI SUGITA · TOSHIO NAKAMURA · MATTHIAS LORETTO · CHRIS SKAIFE**

Eine **LUCKY FILM** In Koproduktion mit **ALLEGRO FILM** und Swiss National Television SRF / SRG SSR, ORF Film/Fernseh-Abkommen

Cinematography **KAREN VÁZQUEZ GUADARRAMA, ATTILA BOA** Sound Operator **ANDREAS HAGEMANN** Editing **MARINA WERNLI** Animation Director **PATRICK GRAF**

Music **PETER SCHERER** Sound Design / Mix **CORNELIA BAUMGARTNER, BERNHARD BELEJ, JACQUES KIEFFER** Postproduction **FRÄULEIN MÜLLER** Postproduction Supervisor **KURT GERING**

Produced by **BELINDA SALLIN, MARTIN SCHILT, HELMUT GRASSER**

[WWW.CROWS.FILM](http://WWW.CROWS.FILM)



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# PRESS RELEASE



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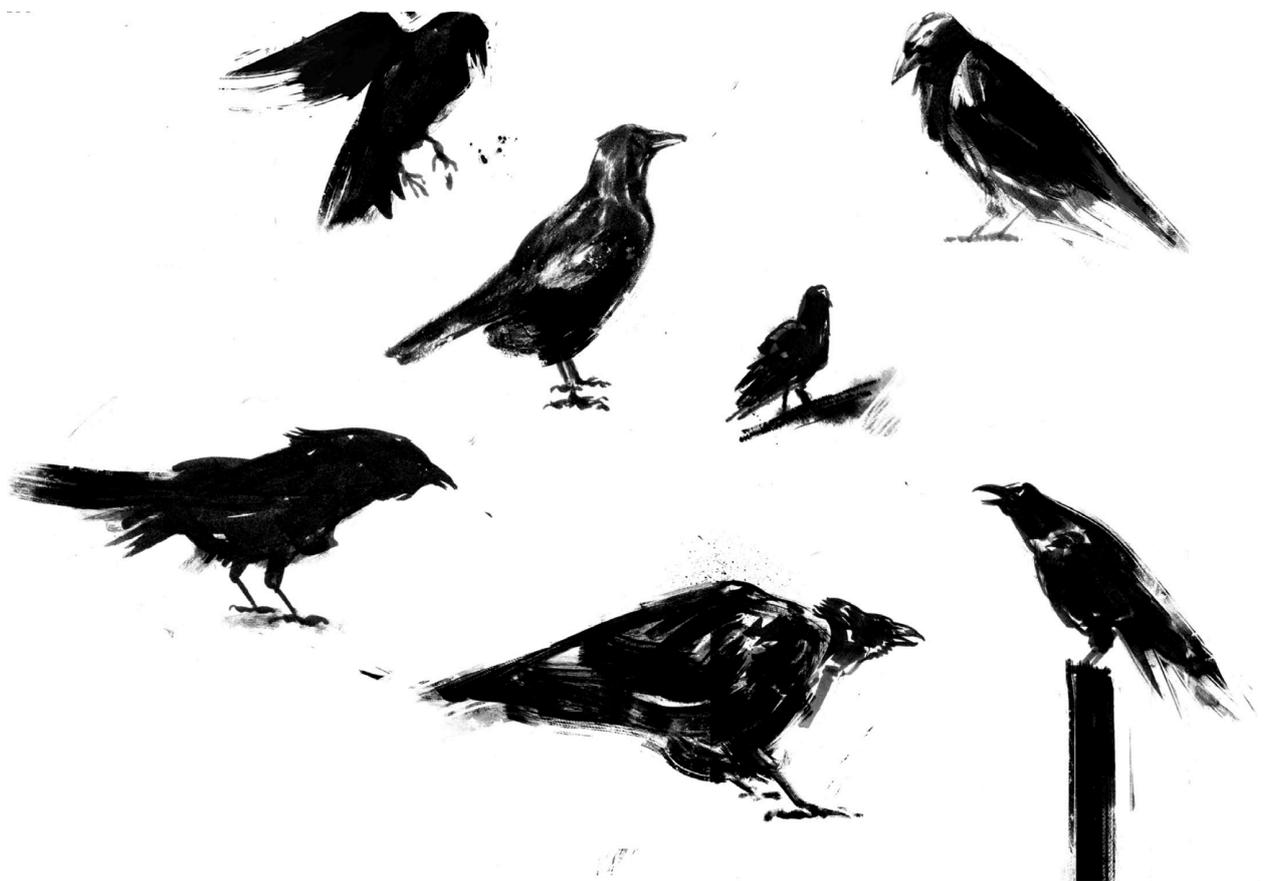
## CROWS - Nature Is Watching Us

