

MEDIMED 2020

SELECTED PROJECTS

PITCHING FORUM

Arts & culture

- 18. Camerraman
- 20. In the heat of the Cold Years
- 22. La Singla: Breaking the Silence
- 24. My tears Come from Bagdad
- 26. The Lost Film of Algeria
- 28. Up There (Time Will Come)

Current affairs & history

- 30. A Grain of Sand in the Gear
- 32. Cinecittà: Making of History
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- 36. Gorazde: The Final Stronghold
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- 40. The History of Sex Ed

Human interest & society

- 42. 5 Pills Away
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- 52. New Beginnings
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- 58. The Daughter of Genghis
- 60. The Smell of Water
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- 64. Viral

Human rights

- 66. Coming of Age
- 68. On Board
- 70. Playground
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- 74. The Flag
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80. ANTI PITCH

92. SPEEDY PITCH



CAMERRAMAN

LOOKING FOR

Co-producers, TV sales, distributors, worldwide, especially English-speaking territories.

CREW

Producers — Jana Hojdová & Michal Sikora
 Director — Jana Hojdová
 Photography — Jana Hojdová & Petr Hojda

TRACK RECORD OF THE PRODUCER

2020: 'Kanya', short fiction film, dir. Apoorva Satish. Selected at Busan IFF and Raindance FF.

2018: 'Bloody Fairy Tales', short animated film, dir. Tereza Kovandová. Selected at 40 festivals in 20 countries.

PITCHERS

Jana Hojdová
 Michal Sikora

An aspiring Czech filmmaker, Jana Hojdová goes on a journey into the mind of cinematographer Robert Richardson, a three-time Oscar winner who shot some of Hollywood's most iconic films. As the two form a friendship, Jana discovers his hidden scars and struggles and learns that friendship and success both come at a price.

CZECH REPUBLIC

English | 90' | **Arts, culture**

BUDGET

Confirmed Financing: (20,7%)	83,537 €
Financing Sought (79,3%)	320,348 €
Total Budget	403,885 €

FINANCING SOURCES

Czech Film Fund	11,444 €
HN Film	68,660 €
FilmTalent Zlín	3,433 €

PRODUCTION COMPANY

LONELY PRODUCTION

Horní 1474/1 — 14000 Prague — Tel. +420777275948
 michal@lonelypro.cz — <http://lonelypro.cz/>



DIRECTOR'S STATEMENT

Working on my thesis three years ago, I developed a very close relationship with Robert Richardson. What I understood during this period is that he is not just an amazing cinematographer, but also a deep thinker who has the ability to talk about his work and life with great eloquence and insight.

Robert is very honest, sometimes to the point of making those around him feel uncomfortable. He is a man of many faces: impulsive and unpredictable, but also incredibly creative and affectionate; demanding and impatient, yet hardworking and playful, sensitive and tough at the same time but, above all, inspirational. This is what made him such a fascinating subject for me and compelled me to document his story and share it with the world.

My film maps out Robert's journey from a troubled child with health issues to a celebrated cameraman. What toll did this journey take on him? What happened in his childhood that haunts him to this day? Did he make a deal with the devil in pursuit of his dream and at what cost did his success come?

I have tried to find out what kind of person RR is; what his attitudes and opinions are, his desires and dreams. What does he still long for? How did he manage to balance work with family life? Or has he ever been able to achieve that balance at all?

RR's lifestyle is all-consuming. It's full of uncertainty, constant change, and sacrifices, it is also filled with creativity and excitement, collaborating with incredibly talented people and creating beautiful imagery.

My goal is to make a film that is authentic and honest, portraying Robert not just as a cinematographer, but as a human being, with a deep, powerful story people can relate to and find inspiration in.

In telling this story, I want to go beyond a standard documentary portrait and be more experimental in my approach, to describe who Robert Richardson is visually. I want to make a film that will resonate strongly not only with young filmmakers like myself but with a wider, global audience.

When I asked Robert who he wanted to appear in the film, he put together a list of about fifty people. I asked him why so many. Now I understand: all these people make up his personal universe: his daughters, ex-wife, other women in his life, friends, former and current agents, actors, architects, producers, production designers, cousins, former teachers and many of the directors he has worked with, as well as his crew. He asked that all be honest.



IN THE HEAT OF THE COLD YEARS

À la chaleur des années froides

LOOKING FOR

Additional financing.

CREW

Producers — Antoine Goldet & Dea Gjinovci
 Directors — Darius Kaufmann & Eytan Jan
 Photography — Nina Bernfeld
 CE — Bruno Deloye

TRACK RECORD OF THE PRODUCER

2020: 'I Can Change, but Not 100%'. Premiered at Visions du Réel and awarded at FilmMadrid.
2020: 'Wake Up on Mars'. Pitched at MEDIMED 2018 & premiered at Tribeca.

'In the Heat of the Cold Years' tells the stunning story of the golden decade of post-revolutionary cinema in Cuba. We relive this extraordinary age through the memories of its pioneers in the sixties, while following members of the new generation of Cuban filmmakers striving to keep their art alive.

FRANCE

Spanish | 80' | Arts, music, culture

BUDGET

Confirmed Financing: (40.2%)	108,489 €
Financing Sought (59.8%)	161,511 €
Total Budget	270,000 €

FINANCING SOURCES

CNC	43,000 €
Ciné+	25,489 €
Amok Films (own investment)	40,000 €

PRODUCTION COMPANY

Amok Films

10, rue du Moulin Joly — 75011 Paris — Tel. +33 617156204
 contact@amokfilms.fr — <https://amokfilms.fr>

PITCHER

Antoine Goldet



'In the Heat of the Cold Years' puts us in immersion into the post-revolutionary Cuba of the sixties, a time of every possibility for Cuban filmmakers. For ten years, Cuba lived an unprecedented cinematic explosion.

March 24, 1959. Only 83 days after the Cuban Revolution, the new government created its first cultural institution: the Cuban Institute of Arts and Cinematographic Industry (ICAIC). Its mission was to glorify the Revolution by "decolonizing" the screens - to develop an independent cinema in Cuba. Never before had such importance been given to cinema in a Third World country.

Before the Revolution, the island was mainly used as an exotic setting for Hollywood films, with mostly Mexican melodramas being screened in its theatres. It wasn't long until Fidel Castro began to appreciate the crucial role that fiction films, documentaries, newsreels, and even cartoons could play in educating people and in spreading his worldview.

Cinemas became a meeting point throughout the country. Millions of Cubans got access to films from the French Nouvelle Vague and the Italian neorealists, a window onto the world that was exerting a powerful influence on their daily lives. Thanks to its fleet of 'cine móvil' - blue trucks equipped with projectors - the ICAIC organized screenings in even the most remote corners of the island, giving Cuban peasants the opportunity to experience the adventures of King Kong or Charlie Chaplin.

'In the Heat of the Cold Years' navigates between the memories and aspirations of two generations of cinephiles: the ICAIC's pioneers chronicle the decade of post-revolution artistic splendor, while a younger cohort of filmmakers attempts to revive national production despite censorship, a lack of resources, and the abundance of content from the internet. Both generations are tied together in their desire to see Cuban cinema flourish once again.

This character-driven storytelling is embodied in three main protagonists. Their stories are woven into a chorus of secondary characters shaping the social context and transformations of the island's past sixty years. Eduardo Manet is a 90-year-old Cuban filmmaker and writer exiled in France for over 50 years. Adela Legra, a 79-year-old actress, is known in Cuba as the "face of the Revolution". At the International School of Cinema (EICTV) in San Antonio, a batch of young filmmakers is tirelessly taking risks to obtain permits and funding, to bypass censorship, and to bring about a renewal of Cuban cinema. This generation is embodied by Natali Pilar Cardet, a final year student at EICTV.





LA SINGLA: BREAKING THE SILENCE

La Singla: rompiendo el silencio

LOOKING FOR

Pre-sales.

CREW

Producers — Paloma Zapata,
Paola Sainz & Remy Jaqueline
Director — Paloma Zapata
Photography — Iñaki Gorraiz &
Daniel Mauri

TRACK RECORD OF PALOMA ZAPATA

2018: 'Peret: Yo soy la rumba'. co-produced with TVE and TVC and nominated in 2020 Gaudi Awards.
2016: 'Casamance, the Soundtrack of a Journey'. Premiered at festivals such as Rotterdam or Guadalajara, and broadcasted on Al Jazeera and Movistar +.

PITCHERS

Paloma Zapata
María Teresa Pascual

A young dance teacher discovers some old recordings of a deaf flamenco dancer known as "La Singla", who surprisingly today is an unknown artist despite her talent. Intrigued by her history, she will initiate an investigation to find out what ever happened to the best flamenco dancer in the world.

SPAIN & FRANCE

Spanish | 90' | Arts, music, culture

BUDGET

Confirmed Financing: (11.4%).....	38,100 €
Financing Sought: (88.6%).....	296,213 €
Total Budget:	334,313 €

FINANCING SOURCES

Aura Foundation	25,500 €
Malandar Films	12,600 €
Co-production agreement with Malberg Pictures (France) & Malandar Films (Spain)	

PRODUCTION COMPANY

LA FÁBRICA NARANJA DE PELÍCULAS, S.L

Riera Coma Fosca, 35 — 08328 Alella — Tel. +34 647790445
info@lafabricanaranja.es — www.lafabricanaranja.es



A young flamenco teacher named Helena discovers Antonia "La Singla" in some old recordings, a deaf flamenco dancer who developed her technique based on her disability.

But, despite her talent, surprisingly she is an unknown artist today, so Helena decides to find out more about her.

She discovers that La Singla had a great international success during the 60s of the XX century, coming to be considered the best flamenco dancer in the world. However, while other artists who played with her, like Paco de Lucia, become universal icons of flamenco, La Singla disappears without a trace.

Helena finds some old photographs that help her deepen her most personal story: her childhood in the gypsy suburbs of Barcelona, the isolation she suffers, and how her mother teaches her flamenco rhythm with the snap of her fingers. Also as La Singla debuts at 13 in Los Tarantos, an Oscar-nominated film that makes her very well-known: famous artists like Salvador Dalí, or Marcel Duchamp frequent her performances and she becomes a model of Colita, a successful photographer from Barcelona and author of all those photos.

Helena travels to Barcelona to interview Colita and to try to find out what became of La Singla, but it has been 50 years since she heard from her for the last time. Finally, a track leads her to Antonia La Singla, still alive, who has lived in retirement for decades, due to a the traumatic experience of abuse and exploitation she suffered during her childhood. Helena insists that La Singla finally receive the tribute she deserves, but in this process she will also end up facing her own personal reality.

VISUAL TREATMENT

The film narrates the true story of the flamenco dancer Antonia Singla from the search of Helena, a fictional character who moves between real scenarios and characters, in a hybrid format between reality and fiction. The locations are divided between Andalusia and Barcelona, portraying the social reality of the working class neighborhoods and the Roma community in Spain.

In addition, other ingredients will be key to the film, such as unpublished archive images, like more than 500 photographs from Colita's private collection edited in sequence (as an animation) and fragments of the film "Los Tarantos", a true cinematic gem.



MY TEARS COME FROM BAGDAD

Mes larmes viennent de Bagdad

LOOKING FOR

International broadcasters.

A French-Iraqi filmmaker and singer traces her life's journey back to her origins.

CREW

Producers — Julie Freres (Belgium), Michel Balagué (Germany) & Lila Graffin (France)
Director — Leila Albayaty

BELGIUM, GERMANY & FRANCE

French, Arabic, English & German | 90' | Arts, music, culture

BUDGET

Confirmed Financing: (63.7%)	182,575 €
Financing Sought (36.3%)	93,000 €
Total Budget	275,575 €

FINANCING SOURCES

Belgium - Centre du Cinéma	48,000 €
Belgium - Dérives investment	20,000 €
Germany - BKM	60,000 €
Germany - Mediendoard Berlin Brandenburg	15,000 €
Germany - Goethe Institute Cairo	2,100 €
Qatar - Doha Film Institute	22,475 €
Lebanon - Arab Fund For Arts & Culture	15,000 €

PRODUCTION COMPANY

DÉRIVES

Rue de Mulhouse, 36 — 4020 Liege — T. +32 43424939
info@derives.be — www.derives.be

PITCHERS

Leila Albayaty
Julie Freres



Against the backdrop of the Iraqi war trauma, "My tears come from Baghdad" recounts the pain of a double exile, that of the Franco-Iraqi filmmaker Leila Albayaty and that of her father, Abdul. This film takes us along the path of pitfalls that may eventually lead them to reconciliation.

Whereas Abdul, a political dissident, was forced to flee Iraq in the 1970s to settle in France, Leila made the opposite journey. Against her father's will, the then 18-year-old woman decided to leave for Iraq to reconnect with her family, at a time when the country was torn apart by the war against the US.

Witness to the killing of some of her family members in Baghdad, the young woman who later returned to France was profoundly changed. The chapter of her life in Baghdad was a black hole. Suffering from amnesia and confronted with the silence of her parents, she decided to move to Berlin, where her involvement in the music scene provided her with a refuge — albeit a temporary one.

15 years later, as terrorist attacks shake European soil, Leila's memories resurface. To overcome her trauma, she decides to reconnect with her Arab origins and with her father, both of whom she had turned her back on. Leila embarks on learning Arabic and visits Syrian refugees in Berlin. Their poignant testimonies interweave into the film's story, as hints at today's state of the world.

Despite the frequent conflicts and the weight of the unspoken between father and daughter, their mutual exchanges on the Arabic language, poetry and music weave a richly textured and intimate common ground, paving their way to reconciliation. Between her and her father, an old and a young generation meet, who, while they may not have experienced the same events, nevertheless carry a common heritage. Abdul writes song lyrics for her, about Baghdad, revolution, freedom, and hope. Abdul's and Leila's worlds gradually converge, bridging the gaps left by the personal traumas and the torments of history





THE LOST FILM OF ALGERIA

Le Film oublié de l'Algérie

LOOKING FOR

TV pre-buys, sponsorships, foundations and co-producers in Europe, Mediterranean countries and MENA area.

The most famous Arabic actor of French cinema in the 1970s was also a young talented Algerian filmmaker. It is time to tell the unknown story of Mohamed Zinet and his unique film 'Tahya Ya Didou'.

CREW

Producer — Jean-François Le Corre
 Director — Mohammed Latrèche

FRANCE & ALGERIA

French, Arabic & Amazigh | 70' | Arts, culture

BUDGET

Confirmed Financing: (54.7%)	134,000 €
Financing Sought (45.3%)	111,000 €
Total Budget	245,000 €

FINANCING SOURCES

Centre Algérien de Développement du Cinéma (CADC)	75,000€
Région Bretagne	42,000€
Institut Français d'Alger	5,000€
SB Films (co-producer, Algeria)	6,000€
Vivement Lundi! (own investment)	6,000€

**PRODUCTION COMPANY
 VIVEMENT LUNDI !**

11 rue Denis Papin — 35000 Rennes — Tel. +33 299650074
 contact@vivement-lundi.com — www.vivement-lundi.com

PITCHER

Jean-François Le Corre



DIRECTOR'S NOTE



My ambition is to make a polyphonic, off-centre film which, through the evocation of Zinet and his film, crosses the historical and present-day Algeria.

TAHYA YA DIDOU is a “universe-film”, and a declaration of love. Algiers is its real subject. Mohamed Zinet “embraces” his city in all its aspects. And by all means: aerial shots, documentary sequences, careful reconstructions, improvisations, antique chorus, flashbacks... I intend to let myself be carried, as much as possible, by this spirit and this inventive heterogeneity to feed my own quest. The form would be similar to that of a poetic diary, with my voice as voice-over. It will be a witness of my day by day search of a lost time, put into perspective with the present.

Part of the narrative will be set in the office/apartment that I occupy in Algiers. It is a modest but wonderful laboratory, located in the heart of the city, not far from Zinet’s district. This workshop will be the echo chamber where the paths explored by the film will resound. Photos of Zinet, posters, articles pinned to the wall will waft with the wind when the window is open. The apartment overlooks a magnificent cinema, the Donyazad, closed for more than 20 years. Seeing this abandoned theatre sums up the situation of cinema in Algeria. From the balcony, I can also check out the city, take its pulse, film the passers-by, the facades and, of course, the protest, the hirak. This apartment is next to the Sidi M’hamed Court, where political prisoners and activists who are protesters in the current revolution are judged.

What does TAHYA YA DIDOU tell us? The crushed promise of a nation that freed itself from colonisation to be taken hostage by a military dictatorship. Today, every Friday, the people of the Kasbah go out to claim what? Independence, true independence.

I will set up a visual dialogue between the different sources: Zinet’s film, the archives, and my own filming. In addition, there is no shortage of “archaeological” material: news of the Independence War, fiction films shot in Algeria and France (from Vautier to Mizrahi), documentaries, photos, etc. I will go on to encounter the film throughout the city, in search of clues and footsteps. 50 years after being filmed, TAHYA YA DIDOU still haunts Algiers. By superimposing Zinet’s plans on today’s city, we understand that it has changed a lot. What makes TAHYA YA DIDOU resonate? But also, what makes it different and stops it from coming back? To film Algiers is to film its transformation over the last four decades. The city is itself the image of its own history.

Zinet’s life is a drama. But TAHYA YA DIDOU is a party, orchestrated by him. These two components must compete, balance each other, our film must never stop, languish or wallow.



ARTS & CULTURE



UP THERE (TIME WILL COME)

Lassù (Verrà il tempo)

LOOKING FOR

Co-productions, film funds, MG from distributors and sales agents.

CREW

Producer — Enrica Capra
Director & Photography — Bartolomeo Pampaloni

TRACK RECORD OF THE PRODUCER

2018: 'Country for Old Men'. In co-prod. with RAI Cinema and with the support of MiBACT, Creative Europe-MEDIA and Piemonte Doc Film.

2014: 'Europe for Sale'. In co-prod. with ARTE France, Point du Jour and with the support of CNC, PDDF and Creative Europe-MEDIA.

PITCHERS

Enrica Capra
Bartolomeo Pampaloni

Has Art anything to do with the divine?

A (self) portrait of the Artist as an absolute outsider.

