VENICE GAP-FINANCING MARKET

VENICE
4–6.09.2020
VENICE GAP-FINANCING MARKET

BOOK OF PROJECTS
FICTION AND DOCUMENTARY FEATURE FILMS AND VR IMMERSIVE STORY PROJECTS
The Book of Projects for 2020 has been edited using the information assembled by July 20th, 2020.
The Venice Production Bridge may not be held responsible for possible errors.
THE VENICE PRODUCTION BRIDGE WELCOMES THE 55 SELECTED TEAMS AND THEIR PROJECTS TO THE 7TH EDITION OF THE VENICE GAP-FINANCING MARKET.

Needless to say that 2020 has been a very difficult year due to the global Covid-19 pandemic. Our industry belongs to the ones which have been deeply touched by this disaster and we stand in support with everyone who has been personally affected.

The Venice Gap-Financing Market (VGFM) has been constantly adjusting itself to follow the evolution of the industry with the long-term aim of enabling producers and directors to complete their projects. This year it has a special role to contribute to the restart of cinema and VR worlds.

The VGFM is proud to present this year 28 Fiction and Documentary Projects and 12 VR Immersive Story Projects.

In addition to these 40 selected projects and by working closely with the Festival and La Biennale di Venezia’s training activities – Biennale College Cinema & Virtual Reality – we are honored to welcome the 12 VR Projects developed this year by the 4th edition of the Biennale College Cinema VR and the 3 Fiction projects developed by the 8th edition of the Biennale College Cinema.

We are thus particularly proud to highlight some of the projects from our previous editions, which have been selected for the 77th Venice International Film Festival, Quo Vadis, Aida by Jasmila Zbanic (Venezia 77), La Nuit De Rois by Philippe Lacôte and Guerra e Pace by Massimo D’Anolfi and Martina Parenti (both Orizzonti), Spaccapietra by Gianluca and Massimiliano De Serio and Saint Narcisse by Bruce LaBruce (both in Giornate Degli Autori). During Berlinale 2020 the following, former VGFM projects were presented, El Profugo by Natalia Meta (competition), Charlatan by Agnieszka Holland (Special Gala), Semina il vento by Danilo Caputo (Panorama) and Death of Nintendo by Raya Martin (Generation).

Since the beginning it has been our constant wish to open the VGFM to all genres, to first-time directors as well as to established auteurs, to projects reflecting diverse stories and different budgets coming from all over the world.

With this edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as Steve McQueen, Emily Atef, Giulio Ricciarelli, Anita Rocha da Silveira, Clement Virgo, Marian Mathias, Natalia López, Ena Sendijarević, Pia Marais, Malek Bensmaïl, Myrsini Aristidou, Andrei Crețulescu and Lotfy Nathan to name but a few.

Among the VR Immersive Story Projects, which will be this year presented online, we are excited to have the new projects of creators such as Erfan Saadati, Zhi-Zhong Tang, Ioana Mischie, Amer Shomali, Hanna Västinsalo, Abdalsalam Alhaj, amongst many others.

We would like to express our deepest gratitude to Creative Europe and its MEDIA programme, for the continuous support they have been giving to the VGFM for 6 years now.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator
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THE NETHERLANDS, BELGIUM, ITALY
A BEAUTIFUL IMPERFECTION
MICHEIL VAN ERP

DIRECTORS BIOGRAPHIES

Michiel van Erp is an acclaimed and award-winning documentary filmmaker, who more recently started directing fiction. His TV series Ramses (2014), received the Prix Europa and an Emmy Award. In 2018, his first feature film Niemand in de Stad (Open Seas) received two Dutch Golden Calfs at the Netherlands Film Festival.

Creative director is renowned photographer Erwin Olaf. His bold and provocative work has earned commissions from institutions as Louis Vuitton, Vogue and the Rijksmuseum. His work, including short films and multimedia projects, were screened in exhibitions all around the world.

LOG-LINE

Based on true facts, A Beautiful Imperfection tells the empowering story of Lucia, Giacomo Casanova’s first and greatest love, who leaves Italy for Amsterdam, after her face has been disfigured by smallpox. 16 years later, when she has reinvented herself as a veiled courtesan known as Galathée, they meet again. Without revealing her true identity and face, Lucia and Giacomo become lovers once again. Does Lucia dare to unveil herself and turn her weakness into her strength so she can be truly free in the face of her great love?

SYNOPSIS

Amsterdam, 1758. Lucia, a renowned veiled courtesan known as Galathée, recognizes a diplomat as her first love Giacomo Casanova. Without revealing her true identity and face, she learns how he distrusts women because he was betrayed and abandoned by his first love – Lucia.

Italy, 1742. Lucia and Giacomo meet at an estate in Pasiano and fall in love instantly. When one side of Lucia’s face is completely deformed by smallpox, she decides to leave the estate and Giacomo - who is on his way to marry her - since she believes her disfigurement would be a too heavy burden for both their love and his career. As an outcast in the Italian countryside, Lucia reinvents herself through the ‘femmes savants’ and socialite Venice. In the narrow-minded and secular Amsterdam, she rises to one of the most renowned courtesans, using her deformity to her advantage.

Amsterdam, 1758. Lucia reveals herself to Giacomo to let him understand her true reason for leaving him and more importantly, to start the next chapter of her life by embracing her body and face and turning her weakness into a strength. She does so and leaves for America, unveiled, with her patron Jamieson and Giacomo’s unborn child.
GOALS AT GAP-FINANCING MARKET
To meet in person with potential distributors, television-broadcasters and international sales agents in order to close the financing later this year.

PROJECT TYPE
Fiction

BASED ON
In Lucia’s Eyes by Arthur Japin

FORMAT / RUNTIME
HD / 120’

LANGUAGE / LOCATION
English / Veneto region, Venice, Amsterdam and Dutch countryside

BUDGET / FINANCING IN PLACE
€ 4.952.296 / € 3.777.296

MAIN PRODUCTION COMPANY
Kaap Holland Film

CO-PRODUCTION COMPANIES
Eyeworks Film & TV Drama, Kino Produzioni

PARTNERS ATTACHED
Netherlands Filmfund, CoBO Fund
AVROTROS (Dutch tv-broadcaster)
Paradiso Films (Benelux distributor), Flanders Audiovisual Fund (VAF)

CURRENT STATUS OF PROJECT
Financing

CREATIVE TEAM
Michiel van Erp, Director
Erwin Olaf, Creative Director
Arthur Japin, Writer
Maarten Swart, Producer

DIRECTOR’S STATEMENT
Never once in our personal lives, nor during our careers as photographer/filmmaker, have we been quite as captivated by both the subject matter and the overwhelming visual approach of a book. ‘In Lucia’s Eyes’ encompasses everything we feel that a film should express and visualize. The passionate history of the life and love of a main character who is the exception to the rule. A woman, who literally gets damaged and turns into a pariah. But who then manages to turn her deformity into an advantage and fights her way up. It fascinates us and we are moved by this bittersweet love story in which one, after many years, is reunited with the love of their life, but ultimately chooses peace and security, because the reality of the great love would be too heavy and unmanageable. I think it’s sad, but also a sign of wisdom. Visuality and sensuality will be very important elements in this film. We consider ourselves lucky that we can work on this film together. We share a fascination for people who deviate from the norm, the underdog. Erwin will give the film a unique visual style, while Michiel will be focussing on authentic acting. We will be a perfect team together!

PRODUCTION COMPANY PROFILE
Kaap Holland Film is an independent Dutch production company founded by producer Maarten Swart and consists of a team of passionate professionals that strive to bring high quality and daring projects to wide audiences. Kaap Holland Film has a solid track-record for genre films and crossover films with international appeal. We work very closely together with a great deal of experienced and emerging talents – both on and off screen – in various structures and collaborations in order to do what we love best: to create and produce films for audiences in The Netherlands and around the world.

MAIN FILMOGRAPHY
OF PRODUCER
2020 Zee van Tijd (Sea of Time) by Theu Boermans (in post-production)
2019 The Goldfinch by John Crowley (co-producer)
2018 Bon Bini Holland 2 by Jon Karthaus
2017 Ron Goossens, Low Budget Stuntman by Steffen Haars and Flip van der Kuij
2017 Le Fidèle by Michaël Roskam (co-producer)
2017 Dunkirk by Christopher Nolan (co-producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Niemand in de stad (Open Seas)
Aino Suni is one of the most promising Scandinavian directors of her generation. Her short films *Turnaround* and *Wolf Carver* were selected in major film festivals such as Clermont-Ferrand and Sarajevo and were broadcasted on Canal+, RTI and YLE. Her documentary film *Never Again*, about the female rap artist Mercedes Bentso, premiered in 2018. The same year, her debut feature film project *A Girl’s Room* was selected at EAVE and received the Eurimages coproduction development award at Baltic Event. Aino is a Berlinale Talents alumni. She’s also a member of the European Women’s Audiovisual Network (EWA).

**SYNOPSIS**

Elina, a 17-year old aspiring rapper, is forced to leave her home country of Finland and move to the South of France when her mother finds a French boyfriend. She is immediately drawn to her new stepsister Sofia, 18, a charismatic ballet dancer who leads a double life full of boys and drugs. Soon, Elina and Sofia’s friendship turns into a power game with toxic consequences...

**LOG-LINE**

*A Girl’s Room* is a psychological thriller about a Nordic hip-hop teen who enters into a power game with her new stepsister, a charismatic French ballet dancer.
GOALS AT GAP-FINANCING MARKET
Main territories still open. Willing to meet TV buyers, sales agents, French and foreign distributors. Also considering equity to close our financing.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
4K / 110'

BASED ON
Original Idea

LANGUAGE / LOCATION
French / Nice, Cannes, Helsinki, Hamburg

BUDGET / FINANCING IN PLACE
€ 2.200.000 / € 1.700.000

MAIN PRODUCTION COMPANY
Adastra Films

CO-PRODUCTION COMPANIES
Oma Inge Film, MADE

CURRENT STATUS OF PROJECT
Shooting in September 2020

CREATIVE TEAM
Aino Suni, Director and Writer
Carmen Kassovitz, Camille, Mehdi Nebbou, Chilla, Juliette Gennez, Elsi Sloan, Julia Stowski, Samuel Le Bihan, Main Cast
Sébastien Aubert, Frauke Kolbmüller, Ilona Tolmunen, Producers
Kerttu Hakkarainen, DoP
Carlotta Kittel, Editor
Marine Galliano, Costume Designer
JB Dunckel (AIR), Composer

DIRECTOR'S STATEMENT
It feels as if friendship between girls is the most intimate, dependent relationship there is: it’s like a marriage. Sometimes the line between friendship and romantic love even gets blurry. I’ve had such intense friendships where one has all the power and the other has none. I’ve been the underdog, the one who bargains for affection and tries to please. But I’ve also been the one who holds all the cards and used my position in a cruel way.

Elements of danger will hold the audience's breath. How far will Elina go? Like trapped in a spider’s web, Elina falls in a spiral of obsession, from which she is not able to escape. This thriller links together different worlds, seemingly contradictory: the hip-hop street vibe contrasts with Sofia’s bourgeois lifestyle, while classical ballet, with its rigorous approach, is opposed to a seedy and dangerous night life.

My cinematic approach is strongly based on Elina’s point of view. We hear and see the world through her emotions, but Sofia quickly becomes her sole focus and reason to live. We are invited on a journey into Sofia’s mysterious world, juxtaposed with the immaculate daytime universe of ballet.

PRODUCTION COMPANY PROFILE
Founded in 2008 by Sébastien Aubert and David Guiraud, Adastra Films is a French production company based in Cannes. It produced the French-Georgian drama Brides (awarded at Berlinale 2014), the US thriller The Strange Ones (awarded at SXSW 2017) and 16 short films, including 4 selections at Sundance and a program of shorts broadcasted on Netflix. As of today, Adastra Films has received over 300 awards worldwide, including “Best Emerging Producer” by France Televisions. It is also part of the “Future Leaders in Production” of Screen Daily during the 68th Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER
2020 Domingo by Raul L. Echeverria (in post-production)
2019 The Climb by Michael Covino (Line Producer)
2017 The Strange Ones by Christopher Radcliff and Lauren Wolkstein
2014 Brides by Tinatin Kajrishvili
2014 Jonathan’s Chest (Short) by Chris Radcliff
2011 Deux Inconnus (Short) by Christopher Radcliff and Lauren Wolkstein

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Turnaround
Wolf Carver
DIRECTOR’S BIOGRAPHY
Born in Tokyo, she appeared in a TV documentary by Hirokazu Koreeda at the age of 19 and decided to pursue a career in film world. After working as a news director at Japan’s TV broadcaster NHK, she became independent. In 2007 her first narrative screenplay Two by the River won Sundance/NHK International Filmmakers Award at Sundance Film Festival. In 2009 she won the Asia Cinema Fund Asian Network of Documentary Award at Busan International Film Festival. In 2007 she won the Asia Cinema Fund Asian Network of Documentary Award at Busan International Film Festival for her third film Beautiful Islands (Executive producer Koreeda Hirokazu). In 2016 A Lullaby Under the Nuclear Sky participated numerous film festivals and opened in theaters throughout Japan. The Two Directors: A Flame in Silence was world premiered as part of BIFF 20th anniversary special series.

SYNOPSIS
Satoko is a 32-year-old mother living in a small town. Every night she reads her 4-year-old daughter a picture book, “Nina’s Apple Tree”. Satoko’s peaceful life changes after a strong earthquake and a nuclear accident. Soon after giving birth to her second child, she finds out her breast milk is contaminated with radiation. She secretly tells her grandmother about her worries but she passes away the following month. She leaves Satoko a letter. “I was also exposed to radiation in Nagasaki when I was a child. I haven’t told this to anyone. If you want to protect your children, do all you can do.” Satoko later learns that “Nina’s Apple Tree” is based on a true story about the Chernobyl accident. Satoko and her journalist friend Yuki travel to Germany to meet Nina. Nina recovered from thyroid cancer. She then moved to Germany and started working for a natural energy company founded by mothers who were concerned about children’s health after the nuclear accident. At the end of her trip, Nina takes Satoko and Yuki to Wunderland Kalkar – an amusement park which was originally a nuclear power site but was never completed. Satoko gains courage, and makes a big decision before returning to Japan.

LOG-LINE
A miraculous true story of women whose lives changed forever after the Fukushima and Chernobyl incidents. “My daughter’s picture book pushed my back.” after learning the true story behind a picture book and the girl in the book who lives in Germany, Satoko’s journey begins with an ending she never imagined.
GOALS AT GAP-FINANCING MARKET
To find a co-producer and financiers in EU nations to fill in the production budget gap, as well as expanding the creative input.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 90'

BASED ON
True Story

LANGUAGE / LOCATION
Japanese, German, English / Japan, Germany

BUDGET / FINANCING IN PLACE
€ 447,200 / € 313,040

MAIN PRODUCTION COMPANY
Horizon Features Co., Ltd.

CURRENT STATUS OF PROJECT
Development

CREATIVE TEAM
Tomoko Kana, Director and Writer
Mari Mukai, Producer

DELEGATE PRODUCTION COMPANY
Horizon Features Co., Ltd.

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DIRECTOR'S STATEMENT
I've been searching for light. Ever since that moment of the Fukushima nuclear accident. Not knowing I was pregnant, I went into the coverage of the site because I happened to be born on the same day as the Fukushima Nuclear Power Plant, and felt I had a responsibility to face the accident. I can’t forget what I saw there. Since that day, I have been looking for a light that will lead me to a real closure. The first part of the story is based on stories told by more than 200 mothers I interviewed. To protect children, they stepped forward with the determination to give up their job, hometown, and even their husbands. The main character Satoko is drawn with profiles of all the mothers I met. The style of the work will be a mixture of documentary and drama, with casting of real life people and actors. The lighting is controlled impressively in two parts. In the first half of the series, I will emphasize the shading to symbolize the Japanese people at the time of the loss of electricity and prosperity, and in the German part, I will induce the light of salvation.

PRODUCTION COMPANY PROFILE
Horizon Features Co., Ltd. was founded in 2006 and has been producing and creating award winning feature documentary films and TV programs. The company has sold films to many territories including China’s CCTV. In 2009 Beautiful Islands (Executive Producer Hirokazu Koreeda) won Asian Cinema Fund AND Award at BIFF and opened in theaters in USA, Korea and Japan. International co-production with Korea’s KBS, The Two Directors: A Flame in Silence was world premiered at BIFF 2015 as part of the festival’s 20th anniversary special series The Power of Asian Cinema.

MAIN FILMOGRAPHY
OF PRODUCER
2019 A Story on the Shore by Tomoko Kana
2014 A Lullaby Under the Nuclear Sky by Tomoko Kana
2015 The Two Directors: A Flame in Silence by Tomoko Kana
2009 Beautiful Islands by Kana Tomoko

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Beautiful Islands
VENICE GAP-FINANCING MARKET

ITALY

AMATE SPONDE
BELOVED SHORES
EGIDIO ERONICO

DIRECTOR’S BIOGRAPHY
Born in Rome in 1955, Egidio Eronico worked as an architect until 1994. He made his debut in 1982 as director and over the years he participated with his films in numerous festivals, including Turin, Locarno, Pesaro, Annecy, Venice, Berlinale, Moscow and many others around the globe. Egidio has directed more than 15 features and documentaries during his career. Among them Nessuno mi troverà - Majorana Memorandum and My Father - Rua Alguem, 5555.

LOG-LINE
Amate Sponde is a visual poem about Italy. The film casts a glance on the life of the country, from cultural and environmental heritage to economy and industry. Images and music proceed in a continuum, where the alternation of extremely diverse scenes represent the possible biography of a nation.

SYNOPSIS
Amate Sponde is a survey of our country, Italy, through images and music only. From geography and environment to economy and industry, from housing and demography to anthropology and culture. The film displays a domestic atlas of much loved, yet lost, wonders and places. The daily life of people caught in between the glorious past, and the apparent stagnation of the present. In a narrative structure composed solely of images and music, without words and apparently also without a plot, the film returns to the nature of cinema itself by focusing on the expressive powers of photography in motion and montage. It is a Grand Tour for modern times: from the Alps to Sicily, examining scenery, activities, people and stories to reflect on the geographical, social and cultural identity of a nation. From the dizzying height of the sky to the closeness of a portrait, from the exploding energy of an orchestra to the chords of a solo piano, Amate Sponde catches Italy as it looks nowadays. A country, in spite of everything, in continuous transformation, suspended between the old and the new and the increasingly arduous intent to safeguard its own ethos.
GOALS AT GAP-FINANCING MARKET
To secure gap finance through international co-productions, international pre-sales.
Engage new financiers in the distribution strategy.

PROJECT TYPE
Documentary

FORMAT / RUNTIME
4K HDR / 80'

BASED ON
Original Idea

LANGUAGE / LOCATION
Italian / The film is shot in 18 regions throughout Italy

BUDGET / FINANCING IN PLACE
€ 844,561.46 / € 595,754.03

DELEGATE PRODUCTION COMPANY
EiE film

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DIRECTOR’S STATEMENT
Amate Sponde’s idea comes from the desire and the need to use cinematographic images to describe the current physiognomy of Italy. The role of the music can be considered central or, even better, symbiotic, as it is closely connected to the act of creating images. The film structure could be compared to a musical suite. It begins naturally, with a prelude followed by a series of different movements. From the natural and morphological features of the territory to industrial and manufacturing activities. From agricultural districts to great urban centres. From land consumption and exploitation of the environment to projects intended to safeguard the country’s ecosystems. From the most advanced frontiers of research to the old and new experiences of collective living. Our objective, or ambition, is to reclaim a civil identity that is not separated from the physical environment which has generated and shaped it over time. The important thing is not really trying to understand but trying to feel who we are, where we are and what we don’t want to lose.

MAIN PRODUCTION COMPANY
EiE film

CO-PRODUCTION COMPANIES
Schicchera Production

PARTNERS ATTACHED
Istituto Luce-Cinecittà

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Egidio Eronico, Director
Alessandro Carroli, Leonardo Baraldi, Producers
Sara Purgatorio, DoP
Vittorio Cosma, Composer

DELEGATE PRODUCTION COMPANY
EiE film

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PRODUCTION COMPANY PROFILE
Established in 2007, EiE film is an independent company based in Turin, Italy, always oriented towards the international market. For the first seven years of its activity, the company has been mainly devoted to the field of creative documentary, developing a strong network of worldwide partners and a specific expertise in co-production mechanisms. With the new acquisition, in January 2015, the horizon of EiE film was widely expanded opening to the production of serial content for television.

MAIN FILMOGRAPHY
OF PRODUCER
2019 Umberto B. by Francesco Amato (co-producer)
2016 Funne. Sea Dreaming Girls by Katia Bernardi (co-producer)
2016 Hold me Tight(s) by Nicola Contini (co-producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Nessuno mi troverà - Majorana Memorandum
DIRECTOR’S BIOGRAPHY
Lotfy Nathan’s first feature film, the documentary 12 O’Clock Boys, for which he was awarded the HBO Prize ‘Emerging Artists’, has been selected in more than 50 international festivals, including SXSW and Sundance LA. 12 O’Clock Boys has been optioned by Will Smith’s company, Oberbrook Entertainment, for a fiction film adaptation. In 2015, Lotfy Nathan was a member of the Cinereach Foundation’s residency program for directors. He currently works on developing his first fiction feature film, Bouazizi, for which he took part in the 2016 Sundance Institute Screenwriters Lab.

LOG-LINE
Bouazizi’s story is a portrait of the fall of a man. His tragedy is inevitable—it lies in his naïve hope, pitted against the corruption and destitution that surrounds him. His act of self-immolation, born out of personal despair, becomes the ultimate political catalyst.

SYNOPSIS
Mohamed Tarek Bouazizi, a young 25-year old Tunisian, only aspires to live a simple life. He sells fruits on markets to provide for his family, whose survival rests on his shoulders. Every day he is in the streets selling fruits, an ordeal that is punctuated by the hide-and-seek game with corrupt and violent police officers.

Hopeful for a better future, Tarek works hard, and invests his savings in a van that will allow him to improve his lot. His efforts, however, will only result in his gradual abasement at the hands of rotten institutions and of an indifferent society.

In background, the clamor of the rebellion against the state’s oppression is resonating. Activists are mobilizing against the corruption of the regime. Under the influence of his friends, Tarek becomes aware of society’s failings, and realizes the injustice of his powerlessness.

Faced with the inescapable reality of the denial of his existence, Bouazizi takes the momentous decision to immolate himself in front of the Governorate.

There was born the Arab Spring, and the wave of political change it heralds, which will prove to bring hope as well as disappointment and despair in Northern Africa and in the Middle East.
**GOALS AT GAP-FINANCING MARKET**
To find additional partners, eg. coproducers, distributors for pre-sales, or foreign national funds.

**PROJECT TYPE**
Fiction

**FORMAT / RUNTIME**
35 mm / 90'

**BASED ON**
Original Idea

**LANGUAGE / LOCATION**
Arabic / Tunisia

**BUDGET / FINANCING IN PLACE**
€ 1,005,195 / € 740,360,37

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**DIRECTOR'S STATEMENT**
Bouazizi's story is a simple, tragic parable. My aim is to present a character who is not heroic; he was an everyman, a relatively obscure, apolitical person. But, in his character, we have an incredible, contemporary picture, full of humanity and irony, of an individual who becomes politicized, and embodies the intangible matter that spurs revolution. His story reveals the human, existential conflict that is born out of the wrongs of society and which grows and festers in an individual, and yielded events that were massive in scope. There is a core existential struggle here that we can convey in Tarek’s story which is paralleled all over the world. This anti-hero is one that today's audience understands, and in Tarek’s story we have it in a real-life character with an incredibly unique setting. The vérité, immersive approach here is what will make this startlingly real and powerful.

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**DELEGATE PRODUCTION COMPANY**
Cinenovo

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**DIRECTOR**
Lotfy Nathan
Writer-Director

**PRODUCER**
Julie Viez

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**MAIN PRODUCTION COMPANY**
Cinenovo

**CO-PRODUCTION COMPANIES**
Detail Film, Cinetelefilms, Anonymous Content, Spacemakers, Summertime, MacPac Entertainment

**PARTNERS ATTACHED**
Film Constellation, Arte / ZDF, Cinereach

**CURRENT STATUS OF PROJECT**
Pre-production

**CREATIVE TEAM**
Lotfy Nathan, Director and Writer
Julie Viez, Main Producer

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**PRODUCTION COMPANY PROFILE**
Cinenovo was created in 2012 by Julie Viez. Driven by a commitment to high-quality art-house cinema, Cinenovo aims to discover new international talent whose cinema transcends cultural boundaries and whose stories speak to a global audience. Hailing from a rich background in international and independent film production, Julie believes talent shouldn’t be bounded by borders. Last year, Cinenovo shot *La Salamandre*, the debut feature of Alex Carvalho.

**MAIN FILMOGRAPHY OF PRODUCER**
2020 *La Salamandre* by Alex Carvalho
2018 *M* by Yolande Zauberman
2018 *Knife+Heart* by Yann Gonzalez
2018 *Long Day's Journey into Night* by Bi Gan
2017 *Kings* by Deniz Gamze Ergüven

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
12 O’Clock Boys
BROTHER
CLEMENT VIRGO

LOG-LINE
Propelled by the pulsing beats of Toronto’s distinct hip hop scene, Brother is the compelling story of Francis and Michael as they mature into young men. Francis dreams of a future in music. Michael’s dreams are of Aisha, the smartest girl in their school whose own eyes are firmly set on a life elsewhere. But their bright hopes are irrevocably thwarted by a tragic shooting. Suffocating suspicions follow in the aftermath leaving their protective mother, Ruth, emotionally gutted. But the hopes of the brothers are kept alive in the music that emerges from the tragedy.

SYNOPSIS
Brother crafts a heartbreaking story about the profound love that exists between brothers, and the senseless loss of lives cut short with the shot of a gun. Michael and Francis are Trinidadian immigrants raised by their single mother, Ruth, who works triple shifts to keep them going. She raised her boys so that they might fulfill the elusive promise of success of their adopted home. Coming of age in The Park, a cluster of concrete towers on the edge of Toronto, Francis is a rambunctious, extroverted, loving son. Michael is younger, sensitive and internal. As they mature they battle careless prejudices, society’s low expectations, and the conflicting high hopes of Ruth. Fed up with constraints, Francis moves out leaving Ruth devastated and thrusting reticent Michael into a role of leadership at home. But the bright hopes of Francis, Michael and their friend, Aisha, are irrevocably thwarted by a tragic shooting. Suffocating police suspicion follows, leaving Ruth emotionally gutted, broken down and empty. When the death of her father prompts Aisha to return to The Park 10 years later, she reconnects with Michael and they re-enter the tragic moment when life changed for all of them.

DIRECTOR’S BIOGRAPHY
Clement Virgo is one of Canada’s foremost film directors. TV directing credits include Empire, The Wire and OWN network series Greenleaf (2017), where he also served as Executive Producer with Oprah Winfrey. In 2015, he directed and co-wrote the miniseries adaptation of Lawrence Hill’s The Book of Negroes. Virgo’s features Poor Boy’s Game (2007) and Lie with Me (2005) each premiered at top tier festivals and sold in over 30 territories. His debut film, Rude, premiered at Cannes, was named Best Canadian Feature Film at TIFF 1995 and was a part of Locarno’s 2019 Black Light Retrospective.
GOALS AT GAP-FINANCING MARKET
To connect with creative and financial partners to solidify the final financing; to identify European broadcasters and distributors.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD Digital / 100'

BASED ON
Brother by David Chariandy

LANGUAGE / LOCATION
English / Canada (Toronto)

BUDGET / FINANCING IN PLACE
€ 4.502.021 / €3.227.514

MAIN PRODUCTION COMPANY
Conquering Lion Pictures

CO-PRODUCTION COMPANIES
Hawkeye Pictures

PARTNERS ATTACHED
BRON Studios, Elevation Pictures, Téléfilm Canada, ON Creates

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Clement Virgo, Writer and Director
Damon D’Oliveira, Main Producer
Aeschylus Poulos, Producer
Sonya Di Rienzo, Producer

DELEGATE PRODUCTION COMPANY
Conquering Lion Pictures

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DIRECTOR’S STATEMENT
Brother is a poignant story of immigrant struggle highlighting the universal desire for social mobility. The story of Michael and Francis takes place in a West Indian immigrant household in a low-income housing complex in Scarborough in the early 90’s. Having grown up a decade earlier and a few miles away, it was easy for me to identify with these young men and their world.

Like Michael and Francis, I was raised by a disciplinarian single mom who spent most of her waking hours working menial jobs in far corners of the city. And like them, I came of age in a world where young black masculinity is seen as an offense. I grew up questioning how you come to understand yourself, when the world expects you to be a criminal just because you’re black? How do you come to know your own emotions, when you’re expected to have none? How do you transcend the prejudices and expectations that confront you daily?

The themes in Brother look at growing up with a certain gaze upon you, and being made to feel uncomfortable in the city in which you’ve always lived. These are themes not only of decades past, but of today, and not only ones that relate to young black men, but to all of us.

