

**M  
MEDI  
D**



**THE EUROMED DOCUMENTARY MARKET**  
**Online edition 4-8 October 2021**

## CREDITS

MEDIMED IS ORGANIZED BY

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**DIPLOCAE**

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## THE EURO-MEDITERRANEAN DOCUMENTARY MARKET

Online edition, 4-8 October 2021

**Market  
MEDI  
2021 DOC**

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

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

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

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

### BOARD OF DIRECTORS:

Isona Passola, President (Spain)  
Dima Al Joundi, Vice President (Lebanon)  
Mohamed Charbagi, Vice President (France)  
Rodolphe Dietrich, General Secretary (France)  
Olga Abazoglou, Treasurer (Greece)

### SPEAKERS

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

APIMED  
c/ Girona, 20, 5 floor  
08010 Barcelona, Spain  
Tel. +34 93 556 09 91  
info@apimed.org

[www.medimed.org](http://www.medimed.org)

#medimed2021



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Catalunya  
congratulates and  
welcomes you to the  
new online edition  
and wishes you a  
good Euromed Docs  
Market!



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

Market  
MEDI  
2021 DOC

#WeAllLoveStories  
#ProudToSupportTheBest



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Català de les  
Empreses  
Culturals



Generalitat  
de Catalunya

Europa Creativa  
Desk - MEDIA Catalunya



**'Little Palestine, Diary of a Siege'** by Abdallah Al-Khatib

Feature Documentary / Lebanon, France, Qatar / Interreligious Award, Visions du Reel 2021 (WP)

## Supporting Voices in Cinema Worldwide

Doha Film Institute Grants Programme  
Film, TV and Web Series

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

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

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

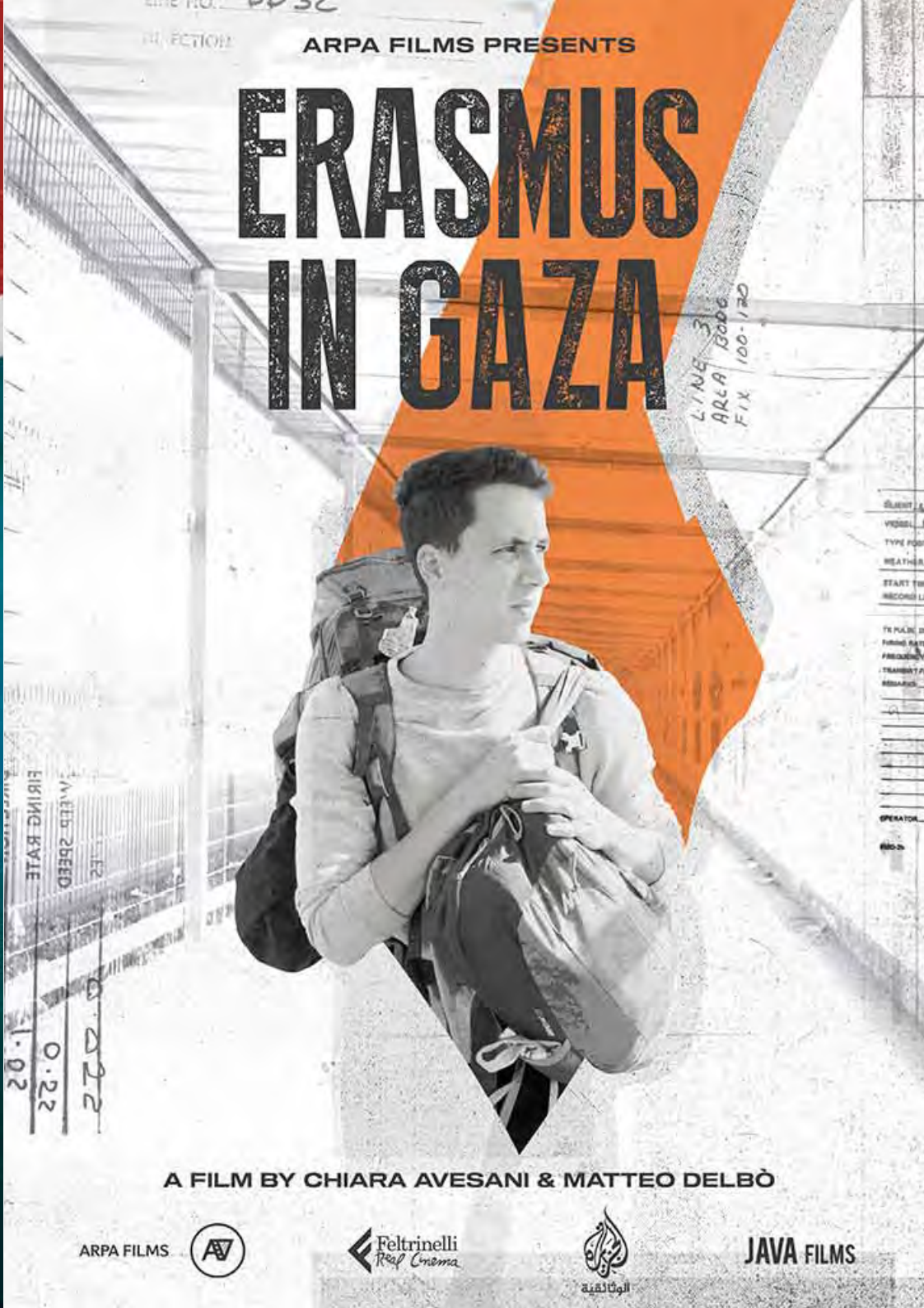
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DOHA FILM INSTITUTE





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broadcasters & distributors

All delegates



## PEOPLE

### TEAM

**Sergi Doladé** — Director  
**Marina Bayó** — General Coordinator  
**Èric Motjer** — Technical Coordinator  
**Brit Harel** — One-on-One Meetings Coordinator  
**Eloisa Williams** — Delegate's Liaison Officer  
**Ana Tirado** — Assistant  
**Arcangela Regis** — Creative Designer  
**Setanta** — Graphic Design  
**Gestart Assessors** — Accounting Services

### PROJECTS SELECTION COMMITTEE MEMBERS

**Madeleine Avramoussis** — Consultant for content development of documentary coproductions, France  
**Bilal Hossein** — Former Director of Programmes at Al Jazeera English, Qatar  
**Claudia Neuhauser** — Consultancy for documentary festivals and markets, Austria

### ANTI PITCH EXPERTS

**Olga Abazoglou** — Productions du Cyclope, Greece  
**Margje De Koning** — Artistic Director of Movies that Matter Film Festival, The Netherlands  
**Àlex Navarro** — Director of EC MEDIA Office in Catalonia, Spain  
**Alessandra Speciale** — Head of Final Cut at Venice Film Festival, Italy  
**likka Vehkalahti** — CEO at IV Films Ltd / Rough Cut Service, Finland

### PERSONAL ACKNOWLEDGEMENTS OF THE DIRECTOR

**Olga Abazoglou** — Productions du Cyclope, Greece  
**Inka Achté** — Acquisitions & Strategy at Raina Film Festival Distribution, Finland  
**Reda Benjelloun** — 2M, Morocco  
**Khalil Benkirane** — Doha Film Institute, Qatar  
**Josep Ferré** — Director General of IEMed, Spain  
**Nathalie Giboire Labid** — GAD Distribution, France  
**Susana Guardiola** — CIMA representative in Catalonia, Spain  
**Isona Passola** — President of APIMED, Spain  
**Jan Rofekamp** — President and CEO at Films Transit International, Canada

## ANNOUNCEMENTS

### DIGITAL VIDÉOTHÈQUE

The Vidéothèque allows TV buyers, distributors, sales agents and commissioning editors to watch the docs of their choice and convenience. It includes a selection of 382 titles aimed at a market sales.

### NEW PLAYERS CO-PRODUCTION PITCH

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

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

The Pitching session is scheduled on **Tuesday 5 at 10:00 am** and it will be accessible to all participants. These are the 13 selected projects:

**Cabin Pressure – ‘Motherhood, My Way!’** (Good Kids Kft., Hungary)  
**Case File 3/94** (Quatre Films, Spain)  
**Liberation Diaries** (Ladoc, Italy)  
**New Men** (Mosaic, Spain)  
**No Other Land** (Palestine & Israel)  
**Scum** (Videka production, France)  
**Son of the Streets** (A7 Company sp. z o.o., Poland)  
**Spoken Promises** (Onos Productions, Greece)  
**The Non-Strike List** (Cultura i Conflicte, Spain)  
**The Owl of Minerva** (Nord-Ouest Prod, Tunisia)  
**Trains towards the Night** (Alpha Productions, Poland & Spain)  
**Uprootings** (Pomegranate Films, Greece)  
**Weimar Express** (Magic Shop and Happy Hen Productions, Bulgaria).

Due to the ongoing public health crisis and its impact on the audio-visual industry, MEDIMED 2021 is offered online for the second time. Although our “raison d’être” is to facilitate professional and human exchanges in person, we are excited with this new challenge: to match a curated selection of Euro-Mediterranean outstanding documentary films and projects with potential international partners and buyers on the online platform.

51 projects at various stages of development and early or late stages of production will meet online with potential international co-producers, co-financiers, broadcasters, distributors, funds and sales agents. As always, our goal is to expand networks, create fruitful opportunities to finance new creative documentaries for the international audiences in spite of the hardships that the industry is facing at present.

### ONLINE SERVICES

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

#### **Message Service & Assistance**

An internal message service is provided by the staff. Delegates may leave messages for each other at [medimedmarket@apimed.org](mailto:medimedmarket@apimed.org). This email address is reserved for personal messages only and it will be no longer operational on **FRIDAY, OCTOBER 8, 7:00 PM**.

### ONE-ON-ONE MEETINGS

The one-on-one is a meeting service arranged by MEDIMED staff that takes place throughout the days of the market and is available to all participant producers, as well as to all buyers and distributors. If you participate at MEDIMED with a selected program or project, you don't want to miss the opportunity to take part in the one-on-one meetings. Our staff will facilitate a series of meetings, matching producers with appropriate participating buyers and distributors. Due to the high demand, times and availability may be limited. Pre-registration for one-on-one meetings is mandatory. Late registrations will not be available if all meeting times have been fully booked with advance applications.

## INDUSTRY TALKS

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

### MONDAY, OCTOBER 4 - 6:00 PM

**“Women Make Documentaries”** by Almudena Carracedo & Susana Guardiola, representatives of CIMA.

Created in 2006, CIMA is the Association of Spanish Women Filmmakers and Audiovisual Media. A professional association that promotes an equal presence of filmmakers and professionals in the audiovisual sector, contributing to a balanced and realistic representation of women within the content offered by our industry. CIMA Mentoring is a program of personalized advice for audiovisual projects with the aim of guiding, channeling financing and studying the viability of each one of them with an eye on their materialization.



**Almudena Carracedo** is a Spanish filmmaker winner, among other, from an Emmy Award in 2008 for the documentary film “Made in L.A.” (2007) praised by The New York Times as “an excellent documentary on the most elementary human dignity”. In 2019, she obtained the Goya Award for the best documentary film with “The Silence of Others”.



**Susana Guardiola** is a director, script-writer and producer, with a career of more than twenty years, making long and short-form series and films, as much in fiction as for documentaries, video clips, or advertising. Her films have been distributed and exhibited in festivals, cinemas, TV shows, exhibitions, online and at events, around the world. Her last documentary film is “Discovering José Padilla”.

### TUESDAY, OCTOBER 5 - 6:00 PM

**“International film rights and licenses understanding”** by Lisbet Matz-Lyons, Lawyer Advisor.

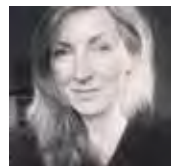
Seminar on international documentary film rights, agreements and licenses understanding with Kreativ Law Kreativ Jura, Lawyer Lisbet Matz-Lyons, (former filmproducer). Specialising in international contracts and rights in film and television.

Participants are expected to consider the following:

1. How many agreements have I made on behalf of my film?
  2. How much international potential does my film hold? Here also why and why not?
  3. How am I preparing my film for an international breakthrough, release, sale and distribution?
- Producers are meant to just have a think about it, no need to make a long list and send beforehand. But rather think around a project on an international scale and hence be more prepared during the seminar.

Seminar content:

How shall I as producer set up legal framework to support the film?  
 What contains copyright in my documentary and how can I use and protect it?  
 What are my rights as producer?  
 Why and how is it important to make use of this knowledge with all parties even if:  
 How do I ensure my production is able to be cleared with writers, directors, editors et al?  
 What is licensing agreements in sales and how to approach it.



**Lisbet Matz-Lyons.** Harvard Law School US and common law education with Copyright X. University of Copenhagen LL.M. and Film Producer, educated at the Law Faculty, specialised in IPR. National Filmschool of Denmark, post-graduate as film producer. Practical and theoretical experience and understanding of creative fields of law. Experience with Danish, British, US and international negotiation and mediation.

### WEDNESDAY, OCTOBER 6 - 1:00 PM

**“Distribution Best Kept Secrets”** by Kathryn Bonnici, Aleksandra Derewienko & Nathalie Giboire.

The documentary industry is changing constantly. International distributors are testimonies of the business evolution on a daily basis. From funding to distribution, we would like to have a picture of what it is like to make non-fiction films in the last few years. We have invited three of the most representative European distribution houses to share their views on the importance of the distributor-producer relationship in order to reach the audiences.



**Kathryn Bonnici (Java Films).** Founded in 2005, Java Films rapidly established itself as one of Europe's leading independent distributors, providing pre-sales and distribution for documentaries.



**Aleksandra Derewienko (Cat & Docs).** Based in Paris, CAT&Docs represents a catalogue of hand-picked documentaries with international potential.



**Nathalie Giboire (GAD Distribution).** GAD's curated catalogue of content features high impact documentaries, strong and breath-taking shows covering a wide range of genres from discovery and character-driven adventures around the world.

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

**“The Why Foundation”** by Mette Hoffmann Meyer

Founded in 2004 by documentary visionaries Mette Hoffmann Meyer (former head of documentaries at DR) and Nick Fraser (founder of BBC's documentary strand Storyville), THE WHY encapsulate their vision of making investigative documentaries available to everyone, everywhere.

Engaging their extensive network of broadcasters, filmmakers and journalists, THE WHY now reaches more than 200 countries and territories with over 70 television broadcasters, local non-profit organizations and schools. By securing access to informative documentary films for everyone, THE WHY encourages global critical debate on pressing human rights and environmental issues.

To combat unequal access to information THE WHY produces & donates documentaries to underserved countries and distributes them on a sliding fee scale to other broadcasters around the world.



All participants are invited to learn more about this unique platform for documentaries from its founder, **Mette Hoffman Meyer.**

### THURSDAY, OCTOBER 7 - 6:00 PM

**“How to co-produce with Greece”** by Giorgos Angelopoulos, Venia Vergou & Elias Demetriou.

The Greek Film Centre (GFC), is a public benefit non-profit legal entity supervised by the Hellenic Ministry of Culture and Sports, is the main institution that exercises cinematographic policy in Greece. Its main goals are: a) The protection, support and development of film (co) production in Greece, b) The promotion and diffusion of Greek film (co) productions, both domestically and internationally, c) The promotion of Greece abroad as an appropriate location for filming cinematic and audiovisual productions, as well as the attraction of foreign cinematic and audiovisual productions in Greece.

MEDIMED has invited **Giorgos Angelopoulos**, Director of the Production Office of the Greek Film Centre, **Venia Vergou**, Director of the Hellenic Film Commission, and **Elias Demetriou**, Co-Production Department of of ERT (Hellenic Broadcasting Corporation), to explain the benefits to co-produce in Greece and how you must proceed in order to obtain not only the permits to shoot but the fiscal advantages that the country offers.



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## SCHEDULE

### MONDAY 4

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

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

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

2:00pm — 3:00pm  
**Lunch break**

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

6:00pm — 7:00pm  
**Industry talk 1:**  
**WOMEN MAKE**  
**DOCUMENTARIES**  
by Almudena Carracedo  
& Susana Guardiola (CIMA)

### TUESDAY 5

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

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

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

2:00pm — 3:00pm  
**Lunch break**

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

6:00pm — 7:00pm  
**Industry talk 2:**  
**INTERNATIONAL FILM**  
**RIGHTS AND LICENSES**  
**UNDERSTANDING**  
by Lisbet Matz-Lyons

### WEDNESDAY 6

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

1:00pm — 2:00pm  
**Industry talk 3:**  
**DISTRIBUTION**  
**BEST KEPT SECRETS**  
by Kathryn Bonnici (Java Films),  
Aleksandra Derewienko  
(CAT&Docs) & Nathalie Giboire  
(GAD Distribution)

2:00pm — 3:00pm  
**Lunch break**

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

6:00pm — 7:00pm  
**Industry talk 4:**  
**THE WHY FOUNDATION**  
by Mette Hoffmann Meyer

### THURSDAY 7

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

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

2:00pm — 3:00pm  
**Lunch break**

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

6:00pm — 7:00pm  
**Industry talk 5:**  
**HOW TO CO-PRODUCE**  
**WITH GREECE**  
by Giorgos Angelopoulos (Greek  
Film Center), Venia Vergou  
(Hellenic Film Commission)  
& Elias Demetriou (ERT)

### FRIDAY 8

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

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

2:00pm — 3:00pm  
**Lunch break**

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





**SELECTION COMMITTEE MEMBERS**



**MADELEINE  
AVRAMOUSSIS**

Madeleine Avramoussis is a consultant for Content development of international coproductions of documentaries. A commissioning editor with ARTE (1992-2019) she developed, commissioned and coproduced internationally awarded documentaries (IDFA, Sundance, Prix Europa, FIPRESCI...) as well as debates on topical issues on ARTE's Thema slot. She has been active tutoring in workshops and pitchings with EDN, EAVE, Eurodoc, was ARTE's Documentary Expert Member at the EBU Documentary Group and at the Media Program of the EU, twice member of IDFA's selection committee and a panelist of several international coproduction venues & jury member of festivals (IDFA).



**BILAAL HOUSEIN**

With over 20 years of experience in the media environment, Bilaal began his career as a professional news cameraman covering the wars in Afghanistan and Iraq. His work has taken him from covering the plight of child soldiers in Sierra Leone to warstricken Somalia and the frozen plains of Antarctica. In 2005 he established a production company in South Africa with a focus on documentary production, sales and acquisitions. He then spent 10 years at Al Jazeera English, as Head of documentary Acquisitions, then Executive Producer, Manager of documentaries and finally as Director of Programmes. In 2020 he returned to South Africa to pursue his passion, training and development of young and talented filmmakers based in the global South. He also develops and produces content for international broadcasters and global digital platforms.