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Password: Crows

## Trailer (English)

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## LOGLINE

Corvids are the only animals that have observed and studied us humans for thousands of years and have the ability to pass this knowledge on to their offspring. No animal knows more about us than ravens and crows. They are our dark chroniclers.

Nature Is Watching Us.

*"The cultural history of mankind takes place  
under observation by crows."*

CORD RIECHELMANN, KRÄHEN. EIN PORTRÄT.

## SYNOPSIS, SHORT

Crows and ravens have accompanied and watched us since the dawn of human history. They have seen our first steps walking upright and heard our first articulated sounds. They have conquered new continents with us and experienced all our wars and battles. They celebrate weddings with us, feed on the remnants of romantic picnics and wild parties, and feast on the garbage dumps of megacities or as companions of garbage collectors.

Crows and ravens follow us because we are the best hunters, the most gruesome warriors, the biggest exploiters, the most wasteful consumers. There is always enough to eat near us. Almost everywhere where people live, there are also corvids.

And they are increasing more and more!



**Fig. 01**

Sketches by Amadeus Waltenspühl for the title sequence of „CROWS - Nature Is Watching Us“.



## SYNOPSIS, LONG

Crows are the only animals that have been observing and studying us humans for thousands of years and have the ability to pass this knowledge on to their offspring. Crows are our dark chroniclers. No animal knows us humans better. Wherever there are humans, there are crows. They follow farmers and hunters, warriors and executioners, scouring fields and gardens, battlefields and disaster zones. They eat our scraps from parties and picnics, feast on the garbage dumps of megacities or as close companions of the garbage collectors. There is no revolution that crows have not followed at close range. Bloodbath or feast, they have observed both as our chroniclers countless times.

As our dark companions, crows experience all shades of human behavior: they are idolized, persecuted, driven and chased away. They are scorned as omens of impending doom, they are revered as soul birds and messengers of the gods. If we engage with the raven chroniclers, adopt their view of the world, follow their stories, we're not only able to learn a lot about these fabulously intelligent animals, but also to reflect back on ourselves.

*"For a million years, crows have watched man  
stabbing and killing one another. Generation after generation  
has watched him in his dectfulness and trapping."*

MONIKA MARON, KRÄHENGEKRÄCHZ

The feature documentary "CROWS -Nature Is Watching Us" introduces the audience to crows as our chroniclers, pursuing the thesis that corvids have built up a collective knowledge of human history thanks to their extraordinary cognitive abilities. The image of the ravens Hugin ("thought") and Munin ("memory"), who accompany the one-eyed father of the gods Odin and inform him about the doings of mankind, stands for the central narrative thread of the film.

For tens of thousands of years, however, humans have also been observing corvids and have been fascinated by their complex behavior, charismatic appearance and flying skills. The film continues this tradition of crow-watching: it documents in unique footage a family of crows in their territory and follows a flock of crows across the countryside. It shows how New Caledonian crows make tools and have developed an amazing technological knowledge.

The film also introduces us to people who are intensively involved with crows. Either because they want to drive crows from their fields or from their neighborhoods, or because they, as researchers want to gain a deeper understanding of our raven chroniclers.

Again and again, however, we may also be amused by the wonderful dark humor of crows; especially when they make fun of us humans.





**Fig. 02**  
 The ravens Hugin (thoughts) and Munin (memory) on the shoulders of Odin, the ancient Germanic god of battles and wisdom, also called Hrafnáss, the Raven God. Representation from the 18th century.



