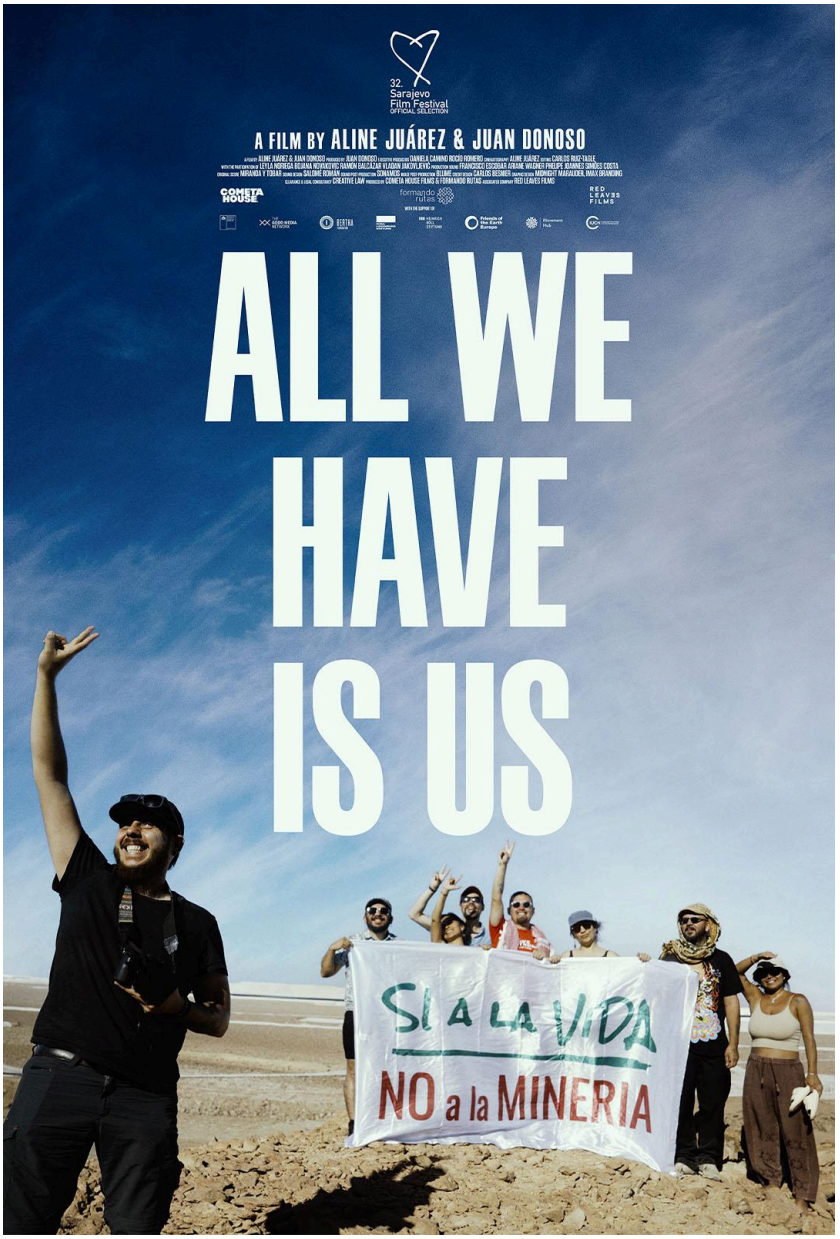
PRESS KIT

Cometa House Films & Formando Rutas present
A documentary film by Aline Juárez & Juan Donoso



Premiering to high acclaim at the Sarajevo Film Festival and selected for prominent human rights sections worldwide—including Sofia DocuMental, AricaDoc, and Rokumentti—All We Have Is Us anchors a powerful program addressing the most pressing environmental and democratic challenges of our time."

LOGLINE

As mining giant Rio Tinto pushes lithium extraction globally, Chilean and Serbian organizations forge an unexpected transcontinental alliance, uniting deserts and valleys to defend their land, livelihoods, and democracy from corporate expansion.

SYNOPSIS

All We Have Is Us connects two distant yet deeply intertwined territories: the Atacama Desert in Chile and the Jadar Valley in Serbia, both threatened by lithium mining projects led by Rio Tinto, the world's second-largest mining company.

Over five years, the film closely chronicles Leyla, an Aymara journalist and land defender, and Bojana, a Serbian actress fighting to protect her mother's village. Through protests, high-stakes public events, and intimate everyday moments, we witness the raw personal stakes of environmental struggle. As their paths cross, they weave a transcontinental network of solidarity with local farmers, activists, and artists. These organic relationships become their deepest source of strength, sustaining them through systemic pressure, displacement risks, exhaustion, and uncertainty.

