



**THE EUROMED DOCUMENTARY MARKET**

**Online edition 10-14 October 2022**

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congratulates and  
welcomes you to the  
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and wishes you a  
good Euromed Docs  
Market!**



**Market  
MEDI  
2022 DOC**

The Euro-Mediterranean Documentary Market offers the Pitching Forum, the Speedy Pitch Meetings and the ANTI Pitch Program, specially designed to help producers find the finance needed to complete their projects. Creative Europe Desk – MEDIA Catalunya will participate as advisers at the Anti pitch sessions.

**#WeAllLoveStories  
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'Polaris' by Ainara Vera / Feature Documentary / France, Greenland, Qatar / 76 min / Spring Grant 2022 / ACID, Festival de Cannes 2022

## Supporting Voices in Cinema Worldwide

### Doha Film Institute Grants Programme Film, TV and Web Series

Doha Film Institute continues its commitment to nurturing emerging filmmakers through its Grants programme. First and second-time filmmakers from around the world, as well as established directors from the MENA region, are invited to apply for funding.

Consideration for funding is open to short and feature-length films in development, production, and post-production. TV and web series are also eligible for development and production support.

**The next grants cycle is scheduled to open for submissions in January 2023.**

For more information on eligibility criteria and submission guidelines, please visit:  
[www.dohafilminstitute.com/financing/grants/guidelines](http://www.dohafilminstitute.com/financing/grants/guidelines)

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### THE EURO-MEDITERRANEAN DOCUMENTARY MARKET

Online edition, 10-14 October 2022

Market  
MEDI  
2022 DOC

APIMED (International Association of Independent Producers of the Mediterranean) is a non-profit making association that was founded in 1999 and today is gathering more than 400 film and television producers from 16 countries of the Euro-Mediterranean basin.

APIMED's main aim is to contribute to preserve all cultures of the Mediterranean region and to promote their diversity within the audiovisual industry, encouraging our members to reinforce their capacities to develop innovative audiovisual projects.

We defend, manage and represent our associate members and their business interests with regard to the audiovisual production sector and the public and private entities.

It is the only transnational association of audiovisual producers based in the Mediterranean area.

#### BOARD OF DIRECTORS:

Isona Passola, President (Spain)  
Dima Al Joundi, Vice President (Lebanon)  
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Olga Abazoglou, Treasurer (Greece)

#### SPEAKERS

Dima Ahmad (Palestine)  
Abdellatif Ben Ammar (Tunisia)  
Nadia Cherabi (Algeria)  
Serge Gordey (France)  
Mohamed Habib Attia (Tunisia)  
Paule Herades (France)  
Patricia Hubinet (France)  
Nurit Kedar (Israel)

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#medimed2022



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editors, broadcasters & distributors

All delegates

## PEOPLE

### TEAM

**Sergi Doladé** — Director  
**Marina Bayó** — General Coordinator  
**Mar Montaner** — Delegate's Liaison Officer  
**Brit Harel** — One-on-One Meetings Coordinator  
**Éric Motjer** — Technical Coordinator  
**Arcangela Regis** — Creative Designer  
**Setanta** — Graphic Design  
**Gestart Assessors** — Accounting Services

### PROJECTS SELECTION COMMITTEE MEMBERS

**Aleksandra Derewienko** — Sales and acquisitions executive, CAT&Docs, France  
**Ana Enrich** — Deputy Director Ashoka Spain  
**Marta Figueras** — Producer and director, Spain  
**Meriem Mesraoua** — Independent filmmaker, Qatar

### ANTI PITCH EXPERTS

**Olga Abazoglou** — Productions du Cyclope, Greece  
**Khalil Benkirane** — Grants Manager, Doha Film Institute, Qatar  
**Margje De Koning** — Artistic Director of Movies that Matter Film Festival, The Netherlands  
**Àlex Navarro** — Director of EC MEDIA Office in Catalonia, Spain  
**Alex Szalat** — Head of Doc's Up Fund, France  
**Iikka Vehkalahti** — CEO at IV Films Ltd / Rough Cut Service, Finland

### EXPERTS

**Jan Rofekamp** — President and CEO at Films Transit International, Canada  
**Rada Sesic** — Critic, filmmaker, lectures and programmer; associated with IDFA, IFFR, NIF, Sarajevo Film Festival and Kerala Film Festival, Croatia

### PERSONAL ACKNOWLEDGEMENTS OF THE DIRECTOR

**Olga Abazoglou** — Productions du Cyclope, Greece  
**Roger Albinyana** — Managing Director, IEMed, Spain  
**Khalil Benkirane** — Doha Film Institute, Qatar  
**Nathalie Giboire Labid** — GAD Distribution, France  
**Isona Passola** — President of APIMED, Spain

## ANNOUNCEMENTS

### NEW PLAYERS CO-PRODUCTION PITCH

The global pandemic has transformed ways of working in the documentary industry, from the development through production to dissemination. Yet traditional barriers to the free circulation of audio-visual works remain. But change is always an opportunity. MEDIMED is willing to offer innovative opportunities to give market-entry opportunities for compelling projects from Low Production Capacity Countries and other excluded groups. To structure this commitment a new activity is introduced this year: NEW PLAYERS CO-PRODUCTION PITCH.

This new section pairs producers from European and under-represented regions and a selection of experienced European producers. The aim is to build new professional networks that can be beneficial for both parties.

The Pitching session is scheduled on **Tuesday 11 at 10:00 AM** and it will be accessible to all participants. These are the selected projects:

**Al Hareefa**, Egypt, El Maraya for Culture and Arts  
**Homeland Security**, Spain, Ereno Films  
**Milda's Room**, Latvia, Bite Films  
**Miramar**, Spain, The Folks Films  
**My Cousin Steven**, Italy, Bloom Media House  
**No Sex No Love No Country**, France/Sweden, Triptyque Films  
**Nothing Called Home**, UAE, Maurice & Morrise  
**The Big Data Of The Countryside**, France, Films Figures Libres  
**Their Present Is Our Future**, France, Pulp Films  
**Whose Dream Are You Living**, Iran, Ayvision Film  
**Why I Don't Write Anything**, Spain, Al Pati Productions

Despite our best efforts to reunite in Sitges after two years organizing MEDIMED online, we haven't had a choice but to remain a digital market for the third time. As much as we would like to invite you to join us by the sea, we find the same encouragement to match a curated selection of Euro-Mediterranean outstanding documentary films and projects with potential international partners and buyers on the online platform.

63 projects at various stages of development and early or late stages of production will meet online with potential international co-producers, co-financiers, broadcasters, distributors, funds, festivals and sales agents. We are committed to the success of the MEDIMED documentaries, and we strive to expand networks, professional collaborations, creative partnerships and improve market positions.

### ONLINE SERVICES

The MEDIMED staff will be reachable by email during the market days. The information centre for all delegates will be daily open from **9:00 AM - 7:00 PM CET**.

### Message Service & Assistance

An internal message service is provided by the staff. Delegates may leave messages for each other at [medimed@apimed.org](mailto:medimed@apimed.org). This email address is reserved for personal messages only and it will be no longer operational on **FRIDAY, OCTOBER 14th, 7:00 PM**.

### DIGITAL VIDÉOTHÈQUE

The Docs Gallery allows TV buyers, distributors, sales agents and commissioning editors to watch the films of their choice and interest. It includes a selection of 310 titles, produced in 45 different countries during 2021 and 2022 for market sales



## INDUSTRY TALKS

The Industry Talks is a series of conferences, round table discussions, and group meetings aimed at film and creative industry professionals. It is organized with a focus on reaching a wide professional audience with high quality content for cross-industry collaboration and knowledge exchange. We kindly invite all delegates to join the following presentations:

### MONDAY, OCTOBER 10 - 6:00 PM

**“Think Before You Shoot”** by Rachel Gordon.

Based on feedback from the producers in her book, Rachel will provide a broad overview of distribution basics every documentary filmmaker should know before starting their journey. She will explain the importance of creating technical and strategic goals to approach the markets that are receptive to utilizing documentaries, such as educational facilities, nonprofits, and public television. We'll discuss how to work with distributors and on your own, based on defining your audience first. Useful definitions and industry trends will be reviewed. Questions are encouraged Rachel wants filmmakers to spend their time and money wisely.



**Rachel Gordon** has worked in the marketing and distribution of documentary films for two decades. In addition to grassroots outreach, she operated collective sales booths at conferences, giving independent filmmakers exposure at events that were too expensive to attend directly. Interviewing over 150 producers and industry representatives, Rachel released the globally focused how-to book: *The Documentary Distribution Toolkit: How to Get Out, Get Seen, and Get an Audience*. Rachel promotes documentary distribution education and participated in webinars on preparing for the professional community through: DOC NYC Pro, Encounters South African International Documentary Film Festival, and The DWord. [www.rachelgordonmedia.com](http://www.rachelgordonmedia.com).

### TUESDAY, OCTOBER 11 - 11:00 AM

**“GREEN FILM DOC: an approach to environmental sustainability for documentaries”** by Linnea Merzagora

Sustainability in the film industry is a popular topic nowadays. Documentaries, by their nature, already have a limited impact on the environment, compared to features or series. Nonetheless, it is still important to try and reduce their impact on the environment in proportion to what can actually be done. This presentation will focus on the rating system dedicated to documentaries recently launched by Green Film.



**Linnea Merzagora.** After receiving a degree in Cinema Studies and Film Production, Linnea pursued her passion for cinema, working as assistant producer and unit production manager in documentary productions.

A passionate climate activist, as documentary producer she focused on developing environmental and social sustainability-related contents.

Since 2021 she is project manager of GREEN FILM, the initiative for fostering environmental sustainability in audiovisual productions launched by Trentino Film Commission (Italy) and now adopted by many other regional and national funds at European level.

### TUESDAY, OCTOBER 11 - 6:00 PM

**Producer and legal scapegoat**, by Lisbet Matz-Lyons, Lawyer Advisor.

Before the seminar, I would like the producers to consider the following:

1. Is there co-production potential in of my film?
2. How much rights related and clearance does my film contain?
3. How am I preparing my film for an international breakthrough, release, sale and distribution?

Producers are meant to just have a think about it, no need to make a long list and send beforehand. But rather think around a project on an international scale and hence be more prepared during the seminar.

Seminar content:

As the demands for clearance and security to protect the broadcasters' liability and responsibility etc. rises, it results that the same demands of the producers surge. In this seminar I will focus on the mounting asks in the legal areas of the films, at times insurmountable for a small, independent production.

I am mainly presenting around these issues, I have it set up it 3 parts, as it is not an easy issue to tackle with any of these approaches.

1. Get permissions from private participants
2. Evaluate the quotation or similar rights for the news
3. Use the Charter of Munich to estimate your content and your role in it, have you been acting appropriately or not? In connection to this an insurance such as an E&O is a good card to bring to the table.

I will present legal issues around these, depending on the various projects.

What contains copyright in my documentary and how can I use and protect it?

- Music
- Participants
- Written speech
- Quotes
- Graphic design/other design
- Internet material
- Pictures, private as well as public

And finally I will present a few solutions to certain huge asks, bearing in mind that national copyright and IPR law might vary, which means that some solutions are better suited for some countries. I will try to opt for the highest denominator, so you can cover most potential rights problems for your film.



**Lisbet Matz-Lyons.** Harvard Law School US and common law education with Copyright X. University of Copenhagen LL.M. and Film Producer, educated at the Law Faculty, specialised in IPR. National Filmschool of Denmark,

post-graduate as film producer. Practical and theoretical experience and understanding of creative fields of law. Experience with Danish, British, US and international negotiation and mediation.

### WEDNESDAY, OCTOBER 12 - 6:00 PM

**“You See it, You Hear it, Let's Clear it”** by Elizabeth Klinck.

The main goal of this workshop is to delve into the world of research, archival imagery, and music rights clearances. We'll get familiar with concepts such as fair use, public domain, and orphan works and discover different ways to reduce costs and limit risks when finding and clearing photographs, footage, and music. Copious handouts and templates included.



**Elizabeth Klinck.** She has worked as a producer, researcher and clearance specialist on hundreds of international documentary films that have garnered BAFTA, Emmy, FOCAL, Canadian Screen Awards, Peabody, and Oscar awards. A graduate of Queen's University, she has presented hundreds of masterclasses at numerous international festivals, markets, and universities, and film schools. Nominated for an Emmy in the Craft of Research and three times for Best Visual Researcher at the FOCAL UK Awards, Elizabeth has won six Best Visual Research Awards at the Canadian Screen, Gemmeaux, and Gemini Awards. In 2008 she was the first Canadian to be awarded the FOCAL International Lifetime Achievement Award. In 2014 she was awarded the inaugural DOC Star Award by the Documentary Organization of Canada for her mentoring and leadership in the Canadian documentary community. In 2019 the Academy of Canadian Cinema and Television presented her with their prestigious Board of Director's Tribute for her body of work and volunteerism in the Canadian and international documentary film communities. Elizabeth has served on the board of WIFT, Canada's Audio Visual Trust, World Congress of Historymakers, and is the founding chairperson of the Visual Researchers' Society of Canada. She presently serves on the Executive Committee for FOCAL International (UK) and is a member of DOC Toronto.

# BE TEMPTED BY OUR SPOILERS

## SCHEDULE

### MONDAY 10

9:00am — 2:00pm  
**Pre-scheduled  
One on one Meetings**

9:00am — 7:00pm  
**Online Videotheque  
opens all week**

9:30am — 2:00pm  
**ANTI PITCH  
Rough cut projects**  
moderated by Iikka Vehkalahti

2:00pm — 3:00pm  
**Lunch break**

3:00pm — 7:00pm  
**Pre-scheduled  
One on one Meetings**

6:00pm — 7:00pm  
**Industry talk 1:  
THINK BEFORE  
YOU SHOOT**  
by Rachel Gordon

### TUESDAY 11

9:00am — 2:00pm  
**Speedy Pitch meetings**

9:30am — 2:00pm  
**ANTI PITCH  
Rough cut projects**  
moderated by Iikka Vehkalahti

10:00am — 2:00pm  
**NEW PLAYERS CO-  
PRODUCTION PITCH**  
moderated by John Marshall

11:00am — 12:00am  
**Industry talk 2:  
GREEN FILM DOC:  
an approach to  
environmental  
sustainability for  
documentaries**  
by Linnea Merzagora

2:00pm — 3:00pm  
**Lunch break**

3:00pm — 7:00pm  
**Pre-scheduled  
One on one Meetings**

6:00pm — 7:00pm  
**Industry talk 3:  
PRODUCER  
AND LEGAL  
SCAPEGOAT**  
by Lisbet Matz-Lyons

### WEDNESDAY 12

9:00am — 2:00pm  
**Speedy Pitch meetings**

2:00pm — 3:00pm  
**Lunch break**

3:00pm — 7:00pm  
**Pre-scheduled  
One on one Meetings**

6:00pm — 7:00pm  
**Industry talk 4:  
YOU SEE IT,  
YOU HEAR IT,  
LET'S CLEAR IT**  
by Elizabeth Klinck

### THURSDAY 13

10:00am — 1:30pm  
**PITCHING FORUM  
SOCIETY & HUMAN  
INTEREST**  
moderated by John Marshall

10:00am — 2:00pm  
**Distributors & buyers  
one on one**

2:00pm — 3:00pm  
**Lunch break**

3:00pm — 7:00pm  
**Pre-scheduled  
One on one Meetings**

### FRIDAY 14

10:00am — 1:30pm  
**PITCHING FORUM  
CURRENT AFFAIRS  
& HUMAN RIGHTS**  
moderated by John Marshall

10:00am — 2:00pm  
**Pre-scheduled  
One on one Meetings**

2:00pm — 3:00pm  
**Lunch break**

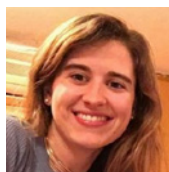
3:00pm — 7:00pm  
**Pre-scheduled  
One on one Meetings**

**SELECTION COMMITTEE MEMBERS**



**ALEKSANDRA  
DEREWIENKO**

Holds a master's degree in psychology from Jagiellonian University in Krakow. She also completed postgraduate studies in TV and Film Organization at the National Film School in Lodz, and the MEGA Plus course – European Master in Audio-visual Management – from the Media Business School in Spain. In 2016, after working as a sales manager at Taskovski Films for four years, she joined CAT&Docs in sales and acquisition. She has participated in many international festivals and markets and was a member of the pitching panels at Baltic Sea Docs, Visions du Reel, Krakow Film Festival or Doc Lisboa among others.



**ANA ENRICH**

For the last six years, she has been involved in different positions with Ashoka, an international organization that promotes social entrepreneurship by affiliating individual social entrepreneurs into the Ashoka organization. Their stated mission is “to shape a global, entrepreneurial, competitive citizen sector: one that allows social entrepreneurs to thrive and enables the world's citizens to think and act as changemakers. Ana was appointed Deputy Director of Ashoka Spain in 2021 and is co-funder and director of Period Spain, an association that is willing to eradicate poverty and menstrual stigma. Ana is also a production advisor of Zanskar Producciones, which produces TV programs such as “Scott&Milá” for Movistar and “Volando Voy” for Mediaset España.



**MARTA FIGUERAS**

Awarded producer since 1996. Along her career she has produced fiction and documentary films that had national and international recognition. Among others: “La Moños” (1996) by Mireia Ros nominated to the Goya Awards, “Hotel Room” (1998) by Cesc Gay, “El Triunfo” (2006) by Mireia Ros, “Game Over” (2015) by Alba Sotorra, Gaudí Award to the Best Documentary; “Comandante Arian” (2018) by Alba Sotorra, “Discovering José Padilla” (2020) co-directed with Susana Guardiola, “Chavalas” (2021) by Carol Rodríguez, “My Emptiness and Me” (2022) by Adrián Silvestre Silver Biznaga, Special Prize of the Jury in Málaga IFF. She is founding member of CIMA and Pro-Docs.



**MERIEM MESRAOUA**

Meriem Mesraoua grew up between Algeria, France and Qatar. A graduate of Northwestern University, her work explores issues of identity, power dynamics, and the internalized gaze. Her latest short film “À fleur de peau” debuted at the 2020 Venice Film Festival, and she is currently developing her first feature film. She explores various facets of the film industry in her work and delves into societal ideas and norms. She gained professional experience at Miramax, NYWIFT, film sets and festivals, amongst others. Meriem served as Grants Senior Coordinator at Doha Film Institute. Her short films are ‘Coucous’ (2009) and ‘Our Time Is Running Out’ (2017).

**PITCHING FORUM MODERATOR**



**JOHN MARSHALL**

John Marshall is a consultant, analyst and adviser in the field of int'l media financing, production and distribution. He has given workshops in many parts of the world. He is managing director of Docos Limited, a leading commercial consultancy for the international television and audio-visual industries. Current clients include broadcasters, film archives, production companies, NGOs and training agencies world-wide. Marshall has been Secretary General of the European Union's documentary agency, which was part of the MEDIA 1 Programme. Following this he became Director of Documentary development for MEDEA, during the course of which he worked intensively in assisting Mediterranean producers. He helped create the pitching formula for IDFA Forum and both moderates and instructs at the annual MEDIMED PITCHING FORUM in Sitges.

**ANTI-PITCH MODERATOR**



**IIKKA VEHKALAHTI**

Iikka was a Commissioning Editor for the Finnish Broadcasting Company, YLE Documentaries, Finland since 1998 until March 2015. He was Executive Producer for Steps For The Future and one of the Series Producers for Why Democracy. He is a board member of Steps and Steps India He was 2011-2012 a visiting professor in Tampere University and has lived periods of times in India, South Africa, Denmark and Egypt. In YLE he commissioned several internationally awarded documentaries like *3 Rooms of Melancholy*, *Decent Factory*, *Gone to the Wind* and *Recipes for Disaster*, *In the Shadow of Holy Book*, *The Steam of Life* and *Punk Synchro*. He has been also involved or supported numerous international well known documentaries like *Act of Killing*, *Armadillo*, *Planet of Snails*, *Secrets of Tribe*, *Viva Les Antipodes*, *Five Broken Cameras* and *Happiness*. He has been Executive Producer in several productions in Asia, Middle-East and Africa. Among them are *Lakshmi and Me* by Nishta Jain, *Gurkha – The Selection* by Kesang Tseten, *Wana Wina* by Dumisani Pakhlata and *Voices of El Alto* by Benjamin Oroza. His own films include *Past is Present*, *Amal*, *Inam*, *Naila*, *Man from the Shadow*, *Our Common Future?* and *Tehri – Two Journeys*. Among the publications there is a one book about documentary filmmaking *Steps By Steps*, written together with Don Edkins.





**Market  
MEDI  
2022 DOC**

## SERGI DOLADÉ

Director

Documentary makers reflect the changes of their societies. They also ask questions that not always have clear and specific answers. Facing frustration in all its multiple faces is part of the game of making documentaries. Today, our planet shares a common threat, one that can only be beaten if societies react in search for a solution in common. Division is no longer possible when there is so much at stake.

Some would say that making docs is more challenging than ever, but this is not necessarily true. Searching for the truth, bringing light to dark places, provoking some reflections on the viewer and why not, pushing the boundaries of what is seen as politically incorrect is the base of any democracy.

This is actually, what brings us together at MEDIMED.

Documentaries are the sole force within the audiovisual content produced today that can truly be independent creatively and even in some exceptional cases, financially.

MEDIMED has always supported filmmakers that have their own vision and express their will to challenge their communities. Filmmakers that are basically freedom fighters in both sides of the Mediterranean basin. This is what you all have in common, and even if we will not be able to communicate to each other in the charming environment of Sitges, we will do our best to facilitate the very same human exchange between participants of this third online edition.

Sigueu benvinguts/Welcome!



**apimed**

## ISONA PASSOLA

President of the International Association of Independent Producers of the Mediterranean

Our dear MEDIMED Doc Market has overcome for three years the difficulties caused by the pandemic but is stronger than ever. Our way to promote the dialogue between Mediterraneans and Europeans through documentary is still very necessary.

We are determined to continue our mission and we will of course reunite next year in Sitges to see each other's faces, greet each other, touch each other, hug each other, in short, meet again to get enough energy to continue producing films about our realities, our conflicts and make them be seen around the world, to invite audiences to understand these realities and overcome long-term conflicts.

After all, this is the soul of the documentary filmmaker, to force the reality we don't like and propose a better one, through art. Because we want to improve the world around us and make it fairer. We exist and we fight and we look for subjects, allies, co-producers, smart televisions, travel companions and we find them at MEDIMED.

We can only hope that this will be the last time we offer the marketplace online. Next year we will meet again face to face. TV buyers, distributors and producers will travel to Sitges again because they need and love us and we need and love them. We have done it for 23 years and we will continue to do so. MEDIMED is like a good wine, produced with the green vineyards by the sea, which every year is better, in content, in relationships and in international projection.

The Mediterranean spirit will again be represented in Sitges thanks to the Catalan government that gives us great support, the Sitges City Council, the Government of Spain and the European institutions, everything thanks to Sergi Doladé who leads it with all the professionalism and passion that characterize him, and of course his team. And above all, thanks to your loyalty, documentary filmmakers, commissioning editors, producers, experts and distributors.

Shout with me: Let our borders be the olive trees! Long live MEDIMED!



DIPLOCAT

## LAURA FORASTER

Secretary general of DIPLOCAT

This will be the fourth year DIPLOCAT is participating in the organisation of MEDIMED. This collaboration fills us with pride and satisfaction, as it truly fits into our objectives, which we can summarise synthetically with these three verbs: connect, project, empower. We are aware that the documentary genre needs as much support as possible and we are happy to be able to do our part to celebrate one of the most important global markets in the sector.

We live in an era in which the audiovisual format greatly predominates our sources of information. Paper newspapers have been aware of this for years and are suffering the consequences. But at the same time, our days are governed by haste and immediacy. Any product, in addition to being spectacular, must also be short if it wants to capture our attention for more than thirty seconds. Our finger is ready to click and move on to the next screen at any moment.

Faced with this certainty, which is especially true among the younger generation, and despite it, there are a number of people focused on telling stories that are simmering, that go straight to the roots, that look back in search of the causes and forward to predict the consequences. These are the docu-

mentary filmmakers, who sometimes because of their ethical and social commitment, and sometimes because of the simple pleasure of telling these stories, give us the opportunity to get closer to realities that are often unknown or silenced.

MEDIMED also focuses on an exciting geographical area: the countries bathed by the Mediterranean Sea. Our country, Catalonia, is included in this group and has always sought to play a more significant role in this area. It did so in the past, when it reached up to a hundred maritime consulates spread throughout the territory, and it wants to continue doing so today. Catalonia is committed to helping build a Mediterranean space that is innovative, intercultural and inclusive, in which dialogue and alliances can help us overcome differences and conflicts.

DIPLOCAT collaborates with MEDIMED because we understand that the market perfectly fulfils this beautiful ideal, however utopian it may seem to some. The MEDIMED space is a space where documentaries are bought and sold, yes, but in essence it goes much further. It is also a space for dialogue and alliances between people who can often have very different political visions, but who share common ideals and long for peace and prosperity.



Generalitat de Catalunya  
Government of Catalonia

ic3C Catalan Institute for Cultural Companies

Catalan Films

## MIQUEL CURANTA

Director of the Catalan Institute of the Cultural Enterprises

MEDIMED, a forum to strengthen the Euro Mediterranean Audiovisual space and to explain the world to ourselves.

At a time like the present, when the effects of COVID19 and what this pandemic has meant for cultural professionals are still reverberating, and when the distance between the two shores of the Mediterranean seems to be growing for political reasons, the contact and dialogue between professionals who work in the audiovisual sector, and especially in documentary, acquires a key importance. This is why a market like Medimed can play - it has played throughout 23 editions - a central role in the development, first, of a strong and modern industry in the Euro-Mediterranean region and, second, in the creation of links and of long-lasting relationships, solid enough to overcome any conjunctural ups and downs.

A meeting point for experts, creators and professionals from all over, MEDIMED offers attendees the opportunity to share knowledge, promote and develop their projects, watch more than 500 productions and strengthen international ties, which are essential for the circulation of Catalan and European documentaries, in a relaxed and close environment.

Catalonia is the Mediterranean capital of the documentary genre; it has an important tradition that in recent years has been enriched with new voices and new proposals from young and talented filmmakers. Documentary filmmakers whom the Institut Català de les Empreses Culturals (ICEC) supports, with aid and services that allow them to develop their careers. And it is in this sense, and because we believe in the potential of the documentary to explain ourselves to the world, that we maintain our commitment to MEDIMED and hope that this 23rd edition will be a huge success and that it will further contribute to strengthening the Euro-Mediterranean audiovisual space of documentary.





