



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2016

VENICE PRODUCTION BRIDGE
INDUSTRY OFFICE



la Biennale di Venezia

73. Mostra
Internazionale
d'Arte
Cinematografica

V E N I C E
P R O D U C T I O N
B R I D G E

BOOK OF PROJECTS

VENICE GAP – FINANCING MARKET

VR, INTERACTIVE, WEB AND TV SERIES



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02.09 / 04.09.2016
www.labiennale.org

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MARKET

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AND TV SERIES

Co-funded by the
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VR, Interactive, Web
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Festival Scope

The Book of Projects for 2016 has been edited using the information assembled by July 15th, 2016.
The Industry Office may not be held responsible for possible errors.

The Venice Production Bridge team is pleased to present the line-up of the 40 projects selected for the 3rd Venice Gap-Financing Market

The two first editions met with considerable success as some of our selected projects had their world premieres in the competitions of the Berlin, Cannes and Venice International Film Festivals among many other prestigious international festivals.

These incredible results confirm that our wish to contribute to the completion of films in allowing producers to meet financiers, funds, co-producers and post-production companies in a very special environment meets a real and increasing demand in the film industry.

Within the context of the 73rd Venice International Film Festival, an important new project entitled Venice Production Bridge has been introduced to ensure continuity, but also to surpass and fine-tune the Venice Film Market first held in 2012.

The image of the bridge expresses perfectly well the philosophy of this new Venetian market. The idea consists in building an opportunity of encountering and networking for all the professionals involved in production. The new Venice Production Bridge is established to foster the development and production of international and European projects across a range of audio-visual forms.

This new evolution brings us to develop the Venice Gap Financing Market into one of the major new trends in contemporary production, which is the co-existence of a diversity of platforms fostered by the digital revolution: TV series, web-series and, above all, the new frontier represented by VR/Virtual Reality, which is currently attracting major investments and the most advanced technological research.

Consequently, the Venice Gap Financing Market is proud to present you this year 40 projects in the final stages of development and funding, divided as follows: 25 projects for feature-length fiction films and feature documentaries from around the world, 4 European projects for TV Series, 8 projects for films to be produced as Virtual Reality & Interactive experiences and 3 projects for Web Series.

Finally, we are particularly proud of having again the invaluable support of the MEDIA program of the European Union for this 2016 edition and also of having widened the number of eligible countries to the whole world.

These projects bring together a great variety of filmmakers, working across a diverse range of forms, contents, budgets and genres and we look forward to welcoming you to three effective and inspiring days in Venice from September 2nd to 4th.

Pascal Diot
Head of Film Market

Savina Neirotti
Content Curator

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Fiction



GOALS AT GAP-FINANCING MARKET

Main goal is to find resources to close the financing of the film. To find a theatrical distributor in Italy and an international sales agent to explore the potential of the film. To prepare for the international release and meet with festivals and programmers, to generate a buzz and get professionals talking about the film

FEATURE

4k, colour, 90'

BASED ON

Original screenplay

LANGUAGES

Italian, English, Danish

BUDGET

€ 1.473.296

FINANCING IN PLACE

€ 695.988 + € 276.135 (tbc) +
€ 126.173 (tbc)

PRODUCTION COMPANY

GraffitiFilm (GraffitiDoc)

CO-PRODUCTION

Beofilm (Denmark), Les Films de
l'Après-Midi (France)

PARTNERS

FIP, MIBACT, FCTP, Torino Film Lab,
CNC, Creative Europe - Media

SOLD TERRITORIES

All available

PROJECT STAGE

Development/Pre-production

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Alien Food

Giorgio Cugno

Director's Biography

Director, screenwriter, and actor. In 2009 he took part in the collective film *Walls and Borders*. The drama *Vacuum* (2012), his first feature, was presented at various intl festivals included the European Film Festival of Lecce, where it won the Jury, Cineuropa and FIPRESCI awards.

Log-Line

A bipolar sufferer, Albert lives estranged in a community of amusing borderline individuals with a passion for aliens. One day his solitary fight to reclaim the access to his past finds an unexpected path...

Synopsis

Albert (45), a foreign bipolar sufferer with a mysterious past, lives in Northern Italy in a community boarding house for borderline cases, run by a Mental Health Institute. One night, on top of Mount Musiné, Albert is intercepted by teams of fanatical UFO hunters, who mistake him for an alien. Amused by the comical misunderstanding, his friend Frank at the therapeutic community decides to make a collective movie about the local aliens. Meanwhile, Albert who for sometime has stopped taking his prescribed medication, makes the acquaintance of Marta (15) at the library where he is doing his integration service and starts to take an unsettling interest in her. She enters the increasingly feverish dreams of Albert, whose ongoing abstinence from medicines sends him plunging into evermore frequent crises. Besides, a video tape found in a long forgotten box seems to indicate that Albert once had a family, wiped out by some obscure violence. While at the Institute the atmosphere around the film is overheating, one evening Albert follows Marta all the way to her home...



Giorgio Cugno DIRECTOR



Enrica Capra PRODUCER

Director's Statement

My first contact with a therapeutic community dates back to 2007, when I had the chance to run a collective writing workshop, getting acquainted with the inhabitants of the therapeutic community. It didn't take me long to understand that the real walls were not those surrounding the building but the relational barriers of the outside world. I strongly believe that fiction can be an instrument to deal with reality, while protecting dignity and emotions of the real main characters. Albert's psychological evolution turns around the notion of 'control', something which Albert is trying to regain, but from which he is also escaping. This inner conflict reflects the whole narrative world. Albert's new awareness, gained as a result of refusing his medicines, opens him towards a destabilizing infinite, maybe still too difficult to face for him. The bittersweet ending underlines how this struggle can be risky for every man, being the task of a whole life...

Production Profile

Founded in 2004, *GraffitiDoc* (parent company of *GraffitiFilm*) is a high-level production company, whose films have been selected at prestigious festivals. *GraffitiDoc* has been working with some of the best production companies in Europe, producing films screened at important festivals and broadcast by the main international channels, a position on the international market repeatedly rewarded by the MEDIA Program.

Main Filmography

2016 – Another Me

by Claudio Casazza

2015 – Thy Father's Chair

by Antonio Tibaldi and Alex Lora

2015 – Higher than the Clouds

by Fredo Valla

2014 – Europe for Sale

by Andreas Pichler

2014 – The Toxic Burden

by Patrizia Marani

2011 – DUST - The Great

Asbestos Trial by Andrea

Prandstraller and Niccolò Bruna

2010 – Shining Gold - Back

to Cambodia by Giovanni

Donfrancesco

2008 – In the Shadow of the

Mountain by Danielle Jaeggi



GOALS AT GAP-FINANCING MARKET

Our goal is to meet new international co-producers and partners, to complete the budget and to introduce the project to sales agents, distribution companies and funds

FEATURE

Video, 4K HD, colour, 90'

BASED ON

Screenplay by Santiago Loza

LANGUAGE

Spanish

BUDGET

€ 388.250

FINANCING IN PLACE

€ 276.250

PRODUCTION COMPANY

Constanza Sanz Palacios Films (Argentina)

CO-PRODUCTION

Autentika Films (Germany)

PARTNERS

Hubert Bals Fund Development, INCAA- Alta Definición Argentina

SOLD TERRITORIES

Argentina

PROJECT STAGE

Development

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Breve Historia del Planeta Verde

Brief Story from the Green Planet

Santiago Loza

Director's Biography

Santiago Loza (Argentina, 1971) is a filmmaker and scriptwriter who made nine feature films among which the most prominent are: *Extraño* (Tiger Award, IFF Rotterdam 2003), *La Invención de la Carne* (Locarno FF 2009), *Los Labios* (Cannes FF – Un Certain Regard – Best Actress 2010) and *La Paz* (Forum Berlinale, 2013). In 2016 he was invited to be part of the Jury at the Cinefondation of the Cannes Film Festival.

Log-Line

The film is an existential journey of three young friends with a dying alien: the 'other', the weird, the supernatural told in the daily life. A movie about how to deal with a loss, a tribute to the strength of outcasts people.

Synopsis

Tania is a trans girl who performs her shows at night clubs in Buenos Aires. Pedro is a creature of the night, a regular dancer, a young gay man, dressed in the latest fashion. Daniela works as a waitress in a bar. She is dealing with a break-up, deeply melancholic. The three are friends. They went to school together in their hometown. Tania receives the news that her grandmother has died, so she decides to go back to the town with her two friends. Her grandma has left her house as an inheritance. Hidden in it, an Alien body that accompanied her in her last years. Her grandma asks her in a letter to please take the creature to the place where it first appeared so it can rest its eternal peace. Pedro, Daniela and Tania start a journey looking for that place. They get lost, and find each other again. They find the appeasement they need, what makes their loneliness softer. But the alien body gets worst every day, so they have to rush to their goal. At the end, they arrive to a mysterious place, where Tania leaves with the creature to another galaxy. Pedro and Daniela stay on Earth, closer than ever.



Santiago Loza DIRECTOR



Constanza Sanz Palacios PRODUCER

Director's Statement

I want to make a movie about beloved people, who are weak, hurt and dragged to live an extraordinary situation, forced to live a huge and strange adventure. I would like to make a film with a more open narrative than that of a tale or immortal legend. A mix of genres between science fiction, dramatic comedy and adventure, with references to a certain pop cinema from the 80s. An existential journey between banal and profound, the daily and the sublime. The second chance offered by unknown ways. The 'other', the weird, the alien, the supernatural, told in daily life. I know the three actors. One of them is a transsexual actress; the other one is a comedian; and the third one is a dancer/actor. We met them a few times. For this film, I took some elements of their personal lives, the courage with which they dealt with certain experiences. The movie is about the power of the weak ones. The hidden strength of the eternally outsiders. It is a tribute to all the losers. And an act of poetic justice.

Production Profile

Constanza Sanz Palacios Films started in 2005 as an independent production company based in Buenos Aires -Argentina- focusing on author films from Latin America. It has produced the trilogy of essays by Edgardo Cozarinsky, the second film by Paz Encina, and is currently producing Jazmín López's and Fernando Domínguez's new films.

Main Filmography

2013 – Letter to a Father by Edgardo Cozarinsky, Viennale FF
2014 – Nocturnos by Edgardo Cozarinsky, Orizzonti Competition Venice FF 2011
2012 – Cassandra by Inés de Oliveira Cézár, Bafici
2010 – Vrindavana by Ernesto Baca, Bafici
2010 – Proper Names by Fernando Domínguez, Tribeca FF



GOALS AT GAP-FINANCING MARKET

Finding and securing a fourth and final co-producer, sales agent, distributors, broadcasters and private investors to complete financing

FEATURE

4K, 2.35:1, colour, 90'

BASED ON

Original screenplay

LANGUAGE

Spanish

BUDGET

€ 650.000

FINANCING IN PLACE

€ 455.000

PRODUCTION COMPANY

Rei Cine Srl (Argentina)

CO-PRODUCTION

Petit Film Sarl (France), Avalon Productora Cinematografica Sl (Spain)

PARTNERS

INCAA, Rei Distribución, Avalon Distribución, Miami Film Fund, Sam Spiegel International Film Lab

SOLD TERRITORIES

Argentina, France, Spain

PROJECT STAGE

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Dolores Gonzalo Tobal

Director's Biography

Gonzalo Tobal (Argentina, 1981). His latest two short films premiered in Cannes' Semaine de la Critique and Cinéfondation (1st Prize). His first feature film, *Villegas* (2012), premiered in Cannes (Official Selection) and was distributed worldwide. *Dolores* will be his 2nd feature.

Log-Line

The young and beautiful Dolores is the sole suspect in the murder of her best friend. Her family, friends and lawyers all fight to prove her innocence, but as the trial comes to an end, she puts everything at risk.

Synopsis

Dolores lived the life of a young student until her best friend was brutally murdered. Everything went rapidly downhill then: being the last person to see her friend, Dolores is a sole suspect and finds herself charged in a case that gets a lot of media exposure. With just over 20 years old, she has been living a 2-year process that completely drained her. Dolores spends her time secluded in the family house, overprotected by her parents and a team of experts who work full time to prove her innocence. She has become a puppet to their instructions, building a character that leaves no trace of her real self. As the trial moves forward and the jury comes closer to a verdict, an unexpected energy awakens inside Dolores, tearing up the family unity and putting the strategy at risk just when any mistake is critical.



Gonzalo Tobal DIRECTOR



Benjamin Domenech PRODUCER

Director's Statement

Dolores is conceived both as a crime story and the intimate portrait of a person that is implicated in such a complex situation, involving family related, social and sexual aspects. It's the portrait of a society in which discussions over events turn into discussions over discourse. The film sets out to follow an ambiguous, indecipherable character. The audience must become a judge or prosecutor, shaping their own judgement and ideas about the truth of an event and a character, not only through information provided in the script, but through the behaviour of a character whose inner world seems inaccessible. As in my first film, I want to work on the relationship between different genres and the intimate and inner world of the characters. If *Villegas* combined a road trip with a family drama, *Dolores* will be a crime, a legal and a family drama altogether, resulting in a personal and a complex film, rich in dramatic density and narrative vertigo while being an immersive, personal experience.

Production Profile

Established in Buenos Aires, *Rei Cine* was created in 2010 in order to provide a creative platform for groundbreaking filmmakers. All of their films have been successfully distributed worldwide and premiered in festivals such as Cannes, Berlinale, or Venice, amongst others. Current line up includes films by Lucrecia Martel, Gael García Bernal, Gonzalo Tobal, Natalia Garagiola, Laura Guzmán & Israel Cárdenas, amongst others.

Main Filmography

2016 – Madly by Gael García Bernal, Mia Wasikowska, Sebastián Silva and others, Tribeca FF

2015 – Kill Me Please by Anita Rocha da Silveira, Venice FF

2014 – Sand Dollars by Laura Guzmán & Israel Cárdenas, Toronto FF

2014 – History of Fear by Benjamin Naishtat, Berlinale FF

2012 – Leones by Jazmin Lopez, Venice FF

2012 – Villegas by Gonzalo Tobal, Cannes FF



GOALS AT GAP-FINANCING MARKET

To find co-producers and buyers to cover the gap financing of € 100.000

FEATURE

Digital 4K, colour, 100'

LANGUAGE

Arabic

BUDGET

€ 1.029.839

FINANCING IN PLACE

€ 769.839

PRODUCTION COMPANY

Les Films Pelleas

CO-PRODUCTION

Prolegomenes (Algeria)

Niko Films (Germany)

PARTNERS

MK2 (International Sales), Les Films du Losange (French theatrical release)

SOLD TERRITORIES

All available

PROJECT STAGE

Pre-production

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En Attendant Les Hirondelles

The Nature of Time

Karim Moussaoui

Director's Biography

Born in 1975 Karim Moussaoui is an Algerian active member in promoting the film club of one of the largest Algerian associations of independent films Chrysalis. In 2013, he directed *The Days Before* a short film that had an outstanding career in festivals and received prestigious awards.

Log-Line

Algeria today. Past and present collide in the lives of a newly wealthy property developer, an ambitious neurologist impeded by wartime wrongdoings, and a young woman torn between the path of reason and sentiment. Three stories that plunge us into the human soul of a contemporary Arab society.

Synopsis

Today's Algeria through three distinct stories providing a nuanced overview of this country torn between desire for modernity and weight of traditions. The first story: Mourad, a wealthy and prominent entrepreneur enjoying a comfortable lifestyle with his second wife. He tries to stay out of trouble. One evening on his way home, he witnesses two men beating up another man. To avoid getting in trouble, he prefers to hide than rescue him. But such an event will have after-effects and gradually undermine his new life. The second story: Aïcha is on her way to meet her future family-in-law along with her sister and father. Their driver Djalil and Aïcha used to be together. Aïcha's dad and sister get sick of food poisoning. Djalil ends up alone with Aïcha in a hotel close to the hospital where her sick family is. During their time spent together, Aïcha is conflicted between following the path of reason devised by her father or listening to her heart. The last story, Dahman is a doctor who patiently expects the promotion that will acknowledge his social status and allow him to marry his cousin. Suddenly, he is confronted to a woman victim of a gang rape in which he got involved in the past.



Karim Moussaoui DIRECTOR



David Thion PRODUCER

Director's Statement

The stories of my film are set within that context. They are, first and foremost, social stories: they involve ordinary people living an ordinary life. The screenplay is based on a series of portraits of men and women struggling with life, with day-to-day demands and with Algeria's recent history. Life choices are played out by placing the characters' ambitions for a better life (through desire, determination and strategy) alongside the fulfilment or not of these ambitions. The spectator is led to conclude the existence of a social deadlock, itself the result of a paradoxical system of conduct and thought. The characters are approaching a turning point in their personal lives. A choice is being offered to them: to take control of their lives. But they all choose the status quo, either through a lack of courage, or a fear of change. My aim is to bring tragedy into the banality of daily life, without weighing down the story.

Production Profile

Les Films Pelléas was set up in 1990 by Philippe Martin and now regroups two producers (Philippe Martin and David Thion – members of the ACE Network). We focus on feature films and have extensive networks through out French speaking territories along with co-production experience with Germany, Switzerland, Belgium, Romania and Canada. We developed and produced more than 70 feature films.

Main Filmography

In Development:

Mrs Hyde by Serge Bozon

In Post-Production:

The Heart by Katell Quillévéré

The Apple of My Eyes

by Axelle Ropert

2016 – Dark Inclusion by Arthur Harari, Angers European First FF

2015 – Parisienne by Danielle Arbid, Toronto IFF

2013 – Tip Top by Serge Bozon, Director's Fortnight – Cannes FF

Miss and the Doctors

by Axelle Ropert

2011 – Beirut Hotel by Danielle Arbid, Locarno FF

2009 – The Father of My Children by Mia Hansen-Løve, Cannes FF

2009 – The Wolberg family by Axelle Ropert, Cannes FF

2007 – La France by Serge Bozon, Director's Fortnight – Cannes FF, Jean Vigo Award



GOALS AT GAP-FINANCING MARKET

At the gap financing, our exact goals are to find partners to fill our financial needs

FEATURE

Cinemascope HD 2:35 (2540x1080), colour, 71'

BASED ON

Original story

LANGUAGES

French, English, Khmer

BUDGET

€ 5.055.789

FINANCING IN PLACE

€ 4.755.789

PRODUCTION COMPANY

Les Films d'Ici

CO-PRODUCTION

Juliette Films (Luxembourg), Lunanime (Belgium), Epuar (France)

PARTNERS

Bac Films Distribution

SOLD TERRITORIES

France, Luxembourg, Belgium and Cambodia

PROJECT STAGE

Production

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Funan, le Peuple Nouveau

Funan, the New People

Denis Do

Director's Biography

Graduated from the Gobelins film school, I have always been captivated by graphics and drawing. I directed a short film, *The Ribbon*, a love story set in the 1960s during the Chinese Cultural Revolution.

Log-Line

Funan, the New People is the story of a young woman who, under the Khmer Rouge regime, has to learn how to fight back and exist. To survive. To find her son who was taken from her during the exile from Phnom Penh.

Synopsis

Phnom Penh. 1975. Chou leads an enchanted life. Far from civil war and its heartbreak. Far from politics and political stances. Chou is a devoted wife and mother. Devoted to tradition and family. Khuon, her husband, adores her. Protects her. He makes the decisions, acts, and Chou trusts him completely. She's happy. Serene. Yet one morning, her world falls apart. The Khmer Rouge madness plunges Cambodia into a period of horror. The population is deported to camps. Austere. Devoid of any humanity. Famine, executions and fear become permanent. Chou's life, like thousands of others, becomes one of suffering. Barbarity. Ripping her humaneness apart. Confronting her with the pain of powerlessness. She's riddled with guilt. Because she can't protect her own. Because she lets her son be snatched from her by a fleeing crowd, shoved forward by soldiers. Her son. 3 years old. Lost. Carried towards a terrifying, alienating future. Towards a world where the absence of a mother and the proximity of Angka could steal his innocence. Chou is devastated.



Denis Do DIRECTOR

Director's Statement

Funan is the story of a family. Of a woman... My mother. Funan recounts her sacrifices. Her heartbreak. Her survival under the Khmer Rouge. Funan will focus on feelings, relationships. I would like to explore the complexity of relationships in a context of extreme oppression. Evoking human profoundness, avoiding Manichaeism. It won't be about good guys/bad guys. Just normal people, worn down by suffering, and their instinct to survive. Funan won't judge. Won't blame. It will try to understand. And help others understand. Because it's the first step on a long road to forgiveness. I've chosen animation as it is a passion of mine. But I also prefer to see my mother drawn rather than played by someone else.



Sébastien Onomo PRODUCER

Production Profile

Les Films d'Ici has expanded over the last thirty years by staying faithful to writers and directors and true to the principle of unearthing and accompanying new talent in France and beyond. Now more than ever it is our conviction that we must grow together to realize our dreams for documentaries, drama, animation and now interactive projects across all production and distribution formats.