Blending character-driven storytelling with public media discourse, the film strips away the polished corporate facade of the green economy. At its heart, *All We Have Is Us* is a powerful examination of belonging, resistance, and the urgent question of what "progress" really means, who gets to decide, and at what cost.

PROTAGONISTS



Leyla Noriega (Belén, Chile)

Leyla, as an Aymara community journalist and territorial defender from the "Belén dice No a la Minería" coordination, highlights the role of local radio broadcasting in territorial resistance. Her testimony in the documentary underscores the importance of community media in land and water defense and shows how the ancestral memory of indigenous communities is passed down to new generations facing extractive pressure. "*We don't want to be a territory of sacrifice, but a territory of life (...) At any moment they can come back, but on this ground where we walk, in this land of my grandparents, I tell you that if they show up again, we will stand up. And we will stand up alongside the new generations too.*"



Ramón Balcázar (San Pedro de Atacama, Chile)

Ramón, as a researcher, photographer and member of the Alliance for Andean Wetlands, provides the technical, scientific, and environmental perspective of the film regarding the Andean wetlands. His involvement documents firsthand the hydrological crisis in high-altitude Andean basins and the progressive disappearance of flamingos, exposing the ecological toll of intensive lithium extraction in the Atacama Desert. "*The first time I learned about the existence of the salt flats was when I was a child... the books spoke of populations of thousands of flamingos in the lagoon. And now, there are no flamingos left in the Tebenquiche Lagoon (...) Socio-environmental work is extremely demanding, unjust, and precarious. At the same time, it gives you the satisfaction of meeting more people who do the same. And they are people who work with their heart, with conviction, and also with hope... I do believe the world is going to change. It will have to change.*"



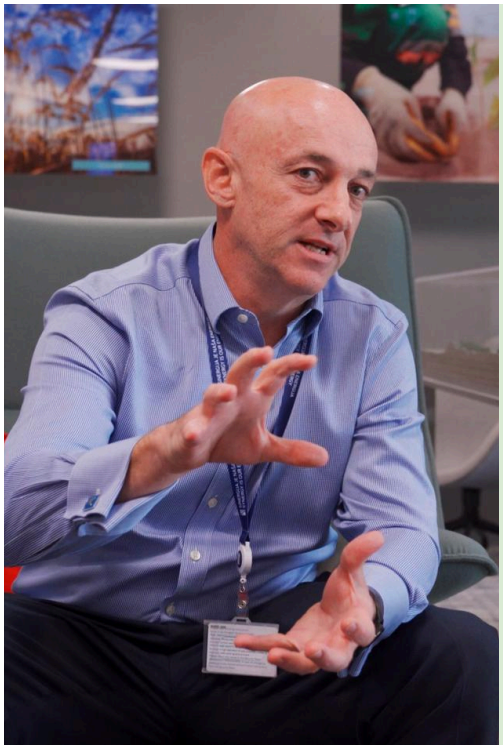
Bojana Novakovic (Gajevi, Serbia)

Bojana, as an actress and environmental activist from the *Mars Sa Drine* resistance movement, serves as the transnational bridge of the narrative, closing the geographic gap between South America and the Balkans. She utilizes her public profile to call out the regulatory contradictions of the Global North and to shed light on how the demands of the European energy transition impact communities outside its borders. "*...with people from Chile and Argentina, they are very worried because this isn't mentioned... Since Europe wants to exploit more, they don't say that they are going to buy less from other countries outside the European Union (...) In this struggle, there is room for everyone... There is room for each person to participate according to their capacities. Everyone is welcome!"*



Vladan Jakovljević (Loznica, Serbia)

Vladan, as a beekeeper from the Jadar Valley and member of the Ne Damo Jadar organization, represents deep local roots and rural livelihoods disrupted by large-scale mining. Through his trade and daily routine in the valley, the film depicts the transformation of a peaceful farming community into a front of resistance against the arrival of Rio Tinto's project. *“We lived peacefully, without bothering anyone. Until one day, a problem knocked on our door (...) To the Chileans at risk, I can only tell you that you are not the only ones. Other people in other parts of the world are also fighting to survive.”*



Chad Blewitt (CEO of Rio Sava, subsidiary of Rio Tinto)