**‘DEEPLY TOUCHING.’ “HEART WRENCHING.”**

CINEUROPA


## MODERN TIMES



A FILM BY  
**PETER DAY**

  OFFTHERAILSFILM2022

**Abstract**

ROSE  D'OR

BROADCAST  
**DIGITAL**  
AWARDS



# THE RETURN

LIFE AFTER ISIS

A FILM BY  
**ALBA SOTORRA**



INTERNATIONAL  
EMMY® AWARD  
NOMINEE

EMMY AWARD NOMINEE  
FOR BEST DOCUMENTARY

AlbaSotorra

metfilm

**Journal of  
Corporate  
Finance**

ic3C Institut Català de les  
Empreses Culturals



Co-funded by the  
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Class

Cost

...the Court  
...the Court  
...the Court  
...the Court  
...the Court

sky



# PITCHING FORUM

## SELECTED PROJECTS

### Society & human interest

- 22. 40 Years Of Silence
- 24. Aana & Ci
- 26. After The Evil
- 28. Ashish's Journey
- 30. Gaza's Fish
- 32. Luckless Lake
- 34. My Dream To Fly
- 36. Of Lead And Coal
- 38. Qashqai Tribe:  
Once Upon A Time In Shiraz
- 40. Son Of The Streets
- 42. Tautavel Man
- 44. The Little Prince,  
A Star Is Born
- 46. The Magma
- 48. War Diary

### Current affairs, human rights & history

- 50. A Woman In Kabul
- 52. Entangled Hopeful Bird
- 54. Fake Lies
- 56. From Where To Where
- 58. Let's Play Soldiers
- 60. Life Afterwards
- 62. Malcom X Justice By Any Means
- 64. Mankind's Folly
- 66. Peace, Is It Possible?
- 68. Radiography Of A Massacre,  
Back To Sabra And Chatila
- 70. Taliban 2.0 – A New Dawn
- 72. The Noise Of Absence
- 74. The White Rose
- 76. Women Without Men
- 78. Z – The War Machine





## **40 YEARS OF SILENCE**

### **LOOKING FOR**

Co-production partners, grant partners, broadcasters, sales agents and distributors.

### **CREW**

Producer, Director & Script — Maythem Ridha  
Co-producers — Mostafa Nagy (2 Rivers East) & Andreas Rocksén (Laika Film & TV)

### **TRACK RECORD OF THE FILMMAKER**

**2021:** 'Ali and His Miracle Sheep'. Best Film at Sheffield DocFest 2021 and selected over 40 major intl. festivals, winning over 15 awards and distinctions.  
**2007:** 'Al-Baghdadi'. Gold Prize for Best Foreign Language Film at the International Filmmaker Festival.

### **PITCHER**

Maythem Ridha

After years in exile, Zainab Al-Hariri returns to her homeland of Iraq, to uncover the circumstances surrounding her father's involvement in a plot to assassinate Saddam Hussein, and his subsequent arrest and execution decades earlier. As Zainab confronts the past and unravels the history of a despotic regime, what will she discover about the man she loved and lost?

### **UNITED KINGDOM, IRAQ & SWEDEN**

Arabic & English | 90' & 52' | Hybrid Doc Drama

### **BUDGET**

Confirmed Financing: (29.3%)	114,559 €
Financing Sought (70.7%)	276,682 €
<b>Total Budget</b>	<b>391,241 €</b>

### **FINANCING SOURCES**

Close up development programme - 12 month of mentoring	10,000 €
Scottish Doc. Institute (cash grant & mentoring and support)	6,250 €
7th Heaven Studios & 2 Rivers East Crowdfund	9,736 €
Private Finance - UK & Iraq	77,073 €
Mountain Film Grant	2,500 €
SVT - Swedish Television	9,000 €

### **PRODUCTION COMPANY**

#### **7TH HEAVEN STUDIOS**

14 Annandale Road — W4 2HH London — Tel. +44 7956559126  
productions@7thHeavenStudios.com — <https://7thheavenstudios.com>



*40 Years of Silence* is a hybrid documentary centring on Zainab Al-Hariri, an Iraqi woman living in exile, who embarks on an emotional journey back to her homeland to confront the past and those responsible for the execution of her father; a journey she has feared, fuelled by a profound yet complicated love for her father, and an overwhelming sense of abandonment.

4th December 1979: Saddam Hussein is the newly self-appointed Dictator of Iraq. Dr Ghazi Al-Hariri, a paediatrician, left his Baghdad home for his regular shift at the hospital. He would never return. The circumstances of Ghazi's disappearance have been shrouded in mystery.

For years, Zainab's questions remained unanswered. Why had her father abandoned her? What had Ghazi done wrong? Her family spent ten more years in Iraq, living in fear and under constant scrutiny. Finally, the family fled to the UK. But the memory of her father was never far from her mind. It was in the UK that Zainab finally learnt her father's fate.

In 1979, Ghazi Al-Hariri was arrested and taken from the hospital where he worked. He was charged for his involvement in a plot to assassinate the tyrannical Saddam Hussein. Following imprisonment and brutal torture, he was executed and branded a traitor. It was Ghazi's family who carried the burden of shame and fear.

40 years on, Zainab desperately searches for the answers to her lifelong questions to bring closure to this chapter and give peace to that little girl still hurting within her.

Piecing together Ghazi's final days, Zainab's journey takes her to London, to meet Ghazi's childhood friend, Dr Yakub, who remembers Ghazi as an ambitious man with an interest in cars and girls, far from the image of the martyr Zainab had conceived. In Al-Hafryia, Iraq, Ghazi's former assistant, Abu Saad, defiantly refutes Ghazi's involvement in a plot against Saddam, championing his compassion and love. In Baghdad, she questions Sadek Al Yaseri, a fellow prisoner and companion to Ghazi in his final days, who tells tales of a courageous and unwavering hero. At the infamous Abu Ghraib prison, she meets Dr Zuhair, the regime appointed Doctor who supervised her father's torture and execution; a man tormented by his own past and culpability. Finally, Zainab seeks answers from those responsible. At the Fifth Division Detention Center she confronts leading figures of the Ba'ath party, now imprisoned for their crimes.

The trauma of the past is psychologically devastating. But this is Zainab's therapy - a way to process her grief. There are many questions to be answered. She will uncover testimony of the man she remembers and loves, as well as truths that call into question everything Zainab knew about her father.

## SOCIETY & HUMAN INTEREST



# AANA & CI

### LOOKING FOR

Co-financing/co-production, post-production funds and TV pre-sales.

### CREW

Producers — Marina-Evelina  
Cracana & Oscar Hedin Hetteberg  
Co-producer / Field director —  
Marielle Mvuanda Riström  
Directors — Åsa Ekman & Oscar  
Hedin Hetteberg

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

**2021:** 'Live Till I Die'. Pitched at  
MEDIMED 2019. Coproduced with  
Triple Entertainment. Broadcasters:  
UR, VGTV, ONS, Rialto Channel.  
**2020:** 'Earth: Muted'. Awards at Eco  
Film Festival and Tempo IFF.

### PITCHERS

Marina-Evelina Cracana  
Marielle Mvuanda Riström

20-year-old Aana lives with feelings of guilt and the inability to deal with her experiences of surviving cancer as a child. Reconnecting with Ci, another survivor she met during her treatment, Aana seeks understanding and reconciliation with herself.

### SWEDEN

Swedish | 58' | **Human interest, society**

### BUDGET

Confirmed Financing: (56%)	229,000 €
Financing Sought (44%)	180,000 €
<b>Total Budget</b>	<b>409,000 €</b>

### FINANCING SOURCES

The Swedish Film Institute	65,000€
Film in Västerbotten	10,000€
The Swedish Arts Grants Committee	10,000€
The Child Cancer Foundation Sweden	100,000€
Film and Tell (own investment)	44,000€

#### PRODUCTION COMPANY

#### FILM AND TELL

Reimersholmsgatan 4 — 117 40 Stockholm — Tel. +46 736643544  
marina-evelina.cracana@filmandtell.com — www.filmandtell.com

## pitching forum



Aana and Ci are in their 20s. As children, they were diagnosed with a rare type of cancer and recovered a few years later. They are still doing regular check ups - magnetic scanning or ultrasound. Every three months a scary waiting for results starts all over again.

The film follows them in midst of medical tests, and the thrills of their first years of adulthood. The two young women befriended in the corridors of the hospital. They share a deep connection based on the fact that they both have seen their worst days at a fragile age, they shared the grief for a lost friend, and are now living with the side effects of the treatment. Aana is trying to overcome her survivor's guilt and come to terms her family's sacrifices while looking for answers about her fertility and studying to be a nurse. Ci takes up the challenge of riding horses again and working a summer job in the stables, despite having had her hips entirely replaced with prostheses.

This is a story about growing independent, womanhood, and the longing for normality told through intimate confessions between two young girls who live with a trauma invisible to others.

## ARTISTIC APPROACH

Two narrative layers convey the mood and the look of the film. Candid scenes in family, at the hospital, or outdoors embody the visible dimension of Aana and Ci's lives, their way of trying to be "normal" with and among others. A deeper conversation between the two girls, sometimes played as a phone call, guides us into their inner world as they open up about the impact childhood cancer has had on them until today. In their dialogues, they share fears about the perception of others, yet the unique feeling of being understood that they give each other, permeates the confessions. They speak a language inaccessible even to their parents, directly connected to experiencing the same trauma in the same time. They talk about how their younger siblings reacted back then, how they had to take so much cortisone that their faces turned into a round moon and how today uncertainties around their fertility and bodies always bring back the past. Painful memories are mixed with jokes and ordinary questions all young people have.

On the outside, Aana and Ci look healthy and beautiful. Aana has a thoughtfulness and vulnerability in her gaze that makes her a fine film character. In silent scenes her worries emerge on her facial expression and body language. Ci is more confident, mentally stronger and upfront. Her conflict is external, rooted in her volatile relationship with her own body.



## **AFTER THE EVIL**

### **LOOKING FOR**

Pre-sales (platforms and TV), co-productions, private investments.

### **CREW**

Producer — Laurent Lavolé  
Director & Script — Tamara Erde

### **TRACK RECORD OF THE PRODUCER**

**2022:** 'Burning Days', by Emin Alper. Cannes Festival—"Un Certain Regard".

**2021:** 'Ogre', by Arnaud Malherbe. Gerardmer Competition, Deauville.

**2017:** 'America', by Claus Drexel. Nominated for Best Documentary, César Awards 2019.

**2017:** 'Nothingwood', by Sonia Kronlund. Cannes Festival—"Directors' Fortnight", Locarno Festival.

### **PITCHERS**

Tamara Erde  
Laurent Lavolé

*After the Evil* is a feature-length documentary exploring the work of Gitta Sereny, an Austrian-British journalist and researcher who tirelessly probed the dark side of human nature in search of the origins of evil.

### **FRANCE**

English, French & German | 90' | **Human interest, society**

### **BUDGET**

Confirmed Financing: (80%) ..... 436,967 €  
Financing Sought: (20%) ..... 110,000 €  
**Total Budget: ..... 546,967 €**

### **FINANCING SOURCES**

MEDIA Slate Development ..... 30,000 €  
CNC ..... 140,000 €  
Région Île-de-France ..... 85,000 €  
PROCIREP/ANGOA ..... 6,820 €  
Gloria Films –Tax Credit ..... 86,397 €  
Gloria Films –Own invest ..... 18,750 €  
Polyson (co-producer) ..... 50,000 €  
Urban Distribution - MG Distribution France ..... 10,000 €  
Reservoir Docs - MG international sales ..... 10,000 €

### **GLORIA FILMS PRODUCTION**

65 rue Montmartre — 75002 Paris — Tel. +33 1 42214211  
mel@gloriafilms.fr — <http://www.gloriafilms.fr/>



*After the Evil* is a documentary that explores the thinking and investigations of Austrian-British journalist and researcher Gitta Sereny. Confronted with war and its ravages as a child, Sereny spent her life trying to understand the roots of evil, its mechanisms and the role of emotions in its implementation. Believing fundamentally that "we are not born evil, we become evil", she conducted long interviews with her subjects, digging deep into their "grey areas", beyond good and evil. The film invites the viewer to follow her complex and nuanced quest throughout the 20th century and puts it into perspective in the light of contemporary thinking and practice.

Gitta Sereny plunged into the heart of Nazi barbarism by probing the mind of Franz Stangl, former commander of the Treblinka and Sobibor extermination camps. Through their interviews, which are reenacted for the film, Gitta Sereny forcefully attempted to uncover what led Stangl to commit these abominable crimes, and whether there was any room for guilt.

By conducting research on child prostitutes and Mary Bell, an 11-year-old murderer who had strangled two little boys, Sereny revealed how the entourage, the political context, the judicial system and society as a whole had an impact on the situations and actions of these children.

With her encounter with Albert Speer, Hitler's minister and close friend, who had made conscious choices and had denied taking part in the "final solution", Sereny dug deeper and interrogated the conscience of those who gave the orders to kill, while at the same time questioning individual and collective responsibilities.

To navigate through these main arches of Sereny's work, the film connects different materials. The documentary intertwines a rich selection of visual and sound archives coming from public sources and personal records that Sereny's daughter has agreed to share. Contemporary shootings revisiting the places that marked Gitta's path and interviews with researchers in Sociology, Behavioral Science or History, put into perspective Sereny's thinking.

The film ends on the role of the next generations, those who live with a heavy legacy, and raises the issue of trauma and the lessons of history.

Are we all capable of falling to the other side? Exploring the complexities of evil, which Sereny tackled head on, the film invites the viewer to plunge with her into its roots, as close as possible to individuals who are often intensely difficult to understand, while maintaining a necessary faith in humanity.

Gitta Sereny's thinking resonates strongly today and continues to influence the work of researchers around the world. The contemporary perspective of her peers shows the extent to which the subject is more relevant than ever and calls on the viewer to analyze with their own eyes, and in turn to ask themselves questions, as Sereny did.



## **ASHISH'S JOURNEY**

### **LOOKING FOR**

Financial support

### **CREW**

Producer, Director & Script —  
Ali Elaraby

Co-producers — Katara Studios  
(Qatar) & View Park (USA)

### **TRACK RECORD OF THE PFILMMAKER**

**2021:** 'Captains of Zaatari'. Selected  
in 85 film festivals across the world.  
In 2015 El Arabi set up Ambient  
Light, a Cairo-based production  
company where he focuses on  
various topics relevant to the  
MENA region such as refugee  
displacement and women's and  
children's rights.

### **PITCHER**

Ali Elaraby

When Ashish lies to his family, pretending that he has been chosen  
as India's representative for the Soccer World Cup, he starts an  
initiatory journey that leads him from the peaceful bubble of his  
small Indian city to a stadium worker job in the backstage of the  
World Cup, casting a different light on the international event.

### **EGYPT, QATAR & USA**

Hindi & English | 90' | Docudrama

### **BUDGET**

Confirmed Financing: (31%)	341,000 €
Financing Sought: (69%)	759,000 €
<b>Total Budget</b>	<b>1,100,000 €</b>

### **FINANCING SOURCES**

Katara Studios	187,550 €
View park	153,450 €

### **PRODUCTION COMPANY**

#### **KATARA STUDIOS**

Katara Cultural Village, Building 11, Doha, Qatar — Tel. +974 4408 0888  
info@katarastudios.com — <https://katarastudios.com>



Ashish, a 23 year-old modern day Candide, lived all his life in a  
bubble with his family in Kerala, a city from the South of India, far  
from the reality of the outside world. He is good natured but naive  
and obsessed with fame. He lives vicariously through his idols  
that he sees on TV. He has an imaginary relationship with two  
of them: he often confides his hopes to a poster of the famous  
soccer player Lionel Messi, and daydreams about the Bollywood  
super star Alia Bhatt. When he hears that a casting is organized  
to recruit models for the World Cup he jumps on the occasion,  
convinced that everything will work his way. His rejection from  
the casting is his first reality check, but it is far from enough to  
damage his bullishness.

As he leaves the casting, Ashish is approached by a man who  
tells him that he can still make it to the World Cup. Ashish doesn't  
know that this man is actually a recruitment agent who takes  
unreasonable fees to send Indian workers to Qatar. Overjoyed by  
the promise of meeting his hero and being part of the World Cup,  
he immediately accepts without knowing what he signs up for.  
When he comes back home, he lies to his family, telling them that  
he was selected to be India's representative in the World Cup. As  
they all rejoice, he makes himself a promise, he will turn his lie into  
reality, faking it until he makes it.

After he is informed that his flight to Qatar leaves a day and a  
half later from Mumbai – 800 miles away from his home town –  
he starts a road trip, racing against time to make it to the airport.  
His undying optimism puts him in trouble as much as it helps him  
overcome the obstacles he finds along his way. Despite the harsh  
outcomes from his first confrontation with reality – he gets to the  
airport 24 hours later, relieved from his bag, money, and shoes –  
he stills refuses to give up on his positive outlook on the world.

When he arrives in Qatar, reality will punch him in the face.  
Ashish realizes that the contract he signed commits him to be a  
stadium worker. Although he understands he doesn't have another  
option, he is still convinced that all will be for the best in the best  
of all possible worlds. Ashish starts to live his daily life between  
two worlds: the grim reality of the World Cup's backstage for  
Indian workers, and the shiny facade he tries his best to reflect  
during his video calls with his family. From this point on, the film  
will mirror Ashish's internal journey, switching with him from fiction  
to reality. The scripted part of the film will end to give space to  
the unscripted, as we will delve with Ashish into the lives of Indian  
workers in Qatar, looking at the World Cup through their eyes.





## **GAZA'S FISH**

### **CREW**

Producer, Director & Script —  
Mohamed Harb

### **TRACK RECORD OF THE PRODUCER**

An artist, filmmaker and Gaza native, Harb reflects the stories of Gaza through the visual arts. He was nominated for the Robert Bush World Award in Germany for Best Documentary on Human Rights for Al Jazeera Documentary, and won the Best Palestine Film Award for 2015-2018 at the Arab Film Festival in Italy for "Broken Dreams". His film "Death Tunnel" won the Best Documentary Award at the 2018 Casablanca Film Festival and the second prize at the IFRAN International Documentary Film Festival 2018.

### **PITCHER**

Mohamed Harb

Madeleine left school and left her dreams with it. Every day in the morning, she goes to the sea and works on a tourist boat in the sea despite the risks she faces as the only girl who works in the sea, and sacrifices her life to support her family... Her father was attacked a year ago by an Israeli boat in the sea and lost the boat. She replaced her father on the fishing boat bravely.

### **PALESTINIAN TERRITORIES**

Arabic & English | 90' | **Human rights**

### **BUDGET**

Confirmed Financing: (20%) .....	10,000 €
Financing Sought (80%) .....	40,000 €
<b>Total Budget .....</b>	<b>50,000 €</b>

### **FINANCING SOURCES**

Haifa Meida .....	10,000 €
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### **PRODUCTION COMPANY**

#### **MOHAMED HARB - HAIFA MEIDA**

Al Awghda building — 00972 Gaza strip — Tel. +970599777582  
haifamedia-art@hotmail.com — <https://www.facebook.com/Covideoart>



Madeleine, 22, had a different relationship with the sea, but the attack from Israeli gunboats on her father's small boat changed her life forever. A fisherman who always defies the customs, traditions and social heritage of Gaza, Madeleine left school and left her dreams with her. Every day in the morning she goes to sea and works on a tourist boat at sea despite the dangers she faces as the only girl working at sea, sacrificing her life to support her family to provide for them... After her father was attacked a year ago on an Israeli boat at sea and lost the boat, she worked on a fishing boat with courage, becoming the first girl to work at sea in the Gaza Strip, Madeleine bought a small boat to work at sea (port) as a tourist boat in the port of Gaza and works among hundreds of fishermen to earn her day and earn a living for her family. A human story that Madeleine tells us and her work on a tourist boat in the port of Gaza and her story with the sea and the camp in which she lives.

Her story in challenging the difficult conditions facing the eastern community, which has its own customs and traditions that prohibit a girl from working in this field, especially as she is the only girl who used to ride the sea in the Gaza Strip. Madeleine's life story revolves around her education with her father, where she grew up with him and opened his eyes in the middle of the sea Madeleine has always had a strong relationship with the sea and grew up learning to swim and helping her father in the family's fishing business, while she dreamed of a career as a fashion designer however changed dramatically when her father was attacked by an Israeli boat in 2014, she always went to sea with her parents To play and swim, and when she grew up, her relationship with the sea changed after it was a game, it became a part of her life, here begins the story with Madeleine, who defied all odds and risks to complete the trail of her disabled father and for the benefit of her family, she works on a tourist boat in Gaza port, despite the dangers What she is exposed to every day at sea and the dangers she is exposed to from Israeli boats and how she sacrifices her life in order to support her family, as the eldest of three children without any other source of income, Madeleine felt that she had to become the sole breadwinner after her father was injured She is dangerous in a boat attack, a challenge she is now proud of, and all she does is call for a change in her difficult circumstances.





## **LUCKLESS LAKE**

*Daryacheh Bibakhte Bakhtegan*

### **LOOKING FOR**

Funds or co producers.

Bakhtegan wetland is the horrid repetition of a drama, the collapse of an ecosystem on Homo sapiens who are incapable of understanding the simple language of nature.

### **CREW**

Producer — Elaheh Nobakht &  
Faraz Fadaian  
Director & Script — Faraz Fadaian

### **IRAN**

Persian | 60' | **Nature, wild-life, discoveries, travel**

### **BUDGET**

Confirmed Financing: (20.7%) ..... 59,000 €  
Financing Sought: (79.3%) ..... 226,000 €  
**Total Budget** ..... **285,000€**

### **FINANCING SOURCES**

AVA Studio Paris ..... 59,000 €

### **PRODUCTION COMPANY**

#### **ELI IMAGE**

Tehran — Tel. +989125374139 — eliimage18@gmail.com  
[https://cinando.com/en/Company/eli\\_image\\_91927/Detail](https://cinando.com/en/Company/eli_image_91927/Detail)



The plateau of Iran, an area as wide as 2,500,000 km<sup>2</sup> is a pronounced example of the nature's mechanism for stability, a dispute over life, an effort to perceive the methods of living and an agony for survival. The wetlands which occupy almost 41,000 km<sup>2</sup> of this plateau, play a major role in gathering the surface water of this dry stretch. These watersheds has been fed through temporary sources of water for thousands of years and his reason has led to a somewhat permanent biological system in the dry and wet eras. Parallel to the lands existence, humans concomitantly accompanied nature along with its rules from thousands of years ago. Bakhtegan Wetland which is the second largest fading watershed after Urmia Lake has been a host for the "ChaharRahi" nomads for 800 years in this region. The nomads who migrate from the height of "Korehi" in the cold weather to the central islands in the watershed of Bakhtegan and leave the rough but yet phenomenal nature of this area for their summer quarters when the heat comes along.

Similar to all the watersheds of Iran, Bakhtegan wetland has been a victim of the drought and it is deteriorating. Although the situation there is somehow that there are no hopes for its survival. Like the Urmia Lake this old homeland, in the past 15 years, had no chance of reestablishing its departed system. And now, having passed its former self it is forming a new body. Nature will form a new life and will continue with its cycle. Meanwhile, humans will suffer a great deal.

Sooner or later, Bakhtegan ecosystem, will be a Badland. Badland in a sense that probably only a few of its local and non-local species will have the ability to cope with the new characteristics of the new land. The residents of the islands and the suburb will face new existential challenges on daily basis. And the nomads, considering the major changes to their ancient lifestyle will face a difficult time every day and will be eventually forced to leave their motherland. The land in its new form will severely react to the mess; from wild sandstorms to destruction of climate and reduction of the humidity. It seems that human beings have not recognized the importance of understanding the nature's language and there is no hope of them trying to make any mutual connection to it. This is where the question of "Why is it important to study the land's history for humans to be able to survive?" remains without an answer. After finishing my 12 years old study on Urmia Lake, and making a documentary on this destroyed ecosystem, I have now decided to document the current situation in Bakhtegan wetland. The situation for which there might not be a solution. This situation in which, not only humans have played a major role but it's the evidential doom of the drought in Iran's plateau.



## SOCIETY & HUMAN INTEREST



# MY DREAM TO FLY

### LOOKING FOR

Co-production and broadcasters.

### CREW

Producer, Director, Script &  
Photography — Asmaa Gamal

### TRACK RECORD OF THE FILMMAKER

Photographer and director, she has directed many independent short films and Video Art such as 'Astrox', 'The Letter You Sent' and 'Masrya', which have been shown in local and international festivals. Her short films won four awards such as the Mentor Arab FF in Jordan, a Platinum Award from the Independent Short FF in Los Angeles, and two Jury Awards from Festivals Cairo short films and the Masr Dot Bokra Festival.

### PITCHER

Asmaa Gamal

Although more than four years have passed since the death of his best friend in street racing, a group of young men in their twenties is living their friend's dream of accessing world-class stunt sports on their cheap Chinese motorcycles in a Cairo slum.

### EGYPT

Arabic | 90' | Human interest, society

### BUDGET

Confirmed Financing: (8.6%)..... 9,500 €  
Financing Sought: (91.4%)..... 101,500 €  
**Total Budget: ..... 110,000 €**

### FINANCING SOURCES

DFI - Doha Film Institute grant..... 7,500 €  
Pitch Award of the Pitching Lab Drama short film festival (Greece) . 2,000 €

### PRODUCTION COMPANY

### REC&ROLL

Sheraton Heliopolis - Nozha - Cairo — Tel. +201 096925129  
asmaagamalmedia@gmail.com — [www.instagram.com/asmaa\\_ga3frie/](https://www.instagram.com/asmaa_ga3frie/)

## pitching forum



*My Dream to Fly* is a long creative documentary film based on the narrative style of surveillance of the daily lives of young people living in a poor neighborhood in Cairo near Qanatir al-Khairiya. The film's events occur in one of the professional rally championships at Cairo Stadium. It starts from the day the movie characters dreamed of participating in it. Then from time to time, we go back in time through scenes that tell about their daily lives, in which we follow them closely. Osama and Ibrahim. They are the main characters in the movie, whom we follow closely in their home and workplace and their relationship with each other in street races. From the time they grew up, they watched the stunt game of motorcycles and imitated them with their small wheels. Osama's brother, "Hassan," was the reason for his attachment and love for playing motorcycles, as he was the most skilled of the youth, which made him train and compete in crazy street races until he ended his life.

Like most neighborhood residents, Osama and Ibrahim did not complete primary school. Due to poor financial conditions, they often have to support their families financially, and the occupation they resort to is Chinese motorcycles. Inside the stadium, we follow the gazes of the fans who follow them, particularly their close relatives. Among them is your friend "Ali Wael," who works on removing and decorating motorcycles, although he lost one of his arms while working in his father's blacksmith's workshop. Moreover, re-installing a Chinese machine is an essential step before they gather in the colony where they play. A cheap motorcycle becomes suitable for practicing self-sports and must be modified to resemble expensive professional bikes they cannot buy. Ali always helps them with this task besides his work as a tuk-tuk driver. The film also traces Ali's internal struggle over his inability to participate in races with his friends. Each of them has a dream that he strives to achieve, and within the event, we follow their struggles for others and themselves. We are waiting for the results of the rounds and how the event they waited for affects their decision-making. If one of them turns into a champion in a match to compete with others globally, they will return to street racing from where they started.



