

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

V E N I C E G A P – F I N A N C I N G M A R K E T

BOOK OF PROJECTS

FICTION AND DOCUMENTARY FEATURE FILMS

VR, INTERACTIVE, WEB AND TV SERIES



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
La Biennale di Venezia 2017

VENICE PRODUCTION BRIDGE

01 – 03.09.2017  
[www.labiennale.org](http://www.labiennale.org)

# VENICE GAP – FINANCING MARKET

BOOK OF PROJECTS

FICTION AND DOCUMENTARY  
FEATURE FILMS

VR, INTERACTIVE,  
WEB AND TV SERIES

Co-funded by the  
European Union



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## 74. Mostra Internazionale d'Arte Cinematografica

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Venice Gap-Financing Market  
VR, Interactive, Web  
and TV Series

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La Biennale di Venezia  
and its collaborators  
for Book of Projects

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**OLFFI**  
online film financing

**ARRI**

**Arab Cinema**  
CENTRE  
ORGANIZED BY MAG SOLUTIONS

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COUNCIL OF EUROPE  
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REGIONE DEL VENETO



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**CINEMECCANICA**

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TECH & STYLE MILANO

**JAEGE-LECOULTRE**

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EXPERIENCE AMAZING

**mastercard**

**YVES SAINT LAURENT**  
BEAUTE

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Thanks to  
**Db Logic S.r.l.**  
**Festival Scope**

The Book of Projects for 2017 has been edited using the information assembled by July 12th, 2017.  
The Venice Production Bridge may not be held responsible for possible errors.

## The Venice Production Bridge welcomes the 47 selected teams and their projects to the 4<sup>th</sup> edition of the Venice Gap-Financing Market

Since last year, the **Venice Gap-Financing Market** has expanded to host a larger number of projects across different audiovisual forms. A total of 47 projects have been selected for this year's edition: feature fiction and documentary films, TV & web series and VR films.

Our hope was that this would bring variety, diversity, and the possibility for many decision makers that were usually working only in one field to crossover to another, building bridges – as the new name of the Venice market suggests.

We are proud to say that this has happened – and that in addition to the many feature films that in the past 3 years have closed their financing here in Venice and have then gone on to premiere at festivals worldwide, we can also celebrate the completion of documentaries, web series and virtual reality films.

Another goal was to increase the number of eligible countries and present projects from all over the world while maintaining a strong focus on Europe, recognizing and celebrating co-productions between our continent and the others. We are pleased this year to welcome the first Chinese project in our selection, and a further 13 projects from 10 non-European countries.

We have also worked to connect further the **Venice Gap-Financing Market** with the Festival and Biennale's training activities – **Biennale College Cinema & Virtual Reality**. For this edition, the number of projects has increased to 47, welcoming the 7 VR projects developed during the first edition of the **Biennale College VR**. The Festival is also increasing the activities of the **VR theatre** to host the first ever VR competition – **Venice VR**.

Please welcome the **47 selected projects** and their teams: 17 fiction films, 8 documentaries, 10 Virtual Reality projects, 5 TV series, and 7 Biennale College VR projects. During 3 intense days in Venice, they will meet with a large number of producers, private and public financiers, banks, distributors and sales agents, TV commissioners, Internet and video-platforms, institutions and post-production companies.

Finally, let us celebrate the support of Creative Europe, through its MEDIA programme, that has accompanied the **Venice Gap-Financing Market** in the past 3 years.

*Pascal Diot*  
Head of Venice Production Bridge

*Savina Neirotti*  
VPB Content Curator

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**Fiction**



#### GOALS AT GAP-FINANCING MARKET

To find late-stage co-production partners, world sales and explore financing possibilities through investments, film funds and cultural grants

#### FEATURE

HD, 120', colour

#### BASED ON

Original Screenplay by Rami Alayan

#### LANGUAGES

Arabic, Hebrew, English

#### LOCATIONS

West Bank, Jerusalem

#### BUDGET

€ 740.747

#### FINANCING IN PLACE

€ 620.747

#### PRODUCTION COMPANY

PalCine Productions (Palestine)

#### CO-PRODUCTION

KeyFilm (Netherlands), Manderley Films (Germany), Mono Films (Mexico)

#### PARTNERS

Hubert Bals Fund – International Film Festival Rotterdam, Netherlands Film Fund, World Cinema Fund – Berlin International Film Festival, Arab Fund for the Arts and Culture (AFAC), Palestinian Ministry of Culture Cinema Fund, MAD Solutions, Film Lab Palestine, See-Through-Films

#### SOLD TERRITORIES

Arab Countries

#### PROJECT STAGE

Financing and pre-production

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

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#### ADDRESS

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Bethlehem, Palestine

Palestine, Netherlands, Germany, Mexico

## Al-Taqareer An Sarah Wa Saleem

The Reports on Sarah and Saleem

Muayad Alayan

#### Director's Biography

Muayad Alayan is a film director and producer based in Palestine. His first short film *Lesh Sabreen* premiered at Clermont-Ferrand in 2009. His directorial first feature *Love, Theft and Other Entanglements*, premiered at the 2015 Berlin International Film Festival - Panorama and was distributed in over 20 territories.

#### Log-Line

The affair between a Palestinian man and an Israeli woman in Jerusalem takes a dangerous political turn leaving them to deal with more than their broken marriages.

#### Synopsis

Sarah and Saleem find in each other the solace and refuge they need from their troubled relationships. They meet in the back of Saleem's delivery truck away from the eyes of their respective Israeli and Palestinian communities in Jerusalem and behind the back of Sarah's husband and Saleem's wife. When Saleem innocently invites Sarah for a drink at a bar, their troubles begin. Following a heated argument with a politically connected man, Saleem is framed with false accusations that trigger Palestinian and Israeli authorities to arrest him. In the security-paranoid setting of Jerusalem, Saleem faces suspicions that question his relationship with Sarah. Was Saleem running an illegal drug and prostitution ring? Or was he attempting to recruit Sarah as a spy for the Palestinians to extract information from her husband, a colonel in the Israeli army? Proving Saleem's innocence hinges on Sarah's ability to tell the truth about their affair and face the consequences of her husband and Saleem's wife discovering their infidelity.



Muayad Alayan DIRECTOR



Rami Alayan PRODUCER

#### Director's Statement

At the heart of the film lies the truth about our capacity as human beings to connect with one another despite our differences and despite our environments that are often designed to enforce our divisions. Jerusalem provides a perfect setting to explore these themes and will be incorporated in the film as a character itself showing how it reacts to the social drama affecting the lives of the characters and to the unfortunate circumstances that put them at the center of the existential fears of Israelis and Palestinians. The film will leave the audience with a sense of hope that despite everything humans can connect and stand with each other, not by ignoring the realities that set them apart in the first place, but by identifying their common pains and quests and breaking from the divisive expectations to do what's right.

#### Production Profile

*PalCine Productions* is a production company based in Bethlehem, Palestine. It produces narrative feature, documentary and short films in addition to offering production services to other local and international groups, non-profit organizations, communities and institutions producing audio-visual projects set in Palestine.

#### Main Filmography

**2016 – Love, Theft and Other Entanglements** by Muayad Alayan, Berlin IFF – Panorama, Edinburgh IFF, Dubai IFF

**2012 – Sacred Stones** (Doc) by Muayad Alayan and Laila Higazi, Aljazeera Documentary Film Festival

**2012 – Private Sun** (Short) by Rami Alayan, Sofia IFF, Palm Springs International Shortfest Montreal World FF

**2012 – Mute** (Short) by Muayad Alayan, Guanajuato IFF, Athens IFF

**2009 – Lesh Sabreen** (short) by Muayad Alayan, Clermont Fernand FF, Aspen FF, Dubai FF



#### GOALS AT GAP-FINANCING MARKET

To seek additional partners and funding primarily in the form of equity investment and to secure a world sales agent

#### FEATURE

Video 4k, 90' approx, colour

#### BASED ON

Original screenplay

#### LANGUAGE

Greek

#### LOCATIONS

Peloponnese (Greece)

#### BUDGET

€ 748.000

#### FINANCING IN PLACE

€ 383.000

#### PRODUCTION COMPANY

Horsefly Productions

#### CO-PRODUCTION

Fabian Massah (Germany),  
Graniet Film (Netherlands)

#### PARTNERS

Greek Film Centre (Greece), ERT  
(Hellenic Broadcaster), EZ Films  
(France)

#### SOLD TERRITORIES

Greece, Cyprus

#### PROJECT STAGE

Late financing

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Greece, Germany, Netherlands

## All the Pretty Little Horses

### Michalis Konstantatos

#### Director's Biography

Michalis Konstantatos is a film and theatre director. He has studied Directing at Stavrakos Athens Film School, Sociology at the University of Athens and holds a postgraduate degree in Architecture from NTUA. Since 2002 he has been directing theatre plays, experimental short films, TV dramas, music videos and video-installations for public spaces. His first feature film, *Luton* (2013) premiered at New Directors – San Sebastian IFF and won Best Directorial Debut at Athens IFF.

#### Log-Line

A couple makes a fresh start in the Greek countryside. Before long, they settle into someone else's villa and the matching luxury lifestyle. When the owner returns, they are faced with a tough decision which will either keep them apart or unite them.

#### Synopsis

Alice and Petros, a married couple in their late 30s, move from Athens to a small apartment in a provincial Greek seaside town. Alice works as a part-time in-house nurse. Petros works as the caretaker of a luxurious villa owned by Anna (55), a wealthy, independent woman who only visits when her work allows. Petros is ready to accept his new reality, but Alice has a strong sense of pride and firmly resists. They gradually spend more time at the villa, a constant reminder of better times, when Anna is away. Their misuse of the villa peaks when they invite a friendly couple over, pretending that the villa belongs to them. The dinner acts as a wake-up call for Alice but brings out Petros' dormant arrogant and aggressive side, which gradually transforms into a near-obsessive desire to stay at the villa. When Anna turns up unexpectedly at the villa, the family is shaken. The villa and the surrounding landscape has now transformed into an unlikely chessboard, with the participants scattered around the place – all possibilities are open. When the tension erupts, the couple stands united for the first time. But leaving the house is now their only option to find deliverance.



Michalis Konstantatos DIRECTOR



Yorgos Tsourgiannis PRODUCER

#### Director's Statement

I was always interested in observing the changes that people experience in their lives, especially the big, violent ones. Changing a house or a country, losing a job, wealth or someone they love. Do we possess as human beings the necessary skills to cope with a completely new reality? And how do we manage? In this film I want to focus on the relationship of this couple and how it is affected by violent social shift. In that intention of mine, I believe that the film actually meets the psychological thriller genre. The camera will hover over the people and the natural landscape that surrounds them. The expectation for something that will not come and the fear that something bad can happen. The glances, the movements, the little gestures that someone would fail to notice, the sound that someone might miss, the sudden bursts of the camera's movement and the eyes of the actors lead me to actually see the struggle of these two people to co-exist with each other and with their own needs.

#### Production Profile

*Horsefly Productions* is the production label of Athens-based producer, Yorgos Tsourgiannis. Since its inception in 2004, it has produced and co-produced a number of award-winning feature films and shorts. Valuing its network of collaborators in Greece and abroad and promoting strong authorial vision, *Horsefly* is committed to bringing unique Greek films closer to international audiences.

#### Main Filmography

*In Development*

**All the Pretty Little Horses**

by Michalis Konstantatos

**War and War** debut feature

by Efthimis Kosemund Sanidis

**North Pole** feature film by

Yiannis Veslemes **Untitled**

**Project** written by Thanos Tokakis

**2014 – Norviya** (Norway) by

Yiannis Veslemes

**2014 – II** by Efthimis Kosemund

Sanidis

**2013 – Luton** by Michalis

Konstantatos

**2009 – Dogtooth** by Yorgos

Lanthimos, Cannes FF



#### GOALS AT GAP-FINANCING MARKET

To close financing, find sales agent and Italian distributor

#### FEATURE

1.85:1, 110', colour

#### BASED ON

*Garbo, el espía que engañó a Hitler*  
by Juste de Nin

#### LANGUAGES

English, Spanish

#### LOCATIONS

Spain, Portugal, France

#### BUDGET

€ 12.000.000

#### FINANCING IN PLACE

€ 8.400.000

#### PRODUCTION COMPANY

Babieka Films S.L. (Spain)

#### CO-PRODUCTION

Huge Productions LLC (USA)

#### PARTNERS

Santander Structured Finance

#### SOLD TERRITORIES

None

#### PROJECT STAGE

Development, pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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##### ADDRESS

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## Bodyguard of Lies

Charles Matthau

#### Director's Biography

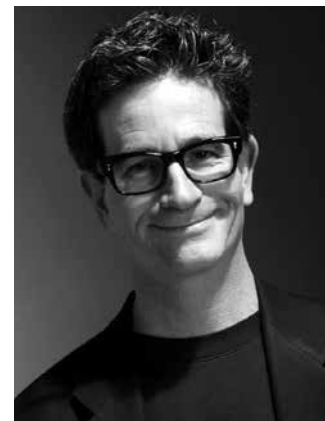
Charlie Matthau is that rare director, writer, producer who knows exactly what he wants in all capacities: a movie with humanity, heart and humor – qualities that have always defined great storytelling.

#### Log-Line

The true story of the only man in history to win the German Iron Cross and the MBE (Member of the British Empire) is long overdue to be told.

#### Synopsis

It is the late 1930's and the Fascists have taken over Spain. Juan Pujol is a failed, middle-aged chicken farmer who is determined to fight his own personal battle with Hitler, despite a resume that lacks any useful skills or experience. He is convinced that his epic imagination can be used as a weapon against the Nazis. But first he must convince the British to hire him as a spy. They think he is a lunatic and want nothing to do with him. Unwilling to take "no" for an answer, he risks his life and somehow convinces the Germans to let him spy for them. He lies about knowing various people and information, and pretends to be an ardent Nazi. Amazingly, through sheer imagination and force of personality, he becomes one of Hitler's top agents. But how can he "switch" sides and help the Allies save the world from Nazi domination?



Charles Matthau DIRECTOR



Denise O'Dell PRODUCER

#### Director's Statement

How timely is the story of Juan Pujol, and how amazing that he has never been the subject of a motion picture? Juan's journey from a failed chicken farmer with delusions of grandeur, to master spy in the greatest conflict ever, occurred in about only five years. If one were to make up such a story about a fictional character that came out of nowhere and had such a large, positive effect on world history, it would require great suspension of disbelief. For anyone who has ever felt that they are not meeting their potential or doubting whether it is too late to really matter, then *Bodyguard of Lies* is a story for you. I know it is a story for me. It inspires me like no other story I have ever been told, because it really happened.

#### Production Profile

*Babieka Films* was created in 2013 by a team of very experienced film professionals determined to create the best production company in Spain. More than 20 years producing, co-producing and providing production services have given the *Babieka* founders an impeccable reputation of quality and efficiency in Spain and abroad.

#### Main Filmography

**2016 – Cold Skin** by Xavier Gens

**2015 – The Promise**

by Terry George

**2013 – Exodus** by Ridley Scott

**2012 – The Counselor**

by Ridley Scott

**2010 – Mr Nice** by Bernard Rose

**2009 – Pepin Bello** by Tomás

Studer

**2008 – My Life in Ruins**

by Donald Petrie

**2007 – Goya's Ghosts**

by Milos Forman





#### GOALS AT GAP-FINANCING MARKET

To secure pre-sales or distribution  
MG, find other co-producers

#### FEATURE

HD, 110', colour

#### BASED ON

Script by Boris Frumin and Levan  
Koguashvili

#### LANGUAGES

Georgian, Russian, English

#### LOCATIONS

Tbilisi (Georgia), New York (USA)

#### BUDGET

€ 1.200.638

#### FINANCING IN PLACE

€ 720.000

#### PRODUCTION COMPANY

Kino Iberica (Georgia)

#### CO-PRODUCTION

Art Fest (Bulgaria), Moskvich,  
Argonauts Production (Greece),  
Embrio Production (Croatia)

#### PARTNERS

Georgian National Film Center,  
Bulgarian National Film Center,  
Georgian Public Broadcaster,  
Caucasian Film Services, Art Fest  
(distribution - Bulgaria), Strada Films  
(distribution - Greece)

#### SOLD TERRITORIES

Georgia, Russia, Bulgaria

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

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Georgia, Bulgaria, Greece, Croatia

## Brighton 4

Levan Koguashvili

#### Director's Biography

Levan Koguashvili studied Film at the State University in Tbilisi, but a war broke out in Georgia and he started to work as a journalist for the first Georgian TV. In 1999, he graduated from the VGK (Moscow) and in 2007 – from the Tisch School of the Art's Graduate Film Programme. His first feature film *Street Days* received the Tiger Award at the 2010 International Film Festival Rotterdam. His second feature *Blind Dates* premiered at the 2015 Toronto Film Festival.

#### Log-Line

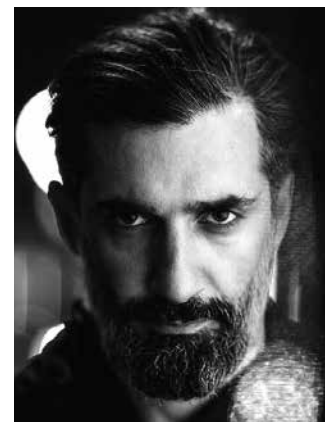
Kakhi, a 65-year-old Georgian ex-wrestler travels all the way to Brooklyn, New York, to help his son Soso get out from under a gambling debt. Kakhi is a man of honor and expects his son to live by the same code. *Brighton 4* is a mix of drama and comedy.

#### Synopsis

Kakhi, a former wrestling champion from Georgia travels to New York, where his troubled son Soso lives at the Brighton Beach district. Kakhi finds out that instead of studying, Soso works at a logistic company and has a \$23,000 gambling debt, which he owes to Amir – the owner of a restaurant. Thus begins the story of a father and son who are trying to find money. Kakhi gets to know his son and the Brighton Beach neighbourhood with its own odd microcosm. Kakhi finds a last romance, Lena, with whom he flirts. Soso later has a real affair with Lena. The adventure ends up in a shoot out, in which Soso is wounded. Kakhi is broke at this point. His last option is Amir, a former wrestler himself. Kakhi offers him a wrestling challenge: if Kakhi wins, Soso's debt will be cancelled. Amir agrees and they meet on the beach to wrestle. Kakhi has a heart attack during the match and Amir cancels the debt nonetheless. Soso comes to visit his dying father at the hostel where the residents have gathered around him. Soso's mother asks him to get everyone out of the room, so that she can say goodbye to Kakhi.



Levan Koguashvili DIRECTOR



Irakli Rodonaya PRODUCER



Olena Yershova PRODUCER

#### Director's Statement

Brighton 4 is the first stop in America for people who have just arrived from the post-Soviet world and where one becomes an immigrant marking their first steps on "real American soil". It is the story of a father who ends up sacrificing his life for his son. A silent, albeit obviously, sad comedy. It is a mixture of moods, with the co-existence of tears and laughter. This is the story of Kakhi's last romance, a strange love to one woman passed from father to son. The DoP of the film is one of the leading US DoP Phedon Papamichael "Nebraska". The main character Kakhi will be played by a legendary Georgian athlete, twice Olympic and five times world champion in wrestling, Levan Tediashvili. Levan lost his son during the war in 1992. These events had a serious impact on him and as a result we have this noble man in his late 60's with an unusually strong and at the same time vulnerable presence on the screen.

#### Production Profile

The film company *Kino Iberica* was founded in 2011 by writer, director and producer Levan Koguashvili. The goal of the company is to produce new, innovative Georgian cinema, which has a strong potential for international distribution. *Blind Dates* was the first Georgian film to receive 20 awards and to be listed at EFA 2014. The feature documentary *Gogita's New Life* (2016) was premiered in the IDFA competition.

#### Main Filmography

**2017 – Frost** by Sarunas Bartas, Director's Fortnight, Cannes FF  
**2017 – Headlong** by Maryna Stepanska, Karlovy Vary IFF, East of West competition  
**2016 – Gogita's New Life** by Levan Koguashvili, IDFA, Special Mention at DOCUDAYS.UA  
**2015 – Motherland** by Senem Tüzen, Venice IFF Critic's Week  
**2013 – Love Me** by Maryna, Er Gorbach and Mehmet Bahadır Er  
**2013 – Blind Dates** by Levan Koguashvili, Toronto IFF, Tokyo IFF, Palm Springs IFF, Berlin IFF  
**2010 – My Joy** by Sergei Loznitsa, Cannes FF



#### GOALS AT GAP-FINANCING MARKET

To find co-producers and financiers for post-production, sales agent and international distributors

#### FEATURE

Digital, 110', colour

#### BASED ON

Original screenplay

#### LANGUAGES

Czech, Slovak

#### LOCATIONS

Southern Moravia, Western Slovakia

#### BUDGET

€ 1.150.000

#### FINANCING IN PLACE

€ 800.000

#### PRODUCTION COMPANY

Cineart TV Prague (Czech Republic)

#### CO-PRODUCTION

MiraFox (Slovakia), Kinorama (Croatia), Synergia Film (Czech Republic)

#### PARTNERS

PUBRES (Distributor)

#### SOLD TERRITORIES

Czech Republic, Slovakia

#### PROJECT STAGE

In development, shoot to be commenced in autumn 2017

#### CONTACTS DELEGATE PRODUCTION COMPANY

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cineart-tv-prague/

#### ADDRESS

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Czech Republic, Slovakia, Croatia

## Cook, Fuck, Kill

Mira Fornay

#### Director's Biography

Mira Fornay graduated in film directing at Prague's FAMU and at the UK's NFTS. Her debut *Foxes* premiered at the 2009 International Venice IFF Film Critics' Week. Her second feature *My Dog Killer* won the Hivos Tiger Award at the 2013 International Film Festival Rotterdam.

#### Log-Line

A day in the life of 45-year-old Jaroslav K., who over the course of an absurd drama about domestic violence changes into a woman.

#### Synopsis

A story of one day in the life of a perpetrator of domestic violence Jaroslav K. (45) who is a handsome and seemingly good-natured son, father and decent husband. Jaroslav K. is in fact pathologically jealous of his wife Blanka and very much afraid that she will leave him one day with their three children. Jaroslav K. does not hesitate to employ violence, deceit and terror against others, which ultimately leads to a family tragedy.



Mira Fornay DIRECTOR



Aleš Hudský PRODUCER

#### Director's Statement

The main question is, as in my previous film *My Dog Killer*, the responsibility for one's individual actions and attitudes, and the extent to which responsibility for a family tragedy lies with society and with the family itself. The family is the most aggressive group in society, with the exception of the police and the army. In the Czech and Slovak Republics alone, domestic violence occurs in every fourth family. As with my previous film about racism, *My Dog Killer*, I've chosen the most absurd situation to show the absurdity of domestic violence as a very important socio-political issue of contemporary Europe. I developed the story as a form of game. Jaroslav K. does not literally play a computer game, but is a player in his own life, playing for the recognition of others, an essential human need, and a form of validation of human existence. I believe that this absurdist drama rendered in a non-traditional form will bring a novel perspective on intimacy, sexuality, violence and especially domestic violence in modern society.

#### Production Profile

*Cineart TV Prague* is one of the leading production companies in the Czech market concentrating on the production of feature films theatrically distributed (17 produced so far) and documentaries. It concentrates on executive production of the development and film production, contacts with Czech, European and overseas co-producing companies, Czech Film Foundation, broadcasters and others

#### Main Filmography

**2016 – Green Horse Rustlers**

by Dan Włodarczyk, awarded at Lagow FF and Cottbus FF

**2015 – The Photographer** by

Irena Pavlaskova

**2013 – My Dog Killer** by Mira Fornay, International Film Festival Rotterdam – Hivos Tiger Award

**2009 – Little Foxes** by Mira Fornay, Venice IFF – Film Critics' Week

**2001 – Wild Bees** by Bohdan Slama, International Film Festival Rotterdam – Tiger Award



#### GOALS AT GAP-FINANCING MARKET

To find co-producers, sales agent and distributors

#### FEATURE

HD, 90', colour

#### BASED ON

Original screenplay

#### LANGUAGE

Italian

#### LOCATION

Sardinia

#### BUDGET

€ 946.992

#### FINANCING IN PLACE

€ 646.992

#### PRODUCTION COMPANY

Falest Film (Italy)

#### CO-PRODUCTION

Maremosso (Italy)

#### PARTNERS

MiBACT, Regione Sardegna, Film Commission Sardegna, RAI Cinema, Istituto Luce

#### PROJECT STAGE

Financing

Italy

# Delphine D.

## Lara Fremder

#### Director's Biography

Lara Fremder was born in Milan, where she currently lives and works. Together with Studio Azzurro she has written the films *L'Osservatorio Nucleare del signor Nanof*, *La variabile Felsen*, *Dov'è Yankel*, *Il Mnemonista* and the dramaturgies for the theatrical plays *Camera Astratta*, *Kepler's Traum*, *Acqua*, *Fuoco e Terra omaggio a Tarkovskij*. With Marco Bechis she has written the subject and script of the films *Alambrado*, *Garage Olimpo*, *Hijos*, *Birdwatchers* that have been presented at the Locarno, Cannes and Venice International Film Festivals and won international prizes. She has also co-written *La Nacion Mapuche* by Fausta Quattrini. Her short film *Blue Sofa*, won the Grand Prix 2010 at the Festival International du Court Métrage Clermont Ferrand. In 2017 she directed her second short film *Santa Fe*.

#### Log-Line

Delphine D., 15 years old, is accused of the murder of her best friend. Acquitted for lack of evidence, she moves to Sardinia with her father. In a B&B by the sea, the two of them are seeking to regain their balance.

#### Synopsis

The body of Regine H., 15 years old, is found in the woods surrounding a small village in the Midi-Pyrenees, with twenty stab wounds. Her best friend, Delphine D., is accused of the murder. Damning circumstantial evidence and the lack of an alibi make her the prime suspect, but nothing is certain and so she is acquitted at trial due to the lack of evidence. Théo, Delphine's father, decides to take his daughter far away from the crime scene for a short period. In a B&B by the sea in Sardinia, in early Spring, the two of them try to find their equilibrium, but Théo's gaze never leaves his daughter, whom he cannot help doubting. After a confession of guilt, in a highly dramatic moment, immediately followed by a confession of innocence, Delphine D. continues to keep her cards close to her chest and to hide not only her personality, but also any truth from the eyes of her father.

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Lara Fremder DIRECTOR



Ottavia Fragnito PRODUCER

#### Director's Statement

The film is an investigation. Yet, this isn't an investigation expressed in terms of detection. It doesn't seek the guilty nor reveal the scene of the crime. The film investigates the identity of the 'Other', where the Other might be your daughter or might even be your father. Both are above suspicion through their love for one another. The story originates from the desire to reflect on the self's other and illustrate the unfathomable world that the identity of the other guards, highlighting the difficulty of understanding oneself, especially in a relationship. Another fundamental aspect of the story concerns doubt and, therefore, the likely truth that only Delphine knows. From a filmmaking, as well as a narrative point of view, the intention is to explore a perception that is rarely certain.

#### Production Profile

*Falest Film* is an independent film production company based in Milan. The company was founded in 2015 by Ottavia Fragnito and Giuliano Ricci to produce feature-length fiction and creative documentary films.

#### Main Filmography

**2017 – Santa Fe** (short) by Lara Fremder

**2016 – Segantini: Ritorno alla Natura** (doc) by Francesco Fei



#### GOALS AT GAP-FINANCING MARKET

To find financiers, co-producers, sales agents, pre-sales and festival opportunities

#### FEATURE

HD, 95', colour

#### LANGUAGE

Mandarin

#### LOCATION

Guangxi Province (China)

#### BUDGET

€ 700.000

#### FINANCING IN PLACE

€ 490.000

#### PRODUCTION COMPANY

Way Good Entertainment Co., Ltd.  
(China)

#### PROJECT STAGE

Development

## China Di Pian Shan Shui Xiao Yang

#### Director's Biography

Xiao Yang (born in 1989), Screenwriter & Director, graduated from Shanghai University for the MFA Program. His debut feature *The Suspended Step* (2013) was selected for several international film festivals such as the Asian International Film Festival in Tours and the Shadows Film Festival in Paris. His short film *Dancing Together* (2015) was invited by festivals such as Kolkata Shorts IFF, Film Front Shorts IFF and others. He has also been actively involved in art house films as associate director and storyboard designer, for films such as *Kaili Blues* by Bi Gan and *At the Dock* by Han Dong.

#### Log-Line

A wife rekindles the romance with her husband by pretending to be another woman. This fake 'reality' becomes the only way for them to communicate.

#### Synopsis

In the remote Chinese city, called Lu Di, Zhang Xin and his wife Yu An, both middle-aged, are living through a dull marriage. One day Zhang receives an anonymous negative film and he is convinced that this was sent by You Ya, his ex-girlfriend, who disappeared years ago. As a matter of fact, the reason why Zhang married his wife Yu An was because of her similarity to You. Zhang can't help but starting to trace the source of this negative film. The clues take Zhang to a forest close to the Chinese border. He discovers You swimming in a lake, quite unsurprised by Zhang's arrival. They rekindle their romance and make love with great passion. From then onwards, Zhang and You meet by the lake every week to make love with each other. Has You returned to Zhang's life for good? Actually it is Yu who set an elaborate trap by pretending to be You. What was she looking for by doing so? And how would she face and handle her marriage after this?

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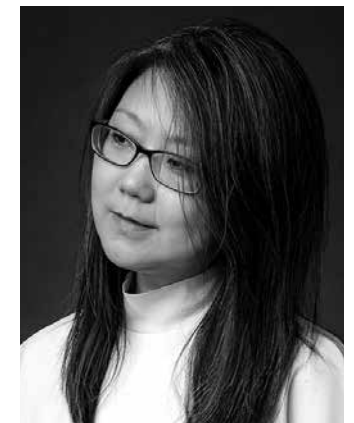
dearyoung@yeah.net

#### ADDRESS

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Xiao Yang DIRECTOR



Yang Shen PRODUCER

#### Director's Statement

Negative film is a substance with the most sense of fragmentation. It has an extremely strange color. It restores a certain 'reality'; but somehow itself is just a shadow of 'reality'. Substantially, marriage is similar to this, which likewise projects love while also reflects hate, the opposite of love.

#### Production Profile

*Way Good Entertainment Co., Ltd.* is specializing in Chinese art-house film production and international distribution. In 2013, the company participated in *Black Coal, Thin Ice*, and then produced *Nezha*. The latest project *The Pluto Moment* has completed shooting and is now in post-production. *Shen Yang*, the core character of Way Good, is a famous Chinese film producer. *Shen* founded the company Way Good Entertainment in 2014. She is also the Professor of Shanghai University and Zhejiang University. Previously Shen was the Deputy Program Director of Shanghai International Film Festival.