**CLAUDIA  
NEUHAUSER**

Claudia started at ORF's news show for children *MiniZIB* in 1986. ORF is Austria's Public Broadcaster with the highest audience share in the country. She then worked for the News Departments in Radio and Television, reported amongst others from India, Nepal, Northern Iraq, Vietnam and many European countries. She covered the Yugoslav war from Sarajevo and Belgrade and contributed to a highly rated documentary about systematic rape of Bosnian women during the Yugoslav war. Shortly after she became Bureau Chief of ORF's London office. 2010 she changed ORF's foreign report magazine *WELTjournal* into a 30' short doc slot and developed 2012 the additional international current affairs documentary program *WELTjournal+*. This newly formed weekly international themed evening of 80' minutes aired in ORF2 is highly successful to this day. Claudia Neuhauser has retired from ORF 2020 and is now head gardener of balconies and a roof garden in Vienna and a garden in Burgenland desperately trying – with the help of her husband and son – to tame the wild. Occasional consultancy for doc fests and markets is a welcome disruption.

**PITCHING FORUM MODERATOR**



**JOHN MARSHALL**

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

**ANTI-PITCH MODERATOR**



**IIKKA VEHKALAHTI**

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



## **SERGI DOLADÉ**

Director

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

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

This is actually, what brings us together at MEDIMED.

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

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

Benvinguts/Welcome!



## **ISONA PASSOLA**

President of the International Association of Independent Producers of the Mediterranean

Dialogue, dialogue, dialogue and make documentaries circulate as the waves of our sea that connects us, and makes us debate, bringing us closer to each other and letting us know each other much better, from the acceptance of the cultural diversity in order to defend and propagate it everywhere.

Once again, this year other waves are added to MEDIMED, those that are digital and allow us to enjoy a double proximity. Let's celebrate it like a new opportunity without forgetting those who have left us due to this damn virus, nor the suffering of the Lebanese, or all the countries at war, or the shipwrecks that we have turned into another sort of pandemic when it was just a matter of opening the doors of solidarity.

Culture has been the great self defence we had when we were under lockdown. And audio-visual culture has proven to be very useful if not for understanding, what, how, who, in short, the other. We have a great responsibility to defend this audio-visual culture that we are fortunate to make possible with our profession.

We must not let anything scare us because we must continue to be useful for the dialogue, the solidarity, and the creation in general. That is why MEDIMED is still more alive than ever, stronger than ever, and more NECESSARY than ever before. Long live MEDIMED and the sea that unites us all.

Long live documentary!



DIPLOCAT

## **LAURA FORASTER**

Secretary general of Diplocat

This will be the third time DIPLOCAT has participated in the organisation of MEDIMED, and we're thrilled and proud to do so for three main reasons.

Firstly, because MEDIMED is a well-established successful project that aims to foster cooperation within the Euro-Mediterranean area. We're accustomed to seeing numerous forums and debates on the region, which, as everyone knows, spans an area of extraordinary geopolitical complexity. And it's precisely that level of intricacy that makes it so challenging to move beyond ideas and put them into practice. Yet MEDIMED succeeds where others have failed. It connects people from different nationalities, cultures and religions, some of whom may have opposing outlooks on life, and unites them through a common interest: telling stories through documentaries.

Secondly, because at DIPLOCAT we fully identify with MEDIMED's goals. Not just its primary goal, which is to be a benchmark event for the audiovisual sector interested in documentaries made in the Euro-Mediterranean region, but also, and perhaps even more so, with its underlying goals, or what could be described as its fringe benefits. Encouraging dialogue,

learning from the experiences of others, exchanging best practices and viewing difference as a bountiful resource rather than a problem are all elements that take centre-stage at MEDIMED and form an essential part of DIPLOCAT's raison d'être.

And lastly, because we firmly believe in continuing to support MEDIMED, now more than ever, when the easiest thing would be to cancel the call for projects and wait for the pandemic to disappear. Last year, we proved that a virtual format was workable and that the core objectives of the market could still be met. Obviously, it isn't an ideal situation, and we all anxiously await the moment when we can finally meet in person, yet, equally, we want to continue paving the way for the documentaries that explain our world to be made and broadcast in as many countries as possible.

For all these reasons and others that I'm sure I've neglected to mention, I'd like to wish MEDIMED a long and prosperous future, and despite having to maintain a virtual format, I hope that this year's edition will be the most fruitful event so far for all involved!



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of Catalonia

ic3C Catalan  
Institute for  
Cultural  
Companies

Catalan  
Films

## **MIQUEL CURANTA**

Director of the Catalan Institute of the Cultural Enterprises

### **MEDIMED, a strategic market for documentaries**

One of the priority axes of the Catalan Government in this legislature is the consolidation of the audiovisual, as a strategic sector, rooted in the territory, with a powerful industry that generates opportunities for local talent and contributes to economic growth, at the same time. The preservation of European cultural diversity. A goal that Medimed, with more than twenty years of experience, has helped to make possible since its creation and with its specificity in the documentary genre in Europe.

A meeting point for experts, creators and professionals from all over, MEDIMED offers them the opportunity to share knowledge, promote and develop their projects, view more than 400 productions and strengthen international links, basic for traffic of Catalan and European documentaries. And it is this promotion of the internationalization of our own audiovisual production that allows, at the same time, the construction of a cultural system of reference for the present and for the European future, with Catalan culture in a central position but open to contemporary cultural creation from everywhere.

In terms of documentaries, Catalonia has an important tradition renewed year after year, at the same time as the prestige of the professionals who work in it make our land a true Mediterranean capital of the genre. The Catalan Institute of Cultural Enterprises (ICEC) and the Department of Culture as a whole believe in the documentary as a way of expressing our reality, our culture, open to the world, as a means to get to know others but above all to tell us. As a key asset in contributing to diversity from our own identity.

And it is at this crossroads that the MEDIMED plays a key role. For this reason, from the ICEC we will continue to be committed to the work it carries out, which places Catalonia in the world and which helps us to build a cultural system of reference, to strengthen the diffusion of the Catalan language and culture everywhere through a vehicle as powerful as the audiovisual one and, at the same time, it boosts the growth of a sector that is crucial for the country's culture and economy.



# SELECTED PROJECTS

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### Society & human interest

- 24. A Sad and Vulgar Loner
- 26. A Steady Job
- 28. All That Remains
- 30. Anxious in Beirut
- 32. Breaking Bread
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- 36. Concrete Land
- 38. Destiny
- 40. Jul – 100% Jewish and 100%  
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### Current affairs, human rights & history

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## **A SAD AND VULGAR LONER**

*Un vulgar y triste solitario*

### **LOOKING FOR**

Co-production (France, Finland, Belgium), sales agent, funds.

### **CREW**

Producer — Angelo Orlando  
Creative Producer — Marta Andreu  
Co-producer — Thurn Film (Ger.)  
Director — Efthymia Zymvragaki  
CE — M. Armengou & J. Ambrós

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2018:** 'You will Be a Man', by Isabel de Ocampo. Premiere: Seminci.

**2016:** 'In Loco Parentis / School Life', by Neasa Ni Chianáin & David Rane. Co-produced with Solsius Film & TVE. Best Film Award at Vision du Réel 2017.

I received an unexpected proposal: a man who had been using violence against the women he loved, wanted me to help him turn his autobiography into a film. But it won't be the film he thought. After a fatal duel with Juan, his violent alter ego, I am the one left to tell the story.

### **SPAIN & GERMANY**

Spanish | 95' & 52' | **Human interest**

### **BUDGET**

Confirmed Financing: (38.5%) ..... 127,000 €  
Financing Sought: (61.5%) ..... 203,000 €  
**Total Budget: ..... 330,000 €**

### **FINANCING SOURCES**

ICEC (development fund) ..... 25,000 €  
CCMA TV3 ..... 12,000 €  
Itulli SL ..... 40,000 €  
Eur Film ..... 25,000 €  
Producer's audited investment ..... 25,000 €

### **PRODUCTION COMPANY**

#### **GRISMEDIO**

c/ Bases de Sant Pere, 1 — 08003 Barcelona — Tel. +34 669832977  
info@grismedio.es — <https://www.grismedioproductions.com>

### **PITCHERS**

Efthymia Zymvragaki  
Valentin Thurn



Ernesto's first email read: "I am writing to you because, in the problem of family violence, there are always two parties: the victim, and the abuser. I am the latter."

As a child Ernesto experienced his father's violent attacks against his mother, insults, beatings, and threats, knife in hand. Once an adult, Ernesto brought his young wife to live with his parents and himself in that same house. Soon, it turned out Ernesto had inherited the patterns of violence. He ended up in a psychiatric hospital after trying to kill his wife and son. He blamed the victims for his acts. It took decades of abusive behavior with different relationships until he recognized he had an issue. He then describes his inner conflict in an autobiographical novel. This is the novel Ernesto talks about in his first email and he proposes to turn it into a movie.

He had contacted several producers with the same proposal, but I was the only one who responded. Male figures for me have been synonyms for elusive attitudes and awkward silences, and now I was in front of a man willing to be shown and with his words help me understand.

We begin staging reenactments based on selected scenes from his novel. While directing the actors, I film him. We continue staging memories where he himself acts. Ernesto's partner, Julianne, with whom I feel an accomplice and close, testifies and decides to participate in this process.

I soon discover that alongside those violent memories there is something else that torments Ernesto. He suffers from borderline syndrome and he tries to suppress his anger by overconsuming sedatives. In periodic crises Ernesto says that he becomes Juan, his violent alter ego whom he wants to eradicate. But he will not be able to free himself. A call from Julianne, after my unsuccessful attempts to locate him, announces his suicide.

Faced with his loss and the detailed confessions he leaves: his book, his diaries, his songs and his audio messages, I rediscover another film. I decide to return to Tenerife for our final farewell.

The shooted materials, the memories of our encounters, the traces that his last violent act left, begin to resonate with my own past, suggesting an uncomfortable and increasingly introspective path. The final challenge, with which Ernesto commissions me, is to take the floor.



## SOCIETY & HUMAN INTEREST

Selected at



## A STEADY JOB

*Il Posto*

### LOOKING FOR

Prebuys and distribution.

### CREW

Producer — Giovanni

Donfrancesco

Directors — Mattia Colombo &  
Gianluca Matarrese

Photography — Jacopo Loiodice

CE — Claudia Cellarius

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

2017: 'The Resolute', by Giovanni  
Donfrancesco. Selected at Venice  
IFF & Rotterdam IFF.

2017: 'Oltremare', by Loredana  
Bianconi. Best film Yoga Award at  
Biografilm; Prix du Jury at Filmer a  
tout prix.

### PITCHER

Giovanni Donfrancesco

'A Steady Job' is a film on the road, filmed on board a special bus that travels at night taking hundreds of nurses to public competitions. The jobs available are very few and the candidates thousands. Who will return home with the award of a permanent position in the Health Care System?

### ITALY & FRANCE

Italian | 70' & 52' | Human interest, sociology

### BUDGET

|                            |                  |
|----------------------------|------------------|
| Confirmed Financing: (56%) | 96,759 €         |
| Financing Sought (44%)     | 76,000 €         |
| <b>Total Budget</b>        | <b>172,759 €</b> |

### FINANCING SOURCES

|   |          |
|---|----------|
| NDR / ARTE  | 45,000 € |
| Brouillon d'un rêve SCAM                          | 4,000 €  |
| Vosges Télé (2nd window)                          | 12,060 € |
| CNC cosip   | 27,000 € |
| Procirep development                              | 5,000 €  |
| Producers (Altara Films & Bocalupo Films, France) | 3,699 €  |

### PRODUCTION COMPANY

#### Altara Films

Borgo Pinti 57 — 50121 Firenze — Tel. +39 0552382139  
altarafilms@altarafilms.com — <https://www.altarafilms.com>

pitching forum



Each month, a multitude of nurses from the South of Italy cross all of Italy to try their luck in an open competition in the great cities of the North. There are just few positions for the thousands of candidates. The majority of them try several times a year. To save money, they travel over night on board of a dedicate low cost bus, that leave them at the place to take the exam at dawn. Each of them carrying their own story, their own hopes and fears.

An *on the road* documentary about the mirage of a job and the tragedy of a nation struggling with unemployment. A journey at the heart of a great social, moral and economic Italian crisis, that today has repercussions over all of Europe.

## THE STORY

When a wave encounters the sand of the shoreline, it would seem it has arrived. Instead, it retreats and once again goes back and once again slides away, in a perpetual motion that seems to go on forever. In that way, the movement brings dozens who apply, men and women from the South that aspire for a position as a nurse, crashing against the impassable cliffs of the North, where the competition organized by the public hospitals takes place.

The buses, organized to bring them, leave in the night, enter the cities they pass - just enough to add travelers to the group. They stop in those no-man's-lands, which are the gas stations. And then, they leave again towards the outskirts of Udine, Parma, Milan, Turin, Genoa... cities that open their gates to hordes of people longing for just enough time to finish the test. There are thousands of candidates, in each trip, for a handful of positions. The horde, just like the wave, as soon as it's arrived, has to turn back. Each month, many times each month, the buses leave exactly as they came, it becomes a vicious cycle, and it becomes a cage in contrast to the idea of travel as a liberating act.

On board the faces alternate, but the reason for their expressions are all the same, from the adrenaline of the first-timers to the tiredness of those coming from other recent journeys. Adopting the perpetual mouvement of the aspiring workers as a narrative device, "Il Posto" is a dry film that follows nonstop the night buses and their passengers, erecting both to the extreme symbol of what today's market demands: the mobility of labor or better yet, mobility for work.





## **ALL THAT REMAINS**

*Quel che resta*

### **LOOKING FOR**

Co-producers, broadcasters and Festival programmers.

### **CREW**

Producer — Serena Gramizzi  
Director & Photography —  
Gianpaolo Bigoli

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2016:** 'Rachel's Hiv Revolution' (African Lullaby), by Gianpaolo Bigoli. Broadcasted in 73 countries; distributor: Al Jazeera English.

**2012:** 'Lovebirds: rebel lovers in India', by Gianpaolo Bigoli. Broadcasted by RAITRE, RSF, UR, TVE, Channel 8 Israel

"All that remains" is a documentary describing humanity's eternal attempt to overcome death, through the emotions evoked by the Covid-19 pandemic victims' objects, abandoned in the hospitals. In Parma (Northern Italy), a group of unknown volunteers decide to take care of these belongings.

### **ITALY**

Italian | 70' | Human interest, society

### **BUDGET**

Confirmed Financing: (30.7%) ..... 43,000 €  
Financing Sought (69.3%) ..... 97,000 €  
**Total Budget** ..... **140,000 €**

### **FINANCING SOURCES**

Regione Emilia-Romagna ..... 40,000€  
Associazione Segnali di Vita ..... 3,000€

### **PRODUCTION COMPANY**

#### **WENDY FILM**

Strada Mulattiera 21 — 43044 Collecchio (PR) — Tel. +39 3392157329  
wendyfilm@gmail.com

### **PITCHERS**

Gianpaolo Bigoli  
Serena Gramizzi

**"I have chosen to leave the turmoil of the emergency and overflowing hospital wards in the background, instead focusing on a more intimate, lesser-known aspect of the pandemic which devastated the town in which I was born. The documentary begins by observing something that has almost never happened before if not in war context: the fact that people are unable to honor the victims with a proper funeral. It then moves on, expanding into a broader reflection on the remains of a generation that has departed without receiving the homage it deserved."**

**Gianpaolo Bigoli**

March 2020. In a deserted Parma (Northern Italy) emptied by lockdown, hundreds of people are dying in hospitals. Their personal belongings, stuffed into plastic bags, are piling up in the wards.

In the midst of this chaos, no one has time to deal with these objects or even give them any thought. No one except Stefano. An established lawyer in the city, he is a practical, determined person, but also an idealist who sees something else in those objects: a glimmer of hope. He organises a group of volunteers to collect the bags from the wards and take them to a disused hospital pavilion so they can be returned to the victims' families.

This spontaneous initiative has grown into a movement. The belongings of the deceased accompany the actions of the characters at all times and, in a certain sense, they even act independently, generating anger and pain, but also yearning and smiles, moments of intense poetry and creativity for some, the recollection of memories for others.

The volunteers are immersed in an ocean of fragments, faced with a monumental task, firstly due to the infinite number of plastic bags, then to the never-ending shelves filled with belongings which, as time passed, were placed in coloured boxes and bags, ready to be returned. These are men and women of all ages, each of whom does their part. Some collect the plastic bags crammed with clothes and objects, from the most mundane, such as a pair of slippers, to the most precious, such as a wedding ring or a family photo. Some sanitise and sort them, while others offer their skills –drawing, sewing and painting– to create suitable containers for their restitution. Last but not least are the volunteers who act as a bridge with the families: crossing the barriers created by the virus, their intervention prompts stories and tears, anger and smiles reawakened.

The restitution of these personal effects becomes a profound and extreme experience: symbol of a funeral rite that could not be celebrated, but also of a society that resists, seeking to remain united even in the darkest moments. These objects, even the most worthless, in the hands of those who receive them, embody the last, unexpected contact with their loved one, and all that remains of a life lost that could not be fittingly mourned.

## SOCIETY & HUMAN INTEREST



# ANXIOUS IN BEIRUT

### LOOKING FOR

Funding finance - co-production with German, French speaking territories, all of the world except: Arabic and English speaking territories and Spain.

A series of unfortunate events prevents Zakaria, 26 years old, from leaving Lebanon.

### SPAIN, LEBANON, JORDAN & QATAR

Arabic | 70' | Human interest, society

### CREW

Producers — Jumana Saadeh & Carlota Coloma  
Director — Zakaria Jaber  
CE — Mohammed Rifaat

### BUDGET

Confirmed Financing: (45%) ..... 90,000 €  
Financing Sought: (55%) ..... 110,000 €  
**Total Budget: ..... 200,000 €**

### FINANCING SOURCES

Al Jazeera English ..... 50,000 €  
Al Jazeera Arabic ..... 15,000 €  
15L films ..... 10,000 €  
Private investment ..... 15,000 €

### TRACK RECORD OF THE PRODUCER

#### (JUMANA SAADEH)

**2021:** 'Hafreiat', by Alex Sardà.  
Feature doc. co-produced with 15L Films & Aljazeera Documentary.  
**2019:** 'No Kids Land'. Broadcasted at BBC Arabic. Awards: Media Migration award from the EU

### PITCHER

Jumana Saadeh

### PRODUCTION COMPANY

#### **15L FILMS**

C/ Zamora, 46-48 — 08005 Barcelona — Tel. +34 934635252  
carlota@15-L.com — <https://www.15-l.com/>



## pitching forum



After over a year away, 26 year-old Zakaria arrives in his city Beirut on the 10th of October 2019, whence he's been driven away by tragic events and scarce work job opportunities, along with hundreds of Lebanese youth immigrating to Istanbul in droves.

Seven days later, the Lebanese revolution starts and Zakaria is stuck. As a freelance filmmaker he participated in documenting everything, as well as taking his personal revenge at the whole system.