PRODUCTION COMPANY PROFILE
Conquering Lion Pictures is a dynamic production company under the leadership of Damon D’Oliveira and Clement Virgo. In 2015, CLP produced the award-winning miniseries, The Book Of Negroes, which was nominated for 2 U.S. Critics Choice Television Awards and was a finalist for the 2016 Peabody Awards. Their feature films have premiered at top tier festivals, including Cannes, Berlin and TIFF. CLP is currently financing their next feature and have a number of innovative TV projects in development with HBO, ITV/Circle of Confusion and Higher Ground Productions.

MAIN FILMOGRAPHY OF PRODUCER
2019 The Rest of Us by Aisling Chin-Yee (feature)
2018 The Grizzlies by Miranda de Pencier (feature)
2015 The Book of Negroes by Clement Virgo (mini-series)
2014 Ce Qu’on a/What we Have by Maxime Desmons (feature)
2005 Lie with Me by Clement Virgo (feature)
1995 Rude by Clement Virgo (feature)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Rude
Natasha Merkulova and Aleksey Chupov are an extraordinary writing/directing tandem. Their first joint film, Intimate Parts, received the Best Debut award at the Kinotavr Festival 2013. The second feature film The Man Who Surprised Everyone, was selected for the Orizzonti Competition of the 75th Venice International Film Festival and won the Best Actress Award. Together they co-wrote box office and award-winning hits: fantasy project Gogol and the space blockbuster Salyut-7. In 2020, the new project of the writing/directing tandem, the game-changing action thriller series Call Center.

**LOG-LINE**

Fedor Volkonogov, NKVD Captain infamous for torturing innocent people in Stalin-era USSR, foreshews that he is about to be persecuted by colleagues. During the attempt to flee he is stricken by the redemption insight to be fulfilled before his hunters get him not to become the prey themselves.

**SYNOPSIS**

Leningrad, USSR, 1938: the era of political persecutions and absolute fear. The Captain of the National Security Service Fedor Volkonogov, (32) is famous for successes in getting confessions from the innocent “enemies of the State” through tortures with subsequent execution. But the moment comes for the system to turn the eye on its soldiers. Volkonogov’s supervisor commits suicide. Fedor foresees his own arrest and flees, thus becoming “the enemy” hunted by the colleagues. Lucky to receive regular clothes, the Captain is looking to shelter in town. At night, hungry and scared, Fedor is stricken by the insight that he has one day to live followed by eternal torments. But if the Captain is to repent and one innocent soul is to forgive him, the executioner will be blessed with the chance of redemption. Fedor steals the file with the names of his victims and sets on the mission to find their relatives and ask for forgiveness. The Captain visits a chain of scared families who have renounced their loved ones, trust no one and are not ready to listen to Volkonogov. This route becomes the pre-death repentance for the executor, the attempt to redeem his sins and the chance to make a good deed.
The main message of the film is that even a repentant executioner has no place in Heaven. In Russia several generations have been traumatized by fear after decades of repressions with the bloodiest period of 1937-1938. Our parents remembered it, passed on the fear, but we do not want to live with it. We are telling a story of two worlds: the first world focuses on the authorities (NKVD) and the second as a mirror centers on the families of repressed victims. The line between two worlds is almost invisible: the idea is to shoot the NKVD episodes as a paradise full of sunlight and to convey the fragility of the mirror world through the artistic means. This is not a historical movie; we would like to create a special world. The year of the Great Terror 1938 will be indicated only on gigantic blimp that travels from scene to scene and explodes at the climax. We do not want to dress people exclusively in 30's fashion. In creating our world, we want to emphasize the universality of dictatorship, violence and pressure. The strong Captain realizes he is not untouchable, feels fragile, scared and repents. This is a story of a repentant executioner on the mission to earn access to eternal paradise.
VENICE GAP-FINANCING MARKET

Michael Borodin was born in a town near Tashkent in 1987. After graduating from university, he moved to Moscow where at first, he led the life of an illegal immigrant. He worked as a delivery guy and an odd-job worker, but finally got the chance to pursue his passion in film and entered the film school of Alexander Mitta in Moscow. Michael then continued to produce and direct commercials and music videos and opened his own production company Sneg. In 2018 his short Normal was selected for the main competition of La Semaine de la Critique - Cannes Film Festival.

LOG-LINE

Convenience Store is a personal, intimate story about being a mother and a woman under unbearable circumstance of modern slavery.

SYNOPSIS

What could be more natural than dropping by a local convenience store after work? There are plenty of them in Moscow suburbia — tiny spaces, hidden in the basements of ugly concrete buildings. Almost all the employees there are illegal immigrants from Central Asia. Busy local residents never really know and hardly care what kind of life those people have. Convenience Store is a story about modern slavery exposed to thousands of indifferent witnesses. Its main character, Mukhabbat, lives and struggles in a typical around-the-clock shop. Along with the others she has to work unpaid, is not allowed to step outside and suffers from unceasing cruelty. Mukhabbat rebels when the owner of the store takes her newborn son from her. Overcoming despair and fear Mukhabbat wins back her freedom, but because of this, she has to leave Russia. Back home in Uzbekistan, Mukhabbat starts fighting to get her child back at any cost. Along her way she faces dramatic challenges dealing with pain, loss and horrible compromises.
GOALS AT GAP-FINANCING MARKET
To find co-production partners and sales agents.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
4:3 / approx. 120’

BASED ON
True story

LANGUAGE / LOCATION
Russia, Uzbek / Russia, Uzbekistan

BUDGET / FINANCING IN PLACE
€ 600.000 / € 490.000

CONVENIENCE STORE

MAIN PRODUCTION COMPANY
Metrafilms (Russia)

CO-PRODUCTION COMPANIES
Perfo (Slovenia), Karma Film (Turkey)

PARTNERS ATTACHED
Project supported by the Ministry of Culture of Russia

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Michael Borodin, Director
Artem Vasilyev, Asya Pavlovskaya, Julia Shaginurova, Producers
Ales Pavlin, Andrej Stritof, Diloy Gulun, Co- Producers
Zukhara Naruzbayeva, Saule Zhaksylykkzyz, Tolibzhon Suleimanov, Main Cast
Katya Smolina, DoP
Vlad Ogay, Production Designer
Olga Chelyapova, Costumes
Igor Glaydkiy, Sound

DELEGATE PRODUCTION COMPANY
Metrafilms

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DIRECTOR’S STATEMENT
The story of Mukhabbat takes us into the hell of modern slavery. We see the circumstances that force people to become slaves and look in the eyes of those who consider themselves entitled to own others. The body is one of the main themes of the film. This is a delicate topic that requires a subtle approach, so many moments will remain behind the scenes or will be shown through other heroes. The contemplative nature of a camera that dispassionately follows the heroes will contrast with a bright and rich, almost decorative background and create a hybrid of fiction and fact. The 4:3 format will create a claustrophobic feeling and add to our concentration on the main character. I will deliberately break the genre in the middle of the film to reflect the freedom gained by the heroine through the imaginary road movie in her homeland — which is as imaginary as the genre substitution. Though the film speaks about contemporary global issues, it is a personal, intimate story about a woman, a mother, about justice and dreams. Since this story is based on true events, it is important for me to convey an honest narrative and to fully experience this world together with the audience.

PRODUCTION COMPANY PROFILE
Metrafilms was founded in 1993 by Artem Vasilyev. Today Metrafilms is one of Russia’s top independent film companies, specializing in development and production of independent feature films, author-driven series and documentaries. Films produced by Metrafilms have received numerous awards at the most prestigious international film festivals and have been distributed in Russian and worldwide by key distributors.

MAIN FILMOGRAPHY
OF PRODUCER
2020 The Dorm by Roman Vasyanov
2018 The Humorist by Michael Idov,
2018 Dovlatov by Alexey German Jr.
2018 Anna’s War by Aleksey Fedorchenko
2015 Under Electric Clouds by Alexey German Jr.
2008 Paper Soldier by Alexey German Jr.

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Registration
Normal
Augusto Zanovello has been working in different animation studios as animator, layout and storyboarder. He made several series and short films including Women’s Letters in 2013, who won more than 30 awards & was selected in 105 festivals. He is also a screenwriter for film and television and regularly works at the Gobelins. In June 2015 he set up with Joachim Hérissé a company - Komadoli Studio -, an animation company specializing in stop-motion animation & production company.

The story unfolds mostly in Paris, away from the front, and is about ballet dance, twinning, transsexuality and crime established as a daily outcome during wartime. It brings in real characters like Landru, the ladies’ killer, and Nijinski the dancer and choreographer, in a historical fiction. André’s character is loosely based on Paul Grappe, a travestite deserter during WW1. Fernande is loosely based on Fernande Segret, Landru’s mistress, the only woman besides his wife that he was seeing on a regular basis with no intention of robbing or killing her. Soldier André Musil deserts from the front to search for Fernande, his vanished twin sister. He’s in love with her. In order to hide from the police and to be able to really start looking for her, he takes her identity, her clothes and appearance. After his investigation’s events and encounters, he ends up replacing her for good, including in her job as a ballerina. When he finally finds out she’s been murdered, he totally gives up his maleness to embody her definitely, so that she lives on.

1918, French trench line. Soldier Andre Musil deserts to search for his beloved twin sister Fernande, who suddenly stopped writing. She’s a dancer at Les Ballets Russes. But when Andre arrives in Paris, he finds out she’s vanished after crossing paths with a man named Lucien Guillet, aka Landru.
FAUNUL

GOALS AT GAP-FINANCING MARKET
To find third co-producer partner, world sales agent, other financing sources such as music and cross-media funds

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Stop motion, 3D, archive footage / 78'

BASED ON
Original Idea

LANGUAGE / LOCATION
French / Romania, France

BUDGET / FINANCING IN PLACE
€ 719,473.68 / €519,473.68

MAIN PRODUCTION COMPANY
Aparte Film

CO-PRODUCTION COMPANIES
Komadoli Studio

PARTNERS ATTACHED
Romanian CNC, Media Development

CURRENT STATUS OF PROJECT
Final stage of development

CREATIVE TEAM
Augusto Zanovello, Director and Writer
Jean-Charles Finck, Writer
Anca Damian, Main Producer

DIRECTOR’S STATEMENT
Encouraged by the success of our short film Women’s Letters (many awards from juries of professionals and from the public, large broadcasting on international festivals and on France 2 channel, illustrated book release, exhibition of the film’s puppets at the Ministère de la Culture in Paris, contribution to “Entre les lignes” exhibition at Musée des Lettres et Manuscrits organized by Jean-Pierre Guéno who wrote “Paroles de Poilus”), we’d like to prolong the adventure and develop more widely the universe we created. We planned right from the beginning that the short would be a kind of rehearsal for a full length feature film, also a technical test, that thanks to the working team was conclusive. A short seemed the right format to set out the poetic idea of the letters that heal, but beyond that idea we already thought that the universe deserved to unfold on a larger format. We actually still have many things we want to express on the subject, the era and through the plastic and narrative process of the stop-motion animation of a cardboard and paper universe.

PRODUCTION COMPANY PROFILE
Aparte was created as an art-film company. Aparte’s stated goal is to bring important themes & stories to the attention of the audience in a provocative & appealing way from the artistic point of view. We consider that our goal has been accomplished so far, considering that all our productions have had an international festival circuit, being premiered in A class film festivals & having been distributed worldwide. Another main focus of our company’s activity is making successful co-productions.

MAIN FILMOGRAPHY OF PRODUCER
2019 Marona’s Fantastic Tale by Anca Damian
2018 The Call by Anca Damian
2018 Moon Hotel Kabul by Anca Damian
2015 The Magic Mountain by Anca Damian
2011 Crulic - The Path To Beyond by Anca Damian

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Women’s Letters
DIRECTOR’S BIOGRAPHY
Hleb Papou was born in Belarus in 1991 and has lived in Italy since 2003. In 2013 his first film short *The Red Forest* was chosen at the Short Film Corner in Cannes. His graduation short film *The Legionnaire* was chosen by the Venice Film Festival International Film Critics’ Week in 2017 and by Karlovy Vary Film Festival Future Frames section in 2018. In 2017 along with his two co-writers, he won the Mutti Prize promoted by Cineteca di Bologna with his short film subject *The Interpreter*. *The Legionnaire* is his debut feature film.

LOG-LINE
Daniel is a policeman of African origin with the mobile task force in Rome. He has to evict 150 families from a building they occupied. One of them is his own.

SYNOPSIS
You may choose to ignore it, but right now in Rome, there's a battle raging. Thousands of desperate people are forced to occupy empty buildings in order to have a roof over their heads. The police are entrusted with the responsibility of upholding the law and stopping this from happening. Daniel, born in Rome of African parents, grew up in an occupied building. Many years ago, he decided to leave and make a life for himself but now he is forced to go back only this time, as a policeman with the mobile task force. His job is to evict the building where his mother, Hope, and his brother, Jamal, still live. In fact, his brother has become the leader of the occupiers and Daniel, a cop among occupiers or an occupier among cops, must choose: remain faithful to his police corps or save his family from eviction.
GOALS AT GAP-FINANCING MARKET
To find partners interested to co-finance through distribution deals, specifically distributors, sales agents, broadcasters.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 100'

BASED ON
The Legionnaire (short) by the same team

LANGUAGE / LOCATION
Italian / Rome, Lazio

BUDGET / FINANCING IN PLACE
€ 1.380.031 / € 1.018.079

MAIN PRODUCTION COMPANY
Clemart

CO-PRODUCTION COMPANIES
Mact Productions

PARTNERS ATTACHED
Italian Ministry of Culture, Lazio Region, Rai Cinema

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Hleb Papou, Director
Giuseppe Brigante, Emanuele Mochi, Hleb Papou, Writers
Gabriella Buontempo, Massimo Martino, Main Producers
Antoine de Clermont-Tonnerre, Co-producer
Daniela Masciale, Development Producer
Germano Gentile, Francesco Acquaroli, Main Cast
Giuseppe Maio, DoP

DIRECTOR’S STATEMENT
The film originates from a very strong need: to tell about today’s multicultural Italy and the generation of new Italians, children of immigrants born and raised in the country. My goal is to explore this theme through two brothers who are second generation Italians of African origin. On one hand there’s Daniel, a policeman at the First Squad Department of Rome, on the other there’s his brother Jamal, an occupant fighting for the right to have a roof over his head. The idea came from an image that occurred to me back in 2014: a black Italian policeman in one of the toughest departments of the police, a young man who claims the right to be a cop, against all stereotypes. Starting from this image the film evolves and tells a further story: the ancient question of the housing emergency in Rome, little known but very controversial. The Legionnaire is a dramatic and action film, aiming to tell the open wounds of today’s Italy. I am not interested in Italy of postcards or crime, already widely narrated. What I would like to tell is a country full of contradictions, where more than 800,000 children of immigrants represent a new chapter of self-determination and rights.

DELEGATE PRODUCTION COMPANY
Clemart

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PRODUCTION COMPANY PROFILE
Clemart was founded in 1997. It originally began as an advertising company and then got into production of television and film projects. Producers Massimo Martino and Gabriella Buontempo joined forces coming from different and complementary backgrounds. Massimo Martino is an executive producer with well-established experience in television and film; Gabriella Buontempo is a producer with high artistic and literary culture, gained while studying at the Tisch School of the Arts, New York.

MAIN FILMOGRAPHY OF PRODUCER
TV series:
2020 Il Commissario Ricciardi by Alessandro D’Alatri
2018 I bastardi di Pizzofalcone 2 by Alessandro D’Alatri
2017 I bastardi di Pizzofalcone 1 by Carlo Carlei

feature films:
2011 The Missing Piece by Giovanni Piperno
2008 Amore che vieni, amore che vai by Daniele Costantini

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Legionnaire

Gabriella Buontempo., Co-producer

Daniela Masciale, Development Producer
DIRECTOR’S BIOGRAPHY
Born and raised in Limassol, Cyprus, Myrsini Aristidou graduated with an MFA in Film Directing from NYU Tisch School of the Arts in 2017, and holds a BFA in Film and History of Art from Pratt Institute in New York. Her latest short film Aria (2017) premiered at the 74th Venice FF, while her previous short film Semele (2015) won multiple awards worldwide, including the Berlinale Generation Kplus Special Jury Prize. Myrsini was a Spring 2017 fellow in the Cannes Cinéfondation Residence and has also received support through the TIFF Talent Lab, Berlinale Talents, and the Torino Script Lab.

LOG-LINE
When Iris gets caught skipping school and the headmaster can’t reach her mother, away for work, he calls her estranged father. As Aris claims the kid isn’t his problem, Iris, shaken, decides to go find him.

SYNOPSIS
It’s right before Christmas in Limassol, Cyprus, and with her mother away for work, Iris (13) spends most of her days with her best friend Danae (17), skipping school or hanging out with the boys at the forgotten shipyard. When she gets caught skipping school and the headmaster cannot reach her mother, he calls her estranged father, who claims the kid isn’t his problem. Shaken, Iris decides to go find him. Aris, a private detective, has long avoided to have anything to do with her, but he seems to appreciate her help in the adultery case he is currently working on. As they follow a man around town, Iris begins to question the complexity of love and family. Day by day, especially after she records a video likely to help Aris wrap his case, her expectations grow and she is confident that he will attend her parent-teacher meeting at school. But when Aris doesn’t show up, Iris realizes she’d better not rely on anyone else than herself.
GOALS AT GAP-FINANCING MARKET
To meet sales agents, distributors and equity financiers. Financing to be closed by June 2021 for shooting end of 2021.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 90'

LANGUAGE / LOCATION
Greek / Cyprus

BUDGET / FINANCING IN PLACE
€1.156.188 / €502.080

MAIN PRODUCTION COMPANY
Filmblades Ltd.

CO-PRODUCTION COMPANIES
1.61 Films, The Living, Graal S.A., Road Movies GmbH

PARTNERS ATTACHED
Cypriot Ministry of Education and Culture, CNC

CURRENT STATUS OF PROJECT
Financing

CREATIVE TEAM
Myrsini Aristidou, Director
Pepe Avila del Pino, DoP
Monica Nicolas, Konstantina Stavrianou, Léa Germain, Producers

DELEGATE PRODUCTION COMPANY
The Living

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DIRECTOR’S STATEMENT
As human beings, we are all in a constant search for something or someone to believe in, especially in today’s world, witnessing the fragility of our planet and becoming even more aware of our own destruction, we beg for that ‘unknown’ to save us, incapable to see that we are the only ones to save ourselves. When Iris' estranged father avoids all responsibility towards his daughter, Iris is suddenly confronted with this long-hidden reality of abandonment, and the profound human need to feel ‘looked out for’. Beyond a parent and child relationship, I am interested in the relationship of love between two souls. Using the archetypes of a father and a daughter, I seek to explore the emotional needs that inevitably appear in any adult romantic relationship, and I would like to question what it is to care. There are certain feelings and behaviors between the two characters that are universal: Iris’ desire to feel acknowledged and loved by her father - her determination to understand his behavior; Aris’ own frustration, being incapable to provide for her and express his feelings - while simultaneously for the first time becoming aware of his daughter’s needs, and acting like a father.

PRODUCTION COMPANY PROFILE
The Living is a Paris-based production company founded in 2017 by Nathalie Dennes, who previously managed productions for MK2 and CG Cinema. Due West by Alice Douard, the first short film produced by the company, was awarded the Unifrance 2019 Special Jury Prize and the company currently develops a slate of projects across all genres and formats, including Iris by Myrsini Aristidou that was awarded a Special Mention of the Jury at Thessaloniki’s 2019 IFF. Nathalie is an associate producer of The Truth, by Hirokazu Kore-Eda, a member of the EAVE network and a Berlinale Talents alumni 2020.

MAIN FILMOGRAPHY OF PRODUCER
2010 The Truth by Hirokazu Kore-Eda
2019 Due West by Alice Douard

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Semele
Aria
Born in 1974 in Romania, Andrei Cretulescu is a former film critic and creative producer for HBO Romania. After launching Kinosseur Productions in 2011, he directed several short films including Kowalski (2014), a 17-minute short film with continuous dialogue and a zero camera movement, shot in one take, and Ramona (2015), which won the Canal+ award in Cannes, a Gothic, choreographic, seventies-inspired genre film without dialogue, led by an explosive blond heroine. His first feature film, Charleston (2017), premiered in Locarno’s Main Competition and was presented in many other film festivals.

Jeux Sans Frontieres is the story of ten longtime friends spending a weekend up in the mountains, at a remote cabin in the woods, during a heavy snowstorm. The year is 2000. Their holiday is, in fact, a game of recreating a retro holiday from more than two decades ago, when their lives didn’t revolve around jobs and kids and they didn’t completely depend on technology. However, unbeknownst to nine of them, one member of the group has decided to turn their amiable gathering into a game of cat and mouse: left without food (someone has taken everything they had) and without heat (someone has tampered with the stove) and unable to reach the outside world, the group soon drops all pretense of civility. It is just a matter of time before some of them are the victims of weird accidents or they turn against each other in search of the unknown saboteur. And, to make matters even worse, the storm outside grows bigger and bigger and there’s a pack of wolves roaming nearby. It becomes evident that they are now playing a different kind of game and that by the end of the weekend, there will be blood. In a game without frontiers, no one stands a chance.
GOALS AT GAP-FINANCING MARKET
To find co-producers and financial partners, as well as a sales agent.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
16mm & digital / 90'

LANGUAGE / LOCATION
Romanian, English / Romania

BUDGET / FINANCING IN PLACE
€ 900.000 / € 630.000

MAIN PRODUCTION COMPANY
Kinosseur

CO-PRODUCTION COMPANIES
Digital Cube

CURRENT STATUS OF PROJECT
2nd draft script, casting and location scouting

CREATIVE TEAM
Andrei Cretulescu, Director and Writer
Serban Pavlu, Emilian Oprea, Ana Ularu Rodica Lazar, Main cast
Codruta Cretulescu, Cristian Nicolescu, Producers
Andrei Butica, DoP
Catalin Cristutiu, Editing
Malina Ionescu, Production and Costume Designer
Marius Leftarache, Sound

DIRECTOR’S STATEMENT
"Eternally victorious in a struggle in which the winners are the ones who lose." The last sentence of the first chapter of a book that marked me in the 80’s — “The Magus,” by John Fowles. And one of the possible starting points for this nostalgic, violent story, which I have been thinking of for years, and which I have finally transformed into a screenplay. Of course, there are other more or less obvious cinematic and literary influences, as well, from Agatha Christie’s ‘And Then There Were None’ to a Romanian cult classic by novelist Constantin Chirita, ‘Ciresani (The Kids on Cherry-tree Street),’ from John Carpenter to Lars Von Trier, and from the Nordic films to the South Korean thrillers, in which it rarely happens what you would expect to happen. Built as a half whodunit-slasher, half psychological thriller-survival story, Jeux Sans Frontieres invites you on a journey into the heart of darkness, a journey that paints a rather somber picture of human nature, much in accordance with the dark times we are living in today.

DELEGATE PRODUCTION COMPANY
Digital Cube

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PRODUCTION COMPANY PROFILE
Kinosseur Productions is a Bucharest based production company founded by Andrei Cretulescu and Codruta Cretulescu in 2011. They have produced a series of short films including 'Bad Penny' (2013) and 'Kowalski' (2014), winner of the Best Short Award in Zagreb Film Festival and 'Ramona' (2015), which won the Canal+ award in Cannes, and played in more than 30 of the most prestigious international film festivals, including New York, Telluride, Chicago, Namur, Sarajevo, etc. In 2017, the company served as associate producer on Andrei Cretulescu’s first feature, ‘Charleston’ (2017), which premiered in Locarno.

MAIN FILMOGRAPHY OF PRODUCER
Cristian Nicolescu, producer:
2021 Quo Vadis, Aida? by Jasmila Zbanic
2021 Nowhere Special by Uberto Pasolini
2019 Jesus Shows You the Way to the Highway by Miguel Llanso
2018 A Shelter among the Clouds by Robert Budina
2018 Donbass by Sergei Loznitsa
2017 Charleston by Andrei Cretulescu

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Ramona
Kowalski
DIRECTOR’S BIOGRAPHY
Giulio Ricciarelli was born in Milan in 1965 and began his career as a stage actor. He also starred in many TV roles and in feature films.
In 2000 he founded the Naked Eye film-production. Next to his activity as producer, Ricciarelli also works as a director. After three awarded shortfilms, he directed The Labyrinth of Lies, his feature film debut as director and scriptwriter, nominated for EFA and representing Germany at the Oscars. La Guardia will be his second feature film.

LOG-LINE
A tale of female solidarity and complicity that goes beyond prejudices.

SYNOPSIS
Sara (37) became a policewoman almost by accident. Her real love was playing basketball, and becoming a cop was just a way of making it possible, but overtime she ended up wearing the uniform for real. Her pride of mind is shattered when she is transferred somewhere she’d never have gone by choice: the Turin CPR (ex CIE), a special prison for illegal immigrants. In the CPR, her racism intensifies, and her reaction is to turn a blind eye to the abuses she witnesses. Sara feels trapped at home and at work, imprisoned in an existence she no longer recognises. Until her prejudices collide with something she’d never have imagined: the generosity of Nadira, a young Syrian inmate who saves her life. The unexpected and secret complicity that develops between them leads to Sara becoming the custodian of a secret, and after Nadira’s violent death, Sara is the only one upon whom Amina – Nadira’s 7-year-old daughter - can count. To save Amina, Sara must find the courage to break the law and undertake a dangerous journey to Germany with the little girl.
GOALS AT GAP-FINANCING MARKET
To close the gap-financing of 25% of the total budget. Equities, private investors and a third co-producer.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 100'

BASED ON
Original Idea

LANGUAGE / LOCATION
Italian, German / Torino, South Tirol, Berlin

BUDGET / FINANCING IN PLACE
€ 1.910.000 / € 1.440.000

MAIN PRODUCTION COMPANY
La Sarraz Pictures Srl

CO-PRODUCTION COMPANIES
Heimat Film

PARTNERS ATTACHED
Rai Cinema, Idm, Film Commission Torino
Piemonte, Fia, Mibact

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Giulio Ricciarelli, Director and Co-Writer
Alessandro Borrelli, Producer
Fabrizio Bozzectti, Writer
Bettina Brokemper, Producer
Jasmine Trinca and Julia Jentsch, Main Cast
Giorgio Barullo, Production designer
Andrea Martens, Editor

DELEGATE PRODUCTION COMPANY
La Sarraz Pictures Srl

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DIRECTOR’S STATEMENT
I’ve always been attracted to stories of migration and how they affect everyone’s lives – in part because of my personal background, having been born in Milan but growing up in Germany, an Italian for the Germans and a German for the Italians. This is also why I had for some time been searching for a story which would allow me to combine Germany and Italy. The Guard seemed perfect to me. A path linking Italy and Germany, a change in nation which is almost a genre trespass - from a prison drama to a road movie. A shift which will also be emphasised in the direction. Sara will take a journey first of all for herself, as a reaction and a refusal to just sit and watch with indifference. A journey which will be developed, as regards to the direction, by creating the utmost empathy between this character and the audience, who will thus be called to question their own beliefs and to take sides, just like her. An empathy which I believe to be essential, to ensure the full success of the film and make it powerful, appealing and moving for a wide international audience.

PRODUCTION COMPANY PROFILE
La Sarraz Pictures was set up in 2004 by Alessandro Borrelli. In 16 years the film company produced 23 feature films (19 creative documentaries and 4 fiction) and 4 animated short films. Alessandro Borrelli is a member of European Film Promotion (“Producer on the move”, Cannes 2012) and EFA voting member. He was also ACE alumni in 2011. Since 2010, the company started the branch of distribution with the name La Sarraz Distribuzione. Last two feature produced are The Stonebreaker (fiction) and The Moment Of Transition (documentary).

MAIN FILMOGRAPHY OF PRODUCER
2020 Spaccapietre (Una Promessa)
by Gianluca De Serio and Massimiliano De Serio
2020 Il momento di passaggio (The Moment Of Transition) by Chiara Marotta (doc.)
2019 At The Matiné by Giangiacomo De Stefano (doc)
2019 Dimmi chi sono (Sarita) by Sergio Basso
2018 La nostra storia (Our story) by Lorenzo Latrofa

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Labyrinth Of Lies
DIRECTOR’S BIOGRAPHY
Enrico Maisto was born in Milan in 1988. In 2014 his first feature documentary film, Comandante, was selected for the Milan Film Festival where it won the Premio Aprilie. In 2015 he won the Premio Solinas for documentaries with The Call, written with Valentina Cicogna. This was produced by Start and Rai Cinema. The Call was selected in competition at IDFA, it won the prize “Best Mid-Length Documentary” at HotDocs 2018 and the Audience Award at 58th Festival dei Popoli.

LOG-LINE
The Age of Innocence is the story of a sentimental education: a son facing the parting from his mother and trying to build a path to adulthood. In an age of eternally adolescent children and aging parents, the director digs into his own intimacy and rethinks the bond with his mother.