ITALY & FRANCE

Italian | 75' | Arts, culture

BUDGET

Confirmed Financing: (58%) 123,026 €
Financing Sought (42%) 88,679 €
Total Budget **211,705 €**

FINANCING SOURCES

MiBACT Italy 35,000 €
Tax credit 41,600 €
Film Commission Regione Sicilia 16,426 €
Toscana Film Commission 15,000 €
Fair Play 15,000 €
Co-production agreement with Aeternam (France)

PRODUCTION COMPANY

GRAFFITI DOC

Corso Tortona 2 — 10153 Torino — Tel. +39 01119508620
info@graffitidoc.it — www.graffitidoc.it

pitching forum



Nino used to be a bricklayer and once lived with his family in one of the enormous council houses of Brancaccio, on the outskirts of Palermo.

Then one day, while he was driving his car, the sky split open and he was borne aloft towards the light. When he returned to his body, he was no longer the same.

Now — after about twenty years of residence in the old abandoned military observatory — he has completed work and has finally decided to reveal himself to the world, opening his temple to one and all - a building full of shining naïf mosaics which one can hardly believe to be the work of this diminutive and introverted sixty year old, considered by most to be a harmless crackpot.

Is Nino alias Isravele, the author of the magnificent temple, a man deeply inspired by a superior vision... or simply a fool ?

But, deep down, what is exactly — Art? Has it something to do with the divine? Is it a sort of mission, to which only few people suited can access through a 'narrow door'? And, in this secularized world - which place is left for the Artist?

PRODUCER'S NOTE

Already with his first feature documentary 'Roma Termini' (winner, among other awards, of a special mention at Festa del Cinema of Rome 2014), Bartolomeo Pampaloni revealed his secure instinct for life stories larger than life, and his passion for those 'unvaccinated for this asphyxiating form of human coexistence'.

His total immersion in the world he chooses to tell (in this case, in the world full of resonances with the divine of Nino the mason, aka Isravele) allows the viewer to penetrate deeply into worlds that break through the doors of normality, to discover that what lies beyond the reassuring frontiers of daily life is in fact the 'removed' of our inauthentic and limited life experience.

Nino / Isravele is literally a 'madman of God', in the double sense of a marginal that with his own presence denies the conventional order of the world, and in the literal one of someone who is possessed by the certainty of the divine, and lives in extreme communion with it. A "prepsychoanalytic, almost medieval" man, Pampaloni says.

The challenge that Pampaloni collects with this film is to "pause, listen, stay close and try to enter" in the life of this marginal creature, who in his mysterious way has devoted his life to Art as a worshipping of the divine.



A GRAIN OF SAND IN THE GEAR

Un grain de sable dans la machine

LOOKING FOR

Pre-buys around the world.

CREW

Producer — Rodolphe Dietrich
Co-producer — INS (Belgium)
Director & Photography — Alain de Halleux
CE — Claudia Bucher (ARTE) & Isabelle Christiaens (RTBF)

TRACK RECORD OF THE PRODUCER

2019: 'Le Berger et les vacances'.
WEO, ViàOccitanie, TV5MONDE
Pictanovo.

2018: 'Beyond The Wave, Taro
Yamamoto A Japanese Rebel' by
Alain de Halleux. RTBF, CBA, VRT-
Radio Canada.

PITCHER

Rodolphe Dietrich

COVID-19 killed and has put the world economy in danger. Yet ontologically it is a piece of genetic code, a message. When we take the time to decipher it, it gives us the chance to understand where our path has led us. So it is the voice of SARS-CoV-2 that tells the film's story.

FRANCE & BELGIUM

French, English & German | 90' | **Current affairs, investigative journalism**

BUDGET

Confirmed Financing: (73,5%).....256,000 €
Financing Sought: (26.5%).....92,401 €
Total Budget: 348,401 €

FINANCING SOURCES

ARTE.....90,000 €
CNC.....45,000 €
RTBF.....80,000 €
Wallonie Bruxelles Images.....40,000 €
CBA.....20,000 €

PRODUCTION COMPANY

ZORN PRODUCTION INTERNATIONAL

51, bld de Belfort — 59000 Lille — Tel. +33 607670959
r.dietrich@zornproduction.com — www.zornproduction.com



FILM PARTICIPANTS & STYLE

The voice of SARS-CoV-2 alternates with interviews of specialists and thinkers from various European, American and African countries. They are sociologists, virologists, epidemiologists as well as philosophers, economists and citizens involved in the cause of life.

They interpret and decipher the events of the crisis, take stock of their consequences and help us reflect on what's possible of us to take our destiny into our own hands.

The conversations will be posted in their entirety on a web site devoted to the film. They will be translated to English, French, German and Spanish.

As in all my films, I combine information, story-telling and emotion. In this sense, my work is situated half-way between journalism and film d'auteur. I play with metaphors and forms of poetry that collide with reality.

The virus:

Who am I, situated somewhere between living and non-living, to dare speak to you up there on top of life's most complex creation? So many orders of magnitude stand between us. I am to you what you are to our planet. In other words, not much.

I am nothing, not even a grain of sand, yet this little grain of sand has clogged your great and powerful machine. I am just a little piece of genetic coding, a tiny and insignificant message. And I warn you, it will be easier for you to destroy me than to decipher me.



CINECITTÀ: MAKING OF HISTORY

LOOKING FOR

Pre-sales & broadcasters.

CREW

Producer — Martin Laurent
 Co-producer — Andrea Romeo
 Director — Emmanuelle Nobécourt
 Photography — Stefano Pancaldi

TRACK RECORD OF THE

PRODUCTION COMPANY

2020: 'Kubrick by Kubrick'. ARTE, Telemark, NHK, SBS, ERT, Ciné +, Mediawan.

2019: 'Cuba, the Revolution and the World'. Brook Lapping, ARTE, Radio Canada, BBC, NRK, SVT, National Geographic, Sky.

2019: 'Gandhi, Beyond the Myth'. France Télévisions, RTBF, RSI, UR Sweden, Discovery Networks.

PITCHER

Martin Laurent

Before it became the mythical Dream Factory where was written a huge page of the history of cinema, Cinecittà was a propaganda machine. Founded by Mussolini, the Roman studio had to be revamped after the war. From fascism to golden age of Italian cinema, this film looks back over 30 years of history.

FRANCE

Italian & French | 52' | History

BUDGET

Confirmed Financing: (48.3%)	241,176 €
Financing Sought: (51.7%)	133,767 €
Total Budget	374,943 €

MAIN FINANCING SOURCES

France Télévisions (FRANCE 5)	96,000 €
CINE+	12,000 €
CNC - FSA	63,000 €
Mediawan Rights (world sales)	15,000 €
Temps noir (own investment)	17,414 €

PRODUCTION COMPANY

TEMPS NOIR

13 quai de l'Oise — 75019 Paris — Tel. +33 1 55 28 33 87
 production@tempsnoir.com — www.tempsnoir.com



“Cinema is the strongest weapon.” This is the prophecy, materialized on a huge banner, that presided over the inauguration, on April 28, 1937, of Cinecittà, the “city of cinema” wanted by Benito Mussolini.

From its creation in 1937 until the 1960s, Cinecittà was the real political laboratory of Italy.

In the three decades that saw the country move from fascism into an economic miracle, Cinecittà became the symbolic epicenter of Italian society and the theatre of its representation - a place where history both unfolded and was written. It took on a memorial and political function, becoming as much a place of artistic creation as a necessary outlet for the dramas of the past.

In the maze of its alleys lined with false ruins and broken statues, through the story of the studios and of those who built it, in the darkest and most exalted hours, the destiny of a whole country eventually appears.

VISUAL APPROACH

The stakes are twofold: bring the story of Cinecittà to life, and give a commitment to the 7th Art.

As early as the 1930s, Italy extensively documented its current events. This has formed an extraordinary archive which illustrates all aspects of the country's political and cultural life. These thousands of films, photos and documents will guide the story. Director Emmanuelle Nobécourt will build her film on this resource that will dictate the narrative framework.

Testimonies of the period from these archives will deliver word in the present tense. We will pay attention to audio archives, which are a lively, - as if its speakers were free from the constraints of interviews. This will dynamize the subject through a question-and-answer game.

Another major challenge is creating a direct link between cinema and archives. Cinecittà lends itself to this game of mirror, made of willing confusion. Through numerous behind-the-scenes moments, a permanent back and forward movement will be created between reality (represented by the archives) and fiction (films excerpts). Cinecittà's permanent selfdocumentation makes this construction possible. For each film, each mythical scene has its archive double. We will slide from one universe to the other visually, but also in the speech, since the films shot at the time also shed light on Italian social and political reality.

With our shootings at the Cinecittà studios, we will bring them to life, show them as they are today, walk their streets, their gigantic sets and their warehouses. It will also introduce another “cinema” into this film: with the use of cranes and dolly shots, Cinecittà will appear in all its excessiveness, its madness and its genius. If possible, the interviews will take place on the sets themselves, impressive, full of history and conducive to all visual experimentations.





GORAZDE: THE FINAL STRONGHOLD

LOOKING FOR

Financing.

CREW

Executive Producer — Fiona Stourton

Producer & Director — Fiona Lloyd-Davies

Cinematography — Petra Graf

Production Design — David Bryne

Sound Design — Joakim Sunstrom

TRACK RECORD OF THE PRODUCER

Award winning filmmaker, Fiona Lloyd-Davies has been making films about human rights issues in areas of conflict since 1992. Most recent films include 'The Fighter and the Pimp' and 'My Amazing Brain: Richard's War'.

PITCHERS

Fiona Lloyd-Davies
Fiona Stourton

The epic survival story where the lives of thousands depended on the grit and raw courage of a few and where the fate of a small, obscure town in Bosnia, tested the international community to its limits, nearly splitting the NATO alliance apart.

UNITED KINGDOM

English & Bosnian | 90' | History

BUDGET

Confirmed Financing: (0%) 0 €
Total Budget 550,000 €

Letter of intent from BBC Storyville.

PRODUCTION COMPANY
STUDIO 9 FILMS LTD

Tudor Lodge, 77 Rhododendron Avenue, Meopham — DA13 0TU Kent
fiona@studio9films.co.uk — www.studio9films.co.uk



This is the gripping story of a handful of individuals who swam against the tide, risking everything to do the right thing. As the world's politicians refuse to act, we hear from the outstanding few whose raw courage and personal bravery save thousands of peoples' lives. This story has never been told on screen before. How the Bosnian Muslim enclave of Gorazde was saved from being overrun by the Bosnian Serbs, has been overshadowed by the terrible crime of genocide that took place in the neighbouring town of Srebrenica. Like Gorazde, Srebrenica was also a declared UN 'Safe Area', however the Dutch peacekeepers surrendered to the Bosnian Serbs and the Bosniaks (then known as Bosnian Muslims) were unable to defend their town resulting in the estimated murder of 8,000 men and boys. The Bosnian Serbs had tried repeatedly to do the same thing in Gorazde but had failed. The tragedy of the Srebrenica genocide has become the narrative for all Bosnia especially in the international community. This film shows a different and vital truth, another narrative, that genocide in the Balkans was not a foregone conclusion, it was preventable.

FORMAT

To capture the full drama at the heart of this story, 'Gorazde' will combine stylised master interviews, never-screened-before local archive with news archive, bespoke animated graphic sequences embedded into carefully choreographed drone footage and designed sound (with composed music) to create a cinematic film. The interviews will be filmed using the mirror box technique and lit by a director of photography to deliver a look and feel that creates dynamic tension between the contributor and the viewer. We will intercut the gripping testimony of people who were in Gorazde town with the measured tones of the politicians and diplomats, describing the political climate at the time and how they came to make decisions that could mean life or death.

STRUCTURE

The film is told through the personal testimonies from three key moments during the Bosnian war, ending with a postscript, showing the town today, bringing the main protagonists back to Gorazde. PART I: THE FAILED CONVOY - NO PEACE TO KEEP: MAY - JULY 1992. PART II: SAFE AREA ATTACKED: APRIL 1994. PART III: FIGHT AND HOPE - THE FINAL BATTLE: MAY 1995. POSTSCRIPT: GORAZDE TODAY





OLYMPIC TRIBE

LOOKING FOR

TV pre-sales, Co-productions. All territories except Germany, France and Hungary.

CREW

Producers — Ira Tondowski & Alex Tondowski
Director — Balint Revesz
Photography — Ruben Woodin-Dechamps
CE — Martin Pieper

TRACK RECORD OF PRODUCER

2020: 'Displaced'. ZDF, DOK.fest München 2020
2019: 'Born in Evin'. ZDF, ORF, SIC, SRF, Berlin IFF, IDFA, Hot Docs +50, Lola 2020 (German Filmpreis).
2017: 'Faith, Hope, Love'. ZDF, SRF.

PITCHER

Alex Tondowski

What does the world's most watched mega-event and a remote indigenous community have in common? A forgotten indigenous tribe in Borneo is devastated by a merciless logging company. Determined to find the source of the black magic ravishing their ancestral forest, three tribesmen takes matters into their own hand and follow their stolen wood. This sets in motion a quest which will take them to Tokyo, and the heart of the Olympic phenomenon.

GERMANY

Bahasa & English | 52' | **Current affairs & investigative journalism**

BUDGET

Confirmed Financing: (36.4%) 110,000 €
Financing Sought: (63.6%) 220,000 €
Total Budget **330,000 €**

FINANCING SOURCES

ZDF/ARTE 75,000 €
Hungarian Tax Credit 35,000 €
Co-production agreement with Elf Pictures (Hungary)

PRODUCTION COMPANY

TONDOWSKI FILMS

Krieler Landweg 3 — 14662 Muehlenberge — Tel. +49 17624548767
info@tondowskifilms.de — www.tondowskifilms.de



DIRECTOR'S NOTES / NARRATIVE APPROACH



'Olympic Tribe' embodies elements of the road movie genre. Represented by both the real and the symbolic journey our characters experience. The latter is told through the investigation, while the former is played out in our protagonists' odyssey from bottom to end of the timber supply chain starting from their ancestral forests ending in the heart of the Tokyo Olympics.

The brothers' private conversations caught both on and off camera. These conversations help to carve out an untainted reflection of the industrial world, told through the fresh lens of those bridging one of the most profound cultural divides on the planet. Through these intimate conversations, between those leaving and those remaining in the forest, we hear the same event from different perspectives. A testament to oral remembrance.

As the narrative moves forward, it transforms from observational to more investigative realms. Using dozens of international experts on the subject the film aims to carve out an objective status report of the current stage of the global greenwashing phenomenon and it's human and natural consequences. This culminates at the point when, as a response to the powerlessness, the indigenous protagonists run out of motivation and the filmmakers take the matter into their own hands and complete the quest reaching Japan





THE HISTORY OF SEX ED

LOOKING FOR

Production financing, co-production partners, international distribution partners in Europe and the US.

CREW

Producer — Bettina Walter
 Director — Cosima Dannoritzer
 CE — Christiane Hinz

TRACK RECORD OF PRODUCER

Her credits as producer or co-producer include award-winning and widely-distributed documentary features, such as “The Forum”, “Theatre of War”, “Falciani’s Tax Bomb”, “Google and the Worldbrain”, “My Life with Carlos”, “Devil’s Miner” and “Light Bulb Conspiracy”.

PITCHERS

Bettina Walter
 Cosima Dannoritzer

Scandalous, revealing, and always social and political dynamite: 120 years of sex education, from radical pioneers to Free Love, AIDs, condoms on bananas and free internet porn.

SPAIN & GERMANY

English | 3 x 52' | History

BUDGET

Confirmed Financing: (36.4%)	266,000 €
Financing Sought: (63.6%)	375,000 €
Total Budget	641,000 €

FINANCING SOURCES

ICEC Development	25,000 €
Creative Media Development	25,000 €
WDR	200,000 €
TVC	16,000 €

Co-production agreement with Gebrüder Beetz (Germany)

PRODUCTION COMPANY

BWP

Ramon Turró, 71, 5è 2ª — 08005 Barcelona — Tel. +34 635352271
 contact@bw-production.com — www.bw-production.com

The story of sex education takes us right behind the scenes of a century of social change. With this film, we want to make the point that life in a functioning democracy starts with knowing our bodies, what we want and how to relate to others on a basis of equality. In short, it starts with sex education. During our journey of discovery through 120 years of sex education on, we will discover the role of sex ed as a tool of control over people’s bodies, desires and identities, and the focus of fierce power struggles and voracious economic interests.

EPISODE 1: 1900-1945. PIONEERS: HOW DANGEROUS IS SEX?

In 1900, sex ed celebrates its world debut on the Prussian school curriculum, but is used as a tool for social control - Cinema is invented and the first sex ed film hits the screens, a horror film alerting to the dangers of syphilis - Condoms with instructions are distributed in the trenches of World War I - 1916 in New York, Margaret Sanger manages to provide birth control advice to 450 women before being arrested and imprisoned - The Berlin of the Roaring Twenties is the filming location of the first gaypositive film - Film history sees its first on-screen female orgasm - The Nazis promote sex as healthy, even amongst teenagers, but publicly burn the sex guidebooks written by Jewish sexologists - During World War II, the US kicks off the largest educational film project of all time, promoting a return to conservative values.

EPISODE 2: 1950-1989. BABY MACHINES: SEX ED AFTER WWII

Walt Disney brings tampons to the silver screen - In schools worldwide, the ‘plumbing approach’ takes over from the obsession with syphilis, with girls portrayed as future wives and mothers - During the first live birth scene in film history (‘Helga’, 1967), men faint in cinemas across Europe - Advertising and the consumer economy discover sex but root for conservative role models - In Germany, ‘Bravo’ magazine provides answers to a whole generation; teachers and the Church confiscate a masturbation special - The sexual revolution of the ‘60s separates sex and reproduction - Courtroom battles over new textbooks for schools - The AIDS crisis escalates, inspiring a wave of condoms on bananas in classrooms and new conservative values.

EPISODE 3: 1990-2020. DIGITAL SEX: EDUCATION IN THE AGE OF YOUTUBE, TINDER AND #METOO

The US invests millions of dollars in abstinence lessons; countless young Americans publicly take the ‘abstinence pledge’ - The internet makes porn freely accessible to youngsters but also provides space for ‘alternative’ porn with liberal values - WhatsApp parent groups in Germany and France “protect” children from sex education classes through coordinated waves of sick leave - A new generation of US sex educators challenges the abstinence lobby with highly original live sex ed shows in colleges - Sex ed enters the realm of cyberspace and virtual reality - Modern educators face the challenges of sexting, Tinder and #MeToo.