Feeling that nothing will change, Zakaria decides to leave back to Istanbul, but his plans are thrown off by the COVID-19 crisis, as a travel ban is imposed in the country. Left with limited options, he tries to cope with the new situation and survive financially in a collapsed country, all the while combating depression.

In the solitude of the quarantine, Zakaria is forced to face the ghosts of the past: his losses as a young boy in Lebanon, and his relation with his mother. When the lock down is over, Zakaria has no money to buy a ticket, which turns him cynical and drives him to take part again in the angry protests that took place in June and July of 2020.

With the little money he made from filming for news channels, he buys a return ticket to Istanbul, but just before his travel date, the Beirut port explosion shatters his world, his plans, and his friendships. He is lost and traumatized and doesn't exactly know what to do while his friends have started to leave the country in droves and he gets stuck one more time.

This 27-year-old man has one mission: to get himself out. The result is a lonely but stubborn struggle and the question is does he really want to leave once and for all?

## STRUCTURE

The film has three main blocks. The first block shows how Zakaria arrived in Lebanon for a vacation and wanted to leave back to Istanbul but he got stuck because of the revolution. The second block shows how Zakaria is preparing to leave Beirut again but the corona crisis closes the airport. The third block shows how Zakaria wanted to leave again but got stuck because of the port explosion and the final block is the conclusion in which we will figure out if Zakaria will leave ever or not.



## SOCIETY & HUMAN INTEREST



# BREAKING BREAD

### LOOKING FOR

Co-producers, sales agent and some pre-sales.

### CREW

Producer — Emma Lepers  
Directors — Tamara Erde & Mathias Énard

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

**2021:** 'Jodie Foster: Hollywood under the Skin'. Co-production Arte France. Sales : Arte Distribution.

**2021:** 'First Emergency'. Canal+ and Ciné +.

**2018:** 'Maria by Callas'. Co-production France 3 cinéma. Sales: MK2 Sales.

Breaking Bread is a direct-cinema documentary in the form of a "road movie", a journey through the kitchens of the Middle East, to tell its history, connections and conflicts.

### FRANCE

French, English, Arabic & Hebrew | 52' & 90' | Arts, culture

### BUDGET

Confirmed Financing: (39.1%) ..... 97,151 €  
Financing Sought: (60.9%) ..... 151,447 €  
**Total Budget** ..... **248,598 €**

### FINANCING SOURCES

CNC ..... 39,000 €  
France 3 CORSE VIA STELLA ..... 30,704 €  
Haut et Court TV ..... 24,447 €  
2M Maroc ..... 3,000 €

### PRODUCTION COMPANY

#### **HAUT ET COURT DOC**

38 rue des Martyrs — 75009 Paris — Tel. +33 6 63 69 19 98  
emma.lepers@hautetcourt.com — www.hautetcourt.com

### PITCHERS

Emma Lepers  
Tamara Erde

## pitching forum



Is the Arab-Israeli conflict eatable? "Breaking Bread" is a direct-cinema documentary in the form of a "road movie", a journey through the kitchens of the Middle East, to tell its history, connections and conflicts.

Does gastronomy separate us or bring us together? Might sharing a culinary tradition also be a form of appropriation? These are the questions that underline Tamara and Mathias' journey in the Middle East. From their passions and their personal stories, Tamara and Mathias ask themselves if belonging to both sides is possible or if, between Israel and the Arab world, one must necessarily choose side.

Crossing spaces and borders, "Breaking Bread" is a film constructed as a Middle Eastern gastronomic epic, between Israel, Palestine, Lebanon and Egypt. A history of food to tell the story of the region, of the habits and customs of each other at the time of the Arab-Israeli conflict and of the struggle to continue a gastronomic tradition.

What routes do the ingredients of a meal take? Do they circulate freely? What do they tell us about the history of a country and a community? Are they proof of intimate links, past or present, between the inhabitants of these countries, which are now so far apart? From one way of doing things to another, the crystallization of centuries of exchanges and divisions, what can we learn from the kitchens of the Middle East?

A tactile and sensorial journey, as well as an intimate one, the film is constructed as a voyage at the intersection of past and present, of the natural beauty of landscapes and checkpoints, the battles over land and migrations that accompany the complexity of Middle Eastern kitchens.

Along the roads and to the rhythm of the ingredients and preparations, those who cook the Middle East will offer a look at the Arab-Israeli conflict that is both intimate and global, allowing the spectator to grasp it with its layers of historical complexity interwoven with the present reality. That of borders, detours, struggles for land, but also of culinary reinventions, sharing and possibilities for dialogue.





## CABIN PRESSURE - 'MOTHERHOOD, MY WAY!'

*Cabin Pressure - „Anyaság, máshogy!”*

### LOOKING FOR

Production funding, pre-sales, broadcasters.

### CREW

Producer — Patricia D'Intino  
Directors — Eszter Nagy & Sára Czira  
Photography — Eszter Nagy, Sára Czira & Maud Sophie Andrieux  
CE — Hanka Kastelicová

### TRACK RECORD OF THE PRODUCER

**2021:** 'Terra X – Kaffee'.  
**2020:** 'Terra X – Orientexpress – Ein Zug schreibt Gesichte'.  
**2020:** 'To Feather, to Wither', short docu; premiere at DOK Leipzig.  
**2017:** 'Granny Project'. Selected to CPH DOX, IDFA, Hot Docs, and others festivals.

### PITCHER

Patricia D'Intino

What can a single woman do if she wants to have a child and is afraid of running out of time? We engage in our leading character's journey towards non-traditional motherhood through her extremely open personality.

### HUNGARY

Hungarian, English, Spanish & Russian | 75' | **Human interest, society**

### BUDGET

Confirmed Financing: (35.6%) ..... 71,275 €  
Financing Sought: (64.4%) ..... 128,725 €  
**Total Budget** ..... **200,000 €**

### PRINCIPAL FINANCING SOURCES

National Film Institute Hungary - Hungarian Tax Rebate ..... 26,674 €  
Kinomoto Kft. .... 25,500 €  
Good Kids Kft. .... 10,688 €  
HBO Europe ..... 8,413 €  
Co-production agreement with HBO Europe & Kinomoto Kft

### PRODUCTION COMPANY

#### GOOD KIDS KFT.

Szív utca 12. — 1063 Budapest — Tel. +36209562911  
patricia@goodkids.tv — <https://www.goodkids.tv/>

**What can a single woman do, if she wants to have a child and is afraid of running out of time? How can we accept ourselves in this situation, in order to be accepted by our community?**

**Heni is the leading character of the film. We engage in her journey towards motherhood through her extremely open personality, we share her fears, sad moments and enjoy her happy ones. By getting to know her more and more, the deeper levels of her personality emerge and we understand better and better the unusual situation she gets herself into.**

Heni is a 36-year-old stylist, set decorator, and interior designer living in Barcelona. She was born in Osi, a small village in Hungary. She is single, but desperately wants to have a kid.

She had always wanted the classic big family, with two or three kids, a house, and a dog, just like she had seen in magazines. But Heni had never had serious, long relationships in her life. In her thirties, she became a film professional, travelling around the world with a lifestyle that made it even more difficult to settle down with a man and start a family. She reached a point where she realised having a child is more important to her than having a romantic partner. This is the point when she began looking for alternative ways to start her family. We follow her from the beginning of this journey, from the moment when she decided to check out co-parenting websites to look for a possible father for her future child. We plan to film her life until her child is one year old. Since we contacted Heni, she has met a gay man, Andrey, they have become friends, and have decided to go the IVF route since Andrey is HIV positive.

Coming from a small village in Hungary, Heni faces many difficulties within her family and even though she is sure about her decision, she has to keep secrets. We want to follow the process of creating this new kind of family, and witness Heni's deepest thoughts, joys, and struggles along the way. At the same time, we are building a strong connection with the father, and we plan to explore his feelings and family too. We have many questions: how will the two of them cooperate as parents? Why do they go to a lawyer soon after deciding to have the baby? In general, why do more and more people end up looking for parenting partners on websites like co-parentmatch.com? What will the families' reactions be and how will their wider surroundings tolerate this extraordinary family? How will Heni find a place in her life for a romantic relationship, and how will she balance freedom and shared responsibility with Andrey, the father.

In this very personal story, we see an overarching theme of time, and it's passing and a shift in women's approach to planning a family. Women of our generation are preferring to work as long as possible before having their first baby, often ending up in a dangerous situation of running out of time. Sometimes even giving up on the idea of having a family all together due to not finding someone to be in a serious relationship with. Society doesn't take it easy on a childless woman, but the workplace is also demanding. Pressure comes from every direction. We would like to show this extraordinary story and raise questions about what can be considered an acceptable family.

## SOCIETY & HUMAN INTEREST



## CONCRETE LAND

### LOOKING FOR

Funds, co-production,  
broadcasters.

### CREW

Producer — Sahar Yousefi  
Director/Producer — Asmahan  
Bkerat

### TRACK RECORD OF THE PRODUCER

**2020:** 'In the Shadow of the Pines'.  
Premiered at Hot Docs 2020, Best  
Animated Short Award at  
San Francisco Film Festival.  
Broadcasting at CBC Gem.  
**2018:** 'Play Your Gender'. Edith  
Lando Peace Prize, among other  
accolades. Broadcasting at CBC's  
Documentary Channel.

'Concrete Land' is an intimate look at the lives of a Palestinian  
Bedouin family of three generations, in its struggle to hold on to  
its traditional life under the pressures of gentrification. Their only  
wish as a family is to stay together, with their loyal yet eccentric  
pet sheep Badrya firmly by their side.

### JORDAN & CANADA

Arabic | 80' | Human interest, society

### BUDGET

Confirmed Financing: (42.5%) ..... 85,000 €  
Financing Sought: (57.5%) ..... 115,000 €  
**Total Budget** ..... **200,000 €**

### FINANCING SOURCES

IDFA Bertha Fund ..... 17,000 €  
Doha Film Institute ..... 22,000 €  
Jordan Film Fund ..... 25,000 €  
AFAC ..... 21,000 €

### PRODUCTION COMPANY

#### **NAVA PROJECTS**

8 Charlotte Street, Unit 2306 — Toronto, ON / M5V 0K4  
Tel. +19024482429 — sahar@navaprojects.com

### PITCHER

Asmahan Bkerat

## pitching forum



Al-Najar is a Palestinian Bedouin family of three generations  
living in makeshift tents in one of Amman's suburbs in Jordan, on  
land they don't own, they lived as Bedouins with their different  
animals on that land for the past 21 years.

In recent years the area transformed into a high-class  
neighborhood. Their quiet Bedouin life is turned upside down  
when construction starts to creep up on them.

Their new neighbors are focused on kicking them out of the  
area in order to "clean up" the neighborhood. When one neighbor  
files a complaint against the family with the local government,  
the threat becomes a reality, and the family is forced to make a  
choice. To continue to be Bedouins and find new land to occupy;  
or abandon their lifestyle and move to the city.

The family is in a dire situation, they have conflicting inner  
desires and the tension between them and their new neighbors  
rises, Awad realizes the only way to resolve this tension is to  
relocate their tents.

## DIRECTOR'S STATEMENT

Bedouin nomads have lived and prospered in Jordan for  
hundreds of years, but nomadism is inconsistent decline all over  
the world and due to the unavoidable pull of urban life, that way  
of living is on a steady path towards extinction. My intention is to  
allow audiences to connect with individuals who at first glance  
may seem very unfamiliar to the average viewer and display  
the inescapable co-dependency we all have with each other  
regardless of cultural differences.

This is a film about the loss of identity, familial bonds,  
and gentrification. These issues are highlighted through the  
intersection of all of these themes through the family's interaction  
with their surrounding society.

Utilizing an observational lens, the film shares the struggles  
of a family determined to stay together in spite of all the  
barriers working against them. In doing so, CONCRETE LAND  
is – at times – a feel-good story in the most unexpected of  
circumstances, showing that urban life has its ups and downs for  
everyone affected by city life, whether by choice or by the need  
for survival.

## SOCIETY & HUMAN INTEREST



## DESTINY

### LOOKING FOR

Funds or co-producers.

### CREW

Producer — Elaheh Nobakht  
Director & Photography — Yaser Talebi

### TRACK RECORD OF THE PRODUCER

Elaheh Nobakht is one of the pioneer women in Iranian Cinema industry. She produced "Beloved" (2019), the most successful Iranian documentary which has been selected in the international competition section of more than 65 international film festival such as IDFA, Berlinale Film Festival, Hot docs, etc. She is also the International distributor of the documentary film "Finding Farideh" which was the Iranian Cinema official entries in Oscar 2020.

### PITCHER

Elaheh Nobakht

Sahar is an 18-year-old girl, struggling whether to stay with her disabled father and take care of him as a respect to traditional values, or to go after her own dreams in the modern world.

### IRAN, NORWAY & FRANCE

Persian | 85' | Human interest, society

### BUDGET

Confirmed Financing: (22.8%) ..... 45,000 €  
Financing Sought: (77.2%) ..... 152,100 €  
**Total Budget ..... 197,100 €**

### FINANCING SOURCES

Antipode ..... 20,000 €  
Babel Studio ..... 15,000 €  
Eli Image ..... 10,000 €  
Co-production agreement with Antipode (Norway) & Babel Studio (France)

### PRODUCTION COMPANY

#### **ELI IMAGE**

Unit 172, 8th Floor- No 1- Lavan Tower, Persian Golf Palace,  
Golchehreh Alley-Golchin St-Ozgol — 1696612869 Teheran  
Tel. +989125374139 — Eliimage18@gmail.com

## pitching forum



Sahar is an 18-year-old girl living in a remote village in Northern Iran. Her mother died unexpectedly of cancer two years ago. Since then, Sahar has lived alone with her cognitively impaired father Rahim. Sahar has taken on a mother's assistance. Because without this help, her father would not be able to survive.

The traditional family demands that she should give up her own future dream and take care of her father - especially Sahar's uncle sees this as her duty. The only way would be remarriage for the father. But Sahar doesn't want a young woman to be married to her father because she thinks it is unfair to spoil the life of a young woman with a cognitively ill, need for care and, above all, poor man. Sahar's wish is to study. She wants to make her mother's dream come true and be a doctor, help people, especially against cancer that took her mother's life away.

Sahar is torn: Should she listen to her uncle and humbly take on the role of her mother? Should she help her aunt find a new wife for her father? Or can she completely escape this pressure of expectations and go after her dreams?

In Iranian society in particular, there is a widespread gap between traditional social values and modern life everywhere, shaped by information from the Internet. This encourages women and girls in particular to go into difficult situations. They are forced to oppose their families' expectations in order to find their own way and fulfill their dreams. In these strongly religious families, young women learn to wear two faces: one that is personal and private, open to new things and curious about the world, and a second one that pretends to the outside world to be able to meet all expectations and wants.

These women have to fight for equality and fight for education. They want to keep up with the progress of the modern world. They want to choose their partners and relationships themselves. At the same time, they want to respect their family, society, and the rules. Most women and girls in Iran today no longer want to accept male-dominated society.

Sahar is one of those girls. She is caught in the dilemma of having to live with her father or opposing everything in order to be able to pursue her own dreams independently. We avoid subjective interpretations as our camera directly observes Sahar's life, struggles, thoughts and wishes for her future by saving the images of her warm relationship with her dad, her arguments with her aunt, her endeavors to be successful in school and her dislike for her father's remarriage in order to prevent another woman's fate to be dreadful.



Selected at



## JUL – 100% JEWISH AND 100% PALESTINIAN

### LOOKING FOR

International broadcasters and funding partners.

### CREW

Producers — Osnat Trabelsi, Anna Somershaf, Tina Leeb & Serge Gordey  
Director — Osnat Trabelsi  
Photography — Phillipe Bellaiche  
CE — Guy Lavie

### TRACK RECORD OF O. TRABELSI

**2013:** 'Sound of Torture'. Prix Europa Award (TV Iris category) at Berlin, Ofir Award at Israel, Audience Award at Movies that Matter, and many others.  
**2003:** 'Arna's children'. First award at Tribeca FF, Fipresci prize Hot Docs and many others.

### PITCHER

Osnat Trabelsi

Self-defined as "100% Jewish and 100% Palestinian," Juliano Mer Khamis was a radical leader who dared to act in order to make a change. He believed that art can serve as a weapon against oppression and injustice. Was his vision and the option he offered murdered with him?

### ISRAEL, GERMANY & FRANCE

Hebrew & Arabic | 80' | Political, cultural, human interest

### BUDGET

Confirmed Financing: (7%)..... 25,000 €  
Financing Sought: (93%)..... 325,000 €  
**Total Budget: ..... 350,000 €**

### FINANCING SOURCES

Yes Docu (Development)..... 7,500 €  
Israeli Fund NFCT (Development)..... 5,000 €  
Normandie fund (Development)..... 10,000 €  
Van Leer institution (Development)..... 2,500 €  
Co-production agreements with Saxonia entertainment (Germany), and Rosa Normandie films and Temps noir (France).

### PRODUCTION COMPANY

#### TRABELSI PRODUCTIONS

Merkaz Baalei Melacha 34 — Tel Aviv — Tel. +972 544208444  
osnat.trabelsi@gmail.com

## DIRECTOR'S NOTE

We were best friends and struggled for social, political, cultural and economic justice and equality in Israel and Palestine, in many ways; one was by making Arna's Children. We believed in the power of art to change consciousness and the duty of artists to talk about what is painful, shameful and risqué.

Jul was controversial and uncompromising. He defied every prejudicial stereotype and preconceived notion about what it meant to be Israeli, Arab, male and "straight." He saw his mixed identity as a blessing and used it to his advantage with both peoples. He refused to be the bridge between them, moving freely, feeling at home or not in both and criticizing both. Riding alongside him on his personal-political-professional rollercoaster wasn't always easy, but eye-opening. Looking back, it's amazing how much of it we documented.

The day of his funeral alone, is a movie in itself: from the sunrise procession of mourners through Arab Haifa to lying on stage in the main Arab theatre in Israel; to the convoy of cars to the Jenin checkpoint, with Israeli soldiers overseeing a ceremony where Jul's Palestinian comrades (some of them wanted militants) paid their last respects; to his sunset internment in a kibbutz next to his mother's grave — the only place where social and political outcasts like him could get a secular burial.

I miss his voice and the alternative he represented that was killed with him.

Jul was killed on the date of Martin Luther King's murder, whose dream is still a dream 50 years later. Can dreams like these be fulfilled?

Is there a hope for a real change or was it murdered as well?

Using art as a weapon against oppression was the core of Jul's vision.

In the PC era I feel we don't have these kind of people. Creative, provocative, daring and with this kind of charisma and vision. He represented something bigger, that still resonates until today. Using this film, I want to bring his vision back to our reality.



## **LA SAGRADA FAMILIA**

### **LOOKING FOR**

Sale agents, streaming platform and distribution worldwide.