#### Main Filmography

*Post-Production*

**2017 – The Pluto Moment** by Ming Zhang

*In Production*

**2017 – Long Day's Journey Into Night** by Gan Bi, Executive Producer

**2015 – Kaili Blues** by Gan Bi, Locarno FF – Best Emerging Director Award, Viennale, Taipei Golden Horse FF  
**2014 – North By Northeast** by Bingjian Zhang, Tokyo IFF, Montreal World Film  
**2014 – Nezha** by Xiaofeng Li, Busan IFF, Shanghai IFF Media  
**2014 – Black Coal, Thin Ice** by Yinan Diao, Berlin IFF, Golden Bear, Silver Bear



#### GOALS AT GAP-FINANCING MARKET

To find equity gap-financing, TV pre-sales or international co-production opportunities and strategic partners

#### FEATURE

DCI 2K, 100', colour

#### BASED ON

Original screenplay

#### LANGUAGE

Mongolian

#### LOCATION

Gobi Desert (Mongolia)

#### BUDGET

€ 1.250.000

#### FINANCING IN PLACE

€ 950.000

#### PRODUCTION COMPANY

BASIS BERLIN Filmproduktion GmbH (Germany)

#### CO-PRODUCTION

Naar Cinema (Mongolia)

#### PARTNERS

Global Screen (World Sales), Pandora (German Distributor)

#### SOLD TERRITORIES

Germany, ROW with Global Screen, Presales are possible

#### PROJECT STAGE

Financing

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## Die Adern der Welt

The Veins of the World

Byambasuren Davaa

#### Director's Biography

Byambasuren Davaa, born in 1971 in Mongolia, studied Documentary Film at the Munich Film School. Her first feature documentary *The Story of the Weeping Camel* (2003) was nominated for an Academy Award. Other films include *The Cave of the Yellow Dog* (2005), which was awarded the German Film Award *Lola* for best children's film, and *The Song of the Two Horses* (2009).

#### Log-Line

Following the sudden death of his father, 12-year old Agi struggles to keep his father's car repair shop going. However, his mother Zaya opposes his plans. On the edge of the Gobi Desert, mother and son struggle with their affection for each other and how to forge a common path to a new life.

#### Synopsis

Agi (12), growing up in the middle of the Gobi Desert, suffers from an eye disease. His father Erdene operates a small truck-repair workshop. Agi is learning everything about repairing automobiles and enjoys his reputation as a car-whisperer. Survival in the harsh environment is becoming ever more burdensome. The vast gold deposits have not changed the lives of the Mongolian nomads and those who cannot find work try to search for gold themselves. The only people who get rich are men like Chuka, who provide cheap dynamite and are feared by everyone in the region. Agi's world breaks apart, when Erdene dies in a car accident caused by one of Chuka's risky explosive exercises. Agi is listless in his grief and feels completely misunderstood by his mother Zaya. A cold war rages between mother and son, as Zaya decides to sell the workshop. Ironically, Chuka is interested. At night, Agi bears witnesses to how Zaya keeps Chuka's men at bay with the help of a gun. There is no future for him or his mother and Agi devises a plan to help his mother and outsmart Chuka at the same time. Will Agi's plan work? Will he succeed in punishing the mighty mafia boss for the death of his father?



Byambasuren Davaa DIRECTOR



Tobias Siebert PRODUCER

#### Director's Statement

Mongolia. A country where the greatest good is the vastness of nature. The basis for a nomadic life, where everyone has the right to settle anywhere, and where all can heedfully partake of nature's beauty so that she can heal the scars left behind. But now, this right has been turned against us. The discovery of natural resources has meant the arrival of corporations which tear open the ground, ruthlessly exploit it and leave desolation in their wake. The centuries-old cycle has been broken. This scenario represents an important aspect for the family fate of a boy who suffers a great loss – the death of his father. A father who instilled traditions and myths in him and even taught him to perceive his hereditary disease, the gradual loss of his vision, as a gift. He wishes to preserve his home despite the change. This is as an allegory of the desire of many Mongolians. What can one give up? What treasures should one protect and preserve. At the end of the film, Agi recognizes that it is not the location that keeps his father alive, but that he carries his father's spirit deep inside – and this spirit must be protected and nourished.

#### Production Profile

*BASIS BERLIN* is an independent arthouse film production company. It emerged from the post-production company *BASIS BERLIN* in 2009. The focus is on the development of high-quality national and international feature and documentary films and documentary TV formats. Looking for the distinctive signatures that will reach a wide audience and have a chance at the box office. Producer Tobias Siebert was responsible for Davaa's first film *The Story of the Weeping Camel*, which received an Academy Award Nomination for Best Documentary.

#### Main Filmography

**2017 – Taste of Cement** by Ziad Kalthoum, winner Visions du Réel

**2017 – LOMO** by Julia Langhof, Filmfest Munich

**2016 – Hello I am David!** by

Cosima Lange, Filmfest Hof,

global release on Netflix

**2009 – Keep Surfing** by Björn

Richie Lob, Audience Award

Filmfest Munich and Warsaw IFF

**2003 – The Story of the**

**Weeping Camel** by B. Davaa &

L. Falorni, TIFF, IFFR-Rotterdam,

Karlovy Vary IFF, Busan IFF,

Academy Award Nomination



**GOALS AT GAP-FINANCING MARKET**  
To launch the project and explore all available gap-financing opportunities

**FEATURE**  
Alexa 3.2K, 98', colour

**BASED ON**  
Original script by Alamork Davidian

**LANGUAGE**  
Amharic

**LOCATIONS**  
Addis Ababa, Awash River (Ethiopia)

**BUDGET**  
€ 1.323.790

**FINANCING IN PLACE**  
€ 1.059.838

**PRODUCTION COMPANY**  
Black Sheep Film Productions Ltd (Israel)

**CO-PRODUCTION**  
Av Medien Penrose GmbH (Germany), En Compagnie des Lamas (France)

**PARTNERS**  
Rabinovich Film Fund, Avi-Chai & Gesher Multicultural Fund, Aux Cinema Du Monde-CNC, World Cinema Fund, MFG, Beracha Foundation-Jerusalem Int'l film Lab Production Award

**SOLD TERRITORIES**  
Israel

**PROJECT STAGE**  
Editing

**CONTACTS DELEGATE**  
**PRODUCTION COMPANY**

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## Etz Te'ena

Fig Tree

Alamork Davidian

### Director's Biography

Born in Ethiopia in 1980, Alamork moved to Israel in 1991 and graduated from the Sam Spiegel Film School in Jerusalem. Alamork has directed five short films, all of them dealing with the lives of immigrant women. Her latest short film *Facing the Wall* (2016), was awarded three prestigious awards and was screened at numerous international film festivals, including Clermont-Ferrand, Palm Springs and Rhode Island. *Fig Tree* is her debut feature film.

### Log-Line

During the Ethiopian civil war, the family of 16-year-old Mina decides to escape the country, but Mina won't leave her boyfriend, Eli, behind. Facing the war, she makes desperate plans to save the love of her life before their childhood ends.

### Synopsis

16 year-old-Mina lives in Addis Ababa. Not far from her house stands an ancient fig tree. Under the heavy shadow of the Ethiopian civil war – the tree is a safe haven for Mina and her boyfriend, Eli. Despite the despair felt at the raging war, and the frequent kidnapping of boys by the military, Mina becomes accustomed to zigzagging between the demands of reality during wartime and her desire to live her days of youth. Mina's older brother, Ratta, has returned from the front line with an amputated arm, but still works with the civil guard in order to stay out of trouble. Mina's grandmother, Shwaai, is an incredibly wise and strong woman and even though she is tough with Mina, Mina admires and loves her with all her heart. Due to the fact that they are Jewish, Mina's family is presented with a new opportunity: to emigrate to Israel, far away from the war. For Ratta this is a ticket out of hell, for Shwaai this is an old dream come true, but for Mina this is a tough blow. Emigrating to Israel means that Mina will have to leave Eli behind and she devises a plan that will force her family to take him along. But, in times of war, plans can go terribly wrong, hurting everybody involved.



Alamork Davidian DIRECTOR



Saar Yogev PRODUCER

### Director's Statement

I wish to create a world that is similar to the world of my own childhood, a world populated mostly by women, as the men were fighting or dying in the war. The war will be constantly present in the background and will generate the dramatic turning points of the plot. The heart and focus of the film will be Mina, a teenage girl, dividing her time between various chores and her soulmate Eli. Through her, I wish to describe the surreal situation of building a normal life during wartime. Visually it is restless and full of strife, as the heroine's reality does not allow time for digestion, reflection and thinking, she must work to survive even when it seems there is nothing on the horizon. Above all, I want to tell the stories of the people who live in my memories, those who stayed behind or died and give a face to "refugees". While they might look happy when they reach a new country, the truth is that for many of us, this is not just a new beginning, but also the end of an era and a personal tragedy.

### Production Profile

*Black Sheep* was founded by Saar Yogev and Naomi Levari out of their love for the art of filmmaking. The company is known for its selective slate of bound breaking projects, each tailor-made for its unique needs. Last titles include *One Week and a Day* (Cannes FF 2016) and *Mama's Angel* (Series Mania competition 2016). *Apple of My Eye* by Academy Award nominee Yaron Shani (Ajami) is *Black Sheep's* upcoming release.

### Main Filmography

**2016 – One Week and a Day** by Asaph Polonsky, Cannes FF – Critics Week, Jerusalem IFF, participation in over 50 additional festivals, winning 19 awards  
**2016 – Mama's Angel** by Keren Weissman, (TV series) represented by Wild Bunch, Series Mania FF  
**2014 – Farewell Herr Schwarz** by Yael Reuveni, winner of 10 international awards including Leipzig, Haifa IFF and NY FirstFilmFest  
**2013 – Hanna's Journey** by Julia Von Heinz, Berlin IFF, Montreal IFF  
**2011 – Ameer Got His Gun** by Naomi Levari, Chagrin IFF – Best International Documentary, Jerusalem IFF – Special Mention, Intima Lens – Special Mention





#### GOALS AT GAP-FINANCING MARKET

To find a co-producer, sales agent or to receive funds or grants from institutions interested in young audiences / family films / animation

#### FEATURE

95', colour

#### BASED ON

Original story

#### LANGUAGES

Spanish (possibility to dub to any language)

#### LOCATIONS

Sets for animation (three worlds) shot in Guadalajara (Mexico)

#### BUDGET

€ 1.680.640

#### FINANCING IN PLACE

€ 1.344.418

#### PRODUCTION COMPANY

Inzomnia Animación SA DE CV (Mexico)

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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## Mexico

# Inzomnia

## Luis Tellez Ibarra

### Director's Biography

Luis Téllez is an animator specialized in StopMotion. He has worked on many TV spots and short films as animation director. Nowadays he is finishing *El Rey*, a short film. *Inzomnia* is his first feature film as writer and director.

### Log-Line

*Inzomnia* is a film about friendship. It is also an adventure and fantasy film in a dystopian city where people no longer sleep. The only way to regain the possibility of sleep is through the quest of a 10-year-old girl, who will save the city from a journey to the world of dreams.

### Synopsis

Camila (10) lives in a futuristic place called Domo City, an artificial shelter. The authorities have created a pill called Inzomnia, which enables humans to live without sleeping. Therefore, people can work 24 hours a day. As they are all losing the possibility of dreaming, they are turning into automatons and working machines. Camila's parents manage to help Camila escape down the drain, where she will explore an incredible universe with a group of new friends. Finally she will be able to sleep and dream. She will explore an incredible universe hand-in-hand with Cesar (9), who lives in the Dream World and who will join her in this adventure. Both immersed in a fantastic dream full of characters, creatures and unexpected allies who will help them. At the end, they find out more about the world they live in, with love, strength and friendship.



Luis Tellez Ibarra DIRECTOR



Paula Astorga PRODUCER

### Director's Statement

Who has never wished for a longer day, to have more time and enough energy to overcome the sleeping time? Once, in an extreme situation with job deadlines throbbing in my head, I had this fantasy to work non-stop. To be able to survive without sleeping. I realized then, that this desire was nothing less than a terrible menace. What would happen if nobody was able to sleep anymore? This premise was the trigger to imagine a world where you don't need to sleep any more. *Inzomnia* appeared almost naturally as a narrative set in a dystopian future in an oniric kingdom. *Inzomnia* is an adventure story, a magical trip that captures the feelings of the characters and their conflicts, ghosts and wishes. A father and son's final meeting and an opportunity to face the real meaning of bravery through a girl's determination for the benefit of real friendship. By incorporating the great artistic expressions that stop-motion enhances, *Inzomnia* is a way to unite my internal worlds with my passion for classic literature. This film is the real possibility to build-up a deep and beautiful reflection that may help people to regain what they have forgotten, to understand what it means to be a human being.

### Production Profile

Founded in January 2013, by Luis Tellez, Milko Luis and Paula Astorga, *Inzomnia Animación SA* was created to produce *Inzomnia*. Nowadays, we are finishing *El rey* (The King), an 11-minute short film written and directed by Luis Tellez, winner of the last National Scriptwriting Contest of the Mex Film Institute.

### Main Filmography

**Inzomnia** the first stop motion film in Mexico (in production) by Luis Tellez

**Trigal** (in development) by Anabel Caso

**2017 – Tesoros** by Maria Novaro, Berlin IFF (associate producer)

**2017 – Omar y Gloria** by Jimmy Cohen, released PlayDOc

**2011 – Malaventura** by Michel Lipkes, Rotterdam IFF, AFI Fest, Best critics choice FIC Morelia



**GOALS AT GAP-FINANCING MARKET**  
To find an sales agent, pre-sales, one further minority co-producer

**FEATURE**  
4K, 90', colour

**LANGUAGE**  
Spanish

**LOCATION**  
Buenos Aires

**BUDGET**  
€ 1.000.000

**FINANCING IN PLACE**  
€ 800.000 (by July 2017)

**PRODUCTION COMPANY**  
Tresmilmundos Cine & CEPA  
Audiovisual (Argentina)

**PROJECT STAGE**  
Financing

## Argentina

# Irene

## Celina Murga

### Director's Biography

Celina Murga is a director and scriptwriter, born in Paraná, Argentina, in 1973. She has written and directed *Ana Y Los Otros* (2003), *Una Semana Solos* (2007), *Escuela Normal* (2012) and *La Tercera Orilla* (2014), which featured in the Competition Selection of Berlin International Film Festival 2014.

### Log-Line

Irene, 45, sees her world collapse following the unexpected death of her eleven-year-old son. When she decides to return to study at University, her life begins to find new meaning.

### Synopsis

Irene, a 45-year-old foreign woman, lives with her husband Federico (48) and her son Franco (11) in an upper-class neighborhood in the suburbs of Buenos Aires City. One day, abruptly and unexpectedly, Franco commits suicide. Her whole world falls apart. After some time, Irene decides to go back to College and resume her studies. All of her classmates are around 20 years old. One of them is Fernando. It is through him that she gets to know Rosario, his mother; a vital and noisy woman. Irene finds in this world the possibility to fill her life with new meaning.

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Celina Murga DIRECTOR



Felicitas Raffo PRODUCER



Andres Longares PRODUCER

### Director's Statement

Where do we find our life's meaning? In our family? In our career? Is it possible to be utterly happy by merely fulfilling our personal desires? Is it possible to be happy when living in isolation? How much does it matter to do something for others? These questions led me to develop this project. The film's narrative is to be naturalistic, following Irene's point of view. There will be long shot scenes, where the camera moves with the character integrating it with the space around it and creating the construction of time as linear, as real-time. The performances will also be directed in a naturalistic tone, the movement of the camera may become more lively as the dramatic tension rises, and the photography and sound design will also be directed towards creating this naturalistic feel. The core of the film is the emotional and physical journey of the character, so the editing will be guided by her inner rhythm.

### Production Profile

*CEPA Audiovisual* is a Buenos Aires-based production company founded in 2005 by Felicitas Raffo and Andres Longares. *CEPA* produces both feature films and non-fiction documentaries by Latin American directors.

### Main Filmography

**2017 – Nobody's Watching** by Julia Solomonoff, Tribeca FF  
**2015 – Magallanes** by Salvador del Solar, Toronto IFF  
**2014 – Holiday** by Diego Araujo, Berlin IFF  
**2013 – Seventh Floor** by Patxi Amezcua  
**2012 – Lions** by Jazmin Lopez, Venice IFF  
**2011 – Found Memories** by Julia Murat, Toronto IFF





#### GOALS AT GAP-FINANCING MARKET

To find an international sales agent and national distributors for the co-producer countries. To start testing the potential of the film with festival representatives

#### FEATURE

4K, 100', colour

#### BASED ON

Original script

#### LANGUAGE

Italian

#### LOCATIONS

Rome, Castiglion della Pescaia (Italy)

#### BUDGET

€ 1.400.000

#### FINANCING IN PLACE

€ 1.262.000

#### PRODUCTION COMPANY

Mood Film s.r.l. (Italy)

#### CO-PRODUCTION

Cinédoxxé Sagl (Switzerland),  
House on Fire (France)

#### PARTNERS

MiBACT, Eurimages, CNC, Regione Lazio, Torino Film Lab, Italian public funds-tax credit, RAI Cinema (Italian broadcaster and coproducer) – Office Federal de la Culture (Swiss public fund), RSI Radiotelevisione svizzera (Swiss broadcaster and co-producer)

#### SOLD TERRITORIES

Italy, Switzerland, France

#### PROJECT STAGE

End of development, gap financing, pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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## L'Ospite

The Guest

Duccio Chiarini

#### Director's Biography

London Film School graduate Duccio Chiarini participated with his debut feature *Short Skin*, produced together with Babak Jalali, in the Biennale College Cinema. The film premiered at the Venice International Film Festival 2014 and was later presented at Berlin Film Festival – Generation. He attended the Cannes Cinéfondation Résidence, the Berlinale Co-Production Market and the Torino Film Lab with the project of his second feature film *The Guest*.

#### Log-Line

Dumped by his girlfriend and finding himself stranded on different couches at friend's places, Guido tries to transform his drift into an opportunity for a new beginning.

#### Synopsis

The quiet life of 38-year-old university researcher Guido is unexpectedly shaken one night when the condom he is using with his girlfriend Claire breaks. On their way to buy a morning-after pill, Guido suggests that she should not take the pill, but his proposal forces Claire to confess her doubts about their relationship and ask for some time to reflect. Offended and hurt, Guido leaves the flat hoping to shock her, but she remains steady in her decision and he ends up sleeping on the couches of his parents and friends. As he tries to win Claire back, Guido starts witnessing other people's lives from different couches wondering about aspects of relationships that he never noticed before: why does his womanizer friend Dario want his new girlfriend to move in with him if he cannot stop having sex with his lover? How is it possible that a wise married woman like Lucia, mother of a 3-year-old son and eight-months pregnant, has fallen in love with another man during her pregnancy? At the end of his journey many of his questions will remain unresolved, but Guido will be able to look at his life in a different way accepting the idea that with pain comes growth and hope of new beginnings.



Duccio Chiarini DIRECTOR



Tommaso Arrighi PRODUCER

#### Director's Statement

As with my debut film, I want to approach the issue of male-female relationships ironically, through the specific lens of male fragility. This is a key topic in our society; thanks to women's capacity to overcome the injustices connected with the idea of a weak and a strong sex, men are nowadays feeling replaced in their leading role and struggle to find new parameters with which to identify themselves. The peculiarity of Guido's character, is that he grew up in a context where masculinity meant machismo. Thus, it is hard for him to find a way to express his feelings without having the sensation that he is losing his virility. Dealing with such an interior confusion, where the pain for the breaking up process fights against his male pride, Guido will behave in many contradictory ways over a very short period of time. His behaviour will have no influence on Claire's decision, but combined with the experiences of his "couch" journey, it will force him to overcome his fears.

#### Production Profile

*Mood Film* is an independent Italian production company. It has produced the documentary *Hit the road, Nonna* by Duccio Chiarini, premiered at the Venice Days 2011, the feature film *Aquadro* by Stefano Lodovichi, premiered at the Cinequest IFF 2014, and has co-produced the feature mokumentary *El Hombre Que Quiso Ser Segundo* by Ramón Alòs, premiered at the Cinema Jove Valentia IFF 2015.

#### Main Filmography

*In Development:*

**La Vita Ti Arriva Addosso** by Paolo Sassanelli

**L'Ospite** by Duccio Chiarini

**Children of the Ice** by Stefano Lodovichi

**I Levitanti** by Tommaso Landucci

*Filmography Feature Films:*

**2016 – Mountain** by Amir

Naderi, Venice IFF

**2013 – Aquadro** by Stefano

Lodovichi

*Documentaries:*

**2016 – Gli Alchimisti del Muto**

by Ramón Alòs

**2015 – El Hombre Que Quiso**

**Ser Segundo** by Ramón Alòs

**Nessuno Mi Troverá**

by Egidio Eronico

**2012 – I Gladiatori Del Calcio**

by Fabio Segator

**2011 – Hit The Road, Nonna**

by Duccio Chiarini



#### GOALS AT GAP-FINANCING MARKET

To find financiers, funds and sales agents to support the completion and distribution of the film

#### FEATURE

ProRes 4444 XQ, 90', colour

#### BASED ON

*Jambula Tree* by Monica Arac de Nyeko

#### LANGUAGES

English, Sheng, Swahili

#### LOCATION

Nairobi, Kenya

#### BUDGET

€ 722.276

#### FINANCING IN PLACE

€ 640.358

#### PRODUCTION COMPANY

Big World Cinema (South Africa)

#### CO-PRODUCTION

Awali Entertainment Ltd (Kenya), MPM Film (France), Schortcut Films (Lebanon), Ape & Bjorn (Norway), Rinkel Film (Netherlands), Razor Film (Germany)

#### PARTNERS

With the financial contribution of the European Union and the assistance of the ACP Group of States; Sorfond; World Cinema Fund; CNC Aide aux Cinemas du Monde; Netherlands Film Fund; Hubert Bals Fund of the International Film Festival Rotterdam

#### PROJECT STAGE

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Steven Markovitz

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#### ADDRESS

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Cape Town 8001, South Africa

Kenya, South Africa, France, Lebanon,  
Norway, Netherlands, Germany

## Rafiki

Friend  
Wanuri Kahiu

#### Director's Biography

Born in Nairobi, Wanuri Kahiu is part of the new generation of African filmmakers. Her films have received international acclaim and have screened at film festivals around the world, including Sundance. To date, Wanuri has written and directed six films and is working on her 2nd feature length film.

#### Log-Line

Kena and Ziki, two girls living in Slopes, a Nairobi estate, fall in love and they must ultimately decide to choose between love and safety.

#### Synopsis

Kena and Ziki live in Slopes, a large bustling Nairobi housing estate. Ziki, the playful, dancing, Beyoncé wannabe is an unlikely friend for Kena, a shy, responsible tomboy who hangs out with the guys. Ziki and Kena's fathers are running against each other for seats in the County Assembly so when Kena realizes she is attracted to Ziki, she is unsure what to do. She does the only thing she can do – she tries to spend as much time as possible with Ziki to find out. Although large, Slopes Estate can feel small with everyone in each other's business. It doesn't take long before people start commenting on the unlikely friendship of two MCA opponent's daughters. All the while, Kena and Ziki carve out secret spots in Nairobi, where they paddleboat, skateboard, go out dancing, argue about their relationship and fall in love. One day the girls are discovered together, beaten and detained by the police. Kena is disowned by her mother, attacked by the community and Ziki is sent away. Five years later, Kena seemingly over the relationship, finds out that Ziki is back in town. Kena decides to return to the estate to find Ziki and face the choice between love and safety all over again.



Wanuri Kahiu DIRECTOR



Steven Markovitz PRODUCER

#### Director's Statement

When I read *Jambula Tree* by Monica Arac de Nyeko, I fell in love again. I was taken by the tenderness and playfulness of the girls. In Monica's story, I found my own adolescence, my neighbourhood, my first heart. Her characters remind me of the newness and surprise that comes when you risk everything and choose love. *Jambula Tree* also challenged the larger human rights issues associated with the danger and caution of loving someone of the same sex in East Africa. Making a film about two women in love, set in Kenya, means challenging deep-rooted cynicism about same sex relationships among my actors, crew, friends, and family. Over the past 5 years of developing this script and project, we have seen worrying developments in the anti-LGBTI climate in East Africa. This highlights how urgent and necessary a story of this kind is. Shooting mainly handheld on the Arri Alexa Mini, we show the grittiness of the estate. The lighting of the film is naturalistic and shot on location.

#### Production Profile

*Big World Cinema* has produced many award-winning fiction and documentaries. *Big World* has an extensive production and distribution network across Africa and has co-produced extensively internationally. Their titles include *Stories of Our Lives* (TIFF 2014, Berlin IFF), which won Berlin IFF Teddy Jury award; and *Winnie* (Winner: Best Director, World Documentary Competition, Sundance, 2017) and *Viva Riva!* (TIFF, Berlin IFF)

#### Main Filmography

**2017 – Winnie** by Pascale Lamche, Sundance FF – World Documentary Competition, Director Award

**2014 – Stories of Our Lives** by Jim Chuchu – Toronto IFF, Berlin IFF – Teddy Special Jury Award

**2014 – Love the One You Love** by Jenna Bass – Busan IFF, Durban IFF – Best South African Film and Best Director

**2014 – Beats of the Antonov** by Hajooj Kuka – Toronto IFF – People's Choice Documentary Award, IDFA, Dubai IFF

**2013 – African Metropolis** by 6 filmmakers – Toronto IFF, International Film Festival Rotterdam, Locarno IFF, Dubai IFF



#### GOALS AT GAP-FINANCING MARKET

To find a world sales agent, to find an equity willing to invest in the film and to enhance the co-production network

#### FEATURE

DCI 2K DCP, 90', colour

#### BASED ON

Original script

#### LANGUAGE

Italian

#### LOCATION

Friuli Venezia Giulia (Trieste)

#### BUDGET

€ 1.264.000

#### FINANCING IN PLACE

€ 833.999

#### PRODUCTION COMPANY

Mir Cinematografica (Italy)

#### CO-PRODUCTION

Film and Music Entertainment (Ireland)

#### PARTNERS

HB Films (UK)

#### SOLD TERRITORIES

Italy, UK

#### PROJECT STAGE

Script 5th draft – principal photography scheduled by March 2018

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Italy

## La Ragazza dei Sogni

The Dream Girl

Maurizio Braucci

#### Director's Biography

Maurizio Braucci is an Italian screenwriter, awarded the EFA, Chicago International Film Festival Prize, Nastro d'argento and David di Donatello as best screenwriter for amongst others, *Gomorra* (2008) by Matteo Garrone and *Lost and Beautiful* by Pietro Marcello (2015). In 2016 he directed *Room 52* (short), premiered at the 73rd Mostra del Cinema di Venezia, in Orizzonti Competition. *The Dream Girl* is his first feature film as director.

#### Log-Line

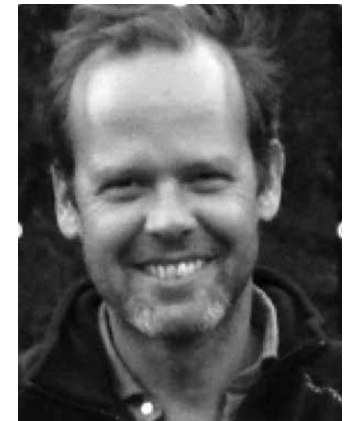
Barbara, a young disabled woman, prostitutes herself for disabled men. One day Elisabeth, a black woman, starts to steal her clients who seem to prefer her body without disabilities. Barbara is forced into a paradoxical competition with Elisabeth and she ends up involved in her dark past.

#### Synopsis

Barbara, a young woman with an intellectual disability, manages to have her autonomy thanks to her very particular vocation: sexual assistance for disabled people. One day a mysterious black woman, Elisabeth, begins to steal away her clients. When Barbara realises this she goes to Gino, her close friend, for advice, but he has committed suicide. Gino, a man with spasticity who managed a cultural association, left her a toy pistol. Meanwhile, Elisabeth comes home in a taxi and finds there a bunch of creeps, so she continues her ride, meets Barbara and goes home with her. She tells Barbara that she's a prostitute and escaped her traffickers; who have now found her. A certain intimacy born between the two of them, like that between mother and daughter and, since Elisabeth needs her documents to escape, Barbara goes to get them. The men follow her back home, attack the two women and reveal to Barbara that Elisabeth is a repentant 'madam' who stole money from the organisation she was part of. The situation degenerates but a surprise awaits the attackers.



Maurizio Braucci DIRECTOR



Francesco Virga PRODUCER

#### Director's Statement

In *The Dream Girl* the protagonist is a woman with learning disabilities, to avoid the cliché of the paraplegic man in a wheelchair, and we start from female sexuality, as an element of liberation from social marginalisation and economic peril. In fact, she is a prostitute who helps other disabled people to realise their sexuality better, to point out how desires and pleasure are themselves fundamental rights. The narrative won't judge, limiting itself to telling the story from the protagonist's point of view in the most poetic way possible, as if to say that maybe being disabled doesn't mean being limited but rather being special, both for good and for bad. The idea for the film was born after a long encounter with the Italian Federation for the Overcoming of Handicaps, which aimed to relate the problems experienced by the disabled. Disability has its own history with a continual and often militant evolution that has gained ground against prejudice but is not being properly accepted yet.

#### Production Profile

*MIR Cinematografica* is an Italian production company that has produced feature and documentaries premiered in Venezia, Cannes, Locarno, Toronto and in many other festivals. Among the recent productions, *Libera Nos* by Federica Di Giacomo, awarded Best Film in 73rd Mostra del Cinema di Venezia/Orizzonti Competition and *The Bridges of Sarajevo* by VV.AA, premiered in Cannes FF 2014/Official Selection.

#### Main Filmography

**2016 – Il Sogno di Francesco** by Renaud Fely and Arnaud Louvet  
**2016 – Liberami (Libera Nos)** by Federica Di Giacomo. Venice IFF – Orizzonti Best Film  
**2014 – The Bridges of Sarajevo** various directors, Cannes FF  
**2012 – Tutto Parla di Te (All About You)** by Alina Marazzi, Rome FF – Best Producer, Camera d'Oro  
**2012 – Noi Non Siamo Come James Bond (We are Nothing Like James Bond)** by Mario Balsamo, Torino FF – Jury Grand Prix



**GOALS AT GAP-FINANCING MARKET**  
To fill the 25% gap in the budget

**FEATURE**  
HD, 90', colour

**BASED ON**  
Five years of studying Vietnamese gang culture

**LANGUAGE**  
English

**LOCATIONS**  
California, Nevada, Texas

**BUDGET**  
€ 1.036.461

**FINANCING IN PLACE**  
€ 725.523 in private equity, in-kind and soft money

**PRODUCTION COMPANY**  
DViant Films (USA)

**PROJECT STAGE**  
In packaging, financing stage

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

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USA

USA  
**Road Kill**  
Yuichi Hibi

**Director's Biography**

Yuichi Hibi is an accomplished fine art photographer turned filmmaker. Hibi's photography has appeared in museums, galleries and private collections worldwide; as well as in the Santa Barbara Museum's permanent collection. Hibi, a native of Japan, is currently based in New York and Tokyo. A fine art photographer exhibited around the world, Hibi has written and directed several films including *Ken San* (2016), a documentary which explores the life and films of iconic Japanese actor Ken Takakura, and his barrier-breaking influence on world cinema. The film won the Japan Movie Critics Award and the Best Documentary Award at the Montreal World Film Festival.

**Log-Line**

"I tried to be Vietnamese. It didn't work. I tried to be American. That didn't work. So I became a gangster". A ruthless trio of socially alienated Vietnamese-American gang members hit the unforgiving roads of the American Southwest on a search for identity, meaning and one final score.