## **OF LEAD AND COAL**

*De plomb et de charbon*

### **LOOKING FOR**

Mediterranean co-producer & Broadcasters, Distributors, Sales Agents.

### **CREW**

Producer — Jean-Baptiste Bonnet  
Director & Script — Thomas Uzan

### **TRACK RECORD OF THE PRODUCER**

**2023:** 'Save Our Souls'.  
Broadcaster: France Télévisions.  
**2022:** 'Kartli'. Co-production: Sakdoc Film, In dev, Selection: Dok CoPro Market (Leipzig).  
**2022:** 'Here lions once roared'.  
Broadcaster: France Télévisions.  
**2018:** 'Algeria, she and him' (audio documentary 54'). Diffusion: RTBF and RTS.

### **PITCHER**

Jean-Baptiste Bonnet

In the disused mines of Eastern Morocco, men continue to dig the abandoned galleries dating back to the French protectorate. To survive in a crumbling world, they delve deep underground in the search for depleted minerals and long gone dreams.

### **FRANCE**

Arabic, Spanish & French | 75' | Human interest, society

### **BUDGET**

Confirmed Financing: (22.6%)	47,897 €
Financing Sought: (77.4%)	164,000 €
<b>Total Budget</b>	<b>211,897 €</b>

### **FINANCING SOURCES**

CNC New Talent Award	5,000 €
CNC Writing Fund	7,500 €
CNC Development Fund	15,500 €
Normandy documentary development fund	7,000 €
SCAM Brouillon d'un rêve	5,500 €
Producer's investment (Habilis Productions)	7,397 €

### **PRODUCTION COMPANY**

### **HABILIS PRODUCTIONS**

6 rue du Moulin — 61470 La Ferté en Ouche — Tel. +33 681577411  
jbb@habilisproductions.com — <https://www.habilisproductions.com>



**In 2015, as I was travelling over several continents, I stopped in front of an open-pit mine with closed doors. To understand what lies behind the work of the land, I later decided to pursue my explorations to other mining depths, until by chance someone whispered the name of Jerada: "There's a coal story over there."**

In Morocco, the decomposition of industrial lands resulting from decolonisation is a missing picture. Jerada, which was the economic drive of the country at one point, made the region and country proud. Its history closely connected to working-class conscientiousness in Morocco led to the first trade union congress in Moroccan history. Yet nothing seems to mention this past: no commemorative stele, no archives. The particularity of Jerada can be found in many other towns, former jewels of industries resulting from the French or Spanish protectorates, closed between the 1980s and 2000s. The crisis caused by such closures turned these towns into abandoned ruins where only a few families remain, perpetuating a decaying mining identity.

Since the closure of these sites where the land was emptied of its substance, miners continue to extract resources illegally today. From Jerada to Ahouli, via Sidi Boubker, they survive by way of extremely dangerous work for which they get no recognition. Ghosts of a world that doesn't want to see them, they roam collapsed galleries and enter underground spaces haunted by the presence of those who disappeared there, who died by accident or due to the "mine disease".

During these explorations and after meeting these men, I followed several lives whose journeys are connected by the underground world.

There is Abder: a coal mineshaft watchman who suffers from silicosis. He bears the testimony of the mine in which he worked when he was young and against which he fights to get compensation for his illnesses. Living in a sheet metal hut, haunted by the memory of his brother who set himself on fire during a protest, he continues to cast spells that allow him to heal the poor.

There are Assou and Bousta: two inseparable cousins searching for the hypothetical, miraculous vein. Digging mines since they were 15 years old, they face the constant barrenness of the galleries they dig in, encouraging them to change their place of work continuously. They feed their Facebook accounts with videos of their feats and hope to open a YouTube channel one day.

There is Suela: an old storyteller who roams these lands looking for inexistent treasure. Convinced that he will find gold one day thanks to his divining rod, he climbs the mountains of his area while remembering forgotten legends. But he realises that he always arrives too late and that the treasure has vanished.

Lastly, there are Ahmed, Yahya and Ouahib, three coal miners who want to escape their condition through revolt or exile.

All the facets of a post-industrial society are reflected in these destinies, which nonetheless embody the possibility of life in a ruined world.







## **QASHQAI TRIBE: ONCE UPON A TIME IN SHIRAZ**

### **LOOKING FOR**

Co-production, Distribution and Broadcaster in Europe and North of America.

### **CREW**

Producer, Director & Script — Hamed Zolfaghari  
Editor — Gladys Joujou  
Photographer — Pouyan Ranjbar

### **TRACK RECORD OF THE FILMMAKER**

**2020:** 'Women of the Sun: A Chronology of Seeing', co-produced with Agat Films & Cie. First prize of Docs in Progress at Thessaloniki FF 2017, premiered at Hot Docs 2020 in long feature films competition and released in ARTE (France and Germany) at La-Lucarne program.

### **PITCHER**

Hamed Zolfaghari

Valioallah and Dorna are preparing to migrate to the summer grazelands, while their sons refuse to be a part of nomadic life and the migration through the city Shiraz has now become really dangerous...

### **IRAN**

Azeri & Farsi | 85' & 52' | **Human interest, Society, Environment**

### **BUDGET**

Confirmed Financing: (22%).....37,000 €  
Financing Sought: (88%) ..... 131,000 €  
**Total Budget ..... 168,000 €**

### **FINANCING SOURCES**

Awarded "Brouillon d'un rêve" – development fund from SCAM- France, 2021 ..... 5,000 €  
Producer's investment ..... 32,000 €

### **PRODUCTION COMPANY**

#### **CRAZY WOODPECKER FILM STUDIO**

No. 13, Bahar Shomali St. — 1574618636 Tehran  
Tel. +989366430611 — hamed.zolfaghari.k@gmail.com



Valioallah and his wife Dorna are going through the last years of their nomadic life. They live in the pastures near the small river Ab-Niloo in the south of Iran. In the past, nomads were 40% of Iran's population, but now, many of these nomads are settled in the big cities such as Shiraz. Sons of Valioallah study in boarding schools in Shiraz and are not interested in continuing their traditional life.

The story of the film begins in the morning when the thieves took away some sheep out of the fenced area and it becomes a matter of family discussion about a generational conflict.

After a few weeks of research, the thief is found. According to the Qashqai tradition, some elders gather in Valioallah's tent to ask forgiveness for the thief. Majid is invited as well to resolve the conflict. His parents are from the Qashqai tribe, but he was born in Shiraz. He has a good job and a family, but he misses something in his life. Most of nomads migrate by foot with all the difficulties of crossing Shiraz city which is midway to summer grazelands. Majid thinks of doing something for the migration routes of nomads which are blocked by highways and buildings in Shiraz city now.

By the time Valioallah and his family have started the migration to their winter grazelands, Majid has gradually made it his mission to try and organize the migration through the city and through the streets that used to belong to the nomad's migration routes, which is strictly forbidden by the law.

Early morning of the weekend when the streets are empty, the herd of Valioallah and some other nomads enter the city. Women and men have put on their traditional costumes. Some musicians enter the streets in front of the migrating group. Everything has been planned for the passage of the herd. Some young nomads direct the cars before the arrival of the tribe, so the herd can pass without any problems. In one street, a group of motorcyclists blocks the tribe's way and causes disorder in the tribe's movement. The herd suddenly turns into other streets and the group cannot control them. Majid, Valioallah, and others move to control the herd, but we see some groups of animals scattered here and there. They are slowly conquering the city. A bunch of goats climbs an urban monument. We see a camel taking a rest on the tomb of the great poet, Hafiz. A donkey, with the load on its back, has gotten on the metro with some sheep and some people, and other animals are wandering or resting in the modern commercial and cultural urban spaces as if they have always been there and the city has accepted their presence. TV starts to make a report about how beautiful the city looks now.



## **SON OF THE STREETS**

### **LOOKING FOR**

Financing, Distributors, Sales Agents, Broadcasters.

### **CREW**

Producer — Rashid Abdelhamid  
Co-producer — Glib Lukianets  
(A7 Company sp, Poland)  
Director & Script — Mohammed Almughanni

### **TRACK RECORD OF THE PRODUCER**

**2021:** 'Theft of Fire' (hybrid doc), by Amer Shomali in co-production with Intuitive Pictures.

**2020:** 'Gaza Mon Amour' (feature film), written by Tarazan and Arab Nasser Venice IFF 2020.

**2014:** 'Dégradé', in coproduction with Les Films du Tambour (France), "La Semaine de la Critique" - Cannes Film Festival.

### **PITCHER**

Rashid Abdelhamid

A child whose family tries to issue him an ID document that proves his existence and gives him the right to education, healthcare and movement outside of the Palestinian refugee camp of Shatila in Beirut, Lebanon. Through the process, many of the family's old secrets are revealed.

### **PALESTINIAN TERRITORIES & POLAND**

Arabic | 90' | Docudrama

### **BUDGET**

Confirmed Financing: (54%)	178,670 €
Financing Sought: (46%)	152,784 €
<b>Total Budget</b>	<b>331,454 €</b>

### **MAIN FINANCING SOURCES**

Palestinian Cultural Fund	15,000 €
The Arab Fund for Arts and Culture - AFAC	18,000 €
Polish Film Institute	92,390 €
Doha Film Institute	20,000 €
A7 Company sp. z o.o. (Poland)	16,080 €
Gaza Films (Palestine)	17,200 €

### **PRODUCTION COMPANY**

### **MADE IN PALESTINE PROJECT**

Ramallah, 00970 Palestine — Tel. +970599500666  
madeinpal.project@gmail.com



Following the life of the Palestinian child Khodor from the age of fourteen to eighteen as he grows up without ID in the Shatila refugee camp in Beirut. In the struggle for citizenship, his right to education and health care, harrowing family secrets come to light.

Khodor's parents have both died, so he grows up with his stepmother. The 14-year-old is cool and relaxed in front of his friends of the same age, but his new family often enough feels the pent-up aggression of the pubescent. His stepmother and half-sisters are desperately trying to get him a document that proves his existence and gives him the right to education, health care and freedom of movement outside the Palestinian refugee camp Shatila in Beirut.

*Son of the Streets* describes how hopelessness paired with the energy of an adolescent is discharged into aggression and despair. Because the dream of a self-determined life is still a long way off.

### **DIRECTOR'S STATEMENT**

Being a Palestinian director, I've been always interested in telling the stories of the Palestinian people who are deprived from their basic rights, either they're living in Palestine or outside. Life in Gaza has had a great impact on my life and on the stories that I want to tell, especially the stories of children who are born in areas of armed conflict and are trying to get what is happening around. During my studies at Lodz film school in Poland, I made a short documentary about Khodor. Now, I'm developing it to make it into a feature documentary. I'd like to follow the life of Khodor and keep filming him as he grows up and he realises how important his ID issue is. This project is mainly to help Khodor getting his ID and raise awareness about people who are unregistered as citizens, refugees, or humans of any community.

I want that the audience can relate to Khodor and grasp the tragic situation that he is in, thanks to the black humour in the documentary, sometimes tragic moments in their lives are turned into funny moments and that makes the audience feel more the need to act themselves when it's not just another movie about crying and starving children. Instead, they get an insight into a boy's life and a society with people that got the ability to turn shitty situations into better ones. They are not just victims, but people like everywhere else; they can laugh and have fun while trying to deal with a hard life the best way possible.



# TAUTAVEL MAN

*L'Homme de Tautavel*

### LOOKING FOR

Spanish coproducer, pre sales, distributor.

### CREW

Producer — Anne Labro  
Director & Script — Emma Baus  
CE — Amandine Picault

### TRACK RECORD OF THE PRODUCER

**2021:** 'When Ocean Threaten Cities'. Broadcaster: France Télévisions.  
**2019:** 'Paris 1900', for ARTE.  
**2018:** 'Venice, the Technological Challenge'. Broadcaster: France Télévisions.  
**2018:** 'Serge, Condemned to Death'. Figra Grand Prize, Audience Award of Festival of stars and Prix Farel.

### PITCHER

Anne Labro

Let's go back in time 500,000 years to discover the hitherto unknown history of whole other kind of humanity: *Homo heidelbergensis*, the very first inhabitants of the European continent!

### FRANCE

French | 52' & 90' | Science, knowledge, education, history

### BUDGET

Confirmed Financing: (17.1%) ..... 39,000 €  
Financing Sought (82.9%) ..... 217,500 €  
**Total Budget ..... 481,700 €**

### FINANCING SOURCES

Région Occitanie ..... 9,000 €  
Tangerine Productions (producer's investment) ..... 21,000 €  
Minimum Moderne (co-producer) ..... 9,000 €  
Broadcast-guarantee from France Télévisions and Science Grand Format

### PRODUCTION COMPANY

#### TANGERINE PRODUCTIONS

16 rue des Annelets, 75019 Paris — anne.labro@tangerine-productions.com  
<https://www.tangerine-productions.com/en/home>



Before the time of the Neanderthals, between 560,000 and 400,000 BC, there were already human beings living on French soil. They survived ice ages and intense climatic shifts. They had to adapt to ever - evolving prey - and predators. They continued like this for hundreds of thousands of years, raising their children, without even apparently having mastered fire...

They came from Africa, these *Homo heidelbergensis*, ancestors of the Neanderthals, and they gradually colonised Europe. Now more than ever, scientists are lifting the veil on this mysterious, fascinating and largely unknown period. From Italy to Spain, from England to Germany, the traces these early humans left are being studied by archaeologists in order to reveal their secrets.

**TO DISCOVER ANOTHER HUMANITY.** Only one human species occupies the planet today: our own, *Homo sapiens*. But this was not always the case. There were several members of the genus *Homo* before *Sapiens*. So to bring *Homo heidelbergensis* to life by studying Tautavel Man is thus to actually meet another kind of humanity.

To understand how this early man lived, scientists, rather than projecting onto him similarities to our own behaviour regarding, for example, burials or ornaments, are focusing on examining the traces that he has left us, and in particular his tools.

As *Homo sapiens*, we represent just one of many paths of evolution; in a parallel world, though, human existence could be very different. And learning how Tautavel Man lived and just how he differed from us can offer us some keys to understanding this.

### TAUTAVEL: AN EXCAVATION SITE LIKE NO OTHER...

The cave of Arago in Tautavel, in the foothills of the French eastern-Pyrenees mountain range, bears witness to his presence over hundreds of thousands of years. There is no other site like it in the world: from it has been exhumed an exceptional collection of 152 human remains belonging to 27 individuals (18 adults and 9 children). Among them is a 450,000-year-old skull, belonging to the one we call today «Tautavel Man», as well as a child's milk tooth discovered in 2018 and dated at 560,000 years old!

The fruit of 60 years of searching, the excavation site located in the heart of the cave is of an incredible richness for the period. It is also the only site yet discovered that contains 55 different levels of human occupation from so long ago, up to a depth of 15 metres. The sediments that have accumulated here make it possible to study a period of a chronological magnitude unequalled in the scientific world: a timespan of 160,000 years.



# THE LITTLE PRINCE, A STAR IS BORN

*Le Petit Prince, naissance d'une étoile*

**LOOKING FOR**

Broadcaster in Spain.

**CREW**

Producer — Katia Pinzon  
Co-producer — Serge Lalou (Les Films d'Ici)  
Director — Vincent Nguyen  
Script — Vincent Nguyen & Jean-Louis Milesi  
CE — Karen Michael

**TRACK RECORD OF THE DIRECTOR**

**2015/16:** '360@' (doc. series 10x52'). Broadcaster: France 5.  
**2014:** 'Ukraine, au cœur de la poudrière'. Broadcaster: Canal +.  
**2014:** 'Une femme à Paris'. Broadcaster: LCP.

**PITCHERS**

Katia Pinzon  
Vincent Nguyen

This film tells the little-known story of the birth in New York, at the height of the Second World War, of the most translated book after the Bible. A universal and timeless tale whose key to success – and secret of its genesis – lies in the very life of its author, Antoine de Saint-Exupéry.

**SPAIN & FRANCE**

French | 52' | Arts & culture

**BUDGET**

Confirmed Financing: (38.5%) ..... 177,885 €  
Financing Sought: (61.5%) ..... 283,866 €  
**Total Budget: ..... 461,751 €**

**FINANCING SOURCES**

ARTE France ..... 150,000 €  
RTS ..... 5,200 €  
SVT ..... 5,000 €  
Les Films d'Ici (co-producer) ..... 17,685 €  
Distribution agreement with Mediawan (France)

**PRODUCTION COMPANY**

**BARNABE PRODUCTIONS**

c/ Aribau, 170 — 08036 Barcelona — Tel. +34 646354394  
katia.pinzon@barnabe.tv — <https://www.barnabe.tv>



This film tells the little-known story of the birth in New York, at the height of the Second World War, of the most translated book after the Bible. A universal and timeless tale whose key to success – and secret of its genesis – lies in the very life of its author, Antoine de Saint-Exupéry.

The documentary covers the last four years of the pilot-writer's extraordinary life, between his exile after the French armistice and his disappearance on July 1944, in an American reconnaissance aircraft off the coast of Marseille. An intense period for the writer, in which love, political and artistic intrigues mingled.

Exploring Saint Exupéry's memories in flashbacks, and the creative process of the book in New York, this film tells how its author transformed a children's tale into a universal philosophical fable that transcends ages, cultures and eras, unconsciously summing up the purpose of the work he wanted to bequeath to mankind and that he will never finish, *The Wisdom of the Sands*.

Close to the director, Saint-Exupéry's family offers him extraordinary material that has never been used before to plunge into the intimacy of the tormented writer, the exceptional pilot who gave birth to a universal masterpiece.

Conceived as an international event on the occasion of the 80th birthday of *The Little Prince* (in April 2023), to meet a borderless audience, this ambitious film breaks the codes of classic documentary. By closely mixing archive footage and photos with animation to faithfully reenact written testimonies, we present a never-before-seen story full of suspense and emotion. A reference film.

*The Little Prince* is a star book. Learning how this star was born is to understand what binds us together, despite the distance and the years.



## SOCIETY & HUMAN INTEREST



# THE MAGMA

### LOOKING FOR

Financial support.

### CREW

Producer — Ali Elaraby

Director — Mia Bendrimia

### TRACK RECORD OF THE PRODUCER

**2021:** 'Captains of Zaatari'. Selected in 85 film festivals across the world.

In 2015 El Arabi set up Ambient Light, a Cairo-based production company where he focuses on various topics relevant to the MENA region such as refugee displacement and women's and children's rights.

After Mia, a French-Algerian 25 year-old, discovers a long held and shameful family secret about her Algerian grandfather, she embarks on a journey across two continents and six decades to set the record straight, not only for her family but also for her two countries.

### EGYPT

French & Arabic | 90' | Sociology, human interest

### BUDGET

Confirmed Financing: (31%) ..... 240,800 €

Financing Sought: (69%) ..... 550,200 €

**Total Budget** ..... **800,000 €**

### FINANCING SOURCES

Producer's investment ..... 240,800 €

### PRODUCTION COMPANY

#### **AMBIENT LIGHT**

110 A 26th July st, F21, Apt 84, Zamalek, Cairo — Tel. +201008834486

alielarabi@ambientlightfilm.com — <https://ambientlightfilm.com>



## pitching forum



When I was only a few days old, my father filmed his parents, my Algerian grandparents, holding me in their arms for the first time. As my grandmother rejoices, she looks at the camera and exclaims: "Can you imagine how happy Mia will be when she will be twenty five and she will see this video?" Shortly after this, my grandfather passed away. Twenty five years later, I still don't know anything about him. I grew up far from my Algerian identity, in a family who didn't speak Arabic and had never set a foot in Algeria. My family never talks about life before Algeria's Independence War and it took me years to understand the reasons behind this silence.

Since a middle school classmate of Algerian origin spat at my feet when he learnt I was the descendent of a Harki, (an Algerian native who fought with the French colonial army against independence during Algeria's decolonisation war), I felt I didn't have the right to claim my Algerian identity. Although I didn't really understand at that time the reality behind this word, the violence of this reaction triggered within me a need to understand what led my grand father to fight against the independence of his own country. This need soon transformed into an obsession starting to shape my life.

While I am in New York, I attend a screening of *The Battle of Algiers* by Gillo Pontecorvo, a film about the Algerian War of Independence banned in France for years. As I watch the film, I feel shame as I identify with the colonizer and the colonized. From this experience, I start a journey from the present to the past to understand my family's history and why my grandfather betrayed his country.

Despite my fears and my family's worries, I embark on a trip across continents and epochs, which I traverse backward, reversing the itinerary taken by my grandparents decades ago. I start in the suburbs of Paris, where I look for answers in my family's memories and my grandfather's military records. Then I move South, where I meet older Harki descendants who grew up in the camp where my family transited upon their arrival to France.

After crossing the Mediterranean Sea, I finally make it to Algeria for the first time, just in time to witness the Independence Day celebrations in the capital. From there, I take a train to travel to my family's birth place, a small village in the mountains of Central Algeria. I meet my family for the first time, including my uncle, whose late father is a hero of the revolution revered as a legend and considered by many Algerians to be the real life inspiration for Rambo's character. As I discover that my family fought on both sides of the war, I finally learn about the reasons which led my grandfather to take arms against his country.





## **WAR DIARY**

*Le Journal*

### **LOOKING FOR**

Additional funding, broadcasters, distributor.

### **CREW**

Producers — Laurence Uebersfeld  
& Jérôme Amimer

Director — Hakob Melkonyan

An Armenian filmmaker receives his grandfather's diary from the WWII and discovers he went fighting in friendship with all the soldiers from countries around Armenia...that are now at permanent war. He decides to go in the footsteps of his grandfather, and starts a trip in Caucasus and Ukraine to try and understand where things went wrong, how yesterday's friend became today's enemies.

### **FRANCE & ARMENIA**

Armenian & Russian | 52' | Human interest

### **BUDGET**

Confirmed Financing: (48.2%) ..... 62,639 €

Financing Sought: (51.8%) ..... 67,293 €

**Total Budget** ..... **129,932 €**

### **FINANCING SOURCES**

Normandy region ..... 20,457 €

Procirep ..... 5,000 €

Lyon Capitale TV ..... 12,510 €

Artsakh TV ..... 5,000 €

Armenian coproduction ..... 19,672 €

### **PRODUCTION COMPANY**

#### **LUFILMS**

18 Route de Fierville — 14130 Blangy-Le-Château — Tel. +33612160199

laurenceueb@gmail.com — <https://www.lufilms.com>

### **PITCHER**

Laurence Uebersfeld



In 2017, Hakob Melkonyan, an Armenian filmmaker, received an extraordinary document: the war diary of his grandfather. Mobilized in 1941 in the Soviet army, Karapet Melkonyan had kept his diary for two years. Moved by the story of this adventure, Hakob decides to follow in his grandfather's footsteps.

The *War Diary* is a road movie through four countries: Armenia, Georgia, Russia and Ukraine. It confronts the history of the Second World War with today's reality in these former Soviet republics. Having become independent after the fall of the USSR, they are now torn apart by numerous deadly conflicts: in Armenia, Georgia and Ukraine.

The *War Diary* is a personal quest and also sheds light on an often overlooked geopolitical context. Today, however, with the recent invasion of Ukraine, it has become an essential project

## **DIRECTOR'S NOTE**

This film is a road movie, crossing four countries: Armenia, Georgia, Russia and Ukraine. This journey by train will start in Yerevan, Armenia, and end at the supposed location of my grandfather's grave in Kerch, Crimea. I will be the guide of this journey. I will walk in my grandfather's footsteps. I will be in the picture, I will be the link between the excerpts from his notebook, that I will read off-screen on shots of scrolling landscapes, and the dialogues with surviving witnesses.

I will pay particular attention to filming in motion; the movement of the train will create a "natural tracking shot", during the various journeys from Yerevan to Gyumri, from Gyumri to Tbilisi, from Tbilisi to Grozny in Chechnya. I will film this journey through the windows of the trains, showing the impressive nature: the mountains and the villages that follow one another. I would also like to film at the front and back of the trains, when they enter or leave the tunnels, creating travelling effects forwards and backwards. On these moving images I will read extracts from my grandfather Karapet's war diary which describe these same places. On the windows of the carriages, one will be able to follow the path of the journey thanks to an animated map in computer graphics, which will allow the spectator to orientate himself.

The meetings in stages. During the interviews, I will choose wide, static shots to better capture the gestures, facial expressions, emotions of the veterans, and sometimes even their silences. It will allow them to leave the frame when they wish, thus allowing us to discover the décor of their daily lives.





## **A WOMAN IN KABUL**

*Une femme à Kaboul*

### **LOOKING FOR**

Financial partners

### **CREW**

Producer — Pierre Jestaz

Director & Script — Charlotte Erlih

Co-director — Marie-Pierre Camus

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2022:** 'Isaac Asimov, a Message to the Future'. Co-production with ARTE France. Presales: SVT.

**2022:** 'Alfred and Lucie Dreyfuss, with Kiss as Deep as My Love'. Co-prod. with Novanima. Presales: France Télévisions, TV5 Monde.

**2021:** 'Longing for an Island'. Co-production with Fance 3. Visions du Réel, Art Doc Fest Moscow, Artdoc Fest Riga, Festival Corsicadoc.

### **PITCHERS**

Pierre Jestaz

Charlotte Erlih

Summer 1926, it's love at first sight in Saint-Malo. Elisabeth marries Naim, cousin of the King of Afghanistan. But just as they reach Kabul the progressive king is overthrown. The fairytale collapses. Thrown into a world where women have no rights, Elisabeth battles for women's liberation in her adoptive homeland.

### **FRANCE**

French | 52' | Human rights

### **BUDGET**

Confirmed Financing: (33.9%) ..... 102,000 €

Financing Sought: (66.1%) ..... 198,784 €

**Total Budget** ..... **300,784 €**

### **FINANCING SOURCES**

France Télévisions ..... 102,000 €

### **PRODUCTION COMPANY**

#### **KEPLER22 PRODUCTIONS**

26 Rue des Rigoles — 75020 Paris — Tel. +33 672598040

pierre.jestaz@kepler22productions.com — <https://kepler22productions.com/>



*A Woman in Kabul* tells the incredible life of Elisabeth Naim Ziai, a young woman from Normandy who, in 1928, married a cousin of the progressive king of Afghanistan, seemingly destined for a leisurely life. But one year after their wedding, as Elisabeth and her husband were on the way to Kabul, the king was dethroned by a conservative rebel. From then on, nothing would go as planned. And yet, Elisabeth remained in Afghanistan until 1980. The first woman in Afghanistan to go unveiled, she devoted her life fighting for women's rights in her adopted homeland.