SYNOPSIS
The courtroom is deserted. In the distance, a tiny character is trying to line up symmetrically the huge chairs. It’s President Anna Conforti. It has been a few days since she pronounced the last verdict of her life as a judge. Anna is my mother. Since I was a child, the feeling that there was no little secret that “the president of the court” would not have discovered, has led me to deny her any access to my emotions. Everything she has ever known about me, she had to guess it from the movies I’ve started making since I was a little kid. Now that she’s retiring the fear of my mother getting old without ever really knowing anything about me, pushes me to film her. But an unexpected event disrupts the balance. My mother undergoes surgery for breast cancer. Her wish to know me, to know that I am capable of being happy, gets stronger, and so does my need to fulfill it. The beginning of my first important relationship is the chance to try and open up, coming out from that comfort zone behind the camera where I’ve been hiding since I was a child. The Age of Innocence is the story of a sentimental education told through my subjective camera.
**GOALS AT GAP-FINANCING MARKET**
To find European co-production partners, broadcasters interested in pre-sale of rights, financiers willing to fund the film (hard money).

**PROJECT TYPE**
Documentary

**FORMAT / RUNTIME**
Digital, colour / 90’

**BASED ON**
Original Idea

**LANGUAGE / LOCATION**
Italian / Italy, Canada, USA, UK, Cuba

**BUDGET / FINANCING IN PLACE**
€ 218.388 / € 159.500

**MAIN PRODUCTION COMPANY**
Start

**CO-PRODUCTION COMPANIES**
Ventura Film

**PARTNERS ATTACHED**
Rai Cinema, Taskovski Films

**CURRENT STATUS OF PROJECT**
Completed principal photography, editing

**CREATIVE TEAM**
Enrico Maisto, Director
Enrico Maisto, Chiara Brambilla, Writers
Riccardo Annoni, Main Producer
Elda Guidinetti, Producer
Davide Minotti, Editing
Sara Fgaier, Editing supervisor
Massimo Mariani, Sound
Thierry Garrel, Production Consultant

**DIRECTOR’S STATEMENT**
Starting with the purpose of documenting my mother’s last trial, soon I realize that my filmic desire is driven by something else. Filming my mother in this transitional phase marked by her retirement, implies my own need to process the shock of the time that passes by, suddenly affecting some moments of our lives. My mother’s retirement and her condition are showing me sheer evidence: she is getting older and I am drifting away from her, although our relationship has never grown and I never let her really know me. Since I was a kid, my parents have had to get used to cinema in the house. This generates a unique effect of full transparency of the medium, also from the viewer’s perspective. I will try to film my mother like she’s a ghost, turning her into memory ahead of time, with the consistency of a mirage, to both exorcise her demise and capture her presence. As if, by flirting with the fear of my parents getting old, with the ghost of disease and death, I tried to lean out over the abyss, to try to find my own way to adulthood.

**PRODUCTION COMPANY PROFILE**
Start is an independent production company founded in Milan by Riccardo Annoni. Start has been collaborating for years with a group of young authors, constantly supporting their projects at every stage of the work, from development to distribution. The aim of our company is to support those filmmakers that are willing to create fiction and non-fiction projects with a unique and personal point of view, going beyond boundaries and mixing styles and formats.

**MAIN FILMOGRAPHY OF PRODUCER**
2018 De Sancto Ambrosio by Antonio Di Biase
2017 The call by Enrico Maisto
2017 Chaco by Daniele Incalcaterra and Fausta Quattrinii

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
The Call
DIRECTOR’S BIOGRAPHY
Anita Rocha da Silveira lives in Rio de Janeiro. She wrote and directed 3 short-films: *The Noon Vampire* (2008), *Handball* (2010, FIPRESCI Award) and *The Living Dead* (2012, Directors’ Fortnight - Cannes Film Festival). *Kill me Please* (2015) is her first feature and premiered at Venice Film Festival (Orizzonti). It was awarded with the Bisato d’Oro for Best Group Performance, Best Director and Best Actress at Rio IFF, Best Film at Call IFF, and was presented at New Directors/New Films, SXSW, IndieLisboa, Filmfest München, Goteborg FF, Cartagena IFF, La Roche-sur- Yon IFF, among others.

LOG-LINE
Many, many years ago, the beautiful Medusa was severely punished by Athena, the virgin goddess, for the loss of her purity. Today, Mariana belongs to a world where she must do her utmost to keep up the appearance of a perfect woman. In order not to fall into temptation, she tries hard to control everything and everyone around her. However, the day will come when the urge to scream will be stronger than it has ever been.

SYNOPSIS
In the evening, a group of 8 young women marches in synchronized steps. They put on white masks and follow an 18-year-old girl. As they surround the girl, they beat her up and yell about her sins. They are the Treasures of the Altar, the female youth squad of a Christian Church, and their mission is to pursue and punish all women who don’t behave properly, that is, who are not modest, feminine and submissive to men. One of the Treasures is Mariana, 21, a black nursing technician, raised to be just one more in the white male dominant logic. One day, during a frustrated attack against a “promiscuous” girl, Mari is slashed in her face. Now bearing a scar, she loses her job at a beauty clinic and goes to work at a nursing home for comatose patients. There she will find, in an almost inaccessible room, Melissa - the victim of an extremely violent attack from many years before that became the Treasures’ founding myth. With her face entirely deformed by burns, a look and a scream are enough for Mari to be affected forever. Mari can no longer control her desires and impulses: could she be possessed? She tries hard to disguise, but the urge to dance, touch and scream is inevitable.
GOALS AT GAP-FINANCING MARKET
To find sales agent.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Digital Anamorphic 2.8K / 127'

BASED ON
Original Idea

LANGUAGE / LOCATION
Portuguese / Rio de Janeiro, Brazil

BUDGET / FINANCING IN PLACE
€ 588,256 / € 467,256

MAIN PRODUCTION COMPANY
Bananeira Filmes

PARTNERS ATTACHED
Ancine, FSA, BRDE, Telecine, Canal Brasil

CURRENT STATUS OF PROJECT
Post-production

CREATIVE TEAM
Anita Rocha da Silveira, Director and Writer
Mariana Oliveira, Lara Trémouroux, Felipe Frazão, Joana Medeiros, Main Cast
Vania Catani, Production
João Atala, DoP
Marília Moraes, Editing
Dina Sales Levy, Production Designer
Paula Stroher, Costume Designer
Bernardo Uzeda, Evandro Lima, Sound

DELEGATE PRODUCTION COMPANY
Bananeira Filmes

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DIRECTOR’S STATEMENT
One of my favorite Greek myths is Medusa’s, narrated by Ovid: she was a beautiful priestess at Athena’s temple, but gave in to Poseidon’s advances. This enraged Athena, the virgin goddess, who transformed Medusa’s hair into serpents and made her face so horrible that onlookers would turn to stone. Medusa was punished for her sexuality and desire, for being “impure”. This brings me to contemporary Brazil, where part of the population claims the comeback of a model of demure and submissive women – as femicide rates rise, violence among women, often used as a form of control, is continuously reiterated in our society. I feel the urge to discuss what we’re going through now: the rise of the ultra-right, the exponential growth of neo-Pentecostal Churches, and mainly the advance of hatred and intolerance. I plan to build a narrative set in an alternative universe, yet guided by facts I witness today. I feel that women, especially black women, are the most affected by the conservative rise, having their rights denied. And the counterpoint I offer is a fantastic universe - full of fantasy, horror, and humor - where the revolution will be feminine.

PRODUCTION COMPANY PROFILE
Founded in 2000 by Vania Catani. In over 20 years, Bananeira has produced and co-produced several short films and more than 25 features, that have been screened at more than 500 festivals such as Cannes, Venice, Rotterdam, in more than 60 countries and won over 250 awards. Bananeira is now finishing the following films Serial Kelly by Renê Guerra, featuring singer Gaby Amarantos; O Baile dos 41 by David Pablos, in co-pro with Canana Films (Mexico) and Manny Films (France); and Fogaréu by Flávia Neves, in co-pro with Blue Monday (France), selected by CNC Aide Aux Cinémas du Monde.

MAIN FILMOGRAPHY
OF PRODUCER
2017 Every Paulo In The World - Portraits of Paulo José by Rodrigo Oliveira and Gustavo Ribeiro
2017 The Movie Of My Life by Selton Melo
2017 Zama by Lucrecia Martel
2016 Kill Me Please by Anita Rocha da Silveira
2016 Whirlpool by José Luiz Vilmarim
2014 El Ardor by Pablo Fendrik

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Kill me Please
DIRECTOR’S BIOGRAPHY
Malek Bensmaïl is one of the great documentary filmmakers of the Arab and African world. Through his films, he attempts to draw the contours of a complex humanity: nationalism, democracy, religion, modernity and tradition, language, identity, and society. His film work is meant to be a lasting chronicle of our times, and a thought-provoking attempt at democracy. As his first fiction feature, Malek Bensmaïl is adapting Kamel Daoud’s best-selling novel The Meursault Investigation.

LOG-LINE
Haroun is an old bachelor who has been living in Oran for a few years. A retired civil servant, he leads the life of a recluse until the day he meets Kamel in a bar, a journalist to whom he tells an incredible story that dates back to 1942. He maintains he is the brother of the “Arab” killed in The Stranger by Albert Camus. Through anger, assertions, details and confiding, Haroun mollifies the reluctant journalist, skeptical about the man’s unlikely tale. His confession is a cry for freedom, a cry of distress, but most of all, of rebellion: against an abusive mother and a country that flunked its independence, against a book, a famous writer, against the injustice Haroun suffered from his people and the one inflicted on Moussa by the writer who “killed” and ignored him. Sustained by liquor and crosswords, Haroun unveils an enigmatic, powerful, cunning and fascinating character behind the stories, his own mother, “still alive”, with her abusive love and masterful manipulative power. The tale mixes up Meursault and his creator, past and present, rebellion against the mother and rebellion against God.

SYNOPSIS
Haroun is an old bachelor who lives in Oran. Retired civil servant, he leads the life of a recluse until the day he meets Kamel in a bar, a journalist to whom he tells an incredible story that dates back to 1942. He maintains he is the brother of the “Arab” killed in The Stranger by Albert Camus. Through anger, assertions, details and confiding, Haroun mollifies the reluctant journalist, skeptical about the man’s unlikely tale. His confession is a cry for freedom, a cry of distress, but most of all, of rebellion: against an abusive mother and a country that flunked its independence, against a book, a famous writer, against the injustice Haroun suffered from his people and the one inflicted on Moussa by the writer who “killed” and ignored him. Sustained by liquor and crosswords, Haroun unveils an enigmatic, powerful, cunning and fascinating character behind the stories, his own mother, “still alive”, with her abusive love and masterful manipulative power. The tale mixes up Meursault and his creator, past and present, rebellion against the mother and rebellion against God.
GOALS AT GAP-FINANCING MARKET
To finalize of the film's financing: sales agents, distributors, financers, broadcasters, post-production companies and funds.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
8K / 120'

BASED ON
The Meursault Investigation by Kamel Daoud

LANGUAGE / LOCATION
Arabic, French / Algeria

BUDGET / FINANCING IN PLACE
€ 2,045,696 / € 1,455,696

MAIN PRODUCTION COMPANY
Hikayet Films

CO-PRODUCTION COMPANIES
Archipel 35

PARTNERS ATTACHED
Imago Films

CURRENT STATUS OF PROJECT
Financing

CREATIVE TEAM
Malek Bensmail, Director and Co-Writer
Jacques Fieschi, Writer
Hachemi Zertal, Producer
Denis Freyd, Associate Producer

DIRECTOR'S STATEMENT
When I came to this world, Algeria had been fully Algerian for four years. Ever since the independence and throughout my childhood and school days, it was essential to reconnect with "the mother of the world"; you had to quickly "reintegrate" the Arab nation, its language, culture, religion after a century and a half of French colonization and seven years of war. This quest for high-speed decolonization, when I first read Daoud’s novel The Meursault Investigation, I felt a strong urge for images and a strong and original tale, that would equally play on the artifices of fiction and on reality. Through this novel, Daoud purports to give a name back to the “Arab” killed by Meursault, the main character in Camus’s The Stranger. In Daoud’s book, almost as a confession, a character, the Arab’s brother, also speaks of his country’s tragedy, as of a haunted house. Through his work, Camus challenged his century in its suffering, intelligence, genius and valor. Daoud’s novel writes the following presentation: “a tribute in counterpoint to Camus’s The Stranger, The Meursault Investigation by Kamel Daoud shows vertiginous use of doubles and subterfuges to raise the question of identity.

DELEGATE PRODUCTION COMPANY
Hikayet Films

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MAIN FILMOGRAPHY
OF PRODUCER
2017 The Battle of Algiers, a film within history by Malek Bensmail
2016 Choosing at Twenty by Villi Hermann
2016 Chronicle of my Village by Karim Traidia
2015 Checks and Balances by Malek Bensmail
2012 Fidai by Damien Ounouri
2010 China Is Still Far Away by Malek Bensmail
2004 Alienations by Malek Bensmail
2003 The Suspects by Kamel Dehane

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
China Is Still Far Away
FRANCE, GERMANY, LUXEMBOURG, NORWAY

MORE THAN EVER previously Mister

EMILY ATEF

DIRECTOR’S BIOGRAPHY
Emily Atef is French-Iranian, and was born in Berlin. At 13 her family moved to France and later she left for London to work in the theater. Emily finally settled in Berlin, where she studied directing at the DFFB (German Film Academy). Recently she directed 3 Days in Quiberon which won 7 Lolas at the German Film Academy Awards and premiered in Official Competition at the Berlinale 2018. Her second film The Stranger In Me was selected at the Critic’s Week in Cannes 2008. All her films discuss existential journeys from a feminist point of view.

LOG-LINE
Hélène has been diagnosed with a rare lung disease. After meeting a Norwegian blogger named Mister who is seriously ill, she decides to travel across Europe to join him in order to be able to find her way amid the Norwegians fjords.

SYNOPSIS
Hélène, a young Parisian woman, has lived happily in a relationship for many years with Mathieu. Their lives are turned upside down when Hélène is diagnosed with rare lung disease. The pressure of city life as well as the precautions and the constant over-attention of those around her oppress her. In search of answers, Hélène comes across the site of a Norwegian blogger who signs under the name of Mister. Himself sick, he uses his blog like a logbook, between sincerity and quirky humor. Reading the blog, she discovers those incredible Norwegian landscapes. She decides to contact Mister. It’s the beginning of a decisive encounter; suddenly she feels capable of formulating what she is experiencing. Despite her difficulty in leaving Mathieu in Paris, Hélène follows her instinct and crosses Europe to Norway alone, in search of a new path. The striking beauty of these spaces and this unusual friendship with Mister do her good. In the heart of the fjords and under the bright light of the North, Hélène feels she can finally catch a new breath. Mathieu goes to Norway to help her return to Paris. Despite all their love, Hélène understands that she will have to take the new her path alone.
GOALS AT GAP-FINANCING MARKET
To find private funds and banks, TV, regional funds and technical in-kind participation.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Numérique 4K / 100'

LANGUAGE / LOCATION
French (majority), English, Norwegian / France, Norway, Luxembourg

BUDGET / FINANCING IN PLACE
€ 4.811.046 / € 3.981.046

MAIN PRODUCTION COMPANY
Eaux Vives Productions

CO-PRODUCTION COMPANIES
Niko Film, Samsa Film, Mer Film

PARTNERS ATTACHED
The Match Factory, Jour2fête, Arte Grand Accord, Pandora, FFA, CNC, Région Nouvelle Aquitaine, Zelti Region Bergen, Cinévéture

CURRENT STATUS OF PROJECT
Financing

CREATIVE TEAM
Emily Atef, Director and Writer
Lars Hubrich, Writer
Vicky Krieps, Gaspard Ulliel, Jesper Christensen, Liv Ullmann, Main Cast
Xénia Maingot, Producer
Yves Cape, Hansjørg Weissbrich, Silke Fischer, Anais Romand, Nicolas Cantin, Artistic-Technical Team

DELEGATE PRODUCTION COMPANY
Eaux Vives Productions

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DIRECTOR’S STATEMENT
«With More Than Ever, I want to make an emotional and existential drama, both realistic and playing with the surreal (otherworldly VFX), about a serious theme that will touch us all. Because of the dark topic it tackles, this story requires intensity on every level. Yet, light is the key; whether for cinematography, to capture the Norwegian sun and unique atmosphere or with the actors, to convey the light sense of humor within the dialogues I value so much.

To avoid unnecessary pathos, I want to find the right balance between light and dark for the audience to be sincerely moved. I will use a film score with jazz influences (Manfred Eicher ECM).»

PRODUCTION COMPANY PROFILE
Eaux Vives is a production company for features films and documentaries founded in 2008 by Xénia Maingot. Eaux Vives seeks for stories about people, journeys, personal quests, and topics related to the future, introducing reflection and debate, never though provocation. Bringing forward young filmmakers open to others who have their own way of looking at the world is an enduring inspiration of Eaux Vives Productions’. Xénia Maingot as an expert of European and international coproduction has been initiating or participating in projects shot in France and abroad.

MAIN FILMOGRAPHY OF PRODUCER
2015 Babai by Visar Morina
2015 The Curve by Rifqi Assaf
2014 Day of the miner by Gael Mocaer
2014 Hungry Man by Philip Martin

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
3 Days in Quiberon
DIRECTOR’S BIOGRAPHY
Steve McQueen is a British artist and filmmaker. He has directed four feature films: *Hunger* (2008), *Shame* (2011), *12 Years a Slave* (2014) and *Widows* (2018). He won the Caméra d’Or for *Hunger* and an Oscar for *12 Years a Slave*. McQueen’s upcoming *Small Axe* is a five-part anthology series for the BBC. McQueen is the recipient of many accolades for his work as a visual artist. In 2016 he won the Johannes Vermeer Award. In that same year, the British Film Institute awarded McQueen with a Fellowship. He won the Turner Prize in 1999. His artwork is held in major museums around the world.

LOG-LINE
Living in Amsterdam is like living with ghosts. It seems there are two parallel narratives occurring. The past is always present.

SYNOPSIS
*Occupied City* is based on Bianca Stigter’s book *Atlas of an Occupied City – Amsterdam 1940-1945*. Stigter selected almost 3,000 addresses that together tell the story of Amsterdam during WWII in such detail that the past will become almost overwhelming. WWII has devastated Amsterdam. Almost the entire Jewish population was isolated, deported and murdered. The Nazi’s tried to impose their culture onto the city by forbidding books and music. The last winter, called the Hunger winter, changed Amsterdam into a cold, dark place where people were starving in the streets. Apart from monuments, the war is not visually present in the city anymore. Most locations are now forgotten. This film will try to restore the past in the present and bring the now hidden history of Amsterdam to the fore. The film will solely consist of images of Amsterdam and its residents, filmed in the present. A choir of voice-overs will tell what happened between 1940 and 1945. Every building harbours a story; behind every door there are tales of love and loss, courage or cruelty, amazing luck or paralysing tragedy. *Occupied City* will be a portrait of Amsterdam in two different periods, presented as one.
### MAIN PRODUCTION COMPANY
Family Affair Films

### CO-PRODUCTION COMPANIES
Lammas Park

### PARTNERS ATTACHED
Netherlands Film Fund, Film4, VPRO

### CURRENT STATUS OF PROJECT
Financing

### DIRECTOR'S STATEMENT
The American writer James Baldwin once said “History is not the past, it is the present. We carry our history with us. We are our history.”

Amsterdam is and always has been a city in flux, made up of old-timers and newcomers, enriched by immigrants and refugees from different parts of the globe. The story of the city in 1940-1945 will have a powerful resonance with the city of today. We can see where racism and opportunism led, how people resigned to or resisted the ordeals of their times, that are in some ways similar to the ordeals we face now. With Brexit on the horizon it seems that the first cracks in the structure that was built after the war are appearing. What we are attempting to do with this film is to reflect on the recent past, to use this enterprise as a tool to acknowledge the dangers of our current climate.

### FORMATT / RUNTIME
35 mm / 120'

### BASED ON
Atlas van een Bezette Stad, Amsterdam 1940-1945 by Bianca Stigter

### LANGUAGE / LOCATION
Dutch and English / Amsterdam

### BUDGET / FINANCING IN PLACE
€ 5,067,430 / € 3,654,430

### DIRECTOR'S STATEMENT
The American writer James Baldwin once said ‘History is not the past, it is the present. We carry our history with us. We are our history.’

Amsterdam is and always has been a city in flux, made up of old-timers and newcomers, enriched by immigrants and refugees from different parts of the globe. The story of the city in 1940-1945 will have a powerful resonance with the city of today. We can see where racism and opportunism led, how people resigned to or resisted the ordeals of their times, that are in some ways similar to the ordeals we face now. With Brexit on the horizon it seems that the first cracks in the structure that was built after the war are appearing. What we are attempting to do with this film is to reflect on the recent past, to use this enterprise as a tool to acknowledge the dangers of our current climate.

### PRODUCTION COMPANY PROFILE
Family Affair Films is an Amsterdam based film production company founded by Floor Onrust, specializing in contemporary fiction of high artistic quality with strong author driven visions. Their features have been selected for festivals such as Berlinale, Cannes, Locarno, Rotterdam, San Sebastian, Sundance and Toronto. Their first creative documentary Three Minutes, a Lengthening by Bianca Stigter will premier later this year.

### MAIN FILMOGRAPHY OF PRODUCER
2020 Three Minutes, a Lengthening by Bianca Stigter
2019 Bloody Marie by Guido van Driel and Lennert Hillege
2019 Binti by Frederik Mignon
2018 Light as Feathers by Rosanne Pel
2017 Beyond Words by Urszula Antoniak
2016 History’s Future by Fiona Tan
**LOG-LINE**

Would you be willing to let go of the most important part of yourself if it meant you would be saved? Say goodbye to everything you love, all that makes you who you are, accept the inevitable, accept change? *Small Body* is an ode to incompleteness.

**SYNOPSIS**

In the early 1900s, in a lagoon in northeast Italy, Agata is a young woman who gives birth for the first time. Her child is stillborn. Infants born dead cannot be baptized. Their souls are condemned to Limbo, nameless and without peace. And yet, the young woman hears about a place in the mountains of the north, a sanctuary where wise women are able to bring babies back to life for the space of one breath so that they can be baptized. Agata secretly leaves the island and undertakes a dangerous journey to the sanctuary, carrying the small body of her infant in a box. She doesn’t know the way and she’s never seen snow but she meets Lynx, a feral little thief, solitary and suspicious, who does know the territory. Despite their mutual distrust, they end up traveling together. Lynx sleeps next to the box every night, yearning to find out what its mysterious contents could be, while Agata, too, has no idea that the boy has a secret of his own.

**DIRECTOR’S BIOGRAPHY**

Laura Samani was born in 1989 in Trieste. She studied at CSC. Her graduation short, *The Sleeping Saint*, premiered at Cannes Cinéfondation in 2016. Since then, it has gained wide acclaim and awards in several international festivals. She is currently working on her first feature: *Small Body*, a raw fairytale, produced by Nefertiti Film with Rai Cinema (IT), Tomsa Films (FR) and Vertigo (SI). *Small Body* is supported by Eurimages, Creative Europe and the national fund of Italy, France and Slovenia. In 2018 the project received the Production Award at TorinoFilmLab-FeatureLab.
**GOALS AT GAP-FINANCING MARKET**  
To find a sales agent and/or other financial resources to cover the extra budget caused by the stop of shooting due of Covid19.

**PROJECT TYPE**  
Fiction

**FORMAT / RUNTIME**  
4K / 100'

**LANGUAGE / LOCATION**  
Italian, Friulan / Friuli Venezia Giulia (Italy)

**BUDGET / FINANCING IN PLACE**  
€ 2.191.368 / € 2.041.368

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**MAIN PRODUCTION COMPANY**  
Nefertiti Film

**CO-PRODUCTION COMPANIES**  
Tomsa Films, Vertigo

**PARTNERS ATTACHED**  
Rai Cinema, Eurimages, MIBACT, Friuli Venezia Giulia Audiovisual Fund, Friuli Venezia Giulia Film Commission, Re-Act, Creative Europe - Media, CNC Aide aux Cinémas du Monde, Slovenian Film Centre; Film Studio Viba Film, ARTE Cofinova (Sofica), TorinoFilmLab, When East Meets West.

**CURRENT STATUS OF PROJECT**  
Production

**CREATIVE TEAM**  
Laura Samani, Director and Writer  
Marco Borromei, Elisa Dondi, Writers  
Nadia Trevisan, Main Producer  
Thomas Lambert, Danijel Hočevar, Co-Producers  
Mitja Ličen, DoP

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**DIRECTOR’S STATEMENT**  
If things don’t have a name, they don’t exist. Agata rebels against the accepted order of her day. She faces a journey far beyond what she knows, abandoning her roots and risking to loose herself and her life. She embodies both life and death: as a mother she has experienced the power of biological creation that is part of nature, but she is determined to subvert the natural order of things, fight against her fate and challenge divine law. Agata does not change, she doesn’t overcome her internal, self-destructive voice. On the contrary she abandons herself to it. Her fierce desire is to give her daughter a name in order to be able to let her go when they have become two separate beings. But in reality this journey is a way to prolong the connection she has had with her daughter for months. The belly is metaphorically transferred to her back, becoming a weight she carries on her shoulders. Agata's journey to the sanctuary is a progressive descent to the underworld, a path that leads her to the surprising discovery that there is a thin and indescribable borderline between life and death, reality and magic, the possibilities we hope for and the time we have left.

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**PRODUCTION COMPANY PROFILE**  
Nefertiti Film is an independent production company, located in the north-east of Italy, which operates at both national and international level. It creates research projects with a strong authorial orientation for film, but not only, all based on an ‘artisan’ philosophy. Nefertiti Film has already participated in a number of international film festivals, being often praised and awarded.

**MAIN FILMOGRAPHY**  
OF PRODUCER  
2018 Menocchio by Alberto Fasulo  
2018 History of Love by Sonja Prosenc (co-producer)  
2015 Parents by Alberto Fasulo

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**  
The Sleeping Saint

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**DELEGATE PRODUCTION COMPANY**  
Nefertiti Film

**MAIN CONTACT PERSON**  
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DIRECTOR’S BIOGRAPHY
Marian Mathias graduated with an MFA from NYU Tisch School of the Arts as a Departmental Fellow. Marian is a recipient of the Hollywood Foreign Press Award, the Sara Driver Production Award, and two awards in Fine Art. Her thesis film Give Up The Ghost premiered as an Official Selection at the (2017) Cannes Film Festival (Cinéfondation). Her films have premiered worldwide in countries such as Egypt, Poland, and Nepal. Runner, her first feature project, has been selected for the 2018 Cannes Cinéfondation Residence and the Torino FeatureLab, where it won the Creative Media Co-Production Prize.

SYNOPSIS
Runner follows Haas, an eighteen-year-old girl raised by a single father in Missouri. When her father suddenly dies she is left to bury him alone. In order to meet the terms of his will, she must bring him to the town where he was born along the Mississippi River, a community battling both the stresses of climate and economy. Due to an upcoming storm her father’s burial is postponed and with nowhere else to go she stays at an inn belonging to a lonely cinephile named Baggy. Though a hermit himself, Baggy encourages others to go out and see the world: a view very much restricted from this town. And it is during her extended, unexpected time here when she meets Will. Will is in the region working to support his mother whose eyesight is failing her. Will has an artistic soul, but one tethered to the harsh reality of his circumstances. Will teaches Haas to live and Haas teaches Will to feel. It is in their friendship, their shared expression of living, where Haas’ understanding of love and loss begins to take shape.

UNITED STATES, FRANCE, GERMANY
RUNNER
MARIAN MATHIAS
GOALS AT GAP-FINANCING MARKET
To find partners who provide both strategic insight, as well as fiscal support for the film.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Digital / 100'

LANGUAGE / LOCATION
English and German / Missouri and Illinois, USA

BUDGET / FINANCING IN PLACE
€ 464,800 / € 326,000

MAIN PRODUCTION COMPANY
Killjoy Films

CO-PRODUCTION COMPANIES
Easy Riders, Man Alive

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Marian Mathias, Director and Writer
Joy Jorgensen, Producer
Omar El Kadi and Nadia Turincev, Co-Producers
Jomo Fray, DoP
Blair McClendon, Editor

DIRECTOR’S STATEMENT
Runner is my first feature and it is also the story of first love. It is a story of two young people, both in times of great trial, who find and reinforce one another. The characters in focus are those who possess both fragility and strength. Haas, in her quietude, her connectedness with people and environment, has enormous power. Will, a young man who possesses the same, is ridiculed for his sensitivity. I am drawn to the vast and often neglected scenes of the American Midwest. I want to narratively ask the question, “how can you be close, when you are so far apart?” and to visualize it. My aim is to put large emotional and physical gaps between characters and for those gaps to eventually close with the basic will of a young person to connect. Throughout the film there is a constant push and pull between dark and light, death and life. I will be looking to use joy as a means of investigating sorrow and vice versa, and for love to grow somewhere in between.

PRODUCTION COMPANY PROFILE
Killjoy was founded in New York in 2014 and moved to Berlin in 2016. We produce short and feature narrative projects with a focus on new voices and emerging directors from around the globe. We think a story can and should contain the complexity of what it is to be human and we strive for content that is daring and undeterred by fear of perception. Many of our films exist in the tension between joy and heartbreak, between the generosity of our better natures and the twinge of petty selfishness.