Main Filmography

In Pre-Production:

Le Secret de Venise

by Thierry Binisti

2016 – Le Gang des Antillais

by Jean-Claude Barny

Feature Length Documentaries:

Dreamers by Noëlle Deschamps

Léon Blum, Haï et Adoré

by Julia Bracher & Hugo Hayat

Ossana, en Route pour la Joie

by Laurine Estrade

Les Vents du Havre

by Alexandre Sredojevic

Les Banquiers de Dieu

by Paul Malle

La Fabrique du Citoyen

by Jean-Michel Djan

Rimbaud, roman de Harar

by Jean-Michel Djan



GOALS AT GAP-FINANCING MARKET

Our aim is to find co-financiers and a sales agent, to close the gap

FEATURE

HD, colour, 90'

LANGUAGES

German, Turkish

BUDGET

€ 600.000

FINANCING IN PLACE

€ 480.000

PRODUCTION COMPANY

unafilm (Germany)

CO-PRODUCTION

Bir Film (Turkey)

PARTNERS

Film- und Medienstiftung NRW, Film
Förderfonds Bayern, Kuratorium

SOLD TERRITORIES

Germany, German speaking
territories, Turkey

PROJECT STAGE

Pre-production

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Geburt

Birth

Jessica Krummacher

Director's Biography

Jessica Krummacher is a writer, director and producer. As a freelancer, she is working in several positions for film and television. She achieved her Diploma for Documentary Film at University HFF Munich in Germany.

Log-Line

Mordogan, a small town on the Aegean coast in.

A man, a house, a tree, a mountain, a dog.

The friendship of two men, Max the German and Osman the Turk.

Two pensioners who had once expected a little more from life.

Synopsis

Max (63), a pensioner and professor for migration, has had a holiday home in Mordogan for the last twenty years. Osman (71), who looks after the house all year round, picks up Max at the airport. Max and Osman are friends and they depend on one another. His visits in Mordogan have always been very dear to Max: swimming in the sea, the sun, drinking beer. For him it was all about life, everyday life and the fact that nothing happened. But now when it would be possible to have time for the things he has accomplished, the dream somewhat starts to rot from within. At the same time everything is as it ever was and yet slightly different. The relationships between the outsider, Max, and the villager, Osman, are being looked at through a magnifying glass that turns into a burning glass. The portrait of the village reflects the landscape of Max' soul. When Max climbs onto the mountain, which rises behind the main road and seems to cut off the village from the rest of the world it all becomes a bit clearer to him: all these strange developments in his life have their reason not in the outside but deep inside Max himself. He has to pursue that. He has to leave Mordogan and his friend Osman behind.



Jessica Krummacher DIRECTOR

Director's Statement

Mordogan is a small, morbid village on the Turkish coast, which I have known for 20 years, since my father bought a house there. I learned to love Mordogan, but it took time. On the beach in Mordogan you can often hear Turks speaking German without any accent. They live in Germany or have once worked there and have now returned home. What are they doing here? Are they Turks or Germans? Are there big differences between the two? My film talks about life on the one hand and a wasteland on the other – boredom and the pleasure of it. It talks about friendship and about being foreign. About the beginning of something, about birth and about getting old in all its aspects. It talks about beginnings and ends, about fear (of death). It talks about not being familiar. (...) What I would like to achieve is a portrayal as realistic as possible. At the same time I am dealing with the phantastic, the bizarre, the elevated. I am not interested in objectivity.



Titus Kreyenberg PRODUCER

Production Profile

unafilm produces feature films. Straight forward and artistically challenging. Fiction and documentary. National and international. The company's films compete in internationally acknowledged film festivals around the world – Berlinale, Cannes, Toronto, San Sebastian and Karlovy Vary among them. *unafilm* is an active member of ACE, EAVE, AG DOK, the German and the European Film Academy.

Main Filmography

2016 – The Have-Nots

by Florian Hoffmeister, Munich FF

2016 – Clair Obscur

by Yesim Ustaoglu

2016 – Jesus

by Fernando Guzzoni

2015 – Until I Lose My Breath

by Emine Emel Balci, Berlinale

2014 – A Blast by Syllas

Tzoumerkas, Locarno FF

2014 – The Bridges of Sarajevo

misc. directors, Cannes FF

2013 – Heli by Amat Escalante,

Cannes FF - Best Director

2012 – Formentera by Ann

Kristin Reyels, Berlinale

2011 – Our Grand Despair by

Seyfi Teoman, Berlinale

2011 – Peak by Hannes Lang,

DOK Leipzig

2010 – Colours in the Dark

by Sophie Heldman,

San Sebastian FF



GOALS AT GAP-FINANCING MARKET

Find partner/co-producer find sales agent, distributors

FEATURE

Digital, colour, 90'

BASED ON

Original story

LANGUAGE

Macedonian

BUDGET

€ 955.000

FINANCING IN PLACE

€ 600.000

PRODUCTION COMPANY

Sisters and Brother Mitevski (Macedonia)

CO-PRODUCTION

Macedonian Film Agency

PARTNERS

Macedonian Film Agency

SOLD TERRITORIES

All available

PROJECT STAGE

Closing the budget

Macedonia

Gospod Postoi, Imeto i e Petrunija

God Exists, Her Name is Petrunija

Teona Strugar Mitevaska

Director's Biography

Teona Stugar Mitevaska, director and scriptwriter, born in 1974 in Skopje, Macedonia. She got her MFA from the NYU's Tisch School of Arts in 2002. Since, she made four very successful feature films that won her numerous awards and recognition.

Log-Line

How far will a woman go to defend her right to be, how much humiliation can she take and still stay GOOD. Does true justice still exists?

Synopsis

Every 19th January during Epiphany, a unique ceremony takes place all around Macedonia: the high priest throws a cross into the local waters while hundreds of men charge for it. The one who finds it is blessed for the whole next year and becomes kind of a local hero. Petrunija is single unemployed 31-year-old woman and a historian who lives with her parents. Returning home from a failed job interview in a sweatshop factory she witnesses the ceremony, decides to jump, swims and catches the cross. Immediately, the men attack her and wrestle the cross out of her hands since as a woman she has no right to participate. A commotion follows and at the moment of heightened confusion Petrunija runs away with the cross. Over the next few hours her jump into the icy water becomes an Internet sensation. Petrunija is taken to a police station, and this is where her ordeal begins: against the local men, against the world, against the system. From a room to a corridor, to a room again, she spends the night being transferred around the impersonal governmental spaces. She insists that she is the winner and refuses to return the cross. One by one, the policemen, the inspector, the priest unsuccessfully try to convince her to give up. Through these 24 hours we discover a society full of stereotypes, with collapsed social and justice system.

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Teona Strugar Mitevaska DIRECTOR



Labina Mitevaska PRODUCER

Director's Statement

This is a simple, almost comical story that accentuates the absurdities of the world we live in. It is a story of a woman and her place in society, in a country very few take interests in, a country that has not much to offer except its imperfections. This is a story of a woman and her place within her religion. What a true justice means within a society, is equality between men and women it's final goal or is true justice a question of the individual's sense of it, and doesn't it changes from culture to culture, continent to continent? To decode the human behavior and present it in all its complexity and vulgarity is beautiful to me. To be able to deliver the intricacy of Petrunija's predicament through a very simple dramatic structure and minimal means is a challenge, to say the essential and not one thing more is where the beauty of the project lays. Just as pure the character of Petrunija is, so the form will be.

Production Profile

Sisters and Brother Mitevski is a family-run production in Macedonia. Labina, Teona and Vuk successfully launched their company in 2001. Labina is one of most acclaimed actress coming from Balkan region, starting her carrier in Golden Lion awarded and Oscar nominated film *Before the Rain*. In the company she is responsible for the production. Teona is director/screptwriter, and Vuk is painter and sculptor, working on their films as a set designer and as animator. The company produced short, feature, documentary and animation films that won numerous awards on festivals worldwide. All their feature films are complex and successful European co-production projects and have been supported by Belgian, German, French, Slovenian film funds.

Main Filmography

Post-production

When the Day Had No Name

by Teona S. Mitevaska

2016 – Sieranevada

by Cristi Puiu, Cannes FF

2016 – Night Life

by Damjan Kozole, Karlovy vary FF,

2012 – The Woman Who

Brushed off Her Tears

by Teona Strugar Mitevaska,

Berlinale Panorama Special

2008 – I Am from Titov Veles

by Teona S. Mitevaska, Berlinale

Panorama, Cannes FF, Toronto FF



GOALS AT GAP-FINANCING MARKET

To find additional coproducers and/or international funds

FEATURE

Digital, colour, 100'

BASED ON

Original screenplay

LANGUAGE

Italian

BUDGET

€ 2.180.000

FINANCING IN PLACE

€ 1.875.000

PRODUCTION COMPANY

tempesta

CO-PRODUCTION

Amka (Switzerland), Capricci (France)

PARTNERS

Rai Cinema, Mibact, The Match Factory, CNC Aide aux Cinémas du Monde, Cinema srl (IT distributor), RSI

SOLD TERRITORIES

Italy, France, Switzerland

PROJECT STAGE

Pre-production

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L'Intrusa

The Intruder

Leonardo Di Costanzo

Director's Biography

Born in Ischia, Leonardo Di Costanzo lives between Paris and Naples. After directing several feature-length documentaries for Arte Gran Format, he was selected with his first feature *The Interval* at Venice Film Festival 2013. The film was awarded the Fipresci prize, the David di Donatello Best Debut and the Golden Globe Best Film award.

Log-Line

A story of conflict and danger set in present day Naples. Like a modern Antigone, a social worker on the frontline of the daily war against criminal mentality is confronted with a moral choice that can destroy the sense of her work and her life forever.

Synopsis

In the extreme outskirts of Naples, in a desolate and rundown neighborhood there is a happy island, the *Nuvola Rossa*, a leisure community center, where entertainment activities are organized with children at risk of crime. Giovanna, a septuagenarian, dynamic and courageous, is the founder of the center and the soul of the small group of volunteers who work there. One night the police raids the *Nuvola Rossa* and captures Amitrano, a dangerous assassin of the Camorra. With Amitrano handcuffed, the police also takes away his wife, Maria, a young woman, and her two children, Enzino, age 10, and Nennella, a newborn. The next day the activities at the *Nuvola Rossa* resume as usual. One afternoon Giovanna notices Maria, holding Nennella in her arms, and Enzino, heading towards the hut. At first she thinks they just came back to recover the things they left behind at the time of the arrest. Then she realizes that Maria seems to want to stay. Giovanna consents to let her stay. But Giovanna's decision causes discontent and hostility between parents and teachers and threatens to compromise the *Nuvola Rossa*'s very existence.



Leonardo Di Costanzo DIRECTOR



Carlo Cresto-Dina PRODUCER

Director's Statement

At the center of the film we find people who choose to dedicate their lives to social voluntary work; dealing with the marginalized categories of our suburbs, where the State is absent. What draws me towards these realities is the narrative possibilities they offer. I seem to find the classical elements of narrative there: the hero, the individual, the obstacles in the way of his action, the community, the ethical conflict. The narrated story is inspired by events that in part really happened: Giovanna is the founder and key figure of the Nuvola Rossa, a recreational community center that takes care of children at risk. A safe haven and an alternative to the mafia logic of the surrounding neighborhood. In these border lands people are constantly experimenting with forms of cohabitation: limits, which elsewhere separate what is intolerable from the welcoming are here constantly shifted. *The Intruder* is a film with the Camorra in it, but not a film about the Camorra.

Production Profile

tempesta was founded by Carlo Cresto-Dina in 2009 to produce films by young European authors and cross-media projects for international distribution. The first film produced by *tempesta* was Alice Rohrwacher's debut feature *Corpo Celeste*. *tempesta* went on to produce her second feature, *Le Meraviglie/The Wonders*, which won the Jury Grand Prix at Cannes 2014. In 2014, Cresto-Dina opened *tempesta*'s London-based twin company, *tempesta UK*, which is currently developing British Writer and Director Cathy Brady's debut feature, *Wildfire*.

Main Filmography

2016 – Le Ultimo Cose by I. Dionisio, Venice FF – SIC
2015 – Asino Vola by P. Tripodi, M. Fonte, Locarno FF
2014 – L'intervallo by Leonardo di Costanzo, Venice FF – Orizzonti
2014 – Le Meraviglie by Alice Rohrwacher, Cannes FF, Jury Grand Prix
2011 – Corpo Celeste by Alice Rohrwacher, Cannes FF, Ingmar Bergman Award for Best European Debut in 2012, Nastro D'Argento - Best New Director



GOALS AT GAP-FINANCING MARKET

Having worked for a long time on this project, we want to find an European partner who can contribute to the production, as well as the completion of the film and later with its circulation and distribution. We are interested in finding French, German, and/or Italian partners

FEATURE

4k, colour, 100'

BASED ON

Screenplay by Rene Guerra

LANGUAGE

Portuguese

BUDGET

€ 600.000

FINANCING IN PLACE

€ 380.000

PRODUCTION COMPANY

Preta Portê Filmes

CO-PRODUCTION

Snowglobe ApS (Denmark)

PARTNERS

Estado de São Paulo (Programa de Fomento), Torino Film Lab, Kine Imágenes (Chile)

SOLD TERRITORIES

All available

PROJECT STAGE

Development

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Lili e as Libélulas

Lily and the Dragonflies

René Guerra

Director's Biography

René Guerra is a film and theater director. His work in film is well-known in Brazil due to his profound research on the queer universe, specially the transvestite world. In 2006 he participated in the Berlinale Talent Campus. René directed the short *The Shoes of Aristeu* (2008), that was screened in more than 60 festivals around the world, including Clermont-Ferrand and Regensburg. This year he directed a telefilm, *Guigo Offline*, produced by TV Cultura/Boulevard Films, currently in post-production. He is also an Acting Coach, and has worked with Brazilian women directors like Anna Muylaert, Renata Pinheiro, Gabriela Amaral Almeida and Caroline Leone.

Log-Line

Once upon a time, in a gothic building far far away, an androgen woman falls in love with a suicidal transvestite.

Synopsis

In the city of São Paulo two stories are interconnected by a decadent building within the city's downtown sex district. Lily and Miranda live door to door. Lily has always been somewhat confused, but her journey takes a different course: she falls in love with Miranda, a transvestite who works as a reseller of transvestite accessories. Miranda goes through hard times: her boyfriend is in jail and she decides to turn herself in at the station where he is being held, in an innocent effort to remain close to him. While incarcerated, she is rejected by her boyfriend and raped by all of his cellmates. Lily decides to help Miranda, but for that she must build a new identity that can be respected in that underworld. Lily dresses as a man. Miranda, already out, begins to use violent methods to dominate other transvestites. The transvestites get together to come up with a plan to kill her. The Dragonflies help Lily find Miranda and tell her about the ambush. Lily finds Miranda again at the park. Miranda is completely destroyed; her gaze seems to be off. Both of them just sit there, man and woman, two armors thorn and inverted, like Adam and Eve, in a dirty paradise in downtown São Paulo.



René Guerra DIRECTOR



Juliana Vicente PRODUCER

Director's Statement

Lily and the Dragonflies is an immersion into the underworld of transvestites in downtown São Paulo, a world made up of fables and urban tales. It is where ghouls and ghosts with no official identity reside; most of their bodies are given pauper's, burials and their deaths are seldom investigated. The stories of the downtown transvestites are basically orally transmitted. Their memories live on in the tales passed on by the survivors, embellished with tragic, fantastical undertones, sometimes to serve as a warning to the younger ones and to remind them of the path of those who fell into this life, like Alice fell into the hole in the search for the White Rabbit. These are my heroines, those who reinvented themselves, building up a kind of armor that allows them to survive in this world without becoming anonymous victims. *Lily and the Dragonflies* is a story about the love of a woman for a transvestite, a story that follows the deconstruction of a suit of armour and the construction of a new one.

Production Profile

Preta Portê Filmes was founded in 2009 in São Paulo, Brazil, and has produced fiction films and documentaries. Our work has been seen in many festivals around the world, such as Berlinale, Clermont-Ferrand, Rotterdam and Havana, receiving more than 50 awards. The company coproduced the film *La tierra y la sombra* by Cesar Acevedo, with Burning Blue and won the Cámara d'Or at the Cannes Film Festival last year.

Main Filmography

2015 – La Tierra y La Sombra

by Cesar Acevedo, Cannes FF, Camera D'Or

2015 – Anna K by J. R. Aguilar

2012 – Film for Blind Poet

by Gustavo Vinagre – IFFR Rotterdam

2012 – Marighella by Racionais MCs, MTV Best Video award

2012 – Who's Afraid of Cris

Negão? By René Guerra

2011 – Leva by Juliana Vicente

and Luiza Marques

2010 – Grandmothers

by Michael Wahrmann

2009 – The Shoes of Aristeu by René Guerra



GOALS AT GAP-FINANCING MARKET

To raise further financing to complete the film and to explore new opportunities for promotion, meeting with festivals, distributors and TV channels

FEATURE

Arri Alexa, colour, 100'

BASED ON

Original screenplay

LANGUAGE

Ukrainian

BUDGET

€ 1.100.000

FINANCING IN PLACE

€ 850.000

PRODUCTION COMPANY

Tandem Production

CO-PRODUCTION

Garmata Film Studio (Ukraine),
Alpha Violet (France), DuoFilm
(Norway)

PARTNERS

International Sales: Alpha Violet
Vente, Funds: Hubert Bals Europe,
CNC Aide aux Cinémas du Monde,
Sorfund, Ukrainian State Film Agency

SOLD TERRITORIES

Czech and Slovak Republic, Greece
and Cyprus, territories of Ex-
Yugoslavia (Bosnia and Herzegovina,
Croatia, UNMO Kosovo, Macedonia,
Montenegro, Serbia, Slovenia and
Albania)

PROJECT STAGE

Pre-production

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Luxembourg

Myroslav Slaboshpytskiy

Director's Biography

Myroslav Slaboshpytskiy holds a degree in film directing. His short films *Diagnosis* and *Deafness* were nominated for Golden Bear (2009, 2010). In 2012, his short *Nuclear Waste* won the Locarno FF Silver Leopard. His first feature *The Tribe* won three prizes at Cannes' Critics Week 2014, EFA Award and more than 40 international prizes.

Log-Line

A simple policeman confronting the system, his job and his women in a modern city after a nuclear holocaust.

Synopsis

Sergey is a policeman. He works in the Chernobyl exclusion zone in 14 days shifts. Beyond the zone he has another life – a family, a son. Here he has a steady girlfriend, a laundry woman, with whom he meets in secret behind her husband's back. The workers of the zone strictly observe safety measures but yet they run a risk of nuclear contamination, the fear is permeating the air. Sergey's police service is quite comfortable – the zone is practically crime free. Therefore a sudden disappearance of two watchmen becomes a big event for the local folks. Sergey finds one of the missing men, the laundry woman's husband. He is alive but badly frostbitten. Sergey in his turn gets bitten by a stray dog. Sergey shoots the dog, cuts off his head and goes to the medical unit, where he meets a woman doctor. Sergey is prescribed daily antirabic vaccine injections. It is not that Sergey is unhappy about it – he fell for the doctor at first sight and they become lovers. The doctor's husband suspects the intrigue and gives his wife a beating. The woman leaves him to settle with Sergey. The laundry woman gets hysterical as she finds out and seeks an unpredicted revenge.



Myroslav Slaboshpytskiy DIRECTOR



Anna Katchko PRODUCER

Director's Statement

"The total area of the Chernobyl exclusion zone is as large as that of the state of Luxembourg". This is a set phrase to open every radiation safety briefing in Chernobyl. This film will be based on my deeply personal experience. I was a small boy when the Chernobyl disaster took place in 1986 but in 1998 I was working in Chernobyl as a reporter for the Emergency Situations Ministry. This gave me numerous occasions to come to the zone, to get to know it and to see its most forbidden places where no tourists or visiting TV groups were allowed. In 2012 I filmed a short "Nuclear Waste" in the zone, winning the Silver Leopard at Locarno IFF. 2016 marks the 30th anniversary of the Chernobyl disaster. Luxembourg doesn't touch upon the disaster itself, it is about people's lives in the zone today, on the land after the nuclear apocalypse. To make such a picture one definitely needs a certain unique, first-hand experience of being part of this community. I believe I have the honor of being its part.