**Synopsis**

*Road Kill* is a taut, tense character-driven adventure that uncovers the dark, gripping underworld of Vietnamese-American gang culture, as it exists today in America. Set against the panoramic expanse of the American West, the film examines issues of alienation, assimilation, and the mythology of the American dream. The story follows three young gang members with Vietnamese roots on a trail of violence from San Jose, California to Corpus Christi, Texas. Their cross-country journey is viewed through the eyes of Lohng, the gang's 27-year-old intense, brooding leader who struggles to come to grips with a tragic past, confused identity, and cloudy destiny, in a series of exploits as a career criminal. Director Yuichi Hibi based the story on his own research of the Vietnamese-American underground: unemployed, underclass, under-educated youth who remain invisible to the rest of society. Fearless and unpredictable in nature, and, unlike other delinquent marauders, bound by ethnic blood, the real-life youth that inspired the creation of the film's characters uniformly prey on their own in pursuit of their warped vision of the American dream.



Yuichi Hibi DIRECTOR



Julien Favre PRODUCER

**Director's Statement**

I was drawn to telling this story on the basis of the dynamic interplay of the 3 main characters, which I believed would introduce an original story of America within familiar cinematic genres and tropes. I was especially compelled by the idea that their search for answers may never actually materialize, given the reality of the typical gang member's short, brutal life. Lohng's situation is unique in that he physically and psychologically feels as an outcast in both his native and adopted homes. Afflicted with an acute case of Diaspora, made even more painful by wartime strife and the inaccessible wealth of white America around them, the misguided youth, led by Lohng, turn to a life of violence and crime. Beyond the thematic undertones, *Road Kill* investigates the bond and shared experience of Vietnamese gangsters, based on the five years I spent with real life gang members who inspired the story.

**Production Profile**

*DViant Films* is an independent film production company founded by Julien Favre, Luca Matrundola and Pascal Vaguelsy, with offices in Los Angeles, Toronto and Bangkok. The company's films have premiered in all the major festivals, including Cannes, Berlin and Toronto.

**Main Filmography**

**2017 – Future World** by James Franco

**2017 – Anon** by Andrew Niccol

**2012 – Foxfire** by Laurent Cantet, Toronto IFF

**2012 – Story of Luke** by Alonso Mayo, San Diego FF – Best Film

**2011 – Arcadia** by Olivia Silver, Berlin IFF – Crystal Bear Award

**2008 – Collaborator** by Martin Donovan, Karlovy Vary IFF / July 2011 – International Critics Prize

**2007 – Night Train** by Diao Yinan, Un Certain Regard – Cannes FF



**GOALS AT GAP-FINANCING MARKET**  
To find post-production financing, co-productions and a World Sales agent

**FEATURE**  
HD, 120', colour

**BASED ON**  
Original script

**LANGUAGE**  
Indonesian

**LOCATIONS**  
Jogjakarta, Indonesia

**BUDGET**  
€ 350.865

**FINANCING IN PLACE**  
€ 249.000

**PRODUCTION COMPANY**  
Angka Fortuna Sinema (Indonesia)

**CO-PRODUCTION**  
Kawankawan Media (Indonesia)

**PROJECT STAGE**  
Pre-production

**CONTACTS DELEGATE**  
**PRODUCTION COMPANY**

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Indonesia

## Indonesia

# The Science of Fictions

### Yosep Anggi Noen

#### Director's Biography

Yosep Anggi Noen studied Communications at the Socio-Politics Faculty of Yogyakarta's Gadjah Mada University. His first feature *Peculiar Vacation and Other Illnesses* premiered at the Locarno Film Festival 2012. The film then traveled to over 25 festivals. His latest short film *Love Story Not* premiered at the 2015 Busan Film Festival and was then also presented at the 2016 International Film Festival Rotterdam. *Solo, Solitude*, his second feature, premiered at the 2016 Locarno Film Festival. The national release in Indonesia of *Solo, Solitude* was an important success with over 50,000 admissions, a record for an art-house release.

#### Log-Line

Siman is a living witness of the big fraud about man's landing on the moon. Siman, however, is mute. In his silence he tries to convince people in the village about what he saw by dancing and wearing astronaut-like outfits. Siman has been dancing for the past 40 years. People believe Siman is insane.

#### Synopsis

In 1960, the United States builds several mega-projects to compete against the domination of the USSR during the cold-war-era. The biggest American project is the Apollo, to transport mankind to the moon. However, it is really a fiction film and the shooting will take place in Gumuk, on the south side of the island of Java. One day in 1962, Siman, a quiet, solitary farmer, comes to Gumuk. Unwittingly, Siman witnesses the shooting of the fiction film about man's landing on the moon. It is an unlucky day for him, as he is caught by the army and has his tongue cut off. Siman survives, but is destined to spend the rest of his life in silence. Siman is then perceived as an insane person because he often moves stupidly, acting as if he is walking on the moon. In front of his house, Siman builds a strange cubic building that looks like a robotic machine that he saw that day on the beach in Gumuk. He is the only one who knows about the world's biggest lie. He moves and he dances as if he has been dancing on the moon for 40 years.



Yosep Anggi Noen DIRECTOR



Yulia Evina Bhara PRODUCER



Edwin Nazir PRODUCER

#### Director's Statement

I never liked science-fiction films. Therefore, I feel challenged to make my own version of the science-fiction genre. My intention is to explore new possibilities of this genre with something close to my own reality and my interest in Indonesian history. I am about to offer alternative fiction stories of my nation's history. The most fictional era is when Soekarno, the first president, was replaced by Soeharto through a coup. Nobody knows the real situation. We create our own version of the truth which for me is that Soekarno was dethroned by America since he knew about the fraud of man's landing on the moon. All seems empirical; the stories from many sources drown us into fiction. Repeated lies, confronted with other lies, lead us to the understanding of truth. This film is like a laboratory that enables us to study many aspects and to make findings. Using choreographed movements, the actor shows that he is a person walking on the moon free from gravity. My choice of the creative direction is based on my daily visual experiences, often the strange ones. It is also possible that people with strange "visual decisions" are trying very hard to reveal themselves as fighting against the era. They want to be seen as humans with an attributed identity worth fighting for.

#### Production Profile

*Angka Fortuna Sinema* is a production company started by a number of professionals in the fields of art, design and multimedia. The vision is to be a production company, which inspires and increases the value of life. The mission is to present the best works and to give meaning and value through creativity in the field of cinematography.

#### Main Filmography

*Edwin Nazir*  
**2013 – 9 Summers 10 Autumns** by Ifa Isfanyah

*Yulia Evina Bhara*  
**2016 – Solo, Solitude** by Yosep Anggi Noen, Locarno IFF, International Film Festival Rotterdam  
**2016 – On the Origin of Fear** by Bayu Prihantoro Filemon, Venice IFF – Orizzonti, Toronto IFF, Busan IFF



#### GOALS AT GAP-FINANCING MARKET

To find a sales agent and distribution company, and financing for the post-production phase

#### FEATURE

HD, 100', colour

#### BASED ON

Script written by Soudade Kaadan

#### LANGUAGE

Arabic with English subtitling

#### LOCATIONS

Syria, Lebanon

#### BUDGET

€ 598.268

#### FINANCING IN PLACE

€ 331.082

#### PRODUCTION COMPANY

KAF Production (Syria)

#### CO-PRODUCTION

Acrobates Film (France)

#### PROJECT STAGE

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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#### EMAIL

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#### WEB

kafproduction.com

#### ADDRESS

Beirut, Lebanon

Syria, France

## Yom Adaatou Zouli

The Day I Lost My Shadow

Soudade Kaadan

#### Director's Biography

Soudade Kaadan is a Syrian director born in 1979 in France. Her films have screened at several national and international festivals and have been widely acclaimed with international awards. She recently finished shooting her first feature fiction film *The Day I Lost My Shadow*.

#### Log-Line

2012 is the coldest winter in Syria; all Sana dreams about is a hot shower and cooking gas to prepare a meal for her son. She takes a day off to search for a gas cylinder and ends up stuck in the besieged area. After being lost for two days in the world of war, Sana returns back home, having lost something of herself.

#### Synopsis

Syria, 2012. Between water outages and power cuts, all Sana wants is to feed her child a decent meal. She doesn't care about the Arab spring; she has a 9-year-old kid that she needs to take care of, and an absent husband. She can't even cook for her son since the country is hit by a gas crisis. So she takes a day off and goes out searching for a place to buy a gas cylinder. She meets two activists, Jalal and his sister Reem, who are also looking for gas. At the checkpoint, the soldier suspects that the taxi driver is an activist, so the driver takes off and runs away. The driver abandons the passengers in Douma, a small village in the suburbs of Damascus where all communications are cut. She discovers that Jalal has lost his shadow after he was tortured in prison and that it is normal for people to lose their shadows every day in Syria as if they lose something of themselves once they experience war, as if they passed to the other side of the riverbank. Two days later, Sana comes back to her home with two cylinders of gas only to discover that they are useless and that she too has lost her shadow.



Soudade Kaadan DIRECTOR



Amira Kaadan PRODUCER

#### Director's Statement

This film was written in a country where tomorrow is an unimaginable thought. What is tomorrow if you are living under constant bombing? Alternating between the relief of having been missed by the falling missiles and the grief for them falling on someone else. That's why the film doesn't try to predict or talk about the future. It limits itself to 3 days of Sana's life, in a precise moment of Damascus' history. There is a strong presence of women in the film. My aim is to represent their point of view of the war away from the orientalist clichés of women. They are neither saints, nor an object of desire. When men became soldiers, activists and prisoners, they left empty houses; women are alone facing security agents, death and bombing. They are strong and take decisions they never dared to take before the revolution. When men will come back, their homes won't be the same. We have all changed and lost a lot in this collective experience but in Syria we are now used to losing a shadow every day.

#### Production Profile

KAF is a Syrian production company, based in Lebanon and founded by Amira Kaadan and Soudade Kaadan. Specialized in fiction and documentary films, KAF produced award winning documentaries such as *Damascus Roof* and *Tales of Paradise*. It recently produced the short fiction *Besieged Bread* premiered at FIFF 2016 and the feature documentary *Obscure* premiered at CPH:DOX 2017

#### Main Filmography

*In Post-Production:*

**The Day I Lost My Shadow**

by Soudade Kaadan

*In Development:*

**Nezouh** by Soudade Kaadan

*Documentaries:*

**2017 – Obscure** by Soudade Kaadan, premiered at CPH:DOX

**2010 – Damascus Roof and Tales and Paradise** by Soudade Kaadan

**2009 – Looking for Pink**

by Soudade Kaadan

**2008 – Two Cities and a Prison** by Soudade Kaadan

**Documentaries**





#### GOALS AT GAP-FINANCING MARKET

To raise up to € 60.000 to fully finance the film. To finalize financing for post-production, to raise interest for distribution and festivals, start an outreach campaign, to follow distribution and to create a debate around the topic

#### DOCUMENTARY

HD, 80', colour

#### LANGUAGES

Czech, Slovak, Russian, Croatian, English

#### LOCATIONS

Slovakia, Czech Republic

#### BUDGET

€ 247.218

#### FINANCING IN PLACE

€ 190.511

#### PRODUCTION COMPANY

Pink (Czech Republic)

#### CO-PRODUCTION

HBO Europe, Hulahop (Croatia)

#### PARTNERS

HBO Europe, Czech State Cinematography Fund, HAVC

#### SOLD TERRITORIES

HBO Europe territories – for paid TV

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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#### ADDRESS

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Czech Republic, Croatia

## Až Přejde Válka

When the War Comes

Jan Gebert

#### Director's Biography

Jan Gebert, born in 1981, is a journalist and filmmaker. He worked as a reporter in Czech magazines and newspapers. His core topics and interests have been immigration, nationalism and the history of the 20th century. In 2007 he was awarded the "United Nations High Commissioner for Refugees Award", in 2008 he won the EU's prize "Journalist For Diversity – Against Discrimination". His document *Stone Games* (2012), won a Special Prize at the Film Festival in Jihlava.

#### Log-Line

In Slovakia a paramilitary group is recruiting hundreds of teenage members. The group's goal is simple – to create a model society and to prepare for the final clash of civilizations.

#### Synopsis

Peter lives a seemingly happy life. For his graduation he received an SUV, he has a pretty girlfriend, enrolled in a college and gets along with his parents. However, his real life is elsewhere – as the head of a paramilitary group called "Slovenskí branci" that meets in the hills and mountains of Slovakia. He builds up a pretend totalitarian community that trains for the final clash of civilizations. Peter's parents are affluent, but they don't represent an authority. The same applies to his attitude towards the establishment. Seemingly loyal, Peter is a law-abiding citizen with a deep contempt for the rule of law. He views the state as overly weak and soft and under the control of Brussels. According to Peter, the current situation demands strength and determination. At 15, he travelled to Russia to train with the Cossacks and went through the same course as the separatist units in East Ukraine. Back at home, he established a paramilitary group that now has a few hundred members, who see it as an island of order in a world filled with fear and danger. According to Peter, his paramilitary group represents a model for what European society should be.



Jan Gebert DIRECTOR



Radovan Sibrť PRODUCER

#### Director's Statement

I consider the topics of nationalism and fear of 'the different' to be the core topics that I examined in my last film *Stone Games* (2012), as well as, in my profession as a journalist. Currently these topics are as relevant as never before. Europe is going through a crisis, the wave of nationalism and hatred pours out like dirt from a badly sealed drainage. Totalitarian and undemocratic tendencies are receiving increasing support in society and their leaders speak from podiums to eager audiences. Slovenští Branci, a Slovak youth militia, truly demonstrates the increase in the dark powers: young people at the threshold of their life are going one step further than their parents and form their own totalitarian community, a presage of a future totalitarian Europe.

#### Production Profile

*Pink* is a Prague-based production company, co-founded by Radovan Sibrť in 2009. Its main interest lies in discovering new talents with the aim to develop and produce author-driven documentaries and fiction films intended for the international market. *Pink* is currently producing two feature docs along with HBO Europe (*When the War Comes* by Jan Gebert and *Lust for Life* by Radovan Sibrť), an interactive documentary *Forgotten War* and co-producing a TV series on 1968, and debut fiction film of a Polish director Tomasz Wiński, *Images of Love*, as well as co-producing a first feature fiction of an acclaimed director Adina Pintilie, *Touch Me Not*.

#### Main Filmography

*In Production*

**2017 – Touch me Not**

by Adina Pintilie

**2017 – When the War Comes**

by Jan Gebert

**2016 – Cinema, Mon Amour**

by Alexandru Belc

**2013 – Byeway** by Ivo Bystřičan

**2012 – On Decency**

by Radovan Sibrť





#### GOALS AT GAP-FINANCING MARKET

To find finishing funds for the post-production, pre-sales, sale agents, distributors and explore festival potentials

#### DOCUMENTARY

95'

#### BASED ON

True historical events

#### LANGUAGES

English, Spanish

#### LOCATIONS

Tombstone, Bisbee and Monument Valley in Arizona

#### BUDGET

€ 638.570

#### FINANCING IN PLACE

€ 384.023

#### PRODUCTION COMPANY

4th Row Films (USA)

#### PARTNERS

Impact Partners

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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USA

## USA

# Bisbee '17

Robert Greene

#### Director's Biography

Robert Greene is an award winning filmmaker and writer. His films include *Kate Plays Christine* (2016) and *Actress* (2014). Robert is the Filmmaker-in-Chief at the Murray Center for Documentary Journalism at the University of Missouri. *Kate Plays Christine* has been presented at the Sundance Film Festival, Berlin International Film Festival, BAM Cinemafest, Full Frame Fest, Camden International Film Festival and La-Roche-sur-Yon IFF, where it won the Nouvelles Vagues award.

#### Log-Line

*Bisbee '17* will combine documentary and dramatic elements to follow the centennial commemoration by Bisbee, Arizona locals of the Bisbee Deportation, where 1200 striking miners were violently exiled from town.

#### Synopsis

*Bisbee '17* is a non-fiction feature film set in Bisbee, Arizona, an eccentric old mining town just miles away from both Tombstone and the Mexican border. The story follows several members of the close knit community as they prepare to commemorate the 100th anniversary of Bisbee's darkest hour: the infamous Bisbee Deportation, where 1200 striking miners were violently taken from their homes by a deputized force, banished to the middle of the desert and left to die. As the townspeople confront this violent, misunderstood past, locals will dress as miners and begin staging dramatic recreations of scenes from the escalating protests. These dramatized scenes will be based on subjective versions of the story and "directed", in a sense, by locals with conflicting views of the event. These scenes will relate directly to characters' real lives and attitudes and will build towards a massive attempted restaging of the deportation itself on the exact day of its 100th anniversary.



Robert Greene DIRECTOR



Bennett Elliott PRODUCER



Douglas Tirola PRODUCER

#### Director's Statement

I've been going to Bisbee, Arizona since 2003, when my future mother-in-law bought a house in the eccentric and beautiful old mining town. We had no idea in the summer of 2016 just how relevant the story of the deportation would become. As the summer turned to fall and a sense of urgency began to set in, we decided to use the last portion of my "Art of Nonfiction" grant to take what we thought was a scout trip to Bisbee. After filming for three days in October 2016, however, we were sure we had a movie. The desire of the community to tell this story was palpable. We are not making this film because of Donald Trump or his disastrous immigration policies being enacted at this very moment. But an already political story has now become urgently relevant.

#### Production Profile

*4th Row Films* is a New York based production company specializing in feature documentaries, non-scripted television and branded entertainment. *4th Row Films* combines traditional studio story development with aggressive and cost effective independent production. The company works with film-makers, agencies and brands at any or all stages of their project, from development to distribution.

#### Main Filmography

**2015 – Drunk Stoned Brilliant Dead** by Douglas Tirola, Sundance Film Festival, Tribeca Film Festival



#### GOALS AT GAP-FINANCING MARKET

To find partners to finalize the editing, conforming the 16mm films to a 2k scan in order to do colour grading and sound mix. To finish the whole chain of post production and create a DCP. To look for international partners and financiers to complete the film

#### DOCUMENTARY

16mm and video HD

#### LANGUAGES

Spanish, English

#### LOCATIONS

El Paso, Ciudad Juarez

#### BUDGET

€ 374.187

#### FINANCING IN PLACE

€ 262.187

#### PRODUCTION COMPANY

Tamara Films (France)

#### CO-PRODUCTION

La Casa de Producción (Guatemala)

#### PROJECT STAGE

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Lola Adamo

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+33 680280717

#### EMAIL

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#### ADDRESS

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75009 Paris, France

France, Guatemala

## Cassandro the Exotico

### Marie Losier

#### Director's Biography

Marie Losier, born in France, is a filmmaker and curator who's worked in New York for 22 years. She has made a number of film portraits on avant-garde directors, musicians and composers, such as George Kuchar, Guy Maddin, Richard Foreman, Tony Conrad, Alan Vega and Felix Kubin.

#### Log-Line

An intimate portrait of a legendary lucha libre performer. Cassandro, an openly gay, cross-dressing "exotico" wrestler, has thrilled lucha audiences with his fearlessness in and out the ring, battling fierce opponents, homophobia, addiction, and the after-effects of serve childhood trauma.

#### Synopsis

In the colorful, flamboyant world of Lucha Libre, Cassandro is an unusual star, to say the least. He is the king of the Exóticos, a group of Mexican transvestite wrestlers who are increasingly gaining acceptance in a most macho field. He is the absolute diva, covered in glitter and make-up! Despite his hair curlers and set, and his impeccably manicured nails, he is also a man of extreme combat, who pushes his body to the limits and constantly puts himself in jeopardy. Blood runs off of him, he dislocates his shoulder, his knee collapses... or it isn't a true fight. He is a complex character, who has survived a particularly rough and traumatic past, made of sexual and physical abuse, drugs, jail time and, of course, homophobia. After 26 years of tumbling, tussling and brawling in the ring, the multiple times world champion Cassandro is falling apart, his body is shattered. He is hotheaded and wouldn't quit nor move away from the limelight. Yet at 44, he now needs surgery and he will have no choice but to reinvent his life and find a new identity...



Marie Losier DIRECTOR



Carole Chassaing PRODUCER

#### Director's Statement

In many ways, Cassandro is like a quintessence of my films. I have shot many other shattered souls in the past, like avant-garde director Richard Foreman or transgender artist Genesis P-Orridge. My films break away from the traditional portrait rules, to focus on a precise moment and favor fantasy, bringing up a social and political context but transfiguring reality with a poetic touch. I celebrate the beauty of my characters who have chosen not to fit into imposed norms, to concentrate on their freedom. One of the things that drives me most here is the fact that I ventured into a world totally unknown to me. The vast majority of people I have filmed belong to an artistic world, often in New York, that I am very familiar with. This time, everything is different from me. It is really only in our craving for life, in glitter, and in the joy brought by performance that we find common grounds! Cassandro is also outside of the norms of society. I feel like an explorer, an investigator.

#### Production Profile

*Tamara Films* is an independent production company created in 2012 by Carole Chassaing. She mainly produces and develops creative documentaries, experimental films, and societal and historical documentaries.

#### Main Filmography

**2016 – Cinéma et Frontières** (doc) by Thierry Bellaïche and Pierre Paul Puljiz

**2016 – Santa Muerte, La Vierge des Oubliés** (web-series) by Deborah Chiarella and Pierre-Paul Puljiz, directed by Pierre-Paul Puljiz

**2016 – Santa Muerte, La Vierge des Exclus** (doc) by Pierre-Paul Puljiz et Deborah Chiarella and directed by Pierre Paul Puljiz, Tamara Film

**2015 – Collection Conte**

**d'Acteurs** by Arthur Dreyfus

**2014 – Alan Vega, Just a Million Dreams** (doc) by Marie Losier



#### GOALS AT GAP-FINANCING MARKET

To find and network with potential co-producers who are interested in participating in the final stages with the last parts of funding and logistics. To find distributors to help reach a broad audience and to make contact with television and other forms of distribution and video on demand

#### DOCUMENTARY

Digital, 60-80', colour

#### LANGUAGES

Spanish, English, French, German

#### LOCATIONS

Madrid (Spain)

#### BUDGET

€ 430.000

#### FINANCING IN PLACE

€ 311.525

#### PRODUCTION COMPANY

El Viaje Producciones Integrales  
Canarias – El Viaje Films (Spain)

#### CO-PRODUCTION

Pomme Hurlante Films (France)

#### PARTNERS

Eurimages, ICAA (Spain),  
Comunidad Madrid, Cabildo Tenerife,  
Kanali Grou, Televisión Canaria,  
Televisión Castilla La Mancha

#### SOLD TERRITORIES

Spain

#### PROJECT STAGE

Production, shooting

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

James Edward Weiss

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#### WEB

elviaje.es

#### ADDRESS

Paseo de las Delicias, 135, 6D  
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Spain, France

## La Ciudad Oculta

The Hidden City

Victor Moreno

#### Director's Biography

Victor Moreno is one of the most critically acclaimed, innovative documentary filmmakers currently active in Spanish cinema. His work has been exhibited in several festivals such as San Sebastian Film Festival, Visions du réel, Bafici and Doc Lisboa, in 20 different countries and in multidisciplinary forms in places like the Barbican Center (London) and UnionDocs (New York).

#### Log-Line

A sensorial exploration of the unknown world that lies beneath the modern city; as we are transported into the entrails of the metropolis we see that science fiction is already here, it is underground.

#### Synopsis

The technical dream, deployed towards the exploration of space, has also motivated an inverse movement: the opening of a subterranean world. Beneath the modern city there lies a vast labyrinth of galleries, tunnels, sewers, supplies of light, water, gas and telephone, transportation networks and underground stations, areas of leisure and consumption, basements, garages... An immense spider's web that sits beneath and depends on the visible city; a functional and essential space but also a symbolic area, a hidden sphere: the unconscious of the city.



Victor Moreno DIRECTOR



Jamie Weiss PRODUCER

#### Director's Statement

Branching out from its roots in documentary film, this work should be seen as a possibility for transformation. *The Hidden City* examines a series of real situations framing them from the viewpoint of science fiction; it does this by filming an existing space, the subterranean areas of our modern city, an area that has rarely been filmed before and that we can scarcely even imagine. In my opinion the fundamental hypothesis of this genre can no longer be found in outer space or in some distant future, instead it has already materialized in the present. The contemporary city is now the focus of a genre, as shown in the novels of J.G. Ballard and in movies such as *Blade Runner*. Staged in this way I search for an estrangement from the real, one that permits me to abandon the routine of everyday life. As in my previous films, *The Hidden City* connects with the traditions of the urban symphony, (sub-urban in this case) with its kaleidoscopic ability to capture city life while simultaneously portraying a multifaceted organism. This habitat, created by humans, is a form of self-representation, in that it is a symbolic sphere that represents our fears, desires, yearning for more, like a long endless tunnel. This is a sensorial exploration of the unknown world that lies beneath the modern city.

#### Production Profile

*El Viaje Films* is one of the most internationally known, up and coming film producers in Spain. Part of a new generation of Spanish filmmakers, our focus on international co-productions (France, Holland, Chile, Cuba) show a strong emphasis on the auteur, as well as a deep interest in independent cinema, social issues and new narrative forms. Our films are consistently present at many of the top International Festivals (Locarno, Rotterdam, Berlin).

#### Main Filmography

**2016 – The Sea Stares at Us From Afar** by Manuel Muñoz  
Berlin IFF – Forum

**2015 – Tout le Monde Aime le Bord de la Mer** by Keina Espiñeira, International Film Festival Rotterdam, nominated European Film Award

**2015 – Dead Slow Ahead** by Mauro Herce, Locarno IFF – Special Jury Prize

**2014 – Hotel Nueva Isla** by Irene Gutiérrez, International Film Festival Rotterdam, Toulouse FF, Busan IFF

**2013 – Slimane** by Jose Aláyon, Thessaloniki IFF, Dubai IFF

**2011 – Las Carpetas** by Maite Rivera Carbonell, Havana FF



#### GOALS AT GAP-FINANCING MARKET

To complement financing (80% is secured) and to find an international sales agent

#### DOCUMENTARY

4K, 90', colour

#### LANGUAGES

French, English, Farsi

#### LOCATIONS

Marseille area, Paris (France), Brussels (Belgium), Tehran (Iran)

#### BUDGET

€ 397.671

#### FINANCING IN PLACE

€ 316.711

#### PRODUCTION COMPANY

Thank You & Good Night productions (Belgium)

#### CO-PRODUCTION

Films de Force Majeure (France), Sophimages (Belgium), Present Perfect (Belgium)

#### SOLD TERRITORIES

Benelux, France

#### PROJECT STAGE

Financing, pre-production

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Geneviève De Bauw

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#### ADDRESS

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1050 Brussels, Belgium

Belgium, France

## Mitra

### Jorge Leòn

#### Director's Biography

Born in 1967, Jorge Leòn is a documentary filmmaker, DoP, photographer and theatre director. He studied film in Brussels (INSAS). As a photographer and videographer he worked with Wim Vandekeybus, Thierry De Mey, Meg Stuart among others. His award-winning films include *Before We Go* (2014), *Vous êtes servis* (2010) and *10 minutes* (2009).

#### Log-Line

December 2012. Responding to the SOS of his Iranian colleague Mitra Kadivar, French psychoanalyst Jacques-Alain Miller attempts to release her from a psychiatric ward in Tehran by email. The film gives an account of Mitra's struggle, making her the tragic heroine of a documentary cinematic opera.

#### Synopsis

The email correspondence between psychiatrist Jacques-Alain Miller and Mitra Kadivar begins on 12/12/2012 and ends on 8/2/2013. Mitra Kadivar is an Iranian MD and psychoanalyst trained in France. In Tehran, she sets up a psychoanalysis school and plans to transform her apartment into a center for drug addicts. Her neighbors disagree and claim she is mad. Mitra is then interned and diagnosed as psychotic. Miller tries to help her. Iranian psychiatrists forbid her to access the Internet. Her students take over the correspondence, give Miller news of Mitra and report their efforts to prove her innocent of the charges against her. The electronic correspondence then acts like a chorus. A petition to free Mitra is launched from France and she is released. The tragic dimension of this story and Mitra's strong personality made me chose to approach this film through operatic writing, which has the particularity of densifying the narrative while amplifying the dramatic dimension of voice. Mitra becomes a legend, her voice resonates, and what was a private call for intimate help gradually unfolds in the public sphere to be amplified through the power of lyrical song.



Jorge Leòn DIRECTOR



Geneviève De Bauw PRODUCER

#### Director's Statement

There are many reasons to work on this correspondence: the injustice to Mitra and her internment, the violence of forced solitude in a place where she risks to disappear physically and psychologically; the way in which society responds to "madness" - by sidelining those who deviate from "normality". There is also the exemplary ethic that unfolds in real time, from one mail to another: the incredible moral force of Mitra, the solidity of Miller's intervention and the moving solidarity of Iranian students. The narrative installs 160 messages in 2 months, a very tangible relationship to duration and action. The virtual dimension of electronic correspondence also induces a form of immateriality, conducive to its setting into music; it transcends geographical distances to deploy in a different, instantaneous space-time, which allowed me to foresee the possible transformation of this true story, deeply rooted in reality, into a singular artistic work: a documentary cinematic opera.

#### Production Profile

*Thank You & Good Night* productions is betting on new and confirmed talents to accompany them in their most daring cinematographic projects. Creative documentaries, original fictions, experimental films; *Thank You & Good Night* plays the card of quality eclecticism. Geneviève De Bauw started her career as a Public Affairs consultant, and in parallel, produced several independent theatre plays. In 2002 she founded *Thank You & Good Night* to pursue her interest in film production professionally. A graduate of NYFA (2002) and EAVE (2004), Geneviève is also a member of the Belgian "Commission de sélection des films".

#### Main Filmography

**2016 – Problemski Hotel** by Manu Riche, La-Roche-sur-Yon IFF – Grand Prix

**2014 – De Nos Mains** by Gaetan Saint-Remy and Sophie De Brabandère

**2013 – Adios Carmen** (doc) by Mohamed Amin Benamraoui, Dubai IFF – Special Jury Award

**2012 – Snake Dance** (doc) by Manu Riche and Patrick Marnham, Visions du Réel – Human Rights film award

**2010 – La Voie Des Autres** by Fabrice Osinski

**2009 – Walden** by Patrick Carpentier



#### GOALS AT GAP-FINANCING MARKET

To seek additional funding partners (such as pre-buy offers) and to secure a world sales agent

#### DOCUMENTARY

HD + mini DV + 16mm, 90' (+ short version in 52'), colour and b/w

#### LANGUAGES

Italian, English (subtitled)

#### LOCATIONS

Milan, Baratti (Italy), New York and Washington (London and US)

#### BUDGET

€ 163.000

#### FINANCING IN PLACE

€ 115.000

#### PRODUCTION COMPANY

Nanof S.r.l. (Italy)

#### PARTNERS

MIBACT (Direzione Generale Cinema), RAI Cinema, RAI Teche, Vogue Italia, Archidoc-La Fémis, ICI RDI (Canadian TV), ERT S.A. (Greece public broadcaster)

#### SOLD TERRITORIES

Italy (Free tv, Pay tv and VOD rights); Canada (Free tv rights); Greece (Free tv and digital/web tv rights)

#### PROJECT STAGE

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Filippo Macelloni

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#### WEB

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#### ADDRESS

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00184 Rome

## Italy

# Storia di B. La Scomparsa di Mia Madre

## Story of B. The Disappearance of My Mother

### Beniamino Barrese

#### Director's Biography

Beniamino Barrese was born in Milan in 1986. He graduated in Philosophy at Università degli Studi di Milano, International Political Economy at King's College London and Cinematography at National Film and Television School in Beaconsfield. Since 2011 he has been working as photographer, Director of Photography, filmmaker and director, shooting and directing shorts, music promos and commercials. *Story of B* is his first creative documentary as a director.