**Fig. 03**  
 The paintings from the Lascaux cave complemented by stylistically adapted corvids. The crows detach themselves from the animation and fly to the next epoch. Illustration by Amadeus Waltenspühl.



## DIRECTOR'S REMARKS

*"Couldn't you make a movie about birds?"*

*I was asked by my son Elijah.*

*"About birds? Which birds would be worth making a movie about?"*

*"Crows!"*

A little later, I decided to make a film about corvids. In this respect, I was no different from the biologist and animal journalist Cord Riechelmann, who tells the amazing natural and cultural history of these clever birds in his book "CROWS - A Portrait".

The longer I subsequently dealt with crows and ravens, the more they fascinated me, the more I started liking them. Since I made the decision to dedicate my next film to them, they wouldn't leave my mind. I probably simply overlooked them before, but now I often have the impression that we are watching and studying each other.

The thought that ravens have been looking over our shoulders for ages, and the realization that these birds are not only excellent observers, but also have the ability to pass on their knowledge to the next generation, led me straight to the central thesis of the film: corvids are our black chroniclers. Nature is watching us. And since I formulated this claim for myself, I see crows everywhere. They have come to seem to me like war and disaster reporters. I see them in photos from the ghost towns around the irradiated Fukushima and I spot them on TV in the Syrian city of Aleppo. But I also enjoy watching them in their role as cheeky and shrewd gossip reporters on sports fields, at the outdoor swimming pool, at concerts and parties.

Crows are equally curious and shy, they are suspicious and trusting, they are industrious and playful. They desire their own territory, meet in a large flock before bedtime after a busy day to exchange ideas about the state of the nation, and in the morning move back to the territory, which they defend furiously if a foreign bird does not respect their boundaries. Corvids are very similar to us in many ways. They are not exotic, not gifted singers, usually they are not fed, but rather have to work hard to earn their living. The majority of them no longer live in untouched nature, but increasingly in ecosystems affected by humans. A film about the life of crows and ravens tells us not only a lot about fabulously adaptable and intelligent animals, but also a lot about ourselves.



# INTERVIEW WITH THE DIRECTOR

## «The crow-like part of myself»

Or, when the crow notices that it is being filmed. Martin Schilt, in a film with powerful images, brings us closer to these birds that are very familiar to us and explains in an interview what makes corvids so fascinating.

*By Urs Heinz Aerni.*

**URS HEINZ AERNI:** Since time immemorial, crows or ravens have obsessed people and found their way into legends, fairy tales, mythologies and literature. Now you, Martin Schilt, have produced a feature-length film about them. The obvious question first: What was the initial spark for this?

**MARTIN SCHILT:** "Why don't you make a film about crows?" my then 9-year-old son suggested to me after a film premiere of "Die Wiesenberger". That was almost ten years ago. Without any prior ornithological knowledge, I fell madly in love with these birds in the course of my first research.

**AERNI:** Why was that?

**SCHILT:** Probably because I am fascinated - like many other people who observe and study corvids - by their humanity. And I also quickly recognized the raven in myself...

**AERNI:** What do you mean by that?

**SCHILT:** As journalists and filmmakers, we observe the world and report on it. Crows and ravens do the same. They are our dark chroniclers.



**Fig. 04**

A common raven (*Corvus corax*) in Yellowstone-Nationalpark, USA.  
Film still from „CROWS - Nature Is Watching Us“.



**AERNI: In your film you explore several questions, but more about that later. An important part is the insight into research projects around the world with impressive footage. How can one imagine the research being done around corvids?**

SCHILT: Fortunately, I quickly came across John Marzluff 's scientific research at the beginning of my investigations. He was able to prove with his long-term experiments that crows can tell human faces apart and remember them. Even further, his studies show that crows have the ability to pass on this "knowledge" to their offspring and to other crows. This finding then led to the film's thesis: in crows' territories there is a collective "knowledge" about us humans. Nature is watching us.



**Fig. 05**

Research by ornithologist John Marzluff proved that crows can remember and recognize people's faces. Film still from "CROWS - Nature Is Watching Us".