Through her life story, *A Woman in Kabul* sheds a fresh light on the evolution of the city and part of Afghan society. Values changed radically in the capital from the end of the 1920s to the 1970s, women took off their veil, walked in miniskirts in some neighborhoods, danced in high heels to Western hits, would have jobs, and go to the same universities, cinema and parties as men. It was a freedom that seems particularly striking now.

At this time when the martyred country has once again taken a spectacular step backwards, this story is a beautiful way to revisit a moment of openness and freedom from the 1930s to 1970s, which have never yet been the subject of a documentary. Using never seen footage and archives, *A Woman in Kabul* fills in the historiographical void to reaffirm a different facet of Afghanistan – an alternative to obscurantism for this wounded country.

## **INTENTIONS**

The Taliban's recapturing of Afghanistan – and of Kabul – last August may have been a shock, but it was certainly no surprise. Since the start of the 20th century, the country's history has been an endless pendulum, at times leaning towards openness, at others towards an extremism as radical as the permissive period that preceded it and to which it stands opposed.

With *A Woman in Kabul*, I want to explore how these two alternative tendencies in Afghanistan are in fact always cohabitating. When one is in the light, the other, is preparing its return. And vice-versa.

*A Woman in Kabul* is a story built along two levels: that of a woman, and of a city. Elisabeth Naim Ziai will allow us to pass beyond a patronizing Western perspective, straight into the city's heart and diverse inhabitants: the royal family that Elisabeth spent time with on her arrival, and then the women from a diversity of backgrounds, especially the more lowerclass women that she met as a teacher in the first girls school, and for whom she battled by creating the Afghan Society for Women's Wellbeing.



Project developed at



## ENTANGLED HOPEFUL BIRD

### LOOKING FOR

Co-prod., broadcasters, distributor.

### CREW

Producer, Director & Script —

Dawood Hilmandi

Co-director — Ezat Alidoust

### TRACK RECORD OF THE FILMMAKER

He is a visual artist, filmmaker, photographer and researcher in/through cinema based in Amsterdam, Kabul and Tehran. His first film 'Bechawy' was screened at Rotterdam IFF in 2009 and he continued making films which are screened in the festivals around the globe. In Locarno Festival 2017 he won the top pitch prize for his feature length film project 'Badeszennen'. Before the arrival of the Taliban in 2021 he was in Kabul working on his films, and held specialized cinema master classes.

### PITCHER

Dawood Hilmandi

As long as we can remember, our memories are filled with terrifying pictures of Afghanistan, massacre of innocent people whose voices were never heard. This documentary aims to tell the parallel stories of Afghan men and women who are as described entangled within a dark and suppressed situation, yet still they stay hopeful and resilient through these time.

### THE NETHERLANDS

Farsi | 90' | Current affairs, investigative journalism / Human rights

### BUDGET

Confirmed Financing: (7.6%) ..... 20,000 €

Financing Sought: (92.4%) ..... 243,000 €

**Total Budget: ..... 263,000 €**

### FINANCING SOURCES

Hilmandi Film productions ..... 10,000 €

Bamiyan Film productions ..... 10,000 €

Broadcast-guarantee from EO-NPO

### PRODUCTION COMPANY

#### HILMANDI FILM PRODUCTIONS

Heesterveld 87 — 1102SB Amsterdam — Tel. +31 683969396

info@dawoodhilmandi.com — <https://www.dawoodhilmandi.com>



Salima Mazari is an extraordinary Afghan woman and first female governor in Afghanistan, whom Dawood Hilmandi and Ezat Alidoust became truly fascinated in making a film about. They started working together to make this film, but soon the Taliban took over the country and before they knew it, the whole system was under Taliban's control. Not later than that, Salima got captured by Taliban but then was released and fled to US. These alterations made the two young directors to stop the shooting process. Dawood had to leave Afghanistan and went to Iran. But Ezat stayed in the country with his pregnant wife who gave birth to her baby during those dreadful days. Ezat, a passionate artist and filmmaker, always had high expectations of his creative and professional path. He had just started a family and was really looking forward to a bright future. But now, as an artist and a person who can be a great potentiality to show the world what is happening in Afghanistan through his art, he was considered as a danger for Taliban. So, he was forced to live like a criminal in his own country and find a safe place to hide.

Despite all the difficulties and challenges, with guidance from Dawood in Iran, who kept in touch with his co-director, Ezat resumed filming himself and his family's extraordinary physical and emotional journey to survive and to strive to leave Afghanistan to begin and build a new life. He records every moment and important incident taking place during their journey, which has led to shape a distressing narrative overall. The film is being viewed from both Ezat and Dawood's perspectives at the same time, and sometimes it is their point of view together.

As Salima's part is more like an opening to the shadowy and complicated life of Afghan people, the twists and turns of the whole story will lead us to the depth of gender role definitions and patterns in a country such as Afghanistan. These rules and biases gradually grow more intense especially when Taliban invades the government. Now, in this story, men and women are captured from a unique and intimate perspective through different circumstances. What is expected from this film, is to draw a creative and character-based frame of the social situation in Afghanistan; and how unbelievably there are people like Salima, Ezat and Najiba, who in a suffocated environment forced by the Taliban, continue to be strong and positive. In a time when no sign of hope can be seen from the outside world, these people fight for what they truly deserve. In a certain way, this film is the story of three characters whose life events is a small but profound and important part of history of Afghanistan.







## **FAKE LIES**

### **LOOKING FOR**

Broadcasters, sales agents and a third coproducer on board who could bring additional financing.

### **CREW**

Producer, Director & Script — Anna M. Bofarull  
Co-producer — Rok Bicek (Cvinger Film, Slovenia)

### **TRACK RECORD OF THE PRODUCER**

#### **& DIRECTOR**

**2022:** 'Sinjar' (fiction feature film), coproduced with Genius at Large (USA). Málaga Film Festival.

**2019:** 'Barcelona 1714'.

**2015:** 'Sonata for Cello'.

**2010:** 'Hammada'.

On Referendum day in Barcelona, Marta was brutally dragged down the stairs by police officers. Her image went immediately viral. How being on the news one day can change one person's life forever?

### **SPAIN & SLOVENIA**

Catalan | 80' | Human rights

### **BUDGET**

Confirmed Financing: (28%)	103,000 €
Financing Sought: (72%)	261,000 €
<b>Total Budget</b>	<b>364,000 €</b>

### **PRINCIPAL FINANCING SOURCES**

MEDIA Creative Europe	50,000 €
RTV Slovenia	28,000 €
Slovenian Film Center - Development Funds	13,000 €
Televisió de Catalunya (CCMA)	12,000 €

### **PRODUCTION COMPANY**

**KABOGA ART & FILMS CREACIONS AUDIOVISUALS S.L.**

c/ Sant Eulogi, 4 — 43002 Tarragona — Tel. +34 675060993  
info@kaboga.eu — <https://www.kaboga.eu>



*Fake Lies* will explore how one woman's life can be changed forever after being exposed to very aggressive news. The face and voice of Marta Torrecillas went viral on referendum day in Catalonia -a referendum considered illegal by Spanish government-. She was recorded while police officers dragged her brutally out of the polling station and sent a voice message to a friend, which immediately arrived on many cell phones. Cameras recorded her while outraged, she exposed that police officers had broken her fingers. That image turned around the world to show the violence a government in Western Europe used against voters. Some days later, Marta openly explained her story: she first thought her fingers were broken, but later doctors confirmed that they weren't. Trying to explain the truth on public TV made her a symbol of a lie. A nightmare which is not over yet began. Her data were leaked and she received more than 7,800 messages slandering and threatening her. One year later, she started to suffer post-traumatic stress disorder. The life of Marta has a before and an after of referendum Day.

*Fake Lies* is a creative documentary focused on a sensitive, intimate and cinematic approach. It's the realization that when a citizen confronts the establishment and becomes a most visible face, he/she turns into a target to demolish. To morally destroy, at least. Marta's personal life remains five years later profoundly affected by her media exposure, her body still full of distressing memories that cause her health problems and miscarriages. Her most immediate desire was to create a family, but the physical consequences which her body suffered as a result of trauma prevented her from normally gesturing a creature. After suffering perinatal mourning, she luckily got pregnant and gave birth to a healthy baby. Actually, she had to attend one of the trials she is facing just one week before delivery date. While creating a new life and trying to close a painful folder on her life, she is still forced to wait for justice, more than five years later. Meanwhile, news about her remain available on social media and networks and the lie continues to surround her name. Based on Fake News, Marta's story is rather *Fake Lies*. Fake Lies that have deeply changed one woman's life.

The documentary will also focus on this media bullying exposure from a female perspective. She has been receiving insulting messages with macho curses, such as wishing police officers rape her repeatedly. She dared to expose that those police officers had touched her inappropriately, opening a debate -which hitherto has not taken place yet- about police violence against female demonstrators. And this situation aroused old memories in her that we want also to explore, as she suffered sexual violence in her youth from a family friend, ending up with a trial which never took place.



## **FROM WHERE TO WHERE**

*Zvikdy Kudy / Skąd Dokąd*

### **LOOKING FOR**

Co-producer & presales.

When do you become a refugee? Is it while crossing the border or when seeing your house in the car mirror one last time. Or does it happen somewhere on the way? The film tells us stories of evacuees on their road to safety from remote parts of wartorn Ukraine.

### **CREW**

Producer — Piotr Grawender

Director & Script — Maciej Hamela

### **POLAND**

Russian, Ukrainian, French, English & Polish | 90' | Human rights

### **TRACK RECORD OF THE PRODUCER**

**2021:** 'Planeta Singli. Osiem historii'.

**2007:** 'Dustclouds', by Filip Jan Rymsza.

**2004:** 'Sandcastles', by Filip Jan Rymsza.

### **BUDGET**

Confirmed Financing: (71.4%) ..... 249,703 €

Financing Sought (28.6%) ..... 100,000 €

**Total Budget ..... 349,703 €**

### **FINANCING SOURCES**

Polish Film Institute ..... 139,566 €

Affinity Cine (producer's investment) ..... 70,237 €

Maciej Hamela ..... 39,900 €

Broadcast-guarantee from HBO

### **PRODUCTION COMPANY**

#### **AFFINITY CINE**

Nowy Swiat 51/11 — 00-042 Warszawa — Tel. +48 606357500

piotr.grawender@affinitycine.pl — <https://www.affinitycine.pl>

### **PITCHER**

Piotr Grawender

### **pitching forum**



The documentary film *Zvikdy kudy? Evacuating Ukraine* is a multivoiced narrative about the experience of war as it unfolds. Its protagonists are Ukrainian civilians from different regions, united by the life-threatening situation and desperately in need of evacuation as their country reacts to invasion. Having decided abruptly to evacuate over the borders, they are forced to rely on external helpers. The director is a volunteer in the evacuation efforts and since the war erupted has driven aid vehicles to Kyiv, Chernihiv, Kharkiv, Zaporizhzhia, Slavyansk, Soledar, often into combat zones and to offer first help in remote villages.

The passengers in the documentary share the journey in an 8-seat van purchased as the invasion began for use in transporting people to safer areas in Ukraine and into Poland. The van becomes the setting: a first, safe, intimate space for communication, where experiences are exchanged with immediacy between passengers and driver. These include families, often with very different experiences of war, and often with only vague ideas where they should be going. Their evacuation plans are sometimes unsettled, reacting to war circumstances.

*Zvikdy kudy? Evacuating Ukraine* documents the process by which someone becomes a refugee, that momentous, uncertain process of transition from the past to the future, a "where from" (zvikdy) into a "where to" (kudy). Thus recent war experiences blend with conversations about the near future and a distant one and anxieties or hopes related to both. En route with various groups of passengers driving west, we look out the van windows at images of destruction, an awful backdrop and continuing illustration of the protagonists' particular experiences.



## **LET'S PLAY SOLDIERS**

### **LOOKING FOR**

Financial Support, co-production and broadcasters.

Nasser-16, is a child-soldier from Yemen who tries to find his place in his community, where the on-going war forced him to become the guardian of his younger siblings' fate.

### **CREW**

Producer — Mohammed Al-Jaberi  
Director & Script — Mariam Al-Dhubhani

### **YEMEN, QATAR & USA**

Arabic | 90' | Human rights

### **BUDGET**

Confirmed Financing: (19.9%) ..... 70,568 €  
Financing Sought: (80.1%) ..... 284,521 €  
**Total Budget ..... 355,089 €**

### **FINANCING SOURCES**

Al-Jazeera Media Network ..... 44,443 €  
Doha Film Institute ..... 26,125 €

### **TRACK RECORD OF THE PRODUCER**

Mohammed Al-Jaberi is a communication and cultural specialist engaging with international and MENA based cultural institutions. He has produced and filmed a number of award-winning short documentary films focusing on Yemen. His feature length debut is 'Let's Play Soldiers'.

### **PITCHER**

Mohammed Al-Jaberi

### **PRODUCTION COMPANY**

#### **MEEM SQUARE FILMS LLC**

5830 E 2nd st, STE 7000 #5148 — 82609 Casper, WY, USA  
Tel. +97455280102 — maa365@georgetown.edu



**The first years in the life of every human significantly impact the way they observe and interact with the world. The place where everyone is born might determine their upbringing and overall experience as children. Unfortunately, the children of Yemen have been robbed their recent years, and they are forced to grow up too fast.**

In a small Yemeni village, we meet Nasser, a 16-year-old child soldier returning from war. His enrollment into the military is a rite of passage taken by his father and older brother before him. However, Nasser quickly understood there was little to gain in joining the armed groups. The pay is low, the job is hazardous, and only a few people respect such work, so he decides to return home to find another way.

The war broke his father and brother and forced Nasser to become the guardian of his younger siblings' fate. And while there are very few ways in which a young man in a war-torn economy can make a living, Nasser's mission is to stop his two younger siblings from picking up arms. This vérité film immerses us deep within Nasser's journey to build a different life for himself and, in his own words, expose the impact of war and the glorified myth of child soldiers in Yemen.

### **DIRECTOR'S STATEMENT**

The idea of *Let's Play Soldiers* started in 2019 when I decided to counter a perceived narrative of children in Yemen who are engaged in the ongoing war. The Hollywood stereotypical image of a child in such an environment is in an oversized uniform with a gun that is larger than their figure. They are portrayed as killing machines in the making. I believe that there is much depth to the unfortunate phenomena in Yemen where young boys have rationalized and adopted an understanding of their involvement and their newly shaped identities, which are constructed around their newly acquired knowledge of sudden adulthood. Nasser's story provides an exceptional example of the impact of the war on a child soldier who has been rebelling around the forced social tendencies which forced him to grow too fast. He witnessed how being a child soldier is damaging to his family and refused to allow his two younger brothers to leave school and pick up arms. Over the past two years, we have followed Nasser through his coming-of-age tale, where he has knocked on all available doors to fulfill his quest to break the child soldier curse that has taken two generations in his family.

The fact that not many stories see the international light from Yemen puts a heavy weight on any film to tell everything. Not only about the complicated ongoing war but also about the diverse culture and traditions unique to the country and its people. Through situational cinema vérité, the filmmakers intend to visualize how the people in the village in *Let's Play Soldiers* experience and consume the war and its devastating economic effects that take a toll on everyday life.





## **LIFE AFTERWARDS**

*La vida después*

### **LOOKING FOR**

Co-producers and broadcasters.

### **CREW**

Producer — Tània Balló

Director & Script — Carolina Plata

### **TRACK RECORD OF THE PRODUCER**

**2019:** 'Milicianes' (co-producer).

**2016:** 'Oleg y las raras artes', by Andrés Duque. Premiered at the official section of the Rotterdam Film Festival 2016.

**2015-2021:** 'Las Sinsombrero', a transmedia project co-directed with Serrana Torres and Manuel Jiménez-Nuñez. Co-produced with TVE.

From the abandoned village of Granadilla to the top of the Sierra del Toro and across the cemetery of Seville, archaeologists and anthropologists excavate the earth that hides the bodies of the disappeared. While searching and identifying the bodies, life goes on around these landscapes of resistance.

### **SPAIN**

Catalan & Spanish | 90' | Human rights

### **BUDGET**

Confirmed Financing: (5%) ..... 10,000 €

Financing Sought: (95%) ..... 190,000 €

**Total Budget** ..... **200,000 €**

### **FINANCING SOURCES**

ICEC Development ..... 10,000 €

### **PRODUCTION COMPANY**

#### **NINA PRODUCCIONS**

Plaça Sant Josep Oriol, 4 — 08002 Barcelona — Tel. +34 677784471

tania@ninaproduccions.com — <https://www.ninaproduccions.com>



A group of historians arrives in Granadilla, a village in Extremadura abandoned after it was flooded by the construction of a reservoir. They are looking for the whereabouts of a mass grave on the reservoir's banks. On the other side of the peninsula, on one of the silent peaks of the Sierra del Toro, a team of archaeologists opens and examines the earth, tracing a mass grave of soldiers fallen in combat. In the south, amidst the sound of traffic that envelops the cemetery of the city of Seville, a team of anthropologists analyses the bones of thousands of bodies yet to be identified. Each site is at a very different point in the search. Cáceres represents the paper and the document, Castellón the earth and Seville the bone.

*Life afterwards* is a journey through the landscapes located in these three points of the peninsula, Cáceres, Seville and Castellón. The film portrays what happens around these spaces, while the team of historians, archaeologists and anthropologists search for the mass grave and affect the land. The arrival of the workers at these sites attracts people from the surrounding area: families of the disappeared, neighbors, volunteers, and hikers, who come to pass on their memories, ask questions and help in the search. All these people who orbit the mass grave come there to talk about the intimate, the political, death, and friendship. And in these moments, in these spaces of death and memory, life occupies the center of the narrative.

Every day the earth is chopped up in a descending path that separates the two planes, above and below. The surface becomes the habitable place where the characters move, and below is the uninhabitable, the point where everything stops. The archaeologists and anthropologists work at the boundary between the two, where life and death meet. *Life afterwards* inhabits that space between what is expected and what is found. From the moment they search for the mass grave until they close the earth again. In this constant attempt by the characters to reinterpret the past, all the doubts and certainties of those present there change, as the landscape is also transformed.

The vast majority of searchers have no family connection to the missing, yet they search for them. They pull them out of the earth and bury them on the surface, where they can honor them. Accustomed to relating to this subject from the intimate and the familiar, how do we now assimilate this reality as a collective? *Life afterwards* is a choral portrait of the people who arrive at the site of the mass grave to create a new link with the land and identity from a place of resilience and tenderness.





## **MALCOLM X, JUSTICE BY ANY MEANS**

### **LOOKING FOR**

Presales

### **CREW**

Producers — Fabienne Servan  
Schreiber & Fatma Tarhouni  
Director & Script — Amine Mestari

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2022:** 'History Uncovered Season 3' (documentary series). Available at the MEDIMED video library.

**2022:** 'Michael Haneke, cineaste of our times', directed by Marie-Ève de Grave.

**2021:** 'Iraq's Lost Generation', directed by Anne Poirer.

**2021:** 'Restitution? Africa's fight for its art', directed by Nora Philippe.

**2021:** 'The Spanish Flu, the invisible enemy', directed by Paul Le Grouyer.

### **PITCHER**

Fatma Tarhouni

2021: As the USA is trying to heal the wounds of a year of racial violence, an over 50-year-old cold case suddenly resurfaces. Based on new revelations, recently declassified FBI documents and accounts from people close to Malcolm X, this historical investigation takes viewers through the last 15 months of the life of an icon, Malcolm X. It is high time for this radical leader's exceptional path to be revealed and the chain of events leading to his certain death deciphered.

### **FRANCE**

French & English | 52' | History

### **BUDGET**

Confirmed Financing: (66.6%).....	249,210 €
Financing Sought: (33.4%).....	124,790 €
<b>Total Budget:</b> .....	<b>374,000 €</b>

### **FINANCING SOURCES**

CNC .....	116,210 €
FRANCE TÉLÉVISIONS .....	118,000 €
Télé Québec .....	5,000 €
SBS Australia .....	10,000 €

### **PRODUCTION COMPANY**

#### **CINÉTÉVÉ**

82 Rue de Rivoli — 75004 Paris — Tel. +33 1 48043000  
g.gallier@cineteve.fr — <https://cineteve.com>



Although a formal re-opening of the investigation has not yet been confirmed, this film proposes to recount the radical polemical leader's evolution, focusing in particular on the last 15 months of his life. A chance to rediscover Malcolm X's life by shedding light on the circumstances of his death.

Dates, places, eyewitness accounts, evidence from the official investigation, shadowy areas and unlikely theories offered by law enforcement... Taking into account both older, confirmed information and more recent developments, we will attempt to highlight the consistent body of evidence that lends credence to the theory of law enforcement's involvement – of whatever nature – in the assassination.

**Declassified FBI documents:** Thousands of pages from the FBI's Malcolm X files that have now been declassified reveal methodical, tenacious and implacable surveillance starting in the 1950s.

**Prestigious interviewees,** participation confirmed, among others:

Ilyasah SHABAZZ: Malcolm X's third daughter, she is the founder of Malcolm X Enterprises and a trustee of the Malcolm X and Dr. Betty Shabazz Memorial and Educational Center.

Attallah SHABAZZ: is the eldest daughter of Malcolm X and Betty Shabazz. She is a diplomat and the author of the foreword to The Autobiography of Malcolm X written by her father and her godfather Alex Haley.

Ben CRUMP: is an American attorney who specializes in civil rights. His practice has focused on cases such as Michael Brown and George Floyd.

Tony BOUZA: A former police officer and member of BOSSI (NYPD Bureau of Special Services and Investigations) , working under cover, Tony Bouza trailed Malcolm X for years, and wrote numerous reports about him.

Angela DAVIS: A key figure in both feminism and anti-racism, she was a civilrights activist and a member of the Black Panther Party (BPP).

Clayborne CARSON: professor of history at Stanford University and director of the Martin Luther King, Jr., Research and Education Institute, he has written the multi-award-winning *Malcolm X: The FBI File*.

Alfonzo Peter BAILEY: Also a member of Malcolm X's inner circle, he followed the black leader when he left the Nation in 1964. He went on to help found the Organization of Afro-American Unity (OAAU) and ran the group's militant newspaper, Blacklash.



## **MANKIND'S FOLLY**

### **LOOKING FOR**

Co-production and presales.

### **CREW**

Producers — Anastasia Skoubri &

Yorgos Avgeropoulos

Director & Script — Yorgos

Avgeropoulos

CE — Claudia Bucher

### **TRACK RECORD OF THE PRODUCER**

#### **& DIRECTOR**

**2021:** 'Being Present'. Best

Documentary Orpheus Award at  
LAGFF.

**2019:** 'Chained – AGORA II'. Official  
Selection CPH:DOX, ASBU Special  
Mention PriMed Marseille.

**2017:** 'Up to the Last Drop'.

Nominated for Best European

TV Documentary of the Year Prix  
Europa Berlin 2018.

### **PITCHER**

Yorgos Avgeropoulos

From both ends of the Arctic, Yegor and Martha, strangers to each other, send a distress signal as the ground sinks beneath their feet and fossil fuel companies greedily expand into the far north.

### **GREECE**

English & Russian | 80' & 52' | **Current affairs, investigative journalism**

### **BUDGET**

Confirmed Financing: (38.2%).....148,360 €

Financing Sought: (61.8%).....240,000 €

**Total Budget: .....388,360 €**

### **FINANCING SOURCES**

ARTE.....100,000 €

SmallPlanet.....48,360 €

### **PRODUCTION COMPANY**

#### **SMALLPLANET PRODUCTIONS**

55, Pytheou str. — 11743 Athens — Tel. +302109515295

info@smallplanet.gr — <https://www.smallplanet.gr>



Yegor and Martha live on either side of the Bering Strait, in the Arctic. Yegor is a resident of a small village in Eastern Siberia and Martha, a community leader, in Alaska. Although they live around 4,000 km apart from each other they share something in common. That the frozen for millennia Arctic soil is sinking beneath their feet. The permafrost melts and whatever is built on it collapses.

The war and energy crisis dropped a shadow on climate change. World leaders' ambitious pledges in Glasgow Climate Summit have been pushed aside. Fossil fuel lobby got a huge boost.

As Russia expands its oil and gas exploration in the Arctic despite the sanctions, pressure is mounting on Biden administration to approve new fossil fuel mega-projects in Alaska. Energy security is now the new dogma.

Scientists' warnings of impending global catastrophe go unnoticed. The Arctic, they say, is warming 3 times quicker than any other place on Earth. Their predictions for the future of humanity are frightening.

Yegor and Martha helplessly watch their environment disintegrate as fossil fuel companies greedily expand into the far north. Their stories are an urgent distress signal to all of us. And it's probably the last one

Mankind's Folly is a feature film that documents the energy, economic and geostrategic dynamics of countries and fossil fuel companies in the Arctic as they emerged after the war in Ukraine and the ensuing energy crisis, as well as the real problem; the terrible consequences of climate change in one of the most sensitive environments on the planet, which are now visible to everyone.

Through the point of view of an internationally acclaimed documentary filmmaker and journalistically balanced world reporter the film observes two communities above the Arctic cycle, one in Eastern Siberia and one in Alaska. At the same time, it juxtaposes the expansion of the fossil fuel industry and the mega-projects being developed in the same or nearby areas, seeking answers from industrial and political executives in Russia, and in the United States for their energy and geostrategic policy in the Arctic, as well as their environmental commitments.

The film is based in four interrelated stories set in two countries. The human element dominates in all of them. Critical issues for the environment, for international politics and the economy, pass through their protagonists. The film's characters, whether Arctic natives, politicians or oil executives, are described in detail in their environment.



## **PEACE, IS IT POSSIBLE?**

### **LOOKING FOR**

Presales and co-productions.

### **CREW**

Producer & Director — Susana Guardiola

Co-producer — Charlotte Uzu

Script — Susana Guardiola & Kike Barberà

### **TRACK RECORD OF THE FILMMAKER**

**2020:** 'Discovering José Padilla'.

Co-directed, co-written and co-produced with Marta Figueras.

Premiered at the Seminci 2020.

**2014:** 'Voices for Peace'. Created by Susana Guardiola.

**2011:** 'Voices from Mozambique'.

Co-directed, co-written with Françoise Polo. Co-executive produced with Loris Omedes.

'PEACE, Is it possible?' is a journey around the world, revealing the challenges and animated stories of six women in combination with the voices and thoughts of Nobel Peace Prize Laureates. Through their experiences and thinking, we see there isn't one path towards Peace. Peace is the pathway. The narrative thread that holds the stories together will be a trip into Ukraine to reflect on the wound of a war. Is forgiveness possible?