#### Log-Line

1960s iconic top-model Benedetta Barzini, now in her seventies, carefully plans her disappearance while having to cope with her son's attempt to make a film about her.

#### Synopsis

An iconic model in the 1960s – muse to Avedon, Pen, Dali and Warhol – a feminist activist in the 1970s, later journalist and writer, Benedetta Barzini (73) leads a solitary and ascetic life in Milan. While continuing to be a central figure in the international fashion scene, she teaches a course in Fashion Anthropology at the New Fine Arts & Design Academy of Milan, providing her students with a method to interpret the language of beauty. Despite her charismatic public persona, her private life is cluttered with uncertainty. Tired of family conflicts and financial problems, she carefully plans a radical exit strategy: getting rid of all her belongings and leaving towards a far-away island to finish her life in complete isolation. Worried for her, her son Beniamino returns to Milan after several years abroad. Wishing to understand the reasons behind her desire to disappear – but also keen to find a direction for his own life – he starts investigating into the archives of her past and decides to make a film about her. His project is met with strong resistance from Benedetta, turning into an obstacle course wherein mother and son help and hinder each other in the attempt to define a separation strategy before it's too late.



Beniamino Barrese DIRECTOR



Filippo Macelloni PRODUCER

#### Director's Statement

Deciding to work on this project is at the same time an act of love and an act of betrayal. An act of love, because it stems from my wish to portray and understand what I most love and fear to lose. An act of betrayal, because as I observe my mother and cautiously delve into her life, I am doing exactly what she hates the most: I use her as a muse, a silent object of inspiration to satisfy my need to tell a story. In order to find an original point of view, I have conceived *Story of B.* as a film which combines documentary elements (private and public archives, mini-dvs, interviews and observational scenes) with some fiction sequences which reproduce my imaginary intake on fragments of Benedetta's life and inner world. I do hope that anyone wondering about the power of images, nowadays more ambiguous and uncontrollable than ever, as well as anyone looking for a balanced relationship with his own roots may find in this film challenging questions and reasons for interest.

#### Production Profile

*NANOF* is an independent production company founded by filmmakers Filippo Macelloni and Lorenzo Garzella. Since 2001 *NANOF* has produced a number of documentaries, crossmedia projects, short films, installations, TV-productions. A strong creative production approach is the best definition of the company's projects. *NANOF* is developing a variety of international co-productions, focusing on creative and cross-media documentaries concerning global issues, culture, sport, art and history.

#### Main Filmography

**2017 – Detour-Rome** (audio site specific doc for US company Detour)

**2016 – Arno66 Time Travel** (exhibition/installation at National Library in Florence)

**2015 – Children over Time** (doc) by Roberto Faenza and Filippo Macelloni, Torino FF – international prize for Best Use of Archive Footage

**2015 – Florence at War** (exhibition)

**2015 – Crazy Dreamers** (doc series)

**2011 – The Lost World Cup** by Filippo Macelloni and Lorenzo Garzella, Venice IFF, Shanghai FF and won several awards

**2011 – Silvio Forever** (doc/comedy) by Roberto Faenza and Filippo Macelloni



#### GOALS AT GAP-FINANCING MARKET

To find pre-sales, distributors for theatrical releases, co-producers or financial partners in Canada, international funds

#### DOCUMENTARY

2K, 90', colour

#### LANGUAGE

French

#### LOCATION

France

#### BUDGET

€ 510.329

#### FINANCING IN PLACE

€ 375.329

#### PRODUCTION COMPANY

Petit a Petit Production (France)

#### CO-PRODUCTION

Les Films de la Caravane (France)

#### PARTNERS

Ciné Plus, Wide House, Sophie Dulac Distribution

#### PROJECT STAGE

In research

France

## Le Village

The Village

Claire Simon

#### Director's Biography

Born in London, Claire Simon first directed independent short films. She then discovered the practice of direct cinema with the *Ateliers Varan* and made several documentaries such as *Coûte que coûte* (1995) and *Récréations* (1998), which garnered multiple awards. She wrote and directed three feature fiction films which were presented in the Director's Fortnight at Cannes: *Sinon oui* (1997), *Ça brûle* (2005), *Les Bureaux de Dieu* (2008). Her most recent films include *Gare du Nord* (2013), which premiered at the Locarno Film Festival, *Le Bois Dont les Rêves Sont Faits* (2016) and *Le Concours* (2016), which premiered at Venice International Film Festival and won the award of Venice Classic's best documentary.

#### Log-Line

Lussas is a small village in South Ardeche, France, with only one main road crossing the village. This real village, with farmers and vineyards, is also turning over time into the Hollywood of documentary films. A few people are preparing the launch of a television channel. From this sweet utopia to the inauguration of a high-tech tool on the internet, Claire Simon depicts a singular adventure of our times.

#### Synopsis

It's the winter, in a village in Ardèche, France. Behind the church tower, an imposing and brand new building stands out. Thirty years ago Jean-Marie Barbe, was dreaming about cinema but didn't want to leave his native Ardèche. So he brought cinema to his village Lussas: a festival in the summer, a university all year long, a film library, production and distribution companies, a numeric platform to broadcast and produce around a hundred movies a year. Today, forty people make a living through documentary cinema in Lussas. And now they are moving into their new building, funded by the village council. This moment sketches a future full of questions – will it be a success or not? is the village the land of farmers and/or cinema?

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Rebecca Houzel

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#### WEB

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#### ADDRESS

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75019 Paris, France



Claire Simon DIRECTOR



Rebecca Houzel PRODUCER

#### Director's Statement

I want to make a movie about a village, that is a modern village, where many work, be it in agriculture or in documentary cinema. Like farmers, the "people of documentary cinema" keep looking for a "viable economic model" because they like what they produce more than anything else, be it films, fruit, or wine. The film takes place when documentary people will move into this huge new building, funded by the village, which will be a sort of documentary fabric. Packing and moving, everyone looks back on what has been done and what is irremediably changing, nostalgia or excessive hope in the future? I want to tell the stories of the past through flashbacks during this rather short moment of the move, where we will see, like in our memory, fragments of the narrative that led there, in the new building. Lussas is something like a mirror: a modern, agricultural village reality is reflected in an activity devoted to representing the world. Because everyone is connected to the whole world, the village way of life seems like a human, ecological, efficient response.

#### Production Profile

*Petit à Petit Production* was founded in 2006. The company chooses projects that they are sincerely concerned about and supports young auteurs at their first film, as well as confirmed directors, in the artistic development of their project and to find for them the appropriate production architecture. Thus each film for them is a singular adventure. What really matters to them and convinces them, is the proposed point of view, the cinematographic approach. The company is strongly developed in the field of international co-production.

#### Main Recent Filmography

**2016 – We'll Be Alright** by Alexander Kuznetsov, Visions du Réel – Jury Prize, European Film Awards selection and released in by Nour Films

**2016 – See You in Chechnya** by Alexander Kvatashidze, Locarno IFF – Open Doors and ARTE Prize, HBO Europe Prize

**2016 – The Empty Room** by Jasna Krajnovic, dokumenART Festival – Grand Prize

**2015 – Territory of Freedom** by Alexander Kuznetsov, Vision du Réel. Released by Aloest Distribution

**2013 – Sleeping Souls** by Alexander Abaturov, Cinema du Reel – French Institute Award



**GOALS AT GAP-FINANCING MARKET**  
To connect with potential distribution and financing partners

**DOCUMENTARY**  
HD, 80', colour

**LANGUAGE**  
Arabic

**LOCATIONS**  
Nabulus, Jericho, Ramallah, Tulkarem (all on the West Bank)

**BUDGET**  
€ 575.004

**FINANCING IN PLACE**  
€ 403.765

**PRODUCTION COMPANY**  
Final Cut for Real (Denmark)

**CO-PRODUCTION**  
Murmur Media (Canada), National Film Board of Canada

**PARTNERS**  
Danish Film Institute, National Film Board of Canada, Danida (Danish Foreign Ministry), Gucci Tribeca Documentary Fund (USA), Danish Broadcasting Corporation, UR (Swedish Educational Broadcasting Company)

**SOLD TERRITORIES**  
Denmark and Sweden (free broadcast)

**PROJECT STAGE**  
Production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

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## What Walaa Wants

### Christy Garland

#### Director's Biography

Christy Garland has directed award-winning and critically acclaimed documentary features and fiction shorts. Based in Toronto, she often co-produces with the Nordic countries. Distributed worldwide, Garland's films deliver strong dramatic developments, poignant character transformations and universally felt themes. *The Bastard Sings the Sweetest Song* (2012) garnered rave reviews at its theatrical release, "echoing the work of Bresson and the Dardennes" (Globe & Mail). Her latest film *Cheer Up* (2016) was called "a biting portrait of young womanhood" by Vice.

#### Log-Line

Raised in a refugee camp on the West Bank while her mother was in prison, Walaa is determined to become one of the few women on the Palestinian Security Forces – a big challenge for a girl who breaks all the rules. And she's too short. "I'll make myself taller!" she says. Why not? She's Walaa.

#### Synopsis

Walaa dreams of being a policewoman, wearing a uniform, earning a salary, avoiding marriage and building a career. But her own rebellious behaviour and a complicated relationship with her mother stands in her way. She's not good at following rules and never learned any discipline since her mother spent half of Walaa's life in prison for conspiring to bring a bomb into a settlement. Walaa wants a different life. Despite warnings that 'no women should be in the army' and that she'll bring shame on the family, she applies – and gets in. The officers immediately recognize two things – Walaa is one of their best students, male or female, and could go far up the ranks – but her bad behaviour and disrespect for authority could send her packing. She's constantly breaking the rules, while privately battling her own insecurities. Walaa has a choice – fall in line, or end up back home. Following Walaa from 15 to 20, at an eye-level, intimate POV, and the exuberant energy of its subject, this is a story about a complex young woman navigating formidable obstacles, learning which rules to break and follow, and disproving the negative predictions from her surroundings and the world at large.



Christy Garland DIRECTOR

#### Director's Statement

"She's a delinquent in a hijab. If she makes it on the PSF, she'll be a rotten cop". That's a harsh condemnation for a young girl. I'd shown a colleague a clip, and that was the reaction. It lit a fire under my belief in Walaa. I'm drawn to her and her mother because they're startling, complicated, struggling characters we've never seen before. When Walaa dreams of a future, part of it means stepping out of her mother's shadow, yet she has the same hopes, flaws, and potential as any kid. Many of her neighbors in Balata Camp, battleground of two intifadas, end up in jail; few get higher education or jobs, creating an environment charged with boredom and despair. This is where Walaa will return if she gets kicked out of the PSF. I'm making this film because it is the opposite of what's expected. It's a funny, rousing, intimate story that resonates in a larger context because this special young woman, despite her defenses, learns that she is talented, and deserves to belong to something.



Anne Kohncke PRODUCER

#### Production Profile

*Final Cut for Real* is a two-time Oscar®-Nominated production company founded in 2009, dedicated to high-end, creative documentaries and fiction for the international market. Curious, daring and seeking out directors with serious artistic ambitions, *Final Cut for Real* works with younger as well as established talent to create a productive mix of experience and innovative approaches to filmmaking.

#### Main Recent Filmography

**2017 – Death of a Child** by Frida and Lasse Barkfors  
**2017 – Land of the Free** by Camilla Magid  
**2016 – Les Sauteurs** by Estephan Wagner, Moritz Siebert, Abou Bakar Sidibé  
**2015 – 15 minutes – the Dvor Massacre** by Georg Larsen and Kasper Vedsmand  
**2015 – Pebbles at Your Door** by Vibeke Bryld  
**2014 – The Look of Silence** by Joshua Oppenheimer  
**2014 – Pervert Park** by Frida and Lasse Barkfors  
**2014 – Life is Sacred** by Andreas Dalsgaard  
**2014 – Far From Home** by Nitesh Anjaan  
**2014 – The Fencing Champion** by Simon Lereng Wilmont  
**2014 – Cathedrals of Culture - Halden Prison** by Michael Madsen



**Virtual Reality**





#### CREATIVE TEAM

Jan Kounen, *Director*; Marie Blondiaux, *Producer*

#### PARTNERSHIPS SOUGHT

To find co-production and distribution opportunities

#### VIRTUAL REALITY

Fiction

#### FORMAT / PROJECT ELEMENTS

3D interactive, 30', colour

#### BASED ON

Original scenario

#### LANGUAGE

International

#### LOCATIONS

Japan, France

#### BUDGET

€ 950.000

#### FINANCING IN PLACE

€ 600.000

#### PRODUCTION COMPANY

Red Corner (France)

#### CO-PRODUCTION

France Télévisions (France)

#### PARTNERS

France Télévision, CNC, La Gaité Lyrique

#### SOLD TERRITORIES

France

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE

PRODUCTION COMPANY

#### NAME / SURNAME

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France

## 7 Lives

Jan Kounen

#### Director's Biography

Jan Kounen is a Dutch director and writer born in 1964 in Utrecht. He is known for *Doberman* (1997), *Blueberry: L'Expérience Secrète* (2004), *99 Francs* (2007) and *Coco Chanel & Igor Stravinsky* (2009).

#### Log-Line

A June afternoon in Tokyo. 5pm. A woman jumps in front of a subway train. Her soul rises from the tracks. To end its wandering, the soul must help the 6 witnesses of the scene on the platform to find peace.

#### Synopsis

At Shibuya Station in Tokyo, a young woman descends the subway steps. Once she's arrived at the platform, she crosses the safety line just as the train pulls in. We only see a few seconds of her fall. It's a suicide. Her spirit rises from the tracks. No longer subject to the laws of gravity, it wanders. The platform and waiting passengers have taken on other forms, which react to her presence. To find a way out, the spirit – which you roleplay – has to visit the 6 witnesses and relive the repressed memories it has awakened in them. The spirit will have to find a way out of these obsessive, constantly looping memories and bring each witness to a place of presence and peace – a forest, a basket of kittens, a mountaintop, etc. If you succeed in bringing peace to the 6 witnesses, the old lady appears and you can access her memory. This ends at the scene on the platform, before the suicide. The tragedy will not take place.



Jan Kounen DIRECTOR



Marie Blondiaux PRODUCER

#### Director's Statement

*7 lives* takes you to a world where ordinary boundaries disappear. In a suspended moment, you access emotions and memories of others and travel seamlessly between opposing dimensions. It explores something we cautiously avoid in daily life: what are the secret links between all of our stories? No other society brings out the brutal relations between individuals and society like Japan does. Shintoism also inspired our gameplay. It considers divinities to be a full part of our world: paying attention to your surroundings, shifting among dimensions, following lights are ways to make this "philosophy of attention" concrete. VR and interactivity offer the possibility to explore how you focus, select, repeat and request elements from a past scene. We think empathy in VR shouldn't only be a way of feeling good with cute creatures. We consider it as a new way to combine narratives, interactions and physical involvement to learn about ourselves.

#### Production Profile

*Red Corner* is an interactive production company, founded by film producers to mutualise a real know-how in conception of innovative contents, linked to their films or only digital. Websites, movies and games in virtual reality, all of our projects gather the best creators and developers around meaningful and emotional contents.

#### Previous Work

**2016 – SENS VR** (Unity Summit Vision, Monaco MAGIC, Tribeca Film Festival, NExt Cannes, FOST, IMGA, Amaze)  
**2016 – Les Animaux et Nous**  
**2016 – Radioactivity**  
**2016 – Le Dernier Gaulois**  
**2015 – The Wanted 18**  
**2015 – Phi**



#### CREATIVE TEAM

Rithy Panh, *Director*; Catherine Dussart, *Producer*

#### PARTNERSHIPS SOUGHT

To find investors, co-producers and distributors to complete our financing

#### VIRTUAL REALITY

Documentary

#### FORMAT / PROJECT ELEMENTS

VR3D, colour

#### BASED ON

Original script

#### LANGUAGES

French, Cambodian

#### LOCATION

Angkor Wat

#### BUDGET

€ 659.876

#### PRODUCTION COMPANY

CDP (France)

#### CO-PRODUCTION

Anupheap Production (Cambodia),  
Submarine Channel (Netherlands)  
INVR Space (Germany)

#### PARTNERS

Films Distribution

#### SOLD TERRITORIES

France, Germany, Netherlands,  
Cambodia

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

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#### ADDRESS

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92100 Boulogne, France

France, Cambodia, Netherlands, Germany

## Amrita Rithy Panh

### Director's Biography

Rithy Panh was born in Cambodia. He is a Cambodian-French filmmaker, writer and producer. He studied and learned filmmaking at the Institute for Advanced Cinematographic Studies in France (IDHEC).

### Log-Line

The ancients teach us that the world is never safe once and for all, that it is forever under the threat of death and destruction, but that it will also be saved thanks to the grace and joy brought about through beauty.

### Synopsis

In the beginning chaos ruled. Gods were not immortal yet, and the endless fights between gods and demons, between good and evil, harmony and hatred, were just bringing about destruction and mayhem in the universe. It started out with an epic fight between the forces of destruction and life to rid the world of anxiety and to give birth to grace. I would like to shoot this dance 360-degree as part of the site of Angkor, in order to capture down to the tiniest detail the contemplation and the trance which gives meaning to this rite which survived through the ages. In those places space and time merge, and dance carries us to a frozen time which looks like eternity.



Rithy Panh DIRECTOR

### Director's Statement

I've directed many fiction films and documentaries. I'm currently working on projects for installations and on the scenography for a Requiem composed by Cambodian composer Him Sophy. This, however, is the first time I've wanted to work in VR video, and it's a challenge. I'm aware of the technical difficulties involved, and I'm looking forward to expanding my point of view as a director by fully exploiting the new cognitive possibilities the technology offers. Through it, I hope to explore new possibilities for filmmaking, just as the pioneers of cinema experimented with the first cameras. There's a game-like discovery and freedom about it that I hope to communicate to the audience. I hope to take the audience to a spiritual, poetic place to witness the struggle between good and evil, light and dark, for the creation of the world.



Catherine Dussart PRODUCER

### Production Profile

Since 1994, Catherine Dussart has produced and co-produced feature films and documentaries through her company *CDP*.

### To Be Released

**2017 – Le Chemin** by Jeanne Labrune

### Previous Work

**2016 – Evangile** by Pippo Delbono, Venice Days  
**2016 – Guatemala, les Disparus de la Dictature** by Claudio Zulian, Biarritz Festival Latin America  
**2015 – Exil** by Rithy Panh, Cannes FF, Jerusalem FF, Doclisboa, IDFA  
**2015 – Kalo Pothi** by Min Bahadur Bham, Venice IFF – Critics' Week, Busan IFF, Mumbai IFF, Istanbul IFF  
**2015 – Chauthi Koot** by Gurvinder Singh, Cannes FF – Un certain Regard  
**2015 – France is Our Mother Country** by Rithy Panh  
**2015 – Tout un Monde Lointain** (Doc) by Alain Mazars  
**2014 – In this Land Lay Graves of Mine** (Doc) by Reine Mitri, Dubai FF  
**2014 – A Burmese Story** (Doc) by Alain Mazars, INA International Asian Film Festival – Special Jury's Mention  
**2013 – The Missing Picture** by Rithy Panh, Cannes FF – Un Certain Regard Award, Academy Award Nominee – Best Foreign Language Film, Broadcast ARTE Prix Lumières 2015



#### CREATIVE TEAM

Sean O'Reilly, *Director*; Michelle O'Reilly, *Producer*

#### PARTNERSHIPS SOUGHT

To meet funds and financiers to help with the successful launch of the project

#### VIRTUAL REALITY

Animation

#### FORMAT / PROJECT ELEMENTS

30', colour

#### BASED ON

H.P. Lovecraft

#### LANGUAGES

English, Mandarin, Italian, Hindi, Punjabi

#### BUDGET

€ 432.614

#### FINANCING IN PLACE

€ 32.176

#### PRODUCTION COMPANY

Arcana Studio Inc (Canada)

#### PROJECT STAGE

Financing

Canada

## Escape VROOM

Sean O'Reilly

#### Director's Biography

Sean O'Reilly is the CEO of Arcana Studio, a Canadian comic book and animation studio. Sean is a storyteller who uses trans-media to adapt stories into a variety of entertainment mediums. His works include *The Clockwork Girl*, *Pixies*, the *Howard Lovecraft* series, and *The Steam Engines of Oz*.

#### Log-Line

*Escape VROOM* is truly a four-quadrant property appealing to everyone! *Escape VROOM* combines the virtual reality gaming world with the interactions of being in a live action environment, and importantly the immersive feeling that your experience is really happening!

#### Synopsis

*Escape VROOM* is the evolution for immersive virtual reality (VR) experiences! Using Unity, Oculus Rift, 3D image sensors and our proprietary software, *Escape VROOM* captures and encodes the real world, then enhances the real world through our digital assets to create a completely unique and immersive virtual experience. The system is experienced untethered on a massive, divisible motion capture arena that can be transformed into any number of layouts for numerous games and experiences. The first will be *Egyptian Tomb Escape* where it will have an academic and historical approach where users will have to solve puzzles to escape the tomb. The second will be set in *The Frozen Kingdom*, a fictional location filled with creatures based on the works of H.P. Lovecraft, where the user must solve the mystery of Cthulhu. Both quests will allow the user to completely immerse themselves while physically moving around and interacting with their environment. Our process is completely unique, innovative and the next generation of virtual reality!

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Sean O'Reilly DIRECTOR



Michelle O'Reilly PRODUCER

#### Director's Statement

The goal is to create the complete illusion that the user is exploring a new world without ever leaving their local environment. Combining new technology, with a pragmatic approach to production, the end result connects the user to the virtual world with a sense of exploration that was never before possible. What makes our approach so innovative is the integration of the image sensors scanning the physical stage (the VROOM). Once the user is immersed visually and acoustically, their exploration will begin but it will be limited by real physical boundaries. The physical sensations go beyond touching walls as it extends to touching structures, objects, props and even people. The end result of mirroring the physical world to the virtual world gives a sense of exploration never before possible completing full sensory immersion.

#### Production Profile

Since its launch, in 2004, *Arcana* has continued to produce engaging stories and compelling art. *Arcana's* library of content includes over 280 minutes of animated television, 3 animated feature films and over 400 published graphic novels with over 5,000 comic book characters.

#### Previous Work

**2017 – Howard Lovecraft & the Undersea Kingdom** (Post-Production)

**2017 – Murder, She Baked: Just Desserts**

**2016 – Howard Lovecraft and the Frozen Kingdom**, Hot Springs International Horror

**2015 – Pixies**

**2014 – Kagagi the Raven**





#### CREATIVE TEAM

Marc-Henri Wajnberg, *Director/Producer*; Luiza Queiroz, *Production Assistant*

#### PARTNERSHIPS SOUGHT

To find co-producers, broadcasters and foundations

#### VIRTUAL REALITY

Fiction

#### FORMAT / PROJECT ELEMENTS

4K VR 360°, 50x2' (100') and 12x12' TV series, colour

#### BASED ON

Original script

#### LANGUAGES

Lingala, French, English, Spanish, Italian

#### LOCATION

Democratic Republic of the Congo

#### BUDGET

€ 863.500

#### FINANCING IN PLACE

€ 439.935

#### PRODUCTION COMPANY

Wajnbrose Productions (Belgium)

#### PARTNERS

Creative Media DEV, CFWB Belgium, Wallimage/Creative Wallonia, CMF-FMC Reejer DRC, TV CMB DIGI, Tax Shelter

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Belgium, Congo, Canada

## Kinshasa Now

### Marc-Henri Wajnberg

#### Director's Biography

Marc-Henri Wajnberg is a screenwriter, director, actor and producer. He has directed documentaries, more than 2800 very short films, feature films, as *Kinshasa Kids* (2012), presented at Venice Days in 2012. His films won more than 70 international awards and have been distributed internationally.

#### Log-Line

Virtual Reality 360° – live action with interactive choices. After being chased away from your home by your family and accused of being a sorcerer, you now live in the streets of Kinshasa. You are a shégué. What are you going to do in order to survive?

#### Synopsis

There are 30,000 abandoned children accused of sorcery, chased out by their families, living in the streets of Kinshasa. They are called shégués. We propose the immersive VR 360° experience *Being a Shégué*, in POV with real actors and real sets, interactive choices, in continuous action: the movie does not stop. A World Premiere! Thanks to virtual reality, the viewer takes the leading role. You are in Kinshasa, accused of being a "child-witch", you were chased away from home. You become the Shégué. Now you must learn the street codes, avoid violence, find a shelter, a rehabilitation center and finally attend school, the main goal of this experience. Throughout the film, choices are proposed and you must decide the direction that your story will take. There is a theme behind each path: family, religion, healthcare, education... This transmedia project also contains a website with exclusive content and the TV and web series of 12x12 minutes *Street Children*, that discuss children's rights in the world. In every continent, the number of maltreated kids increases.



Marc-Henri Wajnberg DIRECTOR / PRODUCER



Luiza Queiroz PRODUCTION ASSISTANT

#### Director's Statement

I am the director of *Kinshasa Kids*, a feature-length fiction film that tells the adventures of a group of shégués. The film was screened at more than 60 festivals and won numerous prizes. When I started this project, I couldn't foresee that the harsh life in this city would grab me so much for so many years. I stayed in contact with the children of my film and helped them to be reinserted in society. The problematic of the film are children's rights, healthcare, religion... How can it all be understood by teenagers? By using their tools: internet, videogames and new technologies! I propose the Virtual Reality 360° game experience *Being a Shégué*, a storytelling with game elements, and the TV or web series *Street Children*. It is important that western children and teenagers become aware of this reality in order to change the future.

#### Production Profile

*Wajnbrose Productions* produces and distributes feature films, shorts, documentaries, television series and virtual reality films, sold to more than 150 channels, as well as the feature film *The Five Obstructions* (Venice IFF, 2003), directed by Lars von Trier and Jorgen Leth. The working philosophy: audacity, humor, invention, originality, memory and human rights.

#### Previous Work

**2012 – Kinshasa Kids** by Marc-Henri Wajnberg, Venice IFF, Toronto IFF, Busan IFF, New York FF

**2001-2006 – Kaleidoscope, Looking at Life Frames** (doc series 33x26') concept by Marc-Henri Wajnberg, directed by 16 directors

**2003 – The Five Obstructions** by Lars Von Trier and Jorgen Leth

**2001 – Oscar Niemeyer, an Architect Committed to his Century** (doc) by Marc-Henri Wajnberg

**1997 – Evgueni Khaldei, Photographer under Stalin** (doc) by Marc-Henri Wajnberg

**1996 – Le Réveil** by Marc-Henri Wajnberg

**1993 – Just Friends** by Marc-Henri Wajnberg

**1990 – Clap** (1200x8") played and directed by Marc-Henri Wajnberg



#### CREATIVE TEAM

Andrius Lekavicius, *Director*; Bartosh Polonski, *Producer*

#### PARTNERSHIPS SOUGHT

To find financing, co-producers and distribution

#### VIRTUAL REALITY

Documentary

#### FORMAT / PROJECT ELEMENTS

Unity

#### BASED ON

True events

#### LANGUAGES

English, Lithuanian, Russian

#### LOCATION

Vilnius

#### BUDGET

€ 98.000

#### FINANCING IN PLACE

€ 68.000

#### PRODUCTION COMPANY

Gluk Media UAB (Lithuania)

#### PARTNERS

Lithuanian Film Center

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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## Lithuania

# Kruvinasis Sekmadienis VR

## Bloody Sunday VR

### Andrius Lekavicius

#### Director's Biography

Andrius Lekavicius is an all-around media storyteller conducting images, forms, and medias. He has built a profile of projects on various media platforms: from creating brand images to VR experiences, from directing high-end commercials to his first feature documentary *Game of the Nation*.

#### Log-Line

*Bloody Sunday VR* is a 15-minute VR experience, in which a user enters the bloodshed at Vilnius TV tower in January 1991 as a journalist with a camera and has to make the toughest decision of conflict journalism – to film the aggression of the Soviet army or to help wounded peaceful protestors.

#### Synopsis

*Bloody Sunday VR* is a 15-minute VR experience, in which a user enters the bloodshed at Vilnius TV tower on January 13th, 1991 as a journalist with a camera and has to make the toughest decision of conflict journalism – to film the evidence of the aggression of the Soviet army or to help wounded peaceful protestors. *Bloody Sunday VR* is an experience based on real events that happened on January 13th, 1991 in Vilnius, Lithuania. Using the archive audio and real setting of the event animated in 3D, the VR experience will create a documentary where users can make their own decisions. A foreign journalist comes to Vilnius, the capital of Lithuania – which declared independence in 1990 – to cover the Soviet army aggression in early 1991. On the night of January 13th he is driven by car to the premises of Vilnius TV tower where the Soviet army turned their weapons on an unarmed, peaceful crowd of people who had gathered tightly around this building of strategic importance with the intention of protecting it with their own lives.



Andrius Lekavicius DIRECTOR



Bartosh Polonski PRODUCER

#### Director's Statement

When I became actively interested in virtual reality, the tragic event of January 13th, was the first idea that came to my mind. The first Lithuanian VR doc experience must be based on the experience of this day, because the country that we have now started in those very moments. What happened that night is almost impossible to describe in words. Images also don't fully illustrate the atmosphere of the night. Most witnesses who were there that night are saying: "You had to be there". With VR you can make it happen. Be at the TV tower on the night of January 13th. Not only be the viewer, but participate in the story. It's getting harder to show this recent history in archive photographs, to speak about it in annual TV programs, and each year to show the same archival videos. You need experience. But you need to be truthful to history and maintain authenticity. It's a blend between empathy and a journalistic story and raises very interesting behavioral questions: How would you react in situations of danger?

#### Production Profile

*Gluk Media* is among the best companies in the Baltics and Eastern Europe developing interactive media and augmented reality solutions, which blurs the line between the virtual and the real world by integrating innovations into everyday life. The company uses the latest technology to create new immersive experiences with interactive storytelling.

#### Previous Work

**2016 – Historical Reconstruction of the Palace of the Grand Dukes of Lithuania** (VR projection)

**2015 – Money Museum VR** (Lithuania)

**2014 – 3D Lithuanian Money History** (Lithuania)



#### CREATIVE TEAM

Julien Mokrani, *Director*; Antoine Cayrol, *Producer*

#### PARTNERSHIPS SOUGHT

To complete the financing / funding for the room scale experience and the future VR series

#### VIRTUAL REALITY

Narrative Interactive Experience

#### FORMAT / PROJECT ELEMENTS

Room-scale experience 7',  
VR volumetric serie will be 3x15'

#### BASED ON

Original story by Julien Mokrani and Samuel Baudin

#### LANGUAGE

English

#### LOCATION

Europe (studio)

#### BUDGET

€ 3.500.000 (full project),  
€ 2.500.000 (for series) and  
€ 450.000 (for 7' room scale  
experience / first episode)

#### FINANCING IN PLACE

€ 180.000 (for first episode)

#### PRODUCTION COMPANY

Okio-Studio (France)

#### CO-PRODUCTION

Little Empire Entertainment (France)

#### PARTNERS

Lytro (Cameras and Workflow Data),  
Technicolor (Lab R&D Light Field),  
Unity, Diffusor: HTC / Vive Studio (in  
negotiation)

#### PROJECT STAGE

Pre-production, financing

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

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France

## Lights VR

### Julien Mokrani

#### Director's Biography

Julien Mokrani worked over a year for Ubisoft as director and art director on the trailers of *Ghost Recon Wildlands* (the French studio's upcoming blockbuster), and learned how to tell a story via real-time rendering engines. It is essential to master this technique, in order to have the necessary ease to tell stories in VR with current technology (Unreal, Unity, etc). All sorts of devices, from HTC Vive to smartphones, will be able to use these engines. Our concept will be based on images shot with real live actors in actual sets, blended with doubles and digital photo-realistic set design.