**AERNI: You also already accompanied the film "Die Wiesenberger", currently you are filming insects for another documentary, what makes filming crows special?**

SCHILT: Ravens, they are everywhere. Humans too. We humans have spread together with crows and ravens over all continents of the earth. It is quite possible that they have shown us the way on our voyages of discovery and conquest - just like the three-legged crow that, according to legend, led the first emperor of Japan into the country and therefore adorns the jersey of the national soccer team to this day.

**AERNI: So, if these birds are everywhere, it should be easy to film them, right?**

SCHILT: Unfortunately not, because the challenging thing about filming crows is that although they themselves have been watching us since the dawn of time, they don't like being watched at all. Journalists, by the way, usually don't particularly appreciate it when you look over their shoulder either.



**AERNI: While many animal species are becoming extinct due to human influence in the ecology, the picture is different for crows and ravens. It seems that these animals even benefit from us. There are many explanations for this, what do you see as the reasons?**

SCHILT: Corvids are extremely adaptable and, as cultural successors, they actually benefit from humans in many places: cities, agglomerations, urban sprawl - crows find safety, food and nesting sites in abundance. Intensive agriculture with monocultures also provides an almost inexhaustible supply of food, as well as food waste on the playground.

**AERNI: So, they are uncomplicated when it comes to cuisine, if I may put it that way?**

Schilt: They are! Corvids will eat almost anything. Also, carrion and corpse meat. There was and is always enough of that, especially in wars or after catastrophes. The most generous meat supplier for crows and ravens has always been man. The image of the corvids was and is of course not particularly conducive.



**Fig. 06**

A hooded crow (*Corvus corone cornix*) eats from a discarded kebab box.  
Film still from "CROWS - Nature Is Watching Us".

**AERNI: Your film also shows that actually the crows are watching us instead of us watching them. How did you experience this during filming?**

SCHILT: It is extremely difficult to document natural crow behavior. When we film crows, we actually almost always film crows watching a film crew. It was our declared goal to observe a crow family from a few meters behind - without the family feeling disturbed or observed. For the filming our cameraman Attila Boa had to make himself invisible. No easy task when it comes to observing the most attentive observers. Fortunately, there is also a habituation effect with crows: after two years, the crows slowly ignored the camera.



**AERNI: A dystopian undertone to your film, albeit with poetic narrative power, makes one wonder about the future of humanity. How optimistic are you about what lies ahead?**

SCHILT: We not only share our history with the corvids, Homo Sapiens has a lot in common with his dark companions: ravens and crows - just like us humans - like trying out new things. Crow researcher Bernd Heinrich refers to this in the film as "neophilia", i.e. a preference for new things. On the other hand, they combine this pronounced "neophilia" with a healthy dose of caution. They scrutinize everything new. They are also curious, inquisitive and they undoubtedly have something like a mind of their own, just like us humans. The basic conditions to continue writing our common history with the corvids aren't so bad. It depends simply on what we make from our possibilities. This is valid for us humans just like for crows.

**AERNI: Finally, a mundane question concerning everyday life: the colony-breeding rooks create noise and dirt in the middle of settlements and cities, triggering debates. Would you happen to have a solution?**

SCHILT: Very topical in times of energy shortage. Keep your lights off! In many places, rooks and ravens look for sleeping or breeding places that are illuminated at night. This protects them from their natural enemies, the eagle owls. Less food waste certainly helps, too.



**Fig. 07**

A roost of crows against the background of an oil refinery in Maine, USA.  
Film still from "CROWS - Nature Is Watching Us".



# THE PROTAGONISTS

The family of corvids (Corvidae) includes 123 species according to the most recent encyclopedia of birds, the Handbook of the Birds of the World.

Ravens and crows together form the genus *Corvus* in this family. In colloquial language the larger representatives are called "ravens", the smaller ones "crows". Since the corvids also include, for example, the colored jays and magpies, we introduce the most important protagonists of the film.