Production Profile

Tandem Production has produced a number of international co-productions: *Harmony Lessons* (Kazakhstan-Germany-France, Silver Bear Berlinale 2013, 30 international awards), *Adventure* (Competition Karlovy Vary IFF 2014), *Baikonur* (Germany-Russia-Kazakhstan, 2011), *Newsmakers* (Russia-Sweden/ 2009, Tribeca FF), *Myn Bala* (Oscar Entry 2013), *Black Hen* (Nepal, Germany, France/ Venice Critics Week Award)

Main Filmography

2015 – Puppet Syndrome

by Elena Hazanov

2015 – Kalo Pothi by Min

Bahadur Bham

2014 – Moscow Never Sleeps

by Johnny O'Reilly

2014 – Adventure by Nariman

Turebayev

2013 – Harmony Lessons

by Emir Baigazin

2012 – Myn Bala by Akan

Satayev

2011 – Baikonur by Veit Helmer

2009 – Perestroika by Slava

Tsukerman



GOALS AT GAP-FINANCING MARKET

- To cover the production gap,
- To look for post-production supports and advanced discussions with sales agents

FEATURE

3.2k, colour, 120'

BASED ON

Original screenplay

LANGUAGE

English

BUDGET

€ 1.279.776

FINANCING IN PLACE

€ 1.063.526

PRODUCTION COMPANY

Manekino Film (Romania)

CO-PRODUCTION

4 Proof Film (Romania), Les Films De L'étranger (France), Rohfilm (Germany), Agitprop (Bulgaria)

PARTNERS

Eurimages, Torino Film Lab, Atelier Cinefondation Cannes, Romanian Film Fund, Bulgarian Film Fund, MDM Germany, Creative Europe MEDIA, Strasbourg Eurometropole, Cinemart Rotterdam, Binger FilmLab

SOLD TERRITORIES

Romania, Germany, France, Bulgaria

PROJECT STAGE

First assembly

CONTACTS DELEGATE

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Nu Ma Atinge-Ma

Touch Me Not

Adina Pintilie

Director's Biography

Adina Pintilie is a Romanian visual artist and filmmaker, often awarded in prestigious international film festivals. Her film *Don't Get Me Wrong* premiered in Locarno 2007, screened at IDFA, won Best Documentary Award at Dok Leipzig. Her latest short film, *Diary#2*, won the ZONTA Award at Oberhausen.

Log-Line

A personal research on intimacy, questioning the ways in which this notion is conventionally perceived. A film on how human beings can reach intimacy in the most unexpected ways. A woman and two men in search for intimacy. Their solitudes meet – by chance or maybe they are meant to – in a forlorn attempt of contact.

Synopsis

Touch Me Not is an artistic research on intimacy, rooted in my own experience, starting years ago, when I was 20 and thought I knew everything about love, about how a healthy intimate relationship should be, how desire functions etc. Today, after 15 years of trials and tribulations, all my so clear then views on intimacy lost their definition and grew more and more complex and unsettlingly contradictory. As a reflection of this personal journey, TMN questions the very notion of intimacy, the ways in which this notion is conventionally perceived, exploring the unexpected ways in which human beings can experience it. Born within a long-term process-oriented research, the film is a hybrid between reality and fiction, in terms of content, cast, locations, work methods. We've worked with a mix of professional actors and real people, using both scripted and non-scripted/real scenes. Thus TMN characters exist in a blurred area between their real biographies and their fictionalized ones. We explored procedures such as staging reality, (re)enactments of memories/dreams, meetings between real and fictional characters, video diaries, family constellation etc. *Touch Me Not* feature film is part of a multiplatform project (next to an interactive performance, a video installation, a website, a series of short films), supported by the National Museum of Contemporary Art Bucharest, the Pompidou Center, the Museum of Modern Art Warsaw, Spinnerei Art Center Leipzig.



Adina Pintilie DIRECTOR



Bianca Oana EXECUTIVE PRODUCER



Philippe Avril FRENCH COPRODUCER & CO-DELEGATE PRODUCER

Director's Statement

An artistic research on intimacy, *Touch Me Not* is rooted in my own experience, starting years ago, when I was 20 and thought I knew everything about love, about how a healthy intimate relationship should be, how desire functions etc. Today, after 15 years of trials and tribulations, all my so clear then views on intimacy lost their definition and grew more and more complex and unsettlingly contradictory. As a reflection of this personal journey, *Touch Me Not* questions the very notion of intimacy, the ways in which this notion is conventionally perceived, exploring the unexpected ways in which human beings can experience it. Born within a long-term process-oriented research, the film is a hybrid between reality and fiction, working with a mix of professional actors and real people, using both scripted and non-scripted/real scenes. Thus *Touch Me Not* characters exist in a blurred area between their real biographies and their fictionalized ones. *Touch Me Not* is part of a multiplatform project supported by the National Museum of Contemporary Art Bucharest, the Pompidou Center, the Museum of Modern Art Warsaw.

Production Profile

Manekino aims to create and promote innovative cinema and filmmakers with strong personal views on contemporary reality. *Manekino Film's* productions have been selected/awarded in many prestigious international film festivals such as Locarno, Rotterdam, IDFA Amsterdam, Sarajevo, Dok Leipzig, Moscow, Visions du Reel Switzerland, Krakow, Thessaloniki etc.

Main Filmography

2013 – DIARY #2 directed by Adina Pintilie; Oberhausen OFF (Zonta Award), Sofia IFF, Belo Horizonte IFF
2012 – 24 BUCKETS, 7 MICE, 18 YEARS directed by Marius Iacob; Visions du Réel, EDN Award - Sarajevo IFF, Dok Leipzig, Silver Dragon Award - Krakow IFF, Thessaloniki IDFF, Zagreb dox
2010 – OXYGEN directed by Adina Pintilie; IFF Rotterdam Competition, BAFICI, Thessaloniki IFF, Montpellier IFF, Tampere IFF, Warsaw IFF



GOALS AT GAP-FINANCING MARKET

Securing the film's budget gap for the shooting. Securing funds and partners for postproduction. Securing an international sales agent

FEATURE

Alexa, colour, 90'

BASED ON

Original screenplay

LANGUAGE

Spanish

BUDGET

€ 747.688

FINANCING IN PLACE

€ 622.000

PRODUCTION COMPANY

Jirafa, Cinema Defacto

CO-PRODUCTION

Augenschein (Germany), Reicine (Argentina)

PARTNERS

CNC Aide aux Cinémas du Monde, World Cinema Fund Europe, Fondo de Fomento Audiovisual Chile

SOLD TERRITORIES

All available except for Switzerland

PROJECT STAGE

Pre-production

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Los Perros Marcela Said

Director's Biography

Marcela Said Cares was born in 1972 in Santiago, Chile. She directed various political documentaries previous to directing Fiction, among them, *I love Pinochet*, *Opus Dei* and *The Young Butler*. Her first feature film *The Summer of Flying Fish* premiered at Cannes Director's Fortnight 2013.

Log-Line

Mariana (40) is a Chilean upper-class woman trapped in the role her father and husband have created for her. She finds solace in the arms of the most disreputable character: Juan (65), a riding instructor and a former colonel with a shady past.

Synopsis

Mariana, 40, is a sensitive and slightly off-the-wall woman, who stands out from the Chilean upper class to which she belongs. Her father, Francisco, has raised her on his own with love and kindness, but also with a strong grip, and his influence is still vivid in Mariana's life. Her non-conventional behavior often seems strange for her social circle, but she is being looked upon with gentleness and polite amusement – her 'fragility' is what makes her 'charm'. The truth is that Mariana feels lonely and frustrated. Neptuno, her dog, seems to be the only living being caring for her. She meets Juan (65) during her nephew's birthday party at a riding club. He's a former colonel and riding master. The chemistry between the two is instant: Juan is thoughtful and exudes cheerfulness and humor. Sensing Mariana's motivation, he invites her to take lessons.



Marcela Said DIRECTOR



Augusto Matte PRODUCER

Director's Statement

While I was directing my first feature documentary *El Mocito*, I met Juan Morales Salgado, a former colonel who was, at the time, a horse-riding teacher in a little equestrian club near Santiago. Juan Morales used to be the head of the repression center Simon Bolivar, in which hundreds of people disappeared. I meant to question him about this. When I noticed he did not want to talk about his past, I reoriented the conversation towards the only thing that seemed to bind us: the love of horses. I asked him if he would agree to give me lessons, thinking it would be the only way to get to know him. Under the surprise and disapproval of my family and friends, Juan Morales was my teacher for two years, until he was prosecuted in July 2011. These years I spent with him were rather strange, but I can say now it was one of the most enriching periods of my life. He is in prison now, and will remain there until he dies. The idea of the film *Los Perros* was born from this encounter.

Production Profile

Jirafa Films was founded on January 2001 by film producer Bruno Bettati, a former line producer and A.D. who established his own company in the city of Valdivia, Chile. In 2013 Augusto Matte became the managing director of the company. The company focuses on producing director driven projects with international appeal.

Main Filmography

2016 – Aquí No Ha Pasado

Nada by Alejandro Fernandez, Sundance FF, Berlinale Panorama

2014 – La Voz en Off

by Cristián Jiménez, Toronto FF, San Sebastian FF

2013 – El Verano de los Peces

Voladores by Marcela Said:

Director's Fortnight Cannes FF

2013 – Il Futuro by Alicia

Scherson, Sundance FF

2012 – Bonsai by Cristián

Jiménez, Un Certain Regard

Cannes FF



GOALS AT GAP-FINANCING MARKET

To find a post-production fund, a sales agent, distributors and possible co-producers

FEATURE

Digital HD, colour, 90'

BASED ON

Original screenplay

LANGUAGES

Indonesian, Balinese

BUDGET

€ 325.000

FINANCING IN PLACE

€ 260.000

PRODUCTION COMPANY

Treewater Productions

CO-PRODUCTION

SET Film Production (Indonesia)

PARTNERS

Hubert Bals Funds, Asia Pacific Screen Awards (APSA), Children Film Fund

SOLD TERRITORIES

All available

PROJECT STAGE

Post-production

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Indonesia

The Seen and Unseen

Kamila Andini

Director's Biography

Born in Jakarta in 1986. Her first feature film, *The Mirror Never Lies* (2011) has been screened in more than 30 film festivals, from Busan to Berlin, and won many prestigious awards. Kamila is the first Indonesian director to be selected in Cannes Cinefondation Residency.

Log-Line

In a little village in Bali, Tantri and Tantra, twin boy and girl siblings, experience every adventure together, until one day Tantra starts to lose his senses one by one, forcing Tantri to find a way to communicate with him beyond words.

Synopsis

One day in a hospital room, Tantri, 10 years old, realizes that she will not have a long time along with her twin brother Tantra, 10 years old. Tantra's brain weakened, and he began to lose his senses one by one. Tantra is now spending most of his time lying in a hospital room while Tantri has to accept the reality that she now has to face life alone. She tries to tell stories to her brother, but he can no longer hear. This situation opens up something in Tantri's mind. She keeps waking up in the middle of the night from a dream and seeing Tantra healthy. The night become their playground. Under the full moon Tantri dances, she dance about their home. She imitates the movement of birds, chickens, monkeys, and butterflies in their fields. And Tantra feels home again. As Tantra's condition is getting worse, so does Tantri's world outside the hospital room – with the march of modernity, the birds and animals begin to disappear, but Tantri dances to keep their world alive, and their stories safe.



Kamila Andini DIRECTOR



Gita Fara PRODUCER

Director's Statement

How to make a film of your childhood? In this film, I want to capture the thoughts, the point of view, and also the imagination of my childhood in a fiction. This is a story about a little girl who is dealing with the critical situation of her twin brother, and tried to understand about 'loss'. Through the character of "Tantri", I wanted to show how a child, with her imagination, goes through the process of loneliness. And how the night and the moon that surround them became the face of the life itself. A magical story about the moon and the night, about imagination and body, about hope and loss.

Production Profile

Treewater Productions founded in 2012 by Kamila Andini and Gita Fara, right after the release of Kamila's first feature film, *The Mirror Never Lies*. *Treewater Productions* is an independent production company based in Jakarta, Indonesia. Our concern of culture, environment, and social issues leads us to create alternative films with a distinctive perspective of telling a story.

Main Filmography

2015 – Following Diana (short)

by Kamila Andini, Toronto FF

2015 - Chaotic Love Poems

by Garin Nugroho, Busan FF, Rotterdam IFF

2011 – The Mirror Never Lies

by Kamila Andini, Busan FF, Mumbai FF, Tokyo FF, Cinemanila FF, Edinburgh FF, Seattle FF



GOALS AT GAP-FINANCING MARKET

We will be shooting the feature *Sollers Point* between July and August 2016, which means that the Venice Gap-Financing Market comes at a perfect time for us to round up financing to cover our film's post-production period, with the goal of premiering at a top tier international film festival in 2017. We would like to meet international producers interested in securing either private or public funding, as well as U.S. producers and financiers who support independent films and who have access to equity funds. The additional monies will allow us complete post-production on schedule

FEATURE

HD, colour, 95'

BASED ON

Screenplay by Matt Porterfield

LANGUAGE

English

BUDGET

\$950,000

FINANCING IN PLACE

\$500,000

PRODUCTION COMPANY

The Hamilton Film Group/Broken Wings LLC

CO-PRODUCTION

Le Bureau Films

PARTNERS

Le Bureau Sales, CNC Aide aux Cinémas du Monde, Creative Capital, Saul Zaentz Innovation Fund

PROJECT STAGE

Shooting July-August 2016

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Sollers Point
Matt Porterfield

Director's Biography

Matt Porterfield has written and directed three feature films, *Hamilton* (2006), *Putty Hill* (2011) and *I Used To Be Darker* (2013). His work is in the permanent collection of the Museum of Modern Art and the Harvard Film Archive, and has screened at Sundance, SXSW, BAM and the Berlinale.

Log-Line

After a period of incarceration and “house arrest” in his father’s home, Keith, a small-time drug dealer in his mid 20’s, reenters a Baltimore community scarred by joblessness, neglect and deeply entrenched segregation. There, he finds the free world replete with barriers of its own.

Synopsis

Sollers Point follows the story of Keith (20’s), a young white male who lives in an African-American neighborhood on the outskirts of Baltimore. When the film begins, Keith is still on “house arrest” after being incarcerated for dealing drugs. He lives with his father, Carol (60s), a retired steel worker, and is separated from his long-time girlfriend, Courtney (20s). As the house arrest terminates and Keith finds himself back in the free world, we follow his difficult path toward securing employment and finding meaning to his existence. He will be confronted with several obstacles along the way, including members of a white prison gang that he fraternized with while in jail, and who want Keith to work for them, and the extremely conflictual relationship he maintains with his father, who wants him out of the house. *Sollers Point* depicts Keith’s struggle against the backdrop of working-class suburban Baltimore, in a community that is tightly knit but racially divided, and suffers under social and economic plight. For young men like Keith, there seem to be few options available, and the question is whether he can make something out of what he has, while understanding what he wants.



Matt Porterfield DIRECTOR



Ryan Zacarias PRODUCER

Director's Statement

Sollers Point describes five days in Keith’s life; but because it maps the emotional journey of a man who is trapped, time is subordinate to the demands of physical and psychic space. Over the course of the film, Keith struggles to assert his identity and to make sense of the world, of his relationships and his own self-destructive tendencies. This might be considered a “coming of age” story, but about a man who is already an adult and lives in a society with no discernable rights of passage. There’s great beauty in Baltimore, especially in the summer – the long days, the sun, the speed and sound of the heat, the way it hangs humid above the trees and pavement. I have a desire to capture this place on film while avoiding narrative conventions. There’s also a long history of sophisticated storytelling in my city. From Edgar Allan Poe, H.L. Mencken, John Waters and Barry Levinson, through *The Wire* and *Serial*, Baltimore has a richness and authenticity that can’t be denied.

Production Profile

The Hamilton Film Group was created by director Matt Porterfield and producer Jordan Mintzer. Based in Baltimore, Maryland, it has produced all of Matt Porterfield’s feature films to date, including *Hamilton* (2006), *Putty Hill* (2011) and *I Used to Be Darker* (2013). It is currently in pre-production on Porterfield’s upcoming feature *Sollers Point* (2016), starring McCaul Lombardi and Jim Belushi.

Main Filmography

2013 – I Used to Be Darker by Matt Porterfield, Sundance FF, Berlinale, Viennale
2011 – Putty Hill by Matt Porterfield, Berlinale, Bafici, CPH:PIX, IndieLisboa
2006 – Hamilton by Matt Porterfield, Viennale, Stockholm FF, Bafici



GOALS AT GAP-FINANCING MARKET
We are seeking to close the 27% gap with private equity and/or pre-sales

FEATURE
Alexa, colour, 120'

BASED ON
Original screenplay

LANGUAGE
Hindi

BUDGET
€ 3.258.046

FINANCING IN PLACE
€ 2.393.536

PRODUCTION COMPANY
Feather Light Films (saskia vischer productions), Switzerland

CO-PRODUCTION
Ciné Sud Promotion (Thierry Lenouvel), France

PARTNERS
OFC (Switzerland), Cinéforom (Switzerland), EURIMAGES, ACM/ CNC (France)

SOLD TERRITORIES
Switzerland, France

PROJECT STAGE
Post-production (editing)

**CONTACTS DELEGATE
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Switzerland

The Song of Scorpions

Anup Singh

Director's Biography

Geneva-based filmmaker, born in Dar-Es-Salaam, Tanzania, East Africa. After graduating from the Film & Television Institute of India, 1986, Anup directed films for Indian TV, was a consultant for BBC2 and wrote film reviews for specialised press, in addition to his personal film scripts. His feature film *Qissa* premiered at the 2013 Toronto Film Festival and opened the 2014 International Film Festival Rotterdam, winning many awards at international film festivals.

Log-Line

A story of twisted love and revenge in the Thar desert of Rajasthan.

Synopsis

About the legend: There is an ancient legend, which says that the sting of the local scorpion in the deep desert of Jaisalmer, Rajasthan is bound to kill in 24 hours. The scorpion's poison builds a feverish melody within the victim. The only cure is to find a sage singer who can read the melody in the victim's pulse and then sing a counter-melody.

The Song of Scorpions is a contemporary tale of twisted love, revenge and the redemptive power of a song, which unfurls like a folktale. Nooran is a singer, a scorpion healer, a mid-wife and a medicine woman for the Sindhi community of Rajasthan. When Aadam, a camel trader in the desert community, realizes that Nooran, the woman he passionately loves, does not care about him, he seeks redress by paying a young thug to sexually attack her. Feeling herself poisoned by the brutal violation, Nooran sets off on a mystical journey to seek and avenge herself on her unknown attacker through the power of her song.



Anup Singh DIRECTOR



Saskia Vischer PRODUCER



Shahaf Peled PRODUCER

Director's Statement

The film is about those who are ruthless in their desperate desire for love. But also those who steadily make themselves worthy of the gift of song and hope even as their world collapses around them. The monstrous path that Aadam chooses to gain possession of Nooran finally leaves her just one way to redeem her body and free herself: her act of vengeance has to match his savagery. To complement the ferocity of the tale, the film patterns itself with the versatile rhythms and the respect for life suggested by the music of Rajasthan's desert civilization, perennially suggesting a reality much larger than the apparent. Tiny details, microscopic close-ups of sand and face, sky and vigorous body, wavering shadows and resilient light open into the monumental, volatile landscape of menace and unpredictability, a landscape of urgent questions: What is possession and what is love? What will we choose when we seek to really understand what makes us human: revenge or compassion?

Production Profile

Saskia Vischer and *Shahaf Peled* combine artistic sensitivities and international business experience, to create original and magical movies for international audiences. The films are high-profile independent movies: intelligent and meaningful stories with distinctive cinematic style, attracting A-level cast for efficient and financing strategies. Member of ACE, EAVE.

Main Filmography

2016 – A Different Life by Shahaf Peled

2015 – The Lighthouse Keeper by OLPAMA

2010 – Lo Mas Importante De La Vida Es No Haber Muerto by OLPAMA



GOALS AT GAP-FINANCING MARKET

To meet co-producers, sales agents, television commissioning and distributors with the aim of fostering a coproduction process, seeking 25-35% of the budget by co-producing. We would also consider 3 way coproduction

FEATURE

2K Arri Alexa (to DCP), colour, 90'

BASED ON

Saye'd Kashua's Novel

LANGUAGES

Arabic, Hebrew

BUDGET

€ 1.100.000

FINANCING IN PLACE

€ 700.000

PRODUCTION COMPANY

Dori Media Paran

CO-PRODUCTION

Les Films Du Poisson (France)

PARTNERS

Israel film fund, Channel 10

SOLD TERRITORIES

Israel

PROJECT STAGE

Finance

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Vayehi Boker

Let It Be Morning

Eran Kolirin

Director's Biography

Born on 1973, in Tel Aviv, his feature film debut as a director, *The Band's Visit*, thrust him into the international spotlight, winning critical acclaim and over 50 prestigious awards from around the globe, including a special mention at Cannes and two European Film Awards. *The Exchange* (2011), his second feature film, was in competition for the Golden Lion at the 68th Venice International Film Festival. *Beyond the mountains and trees* (2016) his third feature film, premiered at Cannes Un Certain Regard.