#### Log-Line

Create fright with light – such is *Lights VR*'s objective. You'll be immersed in darkness in a world populated by fierce luminous creatures you know nothing about. You will have several opportunities to make decisions that will impact the characters' reactions, thus offering a more personal experience. In this world, the journey is as important as its destination because the answers to your questions will be tough to swallow.

#### Synopsis

Where has the sun gone? Three days after the shock, Seth, Lyn and a handful of survivors of all ages and walks of life are trying to understand what has happened to the world. Having found refuge in a high-altitude mountain hotel, they've organized to survive. Gone is the snow, the mountain ridge, everything is now a black carbon wasteland, plunged in total darkness. Until points of light appear on the horizon. But these may not be good news at all.



Julien Mokrani DIRECTOR



Antoine Cayrol PRODUCER

#### Director's Statement

In *Lights VR*, you embody the character of Seth fighting against the darkness, an outsider seeking happiness in the darkest hours of his life. Our hero must battle his demons in his attempt to regain control. He tries to listen to his instinct and reveal his courage. What we are dealing with here is love, trust and just letting go. The visuals enhance this feeling of losing control, the uncontrollable side of life, our relationship with fate. But the message is clear: as long as your muscles are still responding, fight to save what you love! *Lights VR* brings the viewer as close as possible to the character's progression down into a buried hotel. I want this story to be an exceptional narrative and sensory experience with tremendous impact. It must make us feel as frightened of the unknown as excited by the discovery, the unimaginable pleasure of having been the first to witness the existence of this afterward. My objective with *Lights VR* is to convey the inner struggle against one's fears, and in an epic breath, bring the hero within every one of us to life. But it also represents my deep desire to communicate my passion for noir romanticism, astrophysics and poetic license. All this through a sensitive and emotion-filled voyage into a world brimming with evocative power, where the viewer may also become the engine of the narration through the interactivity of Virtual Reality

#### Production Profile

*Okio-Studio* is a creative surround video production company based in Paris, specializing in immersive experience for Oculus-Rift and other virtual reality devices. *Okio-Studio's* team writes and produces all kinds of content for virtual reality, based on real shots, for advertising events, short films, music videos or TV programming (sports, documentaries, fiction). *Okio-Studio* combines cutting-edge technology with traditional storytelling to create powerful experiences. Our team utilizes custom-built tools and proprietary technology to craft original immersive experiences, our company pioneering end-to-end solutions for creating truly immersive cinematic VR.

#### Previous Work

**2017 – Alteration** a futuristic short fiction in virtual reality 20', ARTE360 VR app  
**2016 – I, Philip** a 360° immersive VR experience 14', ARTE Creative





#### CREATIVE TEAM

Nicolás Alcalá, *Director*; Steven Posner, *Producer*

#### PARTNERSHIPS SOUGHT

To find an investor and co-producer

#### VIRTUAL REALITY

Animation

#### FORMAT / PROJECT ELEMENTS

Short film, 18', colour, low poly, real-time animation

#### LANGUAGE

English

#### LOCATION

Earth and space

#### BUDGET

€ 700.000

#### FINANCING IN PLACE

€ 300.000

#### PRODUCTION COMPANY

Future Lighthouse (USA)

#### PROJECT STAGE

Development

USA

## Melita part 2

### Nicolás Alcalá

#### Director's Biography

Nicolás Alcalá is a filmmaker, story-teller and futurist. In his early 20's he created one of the biggest crowdfunding and transmedia case studies in the independent film industry: *The Cosmonaut*. Now, he is crafting the narratives of the future with this new language.

#### Log-Line

Anaaya, a brilliant Inuit female scientist, is appointed the task of finding a planet that humans can inhabit. Melita, an advanced AI, is sent to help her with this task. Together, they will embark on a journey against time and preconceptions to save humanity from extinction.

#### Synopsis

*Melita part 2* will follow Melita's journey through a wormhole to find Aurora, and through her own personal journey as an artificial intelligence. Running out of batteries, Melita will reach the planet, which is covered in a thick layer of clouds that prevent light from getting in, making it impossible for life to develop. Upon reentry, Melita's spaceship will open a hole in those clouds allowing for a ray of light to shine through... but as she bounces away to the shadows, Melita loses her own energy source...

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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Nicolás Alcalá DIRECTOR



Steven Posner PRODUCER

#### Director's Statement

We consider Virtual Reality to be a new language. It's not only about hardware; it's a new way to tell stories. We are committed to exploring the depths of it. *Melita* is our biggest bet on that for 2017. It's a statement: this is how we envision the beginning of the future for this new medium. This is what we envision for the future of storytelling.

#### Production Profile

*Future Lighthouse* is a virtual reality studio operating at the crossroads of storytelling and innovation. We craft immersive stories, build fictional worlds and develop creative technologies.

#### Previous Work

**2017 – Campire Creepers** by Alex Aja (Producer)

**2017 – Melita** by Nicolas Alcalá (Exec producer)

**2017 – Snatch VR Heist**

Experience codirected by Rafa Pavon and Nicolas Alcalá (Producer)

**2017 – BeefeaterXO** by Nysu (Exec producer)

**2016 – Tomorrow VR** by Nicolas Alcalá (Exec producer)

**2009-12 – Jelly Jam** by Javier Ledesma and Luis Gallego (Exec producer)



© Josh Engmann

**CREATIVE TEAM**

Romain Chassaing, *Director*;  
Carole Scotta, *Producer*; Julie Billy,  
*Producer*

**PARTNERSHIPS SOUGHT**

To find international partners to team up with and investors who are willing to support an emerging talent and be part of an immersive experience of real cinema

**VIRTUAL REALITY**

Horror

**FORMAT / PROJECT ELEMENTS**

360°, 7'

**BASED ON**

*La Nuit a Dévoré le Monde*, a long feature by Dominique Rocher

**LANGUAGE**

English

**LOCATION**

Paris

**BUDGET**

€ 338.359

**FINANCING IN PLACE**

€ 118.000

**PRODUCTION COMPANY**

Haut et Court (France)

**CO-PRODUCTION**

Solab Pictures (France)

**PARTNERS**

CNC – Fund for new medias, Haut et Court Distribution

**SOLD TERRITORIES**

France

**PROJECT STAGE**

Pre-production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

**NAME / SURNAME**

Julie Billy

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France

**Passager**

Passenger

Romain Chassaing

**Director's Biography**

Romain Chassaing completed graphic design studies at Salford University in Manchester and finished his studies in Paris at the Oliviers de Serres school. His career started in music as an artistic director and a photographer. He now focuses on directing digital and music videos as well as writing his first feature. He was awarded several prizes at Cyclope Awards Berlin 2016 and UK Music Video Awards in 2015 and 2016 (Best Indie Rock Film and Best Interactive Film for Naive New Beaters VR Films).

**Log-Line**

Paris, late at night. Four friends are leaving a party. They get in a cab to go somewhere else. But that's the night when everything changes, the night when Paris burns in flames and then falls into darkness from which it will never come out. It's the day that *The Night Eats the world*.

**Synopsis**

Passenger is a short film in 360° virtual reality which lasts about 7 minutes. The story is shot in first person style and we're living the scene through the eyes of a character in his thirties, seating in the back of a Parisian cab. Surrounded by a few friends, he leaves a party and heads out somewhere else and he will soon discover the chaos invading the streets of Paris. Passenger was born from a shared desire by Haut et Court, Solab Pictures and Romain Chassaing, to work on a transmedia project based on Dominique Rocher's feature film, creating a cinematic immersive experience that renews the codes of genre film through a new way of telling stories.



Romain Chassaing DIRECTOR



Carole Scotta PRODUCER



Julie Billy PRODUCER

**Director's Statement**

A VR movie is a real challenge in terms of directing. One of the biggest difficulties is the lack of control over the viewer's point of view. However the complete freedom of the viewer is exactly what interests us. For a director used to editing his own movies, it's quite unsettling to have the viewer being the sole editor, free to look wherever, whenever. The main objective is to make sure the viewer, almost unconsciously, becomes aware of the chaos surrounding him and feels the tension rising, catching details that'll make this film a unique experience. After having directed a first 360° VR movie, the *Naive New Beaters* feat *Izia* "*Heal Tomorrow*" music video, I immediately liked the stakes of this project. The short film is a sealed experience. We stay inside the back of a car, a shield in this scary night. A shield which will eventually become our own coffin. The story slowly builds a suspense, the presence of the zombies only being suggested until the very end. In order to increase the tension, a character is bitten immediately: the viewer is stuck in the car, next to a friend which will eventually become a leaving-dead. I intend to work with experience people from cinema (such as make up artists of "*Raw*" by Julia Ducournau and *Game of thrones*). The main goal is to achieve a bold and innovative VR film with a cinema mise-en-scene and easthetic in a Paris like we've never seen it before, a city being invaded by zombies.

**Production Profile**

*Haut et Court* was founded in 1992 as an independent production and distribution company dedicated to creating international cinema of the highest quality. Its films have been selected and awarded in many international film festivals.

*Solab* production company was founded in 2011 and developed its skills in music videos, 360° films and digital films for prestigious brands.

**In Post-Production**

*Haut et Court*  
**The Night Eats the World** by Dominique Rocher  
**Latifa a Fighting Heart** (doc) by Olivier Peyon and Cyril Brody

**Previous Work**

*Haut et Court*  
**2017 – 150 Milligrams** by Emmanuelle Bercot  
**2017 – A Ciambra** by Jonas Carpignano (co-produced), Cannes FF – Label Europa Cinemas Award  
**2015 – The Lobster** by Yorgos Lanthimos (co-produced), Cannes FF – Jury Prize

*Solab*

**2015 – Naive New Beaters feat Izia "Heal Tomorrow"** (music video) by Romain Chassaing  
**2016 – Lastman** (animated series) by Jérémie Périn  
**2016 – Thirstreet** by Nathan Silver  
**2015 – One Sunday** (short) by Zack Spiger





#### CREATIVE TEAM

Guy Shelmerdine, Director;  
Alisa Tager, Executive Producer;  
Teal Greyhavens, Writer / Producer

#### PARTNERSHIPS SOUGHT

To meet with producers, investors, and entrepreneurs and show them the incredible potential of narrative, cinematic VR experiences. *Dark Corner* has positioned itself at the forefront of what is possible both technically and creatively in this emerging space, and *Tornado* has the potential to be our flagship immersive experience

#### VIRTUAL REALITY

Fiction

#### FORMAT / PROJECT ELEMENTS

360°, colour

#### BASED ON

Original concept

#### LANGUAGE

English

#### LOCATION

USA

#### BUDGET

€ 1.052.153

#### PRODUCTION COMPANY

Dark Corner (USA)

#### SOLD TERRITORIES

Content will be available in all territories where Android and iOS mobile apps or Gear VR or Daydream platforms are accessible

#### PROJECT STAGE

Development

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Guy Shelmerdine

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USA

USA

## Tornado

Guy Shelmerdine

#### Director's Biography

Guy Shelmerdine is an award-winning director of commercials, music videos, short films, and acclaimed virtual reality content. He has created numerous groundbreaking VR experiences including *Catatonic* (2015), *Mule* (2016), the 360° music video for Muse's song *Revolt*, (2016) and his newest film, *Night Night* (2017).

Alisa Tager is a producer of film, television, music, theater, virtual reality projects and associated 4D expansions. Previous productions include *Seven Years in Tibet*, *Enemy at the Gates*, *Serenity* and the VR films *Legacy: The Raid* and *The Night Before*. She also has a comic book imprint at Image.

#### Log-Line

Witness the sense-stunning terror and destruction of an F5 tornado as it tears through a Midwest suburban neighborhood. Three stories of bravery and resilience intertwine to paint a portrait of the impact such storms have on families, households, and communities throughout America.

#### Synopsis

We've all seen Youtube videos of storm chasers and their incredible tornado footage. These clips are frightening and impressive – but they always stay on our little screens, safe, two-dimensional, like pictures in a book. With *Dark Corner's Tornado*, you'll experience a heart-pounding F5 storm first hand, with all the visceral immediacy of 360° virtual reality. *Tornado* is a story told in three harrowing parts, all connected to one monster tornado that touches down on a dark April afternoon. Each sequence shows a new character caught off guard attempting to survive the storm. You take the POV of a portable 360° camera, which is in fact part of the scene – meaning you won't always stay hunkered down alongside the characters. Indeed, when the storm closes in, you just might get ripped away and pulled up into a living nightmare...



Guy Shelmerdine DIRECTOR



Alisa Tager EXECUTIVE PRODUCER



Teal Greyhavens WRITER / PRODUCER

#### Director's Statement

I've been making films in virtual reality since the technology first emerged about three years ago, and I've been saying for just as long that what VR needs is to dream big. We need to be making VR experiences that are epic, mind-blowing, and that feel like the same high level of production quality as feature films. The worst thing that can happen is for a viewer to put on a VR headset for the first time and be underwhelmed by the content he sees because the scope of our vision as VR filmmakers is too limited. *Tornado* is a big, bold, high-concept VR experience told in multiple parts that I think pushes the medium right to the awesome limits of what can be done. Very few of us can conceive of how utterly astonishing and terrifying it would be to be inside a tornado in full 360° – but this experience will give us that, and let us live to tell about it.

#### Production Profile

*Dark Corner* is home to the world's most thrilling and provocative virtual reality genre experiences. Serving as both a curated distribution platform and an original content studio, *Dark Corner* develops bold, innovative VR storytelling and collaborates with top creative talent around the world to deliver an exclusive lineup of transportive and daring immersive experiences.

#### Previous Work

**2016 – Mule** (virtual reality experience)

**2016 – Legacy: The Raid** (virtual reality experience)

**2015 – Muse: Revolt** (virtual reality experience)

**2015 – Catatonic** (virtual reality experience)

**2005 – Serenity**

**2001 – Enemy at the Gates**

**1997 – Seven Years in Tibet**



#### CREATIVE TEAM

Ricard Gras, *Director / Producer*

#### PARTNERSHIPS SOUGHT

To find partners, co-producers and financing to complete the production target

#### VIRTUAL REALITY

Series

#### FORMAT / PROJECT ELEMENTS

Unity (3D engine), 12 episodes  
approx. duration of each 6-8'

#### BASED ON

Original fiction

#### LANGUAGE

English

#### LOCATION

Berlin, London

#### BUDGET

€ 300,000

#### FINANCING IN PLACE

€ 200,000

#### PRODUCTION COMPANY

Ricard Gras (Germany)

#### CO-PRODUCTION

Trotzkind (Berlin, Germany) and The Narrative (London, U.K.)

#### PARTNERS

Medienboard Berlin (funding)

#### PROJECT STAGE

Searching the completion of the production budget (100K)

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Ricard Gras

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#### ADDRESS

Maret St. 33A  
21073 Hamburg, Germany

Germany, UK

## Whitehats

### Ricard Gras

#### Director's Biography

When Ricard Gras was a child, his parents set up a video games arcade. After completing his studies, he joined SEGA London. In 1997, he left this position and started to create some of the world's earliest virtual world and machinima projects. Ricard Gras has been producing VR since 2015.

#### Log-Line

What would happen if a top spy agent began to involve anonymous hacker vigilantes in investigations?

#### Synopsis

*Whitehats* explores the crimes that hide deep in the corners of the Web, told through the eyes of a former spy: Katherine Bentham (known as 'K8'). As lead investigator at an independent court of law, K8 turns to an anonymous group of hacker volunteers for help - the Whitehats. Following K8's investigations will lead you into a world full of IT-savvy criminals who auction organs online e-Bay style... and worse. These criminals, whose identity and ruthless activities are untraceable by law-enforcers in 99.9% of cases, are known by the name of *Digital Ghosts*. The series will rotate around K8's investigations and her dealings with the forces at play, which will eventually disclose how she's at the center of a massive Internet conspiracy...



Ricard Gras DIRECTOR / PRODUCER

#### Director's Statement

The VR revolution, bound to excite the imagination of audiences worldwide, is upon us. The question is how to make the most of the extraordinary levels of immersion and personalisation this new tech permits, while offering sound story-telling experiences to audiences. *Whitehats* proposes a story told episodically as VR series, which will also run in traditional markets as a linear piece. *Whitehats* is intended for VR early-adopters and film lovers alike. We envisage that *Whitehats* will appeal to fans of productions such as *Homeland*, *The Killing*, *The Fall* and *Watchdogs 2* (the game). Ricard proposes a hybrid approach to project production, aiming at bringing in the best of both worlds – the magic of VR and the unbeatable strength of a story well told and acted. The overall goal is to focus on the importance of the narrative and to empower audiences in the process. After having secured 66% of the budget, I am looking forward to completing the minimum production target. Although work on the concept is in full flow (character development, story arch, etc) – I look forward to finding a partner that can bring support (if available) in terms of making *Whitehats* a strong proposition that can be distributed multi-channel.

#### Production Profile

Ricard Gras works as an independent producer, in partnership with leading production companies and broadcasters.

**TV Series**



#### CREATIVE TEAM

Pavel Vesnakov, *Director*; Martichka Bozhilova, *Producer*; Teodora Markova, *Writer*; Nevena Kertova, *Writer*; Georgi Ivanov, *Writer*;

#### PARTNERSHIPS SOUGHT

To find potential co-producers, as well as broadcasters and sales agents. We are interested in meeting companies from, but not limited to, Germany, Spain, Scandinavia

#### TV SERIES

Fiction

#### FORMAT / PROJECT ELEMENTS

6 x 54', HD, colour

#### BASED ON

Original story

#### LANGUAGE

Bulgarian

#### BUDGET

€ 1.172.250

#### FINANCING IN PLACE

€ 577.250

#### PRODUCTION COMPANY

Agitprop (Bulgaria)

#### PARTNERS

Bulgarian National Television

#### SOLD TERRITORIES

Bulgaria

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Martichka Bozilova

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#### WEB

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#### ADDRESS

68 Budapest str  
Sofia 1202, Bulgaria

## Bulgaria

# Deniat na Bashtata

## Father's Day

### Pavel Vesnakov

#### Director's Biography

Pavel Vesnakov, born in 1987, is an award winning director known for his highly provocative films, exploring the collapse of contemporary Bulgarian society. His films have been screened at numerous international film festivals, such as Locarno, Sarajevo, Clermont-Ferrand, Tampere, Edinburgh. He is the lead director of a prime time TV drama *Stolen Life* (4 seasons).

#### Log-Line

*Father's Day* is a project, reflecting on a topic with huge social significance – the unequal division of parenting rights after divorce. The plot follows the story of two intelligent, modern people whose separation leads to the loss of their humanity and irreversible traumas to their child.

#### Synopsis

According to the European Commission, one million couples get divorced every year in Europe. This trend gives rise to a new social phenomenon – the Parental Alienation Syndrome (PAS). It describes cases where, after the parents' separation, the child starts to reject and despise one of the parents under the influence of the other. This story was inspired by fathers who have fought to remain an equally important part in their children's lives after going through a divorce. The story is based on real events. The journalist Ivo and his wife Kalina divorce, and the father wants to keep seeing his son Bobby, whom he loves very much, but the child turns against him, influenced by the mother. Bobby develops the PAS Syndrome and starts despising his father. Ivo throws himself into a desperate battle over his son with his ex-wife. The struggle makes Bobby angry and he starts misbehaving at school. Ivo realizes the damage he and Kalina are inflicting on their son and decides to give up the battle, realizing that he may never see Bobby again. Kalina also finds strength within herself and the two adults reconcile, though neither of them realizes that Bobby has been irrevocably traumatized.



Pavel Vesnakov DIRECTOR



Martichka Bozhilova PRODUCER

#### Director's Statement

*Father's Day* focuses on a human story that needs to be told, so the idea is to stay as close as possible to the truth, emphasizing the importance of this problem in our society today. The concept of the series will be displayed in the most engaging way – cruelty coming after great love, the destructive power of a wounded ego, the consequences of parents' unawareness. The aim is to challenge the stereotypes of the abandoned mother and the guilt resulting from a divorce, and to trace the confused reactions of the child and the trauma on his psyche. We will communicate with the audience on a personal, emotional level, provoking the viewers to find themselves in the film, but also to understand the other side. The style will be realistic. The camera will breathe, observing closely the characters, creating a feeling as if it's a participant in the action. Main references are the Iranian film *A Separation*, *Boyhood* and the mini-series – *Olive Kitteridge*.

#### Production Profile

*Agitprop* has produced a number of author-driven films, TV series and formats, among which the award winning *The Mosquito Problem And Other Stories* (Cannes), *Georgi And The Butterflies* (IDFA winner), *Corridor #8* (Berlin IFF), *Omelette* (Sundance). Its latest films include *Love & Engineering* (Tribeca NY), *The Boy Who Was A King* (Toronto IFF). Among *Agitprop's* leading TV partners are: Channel 4, Sundance Channel, HBO, ARTE, PBS, YLE. Martichka Bozhilova is the producer of *Agitprop*. She has coproduced with Germany, Finland, Switzerland, Sweden, Italy, USA, Greece, Cyprus, Croatia, Romania. She produced the first original Bulgarian content for HBO, as well as the successful adventure reality TV series, *Explore Bulgaria* for National Geographic Channel (4 seasons).

#### In Post-Production

**Touch Me Not** by Adina Pintilie

#### To Be Released

**2017 – The Infinite Garden** by Galin Stoev

#### Previous Work

**Palace for the People** (mini-series) by Boris Missirkov and Georgi Bogdanov

**2017 – Explore Bulgaria** (adventure reality TV series, 4 seasons)

**2014 – Love & Engineering** (doc)





#### CREATIVE TEAM

Mamdooh Afdile, *Creator and Writer*,  
Tone Andersen, *Producer and*  
*Co-Writer*

#### PARTNERSHIPS SOUGHT

To meet co-producers and  
broadcasters

#### TV SERIES

Fiction

#### FORMAT / PROJECT ELEMENTS

8 x 52', HD, colour

#### BASED ON

Original story

#### LANGUAGES

Norwegian, Sami, English

#### LOCATION

Norway (Nordics)

#### BUDGET

€ 5.500.000

#### FINANCING IN PLACE

€ 50.000

#### PRODUCTION COMPANY

Klar Film AS (Norway)

#### PROJECT STAGE

Mini-bible and first draft of pilot script

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Tone Andersen

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#### WEB

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#### ADDRESS

Servinkuja 2A9  
02150 Espoo, Finland

## Norway

# Of a Different Nature

## Mamdooh Afdile and Tone Andersen

### Writer's Biography

Mamdooh Afdile graduated from the Sam Spiegel Film & Television School in Jerusalem in 2005. He has writtern, directed and produced a variety of films and TV programmes and in 2011 he released his acclaimed fusion film *Genies and Madness*. In addition to film he currently pursues a PhD in neuropsychology.

### Log-Line

A mysterious phenomenon sends a troubled scientist on an investigative journey where science and spirituality entangle.

### Synopsis

Marius is a troubled scientist who is obsessed with finding a cure to his Tourette's. After 20 years away from his hometown, a painful place where he was bullied as a child, he visits his police-officer sister to bury their mother. But instead he steps into the midst of a mystery that changes his life. His sister warns him of of unexplained deaths that took place after a sudden explosion in the local mine. When Marius accidentally enters the mine, his Tourette's symptoms instantly disappear. Unable to explain what happened to him, Marius keeps his recovery a secret, while investigating what he believes will lead to a medical break-through. When he starts experiencing intense hallucinations, he searches for answers in the survivors of the mine explosion. This only leads to further questions, when he finds that they exhibit dangerous and abnormal behavior. An indigenous woman tells him that he is destined to stop the evil spirits that the mining has unleashed and that the answer to his questions are found in his visions. Marius insists that there must be a scientific explanation to it all. Soon he realizes that whatever nemesis is dwelling in the mine, it is extremely intelligent and has a secret plan.



Mamdooh Afdile CREATOR / WRITER



Tone Andersen PRODUCER / CO-WRITER

### Director's Statement

In this story we intend to combine powerful psychodrama with the cinematic genres of sci-fi and magic realism, to tell a story about humans and nature. With a contemporary approach, we aim to reach a wide specter of audiences – from fans of the intellectual thriller to lovers of sci-fi, mystery and crime.

### Production Profile

*Klar Film* is a newly founded company established by experienced filmmakers Afdile and Andersen. They develop and produce original ideas with new perspectives, both fiction and documentary. *Klar Film* has several original ideas in development and is also currently co-producing an international feature-length documentary project. Tone Andersen has for the last 15 years worked as a director/scriptwriter, producer, cinematographer and editor in various formats on over 40 productions world-wide. Her debut documentary as a director, *When the Boys Return*, was premiered at IDFA in 2012 and has won several prizes world-wide. Andersen currently heads *Klar Film*, working as a producer and filmmaker.

### Previous Work

**2012 – When the Boys Return** (TV doc) by Tone Andersen, Best mid-length film for children and family at Al-Jazeera IFF, 2013  
**2011 – Genies and Madness** (Feature doc) by Mamdooh Afdile, Best comedy script at Israeli national competition, 2008  
**2009 – Look for Me – The Children of Gaza** by Tone Andersen



#### CREATIVE TEAM

Danny Gavidia, *Director*; Alejandro Gerber Bicecci, *Screenwriter / Producer*

#### PARTNERSHIPS SOUGHT

To find co-production partners, TV distribution agreements and sales agents

#### TV SERIES

Fiction

#### FORMAT / PROJECT ELEMENTS

4K, 10 Episodes 50' each, colour

#### BASED ON

*Narcoamérica*, a non-fiction best seller, written by "Dromómanos": Alejandra S. Inzunza, José Luis Pardo and Pablo Ferri

#### LANGUAGE

Spanish

#### LOCATIONS

México, Guatemala, Honduras, Salvador, Panamá, Colombia, Venezuela, Perú, Brasil, Bolivia, Argentina and Chile

#### BUDGET

€ 3.162.520

#### FINANCING IN PLACE

€ 10.521 (Mexican Film Institute Development Grant)

#### PRODUCTION COMPANY

Albricias Producción S de R L de C V (Mexico)

#### CO-PRODUCTION

IMCINE Mexican Film Institute

#### PARTNERS

Argos Comunicación

#### PROJECT STAGE

Development

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

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#### WEB

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#### ADDRESS

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Mexico

## Narcoamérica

Narcoamerica

Danny Gavidia

#### Director's Biography

Danny Gavidia was born in Lima, Perú in 1963. He is the director of the internationally acclaimed Telemundo and NBC top TV series *El Señor de los Cielos* (Seasons 1, 2, 3, 4, 5), with 3.2 million viewers in the US alone. He has also directed the TV series: *El Chema*, *Señora Acero* (Seasons 1 and 3), *Corazón Valiente* and *The Amazing Race Latin America II*.

#### Log-Line

Based on the bestselling book by the same title. *Narcoamerica* is a 55,000 kilometers road trip that portrays the coming-of-age of three young and inspired journalists travelling through the darkest corners of the soul of Latin America.

#### Synopsis

After concluding their master in journalism in Spain, Alejandra, José Luis and Pablo realize that they don't want to spend the rest of their lives tied to a desk in a forgotten newspaper office. Young, innocent, and eager to confront their skills, they plan a trip across Latin America. Their objective: becoming the journalists they always dreamed to be – heroic, romantic and in search for social justice. Yet the trip is not as easy as it looked at the start. After two or three mishaps, on the verge of believing the whole idea is nonsense, all of a sudden while in Honduras, they hear that one of the biggest jails in the country is going up in flames. Desperate to get there in time, they drive all night long, to finally meet their destiny as journalists – the tragedy of a few prisoners will be the key for them to understand what unifies the whole of Latin America today – the business of drugs. For the next two years, they will travel through all of Latin America, facing dealers, traffickers, farmers, executives in charge of money laundering, murderers, and a whole living ecosystem that relies on the drugs business. All of them victims, and all of them responsible. They'll face this without prejudices, not looking for someone to blame for, but for the logic behind the phenomenon.



Danny Gavidia DIRECTOR



Alejandro Gerber Bicecci PRODUCER

#### Director's Statement

Months ago I was on a break from shooting *El Señor de los Cielos 4* and by accident I found the astounding book entitled *NarcoAmerica*. I read it nonstop. I was surprised by the intensity and honesty of it: the open portrait of the cruelest social phenomenon we, as Latin Americans, face today. I immediately thought this could be a tremendous and profound TV series and bought the rights to adapt it. While developing it, I met Alejandro Gerber Bicecci, a Mexican filmmaker and screenwriter. His recent film, *Viento Aparte*, is a road movie and coming-of-age film that captures the spirit of the TV series that I wish to make. I invited him to be the writer of the project. We hope that the huge recognition and awards that the original non-fiction book has received will be of great interest to the audience that suffers from the tragic circumstances of the drug business in Latin America; our goal is to take its critical success, and profound reflection and analysis of this complex phenomenon to television screens.

#### Production Profile

*Albricias Producción* is a Mexican film production company founded by Alejandro Gerber Bicecci in 2007. We have produced two feature film projects, *Vaho* and *Viento Aparte*. We also have produced over ten TV history documentaries. We have a strong link with Argos Comunicación (Epigmenio Ibarra production company) and its Executive Producer Marco Antonio Salgado.

#### Previous Work

**2014 – Viento Aparte** by Alejandro Gerber Bicecci, Warsaw FF, Edinburgh FF, Guadalajara FF, Kolkata FF, San Francisco CineMás FF  
**2009 – Vaho** by Alejandro Gerber Bicecci, IFFR Rotterdam, MoMA's Global Film Initiative, Marrakech FF – Special Jury Award, Morelia FF – Special Jury Mention, Malaga FF, Pesaro FF





#### CREATIVE TEAM

Agnieszka Smoczyńska, *Director*;  
Miłosz Sakowski, *Director*; Maciej  
Kubicki, *Producer*

#### PARTNERSHIPS SOUGHT

To establish and strengthen the  
project's position on the international  
market. Find financing, investors,  
co-producers

#### TV SERIES

Fiction – thriller

#### FORMAT / PROJECT ELEMENTS

4K, 8 episodes 50' each, colour

#### BASED ON

Original story

#### LANGUAGE

Polish

#### LOCATION

Poland

#### BUDGET

€ 4.120.852

#### FINANCING IN PLACE

##### Development

Polish Prime time TV broadcaster –

in talks – € 80.000

International broadcaster – in talks

– € 240.000

Telemark – producer – confirmed –

€ 80.000

##### Production

Polish Prime time TV broadcaster –

looking for – € 3.720.852

#### PRODUCTION COMPANY

Telemark (Poland)

#### PROJECT STAGE

Development

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Maciej Kubicki

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#### ADDRESS

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Warsaw 00-358, Poland

## Poland

# Trauma

## Agnieszka Smoczyńska and Miłosz Sakowski

#### Directors's Biographies

Agnieszka Smoczyńska, born in 1978, is a writer and director. She  
directed a number of films, her first feature fiction film *The Lure* won  
the Unique Vision and Design award at Sundance.