## NEW CALEDONIAN CROW

*Corvus moneduloides*



New Caledonian crows, also called straight-billed crows, are the big stars of crow research. Experimental evidence of this crow's tool-making ability in the laboratory of Oxford biologist Alex Kacelnik has made the two New Caledonian crows, Betty and Abel, world famous.

Straight-billed crows are found only in New Caledonia, a group of islands in the South Pacific. They feed on insects, fruits, nuts, seeds, small birds, eggs, snails and carrion. They have developed sophisticated hunting methods. For example, they hunt insects in flocks, with one crow striding through the grass and the others intercepting the startled insects in the air. To reach hidden larvae, the crows free branches from their leaves, take them in their beaks and use them to poke at the larvae in the wood. The feature documentary "CROWS - Nature Is Watching Us" documented this behavior for the first time in the wild. Since they always forage in small groups, the techniques spread from generation to generation in local populations. This gives rise to regular traditions that can vary among themselves.

## AMERICAN CROW

*Corvus brachyrhynchos*



The American crow is found throughout North America. It has expanded its habitats into all anthropogenic biotopes and is reported to build its nests on houses in shrinking cities, which would be a new form of use of man-made things by these crows. American crows make more than 30 different sounds, which they can combine freely and use in a wide variety of contexts, as alarm, contact, distance, or food calls. In addition, there are imitations of natural and man-made sounds that they incorporate into their songs. American crows live in fixed, long-lasting pairings, but they can also become cooperative breeders. In this case, one, two, or even three other crows support the breeding pair, becoming helpers at the nest and raising the young with the actual parents. Scientific studies show that American crows have mastered the principle of water displacement and that Aesop's fable of the thirsty crow is not just a fable.





## COMMON RAVEN

*Corvus corax*

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Where there are humans, there are also ravens. According to researcher Bernd Heinrich, it is ravens that are most comparable to humans across the entire animal kingdom. Even though they live almost throughout the entire northern hemisphere, they aren't a commonly found species. Often, they live in forests, cultivated landscapes and also in mountainous regions. With a body size of a good 60 centimeters, the common raven is even slightly larger than a buzzard. Contrary to popular belief, common ravens are neither devious nor cunning, but extremely intelligent, adaptable and able to learn. This extremely shy bird is a versatile and skilled aerial acrobat, performing daring loops. In addition, this raven loves to play. It fulfills an important function as a health policeman, feeding mainly on carrion.



## ROOK

*Corvus frugilegus*

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This large crow with a distinctive beak and shiny metallic black plumage is common in a wide belt from Western Europe to the steppes of the Atlas region. Rooks are found repeatedly in news headlines as "troublesome animals". For example, in the city of Bern, Switzerland, where they have established large breeding colonies and disturb local residents.



## CARRION CROW

*Corvus corone*

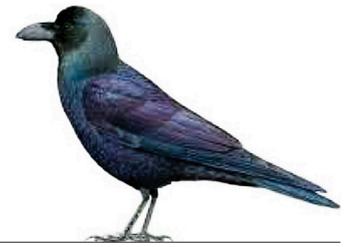
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The shiny black carrion crows live in fixed pairs in semi-open landscapes with trees on avenues, forest edges or in cities and agglomerations. Their most distinctive call is often intermittingly repeated two to six times. The call is so clearly audible that it is commonly interpreted as the 'crow call'. Carrion crows are omnivorous and have evolved different techniques of food acquisition. They fly a few feet high with shells or nuts and then drop them on stony ground until they are broken open. Near highways, they patrol the roadsides looking for roadkill.



## THICK-BILLED CROW

*Corvus macrorhynchos*



Thick-billed Crows are found mainly in Southeast Asia, where they have gained notoriety in Tokyo, among other places, because they have adapted perfectly to the big city and its human inhabitants. Thus, they steal the wire hangers from the laundry that is hung out to dry on the balconies in order to build and consolidate their nests. In some cases, they build their nests in the city's tall power poles, which regularly causes power outages. The Tokyo Electric Company has set up its own crow patrol in the fight against the nests. It has a single mission: to find and destroy the crows' nests. But no sooner have they destroyed a nest than the crows are already circling above the squad, waiting to build a new one.



**Fig. 08**

Rook colony in the Swiss midlands.