Chad Blewitt, as a Director of local operations at Rio Tinto in Serbia, provides the essential corporate and institutional counterweight within the documentary. His testimony outlines the position of the global electromobility industry, defending critical mineral extraction as an inevitable necessity to mitigate large-scale climate change. "*Everything comes from mining. Everything around us—electricity, lights, cell phones, shoes—somehow connects to mining. And when you consider the flexibility it offers us, it's fantastic! (...) If everyone says 'Not in my backyard' and there is no green transition, what do we do about climate change?*"

How "All We Have Is Us" was born

2020: The spark in Chile



Our journey began in 2020 in San Pedro de Atacama, Chile, during the development of "Formando Rutas" (an educational project for youth in sacrifice zones). There we met Ramón Balcázar. We were deeply impressed by his passion for showing that the Atacama Desert is not a sterile wasteland to be exploited by lithium mining companies, but rather a vibrant ecosystem—an extension of the people who inhabit it. Our friendship has endured ever since.

2021: The Chilean-Serbian connection



However, the spark for *All We Have Is Us* arose in 2021, when Leyla welcomed us into her home and told us about her town, Belén, in the Andean highlands. She shared how her community had stopped a Rio Tinto mining project. Ramón had already connected with communities in Serbia facing the exact same struggle against Rio Tinto and we realized that an emerging story of solidarity could to be told.

2022–2023: A global alliance is born

Through Ramón's connections with international environmental movements, he met Bojana Novakovic in 2022—an actress and activist whose movement successfully stopped Rio Tinto in Serbia. We were immediately drawn to her passion for mobilizing the press. Alongside her friend Vladan Jakovljevic, a local beekeeper whose livelihood was threatened by the mine, they resisted bravely.

The archival images documenting blockades and protests further convinced us of the enormous potential of this documentary—even more so when the protagonists from both countries managed to meet in Portugal in 2023 to learn about other sacrifice zones affected by lithium extraction. There, they consolidated an alliance called the Jadar Declaration, which more and more groups and associations have since joined.

Leyla, Ramón, Bojana, and Vladan opened the doors of their personal lives to us, sharing a desire that mirrors our own: to capture powerful testimonies that reflect the experiences of many brave communities in sacrifice zones. The tenacious spirit of these protagonists makes them living examples of solidarity, self-affirmation, and joy, even in a world that is falling apart.

2024-2025: The vision behind the lens

Directing duo Aline Juárez and Juan Donoso started working in the edition and post-production alongside a team of experts, bringing a unique blend of auteur cinematic sensitivity and rigorous climate communication. Rather than focusing solely on the tragedy of "sacrifice zones," *All We Have Is Us* highlights the joy, dignity, traditional dances, and food systems that flourish as acts of resistance. This is a film about communities refusing to be erased, but also an international union for life wanting to leave a legacy for generations to come.

DIRECTOR'S NOTE

As filmmakers who migrated from the Global South to Europe, we live inside a painful paradox: we walk down quiet European streets, powered by "green" energy, knowing exactly what is being destroyed back home to sustain them. This film was born out of the need to confront that contradiction. *All We Have Is Us* is a film that captures the defense of life so that it is not mined away. We sat to listen in Leyla's radio booth, walked with Bojana through the streets of her mother's village, listened to the hum of Vladan's bees, and saw the desert through the eyes of Ramón. We chose to look at these territories not as "sacrifice zones," but as living, breathing homes; places where traditional dances, daily routines, moments of laughter, and the silence of nature are, in themselves, acts of resilience. For five years, we filmed dignity driving the narrative. For us, this film is also part of what we understand as life: a mosaic of survival that poses a question we can no longer ignore: whose home must be destroyed so that others can feel sustainable?

PRODUCERS' NOTES

Our documentary is a cinematic thriller built on radical trust. Over a five-year journey, our production had an unprecedented, dual access to both the frontline land defenders protecting their territories and the inner spaces of the corporate mining giant Rio Tinto itself. Operating at the tense intersection of the global race for minerals, indigenous sovereignty, and corporate diplomacy, this project was made possible through the early and robust backing of the Chilean Ministry of Culture, the Bertha Foundation, the Good Media Network, and a committed network of international civil society allies, especially the Andean Wetlands Alliance and Belén says No to Mining.

As producers, our distribution mandate is as structurally ambitious as the cinematic world that we have on screen. Celebrating its World Premiere as a headline title for Human Rights Day at the Sarajevo Film Festival, the documentary is positioned not just for a prestigious festival run, but as a catalyst for transnational systemic dialogue. Spanning from 2026 to 2028, our rollout strategy seamlessly integrates premium festival curations, international broadcast windows, and a targeted global grassroots campaign across Europe and South America. We are actively engaging policymakers, critical corporate shareholders, environmental educators, and frontline communities from the Atacama Desert to the Balkan valleys (and beyond!). Our goal is to ensure that the urgent voices of those safeguarding our planet's vital ecosystems remain permanently at the center of the global conversation on social-environmental justice and real democracy.