### **CREW**

Producers — Adam Dawtrey & Borja Alcalde

Director & Photography — Borja Alcalde

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

#### **& DIRECTOR**

Borja Alcalde is a visual artist and filmmaker with an attitude and passion for telling stories that will challenge audiences. He looks for moments, characters and environments uncommon to the general public. 'La Sagrada Familia', his first long feature documentary.

### **PITCHER**

Borja Alcalde

Two Peruvian shamans take their three teenage kids on a 1000-mile road trip into the Amazon jungle. They are on a quest to find a better balance between their ancestral beliefs in the healing power of plants and the technological addictions of the modern world. But with the van and their marriage on the verge of breakdown, will they reach their destination before the van or the family falls apart?

### **UNITED KINGDOM**

Spanish | 90' | Human interest, society

### **BUDGET**

Confirmed Financing: (80.8%).....250,806 €

Financing Sought: (19.2%).....59,695 €

**Total Budget: .....310,501 €**

### **FINANCING SOURCES**

Screen Scotland.....106,158 €

Wav Lab Ltd.....69,986 €

BFI - Doc Society.....16,662 €

Private Investors.....58,000 €

### **PRODUCTION COMPANY**

#### **YANANTIN WORLD**

Studio 220 64 Osborne St. — G15QH Glasgow — Tel. +447818023804  
contact@borja.film — <https://lasagradafamilia.film/>

**Two shamans, three kids and a 1,000-mile road trip deep into the Amazon.**

**'La Sagrada Familia' is an observational verité film that tells a warm and relatable family story about love, sacrifices, parenting and relationships in a beautiful location and a culturally fascinating context.**

This timely film is about familial conflict and resolution. How do we create and maintain a family unit in modern times when we are so connected yet disconnected? How do we find a balance in our lives and relationships in the world of today? These questions are all the more urgent as we emerge from a pandemic lockdown which has faced families with unprecedented challenges.

Carmen and Sergio are modern shamans. Neither raised in the traditions of shamanism — both grew up in ordinary families but discovered a talent and instinct for the plant, Ayahuasca, exploring its properties and using it to help others. They spent several years living isolated in the Amazon with their young children to connect with nature and experiment with this ancestral knowledge.

After some time in the forest, the family returned to the city, intending to share what they learnt with local communities. However, now faced with a very different way of life from the one they've known, cracks appear. The three children adapt to their new environment in their own way. Sixteen-year-old Valentin is now addicted to Fortnite. Thirteen-year-old Antu is increasingly obsessed with his phone, and 10-year-old Lua believes she is a witch.

Rifts are deep, and divisions grow between the couple upon their return to the city, both in their shamanic work and marriage. The pair becomes troubled as their approach to healing goes in conflicting directions. Sergio is concerned about the commercialisation of Carmen's practice. He believes the increased frequency of ayahuasca ceremonies, which Carmen now runs for tourists, is negatively impacting their children. But Carmen is refusing to reduce her workload. She feels the familial financial burden on her shoulders as Sergio has chosen to dedicate his time purely to his art and comes and goes as he pleases.

In an effort to bring balance into the family and renew the commitment in their marriage, Carmen and Sergio decide to take their children on a road trip back to where they used to live in the Amazon. We follow them intimately as they visit family members, stop at important historical shamanic sites make offerings to the Pachamama (Mother Earth), perform rituals, and even pause for a dip in a pool in the middle of the Peruvian dessert.

We have two previously separated parents willing to forget the past and sacrifice parts of themselves to make their family work. They and their three children each hope to varying degrees that their family comes back together. This volatile emotional situation combined with the use of alternative medicines brews a perfect story about conflict, growth, and life choices.



## PARADISE TRAVEL

### LOOKING FOR

Pre-sales, international sales agent.

### CREW

Producer — Valérie Boué  
Co-producers — Bernat Manzano (Boogaloo Films, Spain) & Eric Velthuis (Stichting Eric Velthuis Film & TV, The Netherlands)  
Director — Katharina Wartena  
Photography — Henri Desaunay

### TRACK RECORD OF THE PRODUCER

**2021:** 'The 54 first years', by Avi Mograbi.  
**2021:** 'I'm so sorry', by Zhao Liang. Cannes Film Festival.  
**2017:** 'Last days in Shibati', by H. Dusollier. Jury Prize IDFA 2017.

### PITCHERS

Valérie Boué  
Katharina Wartena

El Badre is a family-run funeral home, specializing in repatriation. The director describes it as a "travel agency for caskets". His all-Muslim clients have to deal with the question of repatriating loved-ones to their homeland. The final departure of a recently-deceased relative, often stirs up the past and reveals different family ties.

### FRANCE, SPAIN & THE NETHERLANDS

French & Arabic | 70' | **Human interest, society**

### BUDGET

Confirmed Financing: (16%) ..... 36,000 €  
Financing Sought: (84%) ..... 189,000 €  
**Total Budget: ..... 225,000 €**

### FINANCING SOURCES

National center of cinema ..... 7,000 €  
Producer (Les films d'ici) ..... 19,000 €  
Co-producers ..... 10,000 €

### PRODUCTION COMPANY

#### LES FILMS D'ICI

62, Boulevard Davout — 75020 Paris — Tel. +33 1 44522323  
valerianne.boue@lesfilmsdici.fr — www.lesfilmsdici.fr



I've been living in the 10th district of Paris for almost 20 years. I live between Gare du Nord and Gare de l'Est, in what's known locally as the 'two-station district'. Home to almost 100 different nationalities, it gives us a taste of what Europe will look like in the future. Global current affairs are tangible here — Kurds, Afghans, Syrians, Sri Lankans, Eastern Europeans, Pakistanis, Africans from many different countries — all arrive after having fled conflict and poverty in their home countries. Some manage to build a new life here, blending in with the locals — who've witnessed many different waves of immigration throughout the 20th century. This constantly-changing neighbourhood, with all the back-and-forth from the train stations, makes for a challenging, impenetrable environment. I realized that the common theme running through this area was displacement. But what does this displacement imply? What are the psychological consequences of uprooted lives? How does it affect all those trying to make a livelihood between these two stations?

When I discovered the existence of 'El Badre Funeral Home', it instantly struck me as the perfect arena for a film about uprootedness. This family-run business is a vital link between the recently-deceased, their relatives and their home countries. Most of El Badre's clients are North-Africans, but some are from Sub-Saharan Africa and The Middle-East. They come from all sorts of socio-economic and cultural backgrounds and represent different age groups and sexes. Every meeting with a new client is a dramatic moment: a life has ended physically, emotionally, socially and administratively.

The film offers an immersion into the daily life of the funeral home. The employees of El Badre funeral home are the film's protagonists. Like many of their clients, they come from Algerian immigration and originate from Blida. The spectator advances through the film with the El Badre employees, learning about their various tasks and how their working-day is structured. We feel the constant time pressure the staff are under, which adds tension to the more sober scenes when they're with the defunct's relatives.

For the clients, the grieving process is made that much more painful by the fact they have to repatriate their loved-one to a country where they often no longer have any ties. The role of the El Badre staff is to help the clients face up to all the pragmatic and often sensitive issues — such as their financial status — with conviction and tact. Like the El Badre employees, the clients adapt to this difficult situation with a mixture of hope and despair, fatalism, resourcefulness and humour.

Through the framing, soundtrack and film editing, I'd like to create a coherent world in which these real-life characters can exist. They will embody the problem of exile and uprootedness without ever talking explicitly about these issues. I want the film to oscillate between the trivial and the metaphysical, between pragmatic and existential questions, between tragedy and comedy.

## SOCIETY & HUMAN INTEREST



# PIGSVILLE

### LOOKING FOR

Co-production and commission in all territories outside Israel.

### CREW

Producers — Udi Nir & Sagi Bornstein  
Director — Roni Avni  
CE — Rinat Klein

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

**2021:** 'Viral'. Hot Docs, DocAviv, Arte/ZDF, HOT.

**2020:** 'Our Natural Right'. Keshet 12.

**2019:** 'Golda'. DocAviv, DocNYC, Arte/BR, HOT. Nominated for best documentary, Israeli Academy Awards

**2016:** '#uploading\_holocaust'.

DocAviv, DokLeipzig, Keshet 12, BR.

Unexpected visitors take over the streets of a sleepy Mediterranean city in northern Israel, sparking a heated and polarizing battle between those who wish to live alongside them, and those who wish to kill them.

### ISRAEL & GERMANY

Hebrew | 85' | Human interest, society

### BUDGET

Confirmed Financing: (8.3%) ..... 10,000 €  
Financing Sought: (91.7%) ..... 110,000 €  
**Total Budget** ..... **120,000 €**

### FINANCING SOURCES

The New Fund for Cinema and TV ..... 6,350 €  
Copro ..... 3,680 €  
Broadcast-guarantee from HOT8 (LOI)

### PRODUCTION COMPANY

#### **UDIVSAGI PRODUCTION**

14A Nitsanim street — 3435434 Haifa — Tel. +972 548357227  
udi@udivsagi.com — <https://www.udivsagi.com>

### PITCHER

Udi Nir

## pitching forum



Every day in the past year, hundreds of wild bores march into the streets of the sleepy port city of Haifa, wreaking havoc and making it the unlikely battleground of a divisive and heated debate that made it all the way to the New York Times: can the city co-exist with the animals, or should they be expelled by any means necessary.

A newly elected mayor decides to rebrand Haifa as “the city of wild bores”, a vocal member of the opposition advocates for shooting them down, and Activists on both sides take to the streets in demonstrations and neighbourhood watches. A municipal political battle reveals an epic conflict between nature and the human nature.

The film will span from September 2019, when the old policy of shooting wild boars was revoked by the new mayor, to the municipal elections of October 2023, in which the current mayor is most likely to lose, as a direct consequence of her handling of the wild boar crisis. Through intimate and personal documentation of key figures in both sides of the argument, the film will seek to constantly challenge the viewer by identifying with conflicting characters.

Between opposing world views, between local politics and national controversies, between city hall corridors and green wadis, between social media attacks and street demonstrations, between man and nature - the film documents a passionate and tumultuous conflict, in which there is no “right” or “wrong” and no one has a solution to a problem that pushes an entire city to the edge.





## **THE OWL OF MINERVA**

### **LOOKING FOR**

Funding, distributors.

### **CREW**

Producer & Director — Lassaad Hajji  
Photography — Nechi Hatem

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

**2019:** 'Yahia the Survivor', by Lassaad Hajji. Selected for the PriMed 2021 and semi-finalist in Cannes IFF 2020. Co-produced with Al Jazeera Doc Channel.

**2017:** 'The Absence', by Fatma Riahi. Awarded at the JCC 2019.

**2013:** 'El Kontra', by Lassaad Hajji. Jury Prize at the Douz Documentary Festival.

Jalila Hafsia is one of the pioneers in literature, reflexional and cultural activity. A woman who reduces a century of history. She was born on October 17, 1927 and resided in Tunis all her life.

### **TUNISIA**

Arabic | 78' | **Human interest, society**

### **BUDGET**

Confirmed Financing: (26.7%).....16,000 €  
Financing Sought: (73.3%).....44,000 €  
**Total Budget.....60,000 €**

### **FINANCING SOURCES**

Tunisian Literary and Artistic Creativity  
Encouragement Fund 2020.....16,000 €

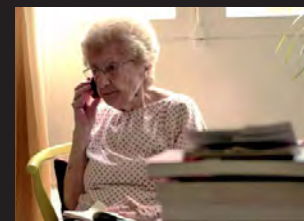
### **PRODUCTION COMPANY**

#### **NORD-OUEST PROD**

50 Republic City — 2078 La Marsa Tunis — Tel. +216 28079342  
nordouestprod@nordouestprod.com — <https://nordouestprod.com>

### **PITCHER**

Lassaad Hajji



*"The owl of Minerva spreads its wings only with the coming of the dusk." Hegel*

Jalila Hafsia is considered as one of the leaders in female journalistic writing, she was the 1st Tunisian, female writer to publish a novel in French in 1975 called "Ashes in the dawn". She accompanied many international events, one of the most important was President Bourguiba's visit to the East, and she was one of the press team accompanying him and those close to him. She published articles in French in Tunisian newspapers, especially La Presse... She was among a group of intellectual women who wrote in the Tunisian press.

She was part of the most important political, economic and social transformations that Tunisia and the Arab world have undergone. Colonial periods, the establishment of the modern Tunisian state, and intellectual and political conflicts in the Arab world. When former president Ben Ali took power, she was harassed and besieged until the events of the revolution in Tunisia and the Arab world started.

The activist and writer Jalila Hafsia remained far from direct political work, as she did not engage in any political party or any organization, believing that work and thinking alone are capable of changing the affair of women and freeing them from reactionary ideas and dependency in a patriarchal and authoritarian society. Thus, she earned the respect of all political spectrums, including constitutionalists, nationalists, leftists and Islamists...

Jalila belongs to a bourgeois militant family living in the northern suburbs of Tunis. Her maternal grandfather, "Abdel-Jalil Zawish", is considered one of the founders of the Tunisian Youth Movement, which consisted of graduates of the Sadiqiyah school who continued their education abroad. Abdel-Jalil Al-Zawish studied law in Paris, then he returned to Tunisia in 1900 and established an accounting office.

Jalila Hafsia, a woman over 88 years old. A black bag, which summarizes three stations from the modern history of Tunisia: colonialism, independence and building the modern state, then repression in the police state and the persecution of intellectuals during the era of Ben Ali.

Today, she lives alone in her own world, away from the noise of the outside world, in an apartment on the first floor, which consists of four rooms. Books, photographs, an owl and some friends who are part of this private world.

## SOCIETY & HUMAN INTEREST



## YALLA PARKOUR

### LOOKING FOR

Financing, possible co-production.

### CREW

Producer — Basel Mawlawi  
Director & Script — Areeb Zuaier  
Photography — Ibrahim Alotla

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

It was established in 2018 with a focus on producing powerful content in various forms, such as short films, documentaries and TV series. The company gives specific attention to supporting fresh voices, ideas and perspectives that contribute to the diversity of productions in Sweden.

### PITCHERS

Basel Mawlawi  
Areeb Zuaier

Ahmad's passion for the sport of freedom drives him to break through the borders of his besieged city of Gaza. On the way out, his home becomes inaccessible.

### SWEDEN

Swedish & Arabic | 75' | **Human interest, society**

### BUDGET

Confirmed Financing: (10.6%) ..... 25,500 €  
Financing Sought: (89.4%) ..... 214,180 €  
**Total Budget ..... 239,680 €**

### MAIN FINANCING SOURCES

Doha Film Institute ..... 6,300 €  
Film I Skåne ..... 11,800 €  
Boost HBG ..... 7,400 €  
Co-production agreement with Film I Skåne

### PRODUCTION COMPANY

#### **KINANA FILMS AB**

Lorensborgsgatan 11D — 21761 Malmö, Sweden — Tel. +46 765602131  
info@kinanafilms.com — <https://kinanafilms.com>

## pitching forum



19-year-old Ahmad is determined to become an international Parkour champion, but his reality pulls him an inch away each day. Along with Mohammed, Jihad, and Abdallah, Ahmad is part of a team that practices parkour, the sport of freedom, in Gaza, the city of restrictions. When Mohammed survives a detrimental injury, Ahmad's far-fetched dream of building a Parkour Academy in Gaza becomes a necessity. Ahmad endures several visa rejections and border complications until he finally flees to Sweden. With that, he departs instability to security, but also the community to individualism. Ahmad's surroundings are now empty, but his devices and memories are full of people. The changes, the challenges, and the 5 years of distance in the contrasting city of Stockholm do not hinder Ahmad's collaboration with Jihad and Abdallah to build his long-sought-for parkour academy. Yalla Parkour offers a slice of its characters' lives over the span of 6 years. It depicts moments of poetry and candidness obtained through the director's close relationship with her characters, and the user-generated footage granted by those characters.

## DIRECTOR'S/WRITER'S NOTE OF INTENTION

In 2014, an image went viral of children falling victims to the war on Gaza while playing soccer at its beach. Soon, Images of youth somersaulting amidst that war started popping up. It seemed as though the deceased got resurrected to capture and own the city. They were performing parkour; a sport that challenges obstacles and promotes freedom. Over the years, those friends took different routes. Some stayed, and others fled. Among the latter was Ahmad. Ahmad's story became identical to mine. Besides telling his particular story of resilience, Yalla Parkour is my opportunity to explore mental and physical transitions, and evaluate the true meaning of freedom; themes I've been trying to examine throughout my diaspora experience. As a child, I lived in the 1980s and 1990's Saudi, in a mental siege similar to Ahmad's physical one. We both have the shared experience of transforming values, embracing new homelands, and the slim possibility of seeing our hometown again. Despite the connections I draw, I continuously feel that it is unfair to compare my experience to that of Ahmad. Ahmad has no way of looking back. His access to his previous life, including his immediate family, in Gaza, is nearly zero. The latest incidents that happened only last May are proof of the extreme situation Ahmad lives in. His mother, father, sisters, and brothers were under severe bombing while he had no option of physically being with them. How does such experiences shape Ahmad? Do they push him forward or do they pull him backward?



## BAGHDAD ON FIRE

### LOOKING FOR

Pre-sale, LOI, co-producer, all territories.

### CREW

Producer — Jørgen Lorentzen  
Director — Karrar Al-Azzawi  
CE — Jonas Brenna

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

**2021:** 'Seyran Atex: Sex, revolution and Islam', by Nefise Özkal Lorentzen. Selected at Hot Docs, CPH:DOX, SFFilm Festival.

**2021:** 'The art of whistling', by Per Maning; 'As I want', by Samaher Alqadi, & 'Incomplete Sentences', by Adar Bozbay.

### PITCHERS

Jørgen Lorentzen  
Karrar Al-Azzawi

With intimate access to Tiba and her friends we join young Iraqi women and men who side by side are fighting the regime and Iraqi Iranian militias. Tiba's life is changing dramatically while she is taking part in the biggest youth movement in Iraq history.