Log-Line

Sami's soul is under siege. The wall he has built around his heart starts coming apart when another, more tangible wall, is built around the village of his birth.

Synopsis

Sami was at his parents' house back in the village, when peace began to break out. He had gone there with his wife and kid for his brother's wedding. It has been years since Sami moved to Jerusalem to "go live with the Jews," as the people in the village called it. The wedding was beautiful and for a few hours it seemed as if no one had a care in the world. That all changed on the way back to Jerusalem, when a soldier camped out on the road, signaled Sami to stop and turn the car around. The road was blocked. Sami tried to argue, but it was late, and he was a soldier. So they headed back to Sami's parents' home, thinking they'd return the next morning. But the road was closed the next morning too and there was a huge traffic jam from all the other cars trying to leave for work. Step by step Sami realize that this is not a regular roadblock but a closure, a general separation that locks the inhabitants inside the village. Sami cast back to the heart of the Arabic village "System" with everyone turning to him for advice, forcing him to decide where his real allegiance was. After all, he is the only one who has left the village and come back. Thus, he could be the only one who knows what "They" want.



Eran Kolirin DIRECTOR



Yoni Paran PRODUCER

Director's Statement

Sayed Kashua's Novel, *Let it be Morning*, could well be described as one of the great absurdist tragicomedies of our time, to be more precise, I'd probably say that his book is one of the great absurdist Jewish tragicomedies. And if you're wondering how the most famous Palestinian author in Israel ended up writing a Jewish novel, the answer is intrinsically tied to the most basic existential questions we face here in Israel throughout all of our lives. As odd as it may seem at first, this Arab living in Israel has what was once considered a jewish perspective. On reflection, however, it becomes clear that the perspective of a minority at risk, of a scared individual who is simply trying to make do and find some logic in a world that makes no sense at all. I've always been fascinated by the Kafkaesque situation of being lost and of how the ground can slip away beneath a person's feet. It's the moment when someone loses the safe haven of his life, and his reality becomes absurd – absurd in that it is a terrifying experience, but also a moment of compassion and discovery. It is at that very moment that the individual discovers himself, his identity, his sense of belonging.

Production Profile

Dori Media is an International group of media companies, produces and distributes content for TV and New Media. In 2013 *Dori Media Paran* has opened a feature film division which benefits the quality of the local Middle East setting, while maintaining a commercial appeal. *Galis* and *Abulele*, their first tittles became an instant success at the box office and optioned an English-language remake. Keren Michael is handling the developing and financing.

Main Filmography

2016 – The Writer by Sayed Kashua, Berlinale

2014 – Self Made by Shira Geffen, Semaine De La Critique - Cannes FF,

2010 – The Wanderer by Avishai Sivan, Director's Fortnight - Cannes FF



GOALS AT GAP-FINANCING MARKET

Finding equity investors, finishing funds, and distributors

FEATURE

HD, colour, 90'

BASED ON

Original Screenplay

LANGUAGE

Arabic

BUDGET

€ 835.000

FINANCING IN PLACE

€ 514.988

PRODUCTION COMPANY

Philistine Films

CO-PRODUCTION

JBA Productions (France), Ape&Bjorn (Norway), Una Film (Germany), Snowglobe (Denmark)

PARTNERS

Sor Fond, Visions Sud Est, Asia Pacific Screen Awards, Tribeca Film Institute, Dubai Film Connection, Sanad, Asian Film Fund (Busan)

SOLD TERRITORIES

Switzerland, Norway

PROJECT STAGE

Pre-production

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Palestine, France, Germany, Norway, Denmark

Wajib

Annemarie Jacir

Director's Biography

Palestinian filmmaker Annemarie Jacir has written, directed and produced over sixteen films. Two of her films have premiered as Official Selections in Cannes, one in Berlin and one in Venice. Annemarie also teaches screenwriting, works as an editor and script consultant.

Log-Line

Shadi returns to his hometown after years abroad to help his father hand-deliver his sister's wedding invitations per local Palestinian custom. As the estranged pair spend the day together, the tense details of their relationship come to a head challenging their very different lives.

Synopsis

Abu Shadi (65) is a divorced father living in Nazareth. After his daughter's wedding in a month he'll be alone. His son Shadi arrives from Rome, where he lives, to help deliver the wedding invitations to each guest per local Palestinian custom. Shadi has spent the last several years of his life abroad and there is very little he misses or appreciates about the place he left many years ago. Now he studies architecture and lives with his girlfriend, the daughter of a former PLO leader. As the pair drive around Nazareth, their uneasy relationship unfolds. Abu Shadi tries to connect with his son while also feeling resentment that he took his mother's side after the divorce. Shadi has gladly lost touch with his hometown, a city plagued with growing violence. He has also lost touch with his family. Wajib takes place entirely in one day. Told with dry humor, they travel house-to-house delivering the invites to various people of different classes. Meanwhile the two men begin a new relationship while trying to deal with the old tensions of their lives. Everyone tries their best to honor their "wajib" (duty). But more than rediscovering a changed city, the two men rediscover each other.



Annemarie Jacir DIRECTOR



Ossama Bawardi PRODUCER

Director's Statement

When my husband sister's got married it was his wajib (duty) to return home to deliver the invitations. I decided to silently tag along as he and his father spent five days traversing the city delivering each invite. As silent observer, it was at times funny and other times painful. I began working on the idea about this fragile relationship. *Wajib* is a simple story, melancholic but with a lot of humor. I like the challenge of keeping a part of the film inside a car, an old Peugeot which was once their family car. The focus is about a father and son and the unspoken tension that years of separation has exacerbated. It's about two people who are lost because they are without family. Their struggle is trying to accept each other, and to figure out if they can be family again. The father has always held onto this idea of family although in so many ways he's failed. His son has abandoned the idea long ago, especially after his parents divorce. *Wajib* is a story of reconciliation.

Production Profile

Philistine Films, an independent production company founded in 1997 with offices in Jordan and Palestine, is known for an interest in challenging, thought-provoking and original movies from filmmakers with distinctive visions, and has established itself at the forefront of independent cinema in the Arab region. We focus on development and co-production of independent feature and documentary films.

Main Filmography

2015 – 3000 Nights by Mai Masri Official Selection, Toronto FF

2014 – In Overtime by Rami Yasin Official Selection, Venice FF - Orizzonti

2014 – When I Saw You by Annemarie Jacir, Berlinale, Toronto FF, Palestine's Official Oscar Entry, Foreign Language Film 2013

2008 – Salt of this Sea by Annemarie Jacir, Un Certain Regard - Cannes FF, Palestine's Official Oscar Entry, Foreign Language Film 2008

2003 – Like Twenty Impossibles by Annemarie Jacir, Cannes FF, New York Film Festival



GOALS AT GAP-FINANCING MARKET

As we already have Canadian and International sales agreements in place, we are seeking pre-sales, private equity or gap financing to complete the financing of the film. We are currently working on casting the 3 lead roles with the help of an L.A. based casting agent

FEATURE

HD, colour, 90'

LANGUAGE

English

BUDGET

€ 2.350.000

FINANCING IN PLACE

€ 1.665.000

PRODUCTION COMPANY

micro_scope

PARTNERS

Telefilm Canada, Sodec, Les Films Christal, Seville International, Harold Greenberg Fund

SOLD TERRITORIES

Canada

PROJECT STAGE

Packaging, financing

CONTACTS DELEGATE PRODUCTION COMPANY

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Canada

A Worthy Companion

Carlos & Jason Sanchez

Director's Biography

Carlos and Jason Sanchez are Montreal-based, world-renowned visual artists; their installation-based photographic work are meticulously staged mise-en-scène that explores psychological landscapes. Their art has been exhibited around the world and is part of the collections of many prestigious museums. They alternate between contemporary art, tv commercials and feature film projects.

Log-Line

A thirty-year-old woman begins an intimate relationship with a young female runaway. Although the immoral bond they form initially works, it soon becomes clear that for the young girl to stay and continue satisfying her needs, manipulative and illegal tactics will have to be employed.

Synopsis

Laura suffered through an abusive childhood with her father William and now at 30, finds herself entrenched within a dysfunctional, co-dependent relationship with him. Troubled and incapable of connecting with others her age, Laura finds a beacon of hope in 15 year-old Eva; a gifted pianist, whose residence Laura regularly cleans. Eva lives with her mother, a strict figure, who demands perfection from her musicianship. Life under her mother's rule, however, is unbearable so Laura convinces her to runaway to her house. At first life at Laura's is exciting with nothing being off-limits, but when Laura is questioned by police about Eva's disappearance, she resorts to manipulative and illegal tactics to keep her from leaving. Nevertheless their relationship grows and they live as a couple - albeit a dysfunctional one. During this period William is ever-present in Laura's life and as his possessiveness over her transforms into jealousy, he does everything in his power to destroy their relationship. Laura tries her best to break away from him but ultimately can't. When her love affair comes crashing down, Laura falls back into her father's arms; ones that are always there to catch her.



Carlos & Jason Sanchez DIRECTORS



Jasmyrh Lemoine PRODUCER



Luc Déry PRODUCER

Director's Statement

As artists, our photographic practice has always focused on examining the complex psychological landscapes that exist in humans and in their relationship with others. In each of our photographs we depict one frame of a chosen story, infusing it with enough detail so that viewers can imagine a beginning and end to the mise-en-scène. With this screenplay and film we will expand upon our chosen "image" to give ourselves the opportunity to comprehensively tell a story 24 frames per second. *A Worthy Companion* centers upon the complex psychological relationships that are formed between Laura, Eva and William and the impact of the triangular bond on each character. With this film we seek to give the viewers an opportunity to understand our characters' motives and intentions, to see them as individuals who are struggling and suffering; ones who have been unwillingly shaped by life's unforgiving hand.

Production Profile

micro_scope is one of the most important film production companies in Canada. Founded in 2002, the company mainly focuses on the development and production of innovative, relevant and accessible feature films. Led by producers Luc Déry and Kim McCraw, *micro_scope* strives to make sure each of the company's films reaches its full distribution potential.

Main Filmography

2014 – Tu Dors Nicole

by Stéphane Lafleur, Semaine de la Critique - Cannes FF

2013 – Whitewash by Emanuel Hoss-Desmarais Tribeca FF, Karlovy Vary

2013 – Gabrielle by Louise Archambault, audience award at Locarno FF, Toronto FF

2013 – Inch'allah by Anaïs Barbeau-Lavalette, FIPRESCI Award at Berlin film festival, TIFF, Beijing film festival

2011 – Monsieur Lazhar by Philippe Falardeau, audience award at Locarno FF, Oscar nomination for best foreign film

2010 – Incendies by Denis Villeneuve, Venice FF, Oscar nomination for best foreign film;

Documentaries



GOALS AT GAP-FINANCING MARKET

Closing the gap in our financing and allowing us to proceed with production and finalizing this film that has been recorded over the course of ten years. Bring on more partners/sales from European countries and the US

DOCUMENTARY

HD, colour, 90'

LANGUAGES

French, English, Danish, Polish

BUDGET

€ 410.426

FINANCING IN PLACE

€ 329.629

PRODUCTION COMPANY

Danish Documentary Production

PARTNERS

Danish Film Institute, DR TV, SVT, Danish Ministry of Education, Sales agent WIDE HOUSE

SOLD TERRITORIES

Denmark, Sweden

PROJECT STAGE

Pre-production

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Denmark

Apolonia, Apolonia

Lea Glob

Director's Biography

Lea Glob graduated Film School in 2011 with the award winning short *Meeting My Father Kasper Top Hat* and is the director of *Olmo and the Seagull*, winner of the youth jury award at Locarno, Festival internationale del film 2015, Best Documentary Award, Rio de Janerio 2015 and the Nordic:Dox Award 2014.

Log-Line

Underground rebels meet money and High-Society in the world's art-scenes; With Bohemian Paris, New York and Los Angeles as backdrops, this coming-of-age story portrays a female painter's personal and artistic development; from the maturing of a talent to the leap into the commercial art scene.

Synopsis

Apolonia, Apolonia is a coming-of-age story; an existential voyage into the mind of a young woman's thoughts on sexuality, art, idealism and love as she lives and rethinks them through her twenties. The film follows Apolonia as she leaves Denmark – to move back to her birthplace, to become a painter in Paris. She is accepted as a student at the prestigious art school Ecole Nationale des Beaux Arts. Apolonia is placed in an atelier, overlooking Louvre, painting in the shadows of some of the greatest masters in the history of art. Her everyday life is divided between great contrasts: her life in the fine neighborhood of Saint German des Pres, home of her local bar and the art academy, and her life in the African working-class neighborhood of the 18th district. In spite of the fact that she identifies her sole existence with painting, the painting itself sees little progress. She rarely shows up at the academy, and her well-meaning professors worry. Apolonia herself starts recognizing that her wild ideas and charm might not be just enough for her to succeed, and she sacrifices everything to paint – and a new productive period takes its beginning.



Lea Glob DIRECTOR



Sidsel Lønvg Siersted PRODUCER

Director's Statement

The film's storyline and theme relate to films like *Boyhood* and *Something Better to Come* containing the progression of time and focus on how to live through changes and developments as a person. To me, it is a fascination of a female artist, her development from being a young talent to becoming a mature painter, all in the very same period in which she has to face the existential dilemmas, that is part of growing up. In this particular film, time is visually represented in the developing of a body of work, as well as in the filmed documentary scenes. This double-reflection between 'artwork' and 'personality' fascinates me, and is a double-sided portrait, which mirrors each other. I feel inspired to follow the ones alienated from society and to watch how they navigate through life. What is it like to be a female artist today? What inner strengths, what sacrifices are necessary? How will she navigate in this landscape of helpers, competition, ambitions and basic human needs and desires?

Production Profile

Danish Documentary is owned by three directors and their producer. Pernille Rose Grønkjær, *The Monastery – Mr. Vig and the Nun* (IDFA winner), Eva Mulvad, *The Good Life, Enemies of Happiness* (Sundance and IDFA winner) Mikala Krogh, *A Normal Life, The Newsroom - Off the Record*. Producer Sigrid Dyekjær, awarded best producer by the Danish Film Academy 2015 and nominated at PGA Awards 2016 for Outstanding Producer of Documentary.

Main Filmography

2015 – Natural Disorder by Christian Sønderby Jepsen, 2015 IDFA, Winner best international documentary DOK.Fest München 2016, Docs Against Gravity, Göteborg FF, Helsinki Doc Point Documentary FF, Cph:Dox
2013 – A Different Kind of Boy by Ulrik Wivel (producer) Cph:Dox, Hot Docs



GOALS AT GAP-FINANCING MARKET

Find a partner to help finance the rest of the film

DOCUMENTARY

Digital C300, colour, 90'

LANGUAGES

French, Arabic, English

BUDGET

€ 757.458

FINANCING IN PLACE

€ 314.000 Vice, € 270.000 French broadcaster, € 44.863 UK tax credit

PRODUCTION COMPANY

Pulse Films & The Others

CO-PRODUCTION

The Others

PARTNERS

Vice, French broadcaster, Corniche

SOLD TERRITORIES

North America – Vice, France – broadcaster

PROJECT STAGE

Production

CONTACTS DELEGATE PRODUCTION COMPANY

NAME / SURNAME

Julia Nottingham

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UK, France, USA

Cain, Abel & the Cowgirl

Dina Salah Amer

Director's Biography

Dina is a filmmaker and freelance journalist. Her work has focused on sharing nuanced, intimate and humanized stories in the Middle East with a global audience. Dina experienced Egypt's revolution on the frontlines created Oscar Nominated and 3 time Emmy winning documentary *The Square*.

Log-Line

Through the eyes of three Muslims at the center of two of the most violent terrorist attacks ever to occur in Paris, *Cain, Abel & The Cowgirl* deconstructs the real lives behind the headlines. Who were they? What did they want from life? And who is to blame?

Synopsis

Cain, Abel & the Cowgirl deconstructs Islamic terrorism through an intimate existential lens, looking into the lives of three Arab French Muslims who found themselves in different unsuspecting roles, at the forefront of the Charlie Hebdo and November terrorist attacks in Paris. Ahmed Merabet, Cherif Kouachi, Hasna Aitboulchain each launched into global notoriety in connection to the bloodiest attacks on French soil, both happening in less than a year. All 3 were residents of the 93, a difficult French ghetto in the outskirts of Paris infamous for unemployment, police riots and youth rage. They circulated these streets – their lives intersecting throughout their childhood – all taking very different paths that collided on the day of the Charlie Hebdo attacks on the 7th January 2015. This film juxtaposes Ahmed and Cherif's last day of life, while looking back on the turning points in their journey to understand how they evolved into the men we experienced in the news: police officer and terrorist on the scene of Charlie Hebdo. Hasna's life directly impacted by the events of Charlie Hebdo, she is set into motion and just 10 months later is at the center of an attack that eclipses Charlie Hebdo in magnitude and scale. *Cain, Abel & the Cowgirl*, digs into the lives of Ahmed, Cherif and Hasna and tries to understand this painful cycle of violence through an intimate human lens, with testimonies from their inner circle of friends and family members. Who were these people? Can we understand their actions? And who is to blame?



Dina Salah Amer DIRECTOR



Karim Amer PRODUCER



Julia Nottingham PRODUCER

Director's Statement

I struggle to understand violence. Righteous violence most of all. A seed of faith meant to bring peace, is the very seed used to wreak mayhem and carnage. As a Muslim woman and a believer in humanity, it's very difficult living in a world knowing that my identity has been hijacked and rewritten as a danger to the world. My vision for this film is to deconstruct Islamic terrorism and dig deeper to reveal the human psyches and realities that are the engine behind this gruesome phenomenon. What is most fascinating to me is the human angle underlying these cycles of violence. Exposing the subtle similarities in our individual human stories that drive us towards similar and different ends. As Cherif's best friend since childhood who is now working as an Imam to stop kids from the 93 from joining ISIS says, "I can never justify what Cherif did. We can never wash his hands of the blood on them. But I can explain it."

Production Profile

Pulse Films is an award-winning, independent, modern-day studio that encompasses the development, production, financing and distribution of cross-platform content for audiences worldwide. Pulse's "artist first" mantra has allowed the company to build a thriving talent management component to the business that completes its holistic approach to content creation.

Main Filmography

2016 – American Honey by Andrea Arnold, Cannes FF - Jury Prize Winner
2016 – All These Sleepless Nights by Michal Marczak
2015 – The Witch by Rob Eggers
2014 – 20,000 Days on Earth by Iain Forsyth & Jane Pollard
2014 – The Possibilities are Endless by Edward Lovelace and James Hall
2013 – Who is Dayani Cristal? by Marc Silver, Sundance winner
2010 – No Distance Left to Run by Will Lovelace & Dylan Southern
2012 – Shut Up And Play The Hits by Will Lovelace and Dylan Southern, Sundance



GOALS AT GAP-FINANCING MARKET

To find postproduction facilities and partners (sound edit and mix, color-grading, deliveries, subtitling), International Sales

DOCUMENTARY

Super16mm, colour, 80'

BASED ON

Original work

LANGUAGES

Serbian, Saramaccan, English

BUDGET

€ 234.000

FINANCING IN PLACE

€ 174.000

PRODUCTION COMPANY

KinoElektron

CO-PRODUCTION

CaSK Films

PARTNERS

CNC (France), Arte (France), Arte Cofinvoa (France), Medienboard Berlin Brandenburg (Germany)

SOLD TERRITORIES

All available

PROJECT STAGE

Postproduction (editing)

CONTACTS DELEGATE PRODUCTION COMPANY

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France

Gold Mine Ben Russell

Director's Biography

Ben Russell is a media artist and director who has had solo screenings and exhibitions in the most prestigious Festivals and Museums all around the world. After the many short films he shot in Suriname, in 2009 he made his first feature length film *Let Each One Go Where He May* screened and awarded in numerous international festivals. His second feature, *A Spell to Wad Off The Darkness* in collaboration with Ben Rivers was broadcasted by Arte – La Lucarne in 2013, premiered at Locarno International Film Festival and was screened in over fifty international festivals. Recently, he directed two short films, *Let Us Persevere in What We Have Resolved Before We Forget* and *Atlantis*, both screened at the Rotterdam International Film Festival.

Log-Line

Gold Mine is a visceral documentary portrait of two remote mining communities and their miners operating on opposite sides of the world.

Synopsis

Gold Mine is a portrait of two remote mining communities operating on opposite sides of a hostile world. Shot on Super16mm film among the corporate employees of a mine in the profound Serbia and the Maroon laborers of an illegal small-scale mining operation in the jungle tropics of Suriname, *Gold Mine* immerses its viewer in the precarious natural and social environments of two distinct labor groups so as to better understand the bonds that these men share. In a time of global economic turmoil, here is the human foundation of capital, revealed.