HUMAN INTEREST & SOCIETY



5 PILLS AWAY

LOOKING FOR

Co-producers and word sales agent. We are aiming at the Northern Scandinavian territories, Great Britain with a large population of Polish people and the US.

CREW

Producer — Karolina Galuba
Co-producer — Doc Days
Directors — Karolina Domagalska & Monika Kotecka
Photography — Monika Kotecka
CE — Anais Roth

TRACK RECORD OF THE PRODUCER

2017: 'Miss Holocaust'. Berlinale, Krakow IFF, Sarajevo, Uppsala, Warsaw IFF.
2015: 'Bay of Gdansk - The Young Poland'. SWR

PITCHERS

Karolina Galuba

In the middle of Europe there's a country, where sexual education is a sin and for abortion you go to jail. Fortunately, there is sisterhood. Four women risk their freedom, careers and families to stand up for women rights. It's hard to believe, we still have to fight this shit; but if we have to, this gang has all the chances to win.

POLAND & GERMANY

Polish | 52' | Human interest

BUDGET

Confirmed Financing: (81.6%)	217,550 €
Financing Sought: (18.4%)	48,587 €
Total Budget:	266,137 €

FINANCING SOURCES

MDR/ARTE	80,000 €
HBO	79,000 €
Tax Incentive Poland	58,550 €

PRODUCTION COMPANY

FURIA FILM

ul. Zaruskiego 27b/16 — 81-577 Gdynia — Tel. +48 60223387
karolina.galuba@furiafilm.pl — www.furiafilm.pl

pitching forum



Poland has the strictest abortion law in the European Union. Even in cases when it is legal (rape, fetus damage, threat to mother's life) abortion is refused in hospitals. The abortion ban has been an active law for 26 years, introduced with the support of the Catholic Church, against the will of people and ignoring 1 million citizens who signed a petition for a referendum.

Combined with a lack of sexual education and the so called "conscience clause" for the drugstore owners, allowing them not to sell contraceptives if it is against their beliefs, it leads towards a complete lack of reproductive rights. Obviously it doesn't affect all Polish women. Those with enough financial resources, free access to information etc. have always been able to organize and finance a trip abroad to one of the abortion clinics in Czech, Germany or GB. With right-wing, nationalist parties taking over governments in more and more countries, the Polish situation is an alarm signal and a warning for other nations. The film aims not only to provide young people with information, but creates an in depth emotional story of empowerment.

The four members of the „Abortion Dream Team“ came together in October of 2016, with the goal of providing direct and immediate assistance to women who needed abortions, but were ineligible for a legal one under the law's extremely narrow criteria. JUSTYNA, an engineer by training, founded the website Kobiety w Sieci, or Women on the Net, Poland's first online forum supporting women seeking abortions, contraception, or sex education, back in 2006 (Last year, police raided her office, trying to obtain data on the users in the forum). NATALIA is a researcher studying self-managed abortion, a history that stretches probably as far back as pregnancy. KAROLINA is a lawyer working at an LGBT organization. From Amsterdam, KINGA runs Women Help Women, a group that sends abortion pills to women around the world, including hundreds of Polish women each year. We wish for the viewer not only to understand them and to be emotionally taken by their radical empathy but foremost to experience sisterhood in a place where they most likely did not expect it.

We will approach the protagonists in a style (that is representative for current TV series) bringing new quality to the way we see women, their subjectivity and their choices. It will be an intimate observation of how they juggle their personal lives and their mission. We will accompany them on the travel around Poland with workshops, bringing knowledge to women in small towns and big cities. As they meet women to talk about their moral dilemmas, a feeling of relief, of guilt, sometimes regret, most often grateful that they had choice, emancipating themselves as human beings.



BEHIND LUCY

LOOKING FOR

Coproduction and/or presales worldwide.

CREW

Producers — Ruth Chao & Alphonse de la Puente
Director — Ruth Chao
Photography — Santiago Raimundi

A character-driven documentary with a privileged access to the NASA Lucy Mission from its inception 'till its launch in October 2021, that will explore all the challenges and the behind the scenes of a top NASA mission, through a very diverse cast of characters of two women and two men.

SPAIN

English | 90' | Science, education

TRACK RECORD OF THE PRODUCER &

DIRECTOR (RUTH CHAO)

2019: 'Mind Forward'. Broadcasters: France 5, ZDF, Foxtel, UKTV, Mediaset, Kultur Channel Russia, Al Jazeera, TVE and many others.

2018: 'Space Colonies' (3x52')

2016: 'Life in Outer Space' (2x52')

2015: 'Anybody out There?'

2013: 'The Climate Blueprint'

BUDGET

Confirmed Financing: (26.8%) 102,000 €
Financing Sought: (73.2%) 278,000 €
Total Budget: 380,000 €

FINANCING SOURCES

AGADIC (applied) 60,000 €
Sundance Sandbox Fund 42,000 €

PRODUCTION COMPANY
SOMADROME FILMS

Lugar de Vilacide 14B — 15688 Oroso, A Coruña — Tel. +34 607143276
contact@somadrome.com — <http://www.somadrome.com>

PITCHERS

Ruth Chao
Alphonse de la Puente



VISUAL STYLE & POINT OF VIEW

The storytelling of the documentary is the process of the mission itself: the phases of the mission, the obstacles they have to face and the challenges, since the green-light by NASA 'till the launch. The narrative structure is constructed on a countdown, as everything depends of the fact that if the team will be able to have the spacecraft ready for that narrow launch window of just twenty-one days in October 2021. We'll share with the main characters the complex technological challenges they have to cope with and the different unexpected obstacles they find in the path.

This is an observational documentary that will follow a group of people during a long time, so there is not going to be neither a host nor a voice over, and we will avoid the use of direct interviews to the camera, as we're going to go into their working lives through the main characters, showing the behind the scenes of a NASA mission, as well as their personal side, their spare moments and hobbies. The percentage of science and personal lives would be 80% versus 20%, being their personal lives, mainly their hobbies, always directly or metaphorically linked to the mission.

The pace of the storytelling will be more cinematic, observational, more calm than the usual science documentaries, as this doc is not just a cascade of science facts, but an experience shared with the viewer of the vibrant struggle of a bunch of brilliant scientists to solve all the massive technical challenges they have to face to deliver their "baby" on time for the launch, in a hectic countdown till October 2021.

As Hal and part of the team are "old rockers" of the 70s decade, fans of the pop music of those years, they are giving the mission a touch of psychedelia: the posters of the mission, the logo... In fact, the logo of the mission, a diamond, is inspired by The Beatles' song "Lucy in the Sky with Diamonds". We also want to play occasionally with this psychedelic style in the visual concept, with 2D motion graphics, for instance, of the trajectory, the chronogram of the mission or the printers with the name and titles. Also in the shots of the interviews we'll integrate psychedelic inspired infographics, and in the original music score, with slightly references to that 70s pop music.

The 3D motion graphics, as a contrast, will have a hyper realistic style: those ones of space topics like the spacecraft flying in the space, the asteroids or the huge solar panels deploying.

The prevalent colors are natural tones, slightly saturated, soft lighting, some dusty hues. A variety of greens: grass, dusty mint, kakis, different shades of beiges, toffes and off-whites and wide range of blues shades.

The main characters have very different personalities, which offers a richer and more contrasted approach to the challenges they have to face, as they solve them in different ways according to their personalities. Hal Levison is anxious, hilarious and funny, while Cathy is much more quiet, gentle and shy. Donya is powerful, straight-forward and friendly. As a contrast, Matt, the most experience one of the mission –with fourteen launchings in his career- is introverted, diplomatic and is hard to see him smiling.



HUMAN INTEREST & SOCIETY



FIVE FOOTBALL DREAMS

(Working Title)

LOOKING FOR

Streaming commissioner,
broadcasters & distributors.

CREW

Producer — Hashem Sabbagh
Director — Bassel Ghandour
Photography — Omar Sawalha

TRACK RECORD OF THE PRODUCER

Graduated of the George Washington University Law School and IE Business School, Hashem made a career change when he started working closely with the Black Pearls Football Academy in Brazil. Hashem orchestrated the whole program for the Black Pearls Football Academy's recruitment of the five young Syrian refugees in Jordan. This is Hashem's first film.

PITCHER

Hashem Sabbagh

Five refugee teenagers living in Jordan are scouted by a Brazilian football academy and offered the chance of a lifetime – to move to Rio de Janeiro and join the academy's team. In Brazil, they experience a whole new world where they must adapt, learn a new language and strive to become professionals in the game they love most.

JORDAN

Arabic, English & Portuguese | 110' | Human interest, Sports

BUDGET

Confirmed Financing: (35.4%) 354,000€
Financing Sought: (64.6%) 656,000 €
Total Budget..... 1,000,000 €

FINANCING SOURCES

Equity Investment 250,000 €
Shoman Foundation 60,000 €
AFAC 22,000 €
RFC Film Fund 22,000 €

PRODUCTION COMPANY

BAYT AL SHAWAREB

Jable Amman, Khirfan St, Villa No#9 — 11118 Amman
Tel. +962795195436 — sabbagh.hashem@gmail.com



VISUAL STYLE

A major artistic decision we made was to approach the film to be immersive in nature; transporting the audience to a world from the perspective of a young refugee living in a desert camp which he calls home. We wanted to place the viewer in the shoes of the boys, so they see the world the way the boys see it, youthful and full of hope because of the opportunity afforded to them, in contrast to the typical narrative we often see about refugees. This allows the audience to empathize with our protagonists. We also romanticize football the way the boys do by filming it in smooth slow motion under the right lighting conditions. The audience will feel like they are floating on the field as if they were one of the players with the same perspective as our protagonists.

Experiencing Brazil from the boys' perspective is also a major part of our artistic approach. The perspective changes from the slow-motion romantic feel of the Zaatari Refugee Camp to life in Brazil. While the initial elation of arrival in Brazil and the beauty of its nature is still romanticized (just like it is in real-life), but once that settles in the boys must adapt and progress so that they can compete at a high level. This will be reflected in the filming style, with edgier, faster camera movement to express a reality where the game they used to play for fun is now more than just a game, it's a serious competitive sport. That too will translate to the way the boys experience learning a new language, going to school again and spending time not just on their football but also their studies, showing their struggles to adapt to a new culture and lifestyle. We will get intimate with them and glimpse both their successes and frustrations as they go on this life changing journey.

BRIEF DIRECTOR'S BIO

Bassel co-wrote and produced the film BAFTA-winning Theeb which was also nominated for Best Foreign Language Film at the 88th Academy Awards (2016). Bassel is also currently working on his debut fiction film (The Alleys). <https://www.imdb.com/name/nm2630722/>



HUMAN INTEREST & SOCIETY

Project developed at
CLOSE UP



KAMAY

LOOKING FOR

Production funds, TV pre-sales, TV co-production, World sales agent, distribution platforms.

CREW

Producers, Directors & Photography — Ilyas Yourish & Shahrokh Bikaran
Co-producer — Rikke Tambo Andersen

TRACK RECORD OF THE PRODUCER

& DIRECTOR

2017: 'The other Side of the Coin'

2016: 'The Difficult Battle'

After a young girl from the mountains of central Afghanistan mysteriously commits suicide inside Kabul University, her family's calm rural life enters into a painful event and exhausting process. Parents are now looking for justice in one of the most corrupt judicial systems in the world; while Freshta –their younger daughter– attempts to gain admission to the same university, to complete what her sister had started.

AFGHANISTAN & DENMARK

Persian & Dari | 90' & 52' | Human interest, Human Rights, Social Issues, Justice, Youth and Education

BUDGET

Confirmed Financing: (14.3%)..... 33,000 €
Financing Sought: (85.7%)..... 198,038 €
Total Budget: 231,038 €

FINANCING SOURCES

IDFA Bertha Fund..... 17,000 €
Individual investors and producers' investment 16,000 €
Co-production agreement with Bullitt Film AP (Denmark)

PRODUCTION COMPANY

ILYAS YOURISH AND SHAHROKH BIKARAN

Chamcha Mast St. — 1001 Kabul — Tel. +93799799387
ilyasyourish@gmail.com

PITCHER

Ilyas Yourish

pitching forum

DIRECTOR STATEMENT

We will take an observational approach towards the story. We do not have any narrator instead each character in the movie narrate themselves. Freshta may possibly be narrator of Zahra. Due to Zahra's absence, the movie might take an abstract form. Freshta unintentionally may be a metaphor for Zahra and, at the same time, her own character as well due to the fact that she has chosen to carry on her sister's foot print.

While we are closely following and observing the incidents happening in Kabul and Daikundi, a part of our visual approach is to reach the inner world of our characters. In order to delicately touch the lives of the characters in the film, more emphasize is laid on present moments of their lives. This is indeed a cinematic challenge for us.

We belong to a part of the history that is really difficult to describe. Where even the reality is invalid. There are lots of untold stories in Afghanistan hidden behind war journalists' headlines. If there is a chance, at least we could do is to tell these stories.

What differentiates this story is the radical objection of Zahra who deadly protests by committing suicide. After this incident, the family's reaction makes this issue even more serious. Freshta is aiming to continue Zahra's way and finish her undone works. The strong commitment of the parents to not only follow this case but to advocate for countless other girls who are struggling with the same circumstances is admirable. Those who come to Kabul with a thousand hope and face lots of difficulties to study.

Zahra's family are looking for justice in one of the most corrupt countries in the world and in a country where minorities are facing discrimination, in these unfortunate circumstances making of this film turns to a necessity.

Afghans do think about these issues but their priority are more important and vital issues such as security, livelihood, survival, job and many other. Even if this issue makes to their priority, they do not have the capability and means to express them.

Usually the films made inside or about Afghanistan, depict the four decades of war in the country more than the efforts put and endeavors made by Afghans in their daily life. This view of film making has caused the world to have a warfare journalistic view. When all these issues are put into perspective, we as the new generation of filmmakers in the country, find ourselves depicting and telling stories that have not been shown or heard before.

Cinema could be a powerful expression of issues Afghans find themselves struggling with. In retrospective terms, the impact and potential of cinema in different societies can easily be observed. Movies like Act of Killing can attest to this fact, the movie that pushed Indonesian society to the edge of revolution. Likewise, Chung Kuo Cina by Michelangelo Antonioni which had deep impact on the people in China.

We do not expect the same level of impact of cinema on people in Afghanistan. However, we are hopeful since it is quite evidence how much Bollywood have influenced the cultural environment of Afghanistan in absence of national and original local cinema. After almost four decades of war, the spirit of Afghan people has thickened likewise the mountains of the country, and we deem cinema necessary to polish the psyche of Afghans.

HUMAN INTEREST & SOCIETY



MATHUSALEM

Matusalem

LOOKING FOR

International co-production,
distribution and sales agents.

CREW

Producer & Director — Pere Solés
Photography — Albert Blanch
CE — Montserrat Armengou

TRACK RECORD OF THE FILMMAKER

2019: 'La meva vida com una pel·lícula' (documentary). Sense Ficció, TVC.
2018: 'Ara' (feature film). Seminci Valladolid. TVC.
2017: 'A la caça' (documentary). El Documental, TVCatalunya.
2016: 'Feliç Mil Aniversari' (documentary). Sense Ficció, TVC.
2016: 'Pla vs Welles' (theater play).

PITCHER

Pere Solés

A very serious documentary comedy about eternal life.

SPAIN

Catalan, Spanish, English & French | 110' | **Human interest**

BUDGET

Confirmed Financing: (50%) 100,000 €
Financing Sought: (50%) 100,000 €
Total Budget 200,000 €

FINANCING SOURCES

TVC 20,000 €
Film Mediafund Catalonia-Generalitat de Catalunya 25,000 €
Centre d'Angiologia Dr.Soles 30,000 €
Own investment 25,000 €

PRODUCTION COMPANY

DE-DE-EMA VISUAL SL

Nord, 17, 3º 1º — 17001 Girona — Tel. +34 615377585
david@ddmvisual.com — <https://da4546.wixsite.com/ddmvisual>

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SYNOPSIS

"The goddess Eos, in love with Tito, who was a human, asked Zeus to grant him immortality, but she didn't remember to ask for eternal youth for his beloved. Thus Tito kept aging until he had to be kept in a crib. When he was completely helpless, Eos asked Zeus to take immortality away from him, but since this was not possible, Eos, feeling sorry for her beloved, transformed him into a cicada and in that less noble way he remained for the rest of his days."

Homèric Salm V

NOTE OF INTENTIONS

Is eternal life possible? From the beginning of time, man has tried to fight death. He has sought more or less scientifically based methods, tried to resort to magic or esotericism, or simply focused on the lifestyles and diets of those longer acquaintances. Until recently, the question with which this documentary begins seemed like science fiction, but now, more than ever, man is about to dramatically increase his life expectancy. The question is: does this suit our species? With a comedic tone, this documentary introduces the causes of aging scientists and advances in this field, gives voice to old centenarians and quirky shamans while reflecting on the importance of man as an individual and as a species.

VISUAL TREATMENT

The documentary will follow the doctor and documentary filmmaker Pere Solés in his search around the world. He will interview scientists, centenarians, shamans and engineers. The reflections of the documentary filmmaker in voice-over and his conversations with the characters will help to clarify if the goal of eternal life is possible and to understand the motivations of the characters that will take part in the documentary. To involve the audience more at certain times, the documentary filmmaker will broke the fourth wall and rebuke the viewer directly. The follow-up will be done with the camera freehand to achieve maximum spontaneity of movements and actions.

HUMAN INTEREST & SOCIETY



NEW BEGINNINGS

LOOKING FOR

Sales agent, pre-sales, co-financiers.

CREW

Producers — Hanne Phlypo,
Julie Frères & Stephane Jourdain
Directors — Vivianne Perelmutter
& Isabelle Ingold
Photog. — Vivianne Perelmutter
CE — Isabelle Christiaens

TRACK RECORD OF THE PRODUCER

2019: 'Overseas'. Best Feature
Documentary at DOXA 2020,
'Transnistria' - Best Screen Award
Rotterdam 2019; 'By the Name of
Tania', World Premiere Berlinale
2019, Best International Feature
Raindance 2019.

PITCHERS

Vivianne Perelmutter,
Isabelle Ingold & Hanne Phlypo

His life is twisted, his past a burden with a painful secret.

Crossing half the US, a Native American hopes to give himself
a second chance.