### **SPAIN & FRANCE**

English & Spanish | 90' & 52' | **Human rights**

### **BUDGET**

Confirmed Financing: (25.9%) ..... 145,000 €

Financing Sought: (74.1%) ..... 415,000 €

**Total Budget** ..... **560,000 €**

### **FINANCING SOURCES**

Private Investors ..... 125,000 €

TVC (to be confirmed) ..... 20,000 €

Co-production agreement with Les Films d'Ici (France)

Distribution Agreement with Feelsales (Spain)

### **PRODUCTION COMPANY**

#### **STORIES BY SUSANA GUARDIOLA**

C/ Balboa, 32 — 08003 Barcelona — Tel. +34 932956396

susana@storiesby.es — <https://www.storiesby.es>



## **STRUCTURE, VISUAL STYLE, POINT OF VIEW**

**Narrator.** The voice of a narrator will guide us on this journey towards peace, weaving together the issues presented in the documentary. A story of hope for a better future through greater empathy and constructive dialogue between people, countries and cultures.

**Structure.** 'PEACE, is it possible?' will feature seven themes necessary to achieve world Peace: disarmament, climate change, the media, the key role of women in the culture of Peace, childhood, forgiveness and reconciliation. Finally, the documentary will make a call to action by the audience and show the steps needed to celebrate and experience Peace. We believe ordinary people show true hope for humanity. Each topic will be illustrated by a day in the life of six women from different parts of the planet, with an artistic talent, recorded with a careful mise-en-scène, to show a polyhedron of the world and the human effort required to live in peace. All the stories relate a day in the life of these women as they strive to do something for their environment through their art and actions.

**Animated Stories/ Characters.** In Jerusalem, Sarah a young Jewish violinist, walks every day to Ramallah and meets Hannah, a young Palestinian flutist. They rehearse together for a concert that links young musicians from both sides of the border, a concert held to create a bridge for peace. It's her way of keeping some peace in the chaos of a war environment.

In the USA, NYC, María, a Cuban dancer and Democracy Now scholar, guides us through fake news and sings and dances with a group of Cuban multiracial musicians who protest about racial injustices.

In China, Lynn, a coal painter artists, works from sunrise to sunset in a polluting coal factory while she images a better world through paintings.

In Mozambique, Etweda, a Mozambican rap singer woman, who has been raped many times, tries to rebuild life with her family and other women.

In India, a poetry and literature teacher, tries to prevent one of her students from leaving school because her parents want her to marry a much older man.

In Bosnia, Mostar, three women, one Muslim, the other Christian, the other Orthodox, meet with people in an association dedicated to reconciliation and war offenses through drama theatre performances.



## **RADIOGRAPHY OF A MASSACRE, BACK TO SABRA AND CHATILA**

### **LOOKING FOR**

Financers / Co-producers.

### **CREW**

Producer — Jan Vasak

Director & Script — Nicolas Jallot

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2020:** 'Willy Ronis, the Reporter and His Battles', by Vladimir Vasak.

Broadcaster: ARTE

**2019:** 'Vanuatu: a Barter Economy', by Nina Barbier. Broadcasters: France Ô and Ushuaïa TV

**2017:** 'Venezuela: in the Shadow of Chavez', by Laurence Debray. Broadcaster: ARTE

### **PITCHER**

Jan Vasak

The massacre of Sabra and Chatila, five days and four nights of extreme terror in Lebanon in September 1982 against women, children and old people, Palestinian refugees in two camps in Beirut, is a monstrosity of history. A barbarity never studied or analyzed as gravity would require. Forty years later, there has never been any judgment, no conviction; only sloppy "commissions of inquiry". And yet this massacre changed the face of the Middle East. Decryption and radiography.

### **FRANCE**

French | 52' | Human rights

### **BUDGET**

Confirmed Financing: (23.4%) ..... 8,042 €  
Financing Sought: (76.6%) ..... 26,348 €  
**Total Budget** ..... **34,390 €**

### **PRINCIPAL FINANCING SOURCES**

Day for Night Productions ..... 8,042 €  
Broadcast-guarantee from ARTE

### **PRODUCTION COMPANY**

#### **DAY FOR NIGHT PRODUCTIONS**

33 Rue de Tlemcen — 75020 Paris — Tel. +33 786982849

contact@dayfornight.eu — <http://dayfornight.eu/en/441-2/welcome>

### **pitching forum**



The massacre of Sabra and Chatila, five days and four nights of extreme terror in Lebanon in September 1982 against women, children and old people, Palestinian refugees in two camps in Beirut, is a monstrosity of history. A barbarity never studied or analyzed as gravity would require. Forty years later, there has never been any judgment, no conviction; only sloppy "commissions of inquiry". And yet this massacre changed the face of the Middle East. Decryption and radiography.

Through the prism of a woman, her gaze, her memories, her commitment, we will return to the heart of Sabra and Chatila. That woman is Leila Shahid.

With Jean Genet, she was one of the first to enter the camps just after the massacre. A trauma that still lives in him and that forged his fight, his journey as a woman, as an activist, as a Palestinian. Intellectual, diplomat, from a large Lebanese family, she embodies the whole region alone. Now retired from diplomacy, she continues to investigate and always tries to understand the incomprehensible.

For the first time, she tells us her memories that she is now ready to give us, just like other unpublished witnesses, like Yossi Ben Ari, Israeli Intelligence Officer, hour by hour witness to the events that marked Lebanon and the Near East from 14 to 18 September 1982. After having told for the first time «passive complicity» in the daily Haaretz last February, he will testify in front of our camera.

But this film will also draw its strength from the poignant, chilling testimonies of the executioners and victims. We will recount, in the form of a historical survey, everything that concerns this dramatic event of Sabra and Chatila by answering the questions:

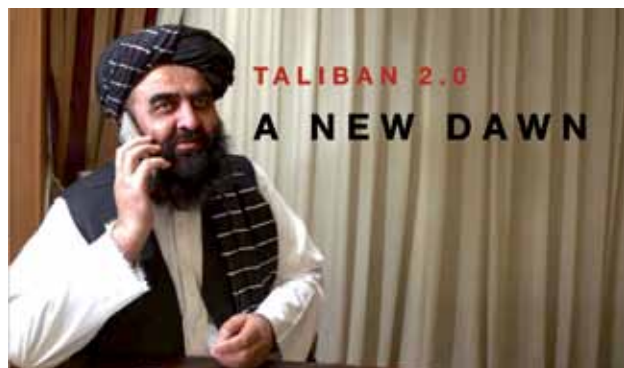
Why and how was this massacre possible?

What role did Israel play?

Why did the Syrians manipulate their allies-and enemies-and have Bashir Gemayal, the detonator that set the region on fire?

But also, and above all, we will decipher the historical and geopolitical issues behind this event.





## **TALIBAN 2.0: A NEW DAWN**

### **LOOKING FOR**

Broadcasters/Co-commissioning partners from all territories, global doc film funds for grants - both production and/or development.

### **CREW**

Producer — Rishi Ghosh-Curling  
Director — Omar Mullick

### **TRACK RECORD OF THE PRODUCER**

Rishi has over 10 years in the TV & Film industry working on a variety of factual programming. He cut his teeth for Feature Docs on *The Plan* which was nominated for a Grierson Award at LFF 2018, and as Associate Producer & Principal Cameraman for *Off The Rails*, which won Best Film at Doc Edge NZ 2022 among others awards. This would be his first series as Producer.

### **PITCHER**

Rishi Ghosh-Curling

At a critical point in their leadership Taliban officials fight for legitimacy, support, and much needed financial investment on a hostile world stage. Pulled between the dogmas of their past and the need to modernise, pressures mount on the ground for the people in the form of intensifying poverty, looming famine, and a potentially resurgent ISIS.

### **UNITED KINGDOM & GERMANY**

Pashto | 3 x 52' | Current affairs, investigative journalism

### **BUDGET**

Confirmed Financing: (26%)	300,000 €
Financing Sought: (74%)	850,000 €
<b>Total Budget</b>	<b>1,150,000 €</b>

### **FINANCING SOURCES**

ZDF/ARTE	300,000 €
Broadcast-guarantee from VPRO, The Netherlands	
Co-production agreement with Nadcon Film, Germany	
Distribution agreement with New Docs, Germany	

### **PRODUCTION COMPANY**

#### **FACTION MEDIA**

26 Shacklewell Lane — E8 2EZ London — Tel. +44 7754291154  
rishi@factionfilms.co.uk — <https://www.factionmedia.co.uk>



In August 2021, as the US withdrew their troops the legacy of their 20-year occupation was abruptly swept away, by a Taliban insurgency now presenting themselves as more modern and liberalised. With exclusive and intimate access, *Taliban 2.0: A New Dawn*, flings open the doors of the new administration to show this opaque regime as they have never been seen before — from the inside out — as they attempt to consolidate power and rebuild Afghanistan in their own updated image.

This 3-part Obs-Doc series, *Taliban 2.0: A New Dawn* investigates a central question - is the Taliban's more modern, more liberal, reform genuine or not? The film also revolves around a central narrative point of whether the Taliban can convince the world of their reform in order to unfreeze Afghanistan's assets and avert the looming humanitarian crisis that threatens to kill 23 million people.

*Taliban 2.0* follows 3 main characters within the Taliban and 3 main areas within civilian life. Each episode covers a different principal theme and focusses attention on one of our protagonists. However, narrative threads will be weaved throughout the series and followed chronologically across the 3 episodes. In Ep1 (*The Economy*), we follow Amir Khan Muttaqi, *Foreign Minister*, in charge of rescuing the economy by convincing world leaders to recognise the new regime and have the IMF release the country's frozen assets. In Ep2 (*Cultural Rebrand*), we shadow Zabiullah Mujahid, *Deputy Cultural Minister*, as he presents the new public face of the Taliban and manages this all-important rebrand. Finally, in Ep3 (*Security*) we trail Wali Jan Hamza, *Kabul Police Chief*, as he seeks to provide law and order on Kabul's streets, enforce Taliban rule, and prepares for potential threats / deals with attacks from ISIS.

In *Taliban 2.0* we explore the reality that the Taliban is not a homogenous group who all think the same; investigating the beliefs of competing factions within the Taliban. However, alongside the Taliban, we also reveal the real-world effects of their rule on civilian life. We follow everyday citizens and families as they try to survive in a country which has been turned upside down, with new social rules and a failing economy destroying their previous way of life. We see how millions are now on the brink of starvation and a tragically cruel humanitarian crisis. We embed with a local school to find how girls are once again being banned from education, with teachers going unpaid, and even reportedly being killed for speaking out on social media. We also go inside Jinnah Hospital to reveal that crucial medical supplies are drying up leaving patients to die from wounds and diseases that could be easily treatable.





## **THE NOISE OF ABSENCE**

### **LOOKING FOR**

TV, streamer, distributor and funding in Spain & Latin America

### **CREW**

Producer — Nicole Leykauf  
Co-producers — Laurent Ramamonjaro (Flair Film) & Maxim Holland (Tambo Films)  
Director & Script — Alexander Hick

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2021:** 'The El Masri Case', by Stefan Eberlein. Broadc.: ZDF/ARTE, ORF.  
**2016:** 'Wild Plants', by Nicolas Humbert. DOK. Fest München, Visions du Réel. Broadcasters: Bayerische Rundfunk, BR/ARTE, RTS, SRG SSR.

### **PITCHER**

Nicole Leykauf

During its seventy-year-long civil war, over 100,000 people vanished in Colombia. After the signature of the peace treaty in 2016 between the FARC rebels and the government, a courageous woman and her team agreed to create a search unit in order to find them. *The Noise of Absence* shows this unit's work: A dangerous mission as well as a truly unique experiment.

### **GERMANY, SPAIN & PERU**

Spanish | 90' | **Current affairs, investigative journalism**

### **BUDGET**

Confirmed Financing: (53.4%) ..... 235,000 €  
Financing Sought (46.6%) ..... 205,000 €  
**Total Budget ..... 440,000 €**

### **FINANCING SOURCES**

Bavarian Film Fund (FFF) ..... 110,000 €  
German BLM Funding ..... 90,000 €  
Producer's investment ..... 35,000 €  
Co-production agreement with Flair Film (Barcelona) and Tambo Films (Lima).  
Distribution agreement with New Docs (Germany)

### **PRODUCTION COMPANY**

#### **LEYKAUF FILM GMBH & CO KG**

Tengstraße 43 — 80796 Munich — Tel. +49 8927272164  
nl@leykauf-fim.de — <https://leykauf-film.de>

**In most cases, war rhetoric is shockingly simple. This is true in Colombia as well. The scope of Luz Marina Monzón's search unit is utterly unique. While addressing cruel human abysses, this film also examines people who help others rediscover human dignity, love, and the unbroken desire for peace.**

It is estimated that, during Colombia's seventy year internal armed conflict, over 120 thousand people have been forcibly disappeared. As part of the historic peace accord signed in 2016, the Unidad de Búsqueda de Personas Desaparecidas (UBPD) was created. This autonomous search unit is responsible for the vast task of discovering the circumstances behind each of these disappearances and recovering the remains of the deceased, in order that they may be returned to their families and communities.

The UBPD is a global first, not only because of the magnitude of the search it is undertaking, but also because it is doing so with purely humanitarian ends. It is seeking closure, not justice. Healing, not punishment.

*The Noise of Absence* will follow the UBPD and the count-less individuals, families, communities and organizations that are accompanying them, as they search for the mis-sing and try to shift the course of Colombia's violent past.

Through the search for disappeared persons Luz Marina Monzón, the director of the UBPD, seeks to return something that was taken away from thousands of Colombian families by force: The remains of their loved ones, the truth behind their disappearance and, above all, psychological and emotional closure. Luz Marina's mission faces many opponents and obstacles but despite this she is convinced that even the perpetrators can be drawn into the process and help to ease the suffering of family members.

*The Noise of Absence* will be structured paralleling the logic of water as it flows through the landscape, giving the river a voice and portraying the search from its perspective.

The territories where much of the worst violence took place are also closely tied to the people that inhabit them, their ways of life, their traditions and the unique ways in which they mourn and celebrate their dead.



## **THE WHITE ROSE**

### **LOOKING FOR**

Co-production and 80% finance across all territories.

### **CREW**

Producers — Sara Gibbings & Ataman Kilizirmak  
Directors — Sara Gibbings & Ann Marie McCormack  
Script — Suzanne van Maurik

### **TRACK RECORD OF TROY TV**

Recent factual credits of Troy TV include 'Welcome to Wrexham' for Boardwalk Pictures (FX), 'Queen's Park' (Disney+), 'Unbound' (with Otxo), 'The One Show' for BBC. Previous documentary features by award-winning Sara Gibbings include 'Zero Tolerance', 'Catwalk Kids', 'Brand Irish' and 'IT Dansa'.

### **PITCHERS**

Sara Gibbings  
Suzanne van Maurik

Brainwashed, betrayed, beheaded: the story of the Nazi Youth siblings who were executed for creating The White Rose, the revolutionary student movement against Hitler, as told by student protesters today.

### **UNITED KINGDOM & SPAIN**

English & German | 55' | Human rights

### **BUDGET**

Confirmed Financing: (20%)	36,000 €
Financing Sought: (80%)	144,000 €
<b>Total Budget</b>	<b>180,000 €</b>

### **FINANCING SOURCES**

Producer's investment	36,000 €
Co-production agreement with Padi Productions (Spain)	

### **PRODUCTION COMPANY**

#### **TROY TV**

17-18 Berkeley Square, Bristol BS8 1HB — Tel. +44 7749850310  
sara@troy-tv.com — <https://www.troy-tv.com>



Sophie is a young woman full of promise – she loves being outside, spending time with her friends and her close-knit family, and she's busy planning a future as a kindergarten teacher. But storm clouds are gathering – clouds only her father seems to see. All of her friends have signed up to the newly established national club, the Hitler Youth. To Sophie it's nothing but a big adventure where she and her friends get to take trips and go on hikes in nature.

Never one to hide his thoughts, her father vehemently warns his children that Hitler is not the man to make Germany great again, and drag it from the depression in which the country currently finds itself - causing a rift within the family. Slowly the noose begins to tighten though, even for the Scholls. First certain books became off-limits. Then Jewish class mates begin to disappear.

Her brother Hans is made to serve at the Eastern front, witnessing Nazi war crimes first hand. He himself is even arrested, for getting too close to one of his friends - who happens to be a man. Only his good standing in the Hitler Youth means that the judge ignores his 'crime', and Hans makes it out of prison.

Sophie enrolled as a biology student at the university of Munich (which also happens to be a Nazi power epicentre), and it was only by complete chance that she happened to glance down while sitting in a lecture hall - and noticed a piece of paper on the floor. She picks it up and reads the first lines - "Who among us has any conception of the dimensions of shame that'll befall us and our children, when one day the veil has fallen from our eyes and the most horrible crimes - crimes that infinitely outdistance every human measure - reach the light of day?" In Nazi Germany, this is treasonous language.

After discovering the pamphlet, it doesn't take Sophie long to find out its her own brother and his friends who have been printing them as part of a secret resistance movement they've set up. And despite the immense risk, she joins them. Calling themselves the White Rose - a symbol of innocence and purity - the youngsters begin to print a whole series of pamphlets in secret, describing what they have seen and what they see coming next, and distribute them all over the university grounds. The movement grows like wildfire, all over Germany. But one day, they're seen by a janitor.

They are arrested immediately, handed over to the Gestapo and thrown in jail. Sophie is interrogated for 17 hours straight, and when she is finally brought before the infamous 'People's Court' four days later, her leg is broken. The judge has already decided before the trial begins that both Sophie and her brother will be forced to meet their ends in one of the most brutal ways imaginable – the guillotine. Right before her execution, Sophie looks back on her hopes, her dreams, and the sacrifices she made to resist an evil that will go down in history as one of the darkest times known to man.



## **WOMEN WITHOUT MEN**

### **LOOKING FOR**

Film finishing support.

### **CREW**

Producer — Una Celma  
Director & Script — Marina Nazarenko

### **TRACK RECORD OF THE PRODUCER**

**2021:** 'Where the road leads', co-production Latvia & Italy.  
**2020:** 'Wandrers', co-production Latvia & USA.  
**2016:** 'One ticket please', co-production USA, Latvia & Sweden.  
**2009:** 'Women and the Guards', co-production Latvia & Sweden.

### **TRACK RECORD OF THE DIRECTOR**

**2014:** 'Beauty is a Terrible Force'.  
**2013:** 'Pianist Pavlik'.

### **PITCHERS**

Una Celma  
Marina Nazarenko

The heroines of our film are ordinary Ukrainian women – mothers, daughters, wives who have fled because of the war. Women from all corners of Ukraine. They probably would have never met in their lives if fate hadn't brought these women together in Latvia. How they decided to go to a foreign land, how they got out of the territories occupied and bombed by Russia, how they were greeted in their new lives, how to find a place in this new reality, how to be alone in charge of everything, to find a place to live, a job. How to deal with your internal crisis, how not to go crazy longing for your home.

### **LATVIA**

Russian | 90' | Human Rights

### **BUDGET**

Confirmed Financing: (75.6%) ..... 87,100 €  
Financing Sought: (24.4%) ..... 28,470 €  
**Total Budget:** ..... **115,570 €**

### **FINANCING SOURCES**

Latvian National film board ..... 82,900 €  
Projektu banka ..... 4,200 €

### **CONTACT**

#### **FENIXFILM LTD**

A.Caka street 33-43 — LV1011 Riga — Tel. +37129475390  
fenixfilm@inbox.lv — <https://www.deepseastudios.lv>



## **DIRECTOR'S STATEMENT**

My name is Marina. I'm a Ukrainian refugee. I don't know what's going to happen tomorrow, in a week, a month from now. I don't know what kind of kindergarten my daughter will go to, where my son will go to school in the autumn, where I'm going to work, how I'm going to survive. I don't know when I'm going to see my husband, if I'll see him alive, when I can touch him, again. Since leaving Ukraine, he has been a virtual image on my mobile phone. My family life is in online, where it is sustained not by love and interpersonal relationships, but by the charged batteries of my phone.

For more than two months, the "Russian world" is destroying my country. I and other Ukrainian women live in a foreign country like leaves ripped from a tree. We lost our jobs, status, pets, family relics and quite often ourselves. We are overwhelmed by trembling from fear and instability, we stifle emotions so that they are not seen by our children, even though the most insane part of the stress our children went through together with us. Our lives, common, comfortable, orderly have been stolen, replaced by destruction, unpredictability, and a constant sense of loss. We are sustained only by faith in victory, by the belief that we will be able to recreate and build our lives on the ruins.

In my family and that of many other Ukrainian women, the man was a guarantor of stability and security for the family. Overnight, the role of a Ukrainian woman changed. She's alone with the whole world. Each one had to decide whether to flee the country to save not so much themselves as their children. Better to have terrified, but live children. With this idea, I also left the country. We didn't know where the next artillery round was going to explode, so we got on an evacuation train without even knowing what kind of country it was going to take us to. Everything was left at home, holding only a passport and a small child, with a backpack on my back, next to a terrified teenager with one bag. The main thing was to see clear skies.

Together with many other women I came to Latvia. As both a journalist and a director, I want to create a story about ordinary Ukrainian women from different corners of Ukraine. Their stories are the stories of pain, courage, a path of despair to a place without airstrikes and a life without airstrikes. How to be strong when you feel weak. How to maintain common sense. About the people who have been met on this road, a helping hand in a small European country, Latvia, which has become a large home for Ukrainians.

This is a film about accepting a new reality. About survival, about changing focus, about what really matters, and that one set of sportswear is enough to start a new stage of life.





## **Z - THE WAR MACHINE**

*Z- La machine de Guerre*

### **LOOKING FOR**

Presales of broadcasters and platforms worldwide.

### **CREW**

Producer — Rodolphe Dietrich  
Director & Script — Alain de Halleux

### **TRACK RECORD OF THE PRODUCER**

**2022:** 'New Zealand, The Forests of the Giants'. Co-prod. with ARTE.

**2021:** 'Welcome to the SOCCS'. Co-prod. with INS, ARTE, RTBF. Franco-German journalism Prize 2021.

**2021:** 'A Grain of Sand in the Gear'. Co-prod. with INS, ARTE, RTBF. Broadcasted by ERT, VRT, ORF.

### **PITCHERS**

Rodolphe Dietrich  
Alain de Halleux

The "special operation", marked with the sign Z begins on February 24, 2022. This armed conflict marks the Ukraine in its flesh. On its side, Europe is a victim of the economic war. As for the truth, it suffers the damage of the media war.

### **FRANCE**

English, French, German, Russian & Ukrainian | 60' | **Current affairs, investigative journalism**

### **BUDGET**

Confirmed Financing: (61.2%)	198,000 €
Financing Sought: (38.8%)	125,378 €
<b>Total Budget</b>	<b>323,378 €</b>

### **FINANCING SOURCES**

ARTE	80,000 €
RTBF	50,000 €
RTP	15,000 €
CNC	47,000 €
Pictanovo	6,000 €

### **PRODUCTION COMPANY**

#### **ZORN PRODUCTION INTERNATIONAL**

62, boulevard de Belfort — 59000 Lille — Tel. +33 3 20 88 01 02  
r.dietrich@zornproduction.com — www.zornproduction.com



"Z" is based on four major chapters:

1. The economic war and its consequences
2. The roots of the conflict
3. Possible endings
4. The world after

These four chapters cover a total of about 15 topics. If the film is 75', each subject makes an average of 5'. If the movie is reduced to 60', each topic will take 4 minutes. This gives an idea of the rhythm.

1. The economic war points out Europe's energy frailties. We talk about inflation, the fall of the Euro, the risk of a recession due to the rising interest rates and hence the social and political consequences. Thus, one discovers a very fragile European continent, an undeniable victim of the economic war.

2. The roots of the conflict. We search in the past for the responsible and the causes. Vladimir Putin is, of course, the first client. But closer observation of the past and the facts, makes us realize that the causes are more complex and that the responsibilities are intricate. This does not prevent us from being in total disagreement with the invasion. By dint of digging, we discover the cause of the causes. It will surprise some. It will lead to a debate, a necessary debate.

3. How can this conflict end? Neither side can afford a cease-fire. A long war of attrition is likely to wear down economies in the East and West. A front would be established despite the dissatisfaction of both sides. At any moment, the conflict could resume. One side may break down economically and will then have to submit to the diktat of the other. It is impossible at this stage to predict which. The type of the peace agreement that will be signed will determine the stability of this peace. But the longer the conflict drags on, the more the risk of a nuclear explosion increases. An accident on a Ukrainian nuclear power plant could also put an end to the conflict. This has almost happened several times before...

4. The world after will necessarily be very different. Global geopolitics will change dramatically. This war is wearing out the Europeans and the Russians, while the USA, China and India are picking out the bits. Arms dealers (USA, Russia, France) make huge profits. Will Europe succeed in freeing itself from its energy dependencies and reinventing itself?

# ANTI PITCH

## ROUGH CUT PROJECTS

- 82. All That Remains
- 83. Bagdad On Fire
- 84. Budapest Diaries
- 85. Coexistence, My Ass!
- 86. Hold Still
- 87. Lord, Take Me Soon
- 88. Slave Island
- 89. Tskaltubo

## ANTI PITCH



## ALL THAT REMAINS

*Quel che resta*

### ITALY

Italian | 75' | Human interest

Following the Covid victims' belongings journey from the hospitals to the victims' relatives in Northern Italy, *All that Remains* is a closure film on a trauma that touched the entire planet.

March 2020. Everyone in the world remembers Northern Italy's awe, as Covid was striking there the earliest and the hardest: hundreds of people were dying in hospitals. Their personal belongings, stuffed into plastic bags, were piling up in the wards. In a deserted Parma, emptied by lockdown, no one has time to deal with these objects. No one except **Stefano**, a lawyer who sees something else in those objects: a glimmer of hope. He organises a group of volunteers to collect the bags from the wards and take them to a disused hospital pavilion so they can be returned to the victims' families. Leading this journey is the voice of **Fabio**, a voluntary psychologist who has the task of tracing the deceased families with a first delicate phone call. This spontaneous initiative grows into a movement. Men and women of all ages collect an infinite number of plastic bags crammed with clothes and objects. Some sanitise them, while others offer their skills – sewing and painting – to create suitable containers for their restitution. Among these volunteers is **Daria**, a psychologist who lost her father during the pandemic. While Daria is engaged in returning objects to those who are sharing her pain, one of her teenage sons, **Jacopo**, an art student, creates a video in memory of his grandfather starting from his personal items returned home thanks to volunteers.