MAIN FILMOGRAPHY
OF PRODUCER
2020 Homebody by Joseph Sackett
2019 Bambirak by Zamarin Wahdat
2018 Destete by Inés Gowland
2018 Blue Christmas by Charlotte Wells
2017 Laps by Charlotte Wells

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Give Up the Ghost

DELEGATE PRODUCTION COMPANY
Killjoy Films

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VENICE GAP-FINANCING MARKET

Dawn Gifford Engle is an activist, filmmaker and Co-Founder of the PeaceJam Foundation, a nonprofit organization led by fourteen Nobel Peace Laureates. She has been nominated 17 times for the Nobel Peace Prize. She directed and wrote the award-winning documentary films, Desmond Tutu: Children of the Light, Rigoberta Menchu: Daughter of the Maya, Adolfo Perez Esquivel: Rivers of Hope, Oscar Arias: Without a Shot Fired, Betty Williams: Contagious Courage, and The Dalai Lama – Scientist. She has won more than 20 “Best Director” awards for her efforts.

LOG-LINE
The Struggle for Women’s Rights in Iran.

SYNOPSIS
The first Muslim woman to ever receive the Nobel Peace Prize, Shirin Ebadi has inspired millions around the globe through her work as a human rights lawyer defending women and children against a brutal regime in Iran. Now the film, Until We Are Free, tells her story of courage and defiance in the face of a government out to destroy her, her family, and her mission: to bring justice to the people and the country she loves. The Iranian government would end up taking everything from Shirin Ebadi – her marriage, her home, even her Nobel Prize medallion – but the one thing it could never steal was her spirit to fight for justice and a better future for the women of Iran.
GOALS AT GAP-FINANCING MARKET
To secure financing and distribution. A rough cut of our film will be ready for viewing during the Venice Production Bridge program.

PROJECT TYPE
Documentary

FORMAT / RUNTIME
HD / 78'

LANGUAGE / LOCATION
English / Iran, UK, US, France, Belgium, India

BUDGET / FINANCING IN PLACE
€ 965,000 / € 700,000

MAIN PRODUCTION COMPANY
Stichting PeaceJam Europe Foundation

CO-PRODUCTION COMPANIES
Post-production

CURRENT STATUS OF PROJECT
Rough Cut completed

CREATIVE TEAM
Dawn Gifford Engle, Director, Writer and Producer
Shirin Ebadi, Cast
Laurel Harris, Narrator
Ivan Suvanjieff, Executive Producer

DELEGATE PRODUCTION COMPANY
Stichting PeaceJam Europe Foundation

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DIRECTOR’S STATEMENT
Ever since I met Shirin Ebadi, the first Muslim woman to win the Nobel Peace Prize, I have been fascinated by her courage in taking on one of the most repressive regimes in the world – the hard line theocracy known as Iran. Shirin Ebadi lives under constant death threats. She is spied upon and followed. She was thrown into prison, and when that did not break her, they imprisoned her daughter, her sister, her husband, and took from her every single thing that she owned, including her ability to return to her beloved country without being tossed into prison for life. But they could not take away her fierce conviction that her people would one day be free – and that it will, indeed, be the women of Iran who will finally bring about an end to this brutal regime. For more than fifteen years, as I have worked alongside Shirin Ebadi, I have been thinking about making this film. But when I heard that she was planning to call for a constitutional referendum in Iran overseen by the United Nations, to finally allow her people to vote freely and to choose their own future path, for themselves, I knew that the time was now.

PRODUCTION COMPANY PROFILE
Stichting PeaceJam Europe was created to coordinate, strengthen, and expand PeaceJam programming throughout Europe. The mission of the PeaceJam Europe Foundation is to create a new generation of young leaders in Europe who are committed to transforming themselves, their communities and the world. An essential component of the work of the Stichting PeaceJam Europe Foundation is the production of feature length documentary films which capture the essence, inspiration, and cutting edge work of leading Nobel Peace Prize winners who are alive in the world today.

MAIN FILMOGRAPHY OF PRODUCER
2019 The Dalai Lama: Scientist by Dawn Gifford Engle
2018 Betty Williams: Contagious Courage by Dawn Gifford Engle
2017 Oscar Arias: Without a Shot Fired by Dawn Gifford Engle
2016 Rigoberta Menchu: Daughter of the Maya by Dawn Gifford Engle
2015 Adolfo Perez Esquivel: Rivers of Hope by Dawn Gifford Engle
2014 Desmond Tutu: Children of the Light by Dawn Gifford Engle

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Desmond Tutu: Children Light
DIRECTOR’S BIOGRAPHY

Elfar Adalsteins studied filmmaking at the Met Film School at Ealing Studios (London). He began his career as a producer, working on Icelandic and international features alike, before shifting his focus to writing and directing. His short film, Sailcloth, starring the renowned John Hurt, was shortlisted for the 2012 Academy Awards and BAFTAS. His directorial feature debut, End of Sentence, an English language father-son road movie starring John Hawkes and Logan Lerman was met with critical acclaim.

LOG-LINE

The Village is brimming with stories and if you listen carefully it might tell you a few...

SYNOPSIS

We hover above a small Icelandic seaside village, as it speaks directly to us: «It feels good to wake up early around here, take a deep breath, look out at the ocean stirring under a mass gathering of grey clouds. No need to think... just be... Living here is pretty good, although life of course isn’t always great. We probably won’t have time to visit every house, to tell you every story, but we’ll tell you the things that matter: stories of coincidence and chance, of dreams that turn worlds upside down, of things that exceed our comprehension, we’ll tell you about human lust that melts together night and day and of course we’ll tell you about the pitch black night that pulls its power from deep outer space». As we descend on the village we are introduced to the main characters of our stories: The Astronomer, who used to run the knitting factory, his musical son David and his amazingly beautiful wife Hrefna, to Hannes the colossal Policeman and his wafer thin son Jonas, to Benedikt who operates every kind of heavy machinery and Thuridur the doctor’s assistant, to Kjartan the cheerful farmer and his determined wife Asdis, to Elisabet who loves to cook and her sister Solrun who runs the school and the whole village through her husband, Magistrate Gudmundur. We attend informed lectures at the Community Hall, get a boxing workout in the highlands, we get sweaty after a spin at a country dance. But life isn’t always rosy as the thread between joy and sorrow, life and death, is wafer thin and can suddenly snap in two.
**GOALS AT GAP-FINANCING MARKET**
To introduce the project to potential sales agents, raise awareness amongst festival programmers as well as meet with financiers to close the gap.

**PROJECT TYPE**
Fiction

**FORMAT / RUNTIME**
4K / 110'

**BASED ON**
Sumarljós og svo kemur nóttin by Jón Kalman Stefánsson

**LANGUAGE / LOCATION**
Icelandic / Iceland

**BUDGET / FINANCING IN PLACE**
€ 2.512.625 / €2.031.663

**MAIN PRODUCTION COMPANY**
Berserk Films

**CO-PRODUCTION COMPANIES**
Polar Bear, Film Vilda Bomben

**PARTNERS ATTACHED**
Icelandic Film Centre, Nordisk Film & TV Fond, Swedish Film Institute, Screen Flanders, Tax Shelter Belgium, Tax Incentive Iceland, Thingeyri regional fund (Iceland), SENA (distributor Iceland), Scanbox (distributor Nordics), Syn (broadcaster Iceland)

**CURRENT STATUS OF PROJECT**
Pre-production

**CREATIVE TEAM**
Elfar Adalsteins, Writer and Director
Ólafur Darri Olfarsson, Sveinn Ólafur Gunnarsson, Sara Asgeirsdottrir, Main Cast
Heather Millard, Main Producer
David Williamson, DoP

**DIRECTOR’S STATEMENT**
Few books have moved me as magnificently as Jón Kalman Stefánsson’s masterful novel Summerlight and Then Comes the Night. It was as if the omniscient voice of The Village was speaking directly to me, entrusting me with stories from a microcosmos. Summerlight is woven by bittersweet anecdotes of people fighting ordinary everyday battles in an extraordinary community, on the verge of social sustainability. We follow four stories in a gallery of personas that converge into the theme of ‘united we stand, divided we fall’. It is an ensemble piece, in the vein of Federico Fellini’s Amarcord and Robert Altman’s Short Cuts, where the conflicting elements of life, love and death melt into the collective heartbeat of our storyteller, The Village, which sees all and hears all. It is a story of contrasts, of the bright summer light followed by the long dark Nordic winter and how we as humans deal with such clashing forces.

**PRODUCTION COMPANY PROFILE**
Founded by filmmaker Elfar Adalsteins in 2007, Berserk Films is an independent content development company focused on creating compelling stories for cinema and television. In the past we have collaborated with international producers and agencies in bringing indie film projects to life and recently released our first in-house developed feature film, End Of Sentence, starring renowned actors John Hawkes, Logan Lerman and Sarah Bolger, now in pre-production with our second feature Summerlight And Then Comes The Night.

**MAIN FILMOGRAPHY OF PRODUCER**
2020 Beast Slayer by Thorey Mjallhvit
2019 The Seen and the Unseen by Sara Dosa (Co-Producer)
2018 Let Me Fall by Baldvin Z. (Exec. Producer)
2017 Eat, Grow, Love by Thordur Jonsson
2016 Yarn by Una Lorenzen
2013 Of Good Report by Jahmil X.T.Qubeka (Co-Producer)

**DELEGATE PRODUCTION COMPANY**
Berserk Films

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DIRECTOR’S BIOGRAPHY
Natalia López is a Mexican director, editor and post-producer. She directed the short film, En el cielo como en la tierra, which was presented at the 2007 Semaine de la Critique in Cannes, and also obtained the award for Best Experimental Short Film at the 2006 Morelia IFF and for Best Fiction Short Film at the Short Shorts Film Festival. She has been nominated for an Ariel Award for her work as editor in Silent Light by Carlos Reygadas, and for the Ibero-American Fénix Film Award for her participation in both Jauja by Lisandro Alonso, and Hell by Amat Escalante.

SYNOPSIS
Isabel, a woman from the city in the midst of a divorce, settles down with her two children at a countryhouse abandoned by her family. As she gets involved with María and her family and their search for a missing relative, Isabel is torn by an unusual guilt of social origin. To expiate it, she embodies the path of the missing young woman, who, giving in to an unrestrained life of violence, faced an untimely mortal destiny.

LOG-LINE
Is trying to save another person an attempt to free ourselves?
GOALS AT GAP-FINANCING MARKET
To complete the gap-funding and start presenting exclusively the project in its advanced version to key players of the industry.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Digital 4K / 100’

LANGUAGE / LOCATION
Spanish / Tepoztlán - Mexico

BUDGET / FINANCING IN PLACE
€ 730,693 / € 660,693

MAIN PRODUCTION COMPANY
Lobo en medio de Lobos, Amondo cine

CO-PRODUCTION COMPANIES
Foprocine, Rei Cine

CURRENT STATUS OF PROJECT
Production, editing

CREATIVE TEAM
Natalia López, Director
Fernanda de la Peza, Joaquín del Paso, Main Producers
Adrian Durazo, DoP
Nailea Norvind, Aida Roa, Antonia Olivares, Main Cast
Omar Guzmán, Editing
Angela Leyton, Art Director
Mary Ann Smith, Costume designer
Victor Tendler, Sound
Guido Berenblum, Sound Design

DIRECTOR’S STATEMENT
Deaths, disappearances, hidden graves, images of torture, vileness, abandonment, indolence, and other calamities are deeply and relentlessly rooted in the unconscious of the Mexican people. A spiritual wound has sprouted that sneakily weaves into our lives and our collective imaginary as a country. In my film, a mother, a sister and a daughter from different social universes, struggle in the same playground, but with different reasons; Isabel’s actions and her body are a metaphor for the immense social guilt that we keep hidden inside. The film that I want to make comes from my experience living for eleven years in a rural area of Mexico, sharing the day to day of people from this place where the degradation of the social tissues and the criminalization of society is visible. I think it is necessary to continue exploring it through fiction: the psychological dimension is what interests me, the unconscious affectation, the re-interpretation of the pain of others, what hurts us and unites us even if we don’t want to see it. And ultimately, share my deep desire that we can reverse this decline.

DELEGATE PRODUCTION COMPANY
Amondo cine

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PRODUCTION COMPANY PROFILE
Lobo en medio de lobos is an independent Mexican production company founded in 2009 by Fernanda de la Peza – Film and Theatrical Producer – and Natalia López – Film Director, Editor and Post-producer. Lobo is the sister company of Amondo Cine based in Mexico City, Delhi and Warsaw. Amondo was founded by a multicultural group of filmmakers with the aim of developing national and international quality feature films with a unique and bold vision.

MAIN FILMOGRAPHY OF PRODUCER
2020 El Hoyo En La Cerca by Joaquín del Paso
2020 Supernova by Natalia López
2016 Maquinaria Panamericana by Joaquin del Paso
2016 The Untamed by Amat Escalante
VENICE GAP-FINANCING MARKET

THE NETHERLANDS

SWEET DREAMS

ENA SENDIJAREVIĆ

DIRECTOR’S BIOGRAPHY

Ena Sendijarević (1987) is a Dutch-Bosnian writer/director. She studied film theory at the Universities of Amsterdam and Berlin, before graduating from the Netherlands Film Academy as a director. Ena made several shorts, of which her latest, Import (2016), premiered at Cannes’ Directors Fortnight and was the Dutch entry for Live Action Short Film at the Academy Awards. Her debut feature Take Me Somewhere Nice (2019) premiered at the IFFR Tiger Competition, where Ena won the Special Jury Award. The film traveled on to Cannes’ ACID sidebar and the Sarajevo Film Festival, taking home the Grand Prix.

LOG-LINE

1900. A secluded island full of flora and fauna in the middle of the Indian Ocean. Amidst yet another sugar crisis, Jan (64), dies. Leaving his two women to their own devices: Agathe (65), his Dutch wife, and Indonesian housemaid Siti (27), who is the mother of his bastard son Karel (7). The two women bury Jan’s body deep in the jungle. Agathe summons her own estranged son Cornelis (26), who lives in the Netherlands, to come to her aid and become the new head of the factory. Cornelis is bankrupt and finds himself with no other choice than to cross the ocean together with his very pregnant wife Josefien (22). The two plan to sell the factory as soon as they can to start a more suitable life. Those plans are blocked when the family notary – who is also the local reverend – informs them that bastard son Karel is the sole heir to all property. Now that the old hierarchies are turned upside down, it’s every man, woman, child, plant and animal for themselves.

SYNOPSIS

1900. A secluded island full of flora in the middle of the Indian Ocean. Amidst yet another sugar crisis, Jan, patriarch and head of a sugar factory, dies. Leaving his two women to their own devices: Agathe, his wife, and housemaid Siti, the mother of his bastard son Karel, a family reunion follows. When the boy turns out to be the only heir, it’s every man, woman, child, plant and animal for themselves.
**GOALS AT GAP-FINANCING MARKET**
To find international partners for the project, with a focus on a sales agent.

**PROJECT TYPE**
Fiction

**FORMAT / RUNTIME**
T.B.D. / 100'

**LANGUAGE / LOCATION**
Dutch, Malay / T.B.D.

**BUDGET / FINANCING IN PLACE**
€ 2,999,450 / € 2,277,182,44

**MAIN PRODUCTION COMPANY**
Lemming Film

**CO-PRODUCTION COMPANIES**
A Private View, VPRO

**PARTNERS ATTACHED**
Gusto Entertainment (Benelux distributor)

**CURRENT STATUS OF PROJECT**
Financing

**CREATIVE TEAM**
Ena Sendijarević, Director and Writer
Leontine Petit, Erik Glijnis, Main Producer

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**DIRECTOR’S STATEMENT**
We live in a time in which we are becoming increasingly critical of the relationship between the West and the rest. The past is being revived and rewritten, especially when it comes to the exploitation and oppression of other people for the dominant country’s benefit. The same is happening in the Netherlands. With *Sweet Dreams* I want to join this movement of looking critically at the past to see how it influences current power relations. At the beginning of the film the owner of the sugar factory and patriarch of this story dies. Now everyone’s position in the pecking order is threatened, male and female, plant and animal. Chaos reigns. I want to dive into this schizophrenic state of being and express it cinematically. Czech New Wave filmmakers like Juraj Herz will be my cinematic guides to achieve this. Following Billy Wilder’s quote, ‘If you’re going to tell people the truth, be funny or they’ll kill you,’ I want to avoid getting killed by using humour as a way into this period of insanity that still has much influence on how we perceive our world today. *Sweet Dreams* is an absurdist, surrealist film about the madness of the Dutch colonial era in the 1900 Dutch East Indies.

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**PRODUCTION COMPANY PROFILE**
Lemming Film is one of the leading film and series production companies in The Netherlands, with a sister company in Germany. Since 1995 our aim is to create high quality productions which reflect contemporary society. We focus on both the national and international market and aim to work with the best local and international talent to reach a broad audience. Our productions are regularly financed from several international sources, are award-winning and widely shown at prestigious festivals. Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis and Tom van Blommestein.

**MAIN FILMOGRAPHY OF PRODUCER**
- 2020 *Berlin Alexanderplatz* by Burhan Qurbani
- 2020 *Pleasure* by Ninja Thyberg
- 2019 *Monos* by Alejandro Landes
- 2017 *Zama* by Lucrecia Martel
- 2015 *Full Contact* by David Verbeek
- 2015 *The Lobster* by Yorgos Lanthimos

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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
- *Take Me Somewhere Nice*
DIRECTOR’S BIOGRAPHY
Alireza Khatami is an Iranian filmmaker whose trademark is folding fantasy elements into otherwise realistic narratives that address the question of memory and identity. His short film Mr. Chang’s New Address, premiered at Directors’ Fortnight of Cannes Film Festival (2013). His first feature film, Oblivion Verses, premiered at the 74th Venice International Film Festival where it received Orizzonti Award for Best Screenplay, the FIPRESCI Award, and InterFilm Award for Best Debut Film.

LOG-LINE
Haunted by the suspicious death of his ailing mother, Ali coerces his enigmatic gardener to carry a cold-blooded act of revenge against his father. However, soon doubts begin to grow if what he did was right.

SYNOPSIS
Ali (39) has returned to Iran after years of living abroad. He struggles between saving his drying garden and childless marriage. Unable to grieve the sudden death of his mother, Ali forms a close relationship with an enigmatic gardener, Reza (39). When Ali’s sister reveals that years ago, “dad punched mom so hard that she had a brain hemorrhage,” Ali begins to question his mother’s death. Reza encourages Ali to avenge. At gunpoint, he kidnaps Ali’s father, Morteza (65), and orders Ali to bury him alive. After the burial instead of Ali, Reza drives home. Everyone accepts Reza as he is Ali. Soon Reza learns Morteza had transferred the house deed to his mother’s name, making sure she is taken care of after him. He also discovers Morteza was a “loving child,” but his father used to beat him. Regretful, Reza visits his father’s burial site, but the grave is dug up and empty. Staying at his father’s house one last night, Reza wakes up to a loud knocking. When he goes to open the door, we see it’s Ali again, instead of Reza. Behind the door stands Morteza, half bone, and rotten flesh. The dead man goes inside and lays down. Another knocking shakes Ali up.
GOALS AT GAP-FINANCING MARKET
To find partners and financiers, distribution and sales agent.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
4K / 100'

BASED ON
Original Idea

LANGUAGE / LOCATION
Farsi, English / Iran

BUDGET / FINANCING IN PLACE
€ 690.000 / €495.000

MAIN PRODUCTION COMPANY
Fulgurance
Remora films

CO-PRODUCTION COMPANIES
Payman Maadi

PARTNERS ATTACHED
Arte / Cofinova; Procircp; Blue Light Project

CURRENT STATUS OF PROJECT
Financing

CREATIVE TEAM
Alireza Khatami, Director and Writer
Peyman Maadi, Main Cast
Elisa Sepulveda Ruddoff, Cyriac Auriol, Producers

DELEGATE PRODUCTION COMPANY
Fulgurance
Remora films

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WEBSITE
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DIRECTOR’S STATEMENT
Things That You Kill is both historical and symbolic, a kind of Conradian search of one’s place in the universe, one’s root, one’s identity and what happens to that identity in the encounter with the dominant culture. Ali has returned from the west with no answers. He is a lost stranger in his own home. Reza, on the other hand, has found the answer in eliminating the questions through violence. Ali’s attempt at eliminating the question however fails and the ghosts hunt him. In order to move on, to come of age, to become a father, Ali should have tried to understand, but he is unable to forgive, and he learns that about himself too late. He will remain a child with no place in this world. I wrote hoping that maybe it’s not too late for my generation and we still can learn to forgive.

PRODUCTION COMPANY PROFILE
Fulgurance
New ambitious and pioneering production company based in Paris. We produce ground-breaking worldwide content without restrictions of genre, length or format.

Remora Films
For over 20 years, with his first company Les Films du Requin then with Remora Films. Cyriac Auriol has produced 19 features from both french and foreign directors. He is the founder of the Cinémathèque de Tanger and had produced 4 films in Iran including Nour by Bahman Kiarostami, Bab’Aziz by Nacer Khémir, Mitra Farahani’s Teddy award winner Just a woman and Taboo/Zohre & Manouchehr.

MAIN FILMOGRAPHY
OF PRODUCER
2020 Notes for a Film by Ignacio Agüero
2019 Haut Perchés by Olivier Ducastel and Jacques Martineau
2010 Marimbas del Infierno by Julio Hernandez Cordón
2005 Bab’Aziz by Nacer Khémir
2003 Taboo: Zohre & Manouchehr by Mitra Farahani

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Oblivion Verses
DIRECTOR’S BIOGRAPHY
Pia Marais grew up in Sweden and South Africa. Having studied art, she went on to study film at the DFFB in Berlin, where she is still based. Her feature debut, The Unpolished, premiered in Competition in Rotterdam where it won the Tiger Award (2007). Her second film At Ellen’s Age, was developed at the Residence du Festival de Cannes and premiered in Competition in Locarno 2010, followed by Toronto, London, New Directors New Films, etc. Her next film Layla Fourie was set in her home country South Africa and premiered in Competition at the 2013 Berlinale, receiving a Special Jury Mention.

LOG-LINE
Rebecca is a young miracle healer, whose fame brings crowds to her father Lawrence Byrne’s evangelical mission, deep in the Amazon rainforest. As hostility arises between the neighboring indigenous tribe and illegal loggers invading their territory, Rebecca and Byrne are pulled into an escalating conflict. Byrne believes he can use his daughter’s notoriety to mediate and avoid bloodshed. But events cast Rebecca into the mystery of her own past. As doubt creeps into their relationship, father and daughter realize they cannot pray the peace without confronting their own demons.

SYNOPSIS
Rebecca was declared “a miracle”, after she survived a plane crash deep in the Rainforest. A trauma she has no memory of. Now thanks to her father Lawrence Byrne’s entrepreneurial talent, Rebecca has become a notorious miracle healer to whom people flock. This supports their mission of evangelising the neighbouring indigenous population and baptising them in the name of the Lord. When marauding loggers plunder the indigenous land, the bible students desert the Mission to take up arms. Rebecca and her father are drawn into this conflict, hoping to broker peace on behalf of the tribe and hinder further violence. An encounter at the illegal sawmill leads Rebecca to make an unexpected discovery: whilst logging deep in the reservation, the loggers have unearthed parts of a plane. Rebecca is propelled into the core of the mystery of her own origins, discovering that her past is not what she was led to believe. She starts to question her father and his endeavours of gaining influence over the fortune hunters. As the conflict takes a bloody turn, father and daughter realize they cannot preach peace without confronting their own demons and the mystery of their own past.
TRANAMAZONIA

GOALS AT GAP-FINANCING MARKET
To find equity and/or financiers with low spending constraints, sales agent, distributors in the co-producing countries, pre-sales.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 100'

BASED ON
Original Idea

LANGUAGE / LOCATION
English / Amazon

BUDGET / FINANCING IN PLACE
€ 3.200.000 / € 2.200.000

MAIN PRODUCTION COMPANY
Cinema Defacto

CO-PRODUCTION COMPANIES
Pandora Filmproduktion, Gaijin

PARTNERS ATTACHED
CNC, FFA, NRW, Media, Angoa

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Pia Marais, Director and Writer
Willem Droste, Martin Rosefeldt, Writers
Sophie Erbs, Main producer
Tom Dercourt, Christoph Friedel, Claudia Steffen, Co-Producers

DIRECTOR’S STATEMENT
Transamazonia is freely inspired by the story of a young woman who survived a plane crash in the Amazon rainforest in the 1970’s. Due to her miraculous survival, she became famous overnight. I became interested in the idea of what it means to be a projection for others, upon which they project their needs and hopes of being saved. This became the inspiration for Rebecca and her father, the Missionary, Lawrence Byrne. Rebecca’s survival is interpreted by him, as a miracle and he creates a miracle healer out of her. Through their business of the soul, they give meaning to this traumatic event that befell them both. She, his prodigy, He, her manager. Raised in the fabricated certainty that she is the beacon of some holy power, Rebecca will have to free herself and create her own beliefs. As a leitmotiv I could never satisfy, I want to tackle again the theme of family. Of the need for unconditional love and of certainty that is driving us. And of the mystery of the human soul which, fortunately, is never fully solved.

DIRECTOR
Pia Marais

PRODUCTION COMPANY PROFILE
Cinéma Defacto is a French, author-driven production company at human scale, based in Paris. The company’s track-record totals 40 features, almost all premiering in A-class festivals. Films such as Los Perros by Marcela Said (Critics’ Weeks 2017), The Harvesters by Etienne Kallos (Un Certain Regard 2018), As Happy As Possible by Alain Raoust (ACID – Festival de Cannes 2019). Focusing on international productions as a lead producer and as a coproducer, the ambition of the company is to reach a wide market with crossover titles and to forge links with major independent players abroad.

MAIN FILMOGRAPHY OF PRODUCER
2019 As Happy As Possible by Alain Raoust
2018 The Load by Ognjen Glavonic
2018 The Harvesters by Etienne Kallos
2017 Milla by Valérie Massadian
2017 Los Perros by Marcela Said
2017 After The War by Annarita Zambrano

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Layla Fourie

DELEGATE PRODUCTION COMPANY
Cinema Defacto

MAIN CONTACT PERSON
Sophie Erbs

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info@cinemadefacto.com

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+33 670855874

WEBSITE
cinemadefacto.com

Sophie Erbs, Producer

Christoph Friedel, Co-producer
DIRECTOR’S BIOGRAPHY

Alain Platel is one of Belgium’s most renowned choreographers. In 1984, he set up the dance company les ballets C de la B. With Lets op Bach (1998), he rocketed to the international top, then Pcreating Wolf (2003), Vspra (2006), Gardenia (2010), Tauberbach (2014), Nicht Schlafen (2016) and The Most Recent Requiem Pour L. (2018). Platel was hailed in 2001 as “Chevalier de l’Ordre des Arts et des Lettres de la République Française and in 2015 as ‘Commandeur de l’Ordre des Arts et des Lettres’. In the UK he received the “Time Out Live Award” in 2001. His filmography includes De balletten en si en la (2006).

Mirjam Devriendt is a well-known Belgian photographer and video artist with 25 years of experience. She is famous for her video work for opera and for photographing the work of the internationally renown artist Berlinde De Bruyckere.

LOG-LINE

If we can’t find words anymore, to express our deepest, biggest and ugliest feelings, the body takes over.

SYNOPSIS

In this film, the acclaimed choreographer Alain Platel poses the question of Why We Fight to various artists who reflect on violence in a special way. Violence is mental and physical. And who better than a dancer to reflect on how mind and body work together? The film shows how violence erupts as a physical reaction when we lack words and ways to express our dissatisfaction. The film is told through 3 dancers: Bérengère has just become a mother and struggles with the complicated emotions that motherhood brings. Samir, as the son of immigrants, grew up in a violent neighbourhood in a racist country. Russell saw death during the election protests in Congo in 2011. All three of them have learned to detect in a very intimate way violence around them but also within themselves. Our emotional life is directly linked to the world and the violence we experience in it - whether that violence is physical, psychological, social or political. We, the people, have power and it is our responsibility to react, but is that at all possible in a non-violent way? Or is that only possible for those who create music, art, dance, and words?
WHY WE FIGHT

GOALS AT GAP-FINANCING MARKET
To find an international co-producer that can help us with (post-) production funding, for television partners and a world sales agent.