BELGIUM & FRANCE

English | 90' | Docudrama

BUDGET

Confirmed Financing: (88%) 320,750 €
Financing Sought: (12%) 40,250 €
Total Budget: 361,000 €

FINANCING SOURCES

Government support Belgium (FWB-CCA, VAF, CBA) 105,250 €
RTBF 30,000 €
Belgian Tax Credits 75,000 €
CNC France 80,500 €
Tempo Films investment 20,000 €
Clin d'œil films investment 10,000 €

Co-production agreement with La Huit Production (France)

PRODUCTION COMPANY

CLIN D'OEIL FILMS

Rue Decoster 2 — 1320 Beauvechain — Tel. +32 472793322
info@clindoeilfilms.be — www.clindoeilfilms.be

pitching forum



It's fall in Northern California. As the salmon return from the ocean to the very ground of their birth in the Yurok Reservation, a tribe's member, Al Moon, also embarks on a long journey toward the haunting sources of his twisted life.

He crosses half the country to meet with the men he fought alongside during the Vietnam War and hasn't seen ever since.

Does he want to settle scores with those veterans who had a condescending, even racist, attitude towards him, the Indian brought up in foster families? Or is it to show them that he has not become the cliché of the alcoholic Indian? Or to make peace with those men? It's an unfinished business. Al is stubborn but confused. He expects a lot from this reunion as much as he fears it.

Hitting the road in the opposite direction of the Conquest of the West, Al travels back through time, in American history and in his own life. As he crosses beautiful landscapes, historic and abandoned places, scenes of Indian massacres, inner demons surface, and a terrible secret: having killed his younger brother by accident and having decided that day to enroll for the Vietnam War, secretly hoping to die on the battlefield.

Ultimately, this trip is an opportunity for Al to give himself a second chance, a last chance, to weave new bonds with 'white people', to free himself from his past and get out of the darkness, into the present.

The film reveals the epic and collective reach of Al's story: his perspective and presence offer us a different take on American history. In the same thrust the story of a man is told through that of a country.

HUMAN INTEREST & SOCIETY

Project developed at
CLOSE UP granted by
MEDIMED



OUT OF PLACE

LOOKING FOR

Development funds and co-producers, whether it be production companies or TV-stations.

A coming of age story built on unique material filmed throughout 20 years following Palestinians, who have now successfully settled in Europe. A deep and intimate dialogue of this generation, spiced with humor and brutal honesty, that reflects upon universal questions of personal growth and change.

CREW

Producers — Manolo Diaz Rämö
& Beatrice Pourbagher Garcia
Director & Photography —
Mohammed Al-Majdalawi

SWEDEN

Arabic | 80' |

BUDGET

Confirmed Financing: (1,7%) 3,365 €
Financing Sought: (98,3%) 198,850 €
Total Budget **202,215 €**

TRACK RECORD OF THE PRODUCER

2020: 'Like a mountain'.

2019: 'Flockdjur'.

FINANCING SOURCES

Film i Skåne 3,365 €

PITCHERS

Manolo Diaz Rämö
Mohammed Al-Majdalawi

PRODUCTION COMPANY

FILMILIA

Ystadsgatan 36 — 21444 Malmö — Tel. +46 760895975
manolo.diazramo@protonmail.com

pitching forum



Mohammed, a big chubby adolescent, is dancing Dabke with his teenage friends in the cultural center of Jabalia refugee camp, Palestine in the year 2000. His parents brought him here to make sure that Israeli soldiers wouldn't take him off the street, as he already looks like an adult, even though he's only 12.

But Mohammed's dancing doesn't impress the teacher. Instead of dancing lessons, he's given a camera, to keep him busy. At least he can film how the others dance and make himself useful. For the first time in his life Mohammed begins to film.

The dancers he films become Mohammed's closest and most intimate friends. When the war breaks out, Adham, Shahed and Mustapha dance on the rubble of buildings with the others, Mohammed is there with his camera. He is filming their dreams and despair, their first trip to England, the very first cultural shock that they experienced. When Adham's brother is killed, Mohammed stays with Adham all the time, filming. He films the danger that looms over their lives, the war and the destruction that surrounds them, the fear and fate they share and the beliefs and hopes of their bitter-sweet childhood - the moments of wonderful dreams and those of deep despair in the midst of their surreal daily life under Israeli occupation and their way to resist through dance and laughter.

10 years later, his friends Adham, Shahed and Mustapha all move and settle in Europe and he goes to Sweden to study and become a director. He continues to film and now he meets his childhood friends in Europe. He travels from Sweden to London, then Belgium and Norway. Having their feet in two cultures, these young and successful people share the intimacy of affective and emotional experiences of their generation, they question their past, their inner world and the impact of change.

The footage he filmed and held on to throughout all these years transforms itself into an intimate encounter of their personal growth from childhood to adulthood - deeply personal in its description of this fleeting, emotional era of life and universal in its appeal to anyone who's lived through it.



SALIMI UNTOLD STORIES

“Salimi Untold Stories” is a project that I have worked on since 2012. I consider it to be an incomplete portfolio that combines my public life and my deeper inner self into the length of a film.

Salimi, 72 is a mother of eight. She lived in the village of Arabeh in the Galilee, while all her children have left to the city of Haifa thirty minutes South. In 2012, Salimi tragically suffered from an acute stroke and was subject to constant crucial treatment in the hospital. Her doctors lost hope and requested from her children to separate her from the life assistant devices. Her children refused the request and after three months, she recovered, however with a loss of ability to walk and move. Salimi was forced to leave her home in the village, the house she built with her husband and raised her children in, to live in the city by her children’s care.

Nidal, her thirty six year old son is the narrator and director of the film. He is a stand up comedian in Palestine who takes on the task of looking after his mother alongside his brothers and sisters. During Nidal’s preparation and writing of a new stand up comedy that he would perform after a few months, he found himself compelled to deal with two different contradicting realities. “Untold Stories” related to him and his family, compiled with stories that he hears from his mother for the very first time. He began to document his personal life alongside his mother, Salimi while continuing his career in the field of stand up comedy.

During their time in Haifa and amongst the documentation, his relationship with his mother strengthens. Salimi’s character came to life after years of living in the shadows of family life and her husband (Nidal’s father)’s life. The new relationship allowed Nidal, for the very first time, to dig deeper into his mother’s soul and character. For five years, Nidal struggled with his mother’s illness and personal events that transpire in his marriage. He faced his alcoholism and dealt with his self deception all while writing comedy to make his audiences laugh.

In 2017, Salima was exposed to another stroke, but this time it was enough to make Salimi leave this world. This loss forced Nidal to undergo treatment with a psychologist. Nidal began a long medical journey in which he faced the rapid loss of his mother, his attachment to her, his childhood memories, his alcoholism, his self-confidence and his body. The loss of Salimi pushed Nidal to confront the war within and discover hidden stories in his memory; Untold Stories that he never dared to reveal.

LOOKING FOR

Project finances will be spent on editing and production of animation scenes.

Nidal, a Palestinian stand up comedian and Salimi’s son, documents the last years with his mother while battling his alcoholism, self deception, conflicts within and untold stories

CREW

Producer & Director — Nidal Badarny
Co-producer — Ossama Bawardi
Photography — Ward Kayyal
CE — Elias Salman

PALESTINE

Arabic | 90’ | Human interest

BUDGET

Confirmed Financing: (57%)..... 99,566 €
Financing Sought: (43%)..... 75,000 €
Total Budget:..... 174,566 €

FINANCING SOURCES

AFAC..... 25,000 €
Mahmood Darwish Cultural Center 20,000 €
DFI Post Production..... 15,000 €
Visions Sud Est..... 10,090 €
Own Investment..... 29,476 €

TRACK RECORD OF THE PRODUCER

& DIRECTOR

2019: ‘Waiting for Frajallah’
2015: ‘Villagers’
2013: ‘30 of March’

PRODUCTION COMPANY

SALIMI PRODUCTION COMPANY

Kaudres 13 — 318892 Haifa — Tel. +972 528996851
salimi.production@gmail.com — www.facebook.com/nidalbadarny

PITCHER

Nidal Badarny





THE DAUGHTER OF GENGHIS

LOOKING FOR

Pre-sales, distributors, private fund, equity funding, Impact partners.

CREW

Producer — Andreas Dalsgaard
Directors & Photography — Christian Als & Kristoffer Juel Poulsen
CE — Anders Bruus

TRACK RECORD OF THE PRODUCER

Andreas Dalsgaard has directed a number of award winning documentaries, among others "Bogota Change", "The Human Scale", "Life Is Sacred", "Redane", "The Great Game" and "The War Show". He is the producer of the documentaries "Denmark at the Ganges" and "The Italian Doctor".

PITCHER

Andreas Dalsgaard

'The Daughter of Genghis' tells the story about the 33-year-old mother and Mongolian right-wing gangleader Gerel Byamba. Gerel is fighting for Mongolia to get out of a corruptive Chinese yoke with decades of suppression and back to the status her country had in the times of Genghis Khan. She will do everything to reach her goal, even if the price is neglectance of her son.

DENMARK

Mongolian | 90' | Human interest

BUDGET

Confirmed Financing: (31.3%) 269,128 €
Financing Sought: (61.7%) 433,730 €
Total Budget 702,858 €

FINANCING SOURCES

The Danish Film Institute 61,384 €
DANIDA 58,624 €
Creative Europe MEDIA 25,000 €
FilmFyn 19,452 €
DR TV 4,677 €
VG TV 13,440 €
Foundations, filmmakers invest etc. 86,551 €

PRODUCTION COMPANY

ELK FILM

Prags Boulevard 49E — 2300 Copenhagen — Tel. +45 27208098
birgitte@elkfilm.dk — www.elkfilm.dk

Mongolia suffers from extreme inequality, the democratic foundation is weak, leading to a high level of corruption. Foreign companies exploit natural resources which mostly benefit a small elite. Ulan Bator is one of the most polluted cities in the world and the tiny population is pressured by powerful neighbours dominating the local economy.

'Daughter of Genghis' tells the story of the female ultra nationalist Gerel Byamba.

Gerel is 36 years old, she lives in Ulan Baatar in Mongolia, and is the leader of an NGO named "Gerel Khas" – a radical gang of women who believe that if their male dominated country should have a future, if corruption, exploitation and cultural decay should be stopped, then women must rise to power. Gerel wants to recover the Mongolian spirit. She is socially indignant and believes Mongolia suffers from subservient politicians and Chinese domination.

Gerel's political work is two faced. During the day, her political activism involves social work, propaganda on social media, and planning demonstrations and happenings. In the nighttime she does black op's in the underworld of Ulan Bator. She organizes raids against brothels in order to get young women to stop selling themselves to dirty foreigners. The gang of women are violent, and they fight prostitution to protect the pure blood of Mongols against especially Chinese DNA.

Gerel is a gang leader. Gerel is a violent avenger. Gerel is a mother and a shaman. She embodies a longing for a spiritual dimension in life, a lost and fragmented national identity, and a need for social justice. Gerel strongly believes, that women are fundamental to change Mongolia. Men are corrupted, power hungry and lazy. The role of the mother has traditionally been very strong, and it must be revived. She dreams of a Mongolia under a feministic and spiritual leadership, where humans live in a deep connection with nature and respect their ancestral heritage. However, there is often a strong discordance between Gerel's ideals and actions, and she is a female character who alternately draws, repels and fascinates.

The directors' motivation for wanting to make this particular film is to provide a nuanced view to what is driving an extreme nationalist. Nationalism is a phenomenon that is gaining momentum globally. Why and how is it possible to hate an entire population? It is the directors hope that by watching 'Daughter of Genghis' the audience will gain insight and understanding of how nationalism occurs in their own part of the world. What feeds the hate? We want to show the human behind the extremist. No humans, cultures or standpoints are static – which Gerel is a perfect mirror of. While the team has been filming her life has undertaken drastic turns. She still fights for a free Mongolia without foreign influence, but violence isn't her method anymore.

Gerel's relentless struggle and ability to rally women behind her cause deserves respect. Her story is both a strangely exotic story of a Mongolian nationalist and an intensely familiar story about search for motherhood and spiritual balance in today's world.

HUMAN INTEREST & SOCIETY



THE SMELL OF WATER

LOOKING FOR

International broadcasting & co-funding/support.

CREW

Producers — Ebrahim Saeedi,
Mehmet Aktas & Lea Drescher
Director & Photography —
Ebrahim Saeedi

TRACK RECORD OF THE FILMMAKER

2010: 'Mandoo (Tired)'

2009: 'All My Mothers'
(documentary).

2003: 'Jilemo' (documentary short).

2014: 'Memories on Stone'
(Bîranînen li ser kevirî), by Shawkat
Amin Korki and Ebrahim Saeedi
as Editor. Best Editing Award at
the River Run International Film
Festival.

PITCHER

Lea Drescher

"Dizaj Dol" is a village next to Lake Urmia in Iran. Water wells and garden trees in parts of the village have dried up due to water shortages and have been abandoned. In front of the village, towards the sea, as far as the eye can see there are white plain dried up salt fields. The farmers Kak Mohammad, Kurd, and Mashhadi Askar, Azari, struggle to make a living under the effects of the environmental cause in different ways according to their different beliefs.

GERMANY & IRAN

Kurdish, Azari & Farsi | 85' | **Environmental crisis and society**

BUDGET

Confirmed Financing: (62.5%) 50,000 €
Financing Sought (37.5%) 30,000 €
Total Budget **80,000 €**

FINANCING SOURCES

Mahabad TV, Iran 20,000€
Mitosfilm (own investment) 30,000€

PRODUCTION COMPANY

MĪTOSFILM

Oranienstraße 191 — 10999 Berlin — Tel. +49 3054719462
lea@mitosfilm.com — www.mitosfilm.com

pitching forum



STATEMENT OF DIRECTOR

My place of birth and residence (Mahabad city) is not far from Urmia Lake (about 40-50 km). I remember developments of the lake very well. The current state of the lake drying up and the tragic effects of this drying up on the lives of the people living on its shores have been and are very painful for me. Drying of gardens, unemployment, cultivation and forced migration of young job seekers...

I know that the environmental issue of water scarcity and drought is a major issue for contemporary people. The drying up of Urmia lake is a clear example of this fundamental problem of humanity in our world. Here in our area we can easily see and touch the terrible effects of this drying with all our being. Where once a raging and wavy sea has been, today, like a living creature, it takes its last breath.

The sea has dried up and left an endless plain of white salt, which in summers, with hot winds and violent storms rising from the dried-up seabed, lifts the salt particles and spreads them all the way around them as far as the whole region. It swallows itself. The main message of THE SMELL OF WATER is to express concern about the neglect of contemporary people in preserving their environment. The result of this neglecting is the return of the terrible effects of the destruction of the environment to humans themselves. The catastrophe that people have caused is creating this great calamity for themselves and the following generations.

Unfortunately, based on my research on the reasons for the drying up of Lake Urmia, I came to this conclusion although this drying problem could have occurred for the lake over a period of more than 300 years. But the wrong actions and decisions of officials in matters of macro-planning regarding the issuance of permits for digging permitted and unauthorized wells or improper dams or construction without proper expert work, has divided the lake into two parts. The north and the south part. Which has made the process of making the destruction happen much faster. As the possible 300-year duration of this event has been reduced to 30 years. All these actions have caused the groundwater resources in and around the lake area to be depleted. This has caused the groundwater level to drop and the water of the lake and the water wells around it to dry up. All this is a strong reason why human get into trouble through their own hands.

HUMAN INTEREST & SOCIETY



VERA

LOOKING FOR

Film funds or other granting organisations, pre-sales. Co-producers interested in creative, artistically-driven documentary film.

CREW

Producer — Laura Shacham
Directors — Cécile Embleton & Alys Tomlinson
Photography — Cécile Embleton

TRACK RECORD OF THE PRODUCER

2017: 'The Penalty' (2017), pitched at Medimed, released on Amazon in 98 countries.

2016: Sheffield Doc/Fest Future Producer.

PITCHERS

Laura Shacham, Cécile Embleton & Alys Tomlinson

Set in a hidden Orthodox community in Belarus, this film takes us on a poetic journey following the story of enigmatic Sister Vera, whose life has dramatically transformed from one of addiction and rebellion, to redemption and transcendence.

UNITED KINGDOM

Belarusian | 80' | Black & White | Human interest

BUDGET

Confirmed Financing: (43,5%) 110,631 €
Financing Sought: (56.5%) 143,628 €
Total Budget **254,259 €**

FINANCING SOURCES

Sundance Institute Documentary Film Program 13,792 €
Sony Grant 5,813 €
Sony in-kind kit hire 13,137 €
Director Investment 2,325 €
Crew Deferrals 75,564 €

PRODUCTION COMPANY

SHE MAKES PRODUCTIONS LTD.

36 Holders Hill Gardens — NW4 1NP London — Tel. +44 7912675959
laura@shemakesproductions.com — www.shemakesproductions.com

pitching forum



POINT OF VIEW

We met Sister Vera, our leading protagonist, in 2017 in Eastern Poland whilst working on Alys's photographic project, Ex-Voto, a five-year project exploring Christian pilgrimage sites in Europe. From the first meeting, we were immediately drawn to her powerful presence. Vera invited us to stay at her monastery and we were soon welcomed into the life of the Saint Elizabeth Convent. Filming there is usually prohibited, but the leaders of the community admired the dedication and vision of Ex-Voto and granted us unique access to their hidden and secretive Orthodox world.

As we began to understand Vera's complex history and past, we built the narrative around Vera's life (both within the monastery and before joining) and the collective world of the men who live there, many of whom are ex-prisoners and addicts. The overarching journey of this film is an inward one; we travel further and more intimately into the struggles and challenges faced by Vera and the men as they negotiate their individual and collective lives, learning from their past experiences.

Much of the film is set in deepest Belarusian countryside and the monastery in which Vera has lived for 20 years is run according to ancient rituals dating back to the 4th Century. In this community, a forgotten way of living belonging to our forefathers is revealed; a life of deep connection to other human beings and to nature.

Our intention is that the film raises questions and discussion about the relevance and importance of community and faith in the modern world. Faith not necessarily in a religious sense, but in a humanist sense; our faith in each other and our potential to support and take care of one another. This feels particularly poignant at this moment in our global history. Vera's own radical personal transformation lies at the heart of the story and is clearly rooted in her powerful sense of belonging in her community and her dedication to helping others. This is a film about hope, togetherness, and faith in humanity.

HUMAN INTEREST & SOCIETY



VIRAL

LOOKING FOR

Co-production and pre-sales in all territories excluding Germany, France, Sweden and Denmark.