Ben Russell DIRECTOR

Director's Statement

In 2008 I made the trip to Suriname in order to shoot a feature-length documentary with a 16mm camera in illegal gold mines. Later I've met Serbian Minors in the corporate mine of Bor. I was impressend with the collective spirit and generosity both of these Saramaccan and Serbian men. In an instant, I suddenly saw this film, *Gold Mine*, assemble itself before me. *Gold Mine* would look at two disparate groups of miners operating in two radically different environments to find the commonalities that exist between them. It would collapse the Serbian continental environment into the jungle heat for visceral environmental affect, the North into the South for a global economic perspective, the macro into the micro for an understanding of systems built out of individual labor, and the corporate into the collective for a look into varying financial models. *Gold Mine* would be a work built out of apparent differences so as to allow the two common threads – ambition for wealth and the need for community – to rise to the surface.



Janja Kralj PRODUCER

Production Profile

KinoElektron is a production company based in Paris, founded by Janja Kralj. *Peace to Us in Our Dreams* by Sharunas Bartas was presented at Director's Fortnight - Cannes 2015, *These are the Rules* by Ognjen Svilicic won the award for best film at Venice FF - Orizzonti 2014. *La Solitude* by artist Nir Evron has been presented (June 2016) at Evron's personal exhibition at Tel Aviv Museum of Art. *KinoElektron* is currently in postproduction of *Strange Birds* by Elise Girard and of coproduction *Son of Sogia* by Elina Psykou. The company is developing upcoming projects by Vladimir Perisic, Sharunas Bartas, Ognjen Svilicic, Antonio Mendez, Pola Bousiou, Bani Khoshnoudi amongst other.

Main Filmography

2016 – Strange Birds

by Elise Girard

2016 – Son of Sofia

by Elina Psykou (coproduction Greece, France, Bulgaria)

In financing

God in a Shoe by Ognjen Svilicic
Frost by Sharunas Bartas

Lost Country by Vladimir Perisic



GOALS AT GAP-FINANCING MARKET

Find a European co-producer partner for the post production of the film and close the 30% gap on the financing with both Broadcasters MGs and Distributors MGs

DOCUMENTARY

HD, colour, 90'

LANGUAGE

Portuguese

BUDGET

€ 217.656

FINANCING IN PLACE

€ 152.656

PRODUCTION COMPANY

Busca Vida Filmes

CO-PRODUCTION

Autárquico Filmes (Brazil)

SOLD TERRITORIES

All available

PROJECT STAGE

Shooting, production

CONTACTS DELEGATE PRODUCTION COMPANY

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Brazil

Impeachment - Dois Pesos, Duas Medidas

Impeachment - Two Weights, Two Measures

Petra Costa

Director's Biography

Petra Costa is an award-winning filmmaker whose work lives on the borderlines of fiction and nonfiction. Her first film *Elena* premiered at IDFA and was called a 'cinematic dream' by NYTimes and a 'masterful debut' by Indiewire. Her second film, *Olmo and the Seagull*, premiered in Locarno.

Log-Line

With the impeachment of its first female president, Brazil is cracked open, embroiled in an epic political tragedy of corruption and betrayal. The film closely follows the President and other key players involved in this urgent political crisis at the heart of Latin America's biggest economy.

Synopsis

In 2016, a President elected by 54 million votes was impeached. Dilma Rousseff, who fought against the military dictatorship, and who was imprisoned for two years and tortured, became the first female president in Brazilian history. Two years after being re-elected, she and her party were accused of fiscal crimes and corruption, and thus removed from office. Alongside captivating footage of chaotic street protests, the documentary goes behind-the-scenes in Congress and at the Presidential Palace to illustrate how Dilma's fall actually occurred. Furthermore, through the point of view of key political actors in Dilma's party and the opposition, the film renders an inside look at this unparalleled political crisis and unprecedented moment in Brazilian history. Through intimately and authentically depicting the 'realpolitik' on-screen, the film elucidates the chaos of collapse, exposing the Machiavellian tendencies of the political system, which would otherwise befit a Greek Tragedy.



Petra Costa DIRECTOR



Tiago Pavan PRODUCER

Director's Statement

I am almost the same age as the Brazilian democracy and thought that we were both mature in our 30s. History seemed to be progressing slowly but constantly, in a way that it became almost absent. Now I am living the most historic moment my country has seen in the last 50 years. The class struggle that had always been semi-hidden from Brazilian society has suddenly risen in an unprecedented manner. An era of conciliation has given ground to a new era of extremes. Brazil has become a broken mirror which fails to recognize its own reflection. By closely accompanying the main characters involved in this political tragedy from early 2016 until the president's impeachment judgement, my intention is for the film to be a record of this political crisis, showing how it took place both inside the corridors of power, and at street level. My voice-over will reflect upon these events and weave them into an essayistic style, seeking to bring political questions into an intimate voice and quest.

Production Profile

Busca Vida Filmes' aim is to support independent cinema, particularly films that challenge the border between fiction and non-fiction. Our approach to films is to be open to take creative risks and to give support to filmmakers that are willing to make something bold and original, where they can develop their unique and personal universe.

Main Filmography

2015 – Olmo and the Seagull
by Petra Costa CPH:DOX 2014
Best Nordic: DOX - work in progress, Rio de Janeiro FF, Locarno FF, Viennale, IDFA



GOALS AT GAP-FINANCING MARKET

We are looking for partners to finance the post production of the film and be part of a universal message of peace.

DOCUMENTARY

HD, colour, 100'

LANGUAGES

French, Arabic

BUDGET

€ 550.000

FINANCING IN PLACE

€ 410.000

PRODUCTION COMPANY

Haut et Court

CO-PRODUCTION

None

PARTNERS

Haut et Court Distribution

SOLD TERRITORIES

France

PROJECT STAGE

Pre-production

CONTACTS DELEGATE PRODUCTION COMPANY

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Latifa – Le Coeur Au Combat

Latifa

Olivier Peyon & Cyril Brody

Director's Biography

Olivier Peyon directed his first feature *Les Petites Vacances* before directing *How I Came to Hate Maths*. He just shot a new feature in Uruguay *Une Vie Ailleurs*. Cyril Brody has directed 3 documentaries and wrote along Olivier *Les Petites Vacances*.

Log-Line

The story of Latifa Ibn Ziaten is the story of a mother. When her son is assassinated by a terrorist everything collapses for Latifa: her life and her idea of social cohesion. Instead of giving up hope, she decides to revive her dream by transcending her loss. Latifa answers hatred with love.

Synopsis

The story of Latifa Ibn Ziaten is the story of a young woman full of dreams who crossed the Mediterranean from Tétouan to France in the late 70s. Thirty years later, her son Imad, a French soldier, was assassinated by Mohamed Merah. Two young men both born in France of immigrant parents and both Muslim, but with contrary destinies. Imad was the fruit of successful integration and died in the service of France; Merah felt excluded and tried to destroy the same country. Everything collapsed for Latifa: her life, her idea of social cohesion, and her vision of French society. Yet, instead of giving up hope, she decided to revive her dream by transcending her loss. She decided to go out and meet people to convince them that her dream of peace still has meaning and still concerns us all. This is the story of a woman who refuses to be brought to her knees. For the death of her son to not have been in vain, she has decided to fight for the world of her dreams. Latifa will fight for a world she knows can be beautiful and generous. For that World, she will stand strong.



Olivier Peyon DIRECTOR



Cyril Brody DIRECTOR



Carole Scotta PRODUCER

Director's Statement

The idea of shooting a feature documentary imposed itself when we discovered that behind the mother who puts love at the heart of her action, we discovered a woman capable of going from one world to another, from a housing project to a ministry. A woman without borders, literally and figuratively. Latifa asks the right questions. For as singular as it may be, her destiny finds an echo in all the subjects that haunt France and Europe today: immigration, terrorism, antisemitism, education, religion, secularism, social cohesion... Without being a theoretician or a specialist, what Latifa wrestles with is undoubtedly unsettling for the France of 2016. It will lead us to explore what being French means when your name is Naoufal, or Sara or Thibaud, and you were born in the projects, often of immigrant parents; what it's like to live in France when you are Muslim in a country of Christian tradition, a world where religious conflicts are exacerbated. Our film is a portrait of this woman who is vibrantly alive and her exceptional destiny, a woman who fights for universal values.

Production Profile

Haut et Court was founded by Carole Scotta in 1992 as an independent production and distribution company dedicated to international cinema of the highest quality. *Haut et Court* has worked with numerous emerging film-makers whose films have been selected and awarded in major international film festivals such as Laurent Cantet's *The Class* (Palme d'Or 2008).

Main Filmography

In Post-Production

150 Milligrams by Emmanuelle Bercot

2015 – The Lobster by Yorgos Lanthimos, Cannes FF – Jury Prize

2015 – A Journey Through

China by Zoltán Mayer

2014 – The Kindergarten Teacher

by Nadav Lapid, Semaine de la critique – Cannes FF

2014 – How I Came to Hate Maths by Olivier Peyon, Bafici

2014 – Foxfire by Laurent Cantet, San Sebastian FF, Toronto FF

2014 – Pauline Detective

by Marc Fitoussi

2014 – The Woman in the Fifth by Pawel Pawlikowski

2010 – Black Heaven by Gilles Marchand, Cannes FF

2010 – Coco Before Chanel by Anne Fontaine

2008 – The Class by Laurent Cantet, Cannes FF – Palme d'Or



GOALS AT GAP-FINANCING MARKET

To present our project to Distributors and Sales agents. Meet with potential French co-producers. Meet with post-production companies interested in co-producing and/or funding parts of the post-production. To present our project to European TV-Channels to find funding in at least one presale

DOCUMENTARY

Digital, Colour, 90'

BASED ON

Idea by Axel Petersén and Måns Månsson

LANGUAGE

Swedish

BUDGET

€ 422.237

FINANCING IN PLACE

€ 298.829

PRODUCTION COMPANY

Flybridge

CO-PRODUCTION

Kamolli Films (Denmark), Giants & Toys (Sweden)

PARTNERS

Swedish Film Institute, Swedish Arts Grants Committee

SOLD TERRITORIES

All available

PROJECT STAGE

In production. Shot 2/3 of the movie, will finalize the shoot in the autumn 2016

CONTACTS DELEGATE PRODUCTION COMPANY

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SE-112 42 Stockholm, Sweden

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The Real Estate

Axel Petersén & Måns Månsson

Director's Biography

Månsson & Petersén have created features, shorts and docs shown world wide in film festivals, art institutions and galleries. Their first feature-collaboration *Avalon* premiered in Toronto 2011 and was awarded the Fipresci Prize for Best First Feature, followed by numbers of nominations and awards.

Log-Line

The Real Estate - a fiction/non fiction hybrid about property, memory and the Swedish model taking place in the deeply twisted bubble of the real estate business.

Synopsis

Nojet (67), a living legend; best female supporting actor nominee, turned gambler, turned real estate Queen. Heir to a Swedish apartment complex, she's suddenly surrounded by two-faced tenants and savvy competitors, shady real estate agents and the authorities, bankers, brokers, lawyers and eccentric property developers; all wanting a piece of her pie. With no previous experience of running the family business she is now forced to engage with renovations, evacuations, rent control schemes and mysterious sales and is slowly pulled down into the increasingly greedy game of an ongoing real estate bubble and the cold war within it.



Axel Petersén DIRECTOR



Måns Månsson DIRECTOR/PRODUCER



Sigrid Helleday PRODUCER

Director's Statement

The Real Estate is a hysterical fiction-non fiction hybrid. A visually striking, intensely rhythmic and shockingly funny epic in the middle of the deeply twisted bubble of real estate. We are submerging our main protagonist Nojet into a world where the notions and borders of what's real and not are totally blurred, as in the very real, ongoing and pressured real estate bubble of Stockholm. Nojet is navigating a fine line stuck in-between capitalistic market forces, local politics, gangsters and family. *The Real Estate* will allow our characters to meander freely in and out of their different roles. On and off. Loose and striking at the same time. No control and fine tuned precision. We will create a framework for the story; the fiction – a start and a possible middle and end. Nojet, our real protagonist and the non fiction, leads the way.

Production Profile

Flybridge is a Stockholm-based production company formed in 2002. The company's founders, Måns Månsson & Axel Petersén, are the creators of critically acclaimed films like *Tracks of My Tears 2* (Orizzonti 2011), *Avalon*, (Toronto 2011, Berlinale 2012), *Roland Hassel, Mr. Governor*, *Stranded in Canton*, *Under the Pyramid*, *The Yard*. *Flybridge* produces fiction, documentaries and hybrid shorts and features.

Main Filmography

2014 – Stranded in Canton

Rotterdam FF, CPH:DOX, Tribeca FF, FID Marseille



GOALS AT GAP-FINANCING MARKET

Looking for European co-production partners, interested in acquiring a share of the film rights, broadcasters interested in pre-sales, an international sales agent, interested in exclusive management of worldwide film sales. Equity funds. Corporate entities with a specific interest in social/environmental issues addressed in the film with the possibility of taking full advantage of the Italian Tax Credit scheme

DOCUMENTARY

HD, colour, 90'

BASED ON

Original screenplay

LANGUAGES

Spanish, Italian

BUDGET

€ 438.494

FINANCING IN PLACE

€ 316.087

PRODUCTION COMPANY

Start

CO-PRODUCTION

Daniele Incalcaterra (Argentina)

PARTNERS

RAI Cinema

SOLD TERRITORIES

Italy and Italian speaking territories, Argentina, Paraguay, Uruguay

PROJECT STAGE

Principal photography started

**CONTACTS DELEGATE
PRODUCTION COMPANY**

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20154 Milano, Italy

Italy, Argentina

Tierra del Mal

Land of Evil

Daniele Incalcaterra, Fausta Quattrini

Director's Biography

Daniele Incalcaterra (Roma, 1954) is an Italian film director. A maker of social and political films, his work is a continuous evolution of the idea of direct cinema, where specific observation of facts is developed into strong narration and compelling characters.

Fausta Quattrini (Locarno, 1964) is an Italian-Swiss film director. She studied contemporary dance, and in 1991 obtained a degree in architecture at ETH in Zurich. She worked with several theatre dance companies in France and Switzerland. Since 1997 she's been making documentaries. She is a co-founder of the Palermo Atelier Video.

Log-Line

Daniele Incalcaterra, who inherited from his father a vast stretch of rainforest in Paraguay, is fighting other landowners and the establishment, who oppose his plan of saving the land from deforestation by giving it back to the native people who used to live in it.

Synopsis

Daniele Incalcaterra has been involved for years now in an apparently impossible task: give back to the native Guaraní Nandevas 5,000 hectares of Paraguayan forest, which he inherited from his father. His dream is to turn this land into a natural reserve with a scientific observatory to be run together with the natives: he named it Arcadia and it became the place of his personal utopia. Incalcaterra's opponents are many and powerful: mostly big landowners who are turning forest into transgenic soybean fields. Arcadia's allies front has scattered: the Nandevas lost faith in judicial action and are now ready to occupy Arcadia with a dozen families. By doing so they would take a major hazard which could unleash a violent reaction by the landowners. Campaign financing also carries a tricky moral dilemma: the only substantial resource to support Arcadia seems to be carbon credits sale, but this way it would end up in being financed by the very people who are being fought. The situation is close to a deadlock, Arcadia is under siege, Incalcaterra's actions lead to unforeseeable reactions: this general uncertainty seems brought forth by a thriller writer.



Daniele Incalcaterra DIRECTOR



Fausta Quattrini DIRECTOR



Riccardo Annoni PRODUCER

Director's Statement

Tierra del Mal main character will be me. The story I am telling is my story: that of the owner of a natural reserve located in the heart of Paraguayan Chaco, that he intends to co-run with the Guaraní Nandevas, the original people of this land. The story will be told from an external point of view, in order to avoid subjective slippings, and narrative will be hooked to a real character. His actions and meetings, wins and losses, beliefs and doubts will contribute in giving a drama shape to my personal journey. The main action theatre is a secret place located on the top floor of a 1970's building right in the centre of Asuncion. A windowed hall with a 360° view over the city, is where I will meet allies, consult my video photo files and Skype other interlocutors who feed the film plot. Contrasting this urban setting is the wild, hostile and magnificent nature of the Chaco, an ecosystem threatened by the brutality of the new conquer.

Production Profile

Start is a film and video production and postproduction company, founded in 1998. Mainly focused on social documentaries, it develops projects from start to finish, often in coproduction with italian and european companies. It begun its activity as a postproduction company, and still provides HD editing, VFX, 3D animation and Digital Intermediate, from conforming to color grading and mastering.

Main Filmography

Riccardo Annoni Producer:

2016 – Il Passo by Mattia Colombo, Francesco Ferri and Alessandra Locatelli, Visions du Réel

2015 – Voglio Dormire con Te by Mattia Colombo, Cinéma du Réel in Paris

Co-producer:

2015 – La Ragazza Carla

by Alberto Saibene

2015 – Ossessione Vezzoli

by Alessandra Galletta

VR, Interactive, Web and TV Series



ATTENDING TEAM AND JOB TITLES

Gabo Arora, Director; Kristian Mosvold, Producer

CREATIVE TEAM

Gabo Arora, co-director; NFB Digital Studio (co-director)

PRODUCTION COMPANY

National Film Board of Canada

WEBSITE

thisislightshed.org
UNVR.org

NATIONALITY

US, Norway, Canada

PROJECT ELEMENTS

Episodic VR, Interactive

GENRE

Documentary/Interactive

LANGUAGES

English, French

BUDGET

€ 900.000

FINANCING IN PLACE

€ 100.000

USA

Exode Virtual Reality

Log-Line

Exode is an episodic virtual reality documentary that immerses viewers in parallel narratives of a family in the Sahel that is separated because of extreme climate, famine and violence. *Exode* juxtaposes the experiences of those that migrate and those that stay to work the land.

Synopsis

The story begins at the conclusion of the harvest season known as “Ingathering.” The land is green and there is grain in storage. Our family is together. Flooding during the rainy season destroyed a large portion of the harvest, and what remains will not be sufficient to last the family through lean period. Anticipating difficult times ahead, Kadim, the father of our family, decides to go to the desert town of Agadez, which is a major center in the route for migration.

CONTACTS DELEGATE

PRODUCTION COMPANY

LightShed

NAME / SURNAME

Gabo Arora

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Gabo Arora DIRECTOR

Project Stage

In development. Partners secured (NFB, UN), though looking for funding for production and post production.

Partnerships Sought

Funders, co-producers, media distributors.



Kristian Mosvold PRODUCER

Company Profile

Lightshed (thisislightshed.org) We use the power of immersive storytelling for social impact.

Attending Team Bios

Gabo Arora is a Creative Director & Senior Advisor at the United Nations; Founder & President of LightShed, a virtual reality and social impact start-up; and an award-winning filmmaker.

Kristian Mosvold is a film producer from Norway and a partner and producer in Øya Film and owner of Øya Interaktiv. He produces Christine Cynn’s (co-director of *The Act of Killing*) documentary *Shooting Ourselves* and the interactive component *We Are the Gun*. Also producer of *Punkt - The Art of Live Remix* by Adrien le Gall - featuring a.o. Laurie Anderson and Brian Eno - and co-producer of director Mor Loushy’s *The Oslo Diaries* - following the so called Oslo Accord – currently in development. He is also producer of the 4 part series and feature film "1968 - *The Awakening*", with Gebrueder Beetz, Berlin; Artline Films, Paris and Grifa Film, Sao Paulo.

Previous Work

UNVR.org

Clouds Over Sidra

Waves of Grace

My Mother’s Wing

THE FUTURE OF FOREVER

ATTENDING TEAM AND JOB TITLES

Ana Brzezinska, Author & Director;
Joanna Solecka, Creative Producer &
Marketing Expert

CREATIVE TEAM

Aleksandra Przegalska, PhD
(Co-Writer, Scientific Consultant);
Lukasz Borzecki, Joanna Solecka,
Dominik Komar (Creative Producers);
Joanna Solecka, Mathias Noshis
(Alphapanda, Marketing Experts)

PRODUCTION COMPANY

Unlimited Film Operations

WEBSITE

facebook.com/futureof4ever

NATIONALITY

Polish

PROJECT ELEMENTS

A documentary film / VR experience /
Mobile app / Chatbot

GENRE

Documentary

LANGUAGE

English

FINANCES PENDING

€ 350.000

FINANCING IN PLACE

Producer investment

UNLIMITED FILM OPERATIONS

€ 25.000
Co-producer investment
18 Havas Warsaw (Havas Media
Group): € 25.000

CONTACTS DELEGATE

PRODUCTION COMPANY

Unlimited Film Operations

NAME / SURNAME

Ana Brzezinska

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+48 604 967 968

EMAIL

ana.brzezinska@gmail.com

Poland

The Future of Forever: Welcome to the Other Side Virtual Reality

Log-Line

The first immersive experience in which you live, and survive, your own death.