PROJECT TYPE
Documentary

FORMAT / RUNTIME
4K / 85'

BASED ON
Original Idea

LANGUAGE / LOCATION
French, Dutch, English / Belgium, France

BUDGET / FINANCING IN PLACE
€ 514,231 / € 429,231

MAIN PRODUCTION COMPANY
Cassette for timescapes

CO-PRODUCTION COMPANIES
Gebruder Beetz Filmproduktion

PARTNERS ATTACHED
ZDF/arte, VRT

CURRENT STATUS OF PROJECT
Production

CREATIVE TEAM
Alain Platel, Mirjam Devriendt, Directors and Writers
Bérengère Bodin, Samir M’Kirech, Russel Thsiebua, Main Cast
Emmy Oost, Producer
Christian Beetz, Tuan Lam, Co-producers
Mirjam Devriendt, DoP
Dieter Diependaele, Editor
Steven Prengels, Soundscape Composer

DELEGATE PRODUCTION COMPANY
Cassette for timescapes

MAIN CONTACT PERSON
Emmy Oost

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Schuurstraat, 39
9040 Gent
Belgium

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emmy@timescapes.be

CELL PHONE
+32 478211811

WEBSITE
timescapes.be

DIRECTOR’S STATEMENT
A number of scenes from my last dance performance, Nicht Schlafen, referred quite directly to the significant unrest and the profusion of gratuitous violence that we currently observe and feel in the world. Right from the start, we noticed how intense this dance piece was, both emotionally and physically, and that it gave rise to feelings among the dancers that they had trouble controlling. This led to discussions that were quite confronting, but also purging and sometimes disturbing. Hence my idea to make this film. In Why We Fight we look violence straight in the eye in order to uncover certain mechanisms outside and within us. We are constantly pointing out what’s wrong in the world. With this film, I want to go beyond that: when we know how violence works within us, we might better see how we can change this. Using various types of imagery and visual metaphors, the film analyses social change, the lack of emotional processing and the power of humanity, which always seems to balance between creating something spectacularly beautiful and something horribly cruel.

PRODUCTION COMPANY PROFILE
Cassette for timescapes produces films and interactive projects that combine innovative vision and social or political engagement. Producer Emmy Oost started her career with the internationally acclaimed filmmaker Johan Grimonprez. His Double Take premiered at Berlinale and in Sundance. Cassette for timescapes has successfully co-produced with the US, UK, France, Germany, the Netherlands and aims at distributing its films worldwide through a tailor-made impact strategy for each project.

MAIN FILMOGRAPHY OF PRODUCER
2020 Glad That I Came, Not Sorry To Depart (VR) by Azam Masoumzadeh
2019 Mars, Oman by Vanessa del Campo
2018 Zie Mij Doen (Watch Me) by Klara Van Es
2017 Barber Shop by Luc Vrydaghs
2016 The Invisible City Kakuma by Lieven Corthouts
DIREKTORS BIOGRAPHIES
Christian Johannes Koch was born in 1986 in Lucerne, Switzerland. Studied photography at the HEAD-Genève and the HGB Leipzig. Studied film directing at the Film University Babelsberg Konrad Wolf, graduated MA under Barbara Albert. His latest film is Spagat / Шпагат (2020).
Jonas Matauschek was born in 1987 in Dresden, Germany. He studied photography at the HGB in Leipzig and film at the Media Master Class Lab. Berlinale Talent Campus Alumni. He co-founded the “Film Initiative Leipzig” (FILZ). His latest films are Drei Wege (2018) and Habitat (2017).

SYNOPSIS
Once We Were Pitmen accompanies several miners (a few men and one woman) on a tragic but humorous journey to themselves in times of discussions about climate change and gender identities. Locke & Langer, the big one and the small one, are the last “real pitmen”. While Locke clings to his miners pride, Langer longs for self-realization in retirement. For Thomas, the eternal bachelor, who lives with his mother, his social gathering place will disappear. He must emancipate himself a little from his role as a mama’s boy. Also, Kiri has found refuge and a new home on the colliery. In his youth, he fled from the civil war in Sri Lanka. However, he can ignore the questions about his identity and the repressed past less and less. Martina could not and did not want to be a male miner anymore. She took the courageous step and decided to start living as a woman, tentatively trying to build her new life. Through the symbiotic interweaving of documentary observation and precise arrangements, the film brings together four personal stories of very different men’s metamorphoses against the background of the social changes of our time.

LOG-LINE
In times of discussions about climate change and gender identities, several miners embark on a tragic and humorous journey to begin a new chapter in their lives, triggered by the closure of their anachronistic place of work: The last underground coal mine in Germany.
<table>
<thead>
<tr>
<th>GOALS AT GAP-FINANCING MARKET</th>
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<tbody>
<tr>
<td>To find the gap-financing through pre-sales, world sales, investors and co-producers, as well as festivals and partners for the distribution.</td>
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<tr>
<th>PROJECT TYPE</th>
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<tr>
<td>Fiction</td>
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<tr>
<th>FORMAT / RUNTIME</th>
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<tbody>
<tr>
<td>Digital / 70-90min'</td>
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<table>
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<th>LANGUAGE / LOCATION</th>
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<th>MAIN PRODUCTION COMPANY</th>
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<td>CognitoFilms</td>
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<th>CO-PRODUCTION COMPANIES</th>
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<td>Financing / Pre-Production</td>
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<th>CREATIVE TEAM</th>
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<tr>
<td>Christian Johannes Koch, Jonas Matauschek, Directors and Writers</td>
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<td>Rajko Jazbec, Dario Schoch, Main Producer</td>
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<td>Tanja Georgieva, Co-Producer</td>
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<td>Sebastian Klett, DoP</td>
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<th>DELEGATE PRODUCTION COMPANY</th>
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<tr>
<th>MAIN CONTACT PERSON</th>
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<tr>
<td>Rajko Jazbec</td>
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<table>
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<th>ADDRESS</th>
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<tbody>
<tr>
<td>Ernachstrasse 25 8003 Zurich Switzerland</td>
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<td>cognito-films.com</td>
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**DIRECTOR’S STATEMENT**

The heroic image of the miner bravely risking his life to wrest the treasures from “Mother Earth” seems like an anachronism today. But certain values and ideas of this working-class image still have meaning in some parts of the working society. It is, therefore, our desire to look behind this mythical facade and to question historically grown role models. What does being a man mean today? How are role models shaped by work relationships? How will masculinity be constituted in the future? These are the questions that arise for us as men and filmmakers of today. From our point of view, the closure of the last German coal mine symbolizes in an exemplary way an end of the industrial age that has had a lasting impact on our society. On the other hand, German prosperity has been built on this foundation (despite devastating wars) and, on the other hand, the time has come to not only take a critical look at the legacy of this industrialisation but also to question the role models that have been passed from generation to generation and that still penetrate deep into our society.

**PRODUCTION COMPANY PROFILE**

CognitoFilms Ltd is a Zurich based production company. It focuses on the development, financing and production of national and international feature and documentary films. We produce films for an international audience that inspire to think outside of boundaries. We work with filmmakers that are distinguished by a style of their own and believe in a long-term cooperation with our creatives and production partners. The two producers Rajko Jazbec and Dario Schoch are well-connected throughout Europe and North America thanks to international producer programs like EAVE, ACE and Inside Pictures.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2020 Spagat (Шпагат) by Christian Johannes Koch (to be released)
- 2020 Lost In Paradise by Fiona Ziegler (to be released)
- 2020 The Bubble by Valerie Gudenus (to be released)
- 2019 Another Reality by Noël Dernesch and Olli Waldhauer
- 2018 Cloud Whispers by Kerstin Polte
- 2017 Goliath by Dominik Locher

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**

Above us Electricity
VIRTUAL REALITY
IMMERSIVE STORY
PROJECTS
FINLAND

YKSIN YÖSSÄ
ALONE AT NIGHT
HANNA VÄSTINSALO

DIRECTOR’S BIOGRAPHY
A Ph.D. in molecular genetics, director Hanna Västinsalo received the Alfred P. Sloan Foundation fellowship for her film directing studies at the American Film Institute Conservatory. She has directed the dance VR film, Wombsong, and directed and curated an exhibition with VR animation for the Helsinki City Museum, Man Under Bridge, which gives a voice to a homeless historian. Her future projects include a human genetics documentary, and a horror feature based on Finnish mythology. Västinsalo gave a speech about the relationship between science and film at TEDxHelsinkiUniversity event in 2018.

SYNOPSIS
After a triggering encounter with an unknown bar patron, a young woman’s point of view of her hometown takes a turn for the worse. Embarking with the viewer on the simple journey of walking home through the seemingly safe streets of Helsinki, the woman sees threats on every corner. Tormented by coyote-like taxi drivers, lewd teenagers, and a persistent stalker, she finally reaches a boiling point when she witnesses a teenage girl struggle in the same, unnerving environment.

LOG-LINE
Alone at Night takes the viewer on a simple journey – a walk home through a seemingly safe city – but through the eyes of someone who has been triggered to see everything as a threat.
### GOALS AT GAP-FINANCING MARKET
To find co-production partners, distribution funding, feedback about the concept, spread the word of mouth and create a community around our project.

### PROJECT TYPE
VR Fiction

### FORMAT / RUNTIME
360 degree stereoscopic 3D video / 10’

### LANGUAGE / LOCATION
English / City of Helsinki, Finland

### BUDGET / FINANCING IN PLACE
€ 180.000 / € 54.000

### MAIN PRODUCTION COMPANY
Handle Productions

### PARTNERS ATTACHED
Teatime Research, Kone Foundation, The Church Media Foundation, AVEK

### CURRENT STATUS OF PROJECT
Development

### CREATIVE TEAM
Hanna Västinsalo, Director
Beata Harju, Writer, Associate Producer
Hanna Hemilä, Producer
Pirjo Honkasalo, DoP
Paavo Happonen, Visual Effects Supervisor
Tommi Teronen, 360 Producer
Sakari Salli, Sound designer
Juulia Käärikä, Concept Artist

### DELEGATE PRODUCTION COMPANY
Handle Productions

### MAIN CONTACT PERSON
Hanna Hemilä

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### EMAIL
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### CELL PHONE
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### WEBSITE
handleproductions.com

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### DIRECTOR’S STATEMENT
**Alone at Night** was conceived when our team compared our memories of after-hours Helsinki. The startling differences in our depictions showed how people view the same places with different triggers for fear. This led to the exploration of how public spaces are mindscapes created by our unique personal experiences. **Alone at Night** allows the viewer to step inside a young woman’s mind and see what she sees during a solitary walk through a nightly cityscape. As a director, I’m interested in the subjective truth of an experience using a virtual reality environment. The goal is to utilize a heightened reality with surrealism to bring forth the truth of one experience, and explore the public space through the eyes of a frequently objectified young woman. The exhibition space surrounding the VR experience is an enhanced communal opportunity that encourages audiences to participate, and continue the conversation about the impact and ownership of public spaces on everyone regardless of gender, age, race, ethnicity or disability.

### PRODUCTION COMPANY PROFILE
Handle Productions delivers critically acclaimed stories to international audiences, and offers production expertise for prominent independent productions. The company’s story-first approach has led to award winning documentary, children’s content and feature film collaborations. The hand-drawn animated feature, **Moomins on the Riviera** premiered at the BFI London Film Festival, and the Finnish-French feature film **Le Havre** by Aki Kaurismäki premiered in competition at the Cannes Film Festival.

### MAIN FILMOGRAPHY OF PRODUCER
- 2017 *Catcalling Virgin* by Douglas McGinness
- 2014 *Moomins on the Riviera* by Xavier Picard and Hanna Hemila
- 2011 *Le Havre* by Aki Kaurismäki
- 2010 *Paavo, a Life in Five Courses* by Hanna Hemila
- 2010 *Bad Family* by Aleks Salmenperä
- 2004 *Pelicanman* by Liisa Helminen

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### PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
- **Wombsong**
- **Man Under Bridge**
VENICE GAP-FINANCING MARKET

DIRECTOR’S BIOGRAPHY
Amer Shomali is a multidisciplinary Palestinian artist, who uses painting, film, digital media and comics as tools to explore the sociopolitical complexities of life in Palestine. Shomali co-directed the animated documentary The Wanted 18 which premiered at the Toronto International FF in 2014 and won awards at the Abu Dhabi FF, the Aljazeera International Documentary FF, Carthage FF. It was the official Palestinian submission in the Oscar’s Best Foreign Language Film and Best Documentary category. His art has been exhibited widely, i.a. at The British Museum and The Seoul Museum of Art.

SYNOPSIS
Banksy, the famous yet anonymous British graffiti artist, has created The Walled Off Hotel (TWOH) - a fully functioning hotel in Bethlehem which overlooks the wall separating Israel and Palestine. The adjoining museum is focused on street art. Both have become must-see destinations for tourists and graffiti artists from all over the world. Banksy had quite the career for an artist who started out “bombing” walls in Bristol during the 1990s. To this day he has bombed cities from Vienna to San Francisco, Barcelona to Detroit. And he has moved from graffiti on walls to paint on canvas, conceptual sculpture, and site-specific installations like TWOH. At auctions his prints fetch up to 1.4 million Dollars. The user will have the unique opportunity of exploring the hotel, interacting with the art of Banksy and his Monkey Bellboy, learning about the Middle East Conflict. The Monkey Bellboy escaped from Qalqilya Zoo and now works at TWOH to save money for his return home. Equipped with virtual spray cans and stencils, the user can sneak up to the wall - tagging the wall and thus reappropriating the concrete, all the while helping the Monkey to leave Bethlehem.
BANKSY: THE WALLED OFF HOTEL VR

GOALS AT GAP-FINANCING MARKET
To find co-producers, co-financiers and distribution partners.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
Photogrammetry / 20’

BASED ON
Original Idea

LANGUAGE / LOCATION
English / Bethlehem, Palestine

BUDGET / FINANCING IN PLACE
€ 350.000 / € 105.000

MAIN PRODUCTION COMPANY
K5 Factory GmbH

CO-PRODUCTION COMPANIES
Odeh Film, Bind Film

PARTNERS ATTACHED
Oculus Start, FFF Bayern

CURRENT STATUS OF PROJECT
Development

CREATIVE TEAM
Amer Shomali, Director
Christian Felder, DoP
Oliver Simon, Producer
May Odeh, Producer
Clarens Grollmann, Producer
Oda Schäfer, Producer
Joram Willink, Co-Producer
Michel Schütz, Production Manager
Ozan Saltuk, Lead Developer
Alex Degner, 3D Artist
Mikel Tischner, Tech Artist

DELEGATE PRODUCTION COMPANY
Odeh Film

MAIN CONTACT PERSON
Clarens Grollmann

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Germany

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c.grollmann@k5factory.com

PHONE / CELL PHONE
+49 89998252983
+49 15121227260

WEBSITE
k5factory.com

DIRECTOR’S STATEMENT
I remember well when Israel started the construction of the wall. With each concrete slab, my hometown, Bethlehem, was being choked some more. I was thrilled and honored to see some of my works of art exhibited at The Walled Off Hotel in Bethlehem. Since then I have become a regular visitor. The hotel itself is not a political site but whether you’re inside or outside the hotel - you are always besieged by the wall. Wherever you turn it is in your line of sight. The hotel is an eye-opening experience and at the same time suffocating, just like my city. I believe that it is sometimes easier to sympathize with animals than with people, like in the true story of my movie The Wanted 18 about a herd of cows that becomes a pawn in the Middle East Conflict. For this VR experience, I want to give the monkey, the bellboy of the hotel, a voice and agency. He will be the guide, explaining the history of the hotel and the wall. In an ironic twist the cheeky monkey asks for help to escape over the wall, quoting Banksy: “Think outside the box, collapse the box, and take a fucking sharp knife to it”.

PRODUCTION COMPANY PROFILE
K5 has always been in the vanguard: launching the first German script consultancy; founding K5 Film; distributing English language films out of Germany with K5 International. After 10 years of selling exceptional films and Oscar contenders (The Visitor, Land of Mine) K5 teamed up with Amazon in 2015 to cofinance/produce Jarmusch’s Paterson. Since then we have refocused on producing: Niccol’s Anon was our 1st as lead producers. With K5 Factory we have entered the realm of XR: in a synthesis of storytelling and technology we develop new realities and offer audiences a novel experience of embodiment.

MAIN FILMOGRAPHY OF PRODUCER
2020 The Coldest Game by Lukasz Kosmicki
2018 ANON by Andrew Niccol
2016 Paterson by Jim Jarmusch
2015 Land Of Mine by Martin Zandvliet
2014 War Book by Tom Harper (Executive Producer)

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Wanted 18
DIRECTOR’S BIOGRAPHY
Samuel Lepoil is a young director who, after 15 years of practicing theatre, seeks to understand the language of immersion. After a first VR experience Saving Tomas bought by France TV in 2017, Samuel works as an interaction designer for projects such as The Roaming, selected at the Venice Virtual Film Festival 2018 or Playmobil VR. Co-founder of the Tamanoir studio, his projects all aim to combine the living arts with new technologies.

LOG-LINE
Play the role of Claire when she discovers her parents’ travel trunk, disappeared since when she was 10 years old, in which the secrets of her origins are buried.

SYNOPSIS
Birdie Long Gone is a 20-minute immersive narrative installation for one spectator who brings a travel suitcase back to life, becoming the magical theatre of a quest for origins. The participant plays the character of Claire in an introspective treasure hunt. By opening her magician parents’ travel suitcase, the young woman tries to find their trail, which disappeared when she was 10 years old. Birdie Long Gone is a family drama told like a fairy tale. This experience deals with the place of illusion in our lives, and more precisely with the part played by fantasized memories of our origins in the construction of our identity. These themes are approached through a work on matter and objects, memory supports that betray them as much as they contain them. Birdie Long Gone uses all the technologies of augmented reality to give objects a magical dimension. Thanks to Demute’s Ahia immersive headphones, memories are played with sound, leaving the spectator room to imagine the ghostly world playing out in front of him.
GOALS AT GAP-FINANCING MARKET
To find co-production partners.
PROJECT TYPE
VR Immersive
FORMAT / RUNTIME
No shooting, just audio recording and spatialization / 20'
LANGUAGE / LOCATION
French, English / Worldwide
BUDGET / FINANCING IN PLACE
€ 200,000 / € 90,000

DIRECTOR’S STATEMENT
Birdie Long Gone tries to capture those childhood memories that are built around fetish objects. If at any random day in your adult life, you get your hands on them again, a strange feeling of mixed pleasure and discomfort occurs in your mind. You are happy to find this small object, but when you touch it, it seems to you that it is not the same one you had years ago. Even more disturbing, as if this impression of falsity were communicative, some of your memories disappear, defeated by the reality of the object in your hands. This feeling of strangeness born from the relationship between memory and touch is at the heart of Birdie Long Gone. It determines the tone of the experience, a magical realism that draws its source from the impossibility of giving full credit to children’s memories. This tension between what is faithful memory and what is impregnated by the imaginary is maintained by the sound, which strongly distinguishes the animate from the inanimate. It is that wonderful sad feeling that will accompany the participant when he or she takes off the immersive headphones to get out of the experience.

PRODUCTION COMPANY PROFILE
Tamanoir is a studio that creates immersive worlds. Each of its experiences creates bridges between age-old practices, such as the live arts, and today’s tools, such as virtual reality, augmented reality, video-mapping and spatialized sound. This curiosity for all the arts comes from its two founders and their love for theatre, dance, cinema and video games. It is this energy that allows the studio to design experiences that place the spectator at the center of its creative process.

MAIN FILMOGRAPHY
OF PRODUCER
2020 Birdie Long Gone by Samuel Lepoil
2019 The Empire of the Ordinary by Leon Denise, Samuel Lepoil, Elie Michel, Marie Vilain
2019 Jungle Love by Samuel Lepoil
2017 Saving Tomas by Samuel Lepoil

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Roaming - Interaction Designer
Jérémy Pouilloux is associate producer at the Paris-based Générale de Production. His award-winning and critically-acclaimed works include La Président (feature-length documentary), Dring (award-winning short series), Tantale (award-winning interactive fiction for the big screen), and Accused#2: Walter Sisulu (a VR documentary entered in numerous festivals, including TRIBECA and IDFA). He is regularly invited to professional juries for festivals (CNC Fiction TV, SACD, Séries Mania). He also founded a hub for professionals in new media that is behind the Love Transmedia event in Paris.

**LOG-LINE**

*Gulliver’s Putsch* is inspired by Gulliver’s Travels and it invites the spectator to plunge into the heart of Lilliputian society. Our mission? To help commandos from Lilliput and Blefuscudia return the egg of the island of Lilliput and end the war between the Little-Endians of Lilliput and the Big-Endians of Blefuscudia. Apart from the beginning of the game, characters tell the story during the game... there are no cutscenes. The aim of the experience: Return the egg of Lilliput by helping the commando of putschists to obtain peace.

**SYNOPSIS**

A 25 and 30 minute narrative and interactive experience in virtual reality. From 7 years onwards depending on VR restrictions. Surreal humour... gameplay aimed at casual players. Adventure involving Gulliver the giant and a commando made up of Lilliputians and Blefuscudians. Apart from the beginning of the game, characters tell the story during the game... there are no cutscenes. The aim of the experience: Return the egg of Lilliput by helping the commando of putschists to obtain peace.
GOALS AT GAP-FINANCING MARKET
To strengthen the financing of our project internationally, in order to place it right away in a global ambition.

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
Animation / 25'

LANGUAGE / LOCATION
French, English / France

BUDGET / FINANCING IN PLACE
€ 670,162 / € 105,163

MAIN PRODUCTION COMPANY
La Générale de Production

CURRENT STATUS OF PROJECT
Development

CREATIVE TEAM
Michael Bolufer, Director and Artistic Director
Jérémy Pouilloux, Writer and Producer

DIRECTOR’S STATEMENT
Gulliver’s Putsch is an opportunity to pay homage to Jonathan Swift’s novel by reactivating certain themes in the work particularly the one highlighting the ridiculous way in which all sorts of convictions come about and how they can lead to conflict. Equally it retains the book’s inquiry into the ability of culture and learning to illustrate human behaviour. From the ancient Greeks to the modern day, it seems the issue of war has never been properly explained. Man’s overwhelming need for aggression... will it be tamed one day? Or will it for ever induce us to die for ideas? Or as the French singer George Brassens once mused: will we have to die for those ideas slowly? Consequently, Gulliver’s Putsch assumes the form of an allegory... the one of constant restarts. The aim of the putsch is to return the egg of the island of Lilliput in order to install it the same direction as the egg of the enemy island of Blefuscu. The egg is thus a totem.

PRODUCTION COMPANY PROFILE
Founded in 2001, La Générale de Production has produced around sixty films. Specialising in fiction, documentaries and magazines, it has broadened its scope to publish general content for all media. It combines radical ambition with formal research in order to explore the world in a keen, inquisitive manner. The subjects it examines provide openings for more universal stories. Convinced of the potential of new forms of writing, La Générale sees the digital world as both a promising environment and a responsibility to provide a better understanding of a new era whose main language is images.

MAIN FILMOGRAPHY OF PRODUCER
2019 Accused #2: Walter Sisulu by Nicolas Champeaux and Gilles Porte
2020 The executioners of Katyn by Olivia Gomolinski, Cédric Tourbe
2018 Doxa by Alexandre Pierrin and Olivier Marquézy
2016 Tantale by Gilles Porte

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Accused #2: Walter Sisulu
DIRECTOR’S BIOGRAPHY

Michael Beets is an Australian award-winning director. His virtual reality projects, music videos, and films have been screened at festivals around the world including Venice, Cannes, Busan, Toronto and Melbourne. In 2018 his interactive VR work The Unknown Patient was selected at the 75th Venice Film Festival, and won the VR Award at the Adelaide Film Festival. He also won Audience choice award for his music video Gordi: Bitter End at the St. Kilda Film Festival. Michael was also nominated for a 2019 ADG award for best direction in an immersive experience.

SYNOPSIS

Let Go is a thrilling experience that blends spirituality and use of codes that are usually seen in genre movies and specific literature. Each episode offers a different experience and a dedicated narrative through age-old mourning rituals.

In Japan, in the ‘Nezunoban’ tradition, the audience must ensure that an incense stick is burning overnight so the soul of the spirits may be guided to heaven. In Lithuania, close relatives of the deceased must cut down a tree in the middle of a forest. In Australia, ‘Kunmanara’ is a ritual using smoke to chase spirits. In the Xhosa culture in South Africa, when somebody dies, all mirrors, windows and reflective surfaces must be smeared with ashes so the dead can’t see themselves. Finally, in China, during the ‘Jin’ ritual people must keep throwing fake, papier money into the re in order to keep the spirit rich and happy in the afterlife.

Across the lens of each tradition, Let Go asks us to reconsider our own process of mourning our loved ones.

LOG-LINE

Let Go is a five-part VR experience that confronts the viewer with his relation to death, through age-old mourning rituals set in Japan, Lithuania, Australia, South Africa and China. The audience will have the responsibility of carrying the ritual out, or else the fear - unique to each culture - will present itself.
GOALS AT GAP-FINANCING MARKET
To find financing partners but also broadcasters and local distributors, both for the LBE installation and the platform version.

PROJECT TYPE
VR Animation

FORMAT / RUNTIME
Real-time 3D animation / 5x10'

LANGUAGE / LOCATION
English, Japanese, Lithuanian, Xhosa, Mandarin, Aboriginal dialect / N/A

BUDGET / FINANCING IN PLACE
€ 500.000 / € 70.000

MAIN PRODUCTION COMPANY
Les Produits Frais

PARTNERS ATTACHED
CNC, Région Sud, Diversion cinema

CURRENT STATUS OF PROJECT
Development

CREATIVE TEAM
Michael Beets, Director
Oriane Hurard, Main Producer
Côme Jalibert, Sound Designer
Albyon, Animation Studio

DIRECTOR'S STATEMENT
Let Go began from a personal curiosity with the Japanese tradition of ‘Nezunoban’. Half of my family is Japanese and I am aware that one day I will have to partake in the mourning tradition myself. To be perfectly honest, I was, and to an extent still am, quite terrified of the inevitable day that I will spend the night with a loved one, lighting incense and saying farewell. It turns out the Japanese are not alone, and these age-old rituals exist all over the world. All of them designed to say farewell. After much research, I have chosen four more rituals from around the world: Lithuania, China, South Africa and Australia. Each of these deals with active participation in the ritual and are horrifying at first glance, but all uniquely beautiful. This duality of tension between horror and meditative is crucial in understanding the purpose of this project, because everything - narrative, interactions, tone - are all based around it. Covid-19 has been a stark reminder of our the fragility of life, and there has never been a more relevant time in our generation to contemplate the mourning rituals that we partake in to celebrate and let go of loved ones.

PRODUCTION COMPANY PROFILE
Based in Paris since 2010, Les Produits Frais specializes in emerging filmmakers and new narratives. The company is developing a diversified portfolio including short and feature films, series and VR. Isle of the Dead won the Best Story VR Award at 2018 Venice Film Festival and has been showcased in more than 50 festivals. Coming soon in 2020, Meet Mortaza VR will be participating in the 2020 Venice VR Expanded selection; and The Passengers, a French-Canadian VR multi-user experience written by Nicolas Peufaillit and directed by Ziad Touma.

MAIN FILMOGRAPHY OF PRODUCER
2020 Meet Mortaza VR by Joséphine Derobe
2018 Isle of the Dead by Benjamin Nuel
2017 Legacy by Benjamin Nuel

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Unknown Patient

DELEGATE PRODUCTION COMPANY
Les Produits Frais

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DIRECTOR’S BIOGRAPHY
After graduating from film school in Paris, and a professional experience in several production companies, Alexandre Perez embarked on a career in writing and directing. It started with award-winning shorts and collaborations with France Inter’s web department. In 2017, Sergeant James, his first VR film produced by Floréal Films, was presented online and shown in more than 100 festivals, events and VR theaters. In 2018, he wrote and directed a second VR film called Séance 129. Alexandre’s only desire these days is to tell stories, regardless of the style or form they take.

LOG-LINE
Néphélé is on a mission: to reach the top of the island. To assist her in her quest to the clouds, she is helped by a giant wind spirit played by the user.

SYNOPSIS
Néphélé is an animated and interactive VR experience that narrates the story of an eponymous woman on a pilgrimage to reach the top of a mystical mountainous island. To assist her in this quest, she is helped and guided along this ancient path to the clouds by an archaic giant wind spirit played by the user. This intimate complicity, collaboration and trust-building relationship drive the whole story. The user can move around the scale model mountain at the center of the experience and assist Néphélé on her epic and final journey as a mentor, intervening whenever she gets stuck and protecting her from the island’s harsh elements and dangerous perils. They will use their hands or breath to interact with the environment of this tiny world and generate wind, in order to solve puzzles, uncover secrets and live Néphélé’s legend. An AR experience is also considered, bringing the same adventure into the real world by projecting a scaled-down version of the set onto the floor.
GOALS AT GAP-MARKET
To find co-producers, distributors, exhibition spaces and platforms.

PROJECT TYPE
VR Animation

FORMAT / RUNTIME
3D and real-time animation / 30'

LANGUAGE / LOCATION
No dialogue / N/A

BUDGET / FINANCING IN PLACE
€ 850,000 (TBC) / € 150,000

MAIN PRODUCTION COMPANY
Floréal Films

PARTNERS ATTACHED
CNC, City of Paris, Orange XR Grant, Kaleidoscope

CURRENT STATUS OF PROJECT
In Development

CREATIVE TEAM
Alexandre Perez, Director and Writer
Avi Amar and Katayoun Dibamehr, Producers

DIRECTOR’S STATEMENT
The notion of presence, as a viewer or as a player, is key for creation for me. I understood immediately what could be attractive to me as a creator when I discovered virtual reality experiences: the intimate dialogue with embodied users inside the world I can create for them. In Néphélé, I needed to come up with a story to stimulate that sensation with an engaged relationship between a giant divine presence played by the user and a tiny virtual character. In fact, Néphélé is on this rocky island to follow a strange ritual in order to meet the user and evolve. The whole structure of the story is actually based on the connection you’re going to build with her as a helping hand with your wind powers. The experience deals with parenting and embraces poetically the sensitive subject of the End. The end of a life or of a cycle. It is human and universal. I want the experience to be visual, simple, pared-down and without dialogue like Journey by Jenova Chen or Ico by Fumito Ueda. With Néphélé, I’m seeking the perfect balance between the contemplative aspect of an animated film and the interactive nature of a video game.