### CREW

Production Company — Wendy Film  
Producer — Serena Gramizzi  
Director — Gianpaolo Bigoli  
Script — Mariachiara Illica Magrini

### PITCHERS

Gianpaolo Bigoli  
Serena Gramizzi

### BUDGET

Confirmed Financing (25%) ..... 50,061€  
Financing Sought (75%) ..... 150,000€  
**Total Budget** ..... **200,061€**

### FINANCING SOURCES

Emilia Romagna Region –  
Production Fund ..... 40,850€  
Ngo “Segnali Di Vita” Sponsorship . . . 3,000€  
Gianpaolo Bigoli (dir. investment) .... 6,211€

Co-production agreement with Visible Film (Belgium)

## anti pitch



## BAGHDAD ON FIRE

### NORWAY

Arabic | 60' | Currents affairs, Human rights

On October 1st 2019, 19-year-old, Tiba, went out in Baghdad streets to join the demonstrations without telling her mother about her mission. When she arrived at Tahrir Square she was amazed by the large number of women and youth in the demonstrations. Men and women were standing side by side to fight for freedom and democratic changes in society. For many years the gender segregation has been their main enemy! This new generation of Iraqi youth has enough of militias, corrupted politicians, and foreign interference. Now they are ready to take their beloved Iraq back and show it to the world that men and women can do it together. We will follow Tiba and her friends from 2019 to 2022. Since October, Tiba joined her friends Yousif, Khader and thousands of other youngsters on Tahrir Square in Baghdad to demonstrate. Yousif and Khader started a medical team together with Tiba. Since then, their friendship has been growing strong. They spend days and nights together on the square and their tent. On February 2020, Tiba, Yousif and Khader go to the frontline to treat wounded demonstrators. They suffer a tremendous loss when Yousif gets shot and dies. After Yousif dies, Tiba suffers and in a lot of pain but doesn't give up. The film shows Tiba's transformation to a young woman fighting for her rights. We see her as she gets more and more aware of her own wishes and demands.

### CREW

Production Company — Integral film  
Producer — Jørgen Lorentzen  
Director — Karrar Al-Azzawi

### PITCHERS

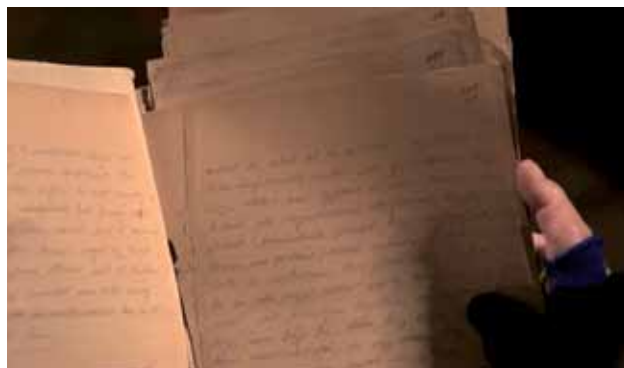
Jørgen Lorentzen  
Karrar Al-Azzawi

### BUDGET

Confirmed Financing (72.7%) ..... 239,000€  
Financing Sought (27.3%) ..... 87,000€  
**Total Budget** ..... **326,000€**

### FINANCING SOURCES

Østnorsk filmsenter ..... 35,000€  
Norwegian Film Institute ..... 95,000€  
Fritt ord ..... 25,000€  
AftenpostenTV ..... 45,000€  
IMS ..... 10,000€  
The Storyboard Collective ..... 10,000€  
Integral film ..... 14,000€



## BUDAPEST DIARIES

### ISRAEL

Hebrew, English & Hungarian | 60' | Human interest

One year of war, siege and Holocaust in the city of Budapest, as documented in personal diaries written by Jews, their persecutors and bystanders. Echoes of a first-person trauma.

The Holocaust in Budapest was unique in the history of WWII. It occurred at the end most stage of the war; and lasted a fairly short period of one year. When the Nazi army invaded Hungary, in March 1944, the world already knew about the death camps and the extermination of most of the Jewish communities in Europe. Obviously, the news reached the Jews in Budapest as well, who right after the German occupation were marked with the yellow patch and relocated to two thousand "Yellow star houses" - apartment buildings scattered all over the city, awaiting deportation to their death.

Unlike other countries subject to Nazi occupation, throughout the war the Jews of Budapest continued to live in the same sphere as their Christian neighbors. During an entire year of battles, siege and persecution, they shared the same streets, the same squares and the same public transportation. The Holocaust in Budapest took place in the same urban space where the lives of tens of thousands of Hungarians went on. And everyone obviously witnessed the events.

### CREW

Production Company — ttv Productions  
Producers — Zafir Kochanovsky & Miri Ezra  
Director & Script — Shay Fogelman

### PITCHERS

Zafir Kochanovsky  
Shay Fogelman

### BUDGET

Confirmed Financing (37.2%) ..... 111,685€  
Financing Sought (62.8%) ..... 188,315€  
**Total Budget** ..... **300,000€**

### FINANCING SOURCES

Kan - The Israeli Broadcasting Corporation ..... 111,685€

Selected at



## COEXISTENCE, MY ASS!

### ISRAEL

Arabic, English & Hebrew | 60' | Human interest

*Coexistence, My Ass!* follows comedian Noam Shuster as she struggles to launch her one woman show about racism, sexism, war, peace, and... her ass. A character-driven tragicomedy about a former UN worker fighting for justice and equality across the Middle East — one joke at a time.

The film starts on stage with Noam Shuster — a tall, dark, voluptuous, Hebrew/Arabic/English/Farsi speaking comedian. A banner behind her reads "The 3rd Annual Palestine Comedy Festival." The audience looks anxious as she humbly thanks them for inviting her — the first Jewish Israeli ever to perform on that stage. "Don't worry, I'm only here for 7 minutes, not 70 years..." (referring to Israel's presence in the region). Phew, she breaks the ice and rolls through her set.

Noam's hometown is "Oasis of Peace," an intentional community made up of 50% Jews and 50% Palestinians. As a child, Noam learned Hebrew at home and Arabic on the playground. Taller than most children and more outspoken than most adults, she always felt like the odd-girl-out. As a girl, being funny was her defense mechanism; as a woman, it's her super-power.

How can she find the balance between activism and entertainment? How will Noam navigate with her conflicting personal, political, and professional agendas?

### CREW

Production Company — Homemade Docs  
Producers — Rachel Leah Jones & Amy Hobby  
Director — Amber Fares

### PITCHERS

Rachel Leah Jones  
Amber Fares

### BUDGET

Confirmed Financing (20%) ..... 192,000€  
Financing Sought (80%) ..... 768,000€  
**Total Budget** ..... **960,000€**

### FINANCING SOURCES

Al Jazeera English ..... 62,000€  
Catapult Film ..... 20,000€  
Jewish Story partner ..... 25,000€  
Sundance ..... 60,000€  
Dobkins Family Foundation ..... 25,000€





## HOLD STILL

*Daimi Arama*

### TURKEY

Turkish & Kurdish | 85' | Human rights

Hold Still follows Kurdish lawyer Erdal Kuzu representing the relatives of the 7 people -three of them kids- who were forcibly disappeared during the height of Kurdish conflict in 1995 in Southeastern Turkey. After years of struggle for truth and justice the lawsuit was finally started in 2015. We follow two timelines. One in the present tense, starts in 2018, and moves along as the trial slowly reaches a closure in 2022. Another in the past, starting on October 29th, 1995 when the tragedy struck, to 2013, 2014 and 2016 when the bodies were recovered from different wells in the region.

"The truth is out there for those who want to see," says the father whose 13 year old son Davut, one of the seven Kuzu seeks justice for. In today's broken justice system in Turkey the courts turn blind eye to the facts and free the perpetrators based on "no hard, conclusive and compelling evidence." Erdal Kuzu, who is a small town lawyer from the Kiziltepe district in Mardin in Southeast Turkey, who witnessed firsthand the heavy death toll, violence and political oppression of the 90's, is no stranger to the courts' impunity mechanism. Yet, he still relentlessly digs through testimonies, petitions, archives, military and judiciary records in defense of truth and justice for the forcibly disappeared. Hold Still offers an insight into the multi-layered nature of the decades-long struggle for justice. Our focus is on keeping the memory of the disappeared alive and the devotion of Kuzu to their families for finding justice.

### CREW

Production Company — Liman Film  
Producer — Enis Köstepen  
Director — Berke Bas

### PITCHER

Enis Köstepen

### BUDGET

Confirmed Financing ..... 48%  
Financing Sought ..... 52%  
**Total Budget** ..... 156,000 €

### FINANCING SOURCES

Hafiza Merkezi  
(Turkish human rights NGO) ..... 25%  
Producer's investment and  
deferrals ..... 16%  
Director's Deferreal ..... 7 %



## LORD, TAKE ME SOON

*Señor, llévame pronto*

### SPAIN

Spanish | 70' | Dark comedy

Carmen was born in 1935. After 15 years being a nun, she never followed an order again. Now she's going to commit suicide, and help me make a comedy out of it.

### BRIEF SYNOPSIS

Carmen was born in 1935, in the heart of La Mancha, Spain. As a child, she saw soldiers taking away members of her family, never to return. As a teenager, she was sent to a monastery. In her thirties, she was expelled as a nun "for her behaviour". She then promised herself not to follow anyone's orders anymore. Since, she had dozens of lovers, helped women to abort, falsified her age, or adopted a child. Today Carmen is 86 years old, and is going to do something she has been preparing for long: she is going to commit suicide.

### POINT OF VIEW

Conversations about death are, logically, often sad. But Carmen's approach is full of vitality, and tingled with humour. This is part of the uniqueness of this film, differing from the vast majority of proposals on this subject. Access to such a character is very delicate, and I was immensely honoured that she gave me the opportunity to witness such an intimate part of life. In this context, giving our personal relationship a certain prominence allows to enrich the film with another narrative layer.

### CREW

Production Company — Guillermo F. Flórez  
Films  
Producer, Director & Script — Guillermo  
F. Flórez  
Producer — Xosé Zapata

### PITCHER

Guillermo F. Flórez

### BUDGET

Confirmed Financing (46.7%) ..... 35,000 €  
Financing Sought (53.3%) ..... 40,000 €  
**Total Budget** ..... 75,000 €

### FINANCING SOURCES

Xosé Zapata ..... 3,000 €  
Guillermo F. Flórez Films ..... 13,000 €  
Madrid Regional Fund ..... 12,000 €  
NYT Op-Docs ..... 7,000 €



## SLAVE ISLAND

### BELGIUM

Bahasa Indonesia & Bahasa Kodi | 85' | Human rights

Jeremy Kewuan, an activist for over a decade, faces the invisible power of ideology and faith as he combats a tradition of present-day slavery on a remote island. Young women and children are threatened by rites of 'Pasung': to be chained to a wooden block until the demons are expelled.

*Slave Island* is a documentary film about the little known present-day slave trade that still exists on a remote island in Indonesia. Due to a unique caste system on the island, a person is either born as a Ata ("slave") or a Maramba ("master"). The master owns the slaves and their families. Young women are sold as brides (the "Belis"-system) or trafficked abroad for money. Children are forced into manual labor at a very young age and remain enslaved for the rest of their lives. Those who try to break free face stigmatization and fall into spheres of taboo. Those with mental health issues are forced into rituals of exorcism.

### CREW

Prod. Company — Harald House Belgium  
Producer — Kristian Van der Heyden  
Directors — Jeremy Kewuan & Jimmy Hendrickx

### PITCHER

Kristian Van der Heyden

### BUDGET

Confirmed Financing (58%) ..... 407,974 €  
Financing Sought (42%) ..... 292,026 €  
**Total Budget** ..... **700,000 €**

### FINANCING SOURCES

Flemish Audiovisual Fund ..... 124,000 €  
Harald House Belgium BV ..... 70,000 €  
BNP Film Finance (Tax Shelter) .... 90,000 €  
The Y-House (Tax Shelter) ..... 60,000 €  
Estonian Film Institute ..... 40,000 €  
Co-production with The Y-House (Belgium),  
Flash Forward Entertainment (Taiwan) and  
Baltic Film Production (Estonia).



## TSKALTUBO

### GEORGIA

Georgian | 85' | Observational feature documentary

A community of female refugees settle in the abandoned luxury hotel. 30 years later, they need to leave the place, as the hotel is sold to the private investor.

When conflict erupted in Georgia's breakaway region Abkhazia in 1992, some 200,000 people, forced to leave, as a result of ethnic cleansing. Inhabitants from town of Gagra were transferred to Tskaltubo, a tourist resort in western part of Georgia, known for its Soviet-era luxury sanatoriums. Now, 30 years later, only one sanatorium "Metalurg" is still inhabited by internally displaced people.

Inaugurated in 1952, "Metalurg" was one of nine luxury sanatoriums built for Stalin and nomenklatura. In the late Soviet decades, Tskaltubo used to host some 16,000 tourists per day, most of them coming through railway line directly from Moscow. Now the ghost town has only few places, which remind us of past glory. All sanatoriums are abandoned, some in ruins, some covered by plants.

The war is the state, when men are on the frontline and women have to do everything at home. 30 years later, there are no men in sanatorium and all-women inhabited place in the illustration of never-ending state of war. Some of them lost husbands in the fighting, others divorced. Our focus is based on two families.

### CREW

Production Company — Vars-Studio  
Producer — George Varsimashvili  
Directors & Script— George Varsimashvili  
& Jeanne Nouchi

### PITCHER

George Varsimashvili

### BUDGET

Confirmed Financing (16%) ..... 15,508 €  
Financing Sought (84%) ..... 81,000 €  
**Total Budget** ..... **96,508 €**

### FINANCING SOURCES

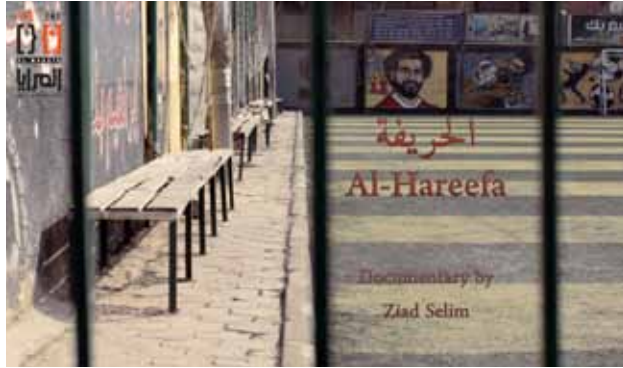
Producer's investment ..... 15,508 €

# SPEEDY PITCH

## ONE-ON-ONE MEETINGS

- 92. Al Hareefa
- 93. American Union
- 94. Backbone Shivers
- 95. De Gaulle - Bourguiba: Arm Wrestling In Bizerte
- 96. Homeland Security
- 97. Kasra Online
- 98. Lost For Words
- 99. Missing In Casablanca
- 100. Moral Fibre
- 101. My Cousin Steven
- 102. Of Trees and Forests, The Invisible World
- 103. Red Sea
- 104. Smoking Shores
- 105. The Cursed Jump
- 106. The Last Chapter
- 107. The Missing Camel
- 108. The North Rush
- 109. What We're Not
- 110. Why I Don't Write Anything

## SPEEDY PITCH



## AL-HAREEFA

### EGYPT

Arabic | 60' | Sports, Human interest

A retired football player returns to the place where he first fell in love with football; opening a football academy helping kids reach the stardom that he never had.

### SYNOPSIS

Amr Abd-elSalam, Shubra elKhemaa's own, fell in love with football at 6 years old when he met his mentor and football Godfather, Fathy Selim. Fathy Selim had an ideology, he didn't ask any money to be paid from kids whom he saw superstar potential in. He would also accompany those children to famous football clubs for possible signing without taking any commissions. One of those Kids was Amr Abd-elSalam.

Amr Abd-elSalam had a mediocre football career with a few regrets but satisfiable overall for himself. After Amr retired in 2011, he continued his mentor's journey and adapted the same ideology. Amr believes that money corrupted the game of football, and business killed the sport in Egypt; and thus, in his opinion, there are no talents in Egypt recently. Because of these beliefs, Amr opened the cheapest football academy in all of Shura elkhema at the same place he trained in when he was a youngster. He plans to help the kids of his neighborhood like Fathy did with him.

### CREW

Production Company — El Maraya for Culture and Arts  
Producer — Yehia Fikry  
Director & Script — Ziad Selim

### PITCHERS

Yehia Fikry  
Ziad Selim

### BUDGET

Confirmed Financing (42.4%) ..... 17,000 €  
Financing Sought (57.6%) ..... 20,062 €  
**Total Budget** ..... **40,062 €**

### FINANCING SOURCES

Rosa-Luxemburg Foundation ..... 7,000€  
Producer's investment ..... 10,000€

Looking for completion funding and post-production

## speedy pitch



## AMERICAN UNION

### UNITED KINGDOM & USA

English | 83' | Human interest

In the Deep South of Alabama, coal miners endure a bitter year-long strike to save their jobs while nearby Amazon workers fight to form a union. Their collective struggle takes us into the heart of working America, sparking a wave of nationwide organizing, which we can only begin to understand.

*American Union* follows the fight for the American dream at work by tracing a path between two Southern towns located just 30 miles apart on the map but separated by over 150 years of industrialization. In following this path, the film takes us to the frontline of the battle to define the future of work, a fight that has the potential to affect us all.

### CREW

Production Company — Inside Out Films  
Producer — Geoff Arbourne  
Director — Brett Wallace  
Script — Ben Evans James

### PITCHER

Geoff Arbourne

### BUDGET

Confirmed Financing (7.5%) ..... 68,980 €  
Financing Sought (92.5%) ..... 849,560 €  
**Total Budget** ..... **918,540 €**

### FINANCING SOURCES

Amazing Industries (USA) ..... 54,200 €  
Private donors ..... 14,780 €

Looking for Aiming to raise 100,000 Euros towards production financing, which includes keeping our crew on the ground throughout 2022 and completing our funding trailer.





## **BACKBONE SHIVERS**

*Frissons des os du dos*

### **FRANCE**

Cambodian | 52' | **Society & culture**

A man moves in the heart of a primary Cambodian forest. With a machete on his belt and a cigarette in his mouth, he says he is not afraid of the ghosts he meets. They even seem to speak a common language. A radio program, *Backbone shivers*, relays the testimonies of listeners who report their encounters with the dead. An invisible part of the world is then revealed. What if the living and the dead had things to say to each other?

### **AUTHOR'S NOTE**

I started this project based on sensations, on the feeling that the invisible part of the world had a role to play in accompanying our emotions. Faced with the central and universal question of our relationship with death, we have built up beliefs, told stories, rational or irrational. Stories that soothe us, console us, make us dream or scare us. I personally need to stay in touch with my close ones who died, to have a place where they can exist. When my brother almost died in his adopted country, Cambodia, I discovered a relationship with the dead that captivated me. Here the dead are always able to make incursions and manifestations in the sensitive space of mankind. In dreams as in a very tangible reality, they come to answer questions, to give advice or to assure their support. Some Cambodians see them, others feel their presence. All believe in them. This vitality of connection is both challenging and offers access to a more complex dimension of reality.

### **CREW**

Production Company — Pulp Films  
Producer — Clarisse Barreau  
Director & Script — Mickaël Damperon

### **PITCHER**

Clarisse Barreau

### **BUDGET**

Confirmed Financing (17.7%) ..... 52,900€  
Financing Sought (82.3%) ..... 236,549€  
**Total Budget** ..... **298,449€**

### **FINANCING SOURCES**

Région Auvergne Rhone Alpes . . . 13,000 €  
Lyon Capital TV . . . . . 12,900 €  
PulpFilms(producer's investment) ..27,000€

Looking for co-productions, broadcasters.



## **DE GAULLE - BOURGUIBA: ARM WRESTLING IN BIZERTE**

*De Gaulle - Bourguiba : Bras de fer à Bizerte*

### **TUNISIA & FRANCE**

French & Arabic | 90' | **History**

The disagreement over the Bizerte military base between President Bourguiba and General De Gaulle in 1961 put a high price on the population, several civilians fell during a sudden and deadly crisis. Subject of shame and clumsiness, but also of glory and power, the last colonial battle against Tunisia, still conceals today riddles and questions.

### **CREW**

Production Companies — Atalante Films & Magnolias Films  
Producer — Jean-François Vermont  
Director & Script — Olfa Chakroun

### **PITCHER**

Jean-François Vermont

### **BUDGET**

Confirmed Financing (35.7%) ..... 87,057 €  
Financing Sought (64.3%) ..... 157,000 €  
**Total Budget** ..... **244,057€**

### **FINANCING SOURCES**

Fonds de la Francophonie . . . . . 40,000 €  
AtalanteFilms . . . . . 25,000 €  
Magnolias Films . . . . . 22,057 €  
Broadcast-guarantee from TV5 Monde

Looking for complements of financing and distribution.

## speedy pitch



# HOMELAND SECURITY

## SPAIN

English | 90' & 52' | **Current affairs, social issues**

What if the European refugee crisis was the object of desire of a big industry? What if there is a hidden agenda? This is a landmark trial that will unveil a scandalous profit-making spiral of European dimensions.

## A LANDMARK TRIAL

A Syrian national has for the first time sued the European border control agency - known as Frontex - in the European Court of Justice, accusing it of forcible and illegal pushback.

Alaa Hamoudi, who fled the war in Syria and attempted to seek asylum in Europe, was caught by Greek coast guards of Samos and forced to re-embark, only to be abandoned hours later in the middle of the Aegean Sea, drifting in an unpowered boat with other asylum seekers. Frontex witnessed the whole process from a drone flying over the area, ignoring international law to provide assistance or come to his rescue. Together with Front-lex, Alaa Hamoudi's team of lawyers, we will discover that this practice known as pushback is a very frequent practice within Frontex.

What is the real political agenda of this agency whose budget has grown from 6 million euros in 2004 to more than 543 millions euros in 2021?

## CREW

Production Company — Ereno Films  
Producers & Directors — Virginia Díaz & Víctor Luengo  
Script — Virginia Díaz

## PITCHERS

Virginia Díaz  
Víctor Luengo

## BUDGET

Confirmed Financing (11.5%) ..... 45,000 €  
Financing Sought (88.5%) ..... 345,000 €  
**Total Budget ..... 390,000 €**

## FINANCING SOURCES

Ereno Films ..... 45,000 €  
Looking for international co-productions

## speedy pitch



# KASRA ONLINE

## IRAN

Persian | 60' | **Human interest**

Having to adapt to remote virtual learning following the pandemic is taking a mental toll on Mahsa as an undereducated mother. Facing these extra responsibilities of engaging Kasra during online classes apart from her challenges with Hosein, her husband added to her frustration and helplessness.

## SYNOPSIS

The unknown coronavirus outbreak has shaken up families all over the world. As homes function simultaneously as school, office and living space, parents are finding themselves in a bind. Even though parents now have more time for their children, the pressure to juggle multiple roles is stressful and they are unable to devote time to parenting, in particular mothers who are more suffering frustration, stress and helplessness. As children and parents stay confined to their small homes, challenges became multifold ensuring that children attend the online classes as per the timetable, complete their homework and send it to the teacher and prepare for the next day's class has been a cause of worry for many parents. Mahsa, Hosein and Kasra are a small family affected by this situation as well to an extent that they were about to divorce. This film is a look at Kasra's life throughout one year and a half and the effects that the outbreak of this virus has had on the educational, family, mental and physical system of his life.

## CREW

Production Company — Ayvion  
Producer — Mahnaz Tafaghi  
Director & Script — Soudabe Beizaei

## PITCHER

Mahnaz Tafaghi

## BUDGET

Confirmed Financing (25%) ..... 30,000 €  
Financing Sought (75%) ..... 90,000 €  
**Total Budget ..... 120,000 €**

## FINANCING SOURCES

Producer's investment ..... 30,000 €  
Looking for financial support



## **LOST FOR WORDS**

### **FRANCE**

English | 90' | Human interest

*Lost for Words* is an odyssey across the UK marked by the passing of the seasons. It will question how the knowledge of nature and its language will change our perception of conservation, how walking can map our mind, how a dialogue can crystallize in a landscape, how memory and projection can come together in a vivid and collective present.

*Lost for Words* is a search for the immense influence that *The Lost Words* (A book created by Robert Macfarlane and Jackie Morris in 2017) has had on education, conservation and the artistic world in the UK. The book celebrates words that had disappeared from the Oxford youth dictionary: Acorn, Fox, Otter, swallow... through illustration and incantation. This transgenerational choral film will continue the movement started by the book bringing nature and its common names back to life, in poetry and in music; with subtlety. Pulled along by the migration of animals, the natural movements across the land and the passing of the seasons, it will be a journey through the map. Putting transmission at the heart of the narrative it will question how we can build new emotional connections to the world around us and how we can connect to the scientific data which explains our current crisis. With a taste of childhood this film looks at changing our perspective on conservation and rethinking our ideas on change in a democratic way. It will bring many characters together acting as a support system for the main one: the landscape itself.

### **CREW**

Production Company — Rétroiseur Productions  
Producer — Dorian Blanc  
Director & Script — Hannah Papacek Harper

### **PITCHERS**

Dorian Blanc  
Hannah Papacek Harper

### **BUDGET**

Confirmed Financing (11.5%) ..... 29,572 €  
Financing Sought (88.5%) ..... 228,501 €  
**Total Budget** ..... **258,073 €**

### **FINANCING SOURCES**

Normandie Region ..... 6,000 €  
Producer's investment ..... 23,572 €

Looking for co-productions and international sales



## **MISSING IN CASABLANCA**

### **ISRAEL**

Moroccan, Hebrew & French | 100' | Human interest

A rare documentary thriller, spread over a decade of documenting and investigating, will lead to an immersive suspense drama.

Mari, an impoverished Jewish woman from Casablanca, Morocco, loses all four of her children in one week in 1969: The first was kidnapped by her housekeeper, a Muslim woman who was sent to her home by the welfare department that supported the needs within the Jewish community. The other three were forcibly taken from her by the same welfare officials who claimed she was an unfit and promiscuous mother.

At the age of 85, Mari sets on a journey to clear her name and face all those who wished to demonize her. She wages a heroic struggle against the Jewish community and the Rabbinical establishment in Casablanca, that silenced her. Mari will not back down until she brings back her four children, who have lived an entire life without her.

### **CREW**

Production Company — Maagalot Productions Ltd.  
A film by David Deri and Tsufit Grant  
Producers — Ronnie Manor & Sagit Shalom  
Director — David Deri

### **PITCHERS**

David Deri  
Ronnie Manor

### **BUDGET**

Confirmed Financing (75%) ..... 375,000 €  
Financing Sought (25%) ..... 125,000 €  
**Total Budget** ..... **500,000 €**

### **FINANCING SOURCES**

Reshet 13, Israel ..... 375,000 €  
Distribution agreement with JMT Films  
Distribution  
Looking for finance, mainly of France and Morocco



## **MORAL FIBRE**

*La fibra sensible*

### **SPAIN & GERMANY**

Catalan, Spanish, English & Italian | 80' | **Current affairs, investigative journalism**

In November 2015, the father of Isabel, the director, was diagnosed with pleural cancer, caused by asbestos inhalation. 14 months later he died without having reached the end of the judicial process that he had initiated against the company he worked for without any kind of protection. Isabel and her family followed his steps on the lawsuit, but in 2020, in the middle of the pandemic, the company declared bankrupt, and in this way, they could block all the lawsuits of the hundreds of victims, leaving them without any kind of support, compensation, nor justice.