### NORWAY

Arabic | 60' | Current affairs, investigative journalism

### BUDGET

Confirmed Financing: (36.7%)..... 69,000 €  
Financing Sought: (63.3%)..... 119,000 €  
**Total Budget**..... **188,000 €**

### FINANCING SOURCES

Østnorsk filmsenter..... 35,000 €  
Norwegian Film Institute..... 10,000 €  
Fritt ord..... 5,000 €  
AftenpostenTV..... 5,000 €  
Integral film AS..... 14,000 €  
Broadcast-guarantee from AftenpostenTV

### PRODUCTION COMPANY

#### INTEGRAL FILM AS

Eysteins vei 1C — 1456 Oslo — Tel. +47 46423318  
post@integralfilm.com — <https://www.integralfilm.no>

**"Baghdad in Fire" is a film from Tiba's perspective and her friends and follow them in action between the demonstrations and home. The film shows Tibas transformation from forced marriage and abuse to a young woman fighting for her rights. The story will show the woman and young men with their feelings and reflections from the battle of revolution.**

On October 1st 2019, 21-year-old, Tiba, goes out in the streets of Baghdad to join the demonstrations without telling her mother where she's going. When she arrives at Tahrir Square she is amazed by the large number of women participating. Hundreds of thousands of men and women are standing side by side to fight for freedom and democratic changes, in a society that separates women and men. This generation had enough of militias, corrupted politicians, and foreign interference. They want Iraq to belong to them. As a woman and one of the leaders of the demonstrations, Tiba challenges many of society's norms on how women should live and what a woman can achieve. But what really drives her? After 4 years of unhappy and violent marriage Tiba moved in with her mother. On a daily basis her mother asks her to leave Iraq as many other youngsters to create a safe life somewhere else. But since October 1st Tiba wants to join her friends Yousif and Khader and thousands of other youngsters on the square to demonstrate.

Yousif and Khader start a medical team together with Tiba. Since then, their friendship is growing strong. They spend days and nights together on the square in the tent. They laugh, cry, are terrified and face danger together. Tiba, Yousif, and Khader haven't left the tent which they share since October 2019, where they eat, work, and sleep. Tiba is very active and one of the leaders. She starts getting life threats, and she has to hide for a while. When she comes back to join Yousif and Khader in the movement few weeks later, Yousif, Tiba and Khader go to the frontline to treat wounded demonstrators. They suffer a tremendous loss when Yousif gets shot and dies. After Yousif dies, both Tiba and Khader are suffering and in a lot of pain but each one of them take a different path in life. Khader is going through a dark time and having depression due to his close friends' death. He leaves the demonstrations and focus only on studying. He is waiting for the early election and hoping that will bring change.

Tiba chooses to continue her fight for freedom, for a new Iraq and a better future. She is depressed since many people are leaving the demonstrations, and the police arrest her father because of her activities. At the same time, she is trying to concentrate on her studies at home.

We are following her and Khader until the early election on 6 June 2021. After the election results come out, we witness Tiba and Khader reactions and if they are happy with the results, but if not, so what is next? Can Khader just accept the results and forget his best friend Yousif? Or would he join Tiba in the demonstrations again? What Tiba will do? Will she continue resistance at any cost or focus on studying to achieve her dream to be a doctor?



## BENEATH HER FEET

### LOOKING FOR

Co-producers, broadcasters, sales agents, distributors.

### CREW

Producers — Pauline Tran Van Lieu & Lucie Rego  
Director, Script & Photography — Sophie Schrago  
Editor — Isidore Bethel

### TRACK RECORD OF THE

#### PRODUCTION COMPANY

**2021:** 'Acts of Love', by Isidore Bethel & Francis Leplay. Festivals: Hot Docs, Thessaloniki IDF, Queer Lisboa, Transilvania IFF, Sidewalk FF.  
**2019:** 'Au jour d'aujourd'hui', by Maxence Stamatiadis. Selected at Rotterdam IFFR, IndieLisboa, Beldocs, Nowe Horyzonty, Fiffib.

### PITCHERS

Pauline Tran Van Lieu  
Sophie Schrago

In Mumbai, Khatoon has founded the first Women's Sharia Court despite fierce opposition from within her community. On a daily basis, she welcomes couples in crisis, offers them advice, and sometimes guides their separation.

### FRANCE

Urdu & Hindi | 52' & 75' | Human rights

### BUDGET

|                              |                  |
|------------------------------|------------------|
| Confirmed Financing: (17.1%) | 44,900 €         |
| Financing Sought (82.9%)     | 217,500 €        |
| <b>Total Budget</b>          | <b>262,400 €</b> |

### FINANCING SOURCES

|   |          |
|---|----------|
| Wenner Gren Foundation (Postdoctoral Fellowship in Ethnographic Film) | 27,300 € |
| Hutong Productions (own investment)                                   | 17,600 € |

### PRODUCTION COMPANY

#### HUTONG PRODUCTIONS

12 rue du Parc de Montsouris — 75014 Paris — Tel. +33 649331850  
pauline.tvl@hutongproductions.com — <http://hutongproductions.com/>



## DIRECTOR'S NOTE

As a Swiss-Indian from a Hindu family — a majority often silent in the face of rising Islamophobia — I now feel the need to show nuanced stories that celebrate the complexity and plurality of Muslim women's trajectories. Khatoon has always lived on the margins of a patriarchal religious and social structure that she has never left. Despite our differences, a mutual trust has developed between us and I have spent the last twelve years documenting her work to reform Muslim family law.

Throughout her life, Khatoon breaks the rules and challenges the status quo. She blurs the boundaries between public and private affairs, modern and traditional beliefs, secular and religious perspectives. With unprecedented singularity, she negotiates the codes of Indian justice. Her activism offers an alternative to the rampant intolerance of the world. It's when I saw her imprint on other women that I understood the breadth of her revolution and felt the need to produce images to better embody these women's paths. My camera and I observe how Khatoon guides them and fights for justice. Revealing an extraordinary personality, she lives her life as a revolutionary, in the confined space of a courtroom, but also outside, under the constant threat of ultra-conservative groups lurking at her doorstep.

I see this courtroom as a theatre of emotions, galvanizing all its participants. I capture the daily rituals of these women and men. I film their hands, their faces and through them their fear and doubts. These confrontations are contrasted between joy, laughter, palpable excitement, and the cruelty of a divorce. Through the details I want to tell the story of how «the ordinary» allows silent revolutions to become conceivable, achievable. Finding the courage to end an abusive relationship is already a form of struggle. I want to seize on these reactions, these emotions, this orchestrated chaos to present a counter-narrative of Indian Muslim women.

I want to go against the widespread stereotypes of these women, who are seen as silent, submissive to their husbands or fathers. In this film, those who appear — including Khatoon — are assertive, demanding and persistent. They confront their abusive husbands and in-laws, and challenge traditional gender roles. They courageously fight the Islamophobic and sexist discrimination of a society that remains deeply misogynistic. They embody a new relationship with the world and pave the path for new ways of reconstructing an archaic system and rethinking our preconceived ideas.





## **BREATH (SOUFFLE)**

### **LOOKING FOR**

Co-producers, distributors, financiers.

### **CREW**

Producers — Francesco Lattarulo, Angelo Troiano (Mediterraneo Cinematografica) & Selma Thabet (Ulysson Production)  
Director, Script & Photography — Ilaria Congiu

### **TRACK RECORD OF THE PRODUCERS**

**Francesco Lattarulo – 2021:** 'Angel', by Alfredo Chiarappa. **2019:** 'Vado verso dove vengo' by Nicola Ragone.  
**Angelo Troiano – 2020:** 'Bloconove' anno, by F. Frefel, Léa Delbés and Michele Silva. **2019:** 'Marghe e sua madre', by Mhosen Makhmalbaf.

### **PITCHERS**

Francesco Lattarulo  
Ilaria Congiu

"*Breath (Souffle)*" is a story that involves three countries: Italy, Senegal and Tunisia bound by the bitter consequences of the industrial fishing going on in the Mediterranean Sea. A tale of endurance, resilience and hope that brings the protagonists together.

### **ITALY**

French, Italian & English | 72' | **Social Impact, Reflexive, Sustainability**

### **BUDGET**

|                              |                  |
|------------------------------|------------------|
| Confirmed Financing: (23.7%) | 56,400 €         |
| Financing Sought: (76.3%)    | 181,916 €        |
| <b>Total Budget</b>          | <b>238,316 €</b> |

### **FINANCING SOURCES**

|  |          |
|--|----------|
| Italy / Tunisia Ministerial Bilateral Grant  | 30,000 € |
| Calabria Regional Film Fund  | 15,000 € |
| Mediterraneo Cinematografica   | 7,900 €  |
| Ulysson Production   | 3,500 €  |
| Broadcast-guarantee from: Akka Films, TVCO, Mescalito Film, Ulysson Production, La Primaquinta |          |

### **PRODUCTION COMPANY**

#### **MEDITERRANEO CINEMATOGRAFICA S.R.L.**

Via La Malfa, 5 — 75012 Bernalda (MT) — Tel. +393889251703  
info@mediterraneocinematografica.it — www.mediterraneocinematografica.it



**"Breath (Souffle)" is a creative documentary aiming to awake the viewer's consciousness, through the inner connection the characters have with the sea.**

### **SYNOPSIS**

While facing the furious swirling of fish locked inside one of the hundreds tuna cages that teem the Mediterranean sea, Ilaria feels the need to narrate about the only thing that unites us all: the oceans. This is how "*Breath*" (*Souffle*) begins, a story told by "six children of the sea" coming from Senegal, Tunisia and Southern Italy, a story that sheds light on what lies beneath industrial fishing, exploring its socio-environmental consequences and potential solutions. Through Ibrahima's skin consumed by the sea salt, Franco's eyes that reflect the Aeolian sea and the blood-stained hands of the Sea Shepherd volunteers, a subtle though constant allegation takes shape leading us to search for our lost awareness.

### **DIRECTOR'S NOTE**

With this movie I would like to tell about a love story, reminding the viewer of the ancestral link that ties him to the sea. Millions of years ago, we were cells that breathed in the ocean. 71 percent of our planet is covered by the seas, 70 percent of our body is made by water, a simple coincidence that should daily reminds us that oceans play a fundamental role for our survival.

The documentary opens with a nightmare, in which the sea is burning. An irrational but real alarm sign reminding us that it is not as easy to notice something wrong in the sea, as it is on the mainland.

After five years spent in Europe, I am back to Senegal, my homeland. Here my father has been running a fishing company that exports to Europe for thirty years. Back on the shores where I learned to walk, I start questioning myself about the impact that my family business had on the exploitation of the ocean.

Among the main characters the fisherman Ibrahima worried about the impoverishment of the Senegalese sea, the freediver Alessia and how she feels when she dives the ocean's depths, Manel who fights to protect the Tunisian poseidonia, the Mancuso sisters who made the coexistence between fishing and tourism possible and last but not least, the fisherman Franco who cooperates with the Sea Shepherd volunteers. All their tales will help us to understand why the oceans are becoming more and more voiceless and what we can do to help them breathe again.



Selected at



## **LIBERATION DIARIES**

*Diari della Liberazione*

### **LOOKING FOR**

Co-producer in France.

### **CREW**

Producer — Lorenzo Cioffi  
Director — Matteo Parisini  
Script — Chiara Arcone & Matteo Parisini

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2020:** 'Our Road', by Pierfrancesco Li Donni. Selected at IDFA & Biofilm Festival.

**2020:** 'Agalma', by Doriana Monaco. Broadcast: Sky Arte.

**2018:** 'Climbing Out', by Francesco Corona. Selected at Festival dei Popoli & Tessaloniki IDF.

Three women, respectively from Milan, Paris and Berlin, recount in their diaries the days of the Liberation of Europe. Their words, reread by contemporary people today, allow us to revisit this historical time.

### **ITALY & GERMANY**

Italian, French & German | 52' | History

### **BUDGET**

Confirmed Financing: (4.2%) ..... 10,000 €  
Financing Sought (95.8%) ..... 230,000 €  
**Total Budget** ..... **240,000 €**

### **FINANCING SOURCES**

Ladoc ..... 10,000 €  
Co-production agreement with Saxonia Entertainment (Germany)

### **PRODUCTION COMPANY**

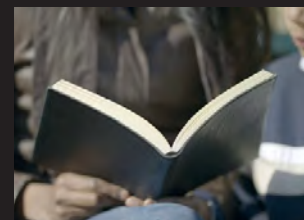
#### **LADOC**

Via bisignano 68 — 80121 Naples — Tel. +39 3357375979  
info@ladoc.it — <https://www.ladoc.it>

### **PITCHER**

Lorenzo Cioffi

pitching forum



Millions of people around the world keep a personal diary, documenting their lives in conjunction with happenings around them. Feelings, views, hopes and setbacks allow readers to experience past events through the eyes and souls of witnesses. The diaries kept during the Liberation days are no exemption. Three ordinary women allow us to follow an exclusive and "live" testimony of these extraordinary moments. Their words convey an original description of these events, as they are beyond rhetoric. They tell us about the war from the perspective of common people, from the under-represented point of view of three women. Thanks to these testimonies, we gain insight into how to cope with a time of crisis - that we are experiencing today, as Europeans, although in different ways - as well as into the different possibilities each of us has before History. A path of awareness of the fact that each of us is part of the History.

Magda is a proud Milan partisan, Madeleine is a university student just arrived in Paris, Kate lives in Berlin and awaits the end of the war with the awareness that she will be on the losing side: three different perspectives, intertwined although they are miles away each other. Three different positions on how to cope with historic change, on how it is possible to react against extraordinary events: Magda's active and conscious fight; Madeleine's curiosity and open-mindedness; Kate's resilience and her predisposition to change.

The diary becomes for them a real lifeline. Magda, Madeleine and Kate write to survive and live with the aim to be able to continue to tell stories through the diaries, a concrete act that allows them to deal with those dramatic events.

## **KEY POINTS**

- Women's perspectives on History: underrepresented often untold inside perspective
- Original storytelling & visual proposal
- Unpublished historical material (diaries)
- Primary: young audience; Secondary: witnesses 1945
- A hybrid documentary that offers spectators the possibility to experience the days of the liberation of Paris, Milan and Berlin through the combination of archives, animations and images of the present.



## **MK - MANDELA'S ARMY**

*MK - L'Armée de Mandela*

### **LOOKING FOR**

Pre-sales in Europe, North America, Africa, Asia.

### **CREW**

Producer — Serge Gordey & Xavier Carniaux  
Director — Osvalde Lewat  
CE — Anne Charbonnel

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

**2021:** 'Cinecitta: Making of History'. France TV, RAI.

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

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

The life journey of seven former members of MK, the military wing of the ANC, founded by Nelson Mandela. Before being a wise old pacifist, he was a revolutionary who led a guerrilla army. What has become of the dreams of these freedom fighters?

### **FRANCE**

English | 52' | History

### **BUDGET**

Confirmed Financing: (58,7%) ..... 220,000 €  
Financing Sought: (41.3%) ..... 155,000 €  
**Total Budget** ..... **375,000 €**

### **FINANCING SOURCES**

ARTE France ..... 160,000 €  
CNC ..... 55,000 €  
Normandie Images ..... 5,000 €  
Co-production agreement with Roches Noires Productions (France)

### **PRODUCTION COMPANY**

#### **TEMPS NOIR**

13 Quai de l'Oise — 75019 Paris — Tel. +33 1 55283387  
production@tempsnoir.com — <https://www.tempsnoir.com>



*"Mandela says we must take up arms and liberate our country at Lusaka! / Oh this is a long road that we've embarked on. / Mandela said to his followers that this is a very long road, / but we will meet on Freedom Day."*

**From The UMKhonto weSizwe Revolutionary Songs.**

In July 2021, riots erupted in South Africa in the event of corrupt former president Zuma being finally brought to court. These riots occurred in poor areas and former strongholds of ANC, the liberation movement that put an end to the Apartheid regime in the nineties. rioters looted shops and put to fire malls and official buildings. These riots were very similar to rebellions that occurred in the USA in the sixties in black areas or in suburbs in Europe... Our film aims at understanding from within the troubles, South Africa has been going through from its bleak past to the frustrated hopes of a new Rainbow nation.

Our approach will be to tell an untold story: the birth and development of "uMKhonto weSizwe" (Spear of the Nation in Zulu and Xhosa, shortened to MK), the armed wing of the ANC that Nelson Mandela founded in 1961, sixty years ago...

This story has been widely forgotten: who remembers Nelson Mandela was jailed for dozens of years as an organizer of armed struggle? Who remembers the radical goals of the activists of MK who were dreaming of establishing the first multiracial socialist-communist society in Africa?

While the aim was to use violence to fight back against the violence that was exerted on Black populations by the Apartheid regime, armed action became a weapon whose history we shall tell, thanks to the exclusive testimonies of former members of MK. To what extent did their violent action help or undermine the development of the liberation struggle? What was the role of this armed struggle in the downfall of the Apartheid regime, in the context of the collapse of the Soviet Union and the chaos that multinational companies were not ready to bear any longer in South Africa? Was the compromise that was reached in South Africa a betrayal of the fight of MK, the fiercest and most courageous freedom fighters? Did violent action have a dynamic of its own that partly explains the political situation of ANC and South Africa today?

Project developed at  
CLOSE UP



## **NO OTHER LAND**

### **LOOKING FOR**

Producer, pre-sales,  
commissioning editor.

### **CREW**

Directors & Script — Basel Al-Adarra, Yuval Abraham, Hamdan Balal & Rachel Shor  
Photography — Rachel Shor

### **PROFILE OF THE FILMMAKERS**

Basel Al-Adarra (born in 1996) is a Palestinian lawyer, activist, and filmmaker from Twani. Yuval Abraham (1995) is an Israeli director and journalist from Jerusalem. Rachel Shor (1994) is an Israeli cinematographer, editor and director from Jerusalem. Hamdan Balal (1989) is a Palestinian photographer, farmer and activist from Susya.

### **PITCHERS**

Basel Al Adarra & Yuval Abraham

For ten years, Basel, a young Palestinian activist, has been filming homes in his community being destroyed by Israeli soldiers. During the darkest period of his life, in face of mass eviction of his community, he develops an unlikely, intimate relationship with a similarly aged Israeli journalist – who joins his struggle.

### **PALESTINE & ISRAEL**

Arabic | 85' | Human Rights

### **BUDGET**

|                               |                  |
|-------------------------------|------------------|
| Confirmed Financing: (29.5%). | 72,605 €         |
| Financing Sought: (70.5%).    | 170,515 €        |
| <b>Total Budget:</b>          | <b>246,120 €</b> |

### **FINANCING SOURCES**

|                           |          |
|---------------------------|----------|
| Sundance Documentary Fund | 33,805 € |
| IDFA Bertha Fund          | 17,500 € |
| BD & Entraide             | 11,300 € |
| CCFD & Miseror            | 10,000 € |

### **CONTACT**

#### **RACHEL SHOR**

Twani, Massafer Yatta, Palestine  
rachel.szor@gmail.com

## **POINT OF VIEW**



Our film is co-directed by a team of four young activists and filmmakers, two Palestinians and two Israelis. We've all been working on the ground, as activists, for many years, and this is how we first met. We will continue to be activists after filming is over, and plan to create a large impact campaign after we release the film.

We're making this film to fight against a very violent policy of home demolitions carried out by the Israeli government, which we desperately want to change. We dream it will reach millions, impact their hearts, and stop the eviction of Massafer Yatta. This will be a success for us.