TEAM



ALINE JUARÉZ
DIRECTOR & DoP

Aline Juárez is the co-director and cinematographer of the film. Her work focuses on migrant communities, the diaspora, and the relationship between body, territory, and memory, weaving bridges between Latin America and Europe. She studied a Master's degree in Directing at the Filmuniversität Babelsberg KONRAD WOLF, Cinematography at filmArche e.V. and Cultural Studies at the Humboldt-Universität zu Berlin. As a screenwriter, she was recognized with the Best Screenplay award at the Usina de Guiones del Instituto Cervantes, and as an editorial photographer, she has collaborated with publications like Der Freitag, Neues Deutschland, and Lateinamerika Nachrichten.



JUAN FRANCISCO DONOSO
DIRECTOR & PRODUCER

Juan Francisco Donoso is the co-director and producer of the film. He sees himself as a coalition builder and network weaver based who specialize in the intersection of social movements and film productions, focusing on land defenders and issues related to water and energy. Part of his work are impact campaigns, public relations, and community outreach for projects that envision post-capitalist realities. His work has been featured in Deutsche Welle, Süddeutsche Zeitung, El País Spain and CNN Chile, amongst others.



ROCÍO ROMERO
EXECUTIVE PRODUCER

Rocío Romero is an audiovisual producer with over a decade of experience in auteur cinema. Holding a degree in Social Communication and a qualification in Audiovisual Directing from the Pontifical Catholic University of Chile, she co-founded Mimbre Films in 2013. She has lived in Arica since 2014, producing internationally acclaimed fiction feature films and documentaries. She has participated in training programs such as Berlinale Talents and Rotterdam Lab, and has attended markets like the European Film Market (Berlinale) and the Marché du Film with her projects and films.



DANIELA CAMINO
EXECUTIVE PRODUCER

Daniela Camino is a Chilean filmmaker holding degrees in Social Communication and Audiovisual Directing from the Pontifical Catholic University of Chile. A co-founder of Mimbre Films, she works across creative production and documentary directing. Her practice intersects cinema with other disciplines, including immersive and collaborative formats. She participated in EURODOC (2019) and studied executive production at the New York Film Academy. She has been involved in projects and films selected for venues and markets such as the Berlinale, Sundance, IDFA, Marché du Film's CannesDoc, and Sheffield MeetMarket.



KARINA BERNAUER
IMPACT STRATEGIST

Karina is an Impact Producer and Strategist specializing in documentary film outreach, strategic partnerships, and audience engagement. With a background spanning film production, international events, and communications, she designs campaigns that help films transcend the cinema and spark meaningful conversations. Her selected credits include serving as Outreach & Impact Producer for *The Eukrainian* (2025) and *Breaking Social* (2023), alongside production roles on high-profile projects such as the Oscar-nominated and Emmy-winning *The Cave* (2019) and the Oscar-shortlisted *One Day in Aleppo* (2017).



JANNIK SPLIDSBOEL
IMPACT STRATEGIST

Jannik Splidsboel is an award-winning filmmaker, EAVE graduate, and the founder of DOCXS, an organization dedicated to facilitating support for international documentary projects. Formerly a Commissioning Editor at the Swedish Film Institute (2022–2025) and currently an expert for Eurimages, he has directed and produced acclaimed social-impact titles like *Misfits* (Berlinale) and *TSUMU*. Jannik leverages his deep industry insight and global network to lead the international outreach and impact strategy for *All We Have Is Us*.

FESTIVAL CIRCUIT & PREMIERE PATH

- **Sarajevo Film Festival** — World Premiere / Human Rights Day (*August 2026*)
- **Sofia DocuMental** — Human Rights Competition Section (*September 2026*)
- **AricaDoc International Documentary Film Festival** — National Premiere & Special Screenings (*October 2026*)
- **Rokumentti Film Festival** — Official Selection (*November 2026*)

PROJECT TRAJECTORY

The project has taken part in several international industry platforms, including the International Film and Human Rights Festival in Geneva (2024), Dokumentale – Berlin International Documentary and Media Festival (Public Pitch, 2024), DOK Leipzig (2024), the European Film Market in Berlin (2025), DocsBarcelona (Public Pitch, 2025), and Beldocs in Serbia (Balkan Discoveries, 2025). It was also part of the official selection of the Sofia International Documentary Film Festival (2025) and returned to DOK Leipzig (2025) through the Balkan Discoveries program of the Balkan Documentary Center. Thanks to our participation in ESoDoc, the project was pitched at the Vilnius International Documentary Film Festival (2025).