# THE RESEARCHERS

## BERND HEINRICH

*Author and Professor Emeritus of Biology, University of Vermont, USA*

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*"Ravens have personalities. There are the frenzied ones, the hesitant, the equanimous and the excited birds. I suspect that the so often unpredictable behavior is related to what we call a "mind", the ability to think or intellect, something that is independent of innate behaviors."*



Even as a small child, Bernd Heinrich raised a crow, and to this day he sees his relationship with Corvids as a friendship. As a scientist he has made a name for himself with unconventional animal studies and today he is certainly the most renowned raven researcher in the world. His two books "Ravens in Winter" and "Mind of the Raven" are among the standard works of raven research and gained a large readership, far beyond the scientific community.

Heinrich came to scientific work on ravens by accident. In the woods of Maine, where he grew up and where he still owns a cabin, Heinrich made a memorable observation on October 28, 1984: 15 or more ravens were feeding on the carcass of a moose, making an extremely loud noise. The scene immediately captivated him, because according to the doctrine of the time, ravens lived in pairs and were aggressive territorial defenders. These ravens however seemed to lure with loud calls even still further kind comrades to the moose. How could they act so unselfishly? At once Heinrich decided to solve the riddle. After a years-long, fascinating body of observation work, he solved it: The raven groups consist for the most part of non-mated young birds that do not yet have a territory of their own. With their calls they attract further singles, because only from a group size of at least nine do they have any chance at all against adult territorial pairs, who immediately try to drive away any intruder. So, the young ravens do not share out of altruism, but out of egoism. Without the group, they would hardly ever come to feed on a carcass.



## JOHN MARZLUFF

Professor of Zoology at the University of Washington, USA

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*"The most surprising thing about ravens is their ability to recognize certain people and remember individual faces."*



Together with Bernd Heinrich, John Marzluff is one of the most renowned raven researchers. With his long-term experiments, he was able to prove that ravens can tell human faces apart and remember them.

At the beginning of his work, Marzluff had gone crow hunting with his face uncovered, but soon found that he could no longer walk undisturbed across campus, as even among the thousands of people, the crows always recognized him and even attacked him. To prove their abilities of facial recognition, Marzluff put on a mask and trapped a few birds who lived on campus grounds. The birds would remember this mask for years, even after they had long since returned to freedom: They attack the wearer of the mask - this mask, they are not interested in other masks - wherever they see him. Even birds that weren't there when he captured their mates know that he's dangerous. So how do the birds communicate with each other? That's the question Marzluff is currently investigating with more experiments.

Marzluff is also using imaging techniques to study the crows' brain activity. For this purpose, a staff member stands in front of a cage with a captured crow. She wears a mask on her face and holds a dead crow in her hand. This attracts the crow's attention, as can be seen from its eyelid movement, which also changes - and in exactly the same way, as when the researchers present it with a stuffed bird of prey. The crow also fixes its gaze on it intently. But the sameness of the behavior is deceptive: Something different is happening in the crow's head when it sees a human than when it sees a bird of prey, according to new imaging techniques that visualize activities in the crow's brain.

For this purpose, the animals were anesthetized shortly after the presentation of the threat and placed in a CAT scanner. Just before the demonstration, they had been injected with a radioactive tracer that degrades slowly enough to show what had been going on in the brain for the previous 15 minutes. In both cases, the crow is preparing to attack - it usually seeks its salvation in attacking - and regions in the brain become active where attention and motor control reside. But at the sight of the human, and only this one, areas in the brain concerning memory are activated. The crow memorizes this person or the mask worn, it will not forget him. Of course, it does not forget the bird of prey either, but how it looks in detail is indifferent, as danger is always present. With people it is different: most of them do not care about crows at all, others are friendly and may feed them, others might mean harm. These memories are stored, and also passed on to other crows.





**Fig. 09**  
A researcher presents a dead crow to a crow in a cage.  
Her face, or rather her mask, the crow will remember forever.



**Fig. 10**  
Loma Pendergraft, PhD student at the Bothell Campus of the University of Washington, USA. He wants to understand the language of crows. Film still from "CROWS - Nature Is Watching Us".