Synopsis

The Future of Forever: Welcome to the Other Side is a unique trip to the only moment in human life when we are all put in a situation of no return. This is the first immersive experience in which you live, and survive, your own death. The user experiences his sudden death in the first minute of the project. We design four scenarios showing different types of death. Whilst “virtually dying” the user participates in an eight-minute, two-step metaphysical journey during which he faces his deepest fears and doubts concerning life. After eight minutes (in medicine this is the time when you can still save a patient who has run out of oxygen) the user “comes back to life” – to the beginning of the experience. The reward after this shocking and melancholic trip is renewed hope and joy of living.



Ana Brzezińska AUTHOR/DIRECTOR



Joanna Solecka PRODUCER

Project Stage

The project is in development stage. It was presented at:
- DOC Tank, East Doc Platform (id w award)
- id w (Cross Video Days award)
- Cross Video Days
We are in advanced talks with 18 Warsaw (HAVAS Media Group). The VR project is followed by a mobile app (*FOF: Mars from 0 to 1*), a chatbot (*FOF: Meeting NOLE*) and *The Future of Forever*, a creative documentary film (in talks with HBO Europe).

Partnerships Sought

Financing partners; technological partners; broadcasters; distributors

Company Profile

Unlimited Film Operations is a film production company based in Warsaw, Poland. UFO was founded in 2009. The company specialises in producing cinematic and TV documentaries, and handles all stages of production: from early development to the finish line. The company also produces TV series, reportages and music videos.

Attending Team Bios

Ana Brzezinska Author and Director. Non-fiction storyteller based in Warsaw, Poland and Strasburg, France.

Joanna Solecka Creative producer, marketing strategist and Torino Film Lab expert in the Audience Design field. Head of Alphapanda Warsaw.

Previous Work

2012 – I Want (No) Reality 52' (Poland, Belgium)

More projects at:
anabrzezinska.com



ATTENDING TEAM AND JOB TITLES

Stephane Rituit, Co-founder,
Executive Producer & President;
Ryan Horrigan, Chief Content Officer,
Producer

CREATIVE TEAM

Felix & Paul Studios

PRODUCTION COMPANY

Felix & Paul Studios

WEBSITE

felixandpaul.com

NATIONALITY

Canada

PROJECT ELEMENTS

Content-creation film studio with
integrated VR camera department

GENRE

Virtual Reality

LANGUAGE

English

FINANCING IN PLACE

Oculus, Samsung, Comcast
Ventures, CDPQ, Phi Centre

Canada
Nomads
Virtual Reality

Log-Line

The Nomads Series transports you across the Earth into the intimate reality of several nomadic cultures. Experience the way of life of Yak Herders in the Mongolian steppes, Maasai in Kenya, and Sea Gypsies living off the coast of Borneo.

CONTACTS DELEGATE

PRODUCTION COMPANY

Felix & Paul Studios

NAME / SURNAME

Stephane Rituit

PHONE / CELL PHONE

+1 5143317001

EMAIL

stephane@felixandpaul.com



Stephane Rituit EXECUTIVE PRODUCER



Ryan Horrigan PRODUCER

Project Stage

Series A completed.

Partnerships Sought

Series B financing,
International distribution
platforms.

Company Profile

Felix & Paul Studios is dedicated to storytelling through the medium of cinematic virtual reality. The studio combines technological innovation with a unique, pioneering and in-depth approach to the new art of virtual reality storytelling – creating high-end original cinematic experiences and collaborating with existing franchises and world-renown personalities.

Attending Team Bios

Ryan Horrigan joined the studios as Chief Content Officer and oversees content development, strategy and partnerships. **Stephane Rituit** is an acclaimed film producer and, following his work in the Canadian Arctic, joined forces with directors Félix Lajeunesse and Paul Raphaël to help launch the studio.

Previous Work

Introduction to Virtual Reality
Introduction to Virtual Reality 2
Wild - the Experience
Jurassic World: Apatosaurus
Cirque du Soleil's Inside the Box of Kurios
Strangers with Patrick Watson
Inside Impact: East Africa with President Clinton
LeBron James - Striving for Greatness
Nomads



ATTENDING TEAM AND JOB TITLES

Jérémy Pouilloux, Producer; Simon Bouisson, Director

CREATIVE TEAM

Directed by Simon Bouisson,
Written by Simon Bouisson & Olivier Demangel

PRODUCTION COMPANY

La Générale de Production

NATIONALITY

French

PROJECT ELEMENTS

MKV/MP4 + SRT (subtitles)

GENRE

Drama

LANGUAGE

French, English subtitles

BUDGET

€ 831.713

FINANCING IN PLACE

€ 131.713

France

Our Baby Virtual Reality

Log-Line

As you emerge from your mother's womb, you see the world and the world sees you for the first time. When you come face to face with your parents they see a physical defect affecting your face, one that will mark you forever. Will they be able to cope with this misfortune?

Synopsis

Are you ready to be born again, into a virtual reality? A VR miniseries in 10 episodes. Your parents are in their thirties. They have just had their first child: you. The plan was to wait until they saw you for the first time before deciding on your name, as if you were going to choose it yourself. The birth did not go as planned, though, and once you were delivered with forceps and cleaned up, the midwife and your father saw a mark on your face: a protuberance, an irreparable defect. The doctor confirmed that the mark meant you would always be different. Your parents will have to learn to love you, accept this mark of fate and get on with their lives in spite of it.

CONTACTS DELEGATE

PRODUCTION COMPANY

La Générale de Production

NAME / SURNAME

Jérémy Pouilloux

PHONE / CELL PHONE

+33 682238631

EMAIL

jeremy@lageneraledeproduction.com



Simon Bouisson DIRECTOR



Jérémy Pouilloux PRODUCER

Project Stage

Pilot available – Screened at Cannes, Cross Video Days Festival (Paris), Paris Virtual Film Festival. European Partners interested.

Partnerships Sought

Commissioning editors and brands.

Company Profile

Since it was founded in 2001 by Alexandre Hallier and Jérémy Pouilloux, *La Générale de Production* has produced around fifty documentaries and films for television and cinema. Specialising in fiction, documentaries and magazines, *La Générale de Production* has now branched out into general content publishing and is currently working on many multi-screen, interactive and virtual-reality projects.

Attending Team Bios

Jeremy Pouilloux mainly produces fiction, videogames and innovative projects at *La Générale de Production*. He is also the founder of the *I Love Transmedia* event.

Simon Bouisson is a French Director. Graduated from the Femis, he directed *Wei or Die*, a interactive movie (FTV nouvelles écritures).

Previous Work

More than 50 productions for television and cinema, including:

2016 – Tantalum an interactive fiction directed by Gilles Porte

2015 – FTVNE Dring a web series directed by Grégory Magne, 6 x 8'/Studio 4/France 4, winner of awards in Paris, Berlin, London, Chengdu



ATTENDING TEAM AND JOB TITLES

Corine Meijers, Interactive Producer;
Bruno Felix, Producer/CEO of
Submarine Channel

CREATIVE TEAM

Benjamin de Wit, Creative Producer;
Jamilie van Wijngaarden, Ingejan
Lighthart Schenk Steye Hallema,
Directors; Anne Barnhoorn, Scenario

PRODUCTION COMPANY

Submarine Channel

WEBSITE

submarinechannel.com

NATIONALITY

Dutch / The Netherlands

PROJECT ELEMENTS

Short VR film

GENRE

Fiction

LANGUAGE

English

BUDGET

€ 200.000

FINANCING IN PLACE

€ 170.000

The Netherlands

Opa Eikel

Ashes to Ashes

Virtual Reality

Log-Line

Ashes to Ashes is a short tragicomedy in virtual reality about how a dysfunctional family handles the dying wish of their pater familias. This film is about the dividing line between reality and fiction – which one is really real?

Synopsis

Ashes to Ashes is set to be an original VR film in which a surreal situation unfolds on the deceased grandfather's house boat. The family discusses what to do with 'Grampa Git's' ashes. Seen from the urn, this film gives a unique point of view on a bizarre set of family relationships that are ready to blow. However, this reality in actual fact turns out to be a fiction, which adds a whole new dimension to the film. VR is a special mix of theatre and film. As a storytelling medium it is in its infancy and as we have experienced, creating good VR is more than a hand full. That is why we chose to have this film made by 3 directors from different disciplines, theatre, film and a true VR pioneer. In this way, we explore their different visual ways of telling a linear dramatic story. Each director having their own way of thinking will form the choices on how to bring the story to life. The collaboration on this film will allow us to take a step forward in the development of Cinematic VR.

CONTACTS DELEGATE PRODUCTION COMPANY

Submarine Channel

NAME / SURNAME

Corine Meijers

PHONE / CELL PHONE

+31 6 48017642

EMAIL

corine@submarine.nl



Benjamin de Wit PRODUCER



Corine Meijers INTERACTIVE PRODUCER

Project Stage

- **May - July:** pre-production
- **August - September:** production (3-4 September: shoot)
- **September - October:** post-production
- **November:** Premiere at the Dutch VR Days, Amsterdam
- **December:** Online launch, distribution
- **In 2017:** Presentations festivals and events

Partnerships Sought

Additional financial and distribution partners sought. Initiators: Submarine Channel together with AVROTROS (Dutch broadcaster and producer of international co-productions) and WeMakeVR (Production house, pioneer in Dutch VR scene). In collaboration with Force Field (Gaming studio specialized in animated VR) and Jaunt VR (International market leader in VR, partner for camera, distribution and tracking software).

Company Profile

Submarine Channel is a multiple award winning production and distribution platform for cross-media productions such as short digital films, innovative online games, interactive animations, web documentaries and online graphic novels. SubmarineChannel.com offers a mix of magazine and content delivery. By profiling artists and reporting on digital culture, we put works into perspective.

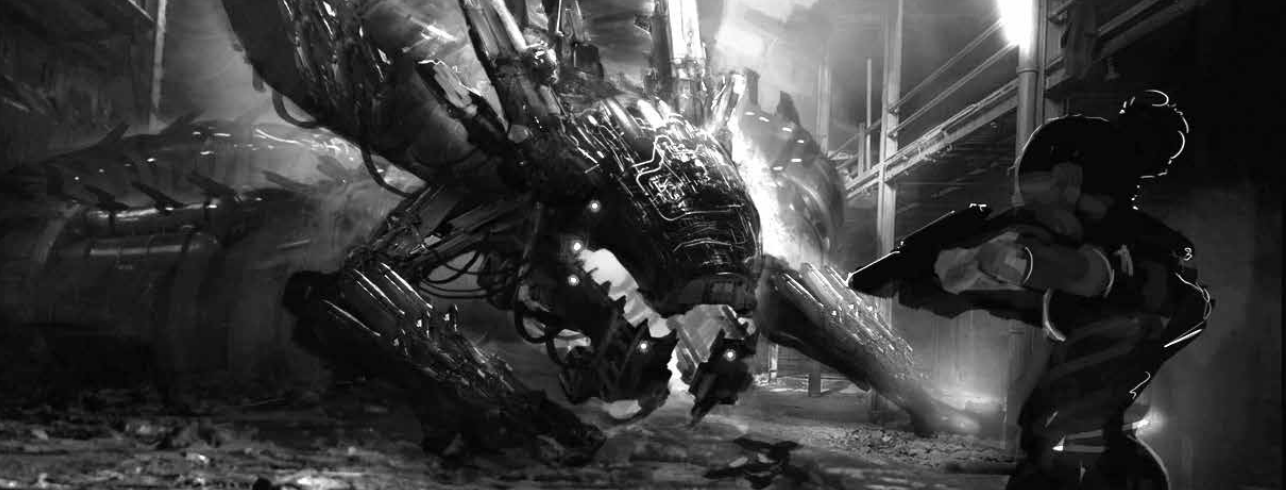
Attending Team Bios

Corine Meijers is an interactive producer at *Submarine Channel* since 2014. She's has been developing/producing a variety of projects, i.e. *Poppy*, *De Industrie*, *Ashes to Ashes*, *Who Are The Champions?*, *Bistro In Vitro* and *Motion Comics Exhibition – The Beginnings*.

Benjamin de Wit is founder of *VR Days* and Creative Producer and has a fictional VR short in development with *Submarine Channel*. De Wit was trained as an actor and worked with Ivo van Hove's *Toneelgroep Amsterdam*. Since he has developed several businesses, *Spot On Agency*, agency for actors and Studio Stomp an digital agency. He is behind *The Classical Story*, a virtual reality experience for classical music.

Previous Work

- 2015 – *Bistro In Vitro*
- 2014 – *Refugee Republic*
- 2014 – *Last Hijack Interactive*
- 2011/2012 – *The Art of Pho*
- 2010 – *Collapsus*



ATTENDING TEAM AND JOB TITLES

John Hamilton, CEO UNLTD; Nicolas Roy, CEO Dpt

CREATIVE TEAM

Patrick Boivin, Director; John Hamilton, Producer

PRODUCTION COMPANY

UNLTD. VR

WEBSITE

go-unlimited.co

NATIONALITY

Canada

PROJECT ELEMENTS

Concept Art, Design Pics, Trailer

GENRE

Science Fiction, Action Adventure

LANGUAGES

English, French

BUDGET

\$ CAD 1.500.000

FINANCING IN PLACE

\$ CAD 1.100.000

Canada Trinity Virtual Reality

Log-Line

Trinity is a hallucinogenic story set in the middle of a future war between the last remaining life forms on the planet, androids on one side and an all-seeing, all-consuming Singularity on the other.

Synopsis

Trinity, a hallucinogenic story set in the middle of a future war between the last remaining life forms on the planet, androids on one side and an all-seeing, all-consuming Singularity on the other. The battle lines are drawn between freedom and slavery, individuality or collective consciousness. What once started as an android slave uprising has now become a full blown war of existential ideologies. At the opening *Trinity*, we have been captured and our mind and soul have been contained in an orb. We are being injected with hallucinogenic code, terrorized and tortured. As the code takes effect, our world turns upside down and takes us on a surreal and horrifying trip. With the help (we hope) of our damaged Internal Assistant, we try to unravel the mystery of why we are being held captive and tortured. In the climatic final scene, we gain incredible powers and finally discover who and what we really are...

CONTACTS DELEGATE

PRODUCTION COMPANY

UNLTD Inc

NAME / SURNAME

John Hamilton

PHONE / CELL PHONE

+1 514 924 3828

EMAIL

john@go-unlimited.co



Patrick Boivin DIRECTOR



Nicolas S. Roy PRODUCER



John Hamilton PRODUCER

Project Stage

Currently in pre-production, previz, prototype stage.

Partnerships Sought

Seeking co-financing partners and distribution.

Company Profile

Unlimited VR specializes in Virtual Reality (VR) experiences, offering original content and production services for immersive and interactive media, films, series, and branded content. *Dpt* is a digital creative studio taking an interdisciplinary and collaborative approach to creating rich and unique interactive experiences that resonate with the public.

Attending Team Bios

John Hamilton began his career as a writer, director, producer, and distributor. In 1999, he co-founded Seville Pictures and Seville International. In 2007, Séville and Séville International were acquired by eOne Entertainment. John remained co-president at eOne until 2012. **Nicolas Roy** is president and creative director at *Dpt*. He has been designing, writing and directing multi-platform interactive projects in the cultural, commercial and artistic sectors for over 15 years. His versatile practice, combining design and technology, has led him to work with institutions such as the National Film Board of Canada, Ubisoft, France Télévisions, Autodesk, Samsung and ARTE. Many of his projects have received awards internationally.

Previous Work

UNLTD: Twilight series of films: **Metal: A Head Banger's Journey; Global Metal; Shake Hands With The Devil** and Alexander Sokurov's masterpiece, **Russian Ark**



ATTENDING TEAM AND JOB TITLES

Fernando De Jesus, Director; Sam Smail, Producer

CREATIVE TEAM

Nathan Penlington, Writer/Performer;
Nick Watson, Editor; Sarah Topliss,
Executive Producer

PRODUCTION COMPANY

CYOD Ltd., Thinking Violets

WEBSITE

cyod.co.uk
thinkingviolet.com

NATIONALITY

United Kingdom

PROJECT ELEMENTS

interactive digital content, short/
long form video, as-live narration,
MMOG-style gameplay, group voting,
documentary feature, theatrical
showings

GENRE

Interactive Documentary

LANGUAGE

English

BUDGET

€ 239.397

FINANCING IN PLACE

€ 120.000

UK

The Boy in the Book: A Choose Your Own Documentary Interactive Web Series

Log-Line

Choose Your Own Documentary is a unique live event combining documentary film, spoken word and interactivity that has successfully played in theatres, cinemas and festivals across the world. We are now adapting this award-winning live show into an innovative digital experience.

Synopsis

A forgotten diary falls out of an old book. What would you do? *Choose Your Own Documentary* is a co-creation by filmmakers, Fernando De Jesus, Sam Smail, Nick Watson and performer, Nathan Penlington. The creators came together after Penlington discovered the long-forgotten and heart-breaking diary of a young boy named Terence Prendergast inside a *Choose Your Own Adventure* book bought on eBay. The filmmakers set out to follow Nathan's search for Terence and attempts to unravel the mystery of the diary's pages. In the spirit of adventure, they all thought it would be a good idea to do so in the style of the books – with multiple stories and multiple endings – but unlike the books, this isn't fiction... Nor is it an ordinary documentary- for it's the user that chooses the path this story takes. We have an award-winning, tried and tested interactive story and our aim is to tailor the existing assets to create an innovative online adaptation, tentatively entitled *The Boy in the Book*.

CONTACTS DELEGATE PRODUCTION COMPANY

Thinking Violets

NAME / SURNAME

Fernando De Jesus

PHONE / CELL PHONE

+44 7885732389

EMAIL

fernando@thinkingviolet.com



Fernando De Jesus DIRECTOR



Sam Smail PRODUCER

Project Stage

We are currently in the scoping phase for audience development and working in conjunction with *The Space* to create a robust audience strategy in order to attract as many users as possible to this project in an innovative way.

Partnerships Sought

We are working closely with *The Space* and *Thinking Violets* to move this project forward and we are interested in seeking additional partnerships with platforms, digital artists or agencies and potential funders who would like to collaborate with us on bringing this unique project to life.

Company Profile

CYOD Ltd. was founded by the four creators of *Choose Your Own Documentary* in 2012 and specialise in interactive storytelling. *Thinking Violets* is an independent factual production company founded by Remy Blumenfeld in 2012. *The Space* was founded by Arts Council England and the BBC to make arts and culture for everyone, support new talent and original work, and help the creative economy grow.

Attending Team Bios

Fernando De Jesus is an experienced director, producer and editor of engaging content across multiple platforms.

Sam Smail is an experienced Factual Development Producer who has won commissions across all major UK networks as well as internationally.

Previous Work

Fernando De Jesus

2015 – Paul O'Grady's For The Love Of Dogs Series Director

2014 – Choose Your Own Documentary Director

2014 – Harbour Lives with Ben Fogle Director

2013 – Hoard Hunters Director

2013 – Mystery Map Director

2012 – Beat TV Director



ATTENDING TEAM AND JOB TITLES
Christopher Sheppard, Producer and
CEO of Adventure Pictures; Anna
Jancsó, Producer

CREATIVE TEAM
Sally Potter, writer-director

PRODUCTION COMPANY
Adventure Pictures

WEBSITE
sallypotter.com

NATIONALITY
United Kingdom

PROJECT ELEMENTS
Theatrical feature, TV one-off,
Interactive digital content, Live
multimedia experience

GENRE
Musical documentary, artist moving
image

LANGUAGE
English

BUDGET
€ 950.000

FINANCING IN PLACE
€ 108.000

CONTACTS DELEGATE
PRODUCTION COMPANY
Adventure Pictures

NAME / SURNAME
Christopher Sheppard

PHONE / CELL PHONE
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EMAIL
cs@adventurepictures.co.uk

UK

Oh Moscow

Interactive / Multimedia Experience

Log-Line

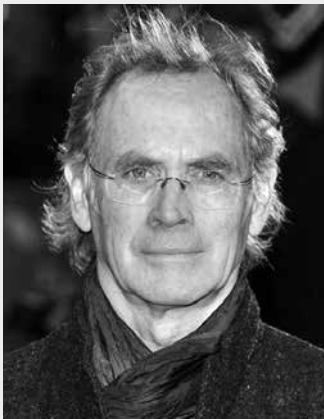
A feature length “musical documentary” about the history of the Cold War using entirely original archive footage for cinema/TV/VOD, a live concert event and an interactive platform allowing users to explore an increasingly relevant story of the divided self in a divided world.