Miłosz Sakowski, born in 1987, is a writer and director. He co-wrote  
HBO's thriller series *The Pact* and directed the most awarded mid-  
length film in Poland, *Grandma's Day*.

#### Log-Line

Two teenage girls went missing. A year later, one of them returns. Everyone  
sees her as an innocent victim, and nobody suspects she has come back  
with a revenge plan. A modern coming-of-age drama, mixed with intense  
thriller storytelling. Told very subjectively, only from the point of view of  
teenagers, to capture the emotional portrait of the Millennial generation.

#### Synopsis

A year ago, two teenagers went missing: Alicja and Weronika. They didn't  
know each other. They came from different social backgrounds. Their  
disappearance seems to be unrelated. Today, one of them returns.  
She looks traumatized, her body holds marks of being held captive. It's  
Alicja – a girl from a good family, a popular Youtube vlogger. Seemingly a  
victim, she claims not to remember anything. But not everyone believes  
her. Tomek, Weronika's older brother, claims Alicja is lying and she's  
linked to Weronika's disappearance. He never believed his sister ran  
away from home. He thought the police neglected the search for her  
as she wasn't a high-profile case like Alicja. Now Tomek, a juvenile  
troublemaker from a poor neighborhood, becomes the only seeker of  
truth. He starts his own investigation to find his sister. As we watch Alicja  
return to her life, we see how she deceives and manipulates her friends.  
We realize the group is bound by the secret of what happened on the  
night of the disappearance and that Alicja came back planning to take  
revenge for what happened to her. At the end of the first episode, we  
know Tomek is right: Alicja is anything but an innocent victim...



Agnieszka Smoczyńska DIRECTOR



Miłosz Sakowski DIRECTOR



Maciej Kubicki PRODUCER

#### Director's Statement

Before attending film school, I  
worked as a reporter, and one  
of my first assignments was a  
case of a missing girl. She went  
to a party with her friends, they  
got into a fight, and she never  
came home. One of the theories  
was that the group of friends was  
involved in her disappearance,  
but the police were never able  
to prove it. To this day the girl  
is still missing. Throughout the  
years, I was present at all stages  
of the search and could closely  
observe her family and friends,  
and how the girl's disappearance  
influenced them over time. That  
story is still in me. And it was the  
inspiration to create our series.  
But for me *Trauma* is more  
than a story about the secret  
of a missing girl. It's a story  
about teenagers lost in today's  
world. Because although they  
enjoy many conveniences, the  
Millennials keep facing new  
threats. In the age of easy access  
to everything, every choice can  
be crucial, and every decision  
can determine who we become.  
Using the form of a thriller, we  
want to tell a modern coming-  
of-age story of the Millennial  
generation.  
Miłosz Sakowski

#### Production Profile

*Telemark* is managed by two  
experienced producers: Anna  
Kępińska and Maciej Kubicki who  
develop and produce prime time  
TV series, documentaries, fiction  
films. It is the first Polish company  
to produce TV drama for HBO  
Poland.

#### Previous Work

Maciej Kubicki's selected  
filmography includes:

*TV Series*

**2015-16 – Pakt (The Pact)**

HBO Europe, 2 seasons, 12  
episodes, 60'

**2011-13 – Bez Tajemnic (In**

**Treatment)** HBO Poland, 3  
seasons, 115 episodes, 30'

**2011 – Instynkt (Instinct)** TVP2,  
13 episodes, 45'

**2008-09 – Londyńczycy**  
**(Londoners)** TVP1, 2 seasons,  
29 episodes, 45'

#### Fiction

**2014 – La Isla** by Katarzyna

Klimkiewicz and Dominga

Sotomayor, International Film

Festival Rotterdam – Canon Tiger

Award for Best Short Film





**CREATIVE TEAM**

Paula Ortiz, *Director*; María Zamora, *Producer*

**PARTNERSHIPS SOUGHT**

To find co-producers and TV pre-sales to position this mini-series on the international market

**TV SERIES**

Fiction

**FORMAT / PROJECT ELEMENTS**

Digital, 3 x 60', colour

**BASED ON**

True story

**LANGUAGE**

Spanish

**LOCATIONS**

Madrid, Galicia, Navarra (Spain)

**BUDGET**

€ 2.413.686

**FINANCING IN PLACE**

€ 725.000

**PRODUCTION COMPANY**

Avalon PC (Spain)

**PARTNERS**

Telepool, Sky Vision

**PROJECT STAGE**

Development

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

**NAME / SURNAME**

María Zamora

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Spain

# La Virgen Roja

The Red Virgin

Paula Ortiz

**Director's Biography**

Paula Ortiz is a Spanish director and screenwriter. Ortiz has so far written and directed two feature films, *Chrysalis* (2011) and *The Bride* (2015) which premiered in December 2015 and was nominated in 12 categories at 2016 Goya Prizes, including Best Picture and Best Director.

**Log-Line**

In 1933 a horrific crime filled the front pages of all the newspapers. Aurora Rodríguez had murdered her daughter Hildegart. Although it has been almost a century since Hildegart's death, the tragic story of that child prodigy and the details of the crime still cause amazement today.

**Synopsis**

Aurora Rodríguez never fitted in with the customs at the start of the 20th century. She doesn't want to marry or be subjugated to any man. When her family forces her into marriage she is obliged to concoct a plan; Aurora will have a daughter, she will educate her in her own way and make her into the leader of the revolution that will free women and will take Spain out of its backwardness. Years later, the name of Hildegart starts to become known in intellectual circles in Madrid. When she is not even fifteen years old, Aurora's daughter proves to be one of the most brilliant minds. Her mother can be more than satisfied, but the brilliant Hildegart now starts to have dreams. Aurora has to devote herself to removing all the obstacles that appear on the path she has chosen for her daughter. Gradually, she weaves a tangle of lies and crimes to separate the girl from men, sex and love. Hildegart earns the nickname of "The Red Virgin". Overwhelmed by her mother, Hildegart starts to conspire on her own account to free herself. The women will confront each other for the last time on a summer's night in 1933. That will be the last night of the brief and brilliant life of the Red Virgin.



Paula Ortiz DIRECTOR



María Zamora PRODUCER

**Director's Statement**

In *The Red Virgin* we want to explore and combine various genres to find a distinctive tone and texture. For this reason we are looking at such different far-removed references as *Carrie*, by Brian de Palma, or the HBO miniseries *Mildred Pierce* by Todd Haynes. We want the series to have a touch of mystery and psychological terror, but maintaining the elements of melodrama which the material offers us. On other occasions, the schemes which Aurora weaves to keep her daughter submitted to her will take us to the terrain of the thriller. It is here where we have allowed ourselves a freer adaptation of the story, adding obstacles to Aurora's path, enemies who didn't exist in the real story or who weren't as important as we make them.

**Production Profile**

Founded in 1996 *Avalon* has become one of the major independent media groups in Spain. It has produced 11 features and 2 documentary films, some of them as co-productions with Europe and Latin America, which have won awards and selections at the most relevant film festivals such as Berlin IFF, Cannes or San Sebastian. *Avalon's* partners are members of the Spanish Film Academy and European Film Academy.

**Previous Work**

**2017 – Summer 1993** by Carla Simon, Berlin IFF – Best First Feature Award and Jury Prize Generation Kplus, BAFICI – Best Film Audience Award

**2016 – Amar** by Esteban Crespo  
**2016 – María Y Los Demás** by Nely Reguera, San Sebastian FF, Miami FF – HBO Award

**2014 – They Are all Dead** by Beatriz Sanchis, Montreal FF

**2012 – MAP** by León Siminiani, Seville's European FF – Best European Documentary, REC-Tarragona FF – Best First Feature Film

**2011 – The Hidden Face** by Andrés Baiz (co-produced with FOX Int.)

**2009 – Woman without Piano** by Javier Rebollo, San Sebastian FF – Silver Shell, AFI – Best Film

**Biennale College VR**



#### CREATIVE TEAM

E. del Mundo, *Director*; Jack Weinstein, *Producer*

#### PARTNERSHIPS SOUGHT

Co-Financing, co-productions, distribution, festival relations, marketing

#### VIRTUAL REALITY

Documentary

#### FORMAT / PROJECT ELEMENTS

Nokia Ozo / GoPro, 7-10', 360 video format

#### LANGUAGE

Tagalog

#### LOCATION

Philippines

#### BUDGET

€ 50.000

#### FINANCING IN PLACE

€ 10.000

#### PRODUCTION COMPANY

VRSmile (USA)

#### CO-PRODUCTION

iLongProductions

#### PROJECT STAGE

Development

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

VRSmile / iLong Productions

#### NAME / SURNAME

Jack Weinstein

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#### EMAIL

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#### WEB

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#### ADDRESS

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Studio City  
CA 91604, USA

USA, Philippines

## Isang Araw Na May Pagasa

A Day with Hope

E. del Mundo

#### Director's Biography

Born and raised in the Philippines, E. del Mundo backs up her youthful vigor with an MFA in Film receiving it under the scholarship of esteemed filmmaker Brett Ratner. She is involved with the Women in Film's Mentor Circle in Los Angeles. Her 2014 film, *Patient One* has won several awards, screening in all regions of the world, bagging the Best Director for Asians on Film and Calgary Horror Film Festival.

#### Log-Line

Pagasa island is home to 300 civilian residents. They find themselves on the doorstep of a dispute over a territory that has fed tensions among some of the world's biggest powers. Because of its thriving civilian community, the only one in the Spratly group, part of the anxiety stems from their sheer isolation and the threat that the island can be taken at anytime.

#### Synopsis

Pagasa island is located 480 kilometers off of northwest Palawan, Philippines. The island is among the twenty-four land formations within the Spratly that are beyond the Exclusive Economic Zone of the Philippines, therefore they are outside the sanctioned sovereign territorial waters of the country. However, four are effectively being taken by the Municipality of Kalayaan Group of Islands, which is controlled by the Philippine Navy. The island is considered a gateway to reefs that are claimed and occupied by China. It also serves as a conduit for energy supplies to Asia and carries about half the world's merchant tonnage of \$5.3 trillion in goods each year. Living in this isolated island is Keila, the kid born to Pagasa and has never left it to see any other cities in her life. Therefore, she considers the place her paradise and amidst the political rigidity of the area, she will tell us why her home is worth fighting for.



E. Del Mundo DIRECTOR



Jack Weinstein PRODUCER

#### Director's Statement

The VRmakers will live in the island of Pagasa for a month. This gives enough time to spend with the inhabitants. We will be within a community of 300 people, eating, sleeping, being with them and exploring the truth of these Spratly together. We will journey with the youngest kid born on the island, the oldest man, the Administrator and the platoon detachment officer of the Philippine Navy. The cinematography will be of utmost importance, natural lighting will be the only option. We will treat the camera as a delicate tourist that visits the island for the first time, he/she will be astonished by the simplicity of living, the beauty of the vast blue and will bask on the reason why Filipinos continue to live there. The look is very authentic, nothing in the vision of the island will be changed. What the viewers see is what the Filipino Navy see. It will be in the vein of Gian Franco Rosi's *Fire At Sea* crossed with the dramatic framing of Pedro Costa's *Horse Money*, especially when we portrait the community at night, as they will become mannequins to an international dispute that has ridiculously spanned more than half a century.

#### Production Profile

With the first center opening up in Los Angeles in 2017, *VRSmile* is the premiere venue for audiences to enjoy new cinematic virtual reality experiences on the latest hardware. In addition to screening VR and 360° films from the best creators in the world, the company is also intrinsically involved in the production of new virtual reality contents. Founded by Jack Weinstein.

#### Previous Work

2017 – Manong Ng Pa-Aling

2016 – Van Gogh's Daughter

2015 – Barrio Dos: Pintados

2015 – Adam of Mars

2014 – Patient One



#### CREATIVE TEAM

Maja Friis, *Scriptwriter and Director*; Mads Damsbo, *Executive Producer*; Brian Curt Pedersen, *Cinematographer*; Tine Lyllof, *Production Designer*; Rasmus Möbius, *Visual Artist*; Yann Coppier, *Composer*; Brian Dyrby, *Sound Designer*

#### PARTNERSHIPS SOUGHT

To find co-producers, broadcasters and distributors. Interested to meet with Film Funds, that would support the project, with the possibility of local spends in terms of stage studios and post-production

#### VIRTUAL REALITY

Fiction

#### FORMAT / PROJECT ELEMENTS

Stereo 360 spatial, 12-17'

#### BASED ON

Inspired by works of Peter Freuchen, Danish arctic explorer

#### LANGUAGE

No dialogue

#### BUDGET

€ 800.000 - € 1.000.000

#### PRODUCTION COMPANY

Makropol (Denmark)

#### PROJECT STAGE

Development

#### CONTACTS DELEGATE

#### PRODUCTION COMPANY

#### NAME / SURNAME

Mads Damsbo

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#### ADDRESS

Kødboderne 30  
1714 Copenhagen V, Denmark

Denmark

## Ishulen

Ice Cave

Maja Friis

#### Director's Biography

Director Maja Friis holds a Master's degree in film studies from the University of Copenhagen and furthermore studied dance films at *La Cinémathèque de la Danse* in Paris, and now combines her two passions: film and choreography. Her work as a film director focuses on poetic storytelling in the combination of documentary, fiction and art.

#### Log-Line

*Ice Cave* is a poetic and visually intriguing story inspired by real events experienced by famous Danish explorer Peter Freuchen during his arctic expeditions at the beginning of the 20<sup>th</sup> Century. The full experience will be a fourth dimension, in which the viewer will be trapped with Peter Freuchen, feeling the blizzard and the cold. With no way out.

#### Synopsis

During an expedition at the North Pole the fearless arctic explorer Peter Freuchen is trapped in a cave, waiting for a deadly blizzard to pass. Inside the safety of the cave he soon discovers a new and far more dangerous threat – his own breath is crystallizing on the walls of the cave, which slowly starts to narrow around him. Soon the air itself begins to thicken with the beautiful ice crystals. Breath by breath, the space fills up and surrounds him. The freezing shelter has become a deadly trap, his breath a spectacular enemy. Freuchen is faced with a fatal Catch-22 situation: he cannot live if he does not breathe, nor can he survive if he keeps breathing. Will the blizzard pass in time?



Maja Friis DIRECTOR



Mads Damsbo PRODUCER

#### Director's Statement

I am inspired by forces that have an ambiguity in their nature, forces that have contradicting powers and can bring us out of balance. It is in the lack of control that fragility is exposed and in the lack of control that the biggest drama exists. My debut film *Ballerina* was for me a film about passion – passion that was both seductive and very destructive. It was her power that gave my character life, but also almost took it away from her. When I started to get to know Peter Freuchen by reading his books, I found the same kind of extreme personality, an uncompromising will and a fearless mind. This inspired me.

#### Production Profile

*Makropol* is a company formed by artists, entrepreneurs and film makers. Based in Copenhagen and led by Johan Knattrup Jensen and Mads Damsbo, *Makropol* strives to create transforming stories with tools from the new digital age. Our credo is that art can drive innovation, and innovation can be art. Previous work include *The Doghouse*, *The Shared Individual*, *Ewa – Out of Body* and *Doom Room*.

#### In Production

##### 2017 – Open Orchestra VR

Project to explore how classical music can unfold in virtual reality. A collaboration with Copenhagen Philharmonic

#### Previous Work

##### 2017 – DOOM ROOM (VR 15'

and performance) A guided meditation through your death and into your afterlife.

Commissioned by I AM Vodka

##### 2016 – Shared Individual

Virtual reality performance, in which a large audience is tele-transported, through the use of VR, into the perspective of one person on stage

##### 2016 – EWA – Out of Body

Short VR fiction piece selected by Cannes FF – NEXT the Future of Cinema

**2015 – VR:LAB** Together with CPH:DOX and Johan Knattrup Jensen, produced and curated a 10 day extensive VR lab for 20 nordic artist and producers





#### CREATIVE TEAM

Rudolf Romero, *Writer/Director*;  
Esther Rots, *Producer*;  
Sanne Cousijn, *Delegate Producer*

#### PARTNERSHIPS SOUGHT

To find international financing, sales agent, distribution and festivals

#### VIRTUAL REALITY

Fiction – Psychological thriller

#### FORMAT / PROJECT ELEMENTS

UHD, 15'

#### LANGUAGE

Dutch

#### LOCATION

Amsterdam

#### BUDGET

€ 132.687

#### FINANCING IN PLACE

€ 45.000

#### PRODUCTION COMPANY

Rots Filmwerk (Netherlands)

#### PARTNERS

Purple Pill VR, Supermassive, Spook FM, St. Alchemie

#### PROJECT STAGE

Final draft and financing

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Esther Rots

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#### WEB

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#### ADDRESS

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## Netherlands

# De Medemens

## The Neighbour

### Rudolf Romero

#### Director's Biography

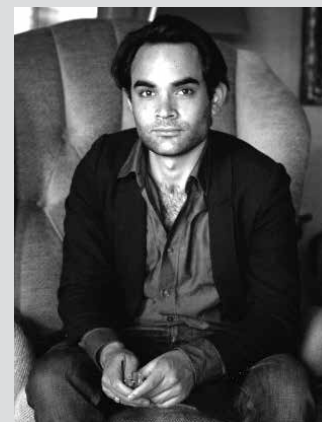
Rudolf Romero, born in 1984, graduated Cum Laude from ArtEZ Art Academy in 2012 and received his MA from the Royal College of Art in London in 2017. Rudolf Romero is the winner of the Poortersprize (Arnhem), Olifant Prize for Sculpture (Nijmegen), winner of the Photostudium Prize (Cologne) and recipient of a Starstipend provided by the Mondrian Fund and Prins Bernhard Foundation Scholarship.

#### Log-Line

In a typical Dutch terraced house, husband and father Kelvin de Brink is being forced out of the comfort of his home, as a result of a family murder committed by his neighbour.

#### Synopsis

In the 15-minute immersive cinematic experience, *The Neighbour*, the inhabitants of a typical Dutch terraced house, the average family De Brink, wake up one morning in the aftermath of a family murder that occurred in the house of their neighbours. Separated by nothing but a thin wall, the murder was only noticeable through some dull distant sounds. Emergency services, media and curious crowds start to surround the front of the house as the family murder becomes national news. Kelvin de Brink and his family try as much as possible to maintain their daily routine, but they find the presence of all these bystanders too intrusive. His wife Ria decides to protect their son Maikel from all violent impressions and leaves for her parents. Kelvin, left in the quiet of their home, slowly realizes the seriousness of the situation. The sounds from the forensic detectives on the other side of the wall, the stares of the bystanders watching his home and his every move, the sudden hostile perception of the architecture, it all closes in on him. As the incessant sounds through the wall become more frequent and surreal, Kelvin decides to jump the fence, crossing a line of no return.



Rudolf Romero DIRECTOR



Esther Rots PRODUCER

#### Director's Statement

In this fictional immersive virtual reality experience, the main subject is the typical Dutch terraced house. These houses are surrounded on each side by other houses that are identical, only mirrored. In these times of polarisation and individualisation, a time in which people don't know their neighbours anymore, for me as a filmmaker the terraced house is a very compelling arena. The characteristics of the architecture, the narrow spaces and walls so thin that you can hear each other quite literally, are made for intense drama. People here don't live next to each other, but with each other. But you actually have to be there to experience it. With the arrival of virtual reality, I saw the opportunity to enunciate the experience of living in this environment. In *The Neighbour* the viewer becomes part of the house, and will experience first hand the consequences of living in this particular architecture; in a house identical yet mirroring the one where a family murder took place.

#### Production Profile

*Rots Filmwerk* was established by siblings Hugo and Esther Rots, to enable them to make films without concessions. This approach resulted in award-winning shorts, two of which were nominated for a Golden Palm at the Cannes Internationals Film Festival. Their first feature, *Can Go Through Skin* premiered at the Berlin IFF – Forum, and won numerous awards, amongst which the Fipresci.

#### Previous Work

**2017 – Mette** by Esther Rots (post-production)

**2011 – Elephant Feet** by Dan Geesin

**2009 – Can Go Through Skin** by Esther Rots



**CREATIVE TEAM**

Nir Sa'ar, *Director*; Kevin Molloy, *Producer*

**PARTNERSHIPS SOUGHT**

To find fundraising partners for our film. We have strong options for distribution and platforms, and also have a full production workflow in place from production to postproduction - however we remain open to solutions on both these fronts as part of seeking the funding required to bring *My Girl Matryoshka* to the world

**VIRTUAL REALITY**

Fiction – Psychological thriller

**FORMAT / PROJECT ELEMENTS**

Stereoscopic 360° Video, Equirectangular, 18'

**LANGUAGE**

English

**LOCATION**

United Kingdom

**BUDGET**

€ 55.000

**PRODUCTION COMPANY**

Kevin Molloy and Nir Sa'ar

**PARTNERS**

Inception VR

**PROJECT STAGE**

Development, fundraising

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

**NAME / SURNAME**

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# My Girl Matryoshka

Nir Sa'ar

**Director's Biography**

Nir Sa'ar is an award-winning director and an expert in creative technologies and film. His work has been screened worldwide in prominent festivals including Busan Film Festival and Venice International Film Festival. His last VR fiction film was premiered at Cannes Film Festival, as an official selection of NEXT – The Future of Cinema. Recently he received a Student Academy Award – Gold Medal for Foreign Documentary.

**Log-Line**

An ex-KGB scientist saves the mind of his terminally ill daughter by swapping her consciousness with the only suitable host he can find, that of a psychopathic convict. His experiment is successful, but tragedy remains an unwelcome guest at the table.

**Synopsis**

Dr Victor Trifaiov is a renowned neuro-physician from the former Soviet Union, living in the UK. He is trying to save his 10-year-old daughter Sasha, who has leukemia, and whose condition is rapidly deteriorating. Desperate, he revives an untested consciousness swap interface which he developed in the 1980s for the KGB. He plans to transfer Sasha's mind into another body. With access to a criminal rehabilitation programme he gains the consent of Sergei, a psychopathic convict serving a life sentence, to give his body to the swap. A successful prison break is arranged, and Victor initiates his experiment. The swap goes as planned, but once both patients wake up things start to get complicated. Sasha is having a hard time accepting being in Sergei's old and tattooed body. Terrified, and not knowing her own strength, she is doomed to keep hurting those around her. Sergei, whilst happy to no longer be in the body of a "most-wanted" man, doesn't understand the limits of his new body, and puts it through abuses that it just can't handle. Things are going from bad to worse, and although the father-daughter relationship remains strong, it seems there is no escaping a tragic outcome.



Nir Sa'ar DIRECTOR



Kevin Molloy PRODUCER

**Director's Statement**

Our film will explore the sensations of presence and embodiment. We will move frequently between POV and 3rd-person, enabling cinematic methods of pushing drama and action forward, whilst the embodied POV will heighten the empathy & connection (or lack thereof) with our central characters. These visceral feelings will amplify the drama, as the viewer is forced to confront what it actually feels like to be in the body of a tattooed older man, or of a frightened young girl. The cinematic palette will be bleak and desaturated, whilst primary colours will emphasise major themes. Sasha will start wearing blue, and Sergei will be dressed in orange. The characters will subconsciously dress in these same colours when in their new bodies. This focus on colour and consciousness will also extend to Sasha and Sergei's eyes. This interplay of cinematic and pure VR techniques was the basis of the ideas that initiated this project and are the elements with which we will build up the story. The narrative structure will essentially be a constant acceleration of pace: a series of events accumulating and leading to an unavoidable avalanche of consequences, and a heartbreaking twist in the end.

**Production Profile**

This production will be run independently through the professional contacts of the director and the producer. As veteran of over 15 VR experiences our producer has worked with a wider range of production houses in London, and will select the best fit for the various portions of the experience (from production to CGI to stereoscopy and camera expertise).

**Previous Work**

- 2017 – VR Dancefloors: Techno in Berlin**
- 2016 – Daydreaming with Stanley Kubrick**
- 2016 – Encounter the Masters: Salvador Dali**
- 2014 – Nick Cave: Live from the Fonda**
- 2013 – Rihanna: 7 Countries, 7 Days, 7 Shows**
- 2012 – Madonna: Live at Paris Olympia**
- 2011 – Florence + The Machine: Ceremonial**



#### CREATIVE TEAM

Camille Duvelleroy, *Director*;  
Isabelle Foucrier, *Director*; Laurent  
Duret, *Producer*

#### PARTNERSHIPS SOUGHT

To meet with co-producers,  
broadcasters, find fundings

#### VIRTUAL REALITY

Documentary

#### FORMAT / PROJECT ELEMENTS

Stereoscopic, 20'

#### LANGUAGES

French, English

#### LOCATION

France

#### FINANCING IN PLACE

€ 100.000

#### PRODUCTION COMPANY

Bachibouzouk (France)

#### PARTNERS

CNC Nouveaux Media  
développement, Slot Machine

#### PROJECT STAGE

Production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Laurent Duret

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#### ADDRESS

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30400 Villeneuve les Avignon  
France

France

## On/Off

Camille Duvelleroy and Isabelle Foucrier

#### Directors Biographies

Camille Duvelleroy dreams up, writes and develops narratives in which the experience is structured by interactivity. So far, she has worked on over 15 interactive programmes for documentaries, museums and feature films.

Isabelle Foucrier, a journalist, specialised in cultural and social subjects. For her work she won the "Prix Jeune talent du Prix du Journalisme franco-allemand" in 2013.

#### Log-Line

In France, an elderly person's dying process often unfolds inside a hospital. Trained to save lives, intensive-care personnel are becoming our society's undertakers. Our project describes how hard it is for health care professionals to confront and "manage" death on a day-to-day basis.

#### Synopsis

In France, an elderly person's dying process often unfolds inside a hospital. The technology associated with intensive care is the focus of the last hopes of our death-averse civilization. Trained to save lives, intensive-care personnel are becoming our society's undertakers. The consequences of this trend deserve our consideration. Is a windowless basement really the best place to die? Behind the closed doors of an intensive care unit, the viewer discovers the daily life, setting, and conversation. Our project describes how hard it is for health care professionals to confront and "manage" death on a day-to-day basis. You'll be able to live this experience in 2 different ways: either with your head mounted display, alone, at home, or as a life performing installation where several people can watch the film together. At the end of the show, an actor comes in to interact and host the debate brought on by our documentary: what choices would we make for ourselves at the end of our lives? We used a prototyped camera, which ensures a very high image quality and a stereoscopic finish.



Camille Duvelleroy DIRECTOR



Isabelle Foucrier DIRECTOR



Laurent Duret PRODUCER

#### Director's Statement

On television, if not in real life, we are all already familiar with the hospital setting: the sights and sounds, how people dress and act. All of that is now forever anchored in the contemporary imagination. This project on the caregiver's relationship to death will not show us a doctor announcing a poor prognosis, a son devastated by his mother's death, or a close-up of CPR being performed. We will be viewers, not voyeurs. In fact, we begin by listening, not seeing. Plunging us into a total experience of an intensive care unit and its immediate environment, this documentary series provides our eyes and ears with the virtual reality of a zone emblematic of the care/cure nexus. The ICU is not our subject, but it is the territory relevant to the treatment of death in the Western world and its effects on caregivers... One of the most fundamental characteristics of virtual reality is that it is an experience. VR will generate intense, convincing sensations of being there. The spectator, although he is not really active, finds himself at the center of the action. He is the camera. Hence, we must rethink the concepts of narration, framing, camera position, timing, and format.

#### Production Profile

*Bachibouzouk* was created in 2015 by Laurent Duret. *Sweet Nothings* (Figa 2017), *Red Zone* (FIGRA 2017), *The Color* (Arte), the web-series *Black America* (Arte), the VR app *Stage Stories* (Culturebox), the interactive short-film *The Big Adventure of a Little Line* (FIPA 2017), the VR HTC Vive app *Kandinsky and the Musée Numérique of MicroFolie* at La Villette/Sevran and other films for museums.

#### Previous Work

**2017 – La Grande Histoire d'un Petit Trait** by Camille Duvelleroy (France TV)

**2016 – Été** (Arte) by Camille Duvelleroy

**2016 – 14 dernières nouvelles** (Arte) by Isabelle Foucrier

**2015 – Communication politique, la fin d'un règne?** (Public Sénat) by Isabelle Foucrier





#### CREATIVE TEAM

Quentin de Cagny, *Director*; François Bouille, *Producer*

#### PARTNERSHIPS SOUGHT

To find investors and partners

#### VIRTUAL REALITY

Animation

#### FORMAT / PROJECT ELEMENTS

CGI, 15', 4K x 2 stereoscopic

#### BASED ON

A short story by Quentin de Cagny:  
*Le Petit Pion Noir*

#### LANGUAGE

English

#### LOCATION

Paris

#### BUDGET

€ 300.000

#### PRODUCTION COMPANY

French Touch Records (France)

#### CO-PRODUCTION

Experience 360

#### PARTNERS

Zoot Allure

#### PROJECT STAGE

Ready for production

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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#### WEB

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#### ADDRESS

41, rue du Faubourg Saint Martin  
75010 Paris, France

France

## Le Petit Pion Noir

The Little Black Pawn

Quentin de Cagny

#### Director's Biography

French film-maker and formerly a digital cinema engineer, Quentin de Cagny has directed some twenty short films in Paris, Normandy, Quebec, Belgium and Russia mainly inside the Kino movement since 2003. Now member of the Off-Courts Studio, based in Trouville, Normandy and of French Touch Records in Paris, he also participated (writing, directing and/or acting) in several web-series.

#### Log-Line

A story in which a pawn is propelled right up to the front line into a fierce game of chess. Suddenly confronted with the strict and unfair rules of an austere game, at the mercy of his opponents but also having to face powerful characters of his own side, he is going to have to demonstrate courage, team spirit and intelligence to save his own life and those of his companions in misfortune.

#### Synopsis

A little chess pawn comes to life at the beginning of a chess game. He hardly has time to understand what he is doing there that he already has only one idea in mind: to go unnoticed, escape the game and its useless rules and leave the chessboard to travel the world. For this he must survive the battle. Fortunately, his neighbour, more experienced, is there to give him some advice, but the Little Black Pawn is caught up by his fate, he always finds himself – involuntarily – in the most crucial situations, to the point where he transforms into a Queen to save his team, and his life. While he starts to realise his new powers may help him escape, his hopes are swept aside by the forced and abrupt beginning of a new game of chess... as a Queen.



Quentin de Cagny DIRECTOR



François Bouille PRODUCER

#### Director's Statement

Having experienced VR fiction several times - as a viewer - I felt frustrated by the fact of not being able to move (contrary to VR interactive applications). Most of the time the shot is static, at best the camera follows a predefined path. What you gain by being able to move your head and eyes 360°, you lose by being imprisoned in a virtual, motionless and powerless body. Unsurprisingly, VR fiction topics are often about characters tied up on a hospital bed, locked inside a robot or stuck on a wheel chair. By adapting this short story, I want to turn this drawback into an advantage and make the most of it. Indeed, one of the defining features of *The Little Black Pawn* is that the main character is in a way locked inside a piece of chess and obliged to play by the rules. He cannot escape that reality and can only move by following the chess game rules and he has to confront this situation in order to survive. I hope to create this feeling of oppression by using the frustration inherent to VR, as mentioned here above.