CREW

Producers — Georg Tschurtschenthaler, Christian Beetz, Udi Nir & Sagi Bornstein
Co-producer company — Gebrueder Beetz Filmproduktion
Directors — Udi Nir & Sagi Bornstein
CE — Martin Pieper

TRACK RECORD OF THE DIRECTOR

2019: 'Golda Meir - Prime Minister'. ARTE, BR, Channel8, Radio Canada.

2016: '#uploading_holocaust'. DOK Leipzig, BR, RBB, ORF, Keshet.

PITCHER

Udi Nir

As humanity fights Coronavirus, millions of people worldwide are living in lockdown, hiding from an invisible enemy, isolated from their friends and family, but also forced to get creative and come together. By combining the quarantine stories that people share on YouTube, with public appearances of their state leaders - VIRAL depicts how people around the world use social media to communicate, unite, and overcome the global challenge of our lifetime.

ISRAEL & GERMANY

English, French, Spanish, German, Arabic & more | 90' | **Human interest**

BUDGET

Confirmed Financing: (49.3%)	189,500 €
Financing Sought: (50.7%)	195,000 €
Total Budget	384,500 €

FINANCING SOURCES

Arte / ZDF	120,000 €
SVT	8,000 €
DR	4,000 €
Medienboard Berlin Brandenburg	40,000 €
Producer's investment	17,500 €

PRODUCTION COMPANY

UDIVSAGI PRODUCTION

14 Nitsanim St. — 3435434 Haifa — Tel. +972 548357227
udi@udivsagi.com — www.udivsagi.com

pitching forum



VIRAL is neither a collection of video diaries nor a story about exhausted doctors and tragic deaths during the Corona crisis. It is a character-driven, grand narrative of the collective experience we have shared with 4 billion people: What does it feel like when your life is suddenly stopped in its tracks? How is life in a lockdown? What carries us through the crisis and helps us to overcome it? And how will Corona change all our lives in the long term?

VIRAL has a "natural" dramaturgical tension as it accompanies four to six protagonists throughout the entire period of the ongoing crisis. Our protagonists encounter conflicts and obstacles and find creative ways to overcome them: from before the crisis, to day one of the lockdown, through the crisis and fear on the fifth day, the new routine and the explosion of creativity in the second week, to the liberation when at some point everything will go back to normal? Not quite. As the more extreme measures against the Coronavirus are being lifted in some places, we are realizing that Corona will not simply disappear. Instead, it will accompany us for months and possibly years. VIRAL uses YouTube as a gigantic archive of this ongoing development and – through the unfiltered and authentic material of our protagonists – tells how Corona inscribes itself into our lives and changes them. This dramaturgical condensation of individual stories into a grand narrative is at the heart of VIRAL.

In times of 'social isolation', videos are clicked, commented and shared by millions and become more than just a metaphorical "window to the world". As we look back on this historic event, we will all remember the images of empty supermarket shelves, or the touching videos of singing Italians on their balconies. At the same time, the increasing tensions in the post-lockdown phase are also becoming visible on YouTube: the demos and protests against the Corona measures, the videos of conspiracy theorists and the escalating situation in the USA, where Corona, the ongoing presidential election campaign, and racial unrest are mixing into an explosive cocktail.

As part of the collective memory in the digital age, these videos shape not only how we look back on what has been, but also how we make sense of the present and prepare to step into an uncertain future. In fact, one question becomes more and more pressing: What will life be like after/with Corona? Here, too, recourse to YouTube material gives us the opportunity to be up-to-date until shortly before the completion of the film and, even, to continue our protagonists stories in an ongoing series - bearing witness to the moments in which collective memory becomes entrenched in our history.

HUMAN RIGHTS



COMING OF AGE

LOOKING FOR

International co-production, TV co-production, pre-sales and/or sales agents.

CREW

Producers — Bernat Manzano & Jessica Costilla
Director — Elena Molina
Photography — Juan Meseguer

TRACK RECORD OF THE PRODUCER

2020: 'Hayati (mi vida)'
2019: 'Les Perseides' (movie fiction)
2017: 'Casa de ningú'
2017: 'El equipo de mi barrio'
2017: 'Quiero lo Eterno' (movie fiction)
2015: 'Pere Calders. Tocant de peus al cel'
2017: 'The Perfect Protein'

PITCHER

Bernat Manzano

Before going on stage, Hamza always remembers the day he crossed the Melilla fence at the age of 13. Running and alone. The Nana Dance Company has become his new family, but on his 18th birthday he has to drop everything and start from scratch again.

SPAIN

Spanish & Arabic | 90' | Human rights

BUDGET

Confirmed Financing: (13.5%) 30,824 €
Financing Sought: (86.5%) 198,000 €
Total Budget **228,824 €**

FINANCING SOURCES

Implicate.org 30,824 €

PRODUCTION COMPANY

BOOGALOO FILMS

C/ Magalhaes 54 — 08004 Barcelona — Tel. +34 690662140
bernat@boogaloofilms.com — www.boogaloofilms.com

pitching forum



FORMAT & STRUCTURE

'Coming of age' is a character driven creative documentary that follows the stories of Hamza, Mouad, Asia, Ixshen, Anas Basou and Natalia, dancers and director of the Nana Dance Company. However, among them, Hamza's story is the one that shapes the narrative the most, along with the opportunity to participate in the "Got Talent" TV show. The film contrasts these two worlds, using the preparation for the TV performance as a metaphor for coming-of-age.

The film begins behind the scenes of the main theatre in Melilla. Through the body language and candid comments of the young dancers, mixing Arabic and Spanish, we're given the opportunity to enter their world and discover their life stories. From an intimate perspective we follow them in the safe environment of the dance company and in their daily lives in the immigrant reception center.

VISUAL STYLE

The Within a logic of documentary filming and starting from a light filmic device that allows us to accompany our protagonists with agility, the idea is to pay special attention to the image and always maintain a cinematographic drive. A brave and respectful camera that looks the protagonists face to face with the necessary distance to avoid judging situations that can generate both discomfort and fascination.

Since part of the film's footage takes place behind the scenes and dance rehearsals, in a colorful theatrical setting, full of lights and textures, the idea is to use these resources to place our story in an artistic setting, where body expression and movements allow us to draw our characters. The realization will enhance this poetic universe to suddenly break this mirage when we face reality outside the theater, in the reception centers and in Melilla. The portrait of the city is important: Melilla like a mousetrap. Throughout the film, travellings will appear at 50 fs / sec that will reveal to us the different neighborhoods, realities and inequalities.

All real-life following situations will keep a more realistic aesthetic, with desaturated colors. Nights will be important, moments of solitude and search. The idea is to capture their physical and emotional evolution in the small details, in their dance movements.

HUMAN RIGHTS



ON BOARD

En pleine mer

LOOKING FOR

Co-production partner in Europe and pre-sales.

CREW

Producer — Nadège Hasson
Director & Photography — Muriel Cravatte

TRACK RECORD OF THE

PRODUCTION COMPANY

2020: 'Kubrick by Kubrick'.

ARTE France, Telemark, Ciné +, Mediawan.

2019: 'Cuba, the Revolution and the World'. ARTE, Radio Canada, BBC, NRK, SVT, National Geographic.

2019: 'Dar Taliba'. France

Télévisions, TV 2M Maroc, Images du Sud.

In the middle of the Mediterranean Sea, *Ocean Viking* ship crew is rescuing refugees who are struggling to reach Europe on their frail crafts. Despite health and logistic issues, the moments lived by the crew and the exiles before docking are an opportunity for intense exchanges. The attention, benevolence and shared adventure create singular and moving relationships.

FRANCE

French & English | 52' | Human rights

BUDGET

Confirmed Financing: (30%) 88,943 €

Financing Sought: (70%) 207,000 €

Total Budget 295,943€

FINANCING SOURCES

CNC - FSA 56,000 €

Tempsnoir (own investment) 32,943 €

PRODUCTION COMPANY

TEMPS NOIR

13 quai de l'Oise — 75019 Paris — Tel. +33 1 55 28 33 87

production@tempsnoir.com — www.tempsnoir.com

PITCHER

Nadège Hasson

pitching forum

TREATMENT



The narrative of the film will follow the chronology and the adventures of the journey on the boat, involving us in its stakes, and the personal stories of the characters we will have chosen to follow among the exiles, the caretakers and the rescue sailors.

There will be a constant movement from the singular of our characters to the collective of the boat. I will closely follow the main characters, the main threads of the story, while at the same time describing a portrait of a plural nature.

Special attention will be paid to women, pregnant women and children who benefit from an area reserved for them: the shelter. This place of all fragility in the middle of the immensity of the sea, after all the hardships endured – most of the refugees escaped from Libyan hell – acts as a bubble, a nest, a parenthesis.

Women and children powerfully embody the absurdity of the situation in the Mediterranean.

The time and chronology of the filming are set by the very functioning of the boat. We leave with the crew for what is called a rotation, which lasts between two and three weeks. Filming on the *Ocean Viking* means dealing with this objective filming time, which can be broken down into the three moments of the rotation: first the preparation, waiting and navigation to the rescue zone, then the rescue(s), and finally the return to a port where the survivors can disembark. With each new rotation, the ship sails into the unknown: no one knows what will happen or how the mission will unfold.

Choosing to talk about exile and the question of migration at this step of their journey allows us to question ourselves in a positive way: these men and women, who have braved all storms, gone through a thousand ordeals, are both humans like each one of us and heroes of modern times. In this way, the hope that is reborn in them, by its centrifugal force, leads the spectator into a feeling of empathy, where identification is possible.

The power of "adventure" takes us into an action film. The story is structured around scenes with stakes, which will find their resolution in the following scenes, creating a chain of causalities and narrative tensions that resemble fiction writing.

The will to be as close as possible to the reality of life on the boat, the particular attention paid to the photography, the dramaturgical construction, as well as the presence of strong and symbolic characters, give this documentary a real cinematographic ambition.

HUMAN RIGHTS



PLAYGROUND

Hatzer Mishakim

LOOKING FOR

Co-producers and pre-sales.

CREW

Producer & Director —
Nurit Kedar
Photography — Avner Shahaf

TRACK RECORD OF THE PRODUCER

Kedar is an acclaimed Israeli documentary filmmaker. Her television credits include Senior Producer at the CNN bureau in Jerusalem and Executive Producer of Israeli Channel 2 (for which she produced and directed 12 films and 5 documentary series). In 2016, she awarded "The Art of Cinema Award", given by the Israeli Ministry of Culture.

PITCHER

Nurit Kedar

A company of reserve paratroopers was drafted into the First Lebanon War- 1982. After the conquest of Sidon, the paratroopers find themselves in a situation where they kill – with blows – seven prisoners of war, handcuffed and blindfolded. Now they are roaming among us, tormented by the compulsive need to confess: being in that moment in that war in Lebanon, uncontrollable tortures.

ISRAEL

Hebrew, English & Arabic | 70' | Human rights

BUDGET

Confirmed Financing: (10%) 8,000 €
Financing Sought: (90%) 72,000 €
Total Budget: 80,000 €

FINANCING SOURCES

New Israeli fund 8,000 €

PRODUCTION COMPANY

NURIT KEDAR

25 David Navon st. — 5691000 Magshimim — Tel. +972 523541542
kedar.nurit@gmail.com — https://en.wikipedia.org/wiki/Nurit_Kedar

pitching forum



STRUCTURE AND STYLE

Playground is a film of Rashomon style. will examine the emotional, moral, political issues that lay in the background of the act and continue to guide the lives of those involved to this day.

The essence of the film are the interviewees testimonies. Soldiers of the reserve regiment. Their return to the despicable fact that is troubling their lives also 38 years later. The interviews will reveal the inability of many of them to deal with the story, and will try to explain why they repressed it all these years, and why now they discover morality, the banality of evil.

Through parallel editing, we draw the Rashomon. The variety of versions created around the exact same facts, as part of their attempt to deal with their conscience. Those confessions testimonies with the archive materials from Sidon 1982 produced the cumulative effect of loss of human dignity. Even when it comes to people who are supposedly moral and emotionally strong.

The interviewees will be filmed in dark intimacy, with minimal light flashes in the background. As filmed in the trailer. All in the spirit of the story of the dark killing from the cruel beatings inflicted on the detainees.

When it comes to the testimonies themselves, I'm considering using animation and/or 3D drawings to recreate the speakers' specific, subjective POVs. Palestinian visual researchers with whom I am working have assured me that abundant materials exist, both demonstrative and evocative. I'm not worried about the images. I know, from years of experience, that images, strong ones, always come. The task at hand is to piece together the puzzle of perspectives and narratives to a coherent, polyphonic whole. One in which both victim and perpetrator are given the opportunity to re-assume their full humanity.



ROTTEN STRAWBERRY

LOOKING FOR

Pre buys, co-production, financing from MENA region, France, Germany and Nordics, countries that are main buyers of the Spanish Strawberries.

As part of a circular immigration program, Saloua, a Moroccan widow with five children, goes four months a year to harvest strawberries in Andalusia to provide for her family. Rotten Strawberry provides an intimate view into the female experience of seasonal work, family separation, and labour exploitation.

CREW

Producer — Marianne Mäkelä & Liisa Karpo
Director & Photog. — Yzza Slaoui

FINLAND

English & Hebrew | 75' | Human rights

BUDGET

Confirmed Financing: (0.25%) 1,000 €
Financing Sought: (99.75%) 400,702 €
Total Budget: **401,702 €**

FINANCING SOURCES

Docs Up Fund 1,000 €
Co-production agreement with Little Big Story

TRACK RECORD OF THE PRODUCER

Marianne Mäkelä is a producer specializing in creative documentaries. Films produced by her have been broadcasted on BBC, ARTE, YLE, SVT and NRK. And they have been screened in many film festivals such as IDFA, Visions du Reel and Nordisk Panorama just few to mention.

PITCHER

Liisa Karpo

PRODUCTION COMPANY

NAPAFILMS OY

Rahakamarinportti 3 A — 00530 Helsinki — Tel. +358405636403
napa@napafilms.fi — www.napafilms.fi



DIRECTOR'S STATEMENT

I first came across this story after reading the book "Dames de fraise, doigts de fée", written by Chadia Arab, a Moroccan geographer and researcher. The book analyses how the circular migration program (designed to meet labour needs and regulate migration flows between Morocco and the EU) has impacted the lives of workers.

In January 2018, several local Spanish and Moroccan news channels covered the Huelva Gate story, revealing how 130 workers (recruited under the Circular Migration Scheme) accused their employers of mistreatment, harassment and exploitation. Today, 10 of them are carrying out a judicial procedure, to the indifference of many, as no one has been sentenced yet. Even though the story was covered by various media portals, I still feel a critical perspective is missing — that of the women who suffered the exploitation. During my first visit to Huelva, I have established strong relationships with these women. I believe that my background (as a Moroccan woman) has helped to make these women comfortable to open up, granting me exclusive access to their lives and stories.

Further, in the context of increasing consumer conscience around ethical supply chains, it is particularly relevant to bring stories like this to the wider attention. While supermarkets, under increasing consumer pressure, have started to label animal-based products, show where these have come from and how the animals were treated, there is still little information about the treatment of humans involved. It is well known that there are labour abuses within some agricultural sectors, including the harvest of bananas, cocoa and coffee, whereby Fairtrade labelling has been implemented to address this. However, as communicated by Rotten Strawberry, exploitation still pervades in agricultural supply chains, including in the harvest of strawberries.

This documentary will raise awareness of the often brutal and inhumane conditions that workers in fast-moving agricultural supply chains are subjected to. The film's relevance reaches far beyond Morocco and Spain, as this issue pervades many international agriculture trade schemes. The film will be a timely and important part of current global conversations regarding circular migration, modern slavery and women's rights.



HUMAN RIGHTS



THE FLAG

Le repli

LOOKING FOR

International co-production,
theatrical distributors, broadcasters
and a sales agent.

CREW

Producer — Audrey Ferrarese
Director & Photography —
Joseph Paris

TRACK RECORD OF THE DIRECTOR

2019: 'Heptameron'

2019: 'To die gracefully'

2017: 'Asilah'

2014: 'Naked War'. Special Price
of Jury at AVIFF Cannes 2015.
International Distribution: ARTE.

In experimental struggle with speeches and images of frontiers,
this film proceeds with the disassembly of speeches and the
reassembly of images to reveal the progression of racism in
France.

FRANCE

French | 90' | Human rights

BUDGET

Confirmed Financing: (36.7%) 92,788 €
Financing Sought (63.3%) 160,000 €
Total Budget **252,788 €**

FINANCING SOURCES

Ile de France Scriptwriting fund 12,000€
CNC Scriptwriting fund 7,500€
Procirep-Angoa development fund 7,000€
CNC development fund 15,000€
CNC enhanced development fund 40,000€
Drôle de Trame 11,288€

PRODUCTION COMPANY

DRÔLE DE TRAME

66 rue de Paris — 93100 Montreuil — audrey.ferrarese@droledetrame.fr
www.droledetrame.com/projets/documentaires

PITCHERS

Audrey Ferrarese
Joseph Paris



pitching forum



'The Flag' begins the day after the attacks of 13th November 2015 in Paris, France. On this framework the film is situated in the present. It documents the intensification of security measures, the decline in civil liberties, from the rule of law, and goes to meet those who are subjected to its effects and who together try to resist it or survive: citizens of the Muslim confession in Nice, grieving the attacks of 14th July, of up to a third of the victims and their exclusion the day after; families in the Paris suburbs, victims of police persecutions since the state of emergency was declared; or in Paris and Calais, exiled communities and French citizens campaigning beside them.

Alternately, on another framework, the film deconstructs the speeches which support this tougher stance, not only during these last five years but also by going over some key events of the last thirty years, the turning points of which both the left and right governments have adopted themes that at one time only the Far Right right supported.

Extreme patriotism, expansion of the field of secularism, and irrational clashes with Islam coincide with policies of exclusion and the marginalisation of hundreds of thousands of citizens.

The film analyses the progressive and methodical construction of a political discourse that has become widespread to the point of becoming commonplace. This official narrative aims to point out the 'enemies within'.

Have we ever put up as many barriers between people since the fall of the Berlin wall?