Synopsis

Oh Moscow is a cross media project by Sally Potter, centered around an archive based musical film, based on a song cycle about the Cold War. The song cycle was conceived in the late 80s by British composer Lindsay Cooper, with lyrics by Sally Potter. It was performed across Europe including both East and West Berlin, in Russia and North America. The moving image content will take the *Oh Moscow* score as the soundtrack and narrative thread for an exploration of the political and emotional dynamics of the Cold War, telling a story that is once highly personal and increasingly relevant. An immersive digital experience will allow users to explore the themes in the film: to connect with the historical roots of current socio political events, explore the musical work and understand how a piece like this is created. A concert tour will bring live performance of the music together with HD projection of the film, exploring means of delivering an augmented reality experience to the audience.



Sally Potter DIRECTOR



Christopher Sheppard PRODUCER



Anna Jancsó PRODUCER

Project Stage

- Secured R&D grant from Arts Council of England
- Collaborated with Upian to produce preliminary concept of digital elements
- Advanced funding discussions with EuroArts to access ARTE funding and Leipzig, Berlin regional funds
- Working with Klaudia Śmieja & Beata Rzeźniczek of Madants to secure Polish coproduction financing
- In discussion with Harmony Institute for research project on user experience
- Featured Campaign offer from Kickstarter for studio music recording

Partnerships Sought

- Coproduction and finance for theatrical content
- Television co-production, pre-sales (outside Germany and France)
- Sales agents
- Partners for co-producing digital content
- Financing for digital content

Company Profile

Adventure Pictures was formed when producer Christopher Sheppard joined forces with Writer/Director Sally Potter. Their first film, *Orlando* (1992) received two Academy Award nominations. Adventure Pictures has also produced many documentaries and innovative internet projects, including the first behind-the-scenes webcast for *Eno* and www.SP-ARK.org, the interactive Sally Potter archive.

Attending Team Bios

Christopher Sheppard

Producer, Founder and Ceo of Adventure Pictures. Christopher Sheppard made his debut as a film producer with the Oscar-nominated *Orlando* (1992), one of the first ever multi-country European coproductions. This was followed by *The Tango Lesson* (1996), *The Man Who Cried* (2000), *Yes* (2004), *Rage* (2009), *Ginger & Rosa* (2012). His most recent film, *The Party* is currently in postproduction. See www.adventurepictures.co.uk Christopher first worked as a journalist and as a consultant for various United Nations agencies, then as co-editor of the New Internationalist magazine. He has also directed many documentary films, including two nominated for Royal Television Society awards.

Anna Jancsó Producer

Anna has extensive experience in journalism and film in Europe and Latin-America. Her work as a producer has been broadcast on ARTE, ZDF, Odissea, Mezzo and Arts Channel Australia and gained prestigious recognition, amongst them the FIPA D'Or and Film London “London Calling” awards. Credits include the documentaries *A Different Way* (2008) and *El Destello* (2011), *The Feature Forgotten Man* (2014) and the short film *Little Soldier* (2015). Now based in London, Anna is working with Christopher Sheppard at Adventure Pictures on a number of projects for Writer/Director Sally Potter, and also makes shorts and features as an independent producer.

Previous Work

In Post-Production
The Party by Sally Potter

2012 – Ginger & Rosa
by Sally Potter

2009 – Rage by Sally Potter

2004 – Yes by Sally Potter

2000 – The Man Who Cried
by Sally Potter

1997 – The Tango Lesson
by Sally Potter

1992 – Orlando by Sally Potter

**ATTENDING TEAM AND JOB TITLES**

Attilio Grilloni, 302 MD; Giampiero Judica Author/Creator of the series

CREATIVE TEAM

Giampiero Judica Author/Creator of the series

PRODUCTION COMPANY

3Zero2 Tv SpA

WEBSITE

3zero2tv.it

NATIONALITY

Italian

PROJECT ELEMENTS

Soccer-based Web series

GENRE

Comedy

LANGUAGE

Italian

BUDGET

€ 360.000

Italy Arbitri! Referees! Web Series

Log-Line

The mysterious life of these silent men, loathed by everybody: the only soccer experts who cannot talk about it.

Synopsis

Referees! tells the story of a group of six referees “alone against the World”, constantly dealing with their own inadequacy, carefully hidden behind their on-field authoritarian personas. It's kind of a Soprano family, supporting each of its own members and yet, at the same time, cannibalizing itself, due to cross ambitions and the volatility of the power it exercises. The main character is Armando Muscio and he has a dream: to become an international referee. Unfortunately his aids seem to oppose rather than help him. How will Armando hold together a group of referees that seems to fall apart at any moment? How will he bear the consequences of others' mistakes and weaknesses? Will he eventually learn to accept their and his own limits and confront the rest of the world, which hates the very essence of a referee? Behind a self-assured mask they all hide fears and terrifying doubts, amplified by the fact of being scapegoats in the Nation's most popular events.

CONTACTS DELEGATE**PRODUCTION COMPANY**

3Zero2 Tv SpA

NAME / SURNAME

Attilio Grilloni

PHONE / CELL PHONE

+39 335 8222988

EMAIL

attilio.grilloni@3zero2tv.it



Giampiero Judica CREATOR/AUTHOR/ACTOR



Attilio Grilloni AUTHOR/PRODUCER

Project Stage

Horizontal and vertical plot lines ready. All characters, leading and secondary, identified. Locations identified. First scripts are being drafted.

Partnerships Sought

Not only does our series deal with a very Italian obsession, soccer, it also has a very strong link with reality: in fact, the main scene of each episode is based on the latest “game of the week”, the match everybody is talking about. The above makes our idea easily marketable and of great interest for different types of publishers: soccer goes with everything, in this country!

Company Profile

3Zero2 is a solution provider for media producers, advertisers and brands to create, enhance and distribute TV or video programming on any device. From study phase to creative and technical planning, from prime time entertainment to fiction, to branded content. Regular partner of major soccer teams for logistics and technical organization. Concerts and live-event covered.

Attending Team Bios

Giampiero Judica Actor in film, TV and theatre in Italy and US. Director in theatre. Actors Studio attended.

Attilio Grilloni TV writer and producer. Head of commissioning at MTV Italia and then COO and CEO at Zodiak Media. MD at 3Zero2 since March 2016.

Previous Work

Giampiero Judica Actor for Mediaset, Rai and HBO. Co-wrote *Cleaning your Shit*

Attilio Grilloni Author, producer, journalist and radio speaker for Mediaset, Rai, La7, MTV, Radio 101, RTL102.5.



ATTENDING TEAM AND JOB TITLES

Dylan Edwards, Co-Writer/Director;
Ian Prior, Producer

CREATIVE TEAM

Dylan Edwards and Natasha
O'Keeffe, Co-Writer/Directors; Ian
Prior, Producer; James Levison
Producer

PRODUCTION COMPANY

Electric Sandbox

WEBSITE

difficultsecondcoming.com

NATIONALITY

United Kingdom

PROJECT ELEMENTS

Webseries (plus social presence on
Twitter and Facebook)

GENRE

Comedy

LANGUAGE

English

BUDGET

£ 156,000

FINANCING IN PLACE

£ 24,000 Private Investment

UK

Difficult Second Coming Web Series

Log-Line

Heal the sick. Feed the poor. Get high. Meet JC – 20-something, broke, Tinder veteran...and the Second Coming of our Lord and Saviour Jesus Christ.

Synopsis

Life isn't easy for JC. Unemployed, unlucky in love and flat-sharing an East London warehouse with a gaggle of misfits whose rent is always late. Oh...and he also happens to be the Second Coming of Jesus Christ.

A lot has changed in the 2,000 years since JC's date with destiny and that cross on a hill just outside Jerusalem. And yet some things remain the same; leaders out of touch with the people, beards are back in and Judas is still flaky.

Trump. Brexit. Justin Bieber and his 84 million Twitter followers. The world needs JC and his merry band of disciples more than ever. But will their 'grass'-roots approach to bringing peace, love and goodwill to all men cut it in 2016? With his 30th birthday fast-approaching, a generation in need of a voice and the old man threatening fire and brimstone, JC must not only take control of his life but also the fate of humanity!

Right after he's checked out that new pop-up in Dalston, apparently their matcha tea latte is to die for...

CONTACTS DELEGATE PRODUCTION COMPANY

Electric Sandbox

NAME / SURNAME

Ian Prior, James Levison

PHONE / CELL PHONE

+44 (0) 7740 342679

EMAIL

ianprior17@yahoo.co.uk
jlevison@me.com



Dylan Edwards CO-DIRECTOR



Ian Prior PRODUCER

Project Stage

Our first 3 episodes launched earlier this year, receiving mainstream press coverage and connecting with audiences globally – we're in discussions with Dailymotion regarding the promotion and distribution of subtitled versions of all 3 in Germany, France and Russia amongst other territories. A further block of 6 x 10 minute online episodes is scheduled to shoot early in 2017.

Partnerships Sought

We're seeking financing and distribution partners (brands, digital platforms, co-producers et al) for the forthcoming episodes as well as marketing strategists and broadcasters to support the further evolution of the project. Ultimately our goal is to build a fan-base for JC and the world of our story to segue into a TV commission, direct distributed feature film or other commercial opportunity.

Company Profile

Electric Sandbox is a digital studio which produces web-series in the genres of comedy and dramedy with the goal of building value into the development process. By piloting characters, stories and worlds online, *Electric Sandbox* is able to gather audience data to support its creative decision-making and inform the future iterations of each project.

Attending Team Bios

Dylan Edwards' projects as writer include *Huey* and the *Awesome*, under option to *Hat Trick* and *Guardians*, in development with *Baby Cow*.

As an executive with Nik Powell's *Scala* and also Channel 4 **Ian Prior** has overseen the financing, production and distribution of many independent features.

Previous Work

As actors, Natasha O'Keeffe and Dylan Edwards' collective credits include *Peaky Blinders*, *Game of Thrones*, *Sherlock*, *Misfits* and indie *A Wonderful Christmas Time*. Ian has produced shorts which screened at many Academy-accredited festivals as has James whose last feature *Leave to Remain* premiered at the LFF.



ATTENDING TEAM AND JOB TITLES

Benoit Pergent, director; Claire Babany, producer

CREATIVE TEAM

Yoann Le Gruiec & Benoit Pergent: Co-Directors / Claire Babany & Abdoulaye Sambe: Co-Producers / Thomas Laufer & Thomas Marie: Editors / Renaud Natkin: Sound Engineer / Sound Postproduction: Kouz Production / Graphic Design: Agathe Houndété

PRODUCTION COMPANY

Les Films du Poisson, Why So Serious Productions

WEBSITE

filmsdupoisson.com
facebook.com/musicontheroadproject

NATIONALITY

French

PROJECT ELEMENTS

Teaser Musicians:
<https://vimeo.com/154886036>
Development Trailer:
<https://vimeo.com/129649480>

GENRE

Documentary

LANGUAGE

English

BUDGET

€ 220.000

FINANCING IN PLACE

€ 169.122

CONTACTS DELEGATE PRODUCTION COMPANY

Les Films du Poisson

NAME / SURNAME

Claire Babany

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+33 1 42 02 54 80

EMAIL

claire@filmsdupoisson.com

France

Music on the Road Web Series

Log-Line

From New York to San Francisco, ten stops in a road movie across the United States, homeland of all types of music (pop, rock, hip-hop, Latin sounds...), to encounter the people who reinvent the new crossbreedings. A musical trip in binaural sound where the blues meets techno.

Synopsis

Music On The Road is a web & TV documentary series exploring the B-side of America through contemporary music, from East to West. Guided by radio host LeRoy Downs, the viewer embarks on a journey to discover people who make today's music in 10 iconic musical hot spots: New York, Detroit, Chicago, Nashville, Memphis, New Orleans, Austin, the Far West, Los Angeles & San Francisco. Thanks to an innovative binaural 3D sound and 2 cameras, the viewer is immersed into each city and its music, a blend of cumbia / electro, hip hop / poetry, folkno, blues / beat box / harmonica, alt R'n'B, all female brassband, 2.0 psychedelic rock... Inspired by the constant evolution of the musical world, this webtrip aims to help people reconnect with music, by introducing the people behind new musical trends as well as their social and cultural environments.



Benoit Pergent DIRECTOR



Claire Babany PRODUCER

Project Stage

Our project is currently in production, delivery being scheduled for October 2016. In France, ARTE is coproducing the web series and we garnered the institutional support of the CNC (New Media & New Production Technologies Funds) and the Pôle Image Haute Normandie. We have successfully finished a crowdfunding campaign at 114 %, and are now looking for international broadcasters and media.

Partnerships Sought

We are seeking the following partners for the web series (10 x 5', and possibly 20 x 5'):

- International broadcasters
- International sales agent/ distributor
- Sponsors, private partners
- Any other web series or media platform

We are also glad to consider any interest for a TV series, in France or abroad (10 x 26' / 1 x 52'), which could be delivered in March 2017.

Company Profile

Les Films du Poisson was founded in 1995 by Yaël Fogiel & Laetitia Gonzalez. Among recent productions *The Gatekeepers* was nominated for an Academy Award, in 2016 *Eat That Question – Frank Zappa in His Own Words* is presented at Sundance and released by Sony Pictures Classics.

Why So Serious Productions is a French production company developing innovative projects for the web, TV & mobile screens.

Attending Team Bios

Claire Babany joined Les Films du Poisson in 2010. She has line produced a number of creative documentaries (presented in Locarno, Sundance) and is now in charge of new media development.

Benoit Pergent is a director, editor and cameraman. He co-founded Why So Serious Productions in 2015.

Previous Work

2011 – New York 3.0, webdocumentary (Maha Productions, Arte.tv), and its TV version **New** by Yoann Le Gruiec
2016 – Sally, By in the Can, Interactive Clip by Benoit Pergent (Co-Director)



ATTENDING TEAM AND JOB TITLES

Verdiana Bixio, Producer; Antonella Lattanzi and Andrea Nobile, Screenwriters

CREATIVE TEAM

Antonella Lattanzi - Andrea Nobile - Leonardo D'Agostini, screenwriters

PRODUCTION COMPANY

Publispei Srl

WEBSITE

publispei.it

NATIONALITY

Italian

PROJECT ELEMENTS

10 ep x 50'

GENRE

Drama

LANGUAGES

Italian, English

BUDGET

€ 6.850.000

Italy Aurora TV Series

Log-Line

Aurora is a revolutionary app capable of satisfying everyone's most compelling need: happiness. Fast and efficient, Aurora has substituted psychotherapy. For the first time ever Aurora can 'delete' your Pain. When you leave Aurora, your pain has never existed. But now are you really... you?

Synopsis

Anna is a Psy, an operator in Aurora. She is 35 years old, beautiful and reassuring. And she cures you, every time. Aurora is a multinational company and the happiness of the world is in their hands. Aurora can cure you with a simple treatment: the Psy connects you up to a device and you become a patient. Suddenly all your memories appear for the Psy to scroll through, back and forth, looking for the Trauma. Once found: it is isolated. Then modified. Now that the traumatic memory which changed your life has taken on a different form, it merely becomes another memory. Your trauma as such never existed from now on. Anna has a partner whom she loves, with a sixteen year old son whom she loves as if he were her own. A good life, with love, friendships, and work satisfaction. But what could happen when – through Aurora – she discovers her best friend's secret? And from there... also the secrets of everyone she loves?

CONTACTS DELEGATE

PRODUCTION COMPANY

Publispei Srl

NAME / SURNAME

Patricia Arpea

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+39 3428911283

EMAIL

international@publispei.it



Antonella Lattanzi SCREENWRITER



Andrea Nobile SCREENWRITER



Verdiana Bixio PRODUCER

Project Stage

Development

Partnerships Sought

Open to a coproduction partners.

Company Profile

Founded in 1972 *Publispei* has been a leader in the TV market since 44 years. *Publispei* has produced some of Italy's most successful long series, among these *Un Medico in Famiglia*, *I Cesaroni* and *Tutti Pazzi per Amore*. International co-productions among others *Do You Like Hitchcock?* and *Sissi*. *Publispei* changes and innovates year by year increasing their production with documentary and films.

Attending Team Bios

Antonella Lattanzi, 1979

Novels: *Devozione*, *Prima che tu mi tradisca*. Screenplays: *Fiore* by C. Giovannesi (Quinzaine des Réalisateurs, Cannes 2016)

Andrea Nobile (1977)

screenwriter (*Il Tredicesimo Apostolo*, *Distretto di Polizia*)

Verdiana Bixio Producer

Previous Work

2016 – Questi Giorni co-

produced with 11 Marzo Film

Directed by Giuseppe Piccioni

2015 – Un Medico in Famiglia

10^ Serie

2014 – È Arrivata la Felicità

2013 – I Cesaroni 6^ Serie

2011 – Massimo il Mio Cinema

Secondo Me Documentary

Directed by Raffaele Verzillo

2011 – Tutti Pazzi per Amore

3^ Serie



ATTENDING TEAM AND JOB TITLES
Henning Kamm, Producer; Michael W. Horsten, Writer; Matthias Freier, Idea by

CREATIVE TEAM
Michael W. Horsten, Writer; Matthias Freier, idea by and Co-Writer; Steen Bille, Co-Writer

PRODUCTION COMPANY
Zentropa Hamburg GmbH

WEBSITE
zentropahamburg.com

NATIONALITY
German, Danish

PROJECT ELEMENTS
Women's empowerment, SM, serial killer, cold war

GENRE
Social drama-thriller set in the early 1990's

LANGUAGE
German

BUDGET
€ 4.800.000

FINANCING IN PLACE
€ 50.000

CONTACTS DELEGATE
PRODUCTION COMPANY
Zentropa Hamburg GmbH

NAME / SURNAME
Henning Kamm

PHONE / CELL PHONE
+49 151 23 000 204

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henning.kamm@zentropahamburg.com

Germany

Blutfink

Bullfinch

TV Series

Log-Line

Johanna M. is the first female detective to serve in Hamburg's murder unit in the early 90's. In a male dominated world, she struggles with men in and out of her job. Against all resistance she takes a stance, fights her way through and brings one of the cruelest serial killers to justice.

Synopsis

Bullfinch tells the hidden truth behind the true story of 40 year old Johanna M., the first female detective in Hamburg's murder unit. Struggling in a male world, Johanna gets involved in a kidnapping case. The suspect Ralf L. gets convicted. Right after trial Johanna is approached by a woman who believes Ralf L. is involved in the disappearance of her daughter. Against the will of her new boss and the resistance of her colleagues Johanna dives head over heels into an off duty investigation. All while trying to cope with her failed marriage and engaging in a new relationship. Bit by bit Johanna unveils Ralf L.'s sadistic, greedy nature. He has kidnapped numerous women, kept and tortured them in his nuclear shelter before killing them, dissolving their body parts in barrels filled with acid. In a race against time Johanna collects evidence, pioneers criminalistic methods that are now standard procedure and finally brings one of the worst predators in Germany's criminal history to justice.



Michael W. Horsten WRITER



Matthias Freier CO-WRITER



Henning Kamm PRODUCER

Project Stage

Bullfinch is in early development. We have a fully developed story outline. The project is based on a true story, all necessary rights are secured. We have concrete ideas for a cast with international appeal.

Partnerships Sought

We are seeking broadcasters and a distributor to finance the development and production.

Company Profile

Zentropa Hamburg is a 50/50 joint venture between powerhouse Zentropa Denmark and the independent German production company DETAILFILM, developing, producing and telling stories with a focus on German content that has international appeal for any kind of screen.

Attending Team Bios

Henning Kamm Founder/ Managing Director Zentropa Hamburg. Member of the EFA. "Producer on the move", EAVE & Inside Pictures alumni.
Michael W. Horsten Oscar nominated Danish Writer/Director known for *The Killing*.
Matthias Freier Writer/Director. Branded entertainment for intl. clients.

Previous Work

Henning Kamm Hans Petter Moland's *Conspiracy of Faith*, Mia Hansen-Løve's *Things to Come*.
Michael W. Horsten *The Killing* and *Heavy Water War*.
Matthias Freier is a Writer/Director working in branded entertainment for international clients.



ATTENDING TEAM AND JOB TITLES

Nicola Giuliano, Producer; Davide Serino, Screenwriter; Alessandro Fabbri, Screenwriter; Ludovica Rampoldi, Screenwriter; Stefano Sardo, Screenwriter

CREATIVE TEAM

Davide Serino, Screenwriter; Alessandro Fabbri, Screenwriter; Ludovica Rampoldi, Screenwriter; Stefano Sardo, Screenwriter

PRODUCTION COMPANY

Indigo Film

WEBSITE

indigofilm.it

NATIONALITY

Italian

PROJECT ELEMENTS

Mini-series composed of six episodes of 50'

GENRE

Thriller

LANGUAGE

English

CONTACTS DELEGATE

PRODUCTION COMPANY

Indigo Film

NAME / SURNAME

Nicola Giuliano

PHONE / CELL PHONE

+39 0677250255

EMAIL

nicola@indigofilm.it

Italy Nemesis TV Series

Log-Line

Julian Weaver has everything. Nick Gresky has nothing. Two different lives, the same DNA. When Julian's wife is killed, the two destinies collide. Who's the murderer? And who framed who?