PRODUCTION COMPANY PROFILE
Founded in 2014, Floréal Films is an independent film production company based in Paris whose mission is to discover filmmakers with a desire to express themselves through their films. Our aim is to establish lasting relationships with an emerging generation of talents, accompanying them in every step and coming up with tailor-made production strategies not only in traditional film but also in new forms of storytelling.

MAIN FILMOGRAPHY OF PRODUCER
2020 Minimum Mass by Raqi Syed and Areito Echevarria
2020 The Hangman at Home by Michelle and Uri Kranot
2017 Sergeant James by Alexandre Perez

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Sergeant James
SUDAN, SOUTH AFRICA
NIGHT SHIFT
ABDALSALAM ALHAJ

DIRECTOR’S BIOGRAPHY
Abdalsalam Alhaj is a Sudanese digital media producer, visual storyteller and founder of Rift Digital Lab. He is passionate about visual arts, AR/VR and self-expression. His works put a spotlight on stories often overlooked by mainstream media, treasure the local, the small-scale and evoke the passage of time. It questions the attitudes, fears and unwritten rules which have formed our environment and our behavior within it. He aims to uncover unexplored stories, places of curious self-expression, the world of new relationships, new chances, new beginnings by using immersive technology.

SYNOPSIS
On April 6 2019, the Sudanese Professionals Association asked people to march in protest to the army headquarters in Khartoum—the most dangerous place in Sudan’s capital. Skeptical, but nonetheless, the filmmaker joined the march knowing the risks, but also knowing it was the only way this revolution could succeed. Night Shift gives a first hand account of the events that took place on the ground and tells another story of the peaceful sit-in.

LOG-LINE
A first person VR experience of the peaceful Sudanese Revolution
GOALS AT GAP-FINANCING MARKET
To find co-producers, post production support, finance, grants and sales agent.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
360 Stereoscopic / 12'

BASED ON
True events

LANGUAGE / LOCATION
Arabic / Sudan

BUDGET / FINANCING IN PLACE
€ 18,615 / € 13,445

MAIN PRODUCTION COMPANY
Electric South

CO-PRODUCTION COMPANIES
Rift Digital Lab, Gisa Group

CURRENT STATUS OF PROJECT
Post Production

CREATIVE TEAM
Abdalsalam Alhaj, Director, Cinematographer, Editor
Abdalla and Iman, Main Cast
Steven Markovitz, Executive Producer
Kirstin Grey, Producer

DIRECTOR'S STATEMENT
What drew me to this idea of this film, stems from the fact that I had been part of the revolution from the beginning, witnessing all the peaceful protesting, so I wanted to give my own version of the story. Every day that I was at the sit-in square, shouting with the demonstrators and filming with my 360 camera was the most overwhelming personal experience I’ve ever had. I lived for 30 years under the rule of Bashir, so this time really felt like it was our time to overthrow Bashir’s regime. At the sit-in, there were hundreds of filmmakers, photographers, and dozens of films that were filmed and arranged, but I was always looking for a different way to tell the experience, I wanted the viewer to really feel things from my perspective.

PRODUCTION COMPANY PROFILE
Founded in 2015, Electric South is an award winning non-profit company based in Cape Town, South Africa and operating across the African continent. We are involved in the production of daring and urgent stories around African experiences, using immersive, interactive formats including virtual and augmented reality, and other digital media. We build audiences and exhibition models for these stories in the local sector. We have pioneered VR production in Africa, producing work that have been selected for festivals such as Sundance, Tiberca, Sheffield and over 80 festivals around the world.

MAIN FILMOGRAPHY OF PRODUCER
2020 Azibuye - The Occupation by Dylan Valley
2019 Le Lac by Nyasha Kadandara
2019 Lagos at Large by Jumoke Sanwo

DELEGATE PRODUCTION COMPANY
Electric South

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PROJECT DASTAAN:
CHILD OF EMPIRE

ERFAN SAADATI, SPARSH AHUJA

DIRECTOR’S BIOGRAPHY
Erfan Saadati is an award winning storyteller, filmmaker and an immersive producer. He started his career as a VR creator, and has been at the forefront of this exciting new medium ever since. Erfan has worked on productions for the United Nations, Royal Opera House and The Guardian. Sparsh Ahuja is a UK-based digital artist, a 2020 National Geographic Explorer and the founder of Project Dastaan. Sparsh graduated as a FitzRandolph Scholar in Philosophy, Politics and Economics at the University of Oxford. He was the youngest ever recipient of the CatchLight Fellowship in 2019.

LOG-LINE
Project Dastaan: Child of Empire is an interactive animated journey of the gruelling Partition of India. Immersed in the world of 1947 British India, you will actively participate at key moments of migration, recounted to us by firsthand witnesses. You may be hiding from a violent mob in the backroom of a shop with Ishar Das Arora, a Punjabi farmer boy from Attock; sharing meagre food rations while taking sanctuary in a gurdwara with Trilochan Singh, an independence activist in the Quit India Movement; or accidentally glimpsing a truck piled with dead bodies when arriving in Pakistan with Zarina Akram, a Mohajir girl who fled her home in Delhi on the day of Eid. At certain points in the narrative, the real-life survivors will even break the fourth wall to speak directly to the viewer, adding a hyper realism to the experience and grounding it in reality. The production is intended for the Oculus Quest, allowing viewers to walk through the narrative in a 25m2 6DoF space. The level of interactivity is going to be cutting edge, merging various elements to push the boundaries of the technology as far as it can. The VR will serve the story first and foremost, intended to ground the viewer into the historical reality of this experience, whilst ensuring the UX is not remotely jarring, and that the VR elements are simple enough that they bring in audiences who are both new to the format, or completely familiar with it.

SYNOPSIS
Child of Empire is an interactive animated journey of the gruelling Partition of India. Immersed in the world of 1947 British India, you will actively participate at key moments of migration, recounted to us by firsthand witnesses. You may be hiding from a violent mob in the backroom of a shop with Ishar Das Arora, a Punjabi farmer boy from Attock; sharing meagre food rations while taking sanctuary in a gurdwara with Trilochan Singh, an independence activist in the Quit India Movement; or accidentally glimpsing a truck piled with dead bodies when arriving in Pakistan with Zarina Akram, a Mohajir girl who fled her home in Delhi on the day of Eid. At certain points in the narrative, the real-life survivors will even break the fourth wall to speak directly to the viewer, adding a hyper realism to the experience and grounding it in reality. The production is intended for the Oculus Quest, allowing viewers to walk through the narrative in a 25m2 6DoF space. The level of interactivity is going to be cutting edge, merging various elements to push the boundaries of the technology as far as it can. The VR will serve the story first and foremost, intended to ground the viewer into the historical reality of this experience, whilst ensuring the UX is not remotely jarring, and that the VR elements are simple enough that they bring in audiences who are both new to the format, or completely familiar with it.
GOALS AT GAP-
FINANCING MARKET
To secure extra financing and distributional partners, particularly cultural institutions.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
Quill Animation / 15'

BASED ON
Original Idea

LANGUAGE / LOCATION
English, Hindustani / Set in British India

BUDGET / FINANCING IN PLACE
€ 64,820.65 / € 44,820.65

MAIN PRODUCTION COMPANY
Project Dastaan

CO-PRODUCTION COMPANIES
Anzu Films Limited

PARTNERS ATTACHED

CURRENT STATUS OF PROJECT
Development

CREATIVE TEAM
Erfan Saadati, Director

Sparsh Ahuja, Main Producer

Stephen Stephenson, Lead Artist

DIRECTOR'S STATEMENT
We are living in one of the great periods of global migration. In the last decade, migration rates have doubled. This has reshaped cultural identities, altered global economies and unleashed an unprecedented surge in right-wing politics. The 1947 Partition of India is the largest case study of migration in history. Plagued by the legacy of Partition, political relations between India and Pakistan remain on the brink of war. Over 70 years later, most migrants have never been able to return home. Child of Empire is first and foremost an homage to the legacy of the 14 million refugees in the subcontinent who had their lives changed overnight. More importantly, however, it is a reminder that it is ordinary people who suffer the most when nationalities are created and torn apart. As children of diaspora, we have come to understand that the important stories of migration are not those of the politics that dictate it, but the people it uproots. The Partition is a harrowing tale of migration, human loss, and the devastating effects of colonial occupation. In Child of Empire, we want our viewers to take a jump towards empathy, inviting them to walk through the history of empire.

DELEGATE PRODUCTION COMPANY
Anzu Films Limited

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DIRECTOR'S STATEMENT
We are living in one of the great periods of global migration. In the last decade, migration rates have doubled. This has reshaped cultural identities, altered global economies and unleashed an unprecedented surge in right-wing politics. The 1947 Partition of India is the largest case study of migration in history. Plagued by the legacy of Partition, political relations between India and Pakistan remain on the brink of war. Over 70 years later, most migrants have never been able to return home. Child of Empire is first and foremost an homage to the legacy of the 14 million refugees in the subcontinent who had their lives changed overnight. More importantly, however, it is a reminder that it is ordinary people who suffer the most when nationalities are created and torn apart. As children of diaspora, we have come to understand that the important stories of migration are not those of the politics that dictate it, but the people it uproots. The Partition is a harrowing tale of migration, human loss, and the devastating effects of colonial occupation. In Child of Empire, we want our viewers to take a jump towards empathy, inviting them to walk through the history of empire.

PRODUCTION COMPANY PROFILE
Project Dastaan is a peace-building initiative which examines the human impact of global migration through the lens of the largest forced migration in recorded history, the 1947 Partition of India. The Project is backed by Malala Yousafzai, Suroosh Alvi (cofounder of VICE Media) and celebrated authors such as William Dalrymple and Aanchal Malhotra. We've received a CatchLight Fellowship and a National Geographic Exploration Grant, have spoken at British Parliament and were recently accepted onto the prestigious Kaleidoscope DevLab Accelerator.

MAIN FILMOGRAPHY
OF PRODUCER
2018 Haka by Erfan Saadati (VR Supervisor)
2018 Incredible India by Erfan Saadati
2016 Growing A World Wonder by Erfan Saadati
(Lead Producer)
2016 Home: Aamir by Erfan Saadati
(Producer)

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Home: Aamir
Incredible India
Ioana Mischie is a Romanian-born transmedia artist, screenwriter, director and futurist, advancing film (Government of Children, Cumulonimbus, 237 Years), cinematic VR (The Wetland) or innovative concepts. UNATC Alumna and Fulbright Grantee Alumna of USC School of Cinematic Arts, her cinematic projects have traveled to more than 100 festivals worldwide, were developed in top-notch international programs (Berlinale Talents, Sundance Workshop, Cannes International Screenwriters Pavilion) or awarded by The Webby Awards, Golden Drum, D&AD, SXSW Hackathon.

Tangible Utopias

Tangible Utopias is an exploratory VR experience immersing the viewer as a first-person into an Odyssey of potential future city scenarios, inspired by the imagination of children worldwide. The project is a continuation of the transmedia universe entitled Government of Children – a civic imagination-driven transmedia world (3D film, VR, web) that encourages children from all over the world to see themselves as leaders and to design their societal future. We have gathered a total of more than 250 visions that will selectively serve as a script for the current VR universe. Tangible Utopias aims to design alternative multi-layered futuristic societies. The users can personalize the ever-expanding interactive world and reshape it exponentially depending on their own involvement. At the end of the experience, each user receives their own customized tangible utopia both as an artistic souvenir, but also as an awareness tool in order to advocate for more ethical long-term cities.
**GOALS AT GAP-FINANCING MARKET**
To find international co-production partners, distributors, curators, publicists, decision-makers.

**PROJECT TYPE**
VR Immersive

**FORMAT / RUNTIME**
Open World VR Transmedia Franchise (Unreal & Unity extensions) / minimum 10’ - maximum 100’

**BASED ON**
The visions of children in Government of Children

**BUDGET / FINANCING IN PLACE**
€ 240.000 / € 60.000

**MAIN PRODUCTION COMPANY**
Storyscapes

**CO-PRODUCTION COMPANIES**
Studioset

**PARTNERS ATTACHED**
SeeThree

**CURRENT STATUS OF PROJECT**
Interactive Virtual Reality Prototype

**CREATIVE TEAM**
Ioana Mischie, Director and Writer
Mirea Olteanu, Lead Unreal Developer
Sorin Baican, Ioana Mischie, Main Producers
Bogdan Jugureanu, Editing
Andrei Nechitîr, Original Music
Călin Bogdacenco, Alexandru Pop, 3D Artists

**DIRECTOR’S STATEMENT**
*Tangible Utopias* is a noetic fiction world or noe-fi, as we love to nickname it. If the sci-fi genre proposes science-led futures, noe-fi aims to rather design consciousness-driven futures. It is a blend of noetic science and hope-filled visions. Some might see it as a window into long-term future scenarios, some others as a civic imagination practice or as a healing journey. It questions our choices and invites us to customize the surrounding world with care to detail. To me personally, *Tangible Utopias* is a way to archive the unarchivable - that glimpse of human imagination that is enriching, generative and aspirational. This multiverse is designed to be a modular world, where we will continuously add fresh visions into immersive futuristic worlds. It is an creative archival of the potential future. At the end, each explorer receives a postcard from the chosen tangible utopia.

**DELEGATE PRODUCTION COMPANY**
Storyscapes

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**PRODUCTION COMPANY PROFILE**

*Storyscapes* was initiated in 2012 as the first Romanian-based transmedia association, currently having three innovative paths of development: transmedia creation (XR / Expanded Cinema), transmedia research and transmedia education. The goal of the multi-awarded artistic studio is to create holistic works of art with profound social impact.

*Studioset* is a full-house production and post-production studio based in Bucharest, Romania with 12 years of AV production experience and over 50 employees specialized in production, post-production, animation, CGI.

**MAIN FILMOGRAPHY OF PRODUCER**

- 2019 *Government of Children* by Ioana Mischie
- 2019 *Unquiet Voices* by Ioana Mischie
- 2019 *Pendulum* by Ioana Mischie
- 2018 *Opinci / My Father’s Shoes* by Anton Groves and Damian Groves
- 2018 *The Wetland* by Ioana Mischie
- 2017 *Cumulonimbus* by Ioana Mischie

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
Government Of Children 3d
LOG-LINE
Welcome to your brain. It has been hiding there forever a small, weird, facetious being. He looks strangely like you. Every part of his body is the same size it occupies in your cortex. Homunculus, that’s what the scientists call it, invites you to explore your inner world, change size, touch sounds, make appearances vibrate at a glance or with your hand and discover the disturbing beauty of the world, the unknown garden you carry inside. The Garden is a VR experience where animation, movements and sounds interact in new ways. No drugs, no God: the unknown is you.

DIRECTOR’S BIOGRAPHY
A Montreal-based animator/filmmaker, David Barlow-Krelina specialises in everything 3D – from character design to rigging to shader development. David produced and directed the animation Bless You (2013), a short film that was shown at the Ottawa International Animation Festival and toured in the Animation Show of Shows. In 2017, he directed the NFB short film Caterpillarplasty which was nominated for Best Animated Short by the Academy of Canadian Cinema and Television (2019).

SYNOPSIS
As you put on the helmet, you look down and see your hands. You are in the skin of the Host, aboard a true sensory vessel. You are immersed in several natural environments. In these places, your perception of reality is calm and stable. You are free to explore, to walk, to pick flowers, to eat berries. Some of these actions will change your perceptions subtly or severely. This is where Homunculus comes in. We recognize him, with his falsetto voice, his little song and that arrogant little tune he has when he makes the shapes change around him and you. Each of the hallucinations that he proposes to you is a stage of learning and delivers a message to you. His goal is to deliver the Host from the routine of the senses and to reconnect with his body. The visions that he proposes sometimes look terrifying and chaotic, but remain tolerable. Each sequence has its own mechanics. The Host must focus on each one, embracing chaos through touch, sight and movement. Homunculus never uses the same method twice. He hopes that the Host will stay alert and pay attention to his environment. Only then will he be able to see its true beauty.
**GOALS AT GAP-FINANCING MARKET**
To find coproducers, financial partners and VR locations.

**PROJECT TYPE**
VR Animation

**FORMAT / RUNTIME**
Animation / 20'

**BASED ON**
Original Idea

**LANGUAGE / LOCATION**
English, French / Canada, France

**BUDGET / FINANCING IN PLACE**
€ 193,994 / € 58,000

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**MAIN PRODUCTION COMPANY**
E.D. Films

**CO-PRODUCTION COMPANIES**
Red Corner

**PARTNERS ATTACHED**
Epic Games, NFB

**CURRENT STATUS OF PROJECT**
Production

**CREATIVE TEAM**
David Barlow-Krelina, Director
Charles Ayats, Interactive Designer
Franck Weber, Sound Director
Emily Paige, Producer
Marie Blondiaux, Producer

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**DIRECTOR’S STATEMENT**
My parents are both psychiatrists. At the dinner table, every day, I was surrounded by questions about the mind, about mental illness. As a young man, I worried about my own abnormalities, my own perceptions. I became a director, animator and creative technologist. My work, mostly done at the NFB and then with E.D. Films, mixes drawing, animation and programming. I try, in my creations, to push back the limits of realistic representation. Animation allows me to work on the distortion of forms, to visually embody emotions. VR is an exciting field to deploy this conceptual work. To tell a story that would bring to life the incessant connections that our brain makes, the powerful or subtle changes in our perceptions. With The Garden, I want to take the user to explore a universal contradiction, between that part of us that would like to control everything and that part that is ready to let itself dissolve in the pleasure of the senses. Often, these two parts of ourselves contradict each other. Sometimes they manage to move forward together. Some of us would like to make a choice but between order and chaos everything is a continuous movement. It’s up to us to embrace them.

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**DELEGATE PRODUCTION COMPANY**
Red Corner
E.D. Films

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red-corner.fr
edfilms.net

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**PRODUCTION COMPANY PROFILE**
Red Corner is dedicated to digital creation. Based in Paris, we produce fictions and documentaries for VR, AR, webseries. Our experiences gather talents from films, books, video games to create narratives that celebrate curiosity, diversity and critical thinking. E.D. Films is an animation studio based in Montreal. Known for their hybrid and holistic animation production, technical experimentation and innovation, E.D. Films does this for the animation and game industries.

**MAIN FILMOGRAPHY OF PRODUCER**
- **Red Corner**
  - 2019 *7 Lives* by Jan Kounen
  - 2016 *Sens* (VR) by Charles Ayats
- **E.D. Films**
  - 2018 *Let There Be Light* by Mila Aung-Thwin
  - 2019 *Giant Bear* by Neil Christopher

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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
- *Caterpillarplasty*
- *Bless You*
DIRECTOR'S BIOGRAPHY
Razan AlSalah works across a range of image, text and installation practices, investigating the politics of disappearance of places and bodies in colonial image worlds - photographic / digital / virtual - breaking these thresholds of view into elsewhere here - where colonialism no longer makes sense. Razan is a 2020 Arab Fund for Arts and Culture (AFAC) Grantee and Sundance New Frontier Story Lab Fellow and Grantee. Her work has been exhibited internationally in festivals and galleries. Razan teaches Moving Images and Intermedia at Concordia University in Tiohtiá:ke/Montreal.

LOG-LINE
Zei is trapped in cyberspace in an impossible yet eternal return to Palestine. Disembodied by the virtual, she interconnected Beirut & Tiohtiá:ke/Montreal in the 1940s, 90s & 2020s. Zei returns home to her body with a new way of being in the world.

SYNOPSIS
Zei loses her body in cyberspace and finds herself trapped in a city that bears an uncanny resemblance to her grandparents’ home but denies they ever existed. She floats in photorealistic locations she cannot enter and navigates through an immersive depth that denies her senses. Only when Zei begins to witness the injustice of her own entrapment, does she regain physical sensation. Excavating her own inherited and living memory of exile pixelates the panoramic image of Haifa to a glitchy 3D triptych city, a collage of the many places Zei lives between today. Zei moves in place again, with a new understanding of how to inhabit space: shifting from gazing at the world to being in the world, her exile transforms from a national identity to a political commitment to decolonize this place, wherever that may be.

FRANCE, CANADA, QATAR
THE GREATEST WAIT
(AFTER THE LAST SKY)
RAZAN ALSALAH
**THE GREATEST WAIT**  
(AFTER THE LAST SKY)

<table>
<thead>
<tr>
<th>GOALS AT GAP-FINANCING MARKET</th>
<th>To find co-producers, funders, distributors, partners.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROJECT TYPE</strong></td>
<td>VR Immersive</td>
</tr>
<tr>
<td><strong>FORMAT / RUNTIME</strong></td>
<td>360 / 15’</td>
</tr>
<tr>
<td><strong>BASED ON</strong></td>
<td>Original Idea</td>
</tr>
<tr>
<td><strong>LANGUAGE / LOCATION</strong></td>
<td>Arabic, French and English versions / Montreal, Beirut, Haifa</td>
</tr>
<tr>
<td><strong>BUDGET / FINANCING IN PLACE</strong></td>
<td>€ 363,964 / € 77,057</td>
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</table>

| MAIN PRODUCTION COMPANY       | IDA.IDA                                                |
| CO-PRODUCTION COMPANIES       | Kngfu                                                  |
| **PARTNERS ATTACHED**         | Sundance, AFAC, DFI                                   |
| **CURRENT STATUS OF PROJECT** | Late development                                       |
| **CREATIVE TEAM**             |  
Razan AlSalah, *Director and Writer*  
Emilie Dudognon, Ghassan Fayad, *Main Producers*  
Momchil Alexiev, *Research Consultant*  
Ali Kays, *Lead technologist*  
Farah Saleh, *Choreographer*  
Farah Hazim, *Sound designer*  
Wissam Sader, *Sound Installation*  |

| DELEGATE PRODUCTION COMPANY   | IDA.IDA                                                |
| **MAIN CONTACT PERSON**       | Emilie Dudognon                                       |
| **ADDRESS**                   | 118-130 avenue Jean Jaurès 75019 Paris France         |
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| **PHONE / CELL PHONE**        | +33 68867007 +33 688670079                             |
| **WEBSITE**                   | ida-ida.com                                            |

**DIRECTOR’S STATEMENT**  

For the past three years, I’ve been recording experimental films inside Google Streetview exploring a virtual return to Palestine and an aesthetics of land reclamation in virtual space. In *The Greatest Wait*, I approach the land as a form, inextricably linked to my body, weaving (non)narratives that blur the two at a fundamentally material level to circle back on the cultural, social and political. I use the cinematic form, and specifically virtual reality because it connects physical space to the projected image. This formally manifests the tension between colonial and indigenous worldviews, between the Euclidean image and the immersive environment, between perspectival depth and spatial depth, between embodiment and disembodiment; inhabiting space by being in the world versus gazing at it.

**PRODUCTION COMPANY PROFILE**  

IDA.IDA is a production company for auteur films and artists’ projects, based in Paris. It was created by Emilie Dudognon, in 2005, in order to answer the specific production needs of films at the crossroads of cinema and art. IDA.IDA’s first international co production, *Ouroboros* by Basma Alsharif, opened in Locarno in 2017.

**MAIN FILMOGRAPHY**  

**OF PRODUCER**  

*2017*  
*Ouroboros* by Basma Alsharif

**PREVIOUS WORK BY DIRECTOR**  

**ON FESTIVAL SCOPE PRO**  

*Your father was born a 100 years old, and so was the Nakba*
Zhi-Zhong Tang is currently an animation director and the representative of Turn Rhino Original Design Studio. *The Sick Rose* is his directorial debut. In 2014, he was in charge of the animation and the post-production for the animation *Bart*, which he also made and produced. The lengthy production spanning two years aimed to achieve international standards of commercial animation, and to strive to enhance the expression of animation and the ability of storytelling. He continued to produce stop-motion animation shorts, such as *Where Am I Going?* and *Little Hilly*.

**LOG-LINE**

An infectious disease has visited a town named “Wonder”. Rose, a girl under forced quarantine, is determined to embark on an unusual fantastical journey to meet her mother.

**SYNOPSIS**

A terrible infectious disease comes to a town named Wonder, and forced quarantine has sent people into a frenzy. Rose is unwell, but she wants to deliver a handmade gift to her mother who is working at the hospital. Rose misses her mother so much that she embarks on an unknown journey alone although she does not know the location of the hospital. When she needs help the most, she finds that people have become selfish and horrific due to their fear of the disease. Animals have mutated as they were eaten by humans, even they teased Rose. The little girl’s body has become weaker and weaker. With only her will left, will she able to reach her mother?
**GOALS AT GAP-FINANCING MARKET**  
To seek international co-production and funding opportunities.  
To build network with global distributors.

**PROJECT TYPE**  
VR Animation

**FORMAT / RUNTIME**  
8k 360 video / First episode: 15 min'

**BASED ON**  
Original Idea

**LANGUAGE / LOCATION**  
Mandarin Chinese, English / Taiwan

**BUDGET / FINANCING IN PLACE**  
€ 955,467 / € 334,414

**MAIN PRODUCTION COMPANY**  
HTC Corporation

**CURRENT STATUS OF PROJECT**  
Production

**CREATIVE TEAM**  
Zhi-Zhong Tang, Director and Writer  
Yun-hsien Huang, Artistic Director and Writer  
Szu-ming Liu, Yu Yu, Creative Lead  
Szu-ming Liu, Main Producer  
Jack Huang, DoP  
Anferne Chen, Post Production Lead

**DELEGATE PRODUCTION COMPANY**  
HTC Corporation

**MAIN CONTACT PERSON**  
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**DIRECTOR’S STATEMENT**

The world is indeed filled with hardship and suffering. But this is also its most beautiful part. We might have to hold fast to kindness and the common good so that the suffering becomes meaningful in a positive sense. For me, this is what the process of stop-motion animation means, and also what life is all about. The Sick Rose is born incidentally. Many coincidences make it bloom so well. I hope everyone can enjoy the fragrance of the roses.

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**PRODUCTION COMPANY PROFILE**

HTC VIVE ORIGINALS devotes to the development, production and distribution of original content. It explores the development of industries including XR films, arts, animation, music, cultural collection, as well as cultural and creative entertainment. It also actively incubates cross-disciplinary creative content teams, standardizes XR technical formats and builds standardized operating procedures of content process. By providing a greater diversity of XR solutions and content, HTC VIVE ORIGINALS enriches our cultural life through the latest technological creativity.

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**MAIN FILMOGRAPHY OF PRODUCER**

- *2019 Gloomy Eyes* by Fernando Maldonado and Jorge Tereso (Ex. Producer)  
- *2018 VR project 5×1*  
- *2017 The Deserted* by Tsai Ming Liang (Ex. Producer)

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**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**

- *Where am I going?*  
- *Little Hilly*
BIENNALE COLLEGE
CINEMA – VIRTUAL
PROJECTS
DENMARK, FRANCE

A VOCAL LANDSCAPE
OMID ZAREI, ANNE JEPPESEN

DIRECTOR'S BIOGRAPHY

Omid Zarei is an Iranian director and DoP. After studying film directing in Paris he made L'Etranger and Jester. As an XR artist he has created projects that cross platforms bringing together artists of different disciplines. In 2016 he created the “VR filmmaking workshop” in Helsinki with the support of Kone Foundation and Aalto University. In 2019 his VR project Songs of Future Past was finalist in the XR competition at The Finnish National Opera and Ballet.

Anne Jeppesen is a critically acclaimed, Copenhagen based producer with a focus on audio documentaries. With a background in classical music and musicology, Anne is driven by a never fading fascination for the richness of the human voice and is constantly seeking out new ways to work with vocal expressions. She has produced audio documentaries for Danish Broadcasting Corporation and the journal Politiken. Her pieces have been nominated four times for the national radio and podcast documentary awards.

SYNOPSIS

A Vocal Landscape is a hyper-realistic VR documentary based on an audio recording of a late-night conversation revolving around a Persian poem that connects the two characters to themes of childhood and individual identity. It invites the spectator to get closer to the characters using interactive sound and visuals that respond organically: mirroring the fine nuances of the voice.

LOG-LINE

A hyper-realistic VR documentary showing the complexity of communication and how much is hidden in the richness of the human voice.
A VOCAL LANDSCAPE

GOALS AT GAP-FINANCING MARKET
To find executive co-producers, financing and distribution

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
Volumetric capture in VR / 7’

BASED ON
Documentary voice recording

LANGUAGE / LOCATION
English / VR

BUDGET / FINANCING IN PLACE
€ 60.000 / € 5.000

MAIN PRODUCTION COMPANY
Superposition

PARTNERS ATTACHED
Khora VR

CURRENT STATUS OF PROJECT
Late development stage

CREATIVE TEAM
Omid Zarei, Director and Artistic Director
Anne Jeppesen, Co-Director, Producer, Sound Designer, Composer
Khora VR, VR production partner
Dimitrius Tsirozoglou, Lead VR developer

DIRECTOR’S STATEMENT
Our project initiated with our fascination with the richness of the human voice and the subtle ways in which it communicates. Hidden in its timbre, rhythm and intensities our personality, emotions, intentions and dynamics are embedded. We want to amplify these qualities so that they come more to the surface. Through our VR piece, we want our spectator to experience an enhanced sensibility of the subtleties in human communication. Something they can take away with them.