This experience is the engine that takes Isabel to delve into her family' stories, an in-depth investigation of the asbestos industry, in Spain and Europe, and a political battle.

#### **CREW**

Production company — Lady Mool Stories (Spain) & Jyoti Film (Germany)  
Producer, Director & Script — Isabel Andrés Portí  
Co-Producer — Anke Petersen

#### **PITCHERS**

Isabel Andrés Portí & Anke Petersen

#### **BUDGET**

Confirmed Financing (39.2%) ..... 102,000€  
Financing Sought (60.8%) ..... 158,000€  
**Total Budget** ..... **260,000€**

#### **FINANCING SOURCES**

Broadcast-guarantee from TVC  
Sponsorship by different private and public institutions  
Working parallelly on an Impact Campaign with international Impact Producers and experts through the SHEX programme  
Looking for co-producers and European distributors and broadcasters.



## **MY COUSIN STEVEN**

### **ITALY**

Italian & English | 90' | **Arts, music, culture**

In a small town in the Calabrian mountains, the Tallarico family makes an extraordinary discovery: Steven Tyler, legendary frontman of Aerosmith, is their cousin!

Antonio, a lawyer from Cotronei, has indeed traced the story of Giovanni Tallarico, Steven's grandfather: a young musician who moved to the US in the early 1900s and that together with his brothers toured across America with the so-called "Tallarico's Band".

The whole town is ecstatic and the community gets together to figure out how to connect with Steven Tyler and potentially bring him back to the town.

The long awaited moment arrives when in 2010, thanks to an Aerosmith concert in Venice, Antonio finds the opportunity to directly contact Steven.

Steven is so moved by the family book of memories that three years later he decides to go back to Italy to visit Cotronei for the first time. While his cousins help him discover his family.

The connection of Steven Tyler's talent to the one of his grandfather who was seen as a musical genius, expresses how the times were different and that North America gave Steven the opportunity to be an international success. This is a beautiful example of how Italians were able to protect their art and passion and transfer it to the next generation.

#### **CREW**

Production Company — Bloom Media House  
Producers — Francesca Cimolai & Marco Chiappa  
Directors — Davide Morabito & Francesco Giannini

#### **PITCHER**

Francesca Cimolai

#### **BUDGET**

**Total Budget** ..... **580,000€**

Co-production agreement with Groundstorm Media (US) - AMG (Canada)

Looking for co-producer, broadcaster, financing partners



## speedy pitch



# OF TREES AND FORESTS, THE INVISIBLE WORLD

*L'arbre qui cache la forêt*

## FRANCE

French & English | 6 x 52' | Nature, wild-life, discoveries

Secret networks, Wood Wide Web, superorganism... A scientific and discovery 4K series, *Of Trees and Forests* opens the doors to a world we only thought we knew. Committed scientists, researchers, indigenous people and more guides us in our quest to unveil the trees genius, their interconnections with other animal/vegetal species and the invisible but fully interdependent ecosystem behind it.

Through one legendary tree, each episode explores a primary forest with its own climate, fauna and flora. By revealing their superpowers (purify water, stabilize the climate, stock energy, reduce flooding and erosion...), the series serves as wake-up call to remind how urgent and important it is to preserve our endangered forests to receive their awards, though no one knows whether to cry for joy or sadness.

**Episode 1:** The Eucalyptus, "Dreamtime" and the forest of giant trees – Australia (Subtropical forest). **Episode 2:** The Kapok World-Tree in the Amazon Rainforest - French Guiana (Equatorial forest). **Episode 3:** The Oak that Touches the Sky in the Forests of the Jura - France (Semi-continental forest). **Episode 4:** The Birch Tree of Life and Its Forest - Finland (Boreal forest). **Episode 5:** The western red cedar in the Great Bear Rainforest - Canada (Pacific temperate rainforest). **Episode 6:** The Legendary Baobab and the Anjajavy Forest - Madagascar (Dry deciduous forest).

## CREW

Production Company — Cinétévé  
Producers — Fabienne Servan Schreiber & Estelle Mauriac  
Director — Nicos Argillet, Anaïs Van Ditzhuyzen, Jeremy Frey, Matthieu Maillet & Aurélie Saillard  
Script — Christophe Cousin & Anais Van Ditzhuyzen

## PITCHER

Estelle Mauriac

## BUDGET

Confirmed Financing (87.1%) ..... 1,496,981€  
Financing Sought (19.9%) ..... 221,400€  
**Total Budget** ..... **1,718,381€**

## FINANCING SOURCES

ARTE ..... 840,000€  
AMCNetworkSpain ..... 10,000€  
CNC ..... 646,981€  
Looking for pre-sales.

## speedy pitch



# RED SEA

*Mar rojo*

## SPAIN & MEXICO

Spanish & Catalan | 90' | Arts, music, culture

'Mar Rojo' is an intimate look at Catalonia. That intimate Catalonia, with the red sunsets of its Mediterranean. That Catalonia that, like Scotland, like Florida, has long dreamed of freedom. It is also the voice, the poetry, the intimacy of Marina Rossell.

The Catalan singer-songwriter Marina Rossell begins to write a song, but she can't find the melody, she hasn't written for a long time. She gets angry when she doesn't get a composition, her scores fly and, pushed by the air, get lost among the rooftops of Barcelona. As spectators, we will follow the scores, which take us through history.

The creative process of composing will lead the singer to reflect on various topics: her territory, her country, her culture and her language. Topics that she shares in the meetings she has with different friends, personalities from music, culture and politics, such as María del Mar Bonet, Luz Casal, Ada Colau, Estrella Morente, or the lyrical singer and Mexican trans activist Morganna Love. This trip will also take us to discover an intimate, unknown and cosmopolitan Catalonia, open to the world in a dialogue with other places, such as Guanajuato (Mexico), Mallorca, Madrid or Paris. The film ends when Marina Rossell presents the finished song at a concert for refugees and exiles at the Liceo de Barcelona.

## CREW

Production Company — La Fábrica Naranja  
Producer — Paloma Zapata  
Director — Javier Tolentino  
Script — Javier Tolentino & Dorian Alonso

## PITCHER

Paloma Zapata

## BUDGET

Confirmed Financing (34.5%) ..... 130,600€  
Financing Sought (65.5%) ..... 244,400€  
**Total Budget** ..... **375,000€**

## FINANCING SOURCES

BPR Producciones ..... 75,000€  
Surtsey Films ..... 30,600€  
Comunidad de Madrid ..... 25,000€  
Co-production agreement with BPR Producciones (Mexico) and Surtsey Films (Spain)  
Looking for broadcasters.



## **SMOKING SHORES**

### **UNITED KINGDOM**

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

Metres from the towering steelworks of Port Talbot, a group of local surfers ride the waves of this unlikely surf spot, defying the uncertainty of life in a town that teeters on the edge of demise. *Smoking Shores* is an immersive, elemental film of lives buffeted by the forces of global capitalism, and invigorated by a keen fellowship and deep connection to a remarkable landscape.

*Smoking Shores* follows a varied group of local surfers through the Welsh steel town of Port Talbot, pairing this with historical archive footage and a bold, contemporary electronic score.

Famous for its billowing smoke stacks that dominate the skyline (said to have inspired Ridley Scott's *Bladerunner* and Terry Gilliam's *Brazil*) Port Talbot is also flanked by a rugged coastline and vertiginous hills, with Swansea bay to the west, a sprawling nature reserve to the east, and the M4 motorway that cuts clean through its middle.

Despite outsiders' sneers, Port Talbot inspires a fierce loyalty amongst its defiant townspeople, with local surfers and their fellow citizens having ridden the waves of generations of uncertainty.

Against the rising tide of global capitalism, the film gives testament to the shared highs and lows of life on these Smoking Shores, in the singularly cinematic but little understood town of Port Talbot.

### **CREW**

Production Company — Truth Department  
Producer — Dewi Gregory  
Director & Script — David Warwick

### **PITCHER**

Dewi Gregory

### **BUDGET**

**Total Budget** . . . . . **524,831€**

Looking for International Sales, Co-producer, Distribution.



## **THE CURSED JUMP**

*El salt maleït*

### **SPAIN & USA**

English, Russian, Chinese, Spanish, Catalan & German | 80' | **Human interest**

Scott Donie, of the USA team, was a silver medalist in the 10 meter platform jump at the 1992 Summer Olympics in Barcelona. Now, thirty years later, he returns to this pool and the memories emerge. His success, paradoxically, triggered a deep crisis, one that many elite athletes with high performances have. Scott had to stop jumping because of the mental problems he was suffering from. He even thought about suicide. And he wasn't the only one. Curiously, many of those Olympic jumpers who immortalized Barcelona with the mythical icon of the city in the background, had serious post-Olympic problems.

Yelena Miróshina, silver medalist, died three years later after falling from a fifth floor. She was pregnant and had problems with alcohol. Mary Ellen Clark, bronze medalist, suffered long episodes of vertigo while preparing for the 1996 Atlanta Olympics. She attributes this to the impacts she had on her neck during training. Dmitri Sautin, bronze medalist, received four stabs in his stomach in a street fight in 1991. He managed to recover in time for the Barcelona Games. Fu Mingxia, gold medalist, left her home at the age of 9 to immerse in the strict methodology of the Chinese national team. In 1992, she was the youngest Champion of the Barcelona Games and the second in history, at the age of 13. Julia Cruz, the only Spanish jumper who qualified for the final, still dreams of failed jumps.

### **CREW**

Production Companies — La Lupa Prod.,  
WhatAboutFilms & Minifilms TV  
Producers — Marta Palacin, Toni Comas &  
Ramon Balagué  
Director — Oriol Gispert & Toni Comas  
Script — Anna Alsina

### **PITCHER**

Oriol Gispert

### **BUDGET**

Confirmed Financing (19%) . . . . . 65,000 €  
Financing Sought (81%) . . . . . 277,000 €  
**Total Budget** . . . . . **342,000 €**

### **FINANCING SOURCES**

La Lupa Produccions . . . . . 15,000 €  
WhatAboutFilms (USA) . . . . . 15,000 €  
Minifilms TV (Spain) . . . . . 15,000 €  
TV3 . . . . . 20,000 €  
Looking for co-producers, pre-sales with  
televisions and/or platforms, distributors.



## **THE LAST CHAPTER**

### **FINLAND**

English, Finnish, Swahili & Arabic | 90' | **Human interest**

Immigrants growing old far from their countries of origin face crucial questions: Who am I? Where do I belong? Where and how do I want to spend the last chapter of my life?

Three friends from Turku have different ideas about their future, but agree on one thing: they wouldn't like to end up in a Finnish nursing home.

**Justin**, retired pharmacist, tries to arrange his body to be sent there for burial, but his Finnish wife Paula disagrees on his plan.

**Paul**, retired doctor, has chosen to move to his home village in Ghana, but needs to return to Finland for a knee operation, and tackle with the bureaucracy to get back to the state health insurance. Civil war has broken **Sisto's** dream to move back to South Sudan. He has a fiancé in Uganda, and recently got unexpected news: she's pregnant. Suddenly Sisto has to make plans for a new family.

The main theme of the film is the ambivalence the immigrants live in. After decades in Finland, are you Ugandan, Sudanese, Ghanaian – or a Finn? If you decide to move back, what about your children and grandchildren? If you stay in Finland, you'll be far from your roots. The general mood will be bittersweet; these people are happy, they have found their place in Finland, but whatever they'll do in the future, it means giving up something very dear to them.

### **CREW**

Production Company — Icebreaker

Productions

Producer — Kirsi Mattila

Director & Script — Mohamed El Aboudi

### **PITCHERS**

Kirsi Mattila & Mohamed El Aboudi

### **BUDGET**

Confirmed Financing (12.7%) ..... 58,000 €

Financing Sought (87.3%) ..... 400,000 €

**Total Budget** ..... **458,000 €**

### **FINANCING SOURCES**

Finnish Film Foundation SES ..... 26,000 €

AVEK ..... 20,000 €

YLE ..... 6,000 €

Church Media Foundation KMS ..... 6,000 €

Looking for financing, co-producing, sales agency, distributors



## **THE MISSING CAMEL**

*Le chameau manquant*

### **FRANCE, MOROCCO & SENEGAL**

Arabic, Wolof, Bambara & French | 80' | **POV**

### **SYNOPSIS**

Following the racist speech of the former French president, Nicolas Sarkozy, who said that Africans had not entered history. This speech shocked Cheikh N'diaye and knocked him out like in a boxing match.

Years later, he decided to respond to Sarkozy by proposing a return match in Africa, to prove him wrong. Especially since Cheikh's Mauritanian family has always told him that he is the heir to a Senegalese king.

Cheikh leaves Paris, where he lives, in search of his history through Mauritania, Mali and Senegal. In his suitcase, he puts these imaginary characters. There is the avatar of Sarkozy, his opponent, and Mohamed Ali, his mental support and ally. There is also his companion and confidant, his camel Zarathustra, bearer of the wisdom of his ancestors.

His aunts and great-cousins will help him in his quest.

The revelations that Sheikh discovers about history during his journey bring unexpected twists and turns and put many obstacles in his path. Will he succeed in going to the end of his quest and win the boxing match against Sarkozy?

### **CREW**

Production Company — Drôle de Trame

Producer — Maud Huynh

Director — Cheikh N'diaye

Script — Gladys Marciano

### **PITCHER**

Maud Huynh

### **BUDGET**

Confirmed Financing (21.5%) ..... 71,572 €

Financing Sought (78.5%) ..... 260,940 €

**Total Budget** ..... **332,512 €**

### **FINANCING SOURCES**

2M ..... 23,000 €

Doha Film Institute ..... 26,200 €

Al Jazeera Documentary ..... 14,306 €

AFAC Development Grant ..... 4,766 €

La Scam Brouillon d'un rêve ..... 3,300 €

Co-production agreement with Abel Aflam (Morocco) and Astou Production (Senegal)



## **THE NORTH RUSH**

*La ruée vers le nord*

### **SWITZERLAND**

Haoussa | 83' | Human interest

On the mine of Awzagar, in the middle of the Nigerien desert, Bala and his comrades dig and break rocks all day long, hoping to find fortune. Whipped by the wind and the dust, facing to the death, the miners are united in this quest for few grams of yellow dust.

### **SYNOPSIS**

Bala is a simple man. All he dreams about is a better life for himself and his loved ones. But in the middle of northern Niger, options to achieve this objective by staying on the right side are few.

As thousands of men like him, he rode his motorbike to seek fortune into the great unknown of the mad rush for hidden gold in the Saharian wilderness. On the unofficial mine of Awzagar, Bala and his comrades dig and break rocks all day long, hoping to find fortune.

Whipped by the wind and the dust, facing a sudden death at any time, the miners are united in their quest and their faith in their destiny. A quest for few grams of yellow dust. A journey where the desert always wins at the end.

### **CREW**

Production Company — Close Up Films  
Producer — Joëlle Bertossa  
Director & Script — Karim Sayad

### **PITCHERS**

Joëlle Bertossa  
Karim Sayad

### **BUDGET**

Confirmed Financing (95%) ..... 671,000 €  
Financing Sought (5%) ..... 35,000 €  
**Total Budget** ..... **706,000 €**

### **FINANCING SOURCES**

Office fédéral de la Culture,  
Switzerland ..... 272,000 €  
Cinéforum, Switzerland ..... 187,200 €  
RTS Radio Television Suisse ..... 87,000 €  
Suissimage, AFAC, State of Geneva ..... 82,284 €  
Close Up Films -own funds ..... 27,916 €  
Looking for international sales with  
worldwide rights, outside of Switzerland.



## **WHAT WE'RE NOT**

### **NORWAY**

Norwegian | 70' | Human interest

"Haus of Friele" is a community of drag pioneers in Bergen, the second largest city of Norway. Together they share the same dream, but not always the same views!

### **SYNOPSIS**

'Do you want to do drag?' It's a cold november night in 2019, and twelve strangers meet at Fincken, the only gay bar in Norway's second largest city. There is no organized drag community in Bergen, and the agenda for the group is to change that. A petite short-haired girl is part of the meeting. Annie moved to Bergen from Norway's conservative bible belt in the South. She came with her boyfriend, but really wanted to be part of a gay community. One month later they did their first show, and the group "Haus of Friele" was born, named after the Norwegian gay rights pioneer Kim Friele. Annie takes part of the group as the eccentric over the top drag-king Maple Thorpe.

It's now over two years since the meeting at Fincken. And monumental change is coming. Both the leader figure René and Annie's best friend Espen are moving to the capital city of Oslo where the drag scene is much bigger and more prosperous. Will the group survive without them, and can Annie step up and lead them forward?

### **CREW**

Production Company — Screen Story  
Producer — Thorvald Nilsen  
Director & Script — Benjamin Garcia  
Langeland

### **PITCHER**

Thorvald Nilsen

### **BUDGET**

Confirmed Financing (14.3%) ..... 61,500 €  
Financing Sought (85.7%) ..... 369,984 €  
**Total Budget** ..... **431,484 €**

### **FINANCING SOURCES**

Norwegian Film Institute ..... 38,500 €  
Western Norway Film Center ..... 10,000 €  
Freedom of Speech Association ..... 5,000 €  
Producer's investment ..... 8,000 €

Looking for Financing and presales, co-production partners, sales agents.



speedy pitch



**WHY I DON'T WRITE ANYTHING**

*Porque no escribo nada*

**SPAIN**

Spanish | 90' | Arts, culture

*Nada*, the most important novel in Spanish in the 20th century, was written by a woman. Her name is Carmen Laforet, but most people have never heard of her. It's commonly believed that the enormous success of her first novel gave her a mental block, and that she was never able to write anything worthwhile after that. They say she was shy and unsociable. They say her career was ruined by depression and other mental problems. She's just another example of a creative woman who was unable to manage her talent, and was condemned to a sad end... just like Virginia Woolf, Silvia Plath, Emily Dickinson, Camille Claudel and many others...

Or is it just that this is the way women's stories are always told? Has Carmen Laforet been given the biography that she deserves? No, she hasn't. This film tackles the official version of Carmen Laforet's life and work in order to explain what she was really like: a free woman with a rebellious spirit and a desire to explore the world. A true artist who was committed solely to her work, and who never wanted to conform to what the world of publishing or her family expected of her. That is why she paid the price of being isolated and ostracized. By telling her story, we are telling the stories of all such women.

**CREW**

Production Company — Al Pati  
Producciones  
Producers — Margarita Melgar & Isabel  
Fernandez  
Director & Script — Isabel Fernandez

**PITCHER**

Isabel Fernandez

**BUDGET**

Confirmed Financing (25%) . . . . . 85,313 €  
Financing Sought (75%) . . . . . 255,437 €  
**Total Budget** . . . . . **340,750 €**

**FINANCING SOURCES**

ICEC . . . . . 25,000 €  
Cabildo de Canarias . . . . . 11,000 €  
Versión Digital (Distributor in Spain) . . 7,000 €  
Expenditure made by the audited  
patient . . . . . 13,113 €  
Own resources . . . . . 29,200 €



**THE DOCUMENTARY  
DISTRIBUTION TOOLKIT**

**HOW TO GET OUT, GET SEEN, AND GET AN AUDIENCE**



A Focal Press Book

**RACHEL GORDON**



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**MOSAICO FILMES  
DISTRIBUCIONES**

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carlospulido@mosaicofilmes.com  
www.mosaicofilmes.com

**MOVIES FOR FESTIVALS**

Johanna Tonini  
info@moviesforfestivals.com  
www.moviesforfestivals.com

**NANOOUK FILMS**

Jaime Muguruza  
nanouk@nanouk.tv  
http://nanouk.tv/

**NIGHTWALK FILMS**

Berta Canivell  
berta@nightwalkfilms.es  
https://www.nightwalkfilms.es/

**NINA PRODUCCIONS**

Tània Balló  
tania@ninaproduccions.com  
https://www.ninaproduccions.com

**NOMADOCS FILMS**

Antonio Rodrigo  
nomadocs@gmail.com  
https://nomadocs.com/

**ON PRODUKZIOAK**

Iban Toledo  
itoledo@onprodukzioak.eus  
www.onprodukzioak.eus

**REPORTERS**

Marta Espar  
mespar@periodistes.org  
https://www.reporters.com.es

**ROLLING BASIS FILMS**

Guillermo F. Flórez  
gflorez.films@gmail.com  
https://rollingbasis.com

**SALA46 FILMS**

Alejandro Cano  
alejandrocana@sala46.com  
https://www.sala46films.com/

**SARAO FILMS**

José Carlos de Isla Troncoso  
isla@saraofilms.com  
https://www.saraofilms.com/

**SELECTED FILMS**

Ismael Martín  
info@selectedfilms.com  
www.selectedfilms.com

**SINCRO PRODUCCIÓN**

David Berraondo  
produccion@sincrovideo.com  
https://www.sincrovideo.com

**STORIES BY SUSANA  
GUARDIOLA**

Susana Guardiola  
susana@storiesby.es  
https://www.storiesby.es

**TALLER DE VIDEO**

Felip Solé  
escamotpirinenc-tallerdevideo@  
hotmail.com

**TELEVISIÓ DE CATALUNYA-  
CCMA SA**

Victor Carrera  
vcarrera.x@ccma.cat@ccma.cat  
https://www.ccma.cat/tv3/sales/

**THE FOLKS FILMS**

Albert Folk  
a.folk@thefolksfilms.com  
http://thefolksfilms.com/

**YO CREO CONTENT**

Rubén Hornillo  
info@yocreocontent.com  
https://www.yocreocontent.com

**SLOVAKIA****ALEF FILM & MEDIA**

Martina Urbanova  
afm@afm.sk  
http://www.afm.sk

**SWEDEN****AUTO IMAGES**

Ove Rishøj Jensen  
ove@autoimages.se  
www.autoimages.se

**B-REEL FILM**

Mattias Nohrborg  
www.b-reelfilms.com

**FILM AND TELL**

Marina-Evelina Cracana  
marina-evelina.cracana@filmandtell.  
com  
https://www.filmandtell.com

**NIMAFILM**

Nima Sarvestani  
nima@nfdox.com  
www.nfdox.com

**SWITZERLAND****CLOSE UP FILMS**

Marion Chollet  
marion@closeupfilms.ch  
https://www.closeupfilms.ch

First Hand Films

Esther Van Messel  
esther.van.messel@firsthandfilms.  
com  
firsthandfilms.com

**LIGHTDOX**

Anna Berthollet  
Nevena Milasinovic  
anna@lightdox.com  
nevena@lightdox.com  
https://lightdox.com

**MERLIN FILMS**

Daniel Duqué  
SalesDept@antidote-sales.biz  
https://merlin-films.ch/en/

**SAGAR SHIRISKAR**

shiriskar.sagar@gmail.com  
https://www.sagarshiriskar.com

**THE NETHERLANDS****DUTCH CORE MEDIA**

Fira Zorge  
f.zorge@dutch-core.nl  
https://www.dutch-core.com/

**HILMANDI FILM PRODUCTIONS**

Dawood Hilmandi  
info@dawoodhilmandi.com  
https://www.dawoodhilmandi.com

**ILLUMINA FILMS**

Robin Brinster  
robin@illuminafilms.nl  
https://www.illuminafilms.nl

**TUNISIA****ATALANTE FILMS**

Jean-François Vermont  
vermontjf@gmail.com

**ULYSSEON / GOUBANTINI  
DISTRIBUTION**

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https://www.ulysson.com/

**TURKEY****LIMAN FILM**

Enis Köstepen  
Berke Bas  
eniskostepen@gmail.com  
berkebas@mac.com

**UAE****MAURICE & MORRISE**

Gargi Chakrabarti  
mauricemorrisefilms@gmail.com



## UKRAINE

## MOON MAN

Darya Bassel & Viktoria Khomenko  
info@moonman.com.ua  
https://moonman.com.ua/

## UNITED KINGDOM

## 7TH HEAVEN STUDIOS

Maythem Ridha  
maythem@7thheavenstudios.com  
https://7thheavenstudios.com

## DOCOS LIMITED

John Marshall  
docosmedia@gmail.com  
www.docosmedia.com

## FACTION MEDIA

Rishi Ghosh-Curling  
faction@factionmedia.co.uk  
rishi@factionfilms.co.uk  
https://www.factionmedia.co.uk

ESPRESSO MEDIA  
INTERNATIONAL

David Hooper  
Jess Reilly  
david@espressomedia.co.uk  
jess@espressomedia.co.uk  
https://www.espressomedia.co.uk

## IMPRONTA FILMS

Ana Fernández  
info@improntafilms.com  
https://www.improntafilms.com/

## INSIDE OUT FILMS

Geoff Arbourne  
geoff@insideoutfilms.uk  
https://insideoutfilms.uk/

## ONE WORLD MEDIA

Lysia Yafet  
contact@oneworldmedia.org.uk  
www.oneworldmedia.org.uk

## TASKOVSKI FILMS

Irena Taskovski  
irena@taskovskifilms.com  
https://www.taskovskifilms.com/

## TROY TV

Sara Gibbings  
sara@troy-tv.com  
https://www.troy-tv.com

## TRUTH DEPARTMENT

Dewi Gregory  
dewi@truthdepartment.com  
https://www.truthdepartment.com

## YANANTIN WORLD

Borja Alcalde  
contact@borja.film  
https://www.yanantin.world/

## UNITED STATES OF AMERICA

## MEEM SQUARE FILMS

Mohammed Al-Jaberi  
maa365@georgetown.edu

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Debra Zimmermann  
dzimmermann@wmm.com  
www.wmm.com

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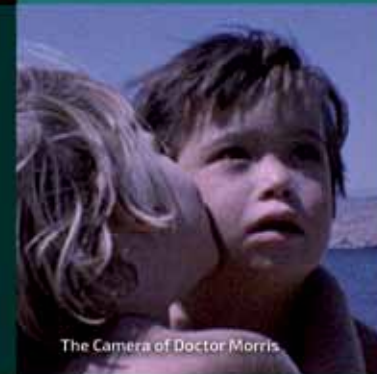


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## PROFILES OF THE COMMISSIONING EDITORS, BUYERS & DISTRIBUTORS



**AJMME, Maria Laura RAI, Italy – Buyer**  
Broadcast area: Italy.  
Profile: Public television.  
Documentary strands: Nature, Environment, Wildlife, Current Affairs, History, Biographies, Archaeology, Science, Space, and Travel. **Looking for:** documentaries 26', 52' or 90' long (maximum 6 years old).



**ARMENGOU, Montse TV3, Spain – Executive Producer “Sense Ficcio”**  
Profile: Public television.  
Broadcast area: Catalonia.  
Documentary strands: All genres.