Awards:
Dokumentale (Best Impact Pitch, 2024)
DocsBarcelona (HBO Europe Best Pitch Award, 2025)

Labs:
Balkan Documentary Center - Balkan Discoveries (2025)
European Social Documentary (2025)



IMPACT CAMPAIGN

We are creating spaces for dialogue, reflection, and collective action across festivals, classrooms, local communities, and policy spheres—moving audiences beyond watching and into active participation. To protect land and preserve culture, we aim to unite frontline communities, using our film and campaign as a catalyst for cross-border organizing, community-led research, and strategic litigation alongside partner organizations.

Discover the full Impact Campaign HERE.

CONTACTS

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Sales: Juan Donoso (jfdonoso@posteo.net)
Production & Festivals: Juan Donoso (jfdonoso@posteo.net)
Impact & Special Screenings: Karina Bernauer (krbn.producer@gmail.com)

MATERIAL

Press Photos - Download here
EPK Clips - Download here
Poster - Download here
Trailer - Watch here
Website: https://www.allwehaveisus.film/

SOCIAL MEDIA

Instagram:
Formando Rutas
Juan Donoso (@jfdonosob)
Aline (@aline.jc)

Linkedin:
Formando Rutas
Juan Donoso
Aline Juárez

ALL WE HAVE IS US (2026)

- **Genre:** Feature Documentary / Environmental Thriller
- **Running Time:** 78 minutes
- **Country of Production:** Chile
- **Countries of Co-Production:** Germany
- **Language of Dialogues:** Spanish, Serbian, Portuguese, English, Aymara
- **Subtitles Available:** English, Spanish, Serbian, Portuguese, French & German
- **Format:** Digital 4K
- **Audio:** 5.1 / Stereo
- **Locations:** Arica (Chile), Belén (Chile), San Pedro de Atacama (Chile), Belgrade (Serbia), Gornje Nedeljice (Serbia), Loznica (Serbia) & Covas do Barroso (Portugal)
- **Subtitles:** English, Spanish, Serbian, Portuguese, French and German.
- **Social movements and territorial organizations:** Belén Dice No a la Minería, Alianza de Humedales Andinos, Radio Ayni, Fundación Tantí, ONG Defensa Ambiental, ONG FIMA, Ne Damo Jadar, Marš sa Drine, Eko Društvena Akcija, Earth Thrive, Acampamento em Defesa do Barroso, Associação Unidos em Defesa de Covas do Barroso, Extinction Rebellion Portugal & Serbia, Plataforma Salvemos la Montaña de Cáceres, Sand im Getriebe.
- **Funded by:** Chilean State Audiovisual Fund, Bertha Foundation, European Climate Foundation, Andean Wetlands Alliance, Rosa Luxemburg Foundation, Heinrich Böll Foundation, Friends of the Earth, CIVICUS Alliance, CIR Romero and Movement Hub.

BUILT TOGETHER WITH OUR PARTNERS

All We Have Is Us is more than a film; it is a translocal convergence of cinema, environmental advocacy, and international human rights. This project exists because of an innovative, trust-based financial and strategic alliance that bridges grassroots storytelling with global philanthropic support.

CREDITS

COMETA HOUSE FILMS and **FORMANDO RUTAS** present in association with **RED LEAVES FILMS** a film by **ALINE JUÁREZ** & **JUAN DONOSO** "ALL WE HAVE IS US" featuring **RAMÓN BALCÁZAR, LEYLA NORIEGA**, **BOJANA NOVAKOVIC** and **VLADAN JAKOVLJEVIĆ** produced by **JUAN DONOSO** executive producers **DANIELA CAMINO** and **ROCÍO ROMERO** director of photography **ALINE JUÁREZ** edited by **CARLOS RUIZ-TAGLE** original score by **MIRANDA Y TOBAR** production sound **FRANCISCO ESCOBAR**, **ARIANE WAGNER**, **PHELIPE JOANNES SIMÕES COSTA** sound design **SALOMÉ ROMÁN** sound post-production **SONAMOS** image post-production **BLUME** credit design **CARLOS BESNIER** key art/graphic design **MIDNIGHT MARAUDER** and **IMAX BRANDING** legal services **CREATIVE LAW**

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