PRODUCTION COMPANY PROFILE
Superposition focuses on associating sound and volume in novel ways. Coming from diverse backgrounds- Cinema, sound storytelling and XR- we extract all the qualities we love in the familiar art-forms and fuse them into new sensory and emotionally rich formats.

VR partner: Khora VR

Khora is a Virtual & Augmented Reality production house with full-scale production team including CG artists, filmmakers, programmers and developers. Khora has made more than 140 productions involving 6 DOF 3D animation VR, 360° video and AR applications across several platforms.

MAIN FILMOGRAPHY OF PRODUCER
Superposition

2020 Oprør for livet by Anne Jeppesen documentary for DRP3
2018 Odillon Redon: Into the Dream by Anne Jeppesen exhibited at Glyptotek museum
2018 Karoline, Journal 5305 by Anne Jeppesen documentary for Politiken
Khora VR

2017 La Apparizione by Christian Lemmerz
2017 Coach Stage Stage Coach by Paul McCarthy.
2016 Switchstance Bay by Erik Parker.

MAIN FILMOGRAPHY OF DIRECTOR
Omid Zarei, Director and Artistic Director
Anne Jeppesen, Co-Director, Producer, Sound Designer, Composer

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
L’Etranger
Jester

DELEGATE PRODUCTION COMPANY
Superposition

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DIRECTOR’S BIOGRAPHY
Tsang Tsui-Shan was awarded Best New Director at the 31st Hong Kong Film Award. In 2008 her first feature film Lovers On the Road won the Best Drama Award at the 8th South Taiwan Film Festival. In 2011 her second feature Big Blue Lake won the Jury Special Award at the Golden Koala Chinese Film Festival and the Asian New Talent Jury Prix at the Shanghai International Film Festival. Tsang also makes documentaries. Her documentary feature Flowing Stories (2014) won the Humanitarian Award at FilmAid Asia. Her latest feature film The Lady Improper was released in April 2019.

LOG-LINE
Chroma 11 holds the tale of forbidden love, unconditional love, in dreams and in reality. A story of lost love, through the VR journey re-visiting memories, experiencing past, present and future. Beginning from an isolated loneliness, Chroma 11 allows the audience to transcend from the fear of separation to fearless. As long as we can face separation in life, we can find peace in life and in death.

SYNOPSIS
Chroma 11 is an immersive dance piece performed by Ix Wong who lost his love Aaron. The gay dancer couple had been happily in love and dancing together for over 20 years, but life has given them many challenges. Aaron unfortunately fell ill with cancer. This project is a further development of a 2D dance documentary, Ward 11, made by Tsang Tsui-Shan. Before Aaron passed away, Tsang recorded the final 2 years of his life. Dancing never stopped even with a sick body. The body condition changed but their spirits remain unchanged. Tracing and arresting a dance couple’s shadows, encountering the dance, trekking the terrains of their adventures. In Chroma 11, listening lovers’ whisper, even at the dullest moments, words of love, conversations continue to flow. There wasn’t a clear linear narrative in place and the emerging story not only featured one living character, it also everyone’s love journey about life and death. Through the documentary footages of Ix and Aaron’s last dance, their relationship began to transform into shapes, textures and lights.
GOALS AT GAP-FINANCING MARKET
To find partners for motion capture, special effects, 3D modelling and scanning.

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
HD Volmetric / 15'

BASED ON
Ward 11

LANGUAGE / LOCATION
English, Chinese / Hong Kong, Malaysia

BUDGET / FINANCING IN PLACE
€ 85.000 / € 8.000

MAIN PRODUCTION COMPANY
River Vision Company Limited

CURRENT STATUS OF PROJECT
Pre-production

CREATIVE TEAM
Tsui-shan Tsang, Director
Kattie Fan & Teresa Kwong, Producer
Jason Lam, Creative Technologist
Eunice Martins, Composer and Sound Designer
Ix Thien-pau Wong (Hockix), Dancer

DELEGATE PRODUCTION COMPANY
Hong Kong Arts Centre

MAIN CONTACT PERSON
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DIRECTOR’S STATEMENT
Upon completing Ward 11, Aaron passed away. I hope I can make use of the specificity of the VR medium to continue Ix and Aaron’s sentimental dialogue and spread their story to a wider audience. The idea of Chroma 11 comes from that of a dance with the dead. The border between life and death can be wide but also blurred. Taking user’s experience into consideration, I decided that the work should use the spirit of the departed as a point of departure to return to one’s loved one. I hope that the boundless love between Ix and Aaron can touch participants, and use the specific quality of the medium that lies between reality and unreality to create a dance work that is flavored with Eastern elements.

Ward 11, a flat dance video work, was a collaboration between Ix, Aaron and myself, while Chroma 11 will be a collaboration of the above parties plus participants. To bring someone back to life is impossible, but it can be realized by VR technology, for VR is a perceptual medium that transfers intense emotion to audience. Considering its highly transformative potential, we have decided to make a 360-degree, linear, immersive VR dance piece in an installation setting.

PRODUCTION COMPANY PROFILE
River Vision Company Limited was established with the intention of discovering and supporting talented, creative people to make films with both independent and mainstream elements. Previous production including drama and documentaries, namely Lovers on the Road (2008), Big Blue Lake (2010), Flowing Stories (2014) and more. Their film productions have received numerous recognitions. In 2018, the company was granted by the Hong Kong Film Development Council to produce a new feature film The Lady Improper, which was nominated for the Best Actress at the 38th Hong Kong Film Awards.

MAIN FILMOGRAPHY OF PRODUCER
Kattie Fan
2011 Big Blue Lake by Jesse Tsang
2010 Dead Slowly by Rita Hui

Teresa Kwong
2019 Suk Suk by Ray Yeung
2018 Napping Kid by Amos Why

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Ward 11
DIRECTOR’S BIOGRAPHY

Anna Zoll is a screenwriter, director and producer, specialised in short films on social issues. Anna’s 3-minute short Heart Therapy won 2nd prize of Nespresso Talents 2018 at Cannes. She also directed the short documentary You can’t see me and the short animated fiction Spider.

Marcin Marczyk a producer in the media industry for over 15 years, is debuting as director. Since 2013, he deals with the influence of technology on narrative methods. He is the initiator of the Polish edition of StoryCode, a series of community meetings interested in new forms of storytelling.

LOG-LINE

Hidden dysfunctions may be devastating but once understood by society may not be a problem anymore.

SYNOPSIS

Together with our main character Noel, we would like to invite you for a journey through memories of his life. You will see Noel on your side and hear Noel’s voice as well as his inner voice that will lead you through his emotions. Beginning credits will already present you some “Dancing Letters” to immerse you in the world of Dyslexia. Then you will meet 5 year old Noel, his parents, and his kids room. Here you will discover inverted individual letters written by Noel as well as mirror reflection that helps him writing correctly. The next scenes will let you go through Noel’s memories and situations where you will not be able to read normally because of letters changing their order, rotating, dancing and blurred lines. At the end of this experience, Noel as an adult will become very successful by having his own photo exhibition in London, but even then someone will come to you showing a smartphone, saying: “Look what they wrote about your exhibition”. Of course, Noel will not be able to read it because of Dancing Letters. In some moments of Noel’s story, you will have a chance to live his life and see how it is be to have dyslexia.
**GOALS AT GAP-FINANCING MARKET**  
To find co-producer and distributor.

**PROJECT TYPE**  
VR IMMERSIVE

**FORMAT / RUNTIME**  
360 stereoscopic video / approx. 15’

**BASED ON**  
Original Idea

**LANGUAGE / LOCATION**  
English / Poland

**BUDGET / FINANCING IN PLACE**  
€ 191.000 / € 78.000

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### Director’s Statement

In *Dancing Letters* we would like to show the world of a dyslexic, seen through his eyes and his emotions. Dyslexia has many varieties and here - we will deal with the problem of slow reading. We would like to invite the viewer to a life’s journey of dyslexic for a while and to have a reading problem. Letters will change order, rotate, “dance” and lines will blur. The viewer will be able to feel shame, embarrassment, misunderstanding, but also achieve great success in life, thanks to the “gift of dyslexia”. It happens very often that in the case of some dysfunction the other senses are sharpened. In the case of dyslexia, sometimes dyslexics look at the world with pictures, they have a photographic memory and they can see some elements more clearly. For a long time, we were looking for a way to make a film in a technology that will be able to take the viewer into the unknown world. Discovering cinematic VR with interactive elements, we felt that it is the language and technology that best reflects the assumptions project. The project will be produced using 360 stereoscopic video cameras and ambisonic audio, interactive parts we want to develop using Unity3d engine.

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### Delegate Production Company

Udyssey Creative Technologies

### Main Production Company

**Udyssey Creative Technologies** specializes in television and film production. For many years, it has been providing outsourcing services for Polish TV stations and foreign film crews. The studio was involved in co-production of the international documentary project *Yarn: The movie* (2016). In addition, it co-organizes new media workshops for professionals from the creative industry (StoryCode Warsaw, Digital Stories Lab). Currently developing 3 VR projects (including one interactive LBVR).

### Production Company Profile

Udyssey Creative Technologies (former 2m film studio) specializes in television and film production. For many years, it has been providing outsourcing services for Polish TV stations and foreign film crews. The studio was involved in co-production of the international documentary project *Yarn: The movie* (2016). In addition, it co-organizes new media workshops for professionals from the creative industry (StoryCode Warsaw, Digital Stories Lab). Currently developing 3 VR projects (including one interactive LBVR).

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### Previous Work by Director

**Heart Thearpy Spider**

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### Current Status of Project

Pre-Production

### Creative Team

Anna Zoll, Writer and Director  
Marcin Marczyk, Co-Director and Producer

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### Delegate Production Company

**Udyssey Creative Technologies**

### Main Contact Person

Marcin Marczyk

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Fanni Fazakas is a Creative Technologist, Director, and Co-founder of OCG Immersive. She works across a range of media including VR, immersive theatre, and interactive installation. Combining her expertise as an artist, developer, and producer she aims to investigate real-world problems through her unconventional practice. In 2015 she won the Best Director Prize at Hungary’s Music Video Award with her very first music video. By 2017 she directed a few short films which got into the London Short Film Festival, National Film Festival for Talented Youth and the Berlin MVA.

**LOG-LINE**
*Jamie & Jamie* is an interactive narrative VR experience for 2 participants, who can experience gender inequality like never before. Through dark comedy, they are given a chance to overcome the hegemony of an autonomous washing machine and escape the surreal laundry room.

**SYNOPSIS**
By going through the experience, players are given hilarious domestic tasks to perform such as - ironing endless amounts of wrinkled suits while the irons are talking to the players about their miserable past. The game master - a huge talking Washing Machine - is running several competitions between the two players in a very unfair way. He always privileges one player - his “favorite” over the other, while commands all living objects in the laundry room to be his servants and do what he asks for. As the series of competitions go on, a hint from a secret rebellion reaches the player’s ears. It’s organized by one of the latest home appliances, the Robot Vacuum Cleaners who are very intelligent and mobile, still, the success of the rebellion depends on whether the two players can come up with a collaborative solution to destroy the Washing Machine and end his reign. Through the multiplayer experience, we hope to spark inclusive conversations that encourage participants to reconsider their own association and approach to everyday responsibilities, which could be the first step towards gender parity.
GOALS AT GAP-FINANCING MARKET
To find co-production and distribution partners to join our team. Furthermore, we are looking for investors, fund and grant opportunities.

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
6 DOF Interactive Virtual Reality / 25'

BASED ON
Original Idea

LANGUAGE / LOCATION
English / Austria

BUDGET / FINANCING IN PLACE
€ 42,000 / € 24,000

MAIN PRODUCTION COMPANY
OCG Immersive Studio

CURRENT STATUS OF PROJECT
In Development

CREATIVE TEAM
Fanni Fazakas, Director and Writer
Kevin Kim, Writer
Daniel Benyi, Creative Producer
Clemens Den Exter, Lead Designer
Zara Olson, Art Director
Vincent Warmerdam, Technical Artist
Balazs Bakon, Programmer

DIRECTOR’S STATEMENT
I grew up in Budapest where almost everyone I know in their 20’s, including my husband, is married. I am considered quite lucky for having a “progressive” husband who shares household duties equally with me. Yet, even in the privilege of my own relatively equal marriage, the issue around gender roles and dynamics is a difficult conversation. The ugly truth is that even Europe’s most egalitarian countries struggle to put women on an even footing at work, in fact women still earn an average of $0.80 for every dollar earned by a man on a global scale. One of the many causes of this pay gap is uncompensated labor, which is often referred to as “invisible work”. Unpaid domestic duties not only undermine women’s career opportunities, but the fact that mostly women are performing it also reinforces those socially constructed ideas about which traits and roles are associated with each gender. Our team decided to deliver this message through dark humor since people tend to be more receptive of the truth when they are confronted with a familiar situation on which they are able to laugh.

PRODUCTION COMPANY PROFILE
OCG is a brand new immersive studio based in Vienna, Budapest and New York. We are a young, cross-disciplinary creative team and our mission is to introduce people to the power of storytelling in virtual and mixed reality - in a fairly unexpected way.

MAIN FILMOGRAPHY OF PRODUCER
2020 Missing 10 Hours VR by Fanni Fazakas
2019 Run VR by Fanni Fazakas
2016 Two Hookers and a Bitch by Daniel Young

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Run VR
DIRECTOR’S BIOGRAPHY
Patricia Echeverria is a multi-media artist whose work spans across multiple disciplines including architecture, storytelling, therapy, & social justice. Through her work, she explores the ways we can bridge perceptual differences and create spaces that foster connection, and empathy across divides. She has worked on Parallel Utopias, an environmental conflict-resolution scheme at the Korean DMZ, organized ‘the public therapy tour’ across Palestine with AM Qattan Foundation, and ‘Not a Question of Peace’ an immersive playback performance with the Freedom Theatre from Jenin.

LOG-LINE
The tiny village of Khan al Ahmar sits at a strategic location contested since biblical times. This village is home to Sara, a Bedouin woman turned activist, who needs your help to preserve her village & culture, in order to maintain the possibility for peace & hope within the broader region.

SYNOPSIS
On the road from Jericho to Jerusalem exists the village of Khan al Ahmar, home to one of the last remaining Bedouin tribes in the West Bank. Its people have suffered a long history of displacement. Today their livelihoods (and culture) are threatened by the imminent destruction of their village. The location of Khan al Ahmar represents a strategic point for Israeli-Palestinian relations. Its survival represents the possibility for a two-state solution; while its destruction represents the loss of hope for peace and stability across the region. Nowhere Left to Go is inspired by the real story of Sara, a Bedouin woman and activist fighting to protect her village and culture from destruction. This is the story of her people’s past, present and future. Participants of the experience will not only interact with Sara and her village; they will also be invited to protect the village (and its future) through action-based participation, and a new form of ‘virtual reality activism.’
NOWHERE LEFT TO GO

GOALS AT GAP-FINANCING MARKET
In addition to our partnerships with Oxfam and UN, we are continually seeking opportunities for financing, high-level distribution, and promotion.

PROJECT TYPE
VR Documentary

FORMAT / RUNTIME
photogrammetry & animation / 9'

BASED ON
Original Idea

LANGUAGE / LOCATION
Arabic, English / West Bank

BUDGET / FINANCING IN PLACE
€ 100.000 / €20.000

MAIN PRODUCTION COMPANY
Lightshed

CO-PRODUCTION COMPANIES
INVRS SPACE

PARTNERS ATTACHED
Oxfam, UN, Bedouin without Borders, GVC
(Gruppo di Volontariato Civile)

CURRENT STATUS OF PROJECT
In Development

CREATIVE TEAM
Patricia Echeverria, Director, Writer and Creative Lead
Sara Abu Dahouk, Writer
Sara Abu Dahouk, Main Cast
Barry Pousman, Sohail Dahdal, Sönke Kirchhof, Producers
Sawsan Qaoud, Local Producers
Adeline Guerra, Hind Wataniya, Lauren Anders Brown, Impact Leads
Gabo Arora, Advisor

DIRECTOR’S STATEMENT
If the headset is the ultimate empathy machine, how can we leverage the power of immersive storytelling to mobilize the international community into action, in order to effect real change on the ground? In the most recent unfolding of the Israel-Palestine ‘conflict,’ Netanyahu has announced an official annexation plan to confiscate 30% of the West Bank. The plan has been condemned by UN human rights experts as ‘a violation of international law,’ and has been deemed ‘a threat to the stability of the broader Middle East region’ by Jordanian King Abdullah.

Sara is a Bedouin woman born in Khan al Ahmar, (only one of many villages threatened to be destroyed). She represents a powerful and contemporary female voice standing for human rights for all in the region. In 2018 the village of Khan al Ahmar was saved from destruction thanks to the support and pressure exerted by international activists and media. Today, we aim to do the same: leverage the power of immersive storytelling, and key partnerships on the ground, to shift the course of history, starting with this tiny village.

DELEGATE PRODUCTION COMPANY
Lightshed

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PRODUCTION COMPANY PROFILE
LightShed uses the power of immersive storytelling and emerging technologies (VR/AR/AI) to create positive social change. We shed light on the lives of everyday people struggling to overcome today’s structural inequalities. Because we believe that immersive storytelling leads to empathy – and empathy leads to action.

MAIN FILMOGRAPHY
OF PRODUCER
2019 These Sleepless Nights by Gabo Arora
2018 ZIKR: A Sufi Revival by Gabo Arora
2018 The Day the World Changed by Gabo Arora
2017 The Last Goodbye by Gabo Arora
2016 My Mother’s Wing by Gabo Arora and Ari Palitz
2016 Ground Beneath Her by Gabo Arora and Barry Pousman
2014 Clouds Over Sidra by Gabo Arora and Barry Pousman

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Not a Question of Peace
**DIRECTOR’S BIOGRAPHY**

Chiara Troisi is a young director, author, filmmaker and illustrator. She has obtained a degree in set design at the Academy of Fine Arts in Turin, and she attended the master in screenplay and directing at Scuola Holden. She has worked as director, writer and animator on several projects: *Italia - Colombia* (2018 - documentary short film), *Tulips* (2018 - teaser trailer/animated feature film project), *Sala Pastrone - Circolo Cinematografico Vertigo commercial* (2015) and *Our Eyes, Academy of Fine Arts of Turin commercial* (2015) are the most relevant. She’s currently working on her next short film *XI, la Forza* (Torino Factory development program 2020).

**LOG-LINE**

A man returns from work, enters the house and crosses it stripping slowly of all his possessions; it drags on towards the garden, the place where you can clean yourself of every slag and start to see in color again.

**SYNOPSIS**

A man comes back from work, gets into his house and walks through it stripping himself of everything; he drags himself to the garden, where he will clear out the bad energy and start again to breathe and see in colour. The viewers follow the main character on his journey through the house and the garden. They get into his personal life and his fears so they could watch him unfiltered. Mono aims to tell the story with candor and simplicity of content, lines of the drawing and staging. It also talks about Nature as spiritual salvation, regardless of gender, ethnicity, social class, religion or any other distinction, and about the alienation that human beings inflict on themselves to survive, the birth-work-death triad. This journey is visually told with animation that simulates two-dimensional nature of the image by the use of (monochromatic) watercolour textures. The graphic style is inspired by the poetical watercolour vision of painter and writer Gao Xingjian.
Mono 105

GOALS AT GAP-FINANCING MARKET
To find financing to complete the development of the project.

PROJECT TYPE
VR Animation

FORMAT / RUNTIME
Animation / 15'

BASED ON
Original Idea

LANGUAGE / LOCATION
English / Fictional

BUDGET / FINANCING IN PLACE
€ 100,000 / € 25,000

MAIN PRODUCTION COMPANY
Epica Film

CO-PRODUCTION COMPANIES
Dead Pixels

CURRENT STATUS OF PROJECT
In Development

CREATIVE TEAM
Chiara Troisi, Director and Animator
Federico Lagna, Producer
Maurizio Marseguerra, Technical Consultant

DELEGATE PRODUCTION COMPANY
Epica Film

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DIRECTOR’S STATEMENT
Have you ever tried to help someone and have had difficulties to do so? Or not wanting to get help? Imagine coming home from work, you’ve had a hard day and you’re tired; your head bursts and you’re down. Maybe you suffer from depression. The only thing you can think about is that you are tired of that life, you don’t like what you do, and you can’t react. All that you want is to find peace. What if contact with nature is peace? What if nature is spiritual salvation? This is a personal story. It’s about my family, my mother especially, and about me trying to help her. It’s about her feelings with nature. Mono starts its journey from here, and from the necessity to talk about these themes. Mono is an interactive animated VR experience in black and white watercolor. This is a journey, and we are with the protagonist, in his house, which is very small, so we can feel like him, as an animal locked in a cage. The user is watercolor, and sees himself as watercolor, and this watercolor is energy. There isn’t just one final solution, there are many different types, but our aim is to communicate how much the contact with nature can be important to all of us.

PRODUCTION COMPANY PROFILE
Epica Film was founded in 2008 in Turin as a cinema association by Federico Lagna. Its activities include writing, producing, shooting and post-production of audiovisual contents of various kinds: advertising, video clips, documentaries, feature films and animation. Its nature has been versatile and multifaceted since the beginning: it focuses on social issues and is mainly targeted at younger audiences. In 2018 Epica Film was selected at the Biennale College Cinema 2018 with the feature film Hominarius, directed by Federico Lagna, pitched to Alberto Barbera and now in development.

MAIN FILMOGRAPHY
OF PRODUCER
2008 Demon’s Twilight by Federico Lagna
2009 Ubaldo Terzani Horror Show by Gabriele Albanesi
2011 Zooschool by Andrea Tomaselli
2019 Cucine Vicine by Giulietta Vacis
2019 Hominarius by Federico Lagna

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
Tulips
DIRECTOR’S BIOGRAPHY
Zsolt Magyari is a multidisciplinary cinematic storyteller. He has made fiction films and documentaries in Germany, Romania, United Kingdom and Hungary as DoP (Government of Children, My Life Rehearsed in One Leg, The Cork Justifies the Means) and as stereographer (The Forbidden Girl, Lost Place, A New Normal), directed music videos (e.g. for Seksendír), short films and documentaries (The Hero, Peking), Guest lecturer of stereoscopic cinematography at HFF Potsdam, dffb Berlin, Filmakademie BW, SSR Manchester. Co-founder of Stereographer Ltd that creates high-end technology for stereoscopic filming.

LOG-LINE
Would you recognize a cataclysm approaching? What would you personally do to avoid it?

SYNOPSIS
Open the door is essentially an interactive one-on-one theatre in VR format. You are teleported back in time to 1939, to a gorgeous neo-baroque Villa in Central Europe, at the dawn of World War II and you are challenged intellectually and emotionally by wide-ranging world views. The thrilling characters you meet there come from various social backgrounds. They share with you their secrets, express their personal frustrations, social grievances, and conflicting political views. Your reactions are rewarded with more intimate confessions or trigger aggressive argumentation, depending on the situation. These accounts constitute the outline of the bigger picture that shows grim similarities to our world today. The difference is that we all know what was the outcome of those times, but we can still change our future.
GOALS AT GAP-FINANCING MARKET
To find co-production, fundings, distribution, pre-sales, sales, festivals.

PROJECT TYPE
VR Fiction

FORMAT / RUNTIME
interactive 360 degrees stereoscopic / selectable 5-15'

BASED ON
Original Idea

LANGUAGE / LOCATION
Hungarian, English subtitles / Budapest, former Scitovsky Villa, now residence of the British Ambassador

BUDGET / FINANCING IN PLACE
€ 80.000 / € 29.000

DIRECTOR’S STATEMENT
We want to show that history is a complex weaving of endless fragments, faiths and personal stories that form a constructed narrative only in retrospection. We suggest that learning these very subjective and personal viewpoints of a certain epoch can bring us closer to understanding our own present and our personal participation in historical events. On the other hand, we acknowledge and we want to highlight through the interactive experience that each of us journeys through time on an individual path and social position, thus we all have a different reading of the world. The goal of this VR experience is to create awareness of our present reality and also to urge us for consciousness and for understanding our own responsibility in history.

DELEGATE PRODUCTION COMPANY
Good Kids

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MAIN PRODUCTION COMPANY
Good Kids Productions

CO-PRODUCTION COMPANIES
Budapest City Archives

CURRENT STATUS OF PROJECT
Preproduction, Financing

CREATIVE TEAM
Zsolt Magyari, Director and Writer
Patricia D’Intino, Main Producer
Ágnes Telek, Co-Producer
Gergő Roszik, Editing

PRODUCTION COMPANY PROFILE
Good Kids is a Budapest based boutique production house co-founded by producer Patricia D’Intino focusing on young directors and author-driven projects as well as creative branded video contents.

MAIN FILMOGRAPHY
OF PRODUCER
2020 Whisper by Adam Breier
2018 A Siege by Istvan Kovacs
2017 Granny Project by Balint Revesz
2017 Another New Story by Orban Wallace

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
The Hero
Peking

PROJECT TYPE
VR Fiction

FORMAT / RUNTIME
interactive 360 degrees stereoscopic / selectable 5-15'

BASED ON
Original Idea

LANGUAGE / LOCATION
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BUDGET / FINANCING IN PLACE
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CO-PRODUCTION COMPANIES
Budapest City Archives

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Preproduction, Financing

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2017 Another New Story by Orban Wallace

PREVIOUS WORK BY DIRECTOR
ON FESTIVAL SCOPE PRO
The Hero
Peking

Zsolt Magyari,
Director and Writer

Patricia D’Intino,
Main Producer
DIRECTOR’S BIOGRAPHY
Lucas Rizzotto is an award-winning VR/AR Director and Interactive Storyteller from Brazil. A self-made indie in every sense of the word, Lucas’s work challenges audiences to interact with virtual worlds in never seen before ways, from leaving their most sacred stories behind using their voice to puppeteering characters in wild interactive comedies. His directorial debut Where Thoughts Go premiered at Tribeca in 2018 and went on to win several awards and an official release on the Oculus Quest. Now in 2020 Lucas is focusing on figuring out the highly underexplored genre of interactive comedy.

SYNOPSIS
After the world’s messiest breakup, Supreme Leader Dick and his second in command must recruit a race of super intelligent babies to help them take back the Earth from a group of revolutionaries. In this innovative VR comedy, the main characters are puppets you control with your hands... but don’t be fooled, for you only control them to an extent: these characters have a mind of their own and will turn on you when you least expect it.
**GOALS AT GAP-FINANCING MARKET**
To find production financing and a publisher.

**PROJECT TYPE**
VR Immersive

**FORMAT / RUNTIME**
Realtime 3D Interactive / 25'

**BASED ON**
Original Idea

**LANGUAGE**
English

**BUDGET / FINANCING IN PLACE**
€ 75,000 / € 0

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**DIRECTOR'S STATEMENT**
What if your hands were the main characters of an interactive story... and what would happen if they hated one another... or even you? That is the central idea this project means to explore. *Puppet Trouble* is an interactive VR comedy where the main characters are puppets you control with your hands... but these are no mindless puppets, no sir! They’re alive and well with their own free will, voice, interests, desires and fears. The result? A new kind of VR comedy where you control the main characters while paradoxically having no idea of what they’re about to do next - a perfect match for interactive comedy. If you move our protagonists really close to one another, for example... will they share a kiss or attempt to murder each other? Get them close and find out! I’m hugely excited about this new storytelling format and what it represents for the medium. *Puppet Trouble* reinvents audience participation, embraces improvisation, subverts embodiment and creates an entirely new way to do comedy. It’s a ridiculous, hilarious and often shocking - but it’s also important to develop the medium. And that’s what I would like to work on with you.

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**PRODUCTION COMPANY PROFILE**
Thought Co. is the independent production company behind the production and publishing of *Where Thoughts Go* as well as a number of other Mixed Reality experiences. With widespread experience creating products for all major VR and AR platforms, *Puppet Trouble* is its second major release.

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**MAIN FILMOGRAPHY OF PRODUCER**
- 2020 Coronavirus 360 VR
- 2020 Juneteenth March NYC 360
- 2020 Sense Slaves
- 2019 Africa Future Summit 2019 in 360 VR
- 2019 Welcome to VR Planet

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
- *Where Thoughts Go*
Duane Hopkins is a Writer/Director & Artist whose short films, Field, Love Me Or Leave Me Alone and Twelfth Man have won over 30 international awards. His debut feature, Better Things premiered in Cannes and his sophomore feature Bypass in Venice. The Better Things script won the MEDIA new talent award and both of Duane’s features have collected awards on the festival circuit. Duane’s third feature Wolf Note is in development at the BFI. Duane’s multi-channel film installation series Sunday has exhibited worldwide in solo and group exhibitions in Museums of Modern & Contemporary Art.