**ALAIN, Michline BLOOMBERG ASHARQ, Dubai – Content Acquisition at Asharq News**  
Profile: Asharq News is a 24/7 multi-platform news service that brings content to users in the Arab world and internationally.



**BENJELLOUN, Reda TV 2M, Morocco – Directeur des Documentaries**  
Focus: Public television.  
Broadcast area: MENA area, Western Europe and Africa.  
Documentary strands: All sorts. **Looking for:** Prebuy films from Mediterranean region.



**AREGELICH, Agustí TV3, Spain – Documentary Co-production Coordinator**  
Profile: Public television.  
Broadcast area: Catalonia.  
Documentary strands: all genres.



**BERTHOLET, Anna LIGHTDOX, Switzerland – Distributor**  
Profile: Lightdox is a Swiss-based international sales and distribution agency representing powerful and transformative documentary storytelling. We are passionate about high-quality author-driven documentaries with a distinctive cinematic language. We tend to each film with individual approach and partner with filmmakers in every step of the way, through festival, theatrical and non-theatrical distribution, marketing and impact campaigns.



**BONNICI, Kathryn JAVA FILMS, France – Head of Acquisitions and Sales Manager, Distributor**  
Documentary strands: All sorts with an international appeal. **Looking for:** Co-productions and pre-sales.



**BOROWSKA, Magdalena POLISH TELEVISION – TVP 1, Poland Commissioning Editor & Buyer**  
Profile: Public free television broadcaster. **Broadcast area:** Poland. **Total number of slots and hours of programming:** 15h/slots per week; 3 channels, 250h per year.  
Documentary strands: Nature, Environment, Wildlife, Travel, Discovery, Human Stories, Science, Knowledge, Current Affairs, Investigation and History. **Looking for:** acquisition, pre-buys and coproduction.



**BOUILLON, Barbara ARTE GEIE, France – Commissioning editor**  
Profile: European cultural channel.  
Broadcast area: France & Germany, Europe.  
Documentary strands: investigation, geopolitics 52'-90'. **Looking for:** investigation, geopolitics, documentaries with deep background and experts on relevant topics.



**BUBECK-PAAZ, Sabine ZDF, Germany – CE for documentary slots on ARTE**  
Broadcast area: Germany & France. **Documentary strands:** She is dealing with 52' and feature length documentary films, reportages and Cross Media Projects.



**CHEGARAY, Sophie FRANCE 5, France – Conseillère de Programmes Société Française et Internationale**  
Focus: current affairs, international, domestic and social issues.



**DE LOS SANTOS, Yvette FEELSALES, Spain – Distributor**  
Documentary strands: Current Affairs, Social Issues, Politics, Nature, Environment, Educational. **Looking for:** Acquisitions of new projects in any stage of development or just finished and meeting with the broadcasters.



**DEDIC, Lejla AL JAZEERA MEDIA NETWORK BALKANS, Bosnia & Herzegovina – Program Producer, Acquisitions and Co-productions**  
Broadcast area: Balkans Region, former Yugoslav Republic.  
Documentary strands: Regioskop, AJBM Sport doc, Full Screen, 22', 27', 45', 49', 52'; Social and Human, Political and Current Affairs, Sport.  
**Looking for:** Acquisitions and co-productions genres.



**DELICI, ALI ARTE FRANCE, France Commissioning Editor, Arts department**  
Profile: European cultural channel. Broadcast area: France (and French speaking territories) & Germany (and German speaking territories).  
Documentary strands: Cultural documentary (Sunday afternoon), Documania (Sunday evening), Pop Culture (Friday evening). **Looking for:** Mostly co-productions, few prebuys.



**DELVALLE, Alice FRANCE 2, France – Commissioning editor, Pôle Coproductions internationales et achats**  
Documentary strands: French & international docs, never-aired or old, a strand that celebrates creative documentaries with strong and unusual stories that make us see a shaded world. **Looking for:** Projects and acquisitions in society, geopolitics, human rights genres. Personal and unusual stories, gonzo journalism, festival winners, indie and feature documentaries, from 52' to 120'.



**DEREWIENKO, Aleksandra CAT & Docs, France – Distributor**  
Documentary strands: Original docs, Investigative, Collection, Portraits in all fields. **Looking for:** Topical and director driven documentaries.



**DIAGO, Javier ARAGON TV, Spain – Programming and Contents**  
Profile: Radio and television network in Aragon. It is part of the Spanish government's FORTA media network.

**EPRINTSEVA, Natalia FIRST HDTV, Russia – Buyer**  
Broadcast area: Russian Federation, CIS, Baltic States.  
Total number of slots and hours of programming: around 300 hours per year per each channel. **Documentary strands:** Travelling, wildlife & nature, relationship between animals & humans, gardening, science and inventions, extreme travelling and survival shows, fishing & hunting, programming for children 4-12.





**FERNÁNDEZ, Ana**  
**IMPRONTA FILMS, UK – Distributor**

**Profile:** We base our strategy on creating channels for cultural fusion worldwide. Our team has over ten years of combined experience in the Media Industry in roles as Producer, Sales Coordinator, Market and Festival liaison and Associate Producer.



**FOLKESSON, Susanne**  
**UR, Sweden – Buyer**  
**Broadcast area:** Sweden.  
**Profile:** Public free television broadcaster. **Documentary strands:** Factual, Nature, Environment, Wildlife, Science & Knowledge, History, Current Affairs, Investigation, Society and Human Interest stories.



**FORESTA, Olivella**  
**RAI 3, Italy – Buyer**  
**Broadcast area:** Italy.

**Documentary strands:** Nature, Environment, Wildlife, Agriculture, Travel, Discovery, Domestic and Wild Animals.  
**Looking for:** Real people stories.



**GALLIER, Gorka**  
**CINÉTÉVÉ SALES, France – Distributor**

**Profile:** A leading and awarded Paris-based production company established in 1982, whose catalogue comprises more than 800 hours of programs in the fields of history, investigation, arts, discovery and science, has launched in 2020 its new distribution branch, Cinétévé Sales.



**GIBOIRE LABID, Nathalie**  
**GAD, France – Head of International sales and acquisitions, Distributor**  
**Documentary strands:** Science and Current Affairs.  
**Looking for:** High quality scientific documentaries and also international current affairs.



**HADDAD, Reem**  
**AL JAZEERA ENGLISH CHANNEL, Qatar – Commissioning Editor**

**Profile:** Al Jazeera English (AJE) is a television news channel broadcast to the world by the Al Jazeera Media Network. It is the first English-language news channel to be headquartered in the Middle East.



**HANDL, Jan**  
**CZECH TV, Czech Republic – Buyer**  
**Broadcast area:** Czech Republic.  
**Profile:** Public service television. Channels I, II, News 24, sport 24, children+art.  
**Looking for:** Art, Children, Sport series, Age 8-12 history, Social Issues.



**HILBRICHT, Leonie**  
**3BOXMEDIA, Germany – Distributor**  
**Documentary strands:** Social Issues, Current Affairs, Nature, Wildlife, History, Music/Art/Culture, Travel, Discovery, Science. **Looking for:** One offs and series.



**HOLTZBERG, Diana**  
**EAST VILLAGE ENT., USA – Distributor, CEO**  
**Profile:** EVE specializes in North America plus worldwide and multi-territory opportunities offering a range of services. **Looking for:** Pre-sales, unscripted series development and representation, theatrical distribution on select films.



**HOOPER, David**  
**ESPRESSO MEDIA, UK – Managing Director, Distributor**

**Profile:** Espresso Media have 22 years of experience as an International TV distributor, specialising in documentaries, factual entertainment, and lifestyle content. We assist producers with a dedicated and bespoke marketing approach to pre-sales, project development and co-production as well as the distribution of their finished content.



**HUMBLE, Francis**  
**TVE, Spain – Buyer**  
**Profile:** Public service television. **Broadcast area:** Catalonia. **Documentary strands:** All genres. **Looking for:** TV documentaries.

**KHAMOUSHIAN, Paniz**  
**PRESS TV, Iran – Buyer**  
**Profile:** Iranian state-owned news network that broadcasts in the English and French owned by Islamic Republic of Iran Broadcasting (IRIB), the only organization legally able to transmit radio and TV broadcasts in Iran.



**KIEFEL, Kilian**  
**MEDIAWAN, France – Distributor**  
**Documentary strands:**

History, Science, Art & Culture and Current Affairs.  
**Looking for:** New compelling and ambitious projects with a universal reach.



**MANGANELLO, Renato**  
**UTOPIA DOCS, Brazil – Distributor**

**Profile:** Europe and Brazil based international sales agent specialized in distribution and international coproduction of documentary features, shorts, TV length and series. We are dedicated to maximize audience and revenues through tailor-made distribution strategy to festivals and all media worldwide. We are looking for creative, compelling and topical documentaries.

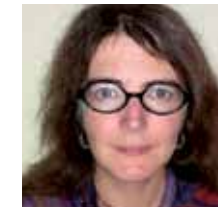


**MANN, Julia**  
**CINEPHIL, Israel**  
**Festival & Acquisitions Coordinator**  
**Profile:** Sales and co-productions company that is home to numerous independent international productions. The company focuses on strategising, distributing and selling documentaries internationally.

Cinephil also acts as co-producer and executive producer for several of its films, raising finances for the projects and following them through to completion. Looking for unique artistic approach in a variety of formats.



**MICHAEL, Karen**  
**ARTE FRANCE, France – Chargée de programmes**  
**Broadcast area:** France/Germany and Europe.  
**Documentary strands:** Society and culture.



**MIKUSOVÁ, Monika**  
**RTVS, Slovenia – Buyer**  
**Profile:** Slovenia's national public broadcasting organization.  
**Documentary strands:** All genres.



**MILASINOVIC, Nevena**  
**LIGHTDOX, Switzerland – Distributor**

**Profile:** Lightdox is a Swiss-based international sales and distribution agency representing powerful and transformative documentary storytelling. We are passionate about high-quality author-driven documentaries with a distinctive cinematic language. We tend to each film with individual approach and partner with filmmakers in every step of the way, through festival, theatrical and non-theatrical distribution, marketing and impact campaigns.



**MITCHELL, Christopher**  
**BBC ARABIC, UK – Commissioning Editor**  
**Profile:** Television news channel broadcast to the Middle East by the BBC.  
**Broadcast area:** MENA area.  
**Looking for:** new projects of interest primarily to our Arabic-speaking audience, which ranges from Mauritania to Oman and from Syria to Sudan. Most of these commissions should have a substantial Arabic-language content. I have a preference

for subjects that can benefit from the independence and impartiality of the BBC. Our policy for acquisition of completed documentaries is to showcase the best work made by Arabic film-makers.



**MOK, Choy Lin**  
**TRT World, Turkey – Commissioning Editor**  
**Profile:** Turkish international news channel broadcast 24-hours per day in English.  
**Broadcast area:** Worldwide  
**Documentary strands:** Investigative specials, embedded factual series, travel, feature documentaries, human stories for 30 hours of commissions and 30 hours of acquisitions.  
**Looking for:** Investigative specials, embedded factual series, travel, feature documentaries, human stories – to fully commission or to co-finance.



**MUÑOZ, Cristina**  
**TVE, Spain – Head of Documentaries**  
**Profile:** Public Television.  
**Broadcast area:** Catalonia.  
**Documentary strands:** All genres.



**NI GHRAINNE, Proinsas**  
**TG4 IRELAND, Ireland – Commissioning Editor**  
**Profile:** TG4 is the Irish language channel, broadcasting in Ireland since 1996. We commission / coproduce approx 13 x 52' single docs and approx 26 x 25' single and series per year on subjects of particular Irish interest or international subjects from an Irish perspective.  
**Broadcast area:** Island of Ireland and world on the web.  
**Looking for:** Subjects with potential for inclusion of Irish content and / or versioning for an Irish audience.



**PACAK, Beata**  
**CANAL +, Poland – Buyer**  
**Profile:** Canal+ Poland currently consists of 12 high-definition channels: Canal+ Premium, Canal+1, Canal+ Sport, Canal+ Sport2, Canal+ Sport3, Canal+ Sport4, Canal+ Film, Canal+ Seriele, Canal+ Family, Canal+ Dokument, Canal+ Now, and Canal+ 4K Ultra HD.  
**Broadcast area:** Poland.



**PAVLOVA, Maria**  
**OKKO TV, Russia – Acquisitions Manager**  
**Profile:** Okko is a Russian media-services provider and production company headquartered in Saint-Petersburg, Russia, founded in 2013. The company's primary business is its subscription-based streaming service which offers online streaming of a library of films and television programs, including those produced in-house. The service is available worldwide.



**PELAEZ, Ana María**  
**TVE, Spain – Commissioning Editor, Director of "Imprescindibles" program**  
**Profile:** Public Television.  
**Broadcast area:** Spain  
**Looking for:** Spanish projects to commission and international programming for our documentary slots in La 2 channel.



**PFYFFER, Frédéric**  
**RTS, Switzerland – Commissioning editor**  
**Profile:** Public service television, programming in French.  
**Broadcast area:** Switzerland, France.  
**Documentary strands:** Court du jour, Doc, Nature.  
**Looking for:** Shorts, sciences, environment.



**POCKAJ, Petra**  
**RTVS, Slovenia – Buyer**  
**Profile:** Public television.  
**Broadcast area:** Slovenia.  
**Looking for:** Nature, Wildlife, Science & Technology, History, Current Affairs, Investigation, Arts & Culture.



**PORUBANOVA, Haddar**  
**RUTH FILMS, Israel – Distributor**  
**Profile:** Ruth Films represents

artistically excellent and compelling works that address human rights, Jewish content and the Israeli-Palestinian conflict.



**RAMOS, Sergio**  
**THE HISTORY CHANNEL IBERIA, Spain – Acquisitions**  
**Broadcast area:** Spain, Portugal and Portuguese speaking Africa.  
**Documentary strands:** Transactional factual, Core History, International History, Competition reality, Entertainment, Aspirational, Forensic & Cold Cases, Law & Justice, Heists & Frauds.



**REILLY, Jess**  
**ESPRESSO MEDIA, UK – Distributor**  
**Profile:** Espresso Media International have 22 years of experience as an International TV distributor, specialising in documentaries, factual entertainment, and lifestyle content. We assist producers with a dedicated and bespoke marketing approach to pre-sales, project development and co-production as well as the distribution of their finished content.



**RODRIGUEZ, Elsa**  
**Movistar +, Spain – Buyer**  
**Profile:** Private platform.  
**Broadcast area:** Spain.  
**Documentary strands:** High standard documentaries.  
**Looking for:** All sorts.



**SOUEID, Mohamed**  
**AL ARABIYA TV, United Arab Emirates – Documentary Manager**  
**Profile:** Free to air channel with a special focus on current affairs topics related to the Middle East.  
**Broadcast area:** Middle East, North Africa and Europe.  
**Looking for:** Acquisition and Pre-Buy.



**SPINA, Paolo Maria**  
**REVOLVER TV, Italy – Distributor**  
**Profile:** Revolver is a production company since

2002, based in Rome and Bologna. Focus on Eurocoproductions of arthouse features, TV formats, and documentaries. Sideactivity is the straight to TV distribution to Italian free/pay broadcasters of several documentaries every year.



**STINGLOVA, Marketa**  
**CZECH TV, Czech Republic – Commissioning Editor**  
**Broadcast area:** Czech Republic.  
**Profile:** Public service television. Channels I, II, News 24, sport 24, children+art.  
**Looking for:** All sorts.



**SUSINI, Vanina**  
**FRANCE 3 ViaStella, France – Commissioning Editor and Head of programming**  
**Documentary strands:** Mediterranean channel, generalist and documentary channel.  
**Documentary strands:** All sorts.  
**Looking for:** Acquisitions and pre-buy documentaries.



**TABIB, Nadia**  
**AL JAZEERA MEDIA NETWORK, Qatar – Senior Program Producer**  
**Profile:** Arabic news channel.  
**Broadcast area:** MENA countries.  
**Documentary strands:** Politics, Current Affairs and History.  
**Looking for:** Feature length documentaries.



**TEODOSIEVSKA, Gena**  
**MACEDONIAN RADIO AND TELEVISION, Macedonia – Head of International Relations & Coproductions**  
**Profile:** Public television.  
**Broadcast area:** Macedonia.  
**Documentary strands:** All genres.





**TREVES, Michael**  
**JMT FILMS, Israel – Distributor**

**Profile:** Founded in 2003, JMT Films is involved in the distribution, sales and fund raising of documentary projects and international co-productions, and the marketing and representation of unique independent films. The company represents more than 100 titles.



**VAN MESSEL, Esther**  
**FIRST HAND FILMS, Switzerland – Distributor**

**Profile:** Dedicated production and tailor made distribution for every story in every medium everywhere. First Hand Films is an award-winning international sales company, a theatrical distributor in Switzerland's four language regions and a producer based in Zürich. First Hand Films finds partners, finance and deals with the entire production process. It has sold thousands of licenses worldwide, turned over more than twenty million Euro and its films have won many awards including Emmies, Golden Roses and Oscar Nominations.



**TUTOVEANU, Alina**  
**TVR, Romania – Buyer**

**Profile:** Public Television with 5 channels: TVR 1 (news mostly), TVR 2 (family mostly), TVR 3 (regional and cultural mostly), TVR Moldova, TVR International (for the territories: Europe, North Africa, Middle East, U.S.A, Canada, Australia and New Zealand). **Documentary strands:** Current Affairs, History, Natural History, Human Stories, Adventure, Society.



**VOCINKIC, Mira**  
**HRT, CROATIAN RADIO TV, Croatia – Editor-Buyer, Acquisition Department**

**Broadcast area:** Croatia.  
**Documentary strands:** Nature, Sports, Film, Fashion, Arts & Culture, History, Current Affairs, Investigation, Society, Human Interest, Lifestyle & Cooking.  
**Looking for:** High standard documentaries.



**WHITE, Chris**  
**POV, USA – Commissioning Editor**

**Profile:** POV is television's longest-running showcase for independent nonfiction films. POV premieres 14–16 of the best, boldest, and most innovative programs every year on PBS. POV films are known for their intimacy, their unforgettable storytelling, and their timeliness, putting a human face on contemporary social issues.



**YAFET, Lisa**  
**ONE WORLD MEDIA, UK – Buyer, Programme Manager**

**Profile:** We support journalists and filmmakers globally to tell stories that inform and connect us all. We seek out and champion aspiring filmmakers and journalists covering underreported stories. Our Fellowship is a springboard for new talent covering stories globally with integrity and creativity.



**ZIMMERMAN, Debra**  
**WOMEN MAKE MOVIES, USA – Executive Director, Commissioning Editor**

**Profile:** Women Make Movies is a New York non-profit social enterprise that has been supporting women filmmakers with distribution and production assistance of their independent films since 1972. For ten of the last eleven years filmmakers from WMM's programs have won or been nominated for Academy Awards. She is the recipient of numerous awards, including NY Women, Television's Changemaker Award and Hot Doc's Doc Mogul Award.

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ABDELHAMID, Rashid – Made in Palestine Project, Palestine  
 AL-AZZAWI, Karrar – Integral Film, Norway  
 AL-JABERI, Mohammed – Meem Square Films, Qatar  
 ALIDOST, Ezatullah – Hilmandi Productions, The Netherlands  
 AMUNDSEN, Audun – Gonzo Docs, Norway  
 ANDERSEN, Rikke Tambo – Bullitt Film, Denmark  
 ANDRÉS PORTÍ, Isabel – Lady Mol Stories, Spain  
 APOSTOLIDES, Rea – Anemon Productions, Greece  
 ARAMINI, Tomaso – Method, Italy  
 ARKUS, Arkus – Maurice & Morrise, UAE  
 AVGEROPOULOS, Yorgos – SmallPlanet Prod., Greece  
 BALLÓ, Tània – Nina Produccions, Spain  
 BARREAU, Clarisse – Pulp Films, France  
 BAS, Berke – Liman Film, Turkey  
 BAUS, Emma – Tangerine Productions, France  
 BENDRIMIA, Mia – Ambient Light, Egypt  
 BERTOSSA, Joëlle – Close Up Films, Switzerland  
 BIGOLI, Gianpaolo – Wendy Films, Italy  
 BILIC, Aleksandra – My Accomplice, UK  
 BITE, Marta – Bite Films, Latvia  
 BLANC, Dorian – Retroviser Productions, France  
 BOFARULL, Anna Maria – KaBoGa, Spain  
 BONNET, Jean-Baptiste – Habilis Productions, France  
 BRENET, Sylvie – Les films du sillage, France  
 ÇALISIR, Ekin – Purple Pigeon, Germany  
 CAPPELLIN, Emmanuelle – Pulp Films, France  
 CAPRA, Enrica – Graffiti Doc, Italy  
 CELMA, Una – Fenixfilm, Latvia  
 CHAKRABARTI, Gargi – Maurice & Morrise, UAE  
 CHAKROUN, Olfa – Atalante Films, Tunisia  
 CIMOLAI, Francesca – Bloom Media House, Italy  
 CRACANA, Marina-Evelina – Film and Tell, Sweden  
 DE HALLEUX, Alain – Zorn Productions, France  
 DERI, David – Maagalot Productions, Israel  
 DÍAZ, Virginia – Ereno Films, Spain  
 DIETRICH, Rodolphe – Zorn Productions, France  
 EDE, Victor – Cinephage, France  
 EL ABOUDI, Mohamed – Icebreaker Productions, Finland  
 ELARABI, Ali – Ambient Light, Egypt  
 ERDE, Tamara – Gloria Films Production, France  
 ERLIH, Charlotte – Kepler22 Productions, France  
 F. FLOREZ, Guillermo – Guillermo F. Florez, Spain  
 FERNANDEZ, Isabel – Al Pati Produccions, Spain

FERRARESE, Audrey – Drôle de trame, France  
 FIKRY, Yehia – Al Maraya for Culture and Arts, Egypt  
 FOGELMAN, Shay – TTV Productions, Israel  
 FOLK, Albert – The Folks Films, Spain  
 GALLIER, Gorka – Cinétévê, France  
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 GIANNINI, Francesco – Bloom Media House, Italy  
 GIBBINGS, Sara – Troy TV, UK  
 GORDEY, Serge – Temps noir, France  
 GRAWENDER, Piotr – Affinity Cine Grawender Piotr, Poland  
 GREENBERG, Fabien – Antipode Films, Norway  
 GREGORY, Dewi – Truth Department, UK  
 GUARDIOLA, Susana – Stories by Susana Guardiola, Spain  
 HARB, Mohamed – Haifa Media, Palestine  
 HILMANDI, Dawood – Hilmandi Productions, The Netherlands  
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 KÖSTEPEN, Enis – Liman Film, Turkey  
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 LEYKAUF, Nicole – Leykauf Film, Germany  
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 LORENTZEN, Jorgen – Integral Film, Norway  
 LUENGO, Victor – Ereno Films, Spain  
 MANOR, Ronnie – Maagalot Productions, Israel  
 MANSOUR, Sandrine – Rose Production, France  
 MANZANO, Bernat – Boogaloo Films, Spain  
 MATTILA, Kirsi – Icebreaker Productions, Finland  
 MAURIAC, Estelle – Cinétévê, France  
 MELKONYAN, Hakob – Lufilms, France  
 MELOT, Alexandra – Triptyque Films, France  
 MESTARI, Amine – Cinétévê, France  
 MIKOLAJCZAK, Karolina – Alpha Productions, Poland  
 MILNE, Oliver – Forgex, UK  
 MINETTI, Federico – Effendefilm, Italy  
 MORABITO, Davide – Bloom Media House, Italy  
 MOREL, Delphine – TS Productions, France  
 MUIÑOS RUIZ, Alexia – EWA, Spain  
 MVUANDA RISTRÖM, Marielle – Film and Tell, Sweden  
 NAZARENKO, Marina – Fenixfilm, Latvia

NILSEN, Thorvald – Screen Story, Norway  
 NOBAKHT, Elaheh – Eli Image, Iran  
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 PARAMO, Sonia – Films Figures Libres, France  
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 PECORARA, Matteo – Small Boss, Italy  
 PÉREZ, Antonio – Inicia Films, Spain  
 PERLMAN, Yaël – Triptyque Films, France  
 PETERSEN, Anke – Jyoti Film, Germany  
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 PLATA, Carolina – Nina Produccions, Spain  
 RAMAMONJIARISOA, Laurent – Flair Film, France  
 RETTINGER, Carl-Ludwig – Lichtblick Film, Germany  
 RIDHA, Maythem – 7th Heaven Studios, UK  
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 SAYAD, Karim – Close Up Films, Switzerland  
 SEITZ, Anni – Seitz Filmproduktion, Germany  
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 SPINA, Paolo Maria – Revolver, Italy  
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ABAZOGLU, Olga – Cyclope Productions, Greece  
 AL JOUNDI, Dima – Crystal Films, Lebanon  
 BENKIRANE, Khalil – Doha Film Institute, Qatar  
 CHARBAGI, Mohamed – Alif Productions, France  
 DE KÖNING, Margje – Movies That Matter Film Festival, The Netherlands  
 DETAILLE, Thierry – Visible Films, Belgium  
 FERRAMOLA, Jonathan – Terra di Tutti, Italy  
 FIGUERAS, Marta – Promarfi Futuro, Spain  
 GHANDOUR, Zahraa – Filmmaker, Iraq  
 GOMÀ, Lala – Filmmaker, Spain  
 GORDON, Rachel – Filmmaker, USA  
 HALFON LANG, Pnina – COPRO, Israel  
 JESPER, Jack – OP-DOCS The New York Times, USA  
 KAMLAR, Nilly – COPRO, Israel  
 KEDAR, Nurit – Filmmaker, Israel  
 KLINCK, Elizabeth – Researcher, Canada  
 LIORÉ, François – FIPADOC, France

MARSHALL, John – Docos Media, UK  
 MATZ-LYONS, Lisbet – Kreativ Jura, Denmark  
 MERZAGORA, Linnea – Green Film, Italy  
 MESRAOUI, Meriem – Filmmaker, Qatar  
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 MOUSSA, Mourad – Visions du réel FI Nyon, Switzerland  
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 NIÑO ZAMBRANO, Raul – Sheffield DocFest, UK  
 NORTON, Andrew – Raina Festival Agency, Finland  
 NOWICKI, Maciej – Watch Docs, Poland  
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 PROHASKA, Mara – Beldocs, Serbia  
 REZAEI, Roohollah – Parseh Pictures, Iran  
 ROFEKAMP, Jan – Films Transit, Canada  
 SESIC, Rada – Sarajevo Film Festival, Bosnia & Herzegovina  
 STOLZ, Maarten – Movies That Matter Film Festival, The Netherlands  
 SZALAT, Alex – Docs Up Fund, France  
 VEKALAHTI, Ilkka – Rough Cut Service, Finland  
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my clothes on is a performance;  
to act with my clothes off is a  
documentary».

**Julia Roberts**  
American Actress



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