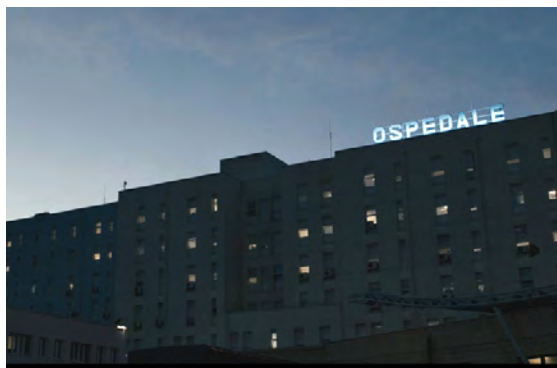
Honestly, we're also making this film because there is not much else we can do: Reality around us is becoming scarier, more violent, more oppressive, every day - and we are very weak in front of it. We can only shout out something radically different, this film – which at its core, is a proposal for an alternate way Israelis and Palestinians can live in this land – not as oppressor and oppressed, but in full equality.

Our Palestinian-Israeli group faces many challenges. It's not easy to direct a film as a group of four. Artistically, we often have different views and ideas about the filming and editing. We solve this through friendship and dialogue in our group, based on the idea of "complete majority". That is, in order to move forward with a decision - all group members must agree to it. This is difficult, but essential for our project truly manifesting as a bi-national film, representing us as a group, and calling for a bi-national future. We hope it will also make the end result more interesting.

We're working together, as a group, to advance a radical, non-violent political change in our land – one that will lead to full equality between Israelis and Palestinians. Our vision is based on bi-nationalism, or in other words: Living together in one democratic state. Instead of working to separate from one another, to build a wall and define a clear border, we want to build a reality of equal rights and freedom of movement for all – in this land, which both people love, in Arabic and Hebrew.

We believe that the best way to promote these ideas, which are currently far away from the ever-growing right-wing public, is by expressing them emotionally, through our very own partnership and vulnerability. This is why we are the protagonists of our film.





## **ONCE UPON A TIME IN ITALY**

*C'era una volta in Italia*

### **LOOKING FOR**

Broadcasters co-producers and presales, and co-producers.

### **CREW**

Producer — Alessandro Pezza  
Directors — Federico Greco & Mirko Melchiorre  
Photography — Mirko Melchiorre

### **TRACK RECORD OF THE**

#### **PRODUCTION COMPANY**

**2019:** 'Heavy roots', by Jacopo Marzi. Selected at ZagrebDox Pro and Astra FilmLab.  
**2017:** 'Piigs', by A. Cutraro, F. Greco & M. Melchiorre. Best director at Asti Film Festival. Broadcasted by Rai, Rt, Telesur.

Small stories of heroism take place in a country devastated by the privatization of public healthcare. Those who fight can lose, those who don't fight have already lost.

### **ITALY**

Italian & English | 76' | **Human rights**

### **BUDGET**

Confirmed Financing: (56.5%) ..... 113,000 €  
Financing Sought (43.5%) ..... 87,000 €  
Total Budget ..... 200,000 €

### **FINANCING SOURCES**

Emergency ..... 23,000 €  
Italian tax shelter ..... 70,000 €  
Studiozabalik ..... 20,000 €  
Co-production agreement with Play Entertainment (Italy)

### **PRODUCTION COMPANY**

#### **STUDIOZABALIK**

Via dei Sabelli 215 — 00185 Rome — Tel. +39 3492534035  
ale@studiozabalik.com — <https://www.studiozabalik.com>

### **PITCHERS**

Alessandro Pezza, Federico Greco & Mirko Melchiorre



## **SYNOPSIS**

The average number of years in which Calabrians enjoy good health is 52.9. A resident of North Italy, by comparison, enjoys an average of 70 years of good health. In Calabria there is less than one bed per thousand inhabitants: the national average is 3.5. On a national level, what has always been considered the best public healthcare in the world is in tragic decline. From long before the advent of the Covid.

Cataldo and Mimmo are two guys of the association Le Lampare, which has been fighting for the Vittorio Cosentino since November 2020: it is the first time in Italy that someone occupies a hospital. Despite the interest of the media, the institutions remain silent. Their only hope seems to be the support of Gino Strada, the founder of Emergency.

Michele (70) is the former medical director of the hospital of Cariati. Vittorio Cosentino is his home, and not even now that he is retired he is able to abandon the battle he has been fighting for decades: to reopen it, giving back to his country the dignity and well-being it had lost and to tens of thousands of people the right to free medical care as established by the Constitution. The struggle of a local David against a global Goliath (the progressive dismantling of world public health and the advancement of market interests).

Characters with different stories and paths end up meeting on a common goal: to remind the world that in healthcare the profit of the private, if you have no choice, is a crime.

## **DIRECTORS' NOTE**

The movie aims to combine the investigation into the progressive privatization of Italian healthcare with the human story of Michele, Cataldo and Mimmo who, against this apocalyptic backdrop, fight more or less aware of the enterprise that awaits them, more or less able to understand its dramatic enormity.

The documentary features Ken Loach, Jean Ziegler, Gino Strada, Naomi Klein, Roger Waters among others.



## **SLAVE ISLAND**

*Sumba, Slave Island*

### **LOOKING FOR**

Theatrical, broadcast, co-producer.

### **CREW**

Producer — Kristian Van der Heyden

Director — Jeremy Kewuan, Jimmy Henri

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

**2021:** 'The Making of Memories for the Future' (documentary).

**2021:** 'Mischief Upon Mischief' (sci-fi).

**2019:** 'A Punk Daydream' (documentary).

**2016:** 'Wild Oats' (feature film - drama).

**2016:** 'Johnny Walker' (feature film - drama).

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

### **BELGIUM, ESTONIA & FRANCE**

Indonesian | 90' | Current affairs, investigative journalism

### **BUDGET**

Confirmed Financing: (35.4%) ..... 170,000 €  
Financing Sought: (64.6%) ..... 310,000 €  
**Total Budget:** ..... **480,000 €**

### **FINANCING SOURCES**

VAF Flemish National Fund ..... 40,000 €  
Belgian Tax Shelter ..... 60,000 €  
Private Funding ..... 70,000 €  
Co-production agreement with Marianna Kaat (Estonia) and Celine Zen (France).

### **PRODUCTION COMPANY**

#### **HARALD HOUSE**

Patersstraat 100 — 2300 Turnhout — Tel. +32 485127750  
office@haraldhouse.com — <https://www.haraldhouse.com>



## **SYNOPSIS**

A documentary that deals with the delicate topic of present-day slave trade between families that takes place on a remote Sumba island in Indonesia. The unique Marapu religion demands that those born as "Ata" must serve their "Maramba" masters of royal blood, and even in their death be buried with them.

Main character, Jeremy Kewuan, who has been a local activist for over a decade fighting against slavery, takes us deeper and deeper into the complexity of local culture until it seems almost impossible to change anything, even in his own life. His girlfriend is also a victim of Marapu tradition, unable to marry Jeremy due to an unfulfilled dowry payment that hangs over his head. Jeremy, who is highly regarded by his efforts to bring change, is trapped by cultural principles and victimizes his own girlfriend through his ideals.

To end slavery, structural support is needed, Jeremy realises. Although he achieved breakthroughs, the mere size and complexity of the problem requires more than video-activism.

## **DIRECTOR'S STATEMENT**

Slavery is dispicable, yet the objective is to offer a multifaceted view. A film that reflects on the universal mechanisms in which there are rulers and victims, in which religion is both a danger and a solution whilst our own moral judgement is an endless project under construction. This remote island offers a unique opportunity to reflect in an authentic way about people and culture, and the moral trajectory to end human abuse, and to wonder if this will ever be possible at all. People like to surround themselves with luxury, status and convenience, separating oneself from the other. Even today global practices of human abuse have reached over 50 million cases, which in all its cruelty helps civilized societies thrive. therefore remains of great importance that stories of abuse are told - in its complexity, its dualism and struggle for humanity. So that slavery is not dismissed as a thing of the past. We must realise that it returns in a new form under a different name and we must work towards a more sustainable global future.



## **SPOKEN PROMISES**

### **LOOKING FOR**

Finance support to complete the target.

### **CREW**

Producer, Director & Photography  
— Chronis Pechlivanidis

### **TRACK RECORD OF THE PRODUCTION COMPANY**

Since its establishment in 1996, Onos has produced documentaries on a wide range of topics including social, environmental, ethnological, folkloric, musical and political issues. Since 2008 the company and its partners in Greece and Turkey have been dealing with the issue of immigration, collaborating with big networks as Al Jazeera, CNN, ZDF, RAI, with many distinctions.

### **PITCHER**

Chronis Pechlivanidis

Unveiling the missing minors in Europe. Greece.

The land of thousands blocked migrants and refugees. Among them, the unaccompanied minors.

There is a couple of “famous parks” in Athens, used as “fishing” locations. It is there where our “Fisherman” sells paradise to his “victims”.

### **GREECE**

English | 45' | Current affairs, investigative journalism

### **BUDGET**

|                            |                 |
|----------------------------|-----------------|
| Confirmed Financing: (50%) | 40,000 €        |
| Financing Sought: (50%)    | 40,000 €        |
| <b>Total Budget</b>        | <b>80,000 €</b> |

### **PRINCIPAL FINANCING SOURCES**

|                  |          |
|------------------|----------|
| Onos Productions | 40,000 € |
|------------------|----------|

### **PRODUCTION COMPANY**

### **ONOS PRODUCTIONS**

Ypsilandou 42 str — 11521 Athens — Tel. +306944344830  
info@onos.tv — https://onos.tv

**“What is the reason to wait in the list to find a compatible donor? The free organ market can cover your needs against a very considerable amount.” Unfortunately, this is the reason why the illegal trafficking of human organs is booming and growing.**

Greece.

The land of thousands blocked migrants and refugees.

They are all around the country.

The Government, the European Union and UN are trying to support them (asylum seeking services, accommodation programs, etc)

For the majority of them, this is a temporary land of survival.

Their final destination is “the real Europe”, especially Germany.

Among them, the unaccompanied minors, who find shelter in NGOs and charities.

Generally, the hospitality conditions in the continental Greece are good, while on the islands are really bad.

During daytime, these children wander around the city of Athens. Especially youngsters aged between 14 to 18 years old.

For years, there has been an Iranian as well an Afghan community in Athens. My ten-year-long research and registration of the migration networks extended over the wider area of Middle East gave me the chance to dive into the dark and dangerous depths of the criminal bands that exploit the immigrants in despair. Through these personal contacts I developed, I discovered my Character. He is the one who keeps promising a “better life” to these desperate youngsters.

There is a couple of “famous parks” in Athens, used as “fishing” locations. It is there where our “Fisherman” sells paradise to his “victims”. I was really curious to find out where his network is based.

Despite the recession in Greece, the health care system is well protected against illegal activities. Indeed, illegal organ transplantation is punishable by life imprisonment and it’s hard to practice it unofficially.

So, this is the main point of this story.

An Afghan smuggler, based in Athens (at the moment) fluent in Greek „i.e. the Fisherman”, has contacts with doctors in Bulgaria (he refers to them as his ‘brothers’). This comes from the evidence I gained after long discussions with him and the entire months I spent trying to persuade him to participate in my research.

His targets are accompanied children of 14-18 years old, and he promises them a tip of 500-1000 euros, a fake passport, plus a way off to Europe. He speaks Farsi and he focuses mainly on young Afghans. All these desperate children, who are in the middle of nowhere, find a “reason” to accept his proposal.



## **THE GOVERNOR**

*Ha Moshel*

### **LOOKING FOR**

Producers and distributors from around the world.

### **CREW**

Producer — Yoav Roeh  
Director — Danel Elpeleg  
Photography — Tal Ninyo  
CE — Guy Lavie

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

**2020:** 'Asia', by Ruthy Pribar. Winner of 9 Israeli Academy awards including Best Film, Winner of Nora Ephron award Tribeca FF.

**2019:** 'Tangled Roots', by Anat Zeltser, doc TV series 6x52'.

**2017:** 'One Last Bedtime Story', by Anat Zeltser, doc TV series 5x52'.

My grandfather was a military governor of the Arab citizens of Israel after the establishment of the state. The positive image he presented during his lifetime slowly crumbles when I reveal his true actions as ruler.

### **ISRAEL**

Arabic & Hebrew | 52' & 70' | **History**

### **BUDGET**

|                              |                 |
|------------------------------|-----------------|
| Confirmed Financing: (47.7%) | 161,185 €       |
| Financing Sought: (52.3%)    | 176,815 €       |
| <b>Total Budget</b>          | <b>338,000€</b> |

### **FINANCING SOURCES**

|                             |          |
|-----------------------------|----------|
| YES DOCU                    | 81,170 € |
| The new foundation (Israel) | 32,200 € |
| Investments and awards      | 47,815 € |

### **PRODUCTION COMPANY**

#### **GUMFILMS**

Ben Avigdor St. 18 — 57364 Tel Aviv — Tel. +972 36205194  
info@gumfilms.com — <https://www.gumfilms.com/>

### **PITCHERS**

Yoav Roeh  
Danel Elpeleg



I was well aware of my grandfather's, Zvi Elpeleg, history as a military governor. At least I thought I was. He told me, with great pride, how at only 23 years old, he was assigned, to be what is the equivalent of a prime minister, in the Arab villages conquered in the 1948 Israeli-Arab war. That war ended with the establishment of Israel, and the young state imposed military governance on the Arab populations within its borders. They were Israeli citizens, but with almost no civil rights.

I've recently learned that the details grandpa shared with me about his life in those days were chosen deliberately and carefully. As I move forward with my research, I discover parts of his personality that I was never aware of. Although I sometimes wish I wouldn't have started, I can't stop digging deeper.

At 23, grandpa ruled over thousands of people. I read the vague guidebook he and his counterparts were given. It was filled with amorphous instructions, left up to their interpretation. His handwritten documents from that time indicated his level of involvement in every detail of the lives of the residents he governed: He imposed curfews, gave work permits, handpicked all the school teachers, and sometimes even decided who the women of the village should marry.

As I follow his career, I learn how the mechanism of the military governance, initially established for security justifications, became a political tool, eventually utilized to expand Jewish land, by preventing Arab refugees from returning to their homes. The official archives containing documents on this subject are concealed from the public, but due to my lineage, I am able to access them. I retrieve materials regarding grandpa's activity that make me feel ashamed.

The military government lasted 18 years and is the foundation of Israel's current reality. Although it has officially ended, the inequality between Arab and Jewish citizens remains. Israeli control over Arab citizens' lives still transpires, just in less blatant, more diplomatic ways. As I discover grandpa's part in the establishment of this mechanism, I feel more obligated to tell this story.





## **THEFT OF FIRE**

### **LOOKING FOR**

Financial partners.

### **CREW**

Producers — Rashid Abdelhamid & Ina Fichman (Intuitive Pictures)  
Director — Amer Shomali  
Script — Amer Shomali & Sami Khan

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

#### **(RASHID ABDELHAMID)**

**2021:** 'Gaza Mon Amour'  
**2015:** 'Degradé', in co-production with Les Films du Tambour (France). "La Semaine de la Critique" - Cannes Film Festival.

### **PITCHERS**

Rashid Abdelhamid  
Amer Shomali

In the early 1980s, a lonely Palestinian museum curator hatches a daring plot to break into a secret Israeli prison and steal back a trove of looted antiquities from legendary general Moshe Dayan. From acclaimed Palestinian director Amer Shomali (*The Wanted 18*) and producers Ina Fichman (*The Oslo Diaries*) and Rashid Abdelhamid (*Gaza Mon Amour*), "Theft of Fire" is a hybrid documentary that explores how history has been used as a weapon to erase Palestinian history.

### **PALESTINE & CANADA**

Arabic | 90' | Human rights

### **BUDGET**

Confirmed Financing: (4.1%) ..... 40,975 €  
Financing Sought: (95.9%) ..... 953,025 €  
**Total Budget** ..... **994,000 €**

### **FINANCING SOURCES**

Doha Film Institute ..... 6,775 €  
Jordan Film Fund ..... 6,000 €  
B.In Media/Intuitive ..... 4,000 €  
Made in Palestine Project ..... 4,200 €  
RTS (presale) ..... 20,000 €

### **PRODUCTION COMPANY**

#### **MADE IN PALESTINE PROJECT**

970 Ramallah — Tel. +970599500666 — madeinpal.project@gmail.com

**"A land without people for a people without land" is the famous quote some early settlers used to describe Palestine during the British Mandate, willfully ignoring thousands of years of Palestinian history. And if the Palestinian people lost, not just control of the land, but also their ability to prove their ancestral claims with archeological ruins, how could they practically assert their right to the land? That existential question informs our approach to THEFT OF FIRE.**

Shifting between documentary and fiction, *THEFT OF FIRE* is a heist film where the audience becomes a key part of the robbery. At its core, the film questions how a people can tell their narrative when their land and their history is being stolen out from under their feet. The film uses archival footage, re-enactments, and in depth interviews (both real and seamlessly staged CGI deep fakes) to construct a thrilling narrative of resistance to the theft of history. As the recent Israeli expulsions from Sheikh Jarrah have shown, the erasure of a people's history is a necessary step for colonialism.

Set in 1981, *THEFT OF FIRE*'s resistance narrative centers around Naji, chief curator at the Palestinian Museum of Archeology in Birzeit, just outside of Ramallah. Naji's tale is based on the true story of the actual Palestinian museum that still lies virtually empty because of the Occupation and years of Israeli looting in the West Bank. We use this real predicament to launch into a speculative tale driven by Naji, our fictional protagonist, who is a composite of several Palestinian artists and curators.

Facing media ridicule and a bare museum, Naji decides to undertake a daring heist at a prison in the Negev Desert. Inside, Naji must outwit Moshe Dayan, an Israeli military legend, who has hidden away a massive collection of stolen Palestinian archeology. For decades, Dayan was the main driver of Israel's looting of Palestinian antiquities. He knew the power Biblical artifacts could have over the construction of the modern Israeli narrative.

Naji's journey escalates as the film gives the audience an understanding into the historical and political context. Facing the cunning of Dayan and the might of the Israeli Army, Naji carefully executes the heist as he deals with mistrust from his fellow Palestinian inmates. Ultimately, Naji is faced with a decision: choose his own journey or help his fellow inmates in the Palestinian resistance. As Naji gets closer to finding the artifacts he also must come to terms with a tragic loss that has been haunting him since childhood and which ties deeply into the collective trauma of his people.

While much of the plot of Naji's quest to retrieve his nation's history is speculative, it is grounded in the dreams of Palestinian artists across the world. By the end of the film we will reveal to the audience what is "real" and what is "staged." So although our methods may be unconventional, we will be frank about our deception. We hope that the end result for the audience will be a deeper understanding of the issues, our story, and what it means to be Palestinian.



## WE TOO

### LOOKING FOR

Broadcasters, other sources of finances, sales agents.