#### Production Profile

*French Touch Records* is a French association. Since 2008 the members of *French Touch Records*, with their many skills, have made it a professional production association. In the last two years, *French Touch Records* has developed a new activity around Virtual Reality and has become well-know in VR networks thanks to several short movies released on Facebook and You Tube.

#### In Production

*Coming Soon:*

**Oneiric Collection: Paris, Athène, Pompei** by Quentin de Cagny and François Bouille

**Final resting cemetery for HTC Vive** by Quentin de Cagny and François Bouille

**The Virtual Legends of Paris** by Nicolas Alberny

**Time is Honey: Ecological and Funny Story** by François Bouille

#### Previous Work

**2016 – Oneiric Sculptures – Rodin** by Quentin de Cagny and François Bouille, for HTC Vive downloadable on Steam VR and Viveport

**2016 – The Door 360 VR** by Nicoals Alberny, for the 20th Century Fox

**2016 – Super Mario Bros VR** by François Bouille, more than 300 000 views on You Tube

**2015 – Nightmare VR for Joker Films** by François Bouille



#### CREATIVE TEAM

Ivan Knezevic, *Director*; Ivan Beres, *Producer*

#### PARTNERSHIPS SOUGHT

Finding potential co-producers from western Europe, as well as technical partners

#### VIRTUAL REALITY

Documentary

#### FORMAT / PROJECT ELEMENTS

Photogrammetry, 20', Unreal Engine

#### LANGUAGE

English

#### LOCATIONS

Serbia, Bosnia, Croatia

#### BUDGET

€ 50.000

#### FINANCING IN PLACE

€ 12.000

#### PRODUCTION COMPANY

Black Box (Serbia)

#### PROJECT STAGE

In development

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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Vojvodina, Serbia

## Serbia Spomenik Monument Ivan Knezevic

#### Director's Biography

Born in Serbia in 1984, Ivan Knezevic, works as a film editor and screenwriter. He is currently developing the TV series *The Island* with HBO Europe.

#### Log-Line

In the 1960s and '70s, the government of socialist Yugoslavia commissioned a large number of monuments commemorating the battles and resistance movements of the Second World War. After the death of president Tito, long-simmering tensions rose to the surface, and soon the Yugoslavian nations got embroiled in a bloody civil war. As the country collapsed, so did the monuments.

#### Synopsis

In the years after the Second World War, the Yugoslavian government under Josip Broz Tito commissioned a huge number of spomeniks to be built in Yugoslavia, mainly on the sites of the crucial battles of the war. These structures, most of them dozens of meters high, were striking pieces of propaganda. On the anniversaries of the events they commemorated, buses of school children and adults would be driven in and grand speeches were held. An almost totemistic fetishism. As Yugoslavia was coming apart in the 1980s, so have these monuments started to fade from the collective mind. The ideas they stood for also faded, and they fell into disrepair, covered with graffiti and undergrowth. Lonely concrete giants in vast, desolate landscapes. These monuments were built with their presence in mind. Their volume, sheer size, position in the landscape and the path approaching them. All of these factors contributed to the fascination and the feeling one should have when seeing them live. That's why *Spomenik* is a project tailor-made for VR.



Ivan Knezevic DIRECTOR



Ivan Beres PRODUCER

#### Director's Statement

I don't remember much about the collapse of Yugoslavia. I was seven years old at the time, and luckily have lived in Serbia where there wasn't any war. However, I do remember the uneasy fear I felt seeing tanks in the streets and people cheering them on. What I do remember, and it still comes to mind frequently, is my parents' sadness and defeat over the country's collapse. From their stories, Yugoslavia seemed like a great place to live in, and reading and hearing more about it only confirmed my belief that it was some sort of utopia. Or at least I imagine it as such. Loss is a theme I have (knowingly or unknowingly) incorporated into everything I write. And in this case, it's not something I've lost, but something someone's lost for me. A country I barely remember. But not only a country. A brotherhood and unity I never knew. *Spomenik* should be melancholy and slow. It should evoke feelings of loss and yearning. The loneliness of these concrete giants juxtaposed with their grand mission. Sad reminders of a failed nation, and the petty issues that led to its failure.

#### Production Profile

*Black Box* is a young production company dedicated to bringing together talents in the realm of VR, and fostering the development of VR as an art form in the still undiscovered talent pool of Eastern Europe.

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## Funds Guide

Thanks to the partnership between La Biennale di Venezia and OLFFI, the Venice Gap-Financing Market *Book of Projects* incorporates an interactive listing of public funds and programmes to finance projects.

Olffi.com is the largest database on public funding around the world. It covers more than 700 funding programmes and 150 production incentives in 85 countries. It is entirely free of charge and available on desk top, mobile and via iTunes and Google Play.

Up to now, the focus of the public funds has been 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 programmes 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 one 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 the funds website. As there is no common definition on what is considered "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 Venice Production Bridge*

*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](http://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](http://OLFFI.COM) and discover all the tools and information that have assembled to facilitate the financing of your film and television projects.**

**PROGRAMMES SUPPORT FOR FEATURE FILMS / PRODUCTION / FICTION**

**SELECTIVE PROGRAMMES**

Country	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
Argentina	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	AR - Fund for Cinematographic Production	National	Production	8 750 000 ARS		.
Belgium	European Film Agency Directors	EU/Ibero-American Coproduction Grant	Supranational	Production	20 000 EUR		.
	Film and Audiovisual Centre	BE - Minority Coproductions Support (feature film)	National	Production	100 000 EUR	.	.
	Film and Audiovisual Centre	BE - Post-production Support (feature film)	National	Postproduction	75 000 EUR	.	.
	Film and Audiovisual Centre	BE - Production Support (feature film)	National	Production	425 000 EUR	.	.
	Flanders Audiovisual Fund	BE - Production Support (feature films)	National	Production	750 000 EUR	.	.
	Screen Brussels	BE - Screen Brussels Fund	Regional	Production	500 000 EUR	.	.
	Screen Flanders	BE - Production Support Program	Regional	Production	400 000 EUR	.	.
	Wallimage	BE - Wallimage Line	Regional	Production	500 000 EUR	.	.
Bulgaria	Bulgarian National Film Center	BG - Film Support Scheme	National	Production	575 000 EUR		.
	Bulgarian National Film Center	BG - Support of Minority Coproductions	National	Production	500 000 EUR	.	.
Canada	Telefilm Canada	CA - Canada Feature Film Fund (CFFF)	National	Production	N/A	.	
	Telefilm Canada	CA/FR - Bilateral Coproduction Fund Canada France	National	Production	216 500 EUR	.	
	Creative Saskatchewan	CA - Saskatchewan Stream	Regional	Production	N/A		.
	Manitoba Film&Music	CA - MFM Feature Film Production Fund	Regional	Production	400 000 CAD		
	Newfoundland and Labrador Film Development Corporation	CA - Equity Investment Program (EIP)	Regional	Production	N/A	.	.
	Ontario Media Development Corporation	CA - OMDC Film Fund Production	Regional	Production	400 000 CAD	.	.
	Québec - Société de développement des entreprises culturelles	CA - QC Feature Film Production Support (budget < 1,5M CAD)	Regional	Production	600 000 CAD	.	.
	Québec - Société de développement des entreprises culturelles	CA - QC Feature Film Production Support (budget > 1,5M CAD & < 3M CAD)	Regional	Production	1 500 000 CAD	.	.

	Québec - Société de développement des entreprises culturelles	CA - QC Feature Film Production Support (budget > 3M CAD)	Regional	Production	2 000 000 CAD	.	.
	Québec - Société de développement des entreprises culturelles	CA - QC Minority Coproduction Support	Regional	Production	400 000 CAD	.	.
	Québec - Société de développement des entreprises culturelles	CA - QC Post-production Support	Regional	Postproduction	500 000 AUD	.	.
	Yukon Film	CA - Yukon Film Production Fund	Regional	Production	500 000 CAD		
Croatia	Croatian Audiovisual Center	HR - National Film Production Scheme and Minority Co-production Scheme	National	Production	653 000 EUR	.	.
Denmark	Danish Film Institute	DK - Commissioner Scheme	National	Production	N/A		
	Danish Film Institute	DK - Market Scheme	National	Production	1 000 000 EUR		.
	Danish Film Institute	DK - Minority Coproduction Scheme	National	Production	400 000 EUR		.
	Danish Film Institute	DK - New Danish Screen - Production	National	Production	670 000 EUR		
	FilmFyn	DK - Production and Development Support	Regional	Production	250 000 EUR		
	The West Danish Film Fund	DK - Production Support (feature film and TV)	Regional	Production	300 000 EUR		.
	Copenhagen Film Fund	DK - Feature Films (and TV Series) Fund	Local	Production	500 000 EUR		
France	Centre national du cinéma et de l'image animée (CNC)	FR - Aide aux cinémas du monde	Supranational	Production	250 000 EUR		.
	Fonds Images de la Francophonie	FR - Support to Cinema Productions	Supranational	Production	100 000 EUR		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Advance on Receipt After Shooting	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Advance on Receipts Before Shooting	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Image and Diversity	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Selective Support for Feature Films and Short Films of Cultural Interest for Overseas France	National	Production	N/A		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support for Creation of Original Music/Score	National	Production	N/A		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support for Preparation (feature films)	National	Production	230 000 EUR	.	
	Centre national du cinéma et de l'image animée (CNC)	FR - Support to Feature Films (automatic)	National	Production	N/A	.	
	Centre national du cinéma et de l'image animée (CNC)	FR - Support to New Technologies / Scheme 1: Digital Technologies	National	Production	200 000 EUR	.	.

	Centre national du cinéma et de l'image animée (CNC)	FR - Support to New Technologies / Scheme 2: 3D Stereoscopy	National	Production	200 000 EUR	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR/CA - Coproduction Support France - Canada	National	Production	381 000 EUR	.	
	Centre national du cinéma et de l'image animée (CNC)	FR/DE - French-German Co-development Support (feature films)	National	Production	50 000 EUR		.
	Centre national du cinéma et de l'image animée (CNC)	FR/GR - Coproduction Support France - Greece	National	Production	500 000 EUR		.
	Centre national du cinéma et de l'image animée (CNC)	FR/PT - Bilateral Coproduction Fund France - Portugal	National	Production	500 000 EUR		.
	Department of Memory, Patrimony and Archives	FR - Fund for Audiovisual Production	National	Production	30 000 EUR		
	Agence Film Réunion	FR - Production Funding Program (cinema)	Regional	Production	N/A	.	.
	Alpes-Maritimes Departmental Authority	FR - Fund for Cinema Production	Regional	Production	100 000 EUR	.	.
	Auvergne Rhone-Alpes Cinema	FR - Production Support (feature films)	Regional	Production	500 000 EUR	.	.
	Bourgogne-Franche Comté, Regional Council	FR - Production Support (feature films)	Regional	Production	200 000 EUR	.	.
	Brittany Regional Council	FR - Production Support (feature films - fiction & animation)	Regional	Production	200 000 EUR	.	.
	Collectivité Territoriale de Corse	FR - Production Support (feature films)	Regional	Production	150 000 EUR	.	.
	Guadeloupe Region	FR - Guadeloupe Post-production Support (cinema and TV)	Regional	Production	80 000 EUR		.
	Guadeloupe Region	FR - Guadeloupe Production Support (cinema)	Regional	Production	500 000 EUR		.
	Haute Normandie Pole Image	FR - Production Support (feature films)	Regional	Production	200 000 EUR	.	.
	Ile de France Authority	FR - IDF After Shooting Support	Regional	Postproduction	N/A		.
	Ile de France Authority	FR - IDF Cinema (and Audiovisual) Support	Regional	Production	500 000 EUR	.	.
	Metropole Aix en Provence / Conseil de territoire Istres-Ouest Provence	FR - Support to the Audiovisual industry (feature films and TV)	Regional	Production	N/A	.	
	Pays de la Loire Regional Council	FR - Fund for Cinematographic, (Audiovisual Creation and Multimedia)	Regional	Production	200 000 EUR	.	.
	Pictanovo	FR - Production Support	Regional	Production	200 000 EUR	.	.
	Pole Image Magelis - Angoulême	FR - Support to Feature Films	Regional	Production	200 000 EUR	.	.
	Provence-Alpes-Cote d'Azur	FR - Creation and Production Film Fund	Regional	Production	200 000 EUR	.	.
	Region Nouvelle Aquitaine	FR - Feature Film Support	Regional	Production	200 000 EUR	.	.



	Region Grand Est	FR - Feature Film Production Support	Regional	Production	N/A		•
	Région Occitanie Pyrénées Méditerranée	FR - Feature Films Production Support (fiction & animation)	Regional	Production	200 000 EUR	•	•
	Strasbourg Eurometropole	FR - Fund for Feature Film (TV Production and New Media)	Local	Production	N/A	•	•
Germany	World Cinema Fund	DE - World Cinema Fund	Supranational	Production	80 000 EUR		•
	World Cinema Fund	DE - World Cinema Fund Europe	Supranational	Production	60 000 EUR		•
	BKM - Bundesregierung für Kultur und Medien	DE - Production Support (BKM)	National	Production	500 000 EUR		•
	FFA - German Federal Film Board	DE - Film Production Support	National	Production	1 000 000 EUR	•	•
	FFA - German Federal Film Board	DE/FR - Coproduction Support Germany France	National	Production	300 000 EUR	•	•
	FFA - German Federal Film Board	PL/DE - Polish German Film Fund	National	Production	70 000 EUR		•
	Baden-Württemberg Filmförderung, MFG	DE - Post-production Support	Regional	Postproduction	N/A		
	Baden-Württemberg Filmförderung, MFG	DE - Production Support	Regional	Production	1 000 000 EUR		•
	Berlin-Brandenburg Medienboard	DE - Production Support	Regional	Production	N/A		•
	FilmFernsehFonds Bayern	DE - International Coproductions	Regional	Production	2 000 000 EUR		
	FilmFernsehFonds Bayern	DE - Production Support	Regional	Production	2 000 000 EUR		•
	Hamburg Schleswig-Holstein Filmförderung	DE - Production Support (budget over 800 000€ / Committee 1)	Regional	Production	N/A		•
	Hamburg Schleswig-Holstein Filmförderung	DE - Production Support (budget under 800 000€ / Committee 2)	Regional	Production	N/A		•
	Hessen Film	DE - Film and TV Investment Program (budget <= 1,5M €)	Regional	Production	500 000 EUR		•
	Hessen Film	DE - Film and TV Investment Program (budget >= 1,5M €)	Regional	Production	1 000 000 EUR		•
	Hessen Film	DE - Post-production support	Regional	Postproduction	25 000 EUR		•
	Mitteldeutsche Medienförderung	DE - Production Support	Regional	Production	900 000 EUR		•
	nordmedia	DE - Post-production Support	Regional	Postproduction	N/A		•
	nordmedia	DE - Production Support	Regional	Production	1 000 000 EUR		•
	North Rhine-Westphalia Film - und Medienstiftung	DE - Production Funding	Regional	Production	N/A		•
Greece	Greek Film Center	GR - Minority Coproduction Support	National	Production	80 000 EUR		•
	Greek Film Center	GR - Production Support	National	Production	250 000 EUR	•	•
	Greek Film Center	GR/FR - Coproduction Support Greece-France	National	Production	500 000 EUR		•

Ireland	Irish Film Board	IE - Fiction Creative Coproduction	National	Production	250 000 EUR		.
	Irish Film Board	IE - Fiction Irish Production	National	Production	800 000 EUR		.
	Irish Film Board	IE - Live-action International Coproduction	National	Production	250 000 EUR		.
Israel	Israel Film Fund	IL - Production Support (1st and 2nd feature)	National	Production	255 000 EUR		.
	Israel Film Fund	IL - Production Support (Independant Track) )	National	Production	95 000 EUR		.
	Israel Film Fund	IL - Production Support (Main Track)	National	Production	550 000 EUR		.
	The Rabinovich Foundation for the Arts	IL - Cinema Project	National	Production	550 000 EUR		.
Italy	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Fondo per la Produzione / IC (3rd or more film)	National	Production	2 500 000 EUR	.	.
	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Fondo per la Produzione / OPS (1st & 2nd films)	National	Production	N/A	.	.
	Calabria Film Commission	IT - Lu.Ca Production Fund	Regional	Production	150 000 EUR		
	Campania Regione Film Commission	IT - Regional Film and Audiovsual Fund	Regional	Production	200 000 EUR		.
	Emilia Romagna Film Commission	IT - Emilia Romagna Production Support (Italian and international companies)	Regional	Production	150 000 EUR	.	
	Friuli Venezia Giulia Film Commission	IT - FVG Film Fund	Regional	Production	200 000 EUR		.
	IDM Südtirol - Alto Adige	IT - Production Support	Regional	Production	1 500 000 EUR	.	.
	Lazio Region	IT - Lazio Cinema International	Regional	Production	1 000 000 EUR	.	.
	Lazio Region	IT - Regional Film and Audio-visual Fund	Regional	Production	750 000 EUR	.	.
	Lucana Film Commission	IT - Lu.Ca Production Fund	Regional	Production	150 000 EUR		
	Piemonte Film Investimenti	IT - Film Investimenti Piemonte	Regional	Production	200 000 EUR		
	Sardegna Film Commission Foundation	IT - Filming Cagliari	Regional	Production	N/A		
	Sardegna Film Commission Foundation	IT - Hospitality Fund	Regional	Production	N/A		.
	Toscana Film Commission	IT - Support for Audiovisual Projects	Regional	Production	120 000 EUR		.
	Trentino Film Commission	IT - Film Fund	Regional	Production	200 000 EUR		.
	Vallee d'Aoste Film Commission	IT - Audiovisual Production Fund	Regional	Production	80 000 EUR		
	Vallee d'Aoste Film Commission	IT - Documentary Film & First Works Production Fund	Regional	Production	50 000 EUR		

	Vallee d'Aoste Film Commission	IT - Fund for Audiovisual Productions of Particular Artistic and Economic Value	Regional	Production	180 000 EUR	.	
Lithuania	Lithuanian Film Center	LT - Support for Film Development, Production and Promotion	National	Production	725 000 EUR	.	.
Mexico	Mexican Film Institute	MX - FIDECINE	National	Production	600 000 EUR		.
	Mexican Film Institute	MX - FOPROCINE / Quality Film Production Fund	National	Production	10 000 000 MXN	.	.
Netherlands (The)	Hubert Bals Fund	NL - HBF + Europe Minority Coproduction Support	Supranational	Production	55 000 EUR		.
	Hubert Bals Fund	NL - HBF Post-production Support	Supranational	Postproduction	20 000 EUR		.
	Hubert Bals Fund	NL - NFF + Hubert Bals Fund Coproduction Scheme	Supranational	Production	50 000 EUR		.
	Netherlands Film Fund	NL - Screen NL (feature Film)	National	Production	600 000 EUR	.	.
	Netherlands Film Fund	NL - Selective Funding for Minority Coproductions	National	Production	250 000 EUR	.	
Norway	Nordisk Film & TV Fund	NO/DK/FI/IS/SE - Feature Film Production Support	Supranational	Production	500 000 EUR		
	Norwegian Film Institute	NO - South Fund	Supranational	Production	1 000 000 NOK		.
	Norwegian Film Institute	NO - South Fund +	Supranational	Production	50 000 EUR		.
	Film Fund Nord	NO - Audiovisual Production Support	National	Production	N/A		
	Norwegian Film Institute	NO - Development and Production Support	National	Production	N/A		.
	Norwegian Film Institute	NO - Minority Coproduction Scheme	National	Production	300 000 EUR	.	.
	Filminvest3 AS	NO - Filminvest Private Equity Fund	Regional	Production	200 000 EUR		
	Nordnorsk Filmsenter	NO - Support for Short Films and Documentaries	Regional	Production	600 000 NOK		.
	Sørnorsk filmsenter	NO - Support for Development and Production of Documentaries and Short Films	Regional	Production	N/A		.
	Troms Filmcamp AS	NO - Contribution in Film & TV Productions	Regional	Production	4 000 000 NOK		
	Viken Filmsenter	NO - Support for Short Fiction Films and Documentaries (any length)	Regional	Production	N/A		.
	Zefyr	NO - Zefyr Private Equity Fund	Regional	Production	N/A		
	Zefyr	NO - Zefyr Regional Fund	Regional	Production	1 500 000 NOK		.
	Østnorsk Filmsenter	NO - Support for Short Fiction Films and Documentaries	Regional	Production	200 000 NOK	.	.
Philippines	Film Development Council of the Philippines Film Fund	PH - National Film Competition	National	Production	5 000 000 PHP		.

Poland	Polish Film Institute	PL - Minority Coproduction Scheme	National	Production	2 000 000 PLN		•
	Polish Film Institute	PL - Production Fund	National	Production	4 000 000 PLN		•
	Gdynia Regional Film Fund	PL - Gdynia Regional Film Fund	Regional	Production	N/A		•
	Krakow Regional Film Fund	PL - Krakow Regional Film Fund	Regional	Production	250 000 EUR		•
	Lodz Film Fund	PL - Lodz Regional Film Fund	Regional	Production	93 000 EUR		•
	Lower Silesia Film Fund	PL - Lower Silesia Film Contest	Regional	Production	250 000 EUR		•
	Lublin Film Fund	PL - Lublin Film Fund	Regional	Production	N/A		•
	Mazovia Film Fund	PL - Production Support, Mazovia	Regional	Production	N/A	•	•
	Poznan Film Commission	PL - Poznan Film Fund	Regional	Production	N/A		
	Silesian Film Fund	PL - Traditional Method	Regional	Production	N/A	•	•
	West Pomeranian Regional Film Fund	PL - Pomeranian Production Support	Regional	Production	350 000 PLN	•	•
Slovakia	Slovak Audiovisual Fund	SK - Minority Coproduction Support	National	Production	300 000 EUR		•
	Slovak Audiovisual Fund	SK - Support of Film Production	National	Production	1 200 000 EUR	•	•
South Africa	National Film and Video Foundation	ZA - Film Production Funding	National	Production	1 300 000 ZAR		•
	Kwazulu-Natal Film Commission	ZA - KwaZulu-Natal Film Fund (Production)	Regional	Production	N/A		
Spain	Ibermedia	IB - Coproduction Support (feature films)	Supranational	Production	150 000 USD		•
	Instituto de la Cinematografía y de las Artes Audiovisuales - ICAA	ES - General Support for the Production of Feature Films	National	Production	1 400 000 EUR	•	•
	Instituto de la Cinematografía y de las Artes Audiovisuales - ICAA	ES - Selective Production Support for Feature Films	National	Production	500 000 EUR	•	•
	AGADIC - Axencia Galega Das Industrias Culturais	ES - Production and Coproduction Support	Regional	Production	N/A		•
	Andalusian Agency for Cultural Institutions	ES - Development and Production for Audiovisual Projects	Regional	Production	300 000 EUR		•
	Basque Country Department of Culture	ES - Development, Production and Promotion Support for Audiovisual Sector	Regional	Production	300 000 EUR		•
	Catalan Institute for the Cultural Companies	ES - Production Support (feature films and TV projects)	Regional	Production	N/A	•	•
	Valencia - Institut Valencià de Cultura	ES - Production Grants	Regional	Production	500 000 EUR	•	•
Switzerland	Visions Sud Est	CH - Post-production Support	Supranational	Postproduction	20 000 CHF		•
	Visions Sud Est	CH - Production Fund	Supranational	Production	45 000 CHF		•
	Federal Office of Culture	CH - Film Production Support	National	Production	910 000 EUR	•	•

	Federal Office of Culture	CH - Post-production Support	National	Postproduction	50 000 CHF	.	
	Swiss Broadcasting Corporation	CH - Feature Film production support	National	Production	N/A		
	Berne Pro Cinema / Berner Filmförderung	CH - Support to Cinema	Regional	Production	685 000 EUR		.
	Cinéforom	CH - Complementary Production Support	Regional	Production	745 000 EUR	.	
	Cinéforom	CH - Production Support	Regional	Production	365 000 EUR	.	.
	Zurich Film Foundation	CH - Zurich Production Funding	Regional	Production	750 000 CHF		
United States	Virginia Film Office	US - Governor's Motion Picture Opportunity Fund (GMPOF)	Regional	Production	N/A		

## PRODUCTION INCENTIVES

Country	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses
Belgium	Belgian Ministry of Finance	BE - Tax Shelter	Tax Shelter	National Productions, Coproductions, Foreign Productions	40%
Canada	Alberta Media Fund	CA - Alberta Production Grant (Stream 1 - Indigenous/Coproductions)	Cash Grant	National Productions, Coproductions	29%
	Alberta Media Fund	CA - Alberta Production Grant (Stream 2 - Foreign/Service)	Cash Grant	Foreign Productions	25%
	Canadian Audiovisual Certification Office (CAVCO)	CA - Canadian Production Tax Credit (CPTC)	Tax Credit	National Productions, Coproductions	25%
	Canadian Audiovisual Certification Office (CAVCO)	CA - Film or Video Production Services Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	16%
	Creative BC	CA - BC Film Incentive (FIBC)	Tax Credit	National Productions, Coproductions, Special Effects	35%
	Creative BC	CA - BC Production Service Tax Credit (PSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	28%
	Manitoba Film&Music	CA - MFM Cost-of-Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%
	Manitoba Film&Music	CA - MFM Cost-of-Salaries Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	65%
	Ministry of Tourism, Heritage, and Culture	CA - NB All-Spend Incentive (production)	Cash Rebate	National Productions, Coproductions, Foreign Productions	30%
	Ministry of Tourism, Heritage, and Culture	CA - NB Labour-Based Incentive (production)	Tax Credit	National Productions, Coproductions, Foreign Productions	40%
	Newfoundland and Labrador Film Development Corporation	CA - Newfoundland and Labrador Film and Video Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	40%

	Nova Scotia Business Inc	CA - NS Film & Television Production Incentive Fund (Stream 1 - Indigenous/Co-production)	Cash Grant	National Productions, Coproductions	26%
	Nova Scotia Business Inc	CA - NS Film & Television Production Incentive Fund (Stream 2 - Service Production)	Cash Grant	National Productions, Coproductions	31%
	Nunavut Film Development Corporation	CA - Spend Incentive Program (Stream 1 / Majority Nunavut Ownership)	Cash Rebate	National Productions, Coproductions	27%
	Nunavut Film Development Corporation	CA - Spend Incentive Program (Stream 2 / Equal or Minority Nunavut Ownership)	Cash Rebate	National Productions, Coproductions	17%
	Ontario Media Development Corporation	CA - ONT Computer Animation & Special Effects Tax Credit (OCASE)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	18%
	Ontario Media Development Corporation	CA - ONT Film and Television Tax Credit (OFTTC)	Tax Credit	National Productions, Coproductions, Special Effects	35%
	Ontario Media Development Corporation	CA - ONT Production Services Tax Credit (OPSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	22%
	Québec - Société de développement des entreprises culturelles	CA - QC Services Productions Tax Credit (QPSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	20%
	Québec - Société de développement des entreprises culturelles	CA - QC Tax Credit for QC Film and Television Productions	Tax Credit	National Productions, Coproductions	32%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Spend Rebate)	Tax Rebate	National Productions, Coproductions, Foreign Productions	25%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Training Rebate)	Tax Rebate	Foreign Productions	25%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Travel Rebate)	Tax Rebate	Foreign Productions	50%
Croatia	Croatian Audiovisual Center	HR - Cash Rebate for Film and Television Production	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
France	Centre national du cinéma et de l'image animée (CNC)	FR - Cinema Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	30%
	Centre national du cinéma et de l'image animée (CNC)	FR - Tax Rebate for International Productions (TRIP)	Tax Rebate	Foreign Productions, Special Effects	30%
Germany	DFFF - German Federal Film Fund	DE - Production Support	Cash Grant	National Productions, Coproductions	20%
Ireland	Irish Film Board	IE - Section 481 (Film & TV Tax Credit)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	32%
Israel	Jerusalem Film Fund	IL - International Film or Television Production Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	50%



	Ministry of Industry Trade and Labor Investment Promotion Center	IL - Film Law Benefits / Coproductions	Tax Rebate	Coproductions	13%
	Ministry of Industry Trade and Labor Investment Promotion Center	IL - Film Law Benefits / Foreign Production	Tax Rebate	Foreign Productions	17%
Italy	Apulia Film Commission	IT - Apulia Film Fund 2017	Cash Rebate	National Productions, Coproductions	25%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - External Investors Tax Credit	Tax Shelter	National Productions, Coproductions	40%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax Credit (national films & coproductions)	Tax Credit	National Productions, Coproductions	15%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax Credit (service productions)	Tax Credit	Coproductions, Foreign Productions	25%
Lithuania	Lithuanian Film Center	LT - Lithuanian Tax Incentive	Tax Shelter	National Productions, Coproductions, Foreign Productions	20%
Mexico	Mexican Film Institute	MX - EFICINE 189	Tax Shelter	National Productions, Coproductions, Foreign Productions, Special Effects	
	Proméxico	MX - PROAV (Program for High-Impact Film and Audiovisual Industry)	Tax Rebate	National Productions, Coproductions, Foreign Productions	18%
Netherlands (The)	Netherlands Film Fund	NL - Netherlands Film Production Incentive	Cash Rebate	National Productions, Coproductions	30%
Norway	Norwegian Film Institute	NO - Incentive for International Films & Series in Norway	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25%
Slovakia	Slovak Audiovisual Fund	SL - Slovak Cash Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
South Africa	Department of Trade and Industry	ZA - Film and Television Production and Coproduction Incentive	Tax Rebate	National Productions, Coproductions, Special Effects	35%
	Department of Trade and Industry	ZA - Foreign Film and Television Production and Post-Production Incentive	Tax Credit	Foreign Productions, Special Effects	20%
Spain	Canary Islands	ES - Canary Islands - Incentive for International Productions	Tax Rebate	Foreign Productions	35%
	Canary Islands	ES - Canary Islands Incentive for Spanish Films	Tax Credit	National Productions, Coproductions	40%
	ICEX España Exportación e Inversiones	ES - Tax Incentive for Spanish Productions	Tax Rebate	National Productions, Coproductions	20%
	ICEX España Exportación e Inversiones	ES - Tax Rebates and Tax Credits for Foreign Films and TV Series	Tax Rebate	National Productions, Coproductions, Foreign Productions	15%