We need to remember how the apparent 'opening up to the world' of the capitalist bloc was used to consecrate its ideological victory over the soviet area, yet since this, the self-named 'Free World' has built around seventy walls similar to the one it congratulated itself for knocking down. By reinterpreting recent history and dismantling public speeches that have progressively led to making this closure of frontiers acceptable, this film aims to show how we have reached such a point and how the frontiers today are not only marked by walls but also words.

Visually, on one hand THE FLAG can be described as a film in harmony with archive images of power that principally withstand appropriation, against which the film draws on many techniques from experimental cinema, and on the other hand it is made up of very personal images whose editing is inspired partly by Chris Marker's avant-garde cinema or Jonas Mekas' diary films. In this way, THE FLAG can be described as a film in an experimental struggle with boundaries and their images.

Finally we can also describe THE FLAG as a film that questions images, those of power through the issue of racism.



HUMAN RIGHTS

Selected at



Project developed at
CLOSE UP



THE THERAPY

HaTipul

LOOKING FOR

Broadcasters and film funds on board from Europe and North America.

CREW

Producers — Zvi Landsman & Ori Szternfeld
Director & Photography — Zvi Landsman
CE — Gilli Gaon

TRACK RECORD OF THE PRODUCERS

"Trail's Angeles" - Series for Kan 11
"Close Neighbor" - Series for Ynet
Commercials for: Google, Universal Studios, FaceTune2, Mattel-Barbie and more.

PITCHERS

Zvi Landsman
Ori Szternfeld

An exclusive look inside "conversion therapy", that promises to make homosexuals straight. Lev and Ben attend conversion therapy, but as Lev searches for a bride, Ben starts having doubts. He begins an academic research, investigating if conversion is possible, or, as claimed by many, it is a deadly dangerous lie.

ISRAEL

English & Hebrew | 90' & 52' | **Human interest**

BUDGET

Confirmed Financing; (44%)	100,000 €
Financing Sought; (56%)	127,406 €
Total Budget	227,406€

FINANCING SOURCES

IPBC (KAN)	90,000 €
GESHER Fund	10,000 €

PRODUCTION COMPANY

GELADA FILMS

Uriel De costa St. 1 — Tel Aviv — Tel. +972 547000789
ori@geladafilms.com — www.geladafilms.com

pitching forum

This film will show why people attend conversion therapy, what is the price that they pay, and what may be the price if they refuse. 'The Therapy' is the only film ever to receive access inside conversion therapy.

'The Therapy' tells the story of two men that attend conversion therapy, but take two different paths. Lev (54) is fully committed to the purpose of the therapy, to change from gay to straight, and to marry a woman. Ben (23) has second thoughts, starts investigating and learns more and more troublesome facts.

"Conversion Therapy" was developed in the US in Protestant Christian circles, from there it was spread around the world. Israel became a world leader and its experts are mentoring therapists even in Catholic Poland. The psychological establishment objects to conversion therapy and it is being outlawed in many countries, but in the Jewish orthodox society in Israel it is blooming. Rabies and teachers refer to it anyone confessing homosexual feelings, including Israel's minister of education himself.

After 8 years in conversion therapy, Ben starts studying social work, and learns in university that conversion therapy is unethical, ineffective, and dangerous. Ben decides to conduct an academic research on the narratives of the patients. Through this research he hopes to choose his own way in life.

Lev is an ultra-orthodox Jew. His marriage fell apart after his wife found gay porn on his computer. His rabbi referred him to conversion therapy, and he is now searching for a bride. The film documents Lev's therapy in conjunction with Ben's research. Lev's therapy consists of one-on-one sessions, support group meetings and workshop retreats, all of which we have **unprecedented access** for. We will expose the semi-psychological theory behind the therapy: an overly close mother and a distant father may cause homosexuality in a child, they claim. By rebuilding a person's self-confidence and masculinity they try to undo this effect.

We will also follow Lev's therapist, **Shlomo** (51), as he travels to Poland to conduct conversion workshops under supervision of American experts.

Through Ben's research we will come to know people opposing the therapy: **Eran** (26), is Ben's second interviewee. The therapy led Eran to a suicide attempt. In meeting him, Ben's positions start to take a shift against the therapy.

Mathew Shurka (31) from New York is the founder of an organization combating conversion therapy. Ben invites him to an interview for his research, expecting encouragement, but Mathew does the opposite. He is shocked to hear Ben still sees his conversion therapist and refuses to participate in the research. He pushes Ben to take a clear stand against the therapy and cut all ties with those that do it. Mathew then returns to America where we will show him campaigning to discredit and outlaw the therapy, while in Israel Ben makes his choice and starts a real therapy with no conversion.



CLOSE UP

A CINEMATIC INITIATIVE FOR
NON-FICTION FILMMAKERS

CLOSE-UP is a Co-Production Training Program for filmmakers from the Middle East & North Africa. East & North Africa

This year's Call for Applications ended with more than 80 Applications from all across the Middle East & North Africa, including: Afghanistan, Egypt, Iraq, Iran, Israel, Jordan, Kurdish-Turkish, Kurdish-Syrian, Lebanon, Libya, Morocco, Palestine, Sudan, Syria, Tunisia, Turkey, UAE.



The selected filmmakers participate in three workshops on a tailor-made program by leading mentors in the field of documentary filmmaking. They will guide them through the creative process of developing a profound Co-production package, including a teaser, which will be presented at the final seminar in the framework of a pitching forum

For additional information: www.closeupinitiative.org
Or email us at: info@closeupinitiative.org



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ANTI PITCH



GUARDIAN OF THE WORLDS

Gardien des mondes

FRANCE

Arabic | 75' | Human interest

Many years ago, Hassan came home to the Jellaz cemetery in Tunis. Working in solitary, but kept company by a tribe of compelling characters - thousands of spirits, 7 djins, and one special woman - Hassan invites us into his singular life.

SYNOPSIS

Hassan recalls the first night that Jellaz became his shelter. After burying his parents and two brothers, he rested his head at the foot of their graves, fell into a deep sleep, and felt his soul fly. Forty years later, Hassan has come and gone. He lived abroad, fell in love, and suffered greatly. Now, he is back for good, peacefully surrendering to his destiny. He is Jellaz's guardian. During the day, we follow Hassan as he greets the dead and living alike and services the space as needed; he gardens, builds, cleans, and helps with burial ceremonies. In return, God provides for all his needs. Sometimes he visits crowded neighborhood cafés and blends into life among the living. Injustice and misery that he witnesses outside of Jellaz meddle with the joy and hope that he feels everyday in his enchanted workspace, home, and eventually, deathbed. And then there is Sabrine. She knows what it's like to live a rough and precarious life, and she too is looking for an earthly companion. As Hassan prepares for his own life after death, he shares with us his notes on mercy, memory, and love.

CREW

Production Company — L'image d'après
Producer — Maud Martin
Director & Photography — Leïla Chaïbi

PITCHER

Maud Martin & Leïla Chaïbi

BUDGET

Confirmed Financing (85.6%) 93,340 €
Financing Sought (14.4%) 43,000 €
Total Budget 136,340 €

FINANCING SOURCES

CNC 28,000 €
Ciclic-Région Centre Val de Loire . . 20,000 €
Procirep-Angoa 17,220 €
Lyon Capitale TV 10,200 €
Périphérie 7,500 €
AFAC development 4,300 €
SACEM 3,000 €
Producer investment 3,120 €

ANTI PITCH



HOUSE OF THE MOTHER, HOUSE OF THE BRIDE

Beit el-A'roosa, Beit el-Om

EGYPT

Arabic | 52' | Human rights

A young woman from a working class neighborhood in Cairo defies the rules of society in her journey of sexual awakening and self-actualization.

SYNOPSIS

Filmed over five years (2013-2018), the film offers an intimate portrait of a young Egyptian woman's struggle to shed the chains of patriarchal traditions and come to terms with her sexuality. MANAL, a 25-year-old social worker, defies her family's wishes when she marries AMR—a young man from a poor family. Amr, while he can't offer financial security, embraces Manal's strong personality and independent spirit. Much to the dismay of his family, he fails to fulfil demands of traditional masculinity. Through her social work, Manal serves some of Egypt's most vulnerable communities. Herself sexually abused as a child, she counsels young rape victims and educates impoverished women on sexual health. Amr, previously in support of Manal's right to choose, crumbles under the pressure of his family. Unwilling to compromise her independence, Manal leaves Amr and returns to her mother's house. Then she meets SAED, an engineer five years her junior and self-described feminist. To circumvent the Egyptian law that forbids unmarried same-sex couples from sharing a hotel room, the new pair marry in secret. They live out their intimate life in cities around Egypt.

CREW

Production Company — Ambient Light
Producers — Ali El Arabi & Sarah Smierciak
Director & Photography — Sarah Smierciak

PITCHER

Ali El Arabi

BUDGET

Confirmed Financing (34.3%) 120,000 €
Financing Sought (65.7%) 230,000 €
Total Budget 350,000 €

FINANCING SOURCES

Ambient Light (own investment) . . . 120,000 €

ANTI PITCH



LIVING WITHOUT A COUNTRY THE ROHINGYA EXILE

SPAIN

English | 60' | Human rights

A violent trace is chasing the Rohingya community since decades. Massive killings, tortures and rapes by the Burmese army has conditioned their day to day living.

A silent genocide. Today, more than a million people awaits in Bangladesh a peaceful and free return

AIM

We firmly believe in the need to bring visibility to the situation in which Rohingya community lives and show the origin of the conflict. We want to achieve that goal through media coverage. This Burmese genocide, in the 21st century, must reach the knowledge of a high number of people

TREATMENT

The documentary will be mainly built through testimonies of Nurul Islam, president of the Arakan Rohingya National Organization / ARNO) and Razia Sultana, lawyer, and president of Rohingya Women Welfare Society, who was honoured for her work in the International Women of Courage Awards by the US Department of State. Some humanitarian aspects, such as Early Education and Healthcare come to us through the testimonies of UNICEF Education Specialist Mouri Chowdhuri and Dr. Musfiq bin Amin from the United Nations International Migration Organization (IOM).

CREW

Production Company — Pauxa
Producer — Pablo Alcántara Manzanares & Àngela Bosch
Director — Alberto Martos Corral
Photography — Luna Alcántara Carvajal

PITCHER

Àngela Bosch

BUDGET

Confirmed Financing (62%) 60,000 €
Financing Sought (38%) 37,000 €
Total Budget 97,000 €

FINANCING SOURCES

Ibiza's Light Films 60,000€
Broadcast-guarantee from IB3 TV

ANTI PITCH



NOTHING ABOUT MY MOTHER

Rien sur ma mère

TUNISIA

Arabic | 52' & 90' | Human rights

Between the ages of 6 to 8, Siwar was raped, tortured and prostituted by her mother and stepfather. When it was discovered, she was placed into foster care, and her parents were sent to jail for 6 years. Today Siwar is 15, and lives with Wassila - an elderly woman of 70, who took her in as her own. They live an isolated life in an apartment with 20 cats.

Due to the severity of the abuse, Siwar still goes to regular check-ups at the doctor. At the doctor's office we meet Dr. Moez; a pediatrician who is also the leader of an organization fighting for children rights in Tunisia. Dr. Moez and Siwar become friends as he tries to help her back to "life". He puts her in a theatre group that deals with kids suffering from abuse. Wassila, on the other hand, wants to use koranic studies to help the girl forget her past. Parallel to this, the threat of the release of her biological mother and stepfather hangs over her.

In spite of her horrible past, Siwar will not give up. She attempts to bring her case to the justice system by bringing up suit against her biological mother, trying her for "human trafficking" amongst other things. But Tunisia does not have any laws that protect children, it does not even consider children as citizens of the state; they are considered a property of the parents. So, the suits never make it to court. In the midst of all this, we see Siwar slowly growing and changing, and fighting for hope for her own future.

CREW

Production Company — Machmoum Prod.
Co-producers — Ten Thousand Images (Norway) & Dolce vita film (France)
Producers & Directors — Latifa Doghri & Salem Trabelsi
Photography — Sofian El Fani

PITCHERS

Latifa Doghri & Salem Trabelsi

BUDGET

Confirmed Financing (43.4%) 80,520 €
Financing Sought (56.6%) 104,980 €
Total Budget 185,500 €

FINANCING SOURCES

Ministry of Culture Tunisia 24,450€
AFAC 18,270€
Dolce vita film 20,000€
Ten Thousand Images 7,800€
International Media support (DK) . . . 7,000€
2M Maroc 3,000€

ANTI PITCH



OFF THE RAILS

UNITED KINGDOM

English | 90' | Arts, music, culture / Human interest

Rikke Brewer and best friend Aiden Knox, 'failing' working-class teenagers, hone their gravity-defying Parkour skills and UrbEx stunts, and struggle with financial insecurity and depression, while planning to escape dreary barrack-town Guildford, through becoming successful social influencers on YouTube.

PROJECT DESCRIPTION

'Off The Rails' is a coming-of-age story centred around Rikke Brewer and his best friend Aiden Knox. A pair of working-class teenage boys, attempting to escape the confines of small hometown Guilford. Comparator films include Free Solo, for the palm-sweating, fear inducing vertigo of the UrbEx stunts; and Minding the Gap for the longitudinal look at young men obsessing with sport as a release from their mental health issues. We have been building a trusted relationship with Rikke Brewer, Aiden Knox and the other young Parkour and UrbEx enthusiasts in their orbit for 3 years... They have been filming themselves for a decade, an archive we have unique access to.

CREW

Production Companies — Faction Films, Faction North & Perfect Motion
Producers — Grant Keir & Rob Alexander
Director — Peter Day
Photography — Rishi Ghosh Curling & Chris Evans

PITCHERS

Rob Alexander & Peter Day

BUDGET

Confirmed Financing (56%) 154,049€
Financing Sought (33%) 121,039€
Total Budget 275,088€

FINANCING SOURCES

Film Cymru Wales Production 55,017€
Screen Scotland Production 55,017€
BFI Edit/Post-Production 27,509€
UK Tax Credit (low estimate) 40,713€
Production companies 33,011€

ANTI PITCH



SUSI. AN ELEPHANT IN THE ROOM

Susi. Una elefanta a l'habitació

SPAIN

Catalan, Spanish & English | 60' | Human interest

Susi is an elephant who has been confined to Barcelona Zoo since 2002. After a global campaign to set her free, she became a symbol for those who defend animal rights and a more sustainable and ethical model of zoos. Now Susi finally has the last chance to know freedom.

STRUCTURE

In the documentary we combine interviews with experts with the historical follow-up of the case of the elephant Susi and her special relationship with Alejandra García, putting special interest in her figure as an animal rights activist. In the case of interviews, these are conducted with scientists and experts in animal conservation; responsible for animal sanctuaries such as Gaia (Catalonia) or Elephant Heaven (Brazil); historians and activists; authorities and staff of the Barcelona Zoo and the World Association of Zoos and Acquaria (WAZA); members of the Zoo XXI animalist platform; and political representatives of Barcelona City Council; among others. In the case of the life story of the elephant Susi, we stop at the main vindictive moments of its history, and compare it with other success stories, such as the transfer of the elephant Mara, which was moved from the Palermo Zoo (Buenos Aires) to a sanctuary in Brazil. In parallel, the film is accompanied by numerous archival images that reinforce the testimonies of the interviewees.

CREW

Production Company — Camille Zonca
Producer — Albert Baquero
Director — Ana Luz Sanz
Photography — Aida Torrent Ciudad
CE — Jordi Ambrós

PITCHERS

Albert Baquero & Ana Luz Sanz

BUDGET

Confirmed Financing (75.4%) 71,580 €
Financing Sought (24.6%) 23,415 €
Total Budget 94,995 €

FINANCING SOURCES

TVC 20,000€
Franz Weber Fondation 15,000€
Camille Zonca (own investment) 12,344€
Ana Luz Sanz 14,729€
Crowdfunding (Verkami) 7,507€

ANTI PITCH



THE SMELL OF WATER

GERMANY

Kurdish, Azari & Farsi | 75' | **Environmental Crisis and Society**

"Dizaj Dol" is a village next to Lake Urmia in Iran. Water wells and garden trees in parts of the village have dried up due to water shortages and have been abandoned. In front of the village, towards the sea, as far as the eye can see there are white plain dried up salt fields. The farmers Kak Mohammad, Kurd, and Mashhadi Askar, Azari, struggle to make a living under the effects of the environmental cause in different ways according to their different beliefs.

STRUCTURE

The design of the structural form of the film was based on our documentary and realistic view. We do not want to distort the realistic events throughout the editing process. From the very beginning, we put the principle on the credibility of the subject and the characters which should be reinforced through the edit.

The design and main structure of the thematic narrative of the film actually developed more while working on the editing table. Main task is to arrange and combine different sequences of the shootings in order to strengthen the narrative of the film subject as a scenario and to form a coherent, expressive, story-like and rhythmic structure for the film.

CREW

Production Company — Mítosfilm
Producers — Ebrahim Saeedi, Mehmet Aktas & Lea Drescher
Director & Photography — Ebrahim Saeedi

PITCHER

Lea Drescher

BUDGET

Confirmed Financing (62.5%) 50,000 €
Financing Sought (37.5%) 30,000 €
Total Budget **80,000 €**

FINANCING SOURCES

Mahabad TV, Iran 20,000 €
Mítosfilm (own investment) 30,000 €

ANTI PITCH



THE TIME AFTER THE RAIN

El tiempo después de la lluvia

SPAIN

Hassania & Spanish | 75' | **Human rights**

Mohamed Dih visits Boujdour, the Sahrawi refugee camps where he grew up before spending adolescence in Seville. When a sudden storm destroys his home, he decides to stay longer than planned to rebuild it, take care of his blind grandfather, and meet his two-year-old nephew.

STRUCTURE

'The Time After the Rain' talks about the human struggling against erosion through the voice of a people without land. It is the story of the circle of life closing in the middle of a wasteland where time and space are disintegrated. Consequently, the film is told from three points of view representing three different stages of this circle of life: the grandfather, Mohammad Dih, and little Mohammad. They represent the past, present and future of a people, becoming a single spirit that has been suspended in time. Our characters are lost in the middle of a hostile world that is little by little undermining them internally, leading them to metamorphose into each other. This is the poetic approach we chose, depicting how more than 40 years of refuge in the desert erode identity, culture and, ultimately, memory.