### CREW

Producer — Rasa Miškinytė  
Director — Diana Maria Olsson  
Photography — Hampus Linder

### TRACK RECORD OF THE PRODUCER

2019: 'Exemplary Behaviour'.  
Pitched at MEDIMED in 2015  
Awards: Golden Dove International Competition Long Documentary and Animated Film at DOK Leipzig; Prize of the Interreligious Jury and the FIPRESCI International Critics Prize, among others.

When I was a little girl, he took my mother, when I was a mother, he took my child.

### LITHUANIA & SWEDEN

English & Swedish | 75' | Human rights

### BUDGET

|                            |                 |
|----------------------------|-----------------|
| Confirmed Financing: (30%) | 23,000 €        |
| Financing Sought: (70%)    | 53,000 €        |
| <b>Total Budget</b>        | <b>76,600 €</b> |

### FINANCING SOURCES

|              |          |
|--------------|----------|
| ERA FILM     | 15,000 € |
| Zen Division | 8,000 €  |

### PRODUCTION COMPANIES

#### **ERA FILM**

Kazimiero Ladygos 1-119 — LT-08235 Vilnius — Tel. +37068296128  
rasa@erafilm.lt — <https://www.erafilm.lt>

#### **ZEN DIVISION**

Malmö — dianamolsson@gmail.com  
<https://www.imdb.com/name/nm12582923/>

### PITCHERS

Rasa Miškinytė  
Diana Maria Olsson

*"I had a lot of ideas of escaping and going to the police, but he would catch me. He would notice that I'm getting dressed to go out. I never reached the door. He beat us until we were at university. He stopped, then I told him that I'll call the police. I think I was 23 or 24."*

**Woman abused as a child (Activist for women rights and President and Co-Founder at Center for Social Entrepreneurship).**

*"My mom never said something to social services. My mom felt alone and disconnected from society because she didn't speak Danish. The situation now is fine, but it has been a lot of healing."*

**Woman abused as a child (Entrepreneur)**

„We Too“ is a true grit story set at the start of 21st Century Sweden. The documentary has been made by a Lithuanian journalist and documentary filmmaker Diana Maria Olsson who herself is the victim of the film's theme. After first-hand experiences of violence within Diana's own home, her journalistic intuition kicked in and she began to secretly record her husband's abuse towards her and their small son. The story extends through three generations: the gaze of her mother, herself, and her child. The film exploring various themes such as violence in intimate relationships, toxic masculinity, neo-patriarchy, misogyny, child abuse, victim-blaming, and alienation. Domestic abuse needs to be aired loud and clear at all times and especially when the domestic abusers have the institution „siding with them“. „We Too“ is a path-breaking story for foreign women and their children who experienced domestic violence.

The film has an opening and closing monolog. Director is asking: why do we make the same mistakes over and over again? The story extends through three generations: the gaze of her mother, herself, and her son. Director is talking straight to the camera in the home atmosphere:

“When I was a little girl, I was waiting for one day, once per month, my mother to visit me. I had a dream to live with my mother again. I chose to live with my grandfather, when I was 7 years old, that I would not see my mother sadistically beaten by my stepfather. When I turned 16, I said to my mother I'm buying a house for her so she can leave the stepfather. All these years I saved my pocket money and gave it to her. But she stayed loyal to him until today. When I married full of dreams and love to my Swedish husband suddenly, I realized that my husband is violent towards me and our son. I decided to break that circle and to give my son a peaceful life. However, as a foreigner from an East European country, I was treated differently in Sweden. My son was taken from me and given to his violent father...”

Even if the film „We Too“ is open-ended the stories seem closed and almost claustrophobic. The film is multi-layered and invites the spectator to approach it from many different angles, but also works as straightforward storytelling.

During the film are some cozy moments with a child and a mother. Children's creative perception of the objects recollects the moments of the past into a new nature. The child can do something of which the adult is incapable discover the new anew. This discovery reinvests the objects with symbolic meaning. The utopian wish is awakened by a new generation.

**Raina is a Helsinki-based company offering a professional, dedicated and tailored festival distribution service for high-quality documentary & short films**

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[info@rainafilms.com](mailto:info@rainafilms.com)



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## ANTI PITCH



## AAMELAT

### SPAIN

Arabic | 77' | Current affairs, investigative journalism

Women and girls who fled the war in Syria carve out a future that has become a business in Lebanon's hard lands.

### SYNOPSIS

Malika wants to stop working as a day laborer, but does not know how to explain the reasons for harassment to her boss, the Shawiz of an informal settlement in the Bekaa Valley. Mariam and her 15-year-old daughter Hamida live there and have been working in the field for 15 hours for days and aspire to be able to rest. Um Husein works with her three daughters aged 8, 10 and 12 who instead of educating themselves with books do so with a knife collecting radishes. Shaban, the Shawiz's brother doesn't stop yelling at the girls at the potato picking and even exerts violence. Tarik pulls out his gun to threaten women who want to take the rest of the potatoes. Wisam and a partner believe they have a right to denigrate Malika, Hamida and their companions while they work. Syrian day laborers earn \$ 1 for 6 hours after the severe economic crisis has sunk Lebanon. They have been working for Lebanese farmers for years since they fled from the war in Syria, from the outskirts of Aleppo. Mariam's son's wedding and a birth in the camp put an end to this testimony about the harsh conditions that Syrian refugees live in limbo, while waiting for the war to end, which is now 10 years old, to finally be able to return.

### CREW

Production Company — Films de l'Orient  
Producers — Sandra Forn & Eva Parey  
Director, Script & Photography — Eva Parey

### PITCHER

Eva Parey

### BUDGET

Confirmed Financing (48.9%) ..... 17,500 €  
Financing Sought (51.1%) ..... 18,263 €  
**Total Budget .....** **35,763 €**

### FINANCING SOURCES

Dev Reporter grant ..... 3,000 €  
Own resources ..... 14,500 €

## anti pitch



## BRONCA!

### ISRAEL

Spanish & Hebrew | 77' | Human rights

How far will my father go to catch an Argentinean criminal against humanity?

### SHORT DESCRIPTION

Anibal Gauto – a wanted human rights criminal – lives in Israel, protected by authorities for suspicious reasons. Tomer Slutzky accompanies his father, in his pursuit of Gauto, who was involved in the murder of his cousin, during the 1970's Argentinean dictatorship.

What begins as a father-son journey to discover a family secret, turns into an investigative drama and a public affair both in Israel and Argentina. Shlomo decides to fight for Gauto's extradition to Argentina for trial. To his surprise, he faces fierce opposition from the Israeli state, which does whatever it can to keep Gauto protected. All to prevent the unveil of dark secrets from the past. Tomer Slutzky, Shlomo's son, follows his father's fight for justice. Accompanied by a sympathetic but also sobering and critical view, Tomer follows his "Quixote" father on a world-wide journey.

### CREW

Production Company — Slutzkys productions  
Producer — Shlomo (Sergio) Slutzky  
Directors — Tomer Slutzky & Shlomo (Sergio) Slutzky  
Photography — Tomer Slutzky  
World sales — Go2Films-Hedva Goldschmidt

### PITCHERS

Tomer Slutzky  
Shlomo (Sergio) Slutzky  
Nadav Tamir

### BUDGET

Confirmed Financing (49.2%) ..... 142,858 €  
Financing Sought (50.8%) ..... 147,274 €  
**Total Budget .....** **290,132 €**

### FINANCING SOURCES

NFCT Israel ..... 51,950 €  
KAN Israeli Public Broadcast ..... 77,920 €  
Ygal & Nadav Tamir (private) ..... 12,988 €





## DANCING MADNESS

*Bailar la locura*

### SPAIN

Spanish | 70' | Human interest, society

Three contemporary dance artists begin to create a choreography that reflects on where the limit between normality and madness lies. With the first draft of the project in hand, they invite three women diagnosed with psychiatric disorders to share the creative process with them. They stay together in a house in Rentería (Basque Country), near the artistic creation centre and attend the rehearsals together. They all stay at the house for five intense days full of questions and thoughts spoken out loud. And the experience forges six women who question what madness is like and what a psychiatric diagnosis implies. They also talk about the dreaded side effects of psychiatric drugs, what delusion thoughts look like and how a person feels when they harm themselves.

One year later, the dancers ask them to meet and rehearse together again in Bilbao in order to keep on working deeply through emotions and movements. Finally, when they present the final piece at a street festival, their embraces take on another quality, their expressions have another meaning and many movements have changed after having shared the creative process. Above all, the dancers have changed their gaze and the piece has included the voices of the women who have been by their side throughout the process. We typically associate crazy with what deviates from the norm, but what is normal? Who decides what is normal? What is madness? Can it be danced?

### CREW

Production Company — Reporters  
Producer — Marta Espar  
Directors — Marta Espar & Maiol Virgili  
Photography — Maiol Virgili

### PITCHERS

Marta Espar  
Maiol Virgili

### BUDGET

Confirmed Financing (15.3%) ..... 20,790 €  
Financing Sought (84.7%) ..... 115,210 €  
**Total Budget** ..... **136,000 €**

### FINANCING SOURCES

Verkami ..... 9,790 €  
Grifols Bioethics Foundation ..... 5,000 €  
Dipsalut-Health Deputy (Girona) ... 3,000 €  
Anoeta City Council ..... 1,500 €  
Marlex Human Capital Foundation ... 1,500 €



## DEAD SEA GUARDIANS

### ISRAEL

Hebrew, English & Arabic | 75' | Human interest

For one moment, a group of people join forces to stop a catastrophe. The Dead Sea is dying, its sea level is going down one meter every year. A regional state of emergency must be declared, an Israeli-Jordanian-Palestinian collaboration – an event of a kind never seen here before.

### SYNOPSIS

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

### CREW

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

### PITCHERS

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

### BUDGET

Confirmed Financing (47.7%) ..... 149,115 €  
Financing Sought (52.3%) ..... 163,443 €  
**Total Budget** ..... **312,558 €**

### FINANCING SOURCES

Sundance ..... 89,250 €  
BBC Arabic ..... 20,000 €  
VGI ..... 8,500 €  
Crowdfunding ..... 31,365 €

## anti pitch



## DEAR HERO

### UK & USA

English | 98' | Human interest

Dear Hero is an intimate feature-length documentary, an audio-visual love letter from a terminally ill father to his young daughter.

### SYNOPSIS

The film follows Jay Hewitt, a local Orange County Pastor, who after being diagnosed with terminal brain cancer decides to inspire his daughter Hero by pursuing a childhood dream; to complete an Ironman Triathlon. But in the wake of the global pandemic, Jay's dreams are threatened and his journey becomes fought with complex challenges, forcing him to navigate an uncertain path to the finish line.

Dear Hero takes the viewer on a wild journey through the drama of 2020, while retaining an intimate personal quality to storytelling. The film is a complex portrait of grief, resilience, and overcoming. Part sports documentary, part current events and psychological family drama, Dear Hero is packed with suspense, action, twists and turns and a search for meaning.

### CREW

Production Company — Kinetoscope Studios  
Producer — Brittany Brechwald  
Director — Joosung Kwon  
Photography — Leonidas Jaramillo  
CE — Lisa Forrest

### PITCHER

Joosung Kwon

### BUDGET

Confirmed Financing (47.6%) ..... 200,743 \$  
Financing Sought (52.4%) ..... 220,955 \$  
**Total Budget . . . . . 421,698 \$**

### FINANCING SOURCES

Friends Media . . . . . 200,743 \$

## anti pitch



## DREAM'S GATE

### IRAN, FRANCE & NORWAY

Kurdish | 85' | Human rights

### SYNOPSIS

This is the story about young, Iranian female director, Negin Ahmadi, who after a difficult divorce goes on a personal journey into the combat zone of North Syria to question what it means to be a woman today. Alone with her camera, Negin searches for answers by encountering the group of women who, for her, embody the strongest contemporary myth of female strength, independence and freedom: Kurdish female fighters. Negin crosses the border into Syria looking for them. Before Negin arrives there, she intends to make a film about "Nasrin", the main commander of the Kurdish Women Soldiers. Unfortunately, it is not a simple plan, since Nasrin does not let foreigners enter her territory or let them film her privacy. As the days pass by, Negin gets closer to Nasrin and she allows Negin into their community. Negin films every day a little more... She finally gains access to the group of women fighters and begins a conversation that will last for months. Who are you? Whom am I? The personal search and internal struggles turn into an intimate women diary written in the first person. Following, sharing, witnessing the life of this other Kurdish women put into question the image that the director has of herself as Iranian woman today and of the cost of equality and freedom in this difficult region. A Kurdish female fighter is not simply a pure symbol of fighting for women's rights...

### CREW

Production Company — ELI Image  
Producer — Elaheh Nobakht  
Director & Photography— Negin Ahmadi

### PITCHER

Elaheh Nobakht

### BUDGET

Confirmed Financing (21%) . . . . . 61,528 €  
Financing Sought (79%) . . . . . 231,500 €  
**Total Budget . . . . . 293,028 €**

### FINANCING SOURCES

Eli Image . . . . . 31,528 €  
Goyaves . . . . . 15,000 €  
Spaett Film . . . . . 15,000 €  
Co-production agreement with Goyaves (France) & Spaett Film (Norway).



## SPIRITS RETURN

*Les Esprits reviennent*

### FRANCE & TUNISIA

Arabic (Tunisian) | 90' | Human interest, society

In a retirement home, whose residents sit on chairs and wait, Bakhta puts up a resistance to this daily waiting by a sort of absurdity that is more dream than reality, showing us her painful experience.

### SUMMARY

Placed in a retirement home in Tunisia, Bakhta is out of place, makes waves. 'Spirits return!' cries this little lady, as though stating that death is just one more stage. Perhaps to reassure herself. On the fringe of a disintegrating Tunisian society, Sadok Idris is one of those places of death that are so frequently found here. In this place, which brings death alone to mind, the residents don't have much to do. They are neglected, under surveillance. With emptiness before them, they wait and they obey, wandering around like the souls beside the Styx.

With Spirits return, I want to probe an institution and its residents, attaching myself to the truculent and afflicted Bakhta, capturing her wanderings, her acts of resistance and her joys in this 'forgotten' old people's home, acting like a powerful photographic developer.

### CREW

Production Company — Audimage  
Producer — Julien Hecker  
Director — Youssef Sanheji

### PITCHER

Youssef Sanheji

### BUDGET

Confirmed Financing (43.4%) ..... 19,600 €  
Financing Sought (56.6%) ..... 25,600 €  
**Total Budget** ..... **45,200 €**

### FINANCING SOURCES

Audimage ..... 19,600 €  
Grant to finance the post-production in Tunisia and/or France.



## TOKYO RITORNELLO

### JAPAN

Japanese, Kurdish, Chilean & Cameroonian | 52' & 75' |  
Current affairs, investigative journalism

### SYNOPSIS

What is the reality of Tokyo? Foreigners have an idealized contemporary picture of Tokyo, however the huge city deals with the same problems that plague other big metropolitan cities. It can be known from the people living on the margins of Tokyo.

After Covid-19 hits the real face of the Tokyo transformation initiative was revealed. The glitter and the gold hid misery and human suffering, made worse by the strict health and safety measures that the government imposed, hoping that containing the virus would allow the olympic games to take place in 2021, and the sport arenas will not turn into the most expense ruins ever built.

However, carefully hidden from the general audience, the price for all this is paid by the weakest and the most vulnerable in Tokyo's population, in dire need for support and getting close to none.

Three young directors, born and raised in Tokyo, witnessing the destructive changes the city is going through, and seeing – how impacting the weakest among the city's inhabitants, had no choice but to pick up their cameras and show the victims of this disastrous situation. It did not take us long to discover people, pushed to the fringes of society, trying to survive and singing "Ritornello" to give them strength to move forward.

### CREW

Production Company — Ritornello Films LLC.  
Producer — Mayu Hirano  
Director — Itaru Matsui  
Photography — Itaru Matsui, Naoki Uchiyama & Toru Kubota

### PITCHERS

Mayu Hirano  
Itaru Matsui

### BUDGET

Confirmed Financing (58%) ..... 85,076 €  
Financing Sought (42%) ..... 61,538 €  
**Total Budget** ..... **146,614 €**

### FINANCING SOURCES

NHK ..... 81,230 €  
Tokyo Docs ..... 3,846 €

# FESTIVALES SEGUROS

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EL INSTITUTO DE LA CINEMATOGRAFÍA Y DE LAS  
ARTES AUDIOVISUALES DE ESPAÑA EN SU OBJETIVO  
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## SPEEDY PITCH



## AAZADI (FREEDOM)

### GERMANY

Hindi, Telugu & English | 80' | Human interest, society

### SYNOPSIS

In rural India, four blind women find freedom from the threat of abuse, discrimination and an unforgiving society through the sport and martial art of judo.

We see their stories in the build up to the Indian national championship where they and others like them come together yearly. The film displays their lives in remote villages and at home with families who worry about them and feel the burden of having daughters, sisters & wives with their disabilities. Their stories interweave in and out of each other and between the build up to the competition and their results on the mat as they chase their sporting goals.

The narrative follows a 16 year old trying to cope with the weight of her family's future on her expected paralympic qualification, a mother of 2 young daughters trying to be an inspiration to them despite taking up the sport in her 30's and battling a male led society, an unusually outspoken teenager attempting to take the sport to all other blind women in her region and a young woman needing to make a decision between the sport she loves, a valuable place at university and a family's traditional expectation to become a wife and mother.

It's a story of hope, courage and never giving up.

### CREW

Production Company — Rees Dale/Aazadi  
Producers — Rees Dale, Kriti Dale & Stefanie Ortmann  
Director — Rees Dale  
Photography — Kriti Dale

### PITCHER

Rees Dale

### BUDGET

Confirmed Financing (14.1%) ..... 42,000 €  
Financing Sought (85.9%) ..... 255,360 €  
**Total Budget** ..... 297,360 €

### FINANCING SOURCES

Crowdfunding ..... 42,000 €







## CONFESSIONS OF A SPY

### ITALY

Russian & English | 70' & 52' | Human interest, society

Would you believe a spy?

### SYNOPSIS

Can we believe Evgeny Vasilkevich, a Ukrainian refugee in the Netherlands who worked for the Ukrainian secret service, or not? In the era of fake news endlessly relaunched by social media, how can we trust a person who admits to artfully creating alibis to cover up assassinations of politicians and journalists?

A dilemma that is the core of the project, a question that needs to be answered. We will observe the protagonist – in his condition of suspended life filled with disillusionment, distrust and paranoia – spending his days in a prison without fences or bars, free to enter and exit, but without documents and therefore unable to leave that place to rebuild his life. An alienating condition that we will live by filming the protagonist in the privacy of his 20sqm room. All without ceasing to investigate his story, to be able to convince if not others at least ourselves of the truth of his story. And ten years later to finally try to understand what is really happening in Ukraine.