Switzerland	Federal Office of Culture	CH - Film Investment Refund Switzerland PICS		National Productions, Coproductions	20%
United States	Alabama Film Office	US - Alabama Film Incentives	Tax Rebate	National Productions, Coproductions, Special Effects	25%
	Arkansas Production Alliance	US - Arkansas Production Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	30%
	California Film Commission	US - California Film & Television Tax Credit Program 2.0	Tax Credit	National Productions, Coproductions, Special Effects	
	Colorado Office of Film, Television & Media	US - Colorado Film Incentive Program	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Connecticut Office of Film, Television & Digital Media	Connecticut Digital Media & Motion Picture Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	District of Columbia	US - Film, TV and Entertainment Rebate Fund	Tax Rebate	National Productions, Coproductions, Special Effects	35%
	Film SF	US - Scene in San Francisco Rebate Program		National Productions, Coproductions, Foreign Productions	
	Georgia Film, Music & Digital Entertainment Office	US - Georgia Film, TV and Digital Entertainment Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	Hawaii Film Office	US - Motion Picture, Digital Media, and Film Production Income Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	25%
	Illinois Film Office	US - Illinois Film Production Tax Credit	Tax Credit	National Productions	30%
	Kentucky Film Office	US - KY Film Office Incentive	Tax Rebate	National Productions	30%
	Louisiana Entertainment	US - Louisiana Motion Picture Investor Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	40%
	Maine Film Office	US - Maine Visual Media Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	12%
	Maryland Film Office	US - Film Production Activity Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	27%
	Massachusetts Film Office	US - Massachusetts Payroll Credit	Payroll Credit	National Productions, Coproductions, Foreign Productions	25%
	Massachusetts Film Office	US - Massachusetts Production Credit	Production Credit	National Productions, Coproductions, Foreign Productions	25%
	Minnesota Film and TV Board	US - Snowbate 20% Feature Films	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Minnesota Film and TV Board	US - Snowbate 25% Feature Films	Cash Rebate	National Productions, Coproductions, Foreign Productions	25%
	Mississippi Film Office	US - Mississippi Motion Picture Incentive Program	Cash Rebate	National Productions, Coproductions, Foreign Productions, Special Effects	25%
	Montana Film Office	US - Montana Big Sky Film Grant	Cash Grant	National Productions, Coproductions, Foreign Productions	14%

	Nevada Film Office	US - Nevada Transferable Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	25%
	New Mexico State Film Office	US - New Mexico Refundable Film Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	North Carolina Film Office	US - North Carolina Grant Program	Cash Grant	National Productions, Coproductions, Foreign Productions	25%
	NY Governor's Office for Motion Picture and Television Development	US - NY Post-production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	NY Governor's Office for Motion Picture and Television Development	US - NY Production Tax Credit (Budget < 15M USD)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%
	NY Governor's Office for Motion Picture and Television Development	US - NY Production Tax Credit (Budget > 15M USD)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%
	Ohio Film Office	US - Ohio Motion Picture Tax Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	Oklahoma Film and Music Office	US - Oklahoma Film Enhancement Rebate	Tax Rebate	National Productions, Coproductions, Foreign Productions	35%
	Oregon Film	US - Greenlight Oregon Labor Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	6%
	Oregon Film	US - Indigenous Oregon Production Investment Fund	Tax Rebate	National Productions, Coproductions	20%
	Oregon Film	US - Oregon Production Investment Fund (OPIF)	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Oregon Film	US - Regional Oregon Production Investment Fund	Tax Credit	National Productions, Coproductions	
	Pennsylvania Film Office	US - Pennsylvania Film Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	25%
	Rhode Island Film & TV Office	US - RI Motion Picture Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	25%
	South Carolina Film Office	US - SC Production Incentives (Wage & Supplier Rebates)	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	St. Petersburg / Clearwater, Florida Film Commission	US - Film Marketing Partnerships	Cash Rebate	National Productions, Coproductions, Foreign Productions	10%
	Tennessee Film, Entertainment, and Music Commission	US - TN Film, Entertainment & Music Production Incentive (TFEMC)	Cash Grant	National Productions, Coproductions, Foreign Productions	25%
	Texas Film Commission	US - TX Moving Image Industry Incentive Program	Cash Grant	National Productions, Coproductions, Foreign Productions	20%

	Utah Film Commission	US - Utah Motion Picture Film Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	20%
	Utah Film Commission	US - Utah Post-Performance Cash Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Virgin Islands Film Office	US - VI Cash Rebate Incentive Law	Cash Rebate	National Productions, Coproductions, Foreign Productions	29%
	Virgin Islands Film Office	US - VI Tax Credit Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	17%
	Virginia Film Office	US - Virginia Motion Picture Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	15%
	Washington Filmworks	US - Washington Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	35%
	West Virginia Film Office	US - Transferable Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	31%

*The data presented in this grid were collected from websites of public funds. It is possible that some information is missing or misunderstood.*

*All relevant information that could improve Olffi website is welcome.*

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### PROGRAMMES SUPPORT FOR DOCUMENTARIES / PRODUCTION

#### SELECTIVE PROGRAMMES

Country	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
Belgium	European Film Agency Directors	EU/Ibero-American Coproduction Grant	Supranational	Production	20 000 EUR		.
	Film and Audiovisual Centre	BE - Production Support (feature length documentary)	National	Production	100 000 EUR	.	.
	Film and Audiovisual Centre	BE - Production Support (TV documentary)	National	Production	65 000 EUR	.	.
	Flanders Audiovisual Fund	BE - Media Fund / Crossmedia Audiovisual Derivatives	National	Production	115 000 EUR		.
	Flanders Audiovisual Fund	BE - Production Support (feature films)	National	Production	750 000 EUR	.	.
	Screen Brussels	BE - Screen Brussels Fund	Regional	Production	500 000 EUR	.	.
	Screen Flanders	BE - Production Support Program	Regional	Production	400 000 EUR	.	.
	Wallimage	BE - Wallimage Line	Regional	Production	500 000 EUR	.	.
Canada	Canada Media Fund	CA - Anglophone Minority Incentive	National	Production	N/A	.	.
	Canada Media Fund	CA - Diverse Languages Program	National	Production	N/A		.
	Canada Media Fund	CA - English Point of View Documentary Program	National	Production	N/A	.	.
	Canada Media Fund	CA - Support to Aboriginal Program	National	Production	N/A		.
	Canada Media Fund	CA - Support to Francophone Minority	National	Production	N/A	.	.
	Telefilm Canada	CA - Theatrical Documentary Program / Post-production	National	Postproduction	75 000 CAD	.	.
	Telefilm Canada	CA - Theatrical Documentary Program / Production	National	Production	125 000 CAD	.	.
	Creative Saskatchewan	CA - Saskatchewan Stream	Regional	Production	N/A		.
	Manitoba Film&Music	CA - MFM Feature Film Production Fund	Regional	Production	400 000 CAD		
	Manitoba Film&Music	CA - MFM Production Fund (Stream One: Television)	Regional	Production	N/A	.	.
	Newfoundland and Labrador Film Development Corporation	CA - Equity Investment Program (EIP)	Regional	Production	N/A	.	.
	Ontario Media Development Corporation	CA - OMDC Film Fund Production	Regional	Production	400 000 CAD	.	.



	Québec - Société de développement des entreprises culturelles	CA - QC Production Support (one-off documentaries)	Regional	Production	150 000 CAD	.	.
	Yukon Film	CA - Yukon Film Production Fund	Regional	Production	500 000 CAD		
Croatia	Croatian Audiovisual Center	HR - National Film Production Scheme and Minority Co-production Scheme	National	Production	653 000 EUR	.	.
Denmark	Danish Film Institute	DK - Commissioner Scheme	National	Production	N/A		
	Danish Film Institute	DK - Market Scheme	National	Production	1 000 000 EUR		.
	Danish Film Institute	DK - New Danish Screen - Production	National	Production	670 000 EUR		
	FilmFyn	DK - Production and Development Support	Regional	Production	250 000 EUR		
	The West Danish Film Fund	DK - Production Support (feature film and TV)	Regional	Production	300 000 EUR		.
	Copenhagen Film Fund	DK - Feature Films (and TV Series) Fund	Local	Production	500 000 EUR		
France	Centre national du cinéma et de l'image animée (CNC)	FR - Aide aux cinémas du monde	Supranational	Production	250 000 EUR		.
	Fonds Images de la Francophonie	FR - Support to Audiovisual Productions	Supranational	Production	N/A	.	.
	Fonds Images de la Francophonie	FR - Support to Cinema Productions	Supranational	Production	100 000 EUR		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Advance on Receipt After Shooting	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Advance on Receipts Before Shooting	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Audiovisual Selective Support (documentaries)	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Image and Diversity	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Selective Support for Feature Films and Short Films of Cultural Interest for Overseas France	National	Production	N/A		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support for Creation of Original Music/Score	National	Production	N/A		.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support to Audiovisual Projects (automatic)	National	Production	N/A	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support to New Technologies / Scheme 1: Digital Technologies	National	Production	200 000 EUR	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR - Support to New Technologies / Scheme 2: 3D Stereoscopy	National	Production	200 000 EUR	.	.
	Centre national du cinéma et de l'image animée (CNC)	FR/CA - Coproduction Support France - Canada	National	Production	381 000 EUR	.	

	Centre national du cinéma et de l'image animée (CNC)	FR/GR - Coproduction Support France - Greece	National	Production	500 000 EUR		.
	Centre national du cinéma et de l'image animée (CNC)	FR/PT - Bilateral Coproduction Fund France - Portugal	National	Production	500 000 EUR		.
	Department of Memory, Patrimony and Archives	FR - Fund for Audiovisual Production	National	Production	30 000 EUR		
	Agence Film Réunion	FR - Production Funding Program (cinema)	Regional	Production	N/A	.	.
	Agence Film Réunion	FR - Production Funding Programme (audiovisual)	Regional	Production	200 000 EUR	.	.
	Agence Film Réunion	FR - Short Films Aide	Regional	Production	30 000 EUR		.
	Agence Film Réunion	FR - Support for Pilots	Regional	Production	N/A		.
	Alpes-Maritimes Departmental Authority	FR - Fund for Cinema Production	Regional	Production	100 000 EUR	.	.
	Auvergne Rhone-Alpes Cinema	FR - Production Support (feature films)	Regional	Production	500 000 EUR	.	.
	Auvergne Rhones Alpes Region	FR - Production Support for TV Documentaries	Regional	Production	60 000 EUR		.
	Bourgogne-Franche Comté, Regional Council	FR - Production Support (feature films)	Regional	Production	200 000 EUR	.	.
	Bourgogne-Franche Comté, Regional Council	FR - Production Support for TV Projects (Documentaries)	Regional	Production	50 000 EUR		.
	Brittany Regional Council	FR - Production Support (documentary)	Regional	Production	35 000 EUR	.	.
	CICLIC - Region Centre Val de Loire	FR - Audiovisual Production Support	Regional	Production	180 000 EUR		.
	Collectivité Territoriale de Corse	FR - Production Support (feature films)	Regional	Production	150 000 EUR	.	.
	Collectivité Territoriale de Corse	FR - Production Support (TV )	Regional	Production	200 000 EUR		.
	Collectivité Territoriale de Corse	FR - Support to (Shorts and medium size projects) and Documentaries	Regional	Production	50 000 EUR		.
	Guadeloupe Region	FR - Guadeloupe Post-production Support (cinema and TV)	Regional	Production	80 000 EUR		.
	Guadeloupe Region	FR - Guadeloupe Production Support (cinema)	Regional	Production	500 000 EUR		.
	Guadeloupe Region	FR - Guadeloupe Production Support (TV)	Regional	Production	N/A		.
	Haute Normandie Pole Image	FR - Production Support (feature films)	Regional	Production	200 000 EUR	.	.
	Haute Normandie Pole Image	FR - Production Support (TV and web)	Regional	Production	100 000 EUR	.	.
	Ile de France Authority	FR - IDF After Shooting Support	Regional	Postproduction	N/A		.
	Ile de France Authority	FR - IDF Cinema (and Audiovisual) Support	Regional	Production	500 000 EUR	.	.

	Ile de France Authority	IDF (Cinema and) Audiovisual Support	Regional	Production	N/A		.
	Limousin Region - Cinema Pôle	FR - Production Support (documentaries)	Regional	Production	30 000 EUR		
	Maison de l'image Basse-Normandie	FR - Support to Production (documentaries)	Regional	Production	35 000 EUR		.
	Pays de la Loire Regional Council	FR - Fund for Cinematographic, (Audiovisual Creation and Multimedia)	Regional	Production	200 000 EUR	.	.
	Pictanovo	FR - Documentary Support (TV)	Regional	Production	30 000 EUR		.
	Pole Image Magelis - Angouleme	FR - Support to Feature Films	Regional	Production	200 000 EUR	.	.
	Pole Image Magelis - Angouleme	FR - Support to New Media and Digital Creation	Regional	Production	50 000 EUR		.
	Pole Image Magelis - Angouleme	FR - Support to TV documentaries	Regional	Production	60 000 EUR		.
	Provence-Alpes-Cote d'Azur	FR - Documentary Support (all stages)	Regional	Production	50 000 EUR		.
	Region Nouvelle Aquitaine	FR - Feature Film Support	Regional	Production	200 000 EUR	.	.
	Region Nouvelle Aquitaine	FR - Production Support (TV projects)	Regional	Production	300 000 EUR		.
	Region Grand Est	FR - Audiovisual and New Media Production (documentary)	Regional	Production	N/A		.
	Region Grand Est	FR - Feature Film Production Support	Regional	Production	N/A		.
	Région Occitanie Pyrénées Méditerranée	FR - Audiovisual Production Support (documentary)	Regional	Production	90 000 EUR		.
	Région Occitanie Pyrénées Méditerranée	FR - Feature Films Production Support (documentary)	Regional	Production	75 000 EUR	.	.
	Strasbourg Eurometropole	FR - Fund for (Feature Film,) TV Production and New Media	Local	Production	N/A	.	.
	Strasbourg Eurometropole	FR - Fund for Feature Film (TV Production and New Media)	Local	Production	N/A	.	.
Italy	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Fondo per la Produzione / IC (3rd or more film)	National	Production	2 500 000 EUR	.	.
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Fondo per la Produzione / OPS (1st & 2nd films)	National	Production	N/A	.	.
	Calabria Film Commission	IT - Lu.Ca Production Fund	Regional	Production	150 000 EUR		
	Campania Regione Film Commission	IT - Regional Film and Audiovisual Fund	Regional	Production	200 000 EUR		.
	Emilia Romagna Film Commission	IT - Emilia Romagna Production Support (Italian and international companies)	Regional	Production	150 000 EUR	.	

	Friuli Venezia Giulia Film Commission	IT - FVG Film Fund	Regional	Production	200 000 EUR		.
	IDM Südtirol - Alto Adige	IT - Production Support	Regional	Production	1 500 000 EUR	.	.
	Lazio Region	IT - Lazio Cinema International	Regional	Production	1 000 000 EUR	.	.
	Lazio Region	IT - Regional Film and Audio-visual Fund	Regional	Production	750 000 EUR	.	.
	Lucana Film Commission	IT - Lu.Ca Production Fund	Regional	Production	150 000 EUR		
	Piemonte Film Investimenti	IT - Film Investimenti Piemonte	Regional	Production	200 000 EUR		
	Sardegna Film Commission Foundation	IT - Hospitality Fund	Regional	Production	N/A		.
	Torino Piemonte Film Commission	IT - Piemonte Doc Film Fund	Regional	Production	60 000 EUR		.
	Trentino Film Commission	IT - Film Fund	Regional	Production	200 000 EUR		.
	Trentino Film Commission	IT - TV Production Support	Regional	Production	N/A		.
	Vallee d'Aoste Film Commission	IT - Audiovisual Production Fund	Regional	Production	80 000 EUR		
	Vallee d'Aoste Film Commission	IT - Documentary Film & First Works Production Fund	Regional	Production	50 000 EUR		
	Vallee d'Aoste Film Commission	IT - Fund for Audiovisual Productions of Particular Artistic and Economic Value	Regional	Production	180 000 EUR	.	
Spain	Ibermedia	IB - Coproduction Support (feature films)	Supranational	Production	150 000 USD		.
	Ibermedia	IB - Coproduction Support (TV series)	Supranational	Production	74 000 EUR		.
	Instituto de la Cinematografía y de las Artes Audiovisuales - ICAA	ES - General Support for the Production of Feature Films	National	Production	1 400 000 EUR	.	.
	Instituto de la Cinematografía y de las Artes Audiovisuales - ICAA	ES - Selective Production Support for Feature Films	National	Production	500 000 EUR	.	.
	AGADIC - Axencia Galega Das Industrias Culturais	ES - Production and Coproduction Support	Regional	Production	N/A		.
	Andalusian Agency for Cultural Institutions	ES - Development and Production for Audiovisual Projects	Regional	Production	300 000 EUR		.
	Basque Country Department of Culture	ES - Development, Production and Promotion Support for Audiovisual Sector	Regional	Production	300 000 EUR		.
	Catalan Institute for the Cultural Companies	ES - Production Support (feature films and TV projects)	Regional	Production	N/A	.	.
	Catalan Institute for the Cultural Companies	ES - Production Support (TV Documentaries)	Regional	Production	27 000 EUR		.

	Valencia - Institut Valencià de Cultura	ES - Production Grants	Regional	Production	500 000 EUR	.	.
United States	Virginia Film Office	US - Governor's Motion Picture Opportunity Fund (GMPOF)	Regional	Production	N/A		
PRODUCTION INCENTIVES							
Country	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses		
Belgium	Belgian Ministry of Finance	BE - Tax Shelter	Tax Shelter	National Productions, Coproductions, Foreign Productions	40%		
Canada	Alberta Media Fund	CA - Alberta Production Grant (Stream 1 - Indigenous/Coproductions)	Cash Grant	National Productions, Coproductions	29%		
	Alberta Media Fund	CA - Alberta Production Grant (Stream 2 - Foreign/Service)	Cash Grant	Foreign Productions	25%		
	Canadian Audiovisual Certification Office (CAVCO)	CA - Canadian Production Tax Credit (CPTC)	Tax Credit	National Productions, Coproductions	25%		
	Canadian Audiovisual Certification Office (CAVCO)	CA - Film or Video Production Services Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	16%		
	Creative BC	CA - BC Film Incentive (FIBC)	Tax Credit	National Productions, Coproductions, Special Effects	35%		
	Creative BC	CA - BC Production Service Tax Credit (PSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	28%		
	Manitoba Film&Music	CA - MFM Cost-of-Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%		
	Manitoba Film&Music	CA - MFM Cost-of-Salaries Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	65%		
	Ministry of Tourism, Heritage, and Culture	CA - NB All-Spend Incentive (production)	Cash Rebate	National Productions, Coproductions, Foreign Productions	30%		
	Ministry of Tourism, Heritage, and Culture	CA - NB Labour-Based Incentive (production)	Tax Credit	National Productions, Coproductions, Foreign Productions	40%		
	Newfoundland and Labrador Film Development Corporation	CA - Newfoundland and Labrador Film and Video Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	40%		
	Nova Scotia Business Inc	CA - NS Film & Television Production Incentive Fund (Stream 1 - Indigenous/Co-production)	Cash Grant	National Productions, Coproductions	26%		
	Nova Scotia Business Inc	CA - NS Film & Television Production Incentive Fund (Stream 2 - Service Production)	Cash Grant	National Productions, Coproductions	31%		



	Nunavut Film Development Corporation	CA - Spend Incentive Program (Stream 1 / Majority Nunavut Ownership)	Cash Rebate	National Productions, Coproductions	27%
	Nunavut Film Development Corporation	CA - Spend Incentive Program (Stream 2 / Equal or Minority Nunavut Ownership)	Cash Rebate	National Productions, Coproductions	17%
	Ontario Media Development Corporation	CA - ONT Film and Television Tax Credit (OFTTC)	Tax Credit	National Productions, Coproductions, Special Effects	35%
	Ontario Media Development Corporation	CA - ONT Production Services Tax Credit (OPSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	22%
	Québec - Société de développement des entreprises culturelles	CA - QC Services Productions Tax Credit (QPSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	20%
	Québec - Société de développement des entreprises culturelles	CA - QC Tax Credit for QC Film and Television Productions	Tax Credit	National Productions, Coproductions	32%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Spend Rebate)	Tax Rebate	National Productions, Coproductions, Foreign Productions	25%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Training Rebate)	Tax Rebate	Foreign Productions	25%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Travel Rebate)	Tax Rebate	Foreign Productions	50%
Croatia	Croatian Audiovisual Center	HR - Cash Rebate for Film and Television Production	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
France	Centre national du cinéma et de l'image animée (CNC)	FR - Audiovisual Tax Credit	Tax Credit	National Productions, Coproductions	25%
	Centre national du cinéma et de l'image animée (CNC)	FR - Cinema Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	30%
Italy	Apulia Film Commission	IT - Apulia Film Fund 2017	Cash Rebate	National Productions, Coproductions	25%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Audiovisual Tax Credit (TV and Web) - Foreign Projects	Tax Credit	Foreign Productions	25%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Audiovisual Tax Credit (TV and Web) - National productions and Coproductions	Tax Credit	National Productions, Coproductions	15%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - External Investors Tax Credit	Tax Shelter	National Productions, Coproductions	40%

	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax Credit (national films & coproductions)	Tax Credit	National Productions, Coproductions	15%
	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax Credit (service productions)	Tax Credit	Coproductions, Foreign Productions	25%
Spain	Canary Islands	ES - Canary Islands - Incentive for International Productions	Tax Rebate	Foreign Productions	35%
	Canary Islands	ES - Canary Islands Incentive for Spanish Films	Tax Credit	National Productions, Coproductions	40%
	ICEX España Exportación e Inversiones	ES - Tax Incentive for Spanish Productions	Tax Rebate	National Productions, Coproductions	20%
	ICEX España Exportación e Inversiones	ES - Tax Rebates and Tax Credits for Foreign Films and TV Series	Tax Rebate	National Productions, Coproductions, Foreign Productions	15%
United States	Alabama Film Office	US - Alabama Film Incentives	Tax Rebate	National Productions, Coproductions, Special Effects	25%
	Arkansas Production Alliance	US - Arkansas Production Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	30%
	California Film Commission	US - California Film & Television Tax Credit Program 2.0	Tax Credit	National Productions, Coproductions, Special Effects	
	Colorado Office of Film, Television & Media	US - Colorado Film Incentive Program	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Connecticut Office of Film, Television & Digital Media	Connecticut Digital Media & Motion Picture Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	District of Columbia	US - Film, TV and Entertainment Rebate Fund	Tax Rebate	National Productions, Coproductions, Special Effects	35%
	Film SF	US - Scene in San Francisco Rebate Program		National Productions, Coproductions, Foreign Productions	
	Georgia Film, Music & Digital Entertainment Office	US - Georgia Film, TV and Digital Entertainment Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	Hawaii Film Office	US - Motion Picture, Digital Media, and Film Production Income Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	25%
	Illinois Film Office	US - Illinois Film Production Tax Credit	Tax Credit	National Productions	30%
	Kentucky Film Office	US - KY Film Office Incentive	Tax Rebate	National Productions	30%
	Louisiana Entertainment	US - Louisiana Motion Picture Investor Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	40%
	Maine Film Office	US - Maine Visual Media Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	12%

	Maryland Film Office	US - Film Production Activity Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	27%
	Massachusetts Film Office	US - Massachusetts Payroll Credit	Payroll Credit	National Productions, Coproductions, Foreign Productions	25%
	Massachusetts Film Office	US - Massachusetts Production Credit	Production Credit	National Productions, Coproductions, Foreign Productions	25%
	Minnesota Film and TV Board	US - Snowbate 20% Feature Films	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Minnesota Film and TV Board	US - Snowbate 25% Feature Films	Cash Rebate	National Productions, Coproductions, Foreign Productions	25%
	Mississippi Film Office	US - Mississippi Motion Picture Incentive Program	Cash Rebate	National Productions, Coproductions, Foreign Productions, Special Effects	25%
	Montana Film Office	US - Montana Big Sky Film Grant	Cash Grant	National Productions, Coproductions, Foreign Productions	14%
	Nevada Film Office	US - Nevada Transferable Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	25%
	New Mexico State Film Office	US - New Mexico Refundable Film Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	North Carolina Film Office	US - North Carolina Grant Program	Cash Grant	National Productions, Coproductions, Foreign Productions	25%
	NY Governor's Office for Motion Picture and Television Development	US - NY Production Tax Credit (Budget < 15M USD)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%
	Ohio Film Office	US - Ohio Motion Picture Tax Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	30%
	Oklahoma Film and Music Office	US - Oklahoma Film Enhancement Rebate	Tax Rebate	National Productions, Coproductions, Foreign Productions	35%
	Oregon Film	US - Greenlight Oregon Labor Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	6%
	Oregon Film	US - Indigenous Oregon Production Investment Fund	Tax Rebate	National Productions, Coproductions	20%
	Oregon Film	US - Oregon Production Investment Fund (OPIF)	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Oregon Film	US - Regional Oregon Production Investment Fund	Tax Credit	National Productions, Coproductions	
	Pennsylvania Film Office	US - Pennsylvania Film Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	25%
	Rhode Island Film & TV Office	US - RI Motion Picture Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	25%

	South Carolina Film Office	US - SC Production Incentives (Wage & Supplier Rebates)	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Texas Film Commission	US - TX Moving Image Industry Incentive Program	Cash Grant	National Productions, Coproductions, Foreign Productions	20%
	Utah Film Commission	US - Utah Motion Picture Film Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	20%
	Utah Film Commission	US - Utah Post-Performance Cash Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	20%
	Virgin Islands Film Office	US - VI Cash Rebate Incentive Law	Cash Rebate	National Productions, Coproductions, Foreign Productions	29%
	Virgin Islands Film Office	US - VI Tax Credit Incentive	Tax Credit	National Productions, Coproductions, Foreign Productions	17%
	Virginia Film Office	US - Virginia Motion Picture Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	15%
	Washington Filmworks	US - Washington Incentive	Tax Rebate	National Productions, Coproductions, Foreign Productions	35%
	West Virginia Film Office	US - Transferable Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	31%

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# **PROGRAMMES SUPPORT FOR TV & WEB SERIES / FICTION / PRODUCTION**

## **SELECTIVE PROGRAMMES**

Country	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
Mexico	Mexican Film Institute	MX - FOPROCINE / Quality Film Production Fund	National	Production	10 000 000 MXN	.	.
Norway	Nordisk Film & TV Fund	NO/DK/FI/IS/SE - Production Support for TV Drama / Series	Supranational	Production	N/A		
	Norwegian Film Institute	NO - South Fund	Supranational	Production	1 000 000 NOK		.
	Norwegian Film Institute	NO - South Fund +	Supranational	Production	50 000 EUR		.
	Film Fund Nord	NO - Audiovisual Production Support	National	Production	N/A		
	Norwegian Film Institute	NO - Development and Production Support	National	Production	N/A		.
	Norwegian Film Institute	NO - Minority Coproduction Scheme	National	Production	300 000 EUR	.	.
	Filminvest3 AS	NO - Filminvest Private Equity Fund	Regional	Production	200 000 EUR		
	Filminvest3 AS	NO - Filminvest Regional Fund	Regional	Production	200 000 EUR		
	Troms Filmcamp AS	NO - Contribution in Film & TV Productions	Regional	Production	4 000 000 NOK		
	Østnorsk Filmsenter	NO - Support for Short Fiction Films and Documentaries	Regional	Production	200 000 NOK	.	.
Poland	Gdynia Regional Film Fund	PL - Gdynia Regional Film Fund	Regional	Production	N/A		.
	Gdynia Regional Film Fund	PL - TV Series Support	Regional	Production	N/A		.
	Krakow Regional Film Fund	PL - Krakow Regional Film Fund	Regional	Production	250 000 EUR		.
	Lodz Film Fund	PL - Lodz Regional Film Fund	Regional	Production	93 000 EUR		.
	Lower Silesia Film Fund	PL - Support fro Miniseries	Regional	Production	N/A		.
	Lublin Film Fund	PL - Lublin Film Fund	Regional	Production	N/A		.
	Lublin Film Fund	PL - TV Series Support	Regional	Production	N/A		.



	Silesian Film Fund	PL - Traditional Method	Regional	Production	N/A	.	.
	Silesian Film Fund	PL - TV series support	Regional	Production	N/A		.
	West Pomeranian Regional Film Fund	PL - Pomeranian Production Support	Regional	Production	350 000 PLN	.	.
Spain	AGADIC - Axencia Galega Das Industrias Culturais	ES - Production and Coproduction Support	Regional	Production	N/A		.
	Andalusian Agency for Cultural Institutions	ES - Development and Production for Audiovisual Projects	Regional	Production	300 000 EUR		.
	Basque Country Department of Culture	ES - Development, Production and Promotion Support for Audiovisual Sector	Regional	Production	300 000 EUR		.
	Catalan Institute for the Cultural Companies	ES - Production Support (feature films and TV projects)	Regional	Production	N/A	.	.
	Valencia - Institut Valencià de Cultura	ES - Production Grants	Regional	Production	500 000 EUR	.	.

#### PRODUCTION INCENTIVES

Country	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses
Mexico	Proméxico	MX - PROAV (Program for High-Impact Film and Audiovisual Industry)	Tax Rebate	National Productions, Coproductions, Foreign Productions	18%
Norway	Norwegian Film Institute	NO - Incentive for International Films & Series in Norway	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25%
Spain	Canary Islands	ES - Canary Islands - Incentive for International Productions	Tax Rebate	Foreign Productions	35%
	Canary Islands	ES - Canary Islands Incentive for Spanish Films	Tax Credit	National Productions, Coproductions	40%
	ICEX España Exportación e Inversiones	ES - Tax Rebates and Tax Credits for Foreign Films and TV Series	Tax Rebate	National Productions, Coproductions, Foreign Productions	15%

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### PROGRAMMES SUPPORT FOR VIRTUAL REALITY PROJECTS / PRODUCTION

#### SELECTIVE PROGRAMMES

Country	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Cultural Test	Application dates
Belgium	Wallimage	BE - Wallimage Creative Kiosk	Regional	Production	N/A		
Canada	Canada Media Fund	CA - Experimental Stream - Innovation Program (production)	National	Production	N/A		.
	Canada Media Fund	CA - Experimental Stream Commercial Projects Pilot Program	National	Production	N/A		.
	Ontario Media Development Corporation	CA - Interactive Digital Media Fund - Production funding	Regional	Production	N/A	.	.
France	Centre national du cinéma et de l'image animée (CNC)	FR - New Media Production Support	National	Production	N/A		.
	Auvergne Rhones Alpes Region	FR - Production Support for New Media	Regional	Production	60 000 EUR		.
	Haute Normandie Pole Image	FR - Support to New Media Projects	Regional	Production	15 000 EUR		.
	Pays de la Loire Regional Council	FR - Fund for (Cinematographic, Audiovisual Creation and) Multimedia	Regional	Production	30 000 EUR		.
Germany	Berlin-Brandenburg Medienboard	DE - Innovative Audiovisual Content	Regional	Production	N/A		.
	FilmFernsehFonds Bayern	DE - TV Film Support	Regional	Production	600 000 EUR		.
Lithuania	Lithuanian Film Center	LT - Support for Film Development, Production and Promotion	National	Production	725 000 EUR	.	.
Netherlands (The)	Creative Industries Fund NL	NL - Non-Fiction Transmedia Programme (Production)	National	Production	100 000 EUR		.
Norway	Norwegian Film Institute	NO - Development and Production Support	National	Production	N/A		.

#### PRODUCTION INCENTIVES

Country	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	% on Qualifying Expenses
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Canada	Manitoba Film&Music	CA - MFM Cost-of- Production Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	30%
	Manitoba Film&Music	CA - MFM Cost-of- Salaries Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	65%
	Québec - Société de développement des entreprises culturelles	CA - QC Services Productions Tax Credit (QPSTC)	Tax Credit	National Productions, Coproductions, Foreign Productions, Special Effects	20%
	Yukon Film	CA - Yukon Film Locations Incentive Program (Spend Rebate)	Tax Rebate	National Productions, Coproductions, Foreign Productions	25%
France	Centre national du cinéma et de l'image animée (CNC)	FR - Tax Rebate for International Productions (TRIP)	Tax Rebate	Foreign Productions, Special Effects	30%

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