CREW

Production Company — Alhena Production
Producer — Norbert Llaràs
Directors — Júlia Girós, Nina Solá & Pol Picas
Photography — Júlia Girós

PITCHER

Pol Picas

BUDGET

Confirmed Financing (71.7%) 68,400 €
Financing Sought (28.3%) 27,000 €
Total Budget **95,400 €**

FINANCING SOURCES

Own recourses 32,400 €
Capitalization 36,000 €

ANTI PITCH



UNTITLED TURKEY PROJECT

GERMANY

Turkish | 90' | Human rights

The 'Untitled Turkey Project' follows a lawyer in Turkey, who has successfully defended human rights for decades. Now the lawyer is threatened by life imprisonment and declared the enemy of the state even before a fair trial. In a few months Turkish courts will hand down the sentence. This threat hangs over everything, it eats into the daily life of the whole team at the law office. The film tells the story of the last year before the possible imprisonment.

Project selected as part of the line-up of dok.incubator 2020.

Due to the sensitivity of our project, further information is only available upon request.

CREW

Production Company — Film Five
Producer — Florian Schewe

PITCHER

Florian Schewe

BUDGET

Confirmed Financing (82.2%) 208,335 €
Financing Sought (17.8%) 45,000 €
Total Budget 253,335 €

FINANCING SOURCES

BKM – German Federal Commission
for Culture and Media 150,000 €
Regional Film Fund – Filmförderung
Hamburg Schleswig-Holstein 10,000 €
Foundation: Gwaertler 10,000 €
Foundation: Stiftung Umverteilen ... 7,870 €
Foundation: Stiftung Filia 5,000 €
Foundation: Rudolf Augstein Stiftung. 5,000 €
Foundation: Maecenia 7,000 €
Film Five (Own invest) 13,465 €

ANTI PITCH



WE DIE

SPAIN & MEXICO

Spanish, English, Hindi, Bahasa & Catalan | 90' |
Human interest

WE DIE traverses the mortuary rituals of three minorities in India, Indonesia and Mexico in contrast with western countries and the digital age. Through the stories of our characters we discover the collective imaginary that feeds their culture of death and afterlife beliefs and how that reflects on their way of living. We travel through different phases of death according to their autochthonous traditions: waiting for death, dying and mourning.

We all die, that is what makes us equal, the concept of death is what makes us different. WE DIE is a reflection on life that exists on the death and the magic that surrounds it. Rituals, prayers, water, fire, symbology, sacrifice, blood, bones, nature, food, hierarchy, family and community are just some of the things that in western countries we forget to mention when we talk about death and this is what the most changed since we are in a pandemic situation. We explore that universe through the lens of the magical-realism with a very cinematographic and visual perspective, using night and day scenarios with natural lights. A colorful depiction of the death and the characters that deal with their mournings. Contrasting the stories in a single storyline and linking the different countries thanks to elements common to all cultures and to the human being.

CREW

Production Companies — Kepler Mission
Films (Spain) & Perro Negro Cine (Mexico)
Producers — Fabiola De la Rosa & Rebeca
Sánchez López
Director — Rebeca Sánchez López
Photography — Cesar Salgado

PITCHER

Rebeca Sánchez López

BUDGET

Confirmed Financing (67%) 128,840 €
Financing Sought (33%) 62,756 €
Total Budget 191,596 €

FINANCING SOURCES

Ibermedia development, ICEC Development,
Campeche Fund Government of México,
Kepler Mission Films & Perro Negro Cine.
Selected in: Lau Haizetara Foro de
Coproducción 2018, Abycine Lanza
Desarrollo 2018, Doc Lab Poland 2019,
Distribution Rewired - Edinburgh FF 2019.

ANTI PITCH



WHITE CUBE

THE NETHERLANDS

Lingala, French & English | 77' | Arts, Human interest

A reverse gentrification program.

SYNOPSIS

'White Cube' is the new, highly anticipated film from artist Renzo Martens. When Martens is invited to the screening of his film 'Enjoy Poverty' by Tate Modern in London, he sees Unilever logos everywhere. This is the starting point of 'White Cube', a film that shows the relationship between Western art museums and the violence of the plantation system. Many museums are built with profits taken from plantations. The new film tells the story of an unlikely attempt to restructure the art value chain.

A group of plantation workers decides to make art and create self-portraits from river clay, which are reproduced in chocolate using 3D technology. When plantation worker Matthieu Kasiama travels to New York to open CATPC's first solo exhibition there, the New York Times proclaims the exhibition best art of the year.

With the proceeds of their art, the plantation workers buy back their own land – the land where Unilever established its first plantation in Leverville in 1911. Together with environmentalist René Ngongo, they develop a thriving, inclusive and ecological post plantation. On their land they are building their own museum, a white cube, to secure their future.

CREW

Prod. Company — Pieter van Huystee Film
Producer — Pieter van Huijstee
Director — Renzo Martens
Photography — Dareck Tubazaya
CE — Barbara Truyen

PITCHER

Pieter van Huijstee

BUDGET

Confirmed Financing (86.8%) 459,538 €
Financing Sought (13.2%) 70,000 €
Total Budget **529,538 €**

FINANCING SOURCES

VPRO 50,000 €
Mediafonds 105,000 €
Filmfonds 108,000 €
COBO & COBO extra 100,000 €
VAF 50,000 €
Incentive Filmfonds 46,538 €
Co-production agreement with Inti Films

El Instituto de la Cinematografía y las Artes Audiovisuales
de España en su objetivo de promoción del Cine Español

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SPEEDY PITCH

Project developed at
CLOSE UP



A GRANNY & A TERRORIST?

Günes

TURKEY

Turkish | 85' | Human rights

After serving 30 years in prison for being a “terrorist”, 67 years old Turkish Marxist socialist woman, Günes embarks on a challenging journey to complete her mission from where she left off that is making a revolution. Through this journey, as Günes transforms from a political prisoner to a guerilla the challenges of the new world constantly push her to question her choices, her endurance, and her relevance.

VISUAL APPROACH

Our documentary is character driven. The film explores Günes's efforts to adapt to the world outside and synchronically realize her plans to join in the revolutionary movement in Rojava. Throughout the film, as her present time is told, Günes's past also unfolds. Together with Günes's unique life-story, a provoking story of Turkish social and political movement from the 70s till today will also be told from the perspective of incarcerated left-winged political people. The film will be observational. There will be only a number of interactive scenes from Günes's time of release and recuperation during which she personally establishes a relationship with Hale when she is behind the camera. Except those numbered times, the camera will stand back and observe Günes's personal life and political activism and synchronically reveal her inner drama.

CREW

Production Company — Maru Productions
Producers & Directors — Engin Volkan & Hale Güzin Kızılaslan
Photography — Hale Güzin Kızılaslan

PITCHER

Engin Volkan

BUDGET

Confirmed Financing (30%) 61,000 €
Financing Sought (70%) 132,000 €
Total Budget 203,000 €

FINANCING SOURCES

Hale Güzin Kızılaslan 30,000 €
Engin Volkan 31,000 €

SPEEDY PITCH



AMÍLCAR. THE AFRICAN UTOPIA MAKER

SPAIN & FRANCE

English, French, Portug. & Spanish | 80' | History, Politics

Amílcar Cabral (1924-1973): visionary, poet, revolutionary, guerilla leader...a simple African man. A poetic film work with a touch of a thriller to it, focusing on the value of culture and Cabral utopian vision.

BRIEF SYNOPSIS

'Amílcar' is a feature length creative documentary that portrays the life of Amílcar Cabral: agronomist, poet, utopian visionary... also known as the African Che Guevara. A man who put his life to the service of a crazy dream: uniting two countries, not only for their political independence, but also for their cultural and social emancipation. He led the anti-colonial struggle against Portugal in Guinea Bissau and Cape Verde. In 1973, eight months before Guinea gains its independence, Amílcar was assassinated by comrades of his own party.

'Amílcar' is a film essay through which Cabral's own voice (his texts, poetry and correspondence), dialogue with multiple images. The archive footage, together with evocative scenes filmed in Super 8 and 16mm, examine how Cabral's utopic and visionary project live on today.

Human rights, utopias, interracial love, ambition, war and betrayal are all immensely cinematographic ingredients of this documentary project and that intertwine themselves in Cabral's life.

CREW

Production Companies — Mosaic (Spain) & Les Docs du Nord (France)
Producers — Marie Dumoulin & Miguel Eek
Director — Miguel Eek

PITCHER

Miguel Eek

BUDGET

Confirmed Financing (6.3%) 39,380 €
Financing Sought (33%) 586,000 €
Total Budget 625,380 €

FINANCING SOURCES

IB3 Televisió de les Illes Balears 10,000 €
IEB (Spanish grant) 1,752 €
CNC 4,000 €
Mosaic 12,468 €
Les Docs du Nord 5,000 €

SPEEDY PITCH



ATTICA

FRANCE

English | 8 x 44' or 4 x 52' | History

On 1 June 2020, after days of nationwide protests against the horrific killing of George Floyd at the hands of a white policeman, President Trump arrives in the Rose Garden to address the press. As 'the President of Law and Order', he says, he would have no qualms sending in the US army to quash the protests and arrest what he calls 'these professional anarchists, violent mobs, arsonists, rioters and criminals'.

These words were straight out of the Nixon playbook - the president who, in the early 70s, put a brutal end to the progressive tide that had swept through America since WWII. One event in particular was central in imposing the 'law and order' doctrine as the main way to deal with unrest in America: the Attica prison riot.

50 years on, this riot is still the worst America has ever faced. And what's even more exceptional it was the first one to be ever filmed. During 4 days, TV cameras captured the surreal scenes in the courtyard; the tense negotiations between the rioters and the representatives of the State and prison authorities; and the final assault.

CREW

Production Company — 13 Productions
Producer — Dominique Monteiro
Director — Delphine Jaudeau
Script — Sébastien Jaudeau

PITCHER

Dominique Monteiro

BUDGET

Confirmed Financing (0.5%) 10,000 €
Financing Sought (99.5%) 1,937,841 €
Total Budget 1,957,841 €

FINANCING SOURCES

CNC (aide préparatoire) 3,000 €
Région PACA (development) 7,000 €

SPEEDY PITCH



BALD WOMEN

Mujeres calvas

SPAIN

Spanish | 80' | Women

Being a bald woman will be no longer a taboo.

POINT OF VIEW

The documentary will tell the stories of each of the main characters throughout a spatial and temporal crossing. The stages of alopecia will mark the narrative thread and will condition the aesthetic and the spaces. The first half will be focused on telling what alopecia is; the falling, the frustration, the denial, the depression and the resignation. It is a hard first phase, a phase of selfconfinement, loss of self-esteem, femininity, and freedom. It also includes the treatments and the lack of medical information, as well as the job discrimination and the harassment.

The main characters will tell their experience from significant places for them during those stages. That is to say, places in which they did not feel free, or the only places in which they really felt free when the process began. The second half of the documentary will be about the acceptance, the femininity, the freedom and what means sorority in a process like this. This second stage portrays what many define as "the come out."

There exists a relevance in the portrait, the face, and the body aesthetic. With a natural illumination and a respectful, non-invasive sight. Inspiration through strength and the resilience of each character, but also through the rawness of their testimonies.

CREW

Production Company — Mélica Producciones
Producers — Ángela Corredor, Sandra Costa & Sandra Román
Director — Sandra Román
Photography — Beatriz Pàges

PITCHER

Sandra Román

BUDGET

Confirmed Financing (11%) 16,575 €
Financing Sought (89%) 133,425 €
Total Budget 150,000 €

FINANCING SOURCES

Crowdfunding 16,575 €

SPEEDY PITCH



BETWEEN THE HOOKS

GERMANY

English, Sinhalese, Tamil, Spanish, German & French | 70' | **Human interest**

After their remote coastal village in Sri Lanka skyrocketed into an international kitesurfing hotspot, local kiting businesses and fishing communities team up to tackle over-tourism that risks destroying their livelihoods.

ARTISTIC APPROACH

'Between the Hooks' is a documentary, which uses the narrative of Dilsiri's journey to engage viewers, create empathy, and drive the story forward. His story is dynamic and takes place over several years in the village of Kuduwa as the first local to be recognised in the international kitesurfing world. Diversity within the village will be shown by the presence of the film's characters attending religious events, either in a Temple, a Church, or a Mosque.

The film will concentrate on showing the difference in the lives of the three primary groups in Kudawa: The kitesurfing community; shown through the daily activities undertaken by local employees to successfully run their kitesurfing camps and schools both at the camp and on the beach. Local villagers and fishermen; who live in harmony with nature in the economically poor yet traditionally rich part of the village, demonstrating their minimalistic way of living. Tourists from across the globe; who come to Sri Lanka to live in tranquility and enjoy the simplicity of the village.

CREW

Production Company — Rolling 247
(Ibrahim Nash'at)
Producer & Director — Ibrahim Nash'at
Co-producer — Daa Elsadat
Photography — Ibrahim Nash'at & Daa El Sadat

PITCHER

Ibrahim Nash'at

BUDGET

Confirmed Financing (48.1%) 79,350 €
Financing Sought (51.9%) 85,615 €
Total Budget 164,965 €

FINANCING SOURCES

In-Kind Donations 11,860 €
Own investment 67,490 €

SPEEDY PITCH



BURN THE CUCKO'S NEST

SPAIN

English & Spanish | 60' | **Human interest**

A revolutionary experiment led by Dr. NL Mason, from Maastrich University's Department of Neuroscicology and Pharmacology, sheds light on such elusive aspects for science as the nature of the ego and its eventual dissolution in treatments controlled with psychoactive substances. Through more than 50 volunteers, Dr. Mason evaluates the effects of psylocybin on humans, revealing a possible neurotransmissor whose path allows us to discover how the chemistry of our brain builds the ego experience. This discovery suggests answers to key questions for psychopharmacology, psychiatry, the philosophy of consciousness and even spirituality. Through an immersive audiovisual experience, we delve into the representation of something as abstract and deeply subjective as are the processes experienced during a treatment with psychoactives. Digital art, semiotic narrative, multidimensional sounds, with a number of testimonies and Dr. Mason's experiment, make up the immersive recreation of one of the most revealing discoveries of the new century.

The discovery of Dr. Mason means a decisive step towards the rational understanding of phenomena that have been restricted to cultural interpretations and the realm of faith.

CREW

Production Company — Shaktimetta
Produccions
Producers — José Vaaliña, Afra Rigamonti
& Jordi Solé
Director — Jo Sol
Photography — Afra Rigamonti

PITCHER

José Vaaliña

BUDGET

Confirmed Financing (25%) 46,250 €
Financing Sought (75%) 85,615 €
Total Budget 185,000 €

FINANCING SOURCES

Eyesberg Studio 23,125€
Shaktimetta Produccions 23,125€

SPEEDY PITCH



DEAD SEA GUARDIANS

ISRAEL

English, Arabic & Hebrew | 60 & 90' | **Human interest**

Three men – Oded, an Israeli in high-tech, Munqeth, a Jordanian environmentalist, and Yusuf, a Palestinian lifeguard – are brought together by their equal passions of swimming and to save the Dead Sea. From the moment they meet, their sole focus is on creating a high-profile event to capture people's attention to the environmental catastrophe happening in their own backyards. They will put together a group of international swimmers to do something that has never been done: to swim across the Dead Sea, from Jordan to Israel. The film follows this extraordinary and dangerous action, hoping to achieve media exposure that will drive the region's countries to take action. However, the friendship between the trio is tricky.

There are significant cultural differences between them. The political realities, and the personal baggage that each one must deal with, are all explored in the film. This conflict is portrayed visually throughout the film: the tensions between the wonderful landscape whose beauty is unaffected; the destruction of the environment; and the suffocating politics.

The only chance for saving this Sea lies in connecting people, bridging their divisions for the greater good. Oded, Yusuf and Munqeth are willing to take the risks, because they understand their steps of trust are the only way to create change.

One swim at a time.

CREW

Production Company — Kleinman & Glass
Producers — Yoav Kleinman & Ido Glas
Directors — Ido Glass & Yoav Kleinman
Script — Ido Glass
Photography — Yoav Kleinman

PITCHERS

Ido Glass & Yoav Kleinman
Hedva Goldschmidt — Go2Films-World
Sales (www.go2films.com)

BUDGET

Confirmed Financing (39.7%).....155,830€
Financing Sought (60.3%).....236,024€
Total Budget.....391,854€

FINANCING SOURCES

Sundance.....95,130€
VGI.....9,060€
Prod. own contributions.....51,640€

SPEEDY PITCH



DREAM FACTORY

FRANCE / IRAN

Persian | 80' & 52' | **Human interest, cultural heritage**

Pol Sefid is a historical city located in the north of Iran; an area full of caves and ancient castles from various eras of Iran's history. The city is full of green landscapes. A railroad passes through it and it is full of narrow alleyways connected by intertwining stairways. Mines surround the city, and from the heights of the city, you can see the arms of machines digging the ground and hear their noises throughout the area. At night, Pol Sefid has a different look. The arms of the heavy machines vanish and dozens of illegal shovels and pickaxes take their place. At night, those who dig the ground with rudimentary tools of various sizes, hoping in secret for treasures, overrun the whole city and its surroundings. Pol Sefid, chock-full of shovels, pickaxes, and metal detectors, is the Promised Land for many who have risked their lives for finding treasures.

Pol Sefid is controlled by what is hidden under its soil. Aside from excavation of mines, which is the legal occupation of many of the residents, the city's economy is in some ways dependent on the illegal nightly treasure hunters. But exploring and hunting for artifacts and ancient objects and trading them is a crime in Iran, although the clergy considers it tolerable... Iran's police have a bureau tasked with protecting ancient sites and arresting explorers. But this bureau does not have enough personnel or equipment, and despite this lack of capacity, it has to combat people who dream of finding buried fortunes and escape their condition.

CREW

Production Companies — Caractères
Productions & Aras Films
Producers — Etienne de Ricaud & Hesam Eslami
Director — Hesam Eslami
Photography — Hamed Hosseini Sanghari

PITCHER

Etienne de Ricaud — Producer

BUDGET

Confirmed Financing (13.6%).....30,000€
Financing Sought (86.4%).....190,000€
Total Budget.....220,000€

FINANCING SOURCES

Own investment.....30,000€

SPEEDY PITCH



EXPEDITION 49

FRANCE, UKRANIA & POLAND

Russian & Ukrainian | 90' | Human interest

Five teenagers, suffocating in Ukraine's war zone, dream to travel the world, while their old coal mining town is collapsing. Until one day, an old adventurer brings them on a great expedition: a therapy experience, to heal their wounds and allow them to break free. Destination: the Himalayas...

