

ORIGINAL SCREENPLAY BY L. B. SCHULMAN
STORY BY SERANI HUNYI & L.B. SCHULMAN
DIRECTED BY SERANI HUNYI

CALIBRATION

WHEN GUILT IS A LIE

A SERANI STUDIO PRODUCTION
IN ASSOCIATION WITH BOTTOMLINE AI

PRESS KIT



www.calibrationfilm.com

THE FILM

CALIBRATION

Freya Hollister, an autistic quantitative systems analyst, is recruited for her extraordinary ability to decode complex data patterns. After a traumatic incident leaves her psychologically shattered, she is offered an experimental treatment that promises relief — at an unimaginable cost.

 GENRE	Psychological Dystopian Drama
 FORMAT	Featurette
 RUNTIME	Approx. 45 minutes
 LANGUAGE	English
 SETTING	Prague, Czech Republic
 THEMES	Trauma & Memory, Neurodivergence, Corporate Control, Identity, Emotional Authenticity
 STATUS	Pre-Production - Filming in November 2026



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DIRECTOR'S STATEMENT

CALIBRATION began with a question that stayed with me long after the story itself emerged. At what point does helping someone become changing them?

We live in a world increasingly focused on optimisation. We measure performance, productivity, efficiency, resilience, and outcomes. We seek treatments for discomfort, solutions for uncertainty, and technologies that promise to improve the human experience. Yet, some of the qualities that make us human are inherently messy. Grief, fear, vulnerability, empathy, and emotional attachment rarely fit neatly into systems designed for efficiency.

What interested me was not a dystopian future, but the possibility that such a future might arrive quietly, through good intentions.

The world of CALIBRATION is not built on obvious villains. The people within its institutions genuinely believe they are helping. That ambiguity fascinated me. The most consequential decisions in our lives are often made by people who see themselves as rational, compassionate, and responsible. I have become increasingly interested in the tension between what can be optimised and what perhaps should not be.

Visually, I wanted the film to feel restrained and observational. Silence, stillness, and absence often reveal more than exposition. Rather than presenting a spectacular vision of the future, I wanted the world to feel familiar, recognisable, and uncomfortably close. For me, CALIBRATION is ultimately a film about the cost of optimisation. It asks whether the elimination of pain is always desirable, and whether our imperfections may be inseparable from the things that allow us to love, connect, and remain fully human.

SERANI HUNYI

Director

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THE WORLD OF CALIBRATION

Set in Prague in 2040, CALIBRATION presents a future that feels both familiar and unsettlingly plausible. Rather than depicting a society transformed by dramatic technological breakthroughs, the film explores a world shaped by incremental change. Advanced neurological interventions, predictive behavioural systems, and corporate influence have become integrated into everyday life, often under the banner of improving wellbeing, productivity, and social outcomes.

At the centre of this world are two institutions.

NOVUM LABS recruits exceptional minds to work on projects hidden from public view. The company presents itself as an innovator, yet operates within a culture of secrecy, control, and behavioural management.

HARBOR is a government-supported medical institution known for its pioneering Neurological Calibration Program™. Celebrated as a breakthrough in the treatment of autism and trauma-related disorders, Harbor represents a society increasingly willing to trade emotional complexity for stability and predictability.

The film's Prague is not a vision of technological excess. It is a city of concrete, routine, and quiet observation. The future arrives not through dramatic transformation, but through systems that become gradually accepted as normal. Within that world, interventions that would once have seemed unthinkable are embraced as practical solutions to human problems.

HARBOR



HARBOR
NEUROLOGICAL SUPPORT
& REGULATION PROGRAM

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PRINCIPAL CAST

UNA KOVAC
Freya Hollister



Una Kovac is a Budapest-based actress trained in Contemporary Method Acting at the Copenhagen International School of Performing Arts. Her screen credits include appearances in the internationally broadcast series *Baptiste* alongside Tchéky Karyo.

IGOR PRIELO
Dr. Elias Reed



Igor Prielo is a Slovak actor trained in theatre arts in the United States, bringing a grounded screen presence shaped by both European and American performance traditions.

ALYONA OSMANOVA
Hannah



Alyona Osmano is a Ukrainian model and actress whose international career spans fashion and screen work, including appearances in the Nordic thriller series *Conflict*.

ANTOANELLA UNGUREANU
Angela Petrescu



Antoanela Ungureanu is an actress based in Prague whose screen credits include *Král Šumavy* and collaborations with internationally acclaimed filmmakers.

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PRODUCTION CREW



SERANI HUNYI
Executive Producer /
Producer / Director



LENKA ŠILHÁNOVÁ
Production Manager



CLAUDIA LALAU
AI Director



ANALIA LENTINI
Original Score

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FESTIVAL & DISTRIBUTION STRATEGY

CALIBRATION is being developed for international festival exhibition, with a focus on independent cinema, psychological drama, speculative fiction, emerging technologies, and innovative storytelling formats.

Target festivals include:

- Sundance Film Festival
- Berlin AI Film Festival
- Berlin International TV Series Festival
- Budapest International Film Festival
- Korea AI Content Awards
- New York City Independent Film Festival
- San Francisco Independent Film Festival
- LA Femme International Film Festival
 - Madrid Film Awards
 - SXSW Film & TV Festival
 - Palm Springs International Film Festival

Additional submissions may be made to selected festivals specialising in independent cinema, psychological storytelling, speculative fiction, artificial intelligence, and emerging media.

Following its festival run, CALIBRATION will also be positioned for streaming, broadcast, and episodic development opportunities.

EMOTIONALLY
CONTROLLED
MEMORABLE

CALIBRATION
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AUDIENCE

CALIBRATION is aimed at audiences who are drawn to thoughtful, character-driven cinema that explores complex ethical and psychological questions.

The film will appeal to viewers interested in themes of identity, technology, autonomy, trauma, and the growing tension between human complexity and societal optimisation.

Rather than providing easy answers, CALIBRATION invites audiences to consider a central question:

What are we willing to sacrifice to stop hurting?

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CONTACT

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