Synopsis

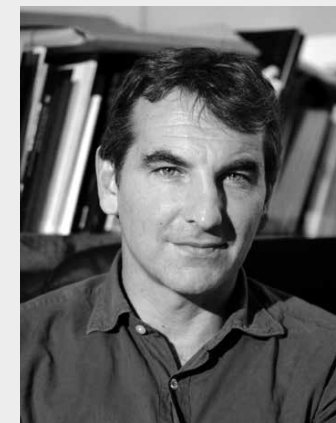
Julian Weaver has everything: a gorgeous wife, an inherited business empire, the good fortune of someone who has never had to ask anything from life. At least until his wife is killed and all the evidence seem to suggest he is responsible. Not even his lawyer, the combative Diane McKenna, believes in his innocence. But is she who discovers a secret that may turn the trial. That secret goes by the name of Nick Gresky. A man who is identical to Julian, right down to having the same DNA. Nick has nothing, he has gambled away the little money he had and his creditors want him dead. Nick and Julian are doppelgangers. But who is the murderer? And who framed who? Nemesis means revenge, enemy. But for the Greeks, Nemesis was also the goddess who dispensed justice, the force that balances fortune and misfortune. If destiny cheated in dealing the cards of your fate at the moment of your birth, is it possible to come back and change them? And what is the price to be paid?



Davide Serino SCREENWRITER



Stefano Sardo SCREENWRITER



Nicola Giuliano PRODUCER



Alessandro Fabbri SCREENWRITER



Ludovica Rampoldi SCREENWRITER

Project Stage

Nemesis is a mini-series composed of six episodes of 50 minutes produced by Indigo Film, at the moment in the development stage.

Partnerships Sought

Broadcast

Attending Team Bios

Nicola Giuliano founded *Indigo Film* with Francesca Cima and Carlotta Calori. He produced, among many others, *The Great Beauty*, which won the Best Foreign Language Film Oscar, a Golden Globe and a Bafta. He has won 2 David di Donatello Awards as best producer.

After a Master's Degree in Literature, **Davide Serino** attended the RAI script class for Screenwriting. Among recent experiences, he was part of the SKY original TV Series *1992* and *1993 Writers' Room* and he has written three episodes of the RAI TV Series *Donne* from short stories by Andrea Camilleri.

Alessandro Fabbri, Ludovica Rampoldi, Stefano Sardo were responsible for the Italian version of the series *In Treatment*, and they created and scripted the series *1992* and *1993*. For the cinema, they have written *The Double Hour* and *The Invisible Boy*, which Gabriele Salvatores is currently shooting the sequel to.

Company Profile

Indigo Film is a cinema, television and multimedia production company that has produced all Paolo Sorrentino's films, including *The Great Beauty*, which won the Best Foreign Language Film Oscar in 2014. Among the many directors Indigo works with are Gabriele Salvatores, Ivan Cotroneo, Maria Sole Tognazzi, Andrea Molaioli, Piero Messina, Massimo Coppola, Riccardo Milani e Pietro Marcello.

Previous Work

2016 – A Kiss by Ivan Cotroneo

2015 – Youth by Paolo Sorrentino

2015 – The Wait by Piero Messina

2015 – Me, Myself and Her

by Maria Sole Tognazzi

2015 – Romeo e Giulietta

by Massimo Coppola

2014 – The Invisible Boy

by Gabriele Salvatores

2013 – The Great Beauty

by Paolo Sorrentino

2011 – This Must Be The Place

by Paolo Sorrentino

2008 – Il Divo by Paolo

Sorrentino



ATTENDING TEAM AND JOB TITLES

Sarah Born, Producer/CEO/Partner
at Catpics Ltd

CREATIVE TEAM

Clemens Aufderklamm, Author

PRODUCTION COMPANY

Catpics Ltd

WEBSITE

catpics.ch

NATIONALITY

Swiss, German

PROJECT ELEMENTS

12 x 45'

GENRE

Drama

LANGUAGE

English

BUDGET

€ 15.000.000

FINANCING IN PLACE

€ 151.000 for development

Germany, Switzerland

School of Champions TV Series

Log-Line

The demanding journey of young athletes and their mentors struggling to realize their dream in a hugely competitive arena: a boarding school for future champions of winter sports.

Synopsis

School of Champions (SOC) is a drama series about an elite boarding school for future winter sports champions: about teenagers, coaches, teachers and parents who will do whatever it takes to make the dream of success come true. In every society there is a conflict between the needs of the individual and the rules of the community. The rules of our community are extreme: this private elite boarding school in the Alps has for many years enjoyed a reputation as the leading training centre for winter sports. It can boast a prize-winning record like no other. But what exactly does it mean to be a member of this top-performing family? The central question of our series addresses everyone who lives in an achievement-oriented society: what price must you pay to be successful in our world?

CONTACTS DELEGATE

PRODUCTION COMPANY

Catpics Ltd

NAME / SURNAME

Sarah Born

PHONE / CELL PHONE

+41 788797681

EMAIL

sarah.born@catpics.com



Clemens Aufderklamm WRITER/CREATOR



Sarah Born PRODUCER

Project Stage

The first concept of *School of Champions* was developed at the Racconti program of the IDM. In 2015 the Catpics AG acquired the rights for the project. In March 2016 we were able to close the development budget of around €150.000. The pilot as well as the mini-bible have been completed in the summer 2016. Nicolas Lusuardi consulted the project as a script editor.

Partnerships Sought

We are looking for a strong international partner that shares the vision for this highly ambitious project and will be able to support the project financially. Ideally we want to co-produce this project with Germany, Austria and France and/or Italy. We are also looking for a international sales agent.

Company Profile

Catpics Ltd is a well-established Swiss film production company that has made a name for itself predominately through the success of productions such as *Reise der Hoffnung* (Journey of Hope), *Der Schwarze Tanner* (The Black Tanner), *Die Herbstzeitlosen* (Late Bloomers), *Gripsholm*, *Mouvements du Desir* and *Emporte Moi*. In 1991 *Journey of Hope* by Xavier Koller won the Oscar for Best Foreign Language Film.

Attending Team Bios

Clemens Aufderklamm was born in Innsbruck. In LA he joined the screenwriting program at UCLA. Since 2000 he has been living in Berlin where he writes for TV and cinema.

Sarah Born has been working in the film industry since 2004. In 2012 she joined Catpics, in 2014 she became Co-CEO and partner at the Catpics.

Previous Work

2016 – To Make a Comedy is No Fun - Jiri Menzel by Robert Kolinsky

2016 – Waiting for Mommy by Léa Pool

2012 – Someone Like Me by Xavier Koller

2006 – Late Bloomers

by Bettina Oberli

2000 – Gripsholm by Xavier Koller

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New Media Funds Guide

Thanks to the partnership entered between La Biennale and OLFFI, this year the Venice Gap Financing Market Book of Projects incorporates an interactive listing of public funds and program financing «new media» projects.

Oloff.com is the largest database about public funding around the world. It covers more than 600 funding programs and 170 production incentives in 85 countries. It is entirely free and available on desk top, mobile and now via iTunes and Google Play.

Up to now, the focus of the public funds has been set on cinema and television projects. Given the changes in the production and distribution environment as well as the need to better accompany new viewing habits, public institutions have tried to adapt some of their funding programs but have also created “new media” funding schemes for this new generation of projects

This programme listing is certainly not exhaustive, but gives already a rather synthetic overview of those available. By clicking on the name of the fund or the programme you will get all the information about each of them, by accessing directly the OLFFI database.

As always regulations keep changing and we advise you to check the latest news on OLFFI and always go to the funds website. Last but not least as there is no common definition or even no definition on what is considered as “new media” we have tried to keep the wording used by each of the funds.

We hope that this information will be useful in your research of funding and partners. Have a great festival and we will be happy to meet you there.

Ilann Girard & Joëlle Levie
Online Film Financing – Olffi

Pascal Diot
Head of Film Market

How to access the information available on Olffi?
It's easy!

OLFFI APP

1. Download the Olffi app, iTunes and Google Play.
2. Register by entering your email address and password
3. Access several tools enabling you to scan and compare funding programs as well as coproduction treaties.

OLFFI.COM

1. Click on the name of the fund on the pdf version of this list of funds and programs and you will access the OLFFI website
2. To get more detailed information, register on Olffi.com by entering your email address and password
3. Access several tools enabling you to scan and compare funding programs as well as coproduction treaties

Find out about funding possibilities in the countries of our participants. Just CLICK on the name of the country, fund or programme you want to check out and NAVIGATE OLFFI.COM the largest database on public funds and tax incentives for the development, production and post-production of film and television, around the world. REGISTER FOR FREE to OLFFI.COM and discover all the tools and information that have assembled to facilitate the financing of your film and television projects.

PROGRAMMES DEDICATED OR INCLUDING SUPPORT TO WEB PROJECTS, VR, INTERACTIVE PROJECTS AND OTHER TYPES OF PROJECTS USING NEW TECHNOLOGIES						
COUNTRY	NAME OF THE FUND	NAME OF THE PROGRAMME	LEVEL	ACTIVITY	PROJECTS TYPES	APPLICATION DATES*
ARGENTINA	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	AR - Federal Competition Web Episodes	National	Production	Web project	1
AUSTRALIA	Screen Australia	AU - Documentary Development Funding	National	Development	TV series, Web project, Interactive projects	4
		AU - Documentary Producer Program	National	Production	TV series, TV single work, Web project, Transmedia, Crossmedia	2
		AU - Multiplatform Drama Program	National	Production	Feature Films, TV series, TV single work, Web project	Y
		AU - Story Development (drama)	National	Development	Feature Films, TV series, TV single work, Interactive projects	Y
	Screen NSW	AU - 360 Vision Virtual Reality Development Initiative	Regional	Development	Virtual reality	1
		AU - Advanced Development	Regional	Development	Feature Films, TV series, TV single work, Web project, Interactive projects	Y
		AU - Early Development	Regional	Development	Feature Films, TV series, TV single work, Web project, Interactive projects	Y
		AU - NSW Production (and post-production) Finance Fund	Regional	Production	Feature Films, TV series, TV single work, Web project, Interactive projects	4
	Screen Tasmania	AU - Digital Media Fund	Regional	Production	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects	4
		AU - Production Investment Fund	Regional	Production	Feature Films, TV series, TV single work, Web project	Y
	Screen West	AU - Documentary Production Investment Fund	Regional	Production	Feature Films, TV series, TV single work, Web project	4
		AU - Drama Production Investment Fund	Regional	Production	Feature Films, TV series, TV single work, Web project	4
	South Australian Film Corporation	AU - Matched Market Development Grant	Regional	Development	Feature Films, TV series, TV single work, Interactive projects	6
BELGIUM	Film and Audiovisual Centre	BE - New Media Development Support	National	Development	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects	1
		BE - New Media Production Support	National	Production	Web project, Transmedia	1

COUNTRY	NAME OF THE FUND	NAME OF THE PROGRAMME	LEVEL	ACTIVITY	PROJECTS TYPES	APPLICATION DATES*
		BE - New Media Scriptwriting Support	National	Scriptwriting	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects	1
	Flanders Audiovisual Fund	BE - Cross-media Audiovisual Derivatives	National	Production	Crossmedia, Interactive projects	-
		BE - Development Support	Regional	Development	Feature Films, Interactive projects	3
		BE - Production Support	National	Production	Feature Films, Interactive projects	4
		BE - Screenwriting Support	National	Scriptwriting	Feature Films, Interactive projects	3
	Screen Brussels	BE - Screen Brussels Fund	Regional	Production	Feature Films, TV series, TV single work, Web project	3
BRAZIL	Spicine - São Paulo Film Comission	CA/BR - International Codevelopment Incentive with CMF - (Canada)	National	Development	TV series, TV single work, Web project, Shorts, Interactive projects	1
CANADA	Alberta Media Fund	CA - Alberta Production Grant (Stream 1 - Indigenous/ Coproductions)	Regional	Production	Feature Films, TV series, TV single work, Interactive projects	Y
	Canada Media Fund	CA - Convergent Digital Media Incentive	National	Production	Web project, Shorts, Transmedia, Crossmedia, Interactive projects	Y
		CA - Experimental Stream - Innovation Program (development)	National	Development	Web project, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects	2
		CA - Experimental Stream - Innovation Program (production)	National	Production	Web project, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects	2
		CA - Experimental Stream Commercial Projects Pilot Program	National	Production	Web project, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects	1
		CA/BR - International Codevelopment Incentive with Spicine - (Brazil)	National	Development	TV series, TV single work, Web project, Shorts, Interactive projects	1
		CA/NZ - Canada-New Zealand Digital Media Fund	National	Production	Web project, Transmedia	1
	Manitoba Film & Music	CA - MFM Development Fund (Stream One: Web based)	Regional	Development	Web project	-
		CA - MFM Production Fund (Stream Two: Web based)	Regional	Production	Web project	1
	Nunavut Film Development Corporation	CA - Creative Content Development Fund	Regional	Development	Feature Films, TV series, TV single work, Web project, Shorts	Y
	Ontario Media Development Corporation	CA - Interactive Digital Media Fund - Concept Definition Program	Regional	Development	Web project, Shorts, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects	2
		CA - Interactive Digital Media Fund - Production funding	Regional	Production	Web project, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects, Apps	2

COUNTRY	NAME OF THE FUND	NAME OF THE PROGRAMME	LEVEL	ACTIVITY	PROJECTS TYPES	APPLICATION DATES*
CHILE	National Council of Culture and Arts	CL - National Audiovisual Fund	National	Production	Feature Films, Web project, Shorts	1
DENMARK	Danish Film Institute	DK - New Danish Screen - Development	National	Development	Feature Films, Web project, Shorts, Transmedia, Crossmedia, Virtual reality	Y
		DK - New Danish Screen - Production	National	Production	Feature Films, Web project, Shorts, Transmedia, Crossmedia, Virtual reality	Y
	FilmFyn	DK - Production and Development Support	Regional	Production	Feature Films, TV series, TV single work, Multimedia	Y
	The West Danish Film Fund	DK - Development Support (feature Films and TV)	Regional	Development	Feature Films, TV series, TV single work, Multimedia	-
		DK - Production Support (feature film and TV)	Regional	Production	Feature Films, TV series, TV single work, Multimedia	2
FRANCE	Alsace Regional Council	FR - Production Support to Audiovisual Projects (fiction and animation)	Regional	Production	TV series, TV single work, Web project	3
		FR - Production Support to Audiovisual Projects (documentaries)	Regional	Production	TV series, TV single work, Web project, Transmedia	3
	Centre national du cinéma et de l'image animée (CNC)	FR - New Media Development Support	National	Development	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects, Apps, Digital content	4
		FR - New Media Production Support	National	Production	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects, Apps, Digital content	4
		FR - New Media Scriptwriting Support	National	Scriptwriting	Web project, Transmedia, Crossmedia, Virtual reality, Interactive projects, Apps, Digital content	4
	ECLA - Aquitaine	FR - New Media projects	Regional	Development	Web project, Transmedia, Interactive projects	1
	Pictanovo	FR - New Media Development Support	Regional	Development	Web project, Transmedia, Virtual reality, Interactive projects	2
		FR - New Media Production Support	Regional	Production	Web project, Transmedia, Virtual reality, Interactive projects	2
	Pole Image Haute Normandie	FR - Crossmedia Fund	Regional	Production	Web project, Transmedia, Crossmedia, Virtual reality	2
	Regional Council of Pays de la Loire	FR - Digital media fund	Regional	Production	Transmedia, Crossmedia, Virtual reality	2
	Rhone-Alpes Cinema	FR - Development of New Media	Regional	Production	Web project, Transmedia, Crossmedia, Interactive projects	-
	Ville de Paris	FR - Transmedia Fund	National	Development	Transmedia, Interactive projects	2
GERMANY	Film - und Medienstiftung NRW	DE - Digital Content	Regional	Development	Shorts, Interactive projects, Multimedia	1
		DE - Production Funding	Regional	Production	Films, TV series, TV single work, Multimedia	5

COUNTRY	NAME OF THE FUND	NAME OF THE PROGRAMME	LEVEL	ACTIVITY	PROJECTS TYPES	APPLICATION DATES*
		DE - Project Development Support	Regional	Development	Feature Films, Multimedia	5
	MDM - Mitteldeutsche Medienförderung	DE - Production Support	Regional	Production	Feature Films, TV series, TV single work, Web project	4
	Medienboard Berlin-Brandenburg GmbH	DE - Innovative Audiovisual Content	Regional	Production	Web project, Shorts, Transmedia, Crossmedia, Virtual reality, Interactive projects	-
	MFG - Filmförderung Baden-Württemberg	DE - Digital Content Funding	Regional	Production	Web project, Shorts, Transmedia, Crossmedia, Interactive projects	-
ITALY	Emilia Romagna Film Commission	IT - Emilia Romagna Production Support (italian and international companies)	Regional	Production	Feature Films, TV series, TV single work, Web project	1
	Film Investimenti Piemonte	IT - Film Investimenti Piemonte	Regional	Production	Feature Films, TV series, TV single work, Web project	Y
	Friuli Venezia Giulia Film Commission	IT - FVG Film Fund	National	Production	Feature Films, TV series, TV single work, Web project, Shorts	3
	IDM Südtirol - Alto Adige	IT - Prodfection Support	Regional	Production	Feature Films, TV series, TV single work, Web project	3
	Lazio Cinema International	IT - Lazio Cinema International	Regional	Production	Feature Films, TV series, TV single work, Web project	Y
	Lombardia Film Commission	IT - Lombardia Film Fund / Measure A	Regional	Production	Feature Films, TV series, Web project	Y
		IT - Lombardia Film Fund / Measure B1	Regional	Production	Feature Films, TV series, Web project	-
	Sardegna Film Commission Foundation	IT - Heroes 20.20.20	Regional	Production	Feature Films, Web project, Shorts	Y
LITHUANIA	Lithuanian Film Center	LT - Support for Film Development, Production Promotion and national distrubution	National	Production	Feature Films, Shorts, Crossmedia	2
NETHERLANDS (THE)	Netherlands Film Fund	NL - Development Support	National	Development	Feature Films, Web project, Shorts	Y
NEW ZEALAND	NZ on Air	NZ - Interactive Fund	National	Production	Transmedia, Interactive projects	1
		NZ - Skip Ahead	National	Production	Web project	1
		NZ - The Digital Innovation Fund	National	Production	TV series, TV single work, Web project, Transmedia, Crossmedia, Apps	1
		NZ - Webseries Fund	National	Production	Web project	1
		NZ/CA - Canada-New Zealand Digital Media Fund	National	Production	Web project, Transmedia	1
NORWAY	Norwegian Film Institute	NO - Development Support for Interactive Productions	National	Development	Web project, Shorts, Virtual reality, Interactive projects	Y
		NO - Minority Coproduction Scheme	National	Production	Feature Films, TV series, TV single work, Web project	2

COUNTRY	NAME OF THE FUND	NAME OF THE PROGRAMME	LEVEL	ACTIVITY	PROJECTS TYPES	APPLICATION DATES*
POLAND	Polish Film Institute	PL - Production Fund	National	Production	Feature Films, Web project, Shorts	3
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - Audiovisual And Multimedia Development Support	National	Development	TV series, TV single work, Multimedia	-
		PT - Audiovisual and Multimedia Innovation	National	Production	TV series, TV single work, Multimedia	-
		PT - Audiovisual and Multimedia Production Support	National	Production	TV series, TV single work, Multimedia	-
SLOVENIA	Slovenian Film Center	SI - Minority Coproduction Support	National	Production	Feature Films, Web project	1
		SI - Pre-production, Production and Post-Production Support	National	Production	Feature Films, TV series, TV single work, Web project	1
SWEDEN	Swedish Film Institute	SE - Development Support	National	Development	Feature Films, Shorts, Crossmedia	-
		SE - Production Support	National	Production	Feature Films, Shorts, Crossmedia	-
TURKEY	Ministry of Culture and Tourism Support Fund	TR - (Script Development), Production, Post-production Fund, Promotional Activities	National	Production	Feature Films, TV series, TV single work, Web project	Y
UKRAINE	Ukrainian State Film Agency	UA - State Program for Development and Distribution of National Movies	National	Production	Feature Films, Web project, Shorts	2
UNITED KINGDOM	Northern Ireland Screen	UK - NIS / Production Funding	Regional	Production	Feature Films, TV series, TV single work, Web project, Transmedia, Crossmedia, Digital content	Y
	Screen Yorkshire	UK - Yorkshire Content Fund	Regional	Production	Feature Films, TV series, TV single work, Shorts, Transmedia, Crossmedia	Y
The data presented in this grid were collected from websites of public funds. It is possible that some informationis missing or misunderstood. All relevant information that could improve offli website is welcome.						

*Number of sessions per year. Y indicates that a submission can be done throughtout the year.

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