TREATMENT

'Expedition 49' will take the form of an upbeat, dynamic, positive teen-spirit documentary about the pursuit of happiness and the lust for adventure of 5 rebellious kids, who had the double penalty of being born in a godforsaken shit-hole and growing up in a war, but are now trying to reinvent themselves.

The narrative structure of the film will adopt the children's point of view and the story will unfold through their eyes, at different moment of their turbulent teenage life. The film will essentially be structured in 3 parts:

Act 1. Waiting For Something to Happen.

Act 2. The Expedition, The Elevation

Act 3. The Time of Choices

CREW

Production Company — East Roads Films
Co-producers — Trueman Production (Ukraine) & Haka Films (Poland)
Producer — Stephane Siohan
Director — Alisa Kovalenko
Photography — Serhiy Stetsenko

PITCHER

Stephane Siohan

BUDGET

Confirmed Financing (51%) 178,587 €
Financing Sought (88%) 173,300 €
Total Budget 351,887 €

FINANCING SOURCES

Ukrainian State Film Agency 116,587€
TVP Poland 35,000€
B2B Doc 10,000€
East Roads Films 15,000€
French Institute in Ukraine 2,000€

SPEEDY PITCH



FOOTBALL RAMADAN

L'Bnat

FRANCE

Moroccan | 70' | Human interest

While the holy month of Ramadan is beginning in Morocco, the girls of the Chabab Atlas Khenifra Football Féminin have an opportunity to change their destinies and to become the stars of a local football tournament organized each year in Khénifra despite the heat and the fasting period.

SHORT SYNOPSIS

Every year, the Moroccan city of Khenifra organizes a mixed football tournament during the fasting month of Ramadan. At this occasion, Rachid, who's the general secretary of the Chabab Atlas Khenifra Football Féminin (CAK FF), tries to enhance his best young girl players. These include Wissal, who's 13 years old and is nicknamed Neymar by her teammates. To the whoops and cheers of her coach and the public, Wissal and her friends play soccer as if their lives depend on it. In the evening, they break the fast with their families, who are both proud and concerned about their daughters' dream and future. Through this uncommon tournament at the edge of Central Atlas mountains, soccer trainings, ftours and passionate debates about Messi or Ronaldo, 'L'Bnat' tells the story of the Moroccan youth that deeply aspires to more.

CREW

Production Company — La petite ellipse
Producer — Adrien Lioure
Director & Photography — Karim Hapette

PITCHER

Adrien Lioure

BUDGET

Confirmed Financing (11%) 11,895 €
Financing Sought (88%) 100,000 €
Total Budget 111,895 €

FINANCING SOURCES

La petite ellipse 7,895€
SCAM (draft of a documentary dream) 4,000€

SPEEDY PITCH



GUARDIANS OF CREATION

Luomakunnan vartijat

FINLAND

English & Daasanach | 80' | **Nature, travel, discoveries**

The film takes place in Turkana, a rugged semi-desert in Northern Kenya, an area that is called the cradle of humankind. There, among sand and thorny bushes, on the shores of saltwater Lake Turkana, lives the nomadic Daasanach tribe. A young scientist, Álvaro Fernandez-Llamazares (28) arrives among them in order to study the relationship between humans and nature.

Álvaro befriends a young local man, "Job" Kanziano (24), who takes Álvaro in as part of his tribe's everyday life. Álvaro is impressed by the traditional animal stories and decides to use them to create the very first Daasanach language storybook. He starts to collect stories and gets to know the storytellers. The stories depict the adventures of wildlife that the local children have never seen in real life. During a traditional ceremony called Dimi, Álvaro is deeply shocked when he realizes that the tribal traditions are actually what have caused the extinction of animals in the area. The native people, who have always been completely dependent on nature, have gradually forgot how to exist in balance with nature. The world we show is complex and rich. 'Guardians of Creation' is a compilation film of individual stories and perspectives that complement each other in describing "the cradle of humanity" that encapsulates major global challenges and idiosyncrasies of what it means to be a human. In the end, the film is about us, Homo sapiens, as a species among others on Earth.

CREW

Production Company — Guerilla Films
Producer — Visa Koiso-Kanttila
Director — Iiris Härmä
Photography — Visa Koiso-Kanttila

PITCHERS

Visa Koiso-Kanttila
Iiris Härmä

BUDGET

Confirmed Financing (18.5%) 74,000 €
Financing Sought (81.5%) 326,000 €
Total Budget **400,000 €**

FINANCING SOURCES

Finnish Film Foundation 45,000€
YLE 10,000€
The Promotion Centre for
Audiovisual art Finland 15,000€
The Church Media
Foundation Finland 4,000€

SPEEDY PITCH



HANDALA

GERMANY

Arabic & English | 90' |

Social justice, Creative storytelling

A treasure hunt of a child refugee sketch which has been spreading around the world for more than 50 years.

SYNOPSIS

This film is a treasure hunt of a 2-D child refugee, who appeared in 40,000 pieces of political caricature. He was dubbed the boy with no face. Handala is his name.

Handala remained on his feet as the Middle East was engulfed with wars, becoming a hero for an entire Arab generation. As a child of the Lebanese Civil War and once a refugee myself, I always looked up to Handala and the stories of his resilience. He was my childhood invisible friend. Handala has been making new appearances today, years after his creator was killed. Chasing these manifestations has unraveled fascinating stories of refuge and artistry, and a Palestinian narrative that spans the globe. I wonder, what is Handala trying to point our eyes at today?

CREW

Production Company — Tondowski Films
Producer — Alex Tondowski
Director — Mahmoud Kaabour
CE — Sabine Bubeck-Paaz

PITCHERS

Alex Tondowski
Mahmoud Kaabour

BUDGET

Confirmed Financing (8.7%) 39,000 €
Financing Sought (91.3%) 411,000 €
Total Budget **450,000 €**

FINANCING SOURCES

Creative Europe Development 32,500€
DOHA Film Institute 6,500€
Co-production agreement with Danish
Documentary Production
Broadcast-guarantee from ZDF/ARTE
(pending confirmation)

SPEEDY PITCH



INTO THE LAND OF ICE AND FIRE

GREECE

English & Sami | 90' | **Human interest**

A linear time-structure during an one-year-cycle in the lives of the two protagonists. Interrupting this linear time sequence, a scene – depicting Sara walking through the frozen arctic tundra from the distant horizon toward the viewer – is interposed three times during the narration, as a visual allegory of her passage in this land, through time.

CREW

Production Company — Bad Crowd
Producer — Nikos Moustakas
Director & Photography — Dimitra Zirou

PITCHER

Nikos Moustakas

BUDGET

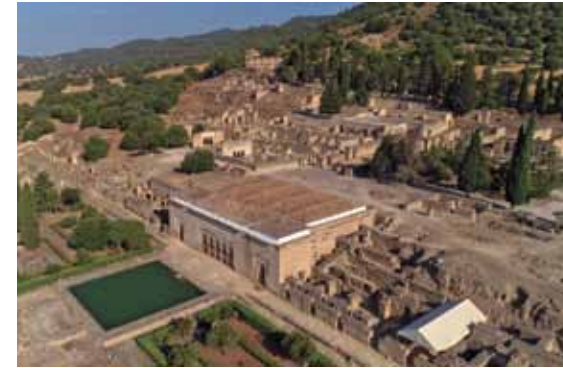
Confirmed Financing (11%) 80,000 €
Financing Sought (88%) 170,000 €
Total Budget 250,000 €

FINANCING SOURCES

Bad Crow 62,000€
Norwegian art council 18,000€

Broadcast-guarantee from ERT

SPEEDY PITCH



MEDINA AZAHARA, THE LOST PEARL OF AL-ANDALUS

Madinat al-Zahra, le joyau oublié d'al-Andalus

FRANCE

Spanish, English & French | 90' | **History**

Dubbed the “Versailles of Andalusia”, Medina Azahara is today one of the most important Islamic archaeological sites. Recognized as World Heritage Site, this unique caliphal city, built 4 centuries before the Alhambra, is the object of a new excavation campaign led by a team of international researchers. By following this mission and revealing the mysteries of this lost city, we tell the story of Muslim Spain’s golden era.

DOCUMENTARY PROPOSAL

Our story is that of caliph, Abd Al Rahman III and his palatial city Medina Azahara, two intrinsically linked entities that are in fact one body and that will be the two main “characters” of the film. Our starting point is a new archaeological dig campaign led by a team of international scientists. The objective of the researches is to understand the secrets of this palatial city, how it testifies to the caliphate power. Every stone, every wall of the palace is a message sent by the caliph to the rest of the world as a testimony of his power. Today archaeologists will decode the messages left by the caliph and tell us what they mean.

On the archaeological site and on many other sites, as scientific discoveries progress, the story reconstructs the palace of the caliph and reconstructs the puzzle of its extraordinary history.

CREW

Production Company — Morgane Production, Anoki & Genial Media
Producer — Amélie Juan
Directors — Stéphane Bégoin & Thomas Marlier
Photography — Emilie Aujé

PITCHER

Amélie Juan

BUDGET

Confirmed Financing (66%) 456,446 €
Financing Sought (34%) 237,000 €
Total Budget 693,446 €

FINANCING SOURCES

France Télévisions (France 5) 189,000€
CNC 106,000€
Anoki 39,170€
Mediawan 30,000€
Al Jazeera 25,000€
Morgane Production 67,276€

SPEEDY PITCH

Project awarded by
MEDIMED



MEN'S COOKING

La cocina de los hombres

SPAIN

Catalan & Spanish | 90' | **Experimental, gastronomy, gender, foundfootage**

With archival material from different periods, the director starts from the history of her family (famous chefs who marked the Spanish culinary tradition) to prepare an alternative story about cooking and the anonymity of women.

NOTE OF INTENT

This project is, therefore, an attempt to approach my family history and the history of cooking from the position most comfortable for me: behind a camera, through film. A story that crosses over from personal to historic; a meditation around cooking as a territory completely traversed by a gender gap. A critical reading of culinary tradition and the construction of this narrative, as well as my own history, both also traversed by this gap.

'La cocina de los hombres' is an experimental feature film that articulates a discourse through editing as a creative act, exploring the polysemy of images from various sources and archives. The film experiments with different forms and formats, which it mixes and alternates between: from found and archival footage to the language of collage; from the appropriation of the family archives to détournement. This heterogeneous material is used as a means to access the past in order to tell new stories that go against the grain of the official story.

CREW

Production Company — Cornelius Films
Producer — Mikel Mas
Director — Sílvia Subirós
Photography — Josep H. Vallés

PITCHER

Mikel Mas

BUDGET

Confirmed Financing (78.4%) 137,900€
Financing Sought (21.6%) 38,100€
Total Budget **176,000€**

FINANCING SOURCES

130900 130,900€
Beca Agita Ajuntament Figueres. ... 6,000€
LAB La Pedrera D'A 1,000€

Broadcast-guarantee from TV3.

Co-producers: Filmoteca de Catalunya &
Filmoteca Española

SPEEDY PITCH



SHADOW OF DAMASCUS

LEBANON

Arabic | 90' | **Human interest**

Damascus is bearing the price of war. Khaled, and Boulos are the last friends I have there who refused to leave. As they hold on to home, I lost my ties to it.

Many civilizations passed through the 8000 years old Damascus city. It lived times of war and prosperity. The past eight years, the civil war left its marks on Damascus. But as the capital, is the center of trade, tourism and culture. It is a symbol of coexistence where churches, synagogues and mosques lie in same quarters, where religion is never used to label people on a social level. But the war left the city divided between power and economic lines.

Damascus is no longer the city I grew up in. Khaled still believes it is. He is in denial, I think. Since day one he is in denial 'The shadow of Damascus' is a journey back home through the life that Khaled, Lana and Boulos still hold on to and I have lost.

CREW

Producer & Director — Lina Sinjab
Photography — Jocelyne Abi Saab

PITCHER

Lina Sinjab

BUDGET

Confirmed Financing (11.6%) 42,000€
Financing Sought (88.4%) 319,000€
Total Budget **361,000€**

FINANCING SOURCES

GIZ EU 25,000€
Lina Sinjab (own investment) 17,000€
Broadcast-guarantee from ARTE and
AlJazeera Documentaries

SPEEDY PITCH



SWINGING FIELDS

IRELAND

Armenian | 70' | Human rights

'Swinging Fields' follows the lives of twelve-year olds born after a mass wedding in 2008 in the unrecognized war-torn Republic of Nagorno-Karabakh 'Artsakh'. Born into a militarized society, the imperative for these children is to protect their homeland, where decades of conflict and trauma have been passed down across generations.

VISUAL STYLE

'Swinging Fields' is a moving photograph out of a photo book. In an observational cinéma vérité style it follows our protagonists across the landscapes, inside their homes and schools, to paint an authentic picture of life in 'Artsakh'. A landlocked region where the screams of generations are muted in the calm air of spring, buried too deep to grasp. While the film travels down 'Artsakh', the landscape changes from the dry war torn villages of the north, to the lush green mountains in the south. The characteristics of its people change with the land. The closer to the borders with Azerbaijan, the stronger the resilience. Still and wide shots representing the strong stoic land are juxtaposed with handheld dynamic shots, depicting the energy and innocence of the children. People of 'Artsakh' speak in a poetic manner, influenced by decades of rich culture and history. Therefore, this immersive experience will be navigated by narrations from our protagonists leading to a poetic experience of this forgotten land and its people.

CREW

Production Companies — Soilsiu Films & HAI Creative
Producer — Azza Hourani
Director — Sareen Hairabedian
Photography — Laura Emma Hansen

PITCHERS

Azza Hourani & Sareen Hairabedian

BUDGET

Confirmed Financing (19%).....42,560€
Financing Sought (81%) 182,440€
Total Budget..... 225,000€

FINANCING SOURCES

Arab Fund for Arts and Culture.....4,240€
HAI Creative LLC (production company investment)..... 8,530€
Deferments.....29,800€

SPEEDY PITCH



THE CURIOUS MR. DAOUD

ALGERIA

French & Arabic | 90' | Human interest

Algiers, December 2014. An Islamic preacher calls publicly for the murder of the writer Kamel Daoud, accusing him of blasphemy and insulting Islam. A year later, nineteen French intellectuals sign a petition in the French newspaper "Le Monde", harshly accusing Daoud of "Essentialism and Orientalism".

As a successful and prolific writer, Daoud's writings and speeches unleash passion, bitter polemics and sometimes extreme condemnations generating attacks as much as support. It is in Oran, in his big silent house, that the camera is set and tries to slowly tell this man's story. First in his tranquillity far from the world and then in his agitation when facing the world and what is happening in there : no man is an island.

A distant camera, observes, scrutinizes, records his loneliness, doubts, uncertainties, sometimes his failure to understand the dreadful machine of adversity and controversy. It is a journey to the heart and soul of a writer. A long, slow immersion in the daily life of a man that the world watches without really seeing and hears without taking the time to understand. He is, during this interview, unmasked, face to face. This is an attempt to deconstruct a speech, and this time it is his own.

CREW

Production Company — Minima
Producer — Laila Aoudj
Director — Sid Ahmed Semiane

PITCHER

Laila Aoudj

BUDGET

Confirmed Financing (50%)..... 125,500€
Financing Sought (50%) 124,700€
Total Budget..... 250,200€

FINANCING SOURCES

Doha Film Institute 32,500€
French Institut (French Embassy) . . 14,000€
Pich Communication 22,804€
CACC 26,500€
Own investment 27,500€

SPEEDY PITCH



TOXIC SICILY

FRANCE

Italian | 52' & 90' | **Human interest**

A few kilometers to the north of Syracuse, in Sicily, the petrochemical complex of Augusta-Priolo is the largest of his kind in Europe. It is a major geostrategic crossroads for oil traffic, connecting the European continent to the Middle East on the road to Suez.

The first refineries built in 1949 saved the region from poverty and unemployment. However the uncontrolled proliferation of multinational oil companies dramatically transformed the landscape and the life in the area. Today, the territory is left to linger in the toxic fumes that permeate the sky, the sea, the land and the people. Scientific studies show that the rate of cancers and congenital malformations is among the highest in Europe. The film interweaves the narratives of scientists, factory workers and leaders, activists and ordinary citizens, most reduced to silence and resignation. It explores a territory that has become the symbol of the all-encompassing toxic releases that our postindustrial civilization is capable of producing. A territory sacrificed on the altar of progress, modernity and globalization.

'Toxic Sicily' is the story of an ecocide in the heart of Europe.

CREW

Production Company — Elda productions
Producer — Christilla Huillard-Kann
Director — François-Xavier Destors
Photography — Jean-Gabriel Leynaud

PITCHER

Christilla Huillard-Kann

BUDGET

Confirmed Financing (8%) 18,000 €
Financing Sought (92%) 207,000 €
Total Budget 225,000 €

FINANCING SOURCES

Pictanovo (development) 4,000€
Procirep-Angoa (development) 4,000€
Producer's investment 10,000€
FTV (in discussion)

SPEEDY PITCH



WHEN THE HARMATTAN BLOWS

Gdy powieje Harmattan

POLAND

English & Polish | 52' & 75' | **Human interest**

Harmattan is a dry wind from Sahara. It occurs in Ghana where it reminds 23-year-old Barbara of her difficult past. When she was a little girl she experienced a lot of trauma from her relatives and people who she had trusted. She was finally rescued by Father Piotr, a Salesian from Poland, who used to work in Ghana and helped Barbara to find a new way to cope with her broken life.

Barbara wants to prove to herself and to her parents what she's worth. She needs to learn how to read and write. Then, she wants to find a job as a cook. She knows that she won't have a peace of mind if she doesn't forgive the people who hurt her so deeply.

This will be an empowerment story of a woman, who doesn't want to be a victim anymore, about the difficult process of forgiveness and regaining one's dignity and about unusual deep bond between a Ghanaian girl and not so typical Polish priest.

CREW

Production Company — Pinot Films
Producers — Marta Duzbabel & Agnieszka Rostropowicz-Rutkowska
Director — Edyta Wroblewska
Photography — Marcin Sauter

PITCHER

Agnieszka Rostropowicz-Rutkowska

BUDGET

Confirmed Financing (13%) 29,600 €
Financing Sought (87%) 197,300 €
Total Budget 226,900 €

FINANCING SOURCES

Polish Film Institute 12,000€
Own Investment 9,000€
Szymon Kudła (co-producer) 8,600€

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