# FACTS & FIGURES

<b>Film format</b>	4K 4096x2160 XAVC Intra, s-log2
<b>Final format</b>	DCP
<b>Audio</b>	Dolby 7.1
<b>Runtime</b>	90 min.
<b>Original version</b>	English, german, japanese
<b>Subtitles</b>	German, english, french
<b>Production period</b>	2018 - 2022
<b>Filming locations</b>	Switzerland, Austria, Canada, Germany, Great Britain, India, Japan, New Caledonia, USA
<b>Completion</b>	2023
<b>Production</b>	Lucky Film Ltd., Zurich Allegro Filmproduktionsgesellschaft, Vienna
<b>In coproduction with</b>	Schweizer Radio und Fernsehen SRF SRG SSR Österreichischer Rundfunk ORF ORF Film / Fernseh-Abkommen
<b>Director</b>	Martin Schilt
<b>Producer</b>	Belinda Sallin, Helmut Grasser, Martin Schilt
<b>Director of Photography</b>	Karen Vázquez Guadarrama, Attila Boa
<b>Audio</b>	Andreas Hagemann
<b>Composer</b>	Peter Scherer
<b>Sound design &amp; mix</b>	Cornelia Baumgartner, Bernhard Belej, Jacques Kieffer
<b>Editor</b>	Marina Wernli
<b>Post production services</b>	Frl. Müller & Söhne
<b>Audio post prod. services</b>	TonZoo
<b>Animation director</b>	Patrick Graf
<b>Animation studio</b>	Pulk
<b>Animation sound design</b>	Peter Bräker
<b>Protagonists</b>	New Caledonian crow ( <i>Corvus moneduloides</i> ) American crow ( <i>Corvus brachyrhynchos</i> ) Common raven ( <i>Corvus corax</i> ) Rook ( <i>Corvus frugilegus</i> ) Carrion crow ( <i>Corvus corone</i> ) Thick-billed crow ( <i>Corvus macrorhynchos</i> )  Fred Sangris Loma Pendergraft John M. Marzluff Alexander Busch Christian Rutz Hajime Matsubara Shoei Sugita Toshio Nakamura Matthias Loretto Chris Skaife Bernd Heinrich
<b>Supported by</b>	Bundesamt für Kultur (BAK) Österreichisches Film Institut (ÖFI) Zürcher Filmstiftung Filmstandort Austria (FISA) Filmfonds Wien Kulturfonds Suissimage UBS Kulturstiftung Ernst Göhner Stiftung



# ABOUT THE PRODUCTION COMPANY

Lucky Film Ltd. is an independent production company based in Zurich. It was founded in 2008 by Martin Schilt and Belinda Sallin. The two met in 1995 as video journalists in the first hour at the regional television TeleBärn. Since 1996, both have worked as reporters, producers, editorial directors and program developers for Swiss Radio and Television SRF.

Lucky Film produces documentaries for cinema and television as well as transmedia projects with great regard to content, dramaturgy and visual style. The films and web projects are intended to break open superficialities and to look into greater depths. For the viewers as well as for the web users, each project should be a gain of knowledge, inviting to reconsider prejudices and opinions. We approach our protagonists with an open mind and honest curiosity, with respect and empathy. We accompany them critically at eye level.

As a Swiss production company, we want to distinguish ourselves as attentive documentary observers of our immediate environment. With films such as "Die Wiesenberger" (over 56'000 visitors in Switzerland) or "WILD - Jäger und Sammler" (with over 6000 admissions one of the most successful Swiss documentaries in 2021) we would also like to address a rural cinema audience and thus contribute to the preservation of cinema culture away from the cities and agglomerations.