**LOG-LINE**

The Pub is a live action 360 Cinematic VR experience. One where you begin by watching other people but by the end, you realise you have been watching yourself. The Pub is about the Fight / Flight / Freeze response in Human Beings. An evolutionally adapted physiological reaction that occurs in us in response to a perceived harmful event, attack or threat to our survival. We all believe we would run into the burning building. To help our friends. To help a fellow human being. But how can we really know? The Pub will reveal that unknown to the participant.

**SYNOPSIS**

You are in a classic English Pub. You can turn 360 degrees but not move from your vantage point. You take in your surroundings: Xmas decorations. Atmosphere of celebration. Holidays beginning. Groups of people in numbers of 2 to 6 - cutting across age, gender, class, race. You observe the people in the bar. How they dress, act, the conversations they are having. Some are loud, others quiet and intimate. Some arrogant, ignorant of those around them. Others considerate, even intimidated. Your opinions on each group/individual form - even if only sub-consciously. Then: BOOM! The windows shake and everyone jumps in shock. Glasses drop. Screams! A BOMB has GONE OFF outside the Pub. Everyone in the pub is now in FIGHT/FLIGHT/FREEZE mode. You watch them react - do they act in the way your previous judgement of them would have predicted? As the drama unfolds the question occurs: how would I be reacting? You KNOW what your brain and body are telling you to do. What YOUR reaction would be. As the experience ends, you are left in the empty Pub. Was your reaction FIGHT, FLIGHT or FREEZE? You KNOW which one it was, did the answer shock/surprise you? Then: you hear someone MOVING behind you!
**GOALS AT GAP-FINANCING MARKET**
To find financiers, production and post-production houses. Production camera partner, headset for gallery exhibition, sales. Open to meeting other interested parties.

**PROJECT TYPE**
VR Fiction

**FORMAT / RUNTIME**
8k Stereoscopic / 10'

**BASED ON**
Original Idea

**LANGUAGE / LOCATION**
English / UK

**BUDGET / FINANCING IN PLACE**
€ 250,000 / € 5,000 (30,000 pending)

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**MAIN PRODUCTION COMPANY**
Oslo Pictures

**CURRENT STATUS OF PROJECT**
Financing

**CREATIVE TEAM**
Duane Hopkins, Director and Writer
Andrea Ottmar, Producer
David Proctor, DoP

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**DELEGATE PRODUCTION COMPANY**
Oslo Pictures

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**DIRECTOR’S STATEMENT**
The Pub will be a dramatic and compelling experience that also serves as a social psychological experiment for the participant. An exploration of VR’s storytelling potential to connect the participant to what would be their honest circumstantial reactions in a similar situation. Revealing part of the participants ‘self’ that may remain unknown to them outside such a VR experience, something that ‘flat’ film is not capable of. A Games Engine will enable you to hear mainly the people you look at. Adding interactivity through what you choose to hear. Deepening connection between participant and the onscreen characters to help the participant make their initial ‘judgements’ pre explosion. This experience is not about terrorism. We never see the terrorists or comment on any moral aspect of terrorism. We will not engage in any judgment or ideological POV. There is no religious, political, race or societal context of the attackers. The exterior act of terror is simply a device to move from safety to danger in the most efficient way possible. The Pub is an investigation into our human reactions as individual and group animals that will challenge your perception of self and others.

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**PRODUCTION COMPANY PROFILE**
Oslo Pictures is an independent Norwegian production company. We produce feature films, shorts, TV drama and documentaries, and aim to have a high quality portfolio that we can offer to a broad specter of audiences. One of our latest films The Body Remembers When The World Broke Open (co-prod) had its premiere in the Generation programme of Berlinale 2019, and Hope (co–prod) had its premiere at Toronto IFF in 2019, and was screened at the Berlinale 2020. The company includes creative partners, director Joachim Trier and screenwriter Eskil Vogt, and producers Dyveke Graver and Thomas Robsahm.

**MAIN FILMOGRAPHY OF PRODUCER**
2019 Children of Satan by Thea Hvistendahl (short)
2019 Chronos by André Chocron (short)
2018 Virgins4Lyfe by Thea Hvistendahl (short)
2018 Bauta by Paul Tunge( short)
2017 Fanny by Halldan Ullmann Tendel (short)

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**PREVIOUS WORK BY DIRECTOR**
ON FESTIVAL SCOPE PRO
Bypass

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Duane Hopkins, Director and Writer
Andrea Ottmar, Producer
David Proctor, DoP
Emanuel Nordrum is a British-Norwegian screenwriter and has written for TV and film both in Norway and internationally. His graduation film from the Norwegian Film School, The Culture, won awards at festivals worldwide.

LOG-LINE
An immersive adaptation of Aesop’s fable about the futility of debating someone who is looking for an excuse to hurt you, where the audience comes to realise that they’re not merely watching the story unfold, but are an active participant. How do you react to an injustice playing out in front of you?

SYNOPSIS
The user finds themselves in a clearing by a shallow two-tiered stream. A small lamb appears and, once satisfied they pose no danger, steps forward to drink. Should they move closer, it pleads: “Please, I just want a drink of water.”

Something moves. The lamb freezes as a silhouette circles the clearing. A wolf – large, but malnourished – steps onto the tier above them. It drinks, but notices the lamb. It paces back and forth, licking its lips. Finally, it growls: “How dare you walk around and stir up all the mud! Are you trying to poison me?”

The lamb is terrified. “That can’t be. You’re upstream, and any mud I stir can’t find you.” “You’ve got a mouth on you,” the wolf responds. “I don’t mean to. I was just pointing out a fact.” “So I’m stupid?” “That’s not what I said.” “Oh, so now I’m deaf and dumb?”

Throughout, the wolf keeps glancing at the user. They can turn the story. To do so, they will have to confront the wolf, but remain unaggressive, allowing it to choose to leave with its pride intact. But this isn’t easy. As they assert themselves, the wolf will focus its ire on them, finally ignoring the lamb completely. And if they flinch, it may be the last thing they do.
GOALS AT GAP-
FINANCING MARKET
To find 3D artists, animators, financiers, production partners

PROJECT TYPE
VR Immersive

FORMAT / RUNTIME
Animation / ca 10'

BASED ON
The Wolf and the Lamb by Aesop

LANGUAGE
English

BUDGET / FINANCING IN PLACE
€ 89,422 / € 0

MAIN PRODUCTION COMPANY
Varino Creative

PARTNERS ATTACHED
Qvisten Animation

CURRENT STATUS OF PROJECT
In Development

CREATIVE TEAM
Emanuel Nordrum, Director
Jennifer Varino, Producer
Sigrid Anita Haugen, Composer

DELEGATE PRODUCTION COMPANY
Varino Creative

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DIRECTOR’S STATEMENT
After graduating from the Norwegian film school in 2018, I immediately felt the need to at least partially break away from the medium. While I love film, it is by its nature a one-way medium. I wanted to find a way to tell stories that would involve the audience and be personal to them.

The Wolf and the Lamb is a short fable where the wolf looks for an excuse in order to attack and eat the lamb. The lamb, taking those excuses at face value, attempts to reason its way out of being eaten. The unfortunate moral of the story is that someone looking for an excuse to hurt you will always find a way to do so.

In my retelling, the audience member isn’t merely a passive observer. The wolf and lamb are aware of them, and are constantly watching to see if they’ll step in. If they do, the story stops being about the wolf and the lamb, but instead becomes about the audience, and how they react to witnessing a bully attack someone.

This is based on my own experience of standing up to a drunken bully late one night, and having him forget all about his target and instead turn on me. I want to put the audience in that experience, to have them choose to confront the bully — and question whether they went about it in the right way.

PRODUCTION COMPANY PROFILE
Producer Jennifer Varino runs her work through her Oslo-based sole proprietorship Varino Creative. With more than two decades of experience in creative communications, she finds her extensive background allows quicker adaptation to new platforms such as VR. Her portfolio includes post production on an Emmy-award-winning PBS documentary; project management for a MTV Networks’ anti-drug TV commercial; project management for a number of TV-level live events; and creation and production of the sound art piece Globally Connected, which was recently selected for Copenhagen’s radio art platform.

MAIN FILMOGRAPHY OF PRODUCER
2005 And They Flew: The Story of Detroit’s Mosaic Youth Theatre by Katherine Weider

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Culture
Danse Macabre
DIRECTOR’S BIOGRAPHY
Graduating from the first class of Denmark’s Film & Transmedia school, David Wedel wrote and directed the immersive VR-film Separate Silences as his final project. The 260-degree, surrealistic drama, used tactile elements such as carefully synchronized touch, wind and smells to increase immersiveness, besides having 2 different perspectives. Since then, he has worked on short films, music videos and web series, as well as a multiplayer VR-experience. Using his wide background in filmmaking, he attempts to use a hands-on approach, to create projects that feel distinctive throughout.

LOG-LINE
Three prodigal Soul Protectors in a wondrous world, must redeem themselves on a ghostly train-ride to the other side, after they lose a small child to a dark goddess, on their first mission.

SYNOPSIS
Three participants enter a mysterious world located between life and death. In their role as Soul Protectors, they fail their first mission to save a little girl, resulting in them getting demoted to serve as lowly helpers on a train-ride to the other side. During the train-ride, the participants will have an opportunity to redeem themselves, as the villainous Eris, goddess of chaos, returns to tear the train apart. The story will revolve around the three participants, letting them become the main characters. As the experience progress, they will have to work together in order to complete challenges - gathering information as well as action-packed sequences. To help move the story along, we will have a live actor in a motion capture suit, who will play different characters throughout the experience, and will be able to interact with the participants in real-time. With this setup, we can create an interactive performance in a virtual environment from anywhere in the world, meaning that the three participants can enter the experience from all over the world as well.
TICKET TO NOWHERE

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<tr>
<th>GOALS AT GAP-FINANCING MARKET</th>
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<tr>
<td>To find financing, 3D animation and VFX.</td>
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<tr>
<td><strong>PROJECT TYPE</strong></td>
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<tr>
<td>VR Immersive</td>
</tr>
<tr>
<td><strong>FORMAT / RUNTIME</strong></td>
</tr>
<tr>
<td>Animation / 20'</td>
</tr>
<tr>
<td><strong>BASED ON</strong></td>
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<tr>
<td>Original Idea</td>
</tr>
<tr>
<td><strong>LANGUAGE</strong></td>
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<td>English</td>
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<td><strong>BUDGET / FINANCING IN PLACE</strong></td>
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<tr>
<td>€ 93.733 / € 0</td>
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<tr>
<th>MAIN PRODUCTION COMPANY</th>
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<tbody>
<tr>
<td>MANND</td>
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<tr>
<td><strong>CURRENT STATUS OF PROJECT</strong></td>
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<tr>
<td>Pre-Production</td>
</tr>
<tr>
<td><strong>CREATIVE TEAM</strong></td>
</tr>
<tr>
<td>David Wedel, Director and Writer</td>
</tr>
<tr>
<td>Maria H. Engermann, VR Experience Designer and Producer</td>
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<tr>
<td>Signe Ungermand, Producer</td>
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<td>Nikolaj Stausbøl, Creative Unity Developer</td>
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<th>DELEGATE PRODUCTION COMPANY</th>
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<tr>
<td>MANND</td>
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<tr>
<td><strong>MAIN CONTACT PERSON</strong></td>
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<tr>
<td>Maria Engermann</td>
</tr>
<tr>
<td><strong>ADDRESS</strong></td>
</tr>
<tr>
<td>Filmbyen 2, 6.th</td>
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<tr>
<td>8000 Aarhus C</td>
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<tr>
<td>Denmark</td>
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<tr>
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<tr>
<td><a href="mailto:maria@mannd.dk">maria@mannd.dk</a></td>
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<td>+45 22241388</td>
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<tr>
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<tr>
<td><strong>WEBSITE</strong></td>
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<tr>
<td>mannd.dk</td>
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**DIRECTOR’S STATEMENT**
To me, personally, this is a chance to push the medium once more. I realize that some VR-experiences have already tested the waters of the aforementioned techniques, but I feel there is a need to have them all merged together in the setting of an original story. Having been the scriptwriter and director of Separate Silences, as well as the facilitator during screenings, I have personally heard countless testimonials on user experiences. We learned what worked and what didn’t, and with this knowledge, we now want to take VR - both storytelling-wise and technically - a step further.

**PRODUCTION COMPANY PROFILE**
MANND is a XR production house based in Aarhus, Denmark, established in 2017 by Maria Herholdt Engermann and Signe Ungermand. At MANND our mission is to develop and challenge the use and understanding of XR in order to create the next era of branded content, communication and shared experiences. Our award winning VR experiences Separate Silences ('17) and X-Ray Fashion ('18) have been showcased at various A-ranked exhibition venues across the world, including Cannes & Venice Film Festival, Qatar Museums and the UN’s Environmental Assembly in Kenya.

**MAIN FILMOGRAPHY OF PRODUCER**
2020 ERA 360 by MANND
2019 Blind VR by MANND
2018 X-Ray Fashion by Francesco Carrozzini
2018 WhatWeEat by MANND
2017 Separate Silences by David Wedel

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
Separate Silences
DIRECTOR’S BIOGRAPHY
Working simultaneously in advertising, theatre video art and independent documentary world, Emilia Ondriasova represents a truly versatile director and editor. Her portfolio includes queer documentary web-series IDentity, numerous commercials, a handful of video-theatre pieces and a short biopic Lille Lys.
Sara Lisa Vogl is collaboratively constructing and exploring VR experiences since 2013. A background in communication arts & interactive media it is Sara’s mission to go beyond the status quo, experiment with a deep immersion in virtual realities and explore their diverse potentials for the future.

SYNOPSIS
Women masturbate. And the world should eventually start appreciating it. Touched is an interactive documentary installation with a VR component that empowers women to speak openly about their experiences with self-pleasure. Their intimate confessions combined with haptic body exploration are meant to take you on a journey; not only to a virtual self-induced orgasm but also out of your comfort zone by challenging your unconscious biases and fixed beliefs.

LOG-LINE
It’s time to shatter the taboo around female masturbation by empowering women to be shameless about it. The showdown is in your hands – literally.
**TOUCHED**

**PROJECT TYPE**
VR Documentary

**FORMAT / RUNTIME**
Real-time 6dof VR experience for sitting/laying-down position. Environment and interactivity created in Unity or Unreal (depending on financing etc.). Personal testimonies recorded over podcasting software. / 12'

**BASED ON**
Real-life experiences

**LANGUAGE / LOCATION**
English / Germany, Slovakia

**BUDGET / FINANCING IN PLACE**
€ 150,000 / € 0

**MAIN PRODUCTION COMPANY**
Studio Baritz

**CO-PRODUCTION COMPANIES**
Makropol

**PARTNERS ATTACHED**
Astrid Kahmke
(Virtual Worlds/ EU Creators lab)

**CURRENT STATUS OF PROJECT**
Development

**CREATIVE TEAM**
Emilia Ondriasova, Director, Story Editor
Sara Lisa Vogl, Director, Producer
Corine Meijers, Mads Damsbo, Producers

**DIRECTOR’S STATEMENT**
Even if we live in a society where sex can be openly discussed, we – as women – barely do so when it comes to self-pleasure. Women are denied masturbation even more severely than men and that’s another method of control – they’re not taught to please themselves. – Lydia Lunch, multidisciplinary artist.

Our aim is to look at masturbation as everyone’s prerogative, not a male privilege. Even though open to guests of all genders, TOUCHED is a statement piece of empowerment, created by women for women. The ultimate mission is to establish a safe space of non-judgement, acceptance and the possibility of women being heard. The exploration of one's body within the experience leads not only to unleashing hidden secrets but also to a self-induced, virtual orgasm. Thanks to the honesty of our female contributrs and the highly intense immersion, TOUCHED definitely helps shatter one of the last-standing sexual taboos – because it finally takes the judgement and shame out of the equation.

**PRODUCTION COMPANY PROFILE**
Studio Biarritz, was founded by Corine Meijers in 2019, Studio Biarritz is a brand-new production house that specializes in audiovisual projects that cross borders. Studio Biarritz develops its own projects, but we also love collaborating with filmmakers, artists and partners from all over the world to produce stories with a lot of heart that are relevant for our trying times. We cross borders in 1) form, technology and subject matter, in 2) collaboration with filmmakers, artists & partners and 3) in audience reach, distributed on multiple platforms.

Makropol, based in Copenhagen, Denmark, is an award-winning independent studio working in the intersection of cinema, technology, live performance and installation with their works exhibited, screened, and featured in venues, galleries, and festivals all over the world.

**PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO**
Writer
Lucid Trips
BIENNALE COLLEGE
CINEMA PROJECTS
VENICE GAP-FINANCING MARKET

BRAZIL, PORTUGAL

BABABDO

DIRECTORS BIOGRAPHIES
Camila Freitas, Brazilian, born in 1983. Director of Chão, premiered at Berlinale Forum in 2019, and screened worldwide in venues such as True/False (USA), or BAFICI (Argentina). Also a cinematographer, he has studied filmmaking at the École Nationale Supérieure Louis Lumière in Paris.

João Vieira Torres, Brazilian, born in 1981. Doctor in Contemporary Art by the École Européenne Supérieure de l’Image. His work has been screened at venues such as the Pompidou Center, New York Anthology Film Archives, Palais de Tokyo, Villa Arson, MIS São Paulo, LABoral, CPH:Dox, FIDMarseille, Vilnius CAC, etc.

LOG-LINE
At the triple border between Brazil, Peru and Colombia, there is a town called Tabatinga. In this town there is a religious temple where most devotees are transgender sex workers. There, in ritual, those who have been initiated enter a trance and receive in their bodies the living spirits of entities that have once been in the same unprivileged position they are now, and thus are able to guide them. During the day, these transgender women suffer prejudice by the same people who at night are their clients. When they are in trouble, they can’t call the police. They can only rely on the ghosts.

SYNOPSIS
Jairo is a young Umbanda priest, who lives at a crossroads in which religion, gender identity and sexuality superpose. He has built his temple in the backyard of an occupied piece of land in the outskirts of Tabatinga, in the core of the Amazon forest. Jairo is bisexual and a former transgender who used to take part in the local sex market before he was initiated in Umbanda. His temple constitutes a kind of cluster, a point of reference, encounters, healing and affection for a network of young people who have grown up together and share their lives between spiritual devotion and the nightlife in Tabatinga. Cristielly, a young transgender prostitute initiated in Umbanda, is one of Jairo’s over 30 children-of-saint, and one of the keepers of the temple since it was created eight years ago. Jairo, Cris and their network of close friends deftly circulate between the spiritual world of Umbanda’s entities, such as caboclos, pretos velhos, exus and pombagiras, and the material world, turning the streets of Tabatinga into their home and the place where they live adrift, party and earn a living, all at once.
GOALS AT GAP-FINANCING MARKET
To find production and post-production funding. Making international pre-sales.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
HD / 90'

LANGUAGE / LOCATION
Portuguese / Tabatinga, Brazil

BUDGET / FINANCING IN PLACE
€ 220,000 / € 16,000

MAIN PRODUCTION COMPANY
Duas Mariola

CO-PRODUCTION COMPANIES
Primeira Idade

PARTNERS ATTACHED
Institut Français

CURRENT STATUS OF PROJECT
In development, significant material shot.

CREATIVE TEAM
Camila Freitas, Director
João Vieira Torres, Director
Marina Meliande, Brazilian Producer
Pedro Fernandes Duarte, Portuguese Producer

DELEGATE PRODUCTION COMPANY
Primeira Idade

MAIN CONTACT PERSON
Pedro Fernandes Duarte

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Travessa da Ilha do Grilo, 40
1900-262 Lisbon
Portugal

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cinema@primeira-idade.pt

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+351 916588889
+55 21991790055

WEBSITE
primeira-idade.pt

DIRECTOR’S STATEMENT
The film will portray the experiences of the main characters in the different spheres of their lives: at night, in prostitution and partying; during the day, in family life and in special days, in ritual in the temple. Structured around the ever-evolving self-dialogue of our characters’ desire for self-narrative and self-fiction, which we were able to verify in our research, carried out in loco, we will depart from the temple, a space that is itself a character, and approach political resistance by looking at our characters’ multifaceted and diverse experiences in Afro-Brazilian religions, queer sexuality and prostitution, three domains that still suffer a great deal of prejudice. The film language we are going to use will be inspired by our characters’ ways of being in the world, with the aesthetic contributions such ways produce: fabulation, fantasy, humor, the mystical experience and spirituality, syncretism and the codification of violence as a weapon for survival. Through those means, our characters resist the hardships they face in daily life. All of this constantly in dialogue with the entities who embody our characters, which turn the mundane into mythological.

PRODUCTION COMPANY PROFILE
Primeira Idade is an organization dedicated exclusively to film production, founded in 2014. Its latest production is The Metamorphosis of Birds directed by Catarina Vasconcelos, premiered at the Berlinale Encounters program in 2020, where it was distinguished with the FIPRESCI Award for Best Film. Winner as well of the award for Best Film at the Vilnius Film Festival, has been selected to multiple other festivals such as True/False, MoMA’s New Directors/New Films, Jeonju, Taipei, Thessaloniki, San Sebastian, Spirit of Fire, Cartagena de Índias, Sheffield Doc, New Horizons, Beldocs and others.

MAIN FILMOGRAPHY OF PRODUCER
2020 The Metamorphosis of Birds by Catarina Vasconcelos
2019 Ruby by Mariana Gaivão
2019 Look no Further by André Marques
2019 Cerro dos Pios by Miguel de Jesus
2019 Ghosts: Long Way Home by Tiago Siopa
2017 Coelho Mau by Carlos Conceição

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Chão
DID SHEN

DIRECTOR'S BIOGRAPHY
Shen Di, graduated from Shanghai Theater Academy (STA). The Storms in our Blood (2017) won the second prize of the Cinefondation of the 71st Cannes Film Festival.

LOG-LINE
Fake business, fake marriage, fake daughter: but life and love are real.

SYNOPSIS
Qian Xi is a poor, middle-aged man in cosmopolitan Yiwu. The only way to gain custody of his six-year-old daughter after divorce is to prove he has the financial means to support her. He meets a Yemeni businesswoman, Nora, who faces the problem of not being able to renew her visa. Nora wants to adopt a Syrian-Chinese girl to obtain a family visa. However, only married persons may adopt a child. Hence, Qian marries Nora in a fake marriage, so that Qian splits Nora’s fortune equally to win custody and Nora is able to adopt May. With Nora’s help, Qian Xi opens an international marriage agency to help foreigners find Chinese fake marriages for family visas. Qian meets many foreigners living in Yiwu, including foreign doctors, models, and those calling on foreigners to donate blood. The marriage agency business goes better and better. Qian, Nora and May live together and they rediscover their confidence in life. However, Qian is reported to the embassy and the agency’s business is almost ruined. May learns that they adopted her for the visa, and Nora learns from the government that she could get a five-year visa. Where does this fake family go?
GOALS AT GAP-FINANCING MARKET
To find funds, co-producers, Sales agents, Pre-sales

PROJECT TYPE
Fiction

FORMAT / RUNTIME
Digital Format / 110'

LANGUAGE / LOCATION
Mandarin / Yiwu, China

BUDGET / FINANCING IN PLACE
€ 2,576,557 / € 386,483

MAIN PRODUCTION COMPANY
Super Player Film & Media Co. Ltd., Midnight Blur Films

CURRENT STATUS OF PROJECT
Finalising script, Financing

CREATIVE TEAM
Shen Di, Director and Writer
Rachel Cai, Zhao Jin, Producer

DIRECTOR’S STATEMENT
The current cultural context of China is not unified, and the disunity of context is precisely a manifestation of change and development, which is reflected in Yiwu. Yiwu is a magical city. There are more than ten thousand Arab businessmen in the city, and the streets are full of Arab restaurants. Here, it is even possible to predict the general election in the United States through the number of flags produced by each candidate. These Arab businessmen live in Yiwu hoping to uncover a pot of gold in the vibrant business market of the world’s small commodity capital. Foreign doctors who can speak three languages, Arab restaurants, Sudanese businessmen who solicit active blood donations, Arabs who speak Putonghua with Zhejiang accents, countless transnational marriages and families — and they all face visa problems. People enter this small town in different ways, and at the same time weave their lives into this huge and vibrant international commodity market, leading a stable, anxious, drifting and lucky life.

PRODUCTION COMPANY PROFILE
Super Player Film & Media Co., Ltd. attempts to think of the rational and scientific production management. We are committed to producing works of the film and television which offer more attitude and depth. Midnight Blur Films is a film production and service brand that is devoted to developing and creating films with international vision and idiosyncratic style, both commercial and arthouse. It has two subsidiaries: an international sales and film festivals PR company, Parallax Films, and a new media brand, Deep Focus. Its business covers all major film markets and festivals worldwide.

MAIN FILMOGRAPHY OF PRODUCER
2020 Wild Grass by Xu Zhanxiong
2021 The Neo-New Adventures by Qiu Jiongjiong
2020 Yanagawa by Zhang Lu
2019 All About Ing by Huang Zi
2019 Vanishing Days by Zhu Xin

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
The Storms in our Blood
DIRECTOR’S BIOGRAPHY
Diego Zon (1986) is a Brazilian filmmaker who presented his short films in several festivals across Latin America such as Tiradentes Film Festival, Rio de Janeiro International Film Festival, Film Festival of Uruguay and Habana Film Festival. His latest short “Running Waters” had its world premiere at the 66th Berlin International Film Festival, nominated for Golden Bear. Currently Diego is a master’s degree student in film at Lisbon Theatre and Film School and he is preparing his first feature films Submersal (Ancine) and The Plant Under the Wild Land (Biennale College).

LOG-LINE
In the effort of his tired breathing, Antonio grows older between his plants growing on the terrace and dusty VHS tapes that he often watches with Brando. One day, Antonio falls asleep indefinitely.

SYNOPSIS
In a small country town in Brazil, time goes by in a house at the pace of Antonio’s tired breathing, who gets older amidst his plants that grow on the terrace. In the house, in which past and present mix together, the understanding of an imminent passage of time seems to be linked to the sensations that surround only Antonio, and for moments natural and supernatural merge. Fragments of a lifetime, the spaces, the objects kept in a box, the VHS tapes and mysterious characters around, slowly unveil this silent man. He seems to step in reality when next to Brando, a snack-bar employee about to celebrate his 70th birthday, full of vitality and eccentric dreams, that speaks for both, sometimes causing a certain noise in their relationship. One day Antonio suddenly turns off his hearing aid and later Brando realizes that he has decided to fall asleep indefinitely. Faced with this absence, Brando penetrates alone into the forest and the river, searching for the plant from which Antonio brought seedlings. He returns transformed, with that root, hoping to wake him up. It is a film that flows through the feelings and transformations that happen in our lives and after them.
GOALS AT GAP-FINANCING MARKET
To find financiers, co-producers and meeting with funds. To get in touch with potential buyers such as sales agents or distributors.

PROJECT TYPE
Fiction

FORMAT / RUNTIME
2K / 90'

LANGUAGE / LOCATION
Portuguese / Espirito Santo, Brazil

BUDGET / FINANCING IN PLACE
€ 350.000 / € 3.000

MAIN PRODUCTION COMPANY
De Repente o Rio

CURRENT STATUS OF PROJECT
Development (closed)

CREATIVE TEAM
Diego Zon, Director, Writer and Producer
Ana Cristina Viegas, Producer
Patrick Tristão, DoP
Djanira Bravo, Production Designer

DIRECTOR'S STATEMENT
The Plant Under the Wild Land is a film in which we find ourselves involved in the relationships revealed by the passage of time. It is as if it was the expression of time over the characters, the things, the places and the elements of the story itself. We are in a film about the old age, with Antonio, his friend Brando, his sister Solange, and the mysterious Linita, with whom we go through a process of meditation on life, spirituality and the imminence of death. In such a way that ancestry and the experience of contemporary life, tenderness and human complexity coexist. Building a film of affection, of love stories articulated in a bittersweet mood, in which the minimal daily gestures have a meaning and the simplest things are deep, as if the banality of life was sacred. I was born and raised in a small state of Espirito Santo Brazil, where I was awakening to experiences typical of the countryside environment, people of nearly unnoticeable singularity before the hurried and annihilating look of contemporary man. The film proposes to engage in this intimacy, with characters belonging to a particular place – not only a physical place, but also a place in their memories.

PRODUCTION COMPANY PROFILE
De Repente o Rio is an independent film production company based in Espirito Santo-Brazil and founded in 2015. The company has a special focus on arthouse and documentary films with an authoral cinematic and innovative projects, for both local and international markets. De Repente o Rio’s debut film was the short film Running Waters premiered at the 66th Berlin International Film Festival, nominated for the Golden Bear. At the present De Repente o Rio is preparing its new feature films projects Submersal (Ancine) and The Plant Under The Wild Land (Biennale Cinema College).

MAIN FILMOGRAPHY
OF PRODUCER
2019-2021 Submersal by Diego Zon
2020 Our Equinox by Diego Zon
2016 Voárvore by Ana Viegas and Joana Pires

PREVIOUS WORK BY DIRECTOR ON FESTIVAL SCOPE PRO
Running Waters