## FILMOGRAPHY (SELECTION)

- 2023**            **THE GATEWAY PROCESS**  
TV Documentary (CH) / 50 min. / In production  
Director: Daniel Ballmer, Martin Schilt / Production: Lucky Film GmbH
- 2021**            **WILD - HUNTERS AND GATHERERS**  
Feature-length documentary (CH) / 90 min.  
Director: Mario Theus / Production: Lucky Film / Coproduction: Palorma Film  
Nominated for Opera Prime
- 2020**            **THAT GIRL**  
Feature-length documentary (CH) / 90 min.  
Director: Cornelia Gantner / Production: CG Film / Coproduction: Lucky Film Ltd.  
Premiere at ZFF 2020
- from 2018**      **GUARDIANS OF THE MICROCOSM**  
Feature-length documentary (CH) / In development  
Director: Daniel Ballmer, Martin Schilt / Production: Lucky Film Ltd.
- 2015**            **FACE YOUR FEARS**  
Transmedia project (CH) / Launch January 25<sup>th</sup> 2015, Bronze Award Best of Swiss Web,  
Category Creation, Selection Webfest Berlin, Seriale Giesen, DOK Fest München,  
Solothurner Filmtage
- 2014**            **DARK STAR - H.R. GIGERS WELT**  
Feature-length documentary (CH) / 90 min. / Director: Belinda Sallin /  
Production: T&C Films Zürich / Coproduction: Lucky Film Ltd.  
Cinema releases in Switzerland, Austria, Germany, Canada, United States Japan e. a.  
Festivals: Hong Kong IFF, DokFest München, ZFF, Perth, Buenos Aires, Sitges,  
Istanbul, Tampere e. a.
- 2012**            **DIE WIESENBERGER - NO BUSINESS LIKE SHOW BUSINESS**  
Feature-length documentary / 88 min. / Director: Martin Schilt, Bernard Weber  
Production: Lucky Film Ltd. / Coproduction: Zeitraum Film / Cinema release in Switzerland gained  
over 56'000 entries, audience award Solothurner Filmtage 2012.



# BIO AND FILMOGRAPHY MARTIN SCHILT



Martin Schilt, director

Born 1971 in Bern. 1992 Graduated as a teacher from the State Seminar in Bern. Since 1987 working as a film journalist. 1995 studies at the School of Design Bern, VJ at Telebärn, since 1996 various documentaries for "DOK" and "Reporter". Since 2009 owner of Lucky Film Ltd. along with Belinda Sallin.

## FILMOGRAPHY (SELECTION)

- 2023**      **THE GATEWAY PROCESS**  
TV Documentary (CH) / 50 min. / In production  
Director: Daniel Ballmer, Martin Schilt / Production: Lucky Film GmbH
- 2021**      **WILD - HUNTERS AND GATHERERS**  
Feature-length documentary (CH) / 90 min.  
Director: Mario Theus / Production: Lucky Film / Coproduction: Palorma Film  
Nominated for Opera Prime
- from 2018**      **GUARDIANS OF THE MICROCOSM**  
Feature-length documentary (CH) / In development  
Director: Daniel Ballmer, Martin Schilt / Production: Lucky Film Ltd.
- 2015**      **FACE YOUR FEARS**  
Transmedia project (CH) / Launch January 25<sup>th</sup> 2015, Bronze Award Best of Swiss Web, Category Creation, Selection Webfest Berlin, Seriale Giesen, DOK Fest München, Solothurner Filmtage
- 2014**      **DARK STAR - H.R. GIGERS WELT**  
Feature-length documentary (CH) / 90 min. / Director: Belinda Sallin /  
Production: T&C Films Zürich / Coproduction: Lucky Film Ltd.  
Cinema releases in Switzerland, Austria, Germany, Canada, United States Japan e. a.  
Festivals: Hong Kong IFF, DokFest München, ZFF, Perth, Buenos Aires, Sitges, Istanbul, Tampere e. a.
- 2012**      **DIE WIESENBERGER - NO BUSINESS LIKE SHOW BUSINESS**  
Feature-length documentary (CH) / 88 min. / Director: Martin Schilt, Bernard Weber  
Production: Lucky Film Ltd. / Coproduction: Zeitraum Film / Cinema release in Switzerland gained over 56'000 entries, audience award Solothurner Filmtage 2012.
- 2011**      **RUND UM DEN POLARKREIS**  
Six-part series (CH) / 45 min. (episode length)  
Production: SRF