### CREW

Production Company — Small Boss  
Producer — Matteo Pecorara  
Director — Matteo Ferrarini

### PITCHER

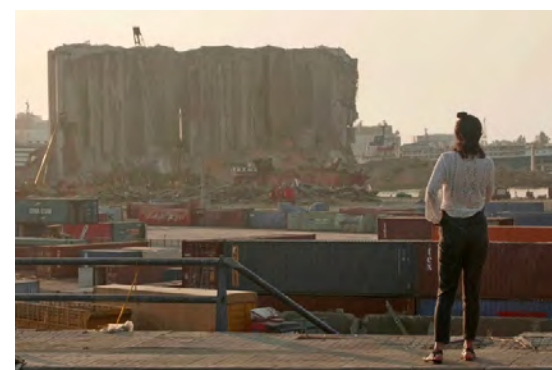
Matteo Pecorara

### BUDGET

Confirmed Financing (27%) ..... 85,000 €  
Financing Sought (73%) ..... 229,000 €  
**Total Budget** ..... **314,000 €**

### FINANCING SOURCES

Italian Tax credit ..... 60,000 €  
Small Boss ..... 25,000 €



## DANCING ON THE EDGE OF A VOLCANO

### GERMANY & LEBANON

Arabic, French & English | 80' | Current affairs, social issues

A country that hits one disaster after another. A film crew that surmounts the insurmountable to shoot their vision of Lebanon's future. A portrait of the Beirut society in the aftermath of the August 4th 2020 port explosion, struggling to rebuild, resist, and ultimately find life again.

### SYNOPSIS

Mounia, a young Lebanese film director, along with her passionate film crew, struggles to bring into fruition her first feature "Costa Brava Lebanon", a film that depicts her vision of Lebanon's future. After years trying to make the movie faced with the instability stemming from life in Lebanon, Mounia and her producer Myriam finally gather the team and the funds needed to set the wheels in motion... only to find their efforts shortlived: a few hours into the start of pre-production, their office gets pulverized by the Beirut port explosion of August 4th 2020, injuring them and shattering all of their plans. Like all Beirut residents, physically wounded and mentally destroyed, they look for various ways to cope with the aftermath of the catastrophic destruction of their homes and their city. For many, going forward with this film becomes a necessary tool for their own survival, saving them from succumbing to the national state of depression reigning over Beirut.

### CREW

Production Company — Reynard Films  
Producer — Katharina Weser  
Co-producer — Myriam Sassine (Abbott Productions)  
Director — Cyril Aris  
Photography — Joe Saade

### PITCHERS

Katharina Weser  
Cyril Aris

### BUDGET

Confirmed Financing (55%) ..... 44,000 €  
Financing Sought (45%) ..... 36,000 €  
**Total Budget** ..... **80,000 €**

### FINANCING SOURCES

Robert-Bosch-Stiftung ..... 10,000 €  
Sundance Institute Documentary Grant ..... 34,000 €

## speedy pitch



## DEAR JULIET

### JAPAN

Italian | 75' & 52' | **Human interest, society**

Verona, Italy. Home of Romeo and Juliet. 5 women sit around a table, giggling and fawning over a letter. They elect a member, who then starts penning down a reply.

Meet Juliet's secretaries. The 50 women who reply to 10,000 handwritten letters flooding in yearly from all over the world. They reply in the name of Juliet to letters seeking romantic advice from the happy and hapless. Ever so often, the secretaries chance upon a truly inspiring or heart-breaking letter which touches the human spirit. They then read it out to gather thoughts on how best to reply with empathy and sensitivity.

The film follows Giovanna Tamassia, the club president and the secretaries who come from across the globe to volunteer their time. The letters are translated from English, Japanese, German, Korean, Spanish, Russian and Arabic. Most secretaries have been dishing out advice for years, some even decades. Thanks to Juliet's secretaries each letter is read, translated, answered and then archived in a repository, containing thousands of love stories and countless words of love.

Every December, the secretaries gather to choose the most beautiful letter to Juliet. The one that tugs most on the heartstrings and sears into their memories. The winners are invited to Verona to receive their awards, though no one knows whether to cry for joy or sadness.

### CREW

Production Company — Cheng Herng Shinn Films  
Producers — Yamamoto Tae & Cheng Herng Shinn  
Director & Photography — Cheng Herng Shinn

### PITCHER

Cheng Herng Shinn

### BUDGET

Confirmed Financing (60%) ..... 150,000 €  
Financing Sought (40%) ..... 100,000 €  
**Total Budget** ..... **250,000 €**

### FINANCING SOURCES

NHK ..... 100,000 €  
Cheng Herng Shinn Films ..... 40,000 €  
Tokyo Docs ..... 7,000 €  
Veneto Film Commission ..... 3,000 €

## speedy pitch



## DECONSTRUCTING ANDRÉ MALBY

*Deconstruint André Malby*

### SPAIN

Catalan, Spanish, English, French | 90' & 60' | **Science**

What happened in the mind of an eight-year-old girl, who appeared to be suicidal due to anorexia, and made her decide to start eating again and save her own life? This is the question that has been at the heart of the documentary. Anna Alarcon, a top Spanish actress, and one of the main characters in this documentary.

The other main character is André Malby, the man who Anna thinks saved her from a far with his telepathic powers. Malby was a French Kabbalist, mystic, and philosopher who many claim he cured incurable cancers, as well as supposedly possessing supernatural powers of telepathy and telekinesis. Numerous people say they were witnesses to his powers, among them some of the most influential personalities in Spain like Salvador Dali or Felipe González.

Anna is also convinced of his powers, but at the same time she is incapable of understanding them. But now, in the midst of an existential crisis, Anna decides to begin a journey of initiation in order to see if she can respond to this question that torments her. During this journey of initiation, Anna will come across a warning which says: YOU HAVE ARRIVED AT THE LIMITS OF SCIENCE and are entering a new dimension of spirituality and esotericism that will dialogue with the latest scientific advances that alter our view of the world and ourselves.

At the end of the journey, Anna, and the spectator, may end up believing, as Malby did, that health problems can only be resolved by taking into account each individual, as both a universe and a tiny but irreplaceable particle of the cosmos.

### CREW

Production Company — Nanouk Films  
Producer & Director — Ventura Durall  
Photography — Alex Garcia

### PITCHERS

Ventura Durall  
Jaime Muguruza

### BUDGET

Confirmed Financing (5.7%) ..... 20,000 €  
Financing Sought (94.3%) ..... 330,000 €  
**Total Budget** ..... **350,000 €**

### FINANCING SOURCES

Nanouk Films ..... 20,000 €

## speedy pitch



# MAGHREB – LIFE WHERE THE SUN SETS

## FRANCE

English, Arabic & French | 4 x 60' | **Nature, wild-life, discoveries, travel**

Stretching between the Mediterranean and the Sahara, this 4-part series will explore North Africa's spectacularly diverse landscapes and its fascinating creatures. The hot dunes of the Sahara, the snow – capped Atlas Mountains, the dry wooded savannahs and enchanting coast of the Mediterranean – each home to some of the world's most endangered species.

## SYNOPSIS

North African wildlife has been little filmed in the past, it is vast, exciting and unexplored. But, faced with the challenges of our times, many endemic species are on the brink of extinction, while others like the Zenatius mouse-eared bat have only just been discovered.

From the elusive Sand cat to the critically endangered Scimitar oryx, from the Barbary Stag to the Mediterranean Monk Seal this series brings stories of survival, struggle and hope from the astonishing landscapes of the Maghreb.

Episodes: Desert / Mountains & Forests / Grassland-Sahel region / Ocean & Coastline.

Locations: Morocco, Tunisia, Algeria & Libya.

## CREW

Production Companies — Ouragan Films & Saint Thomas Productions  
Producer — Jacqueline Farmer  
Assistant Producer — Aishwarya Sridhar

## PITCHER

Jacqueline Farmer

## BUDGET

Confirmed Financing (0%) ..... 0,000 \$  
Financing Sought (100%) ..... 2,400,000 \$  
**Total Budget ..... 2,400,000 \$**

## BIO OF THE PRODUCER

Award winning documentary producer and director, over 20 years experience in documentary filmmaking, co-founder of the Nature Through Her Eyes Festival & Board Director Jackson Wild. Currently finishing production on an Imax release The Search for Snow and 1x52' *Nature's Survivors*.

## speedy pitch



# RAPA

## SPAIN

Galician | 74' & 52' | **Human interest, animal/human relationship**

Protecting the wild horses is the only way to preserve the village, confronting them at the Rapa the only means to not disappear.

## SYNOPSIS

Sabucedo is a small village that preserves something unique: villagers and wild horses coexist in the same ecosystem and depend on each other to survive. There are fewer people every year and –like in the two sides of a mirror– fewer horses in the hills. When the village celebrates the “Rapa das Bestas Festival” it swells to 10,000 people, and media from 40 countries come to tell this 600 year old story. They all come to see the villagers in their hand to hand encounter against the wild horses and cutting their manes, to witness the primeval. But they all leave again and nobody see the reality that is behind the legend: wild horses are increasingly vulnerable and the inhabitants of Sabucedo are afraid of losing that which joins them together and gives them their identity. Both need, protect, and confront the other. For both, keeping la Rapa alive is the only way to not disappear.

## CREW

Production Company — Mondotrope  
Producer & Director — Alejandro Enríquez García  
Photography — Jaime Pérez

## PITCHER

Alejandro Enríquez García

## BUDGET

Confirmed Financing (49.4%) ..... 136,691 €  
Financing Sought (50.6%) ..... 139,903 €  
**Total Budget ..... 276,594 €**

## FINANCING SOURCES

Agadic ..... 77,589 €  
Private investor (tax rebate) ..... 44,102 €  
CRTVG ..... 15,000 €  
Broadcast-guarantee from CRTVG

## speedy pitch



## SCUM

*Écume*

### FRANCE

French | 60' | Human interest, society

In Port-Vendres, as an alternative to prison, six young delinquents stay for six months in a CER (Reinforced Education Center): a house facing the sea, under the supervision of Leila and her team of educators. Today, luggage under their arms, the young boys board a minibus. It's the start. Leila, moved, watches them walk away and disappear. She remembers shared moments, dense and trying for her, vital and fundamental for them. What will become of them?

### BRIEF SYNOPSIS

This isolated place, facing the Mediterranean Sea could be a holiday image, however the postcard effect wears off quickly. Here, adolescents are deprived of contact with the outside world. For six months, these young boys will study, prepare a professional integration project, while taking care of daily tasks. They will be supervised by Leila, the head of the CER service, ten educators, a teacher, a psychologist, a hostess, and two night watchmen. The film will be the mirror of the permanent confrontation of young people with adults. Through their discussions, their looks, their words, the film will recount, on a daily basis, the difficulties, the steps taken, the links, both from the point of view of educators and that of adolescents. These few shared months, will only be a preparation, a step that will open these disrupted adolescents to new horizons.

### CREW

Production Company — Videka production  
Producer — Chantal Marchon  
Director & Photography — Julie Conte

### PITCHER

Chantal Marchon

### BUDGET

Confirmed Financing (13.6%) ..... 19,000 €  
Financing Sought (86.4%) ..... 121,000 €  
**Total Budget** ..... **140,000 €**

### FINANCING SOURCES

Région Occitanie (development) ... 9,000 €  
Région Sud ..... 5,000 €  
DRAC Région Occitanie ..... 4,000 €

## speedy pitch



## SIX WEDDINGS AND A BABY

*Les Miennes*

### BELGIUM & FRANCE

French, Dutch, English, Arabic & Berber | 80' & 52' |  
Human interest, society

The film will picture three generations of women, from my mother to my daughter, including my five sisters, drawing a line from Moroccan Rif to Brussels, from forced marriages to divorces, small rebellions to love marriages.

### SYNOPSIS

Why was I so devastated when I learned that I was having a daughter?

When I think of the women in my family, I know that I have inherited a dark part of their history. As a reaction to a tragic event that was kept quiet, a clan of sisters was formed, from which my mother was excluded. With "Six Weddings and a Baby", I have decided to unravel the thread of marriages; from the more traditional to the more rebellious of my sisters, in Brussels, up to my mother's wedding in her native Moroccan Rif.

### CREW

Production Company — Michigan Films  
Producer — Alice Lemaire  
Director — Samira El Mouzghibati  
Photography — Victoire Bonin

### PITCHER

Alice Lemaire

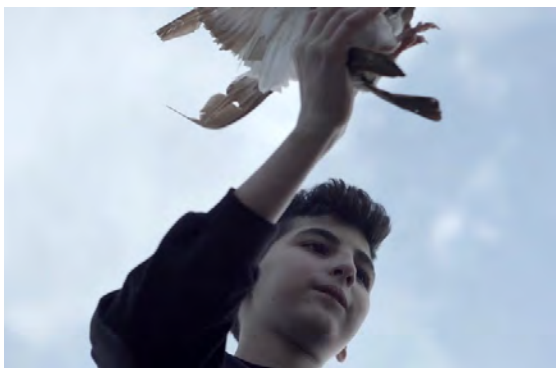
### BUDGET

Confirmed Financing (25.7%) ..... 74,000 €  
Financing Sought (74.3%) ..... 213,500 €  
**Total Budget** ..... **287,500 €**

### FINANCING SOURCES

Centre du cinéma (Belgium) ..... 55,000 €  
SCAM ..... 6,500 €  
DARNA Morocco Flemish  
House for Culture ..... 7,500 €  
Charbon studio post production  
facilities ..... 5,000 €  
Co-production agreement with Pivonka  
(France)





## **SON OF THE STREETS**

### **POLAND & UKRAINIA**

Arabic & English | 80' | Human rights

A young Palestinian, born in a refugee camp in Lebanon, cannot get an identity card to prove his existence.

### **SYNOPSIS**

Khodor is a fourteen-year-old boy living in Shatila refugee camp in Lebanon. He has found a loving family, although his mother and father are long dead. Fate does not give him a chance to leave the refugee camp. He only needs to obtain an identity card.

A kind of safe conduct will also allow him to start education and gain access to health care. The matter is not that simple, however, as family secrets are beginning to come to light, which may prevent the granting of the document to Khodor.

The storyline is divided into three main narratives; one is when Khodor is at home and he's just an observer listening to conversations and arguments by adults around him talking about his case without him understanding a lot but feeling that there's a problem. The second one is when he's in the street playing with kids where he discharges all the negative energy he has regarding his ID issue, which makes him more violent toward others. The third one is his girlfriend and the birds where he's delicate and intimate. The birds are his meditation. The girlfriend is his future.

### **CREW**

Production Company — A7 Company sp. z o.o.

Producer — Glib Lukianets

Director & Photography — Mohammed Almughanni

### **PITCHERS**

Glib Lukianets

Mohammed Almughanni

### **BUDGET**

Confirmed Financing (75.5%) ..... 191,000 €

Financing Sought (24.5%) ..... 62,000 €

**Total Budget ..... 253,000 €**

### **FINANCING SOURCES**

Polish Film Institute ..... 82,000 €

Arab Fund for Arts and Culture ..... 15,000 €

Palestinian Cultural Fund ..... 12,000 €

Ukrainian Cultural Foundation ..... 9,000 €

Co-production agreement with VertigoFX, LLC (Ukraine).



## **STITCH BY STITCH**

*Une maille après l'autre*

### **FRANCE**

Bosnian | 70' | Human interest, society

Hundreds of women in Bosnia knit for international fashion designers. A lot of them are war victims. With their singular perspective as women, they speak of their war, of their personal reconstruction and about the future to build.

### **SYNOPSIS**

Their names are Seida, Mejra, Osmana, Hamida... These Bosnian women have always knitted. They are gifted, talented, and this save them. Twenty-five years ago, all of them experienced the war and its horrors, the flight from the Chetnik militia, the fear of rape, the anguish for a husband or a son who had left for the front, the daily life of a home that had to be maintained while everything was missing.

They used to go to the headquarters of the NGO Udružene, based in Sarajevo, which offers them, as well as three hundred other women, to knit for international fashion designers. Some are there to study the patterns of a designer who has come for the occasion to develop the prototypes, others to receive wool and orders, all of them to meet other women and talk. It is a hive of activity, a meeting point. This is where the film begins, at the same time as the production of a new collection begins.

We follow them at their home where, stitch by stitch, they tell the war and the post war. War in the feminine.

### **CREW**

Production Company — Look at Sciences

Producer — Vincent Gaullier

Director — Nicolas Mingasson

Photography — Vedrana Mijic

### **PITCHER**

Vincent Gaullier

### **BUDGET**

Confirmed Financing (19.4%) ..... 89,000 €

Financing Sought (80.6%) ..... 371,000 €

**Total Budget ..... 460,000 €**

### **FINANCING SOURCES**

Via Vosges ..... 11,600 €

Al Jazeera Balkans ..... 8,000 €

Allude Foundation ..... 12,000 €

Udružene NGO ..... 7,000 €

Procirop ..... 8,400 €

Look at Sciences ..... 35,000 €

Beofilm Pictures (co-producer) ..... 7,000 €



## **THE CAMP**

### **UNITED KINGDOM & SYRIA**

Arabic | 80' | **Human interest, society**

An intimate story of displacement, loss, resilience and rebirth, told through the lens of one family as they flee devastation in northern Syria and strive to rebuild their lives in a rapidly changing informal camp.

#### **SYNOPSIS**

The Camp is, so far, the result of more than two year's intensive filming by a Syrian crew led by RTS and Rory Peck - nominated filmmaker Humam Husari. Humam met a displaced family in northern Syria as they sought shelter under a tree after fleeing the Syrian government's shelling of their hometown in May 2019. Over the following two years, he has followed the journey of this family as they became part of an impromptu camp that started as tents but soon became permanent buildings as it's residents try to rebuild their lives. This intimate portrait captures a rarely seen side of life for Syria's millions of internally displaced people (IDPs), as they struggle to regain control of their lives while dealing with various personal and communal challenges, and the continued threat of violent conflict.

#### **CREW**

Production Company — Insight Films  
Producer — Clive Patterson  
Director & Photography — Humam Husari

#### **PITCHERS**

Clive Patterson  
Humam Husari

#### **BUDGET**

Confirmed Financing (13.3%) ..... 37,167 €  
Financing Sought (86.7%) ..... 241,939 €  
**Total Budget** ..... **279,106 €**

#### **FINANCING SOURCES**

Humam Husari &  
Mohammed Alabdlla ..... 37,167 €



## **THE CLICK TRAP**

### **SPAIN & FRANCE**

English, French, Spanish, German & others |  
90' & 52' | **Current affairs, investigative journalism**

Every day, thousands of people worldwide fall prey to cybercriminals and unscrupulous companies who use Google Search's opaque advertising system to promote their scams, making millions for themselves and for the tech giant, who turns a blind eye to the plight of the victims.

#### **SYNOPSIS**

We all assume that Google Search results are trustworthy, but many people don't know that the top positions of the results page are paid advertisements, from which Google makes most of its income (123 billion US dollars in 2020). The tech giant doesn't monitor the veracity of the ads, opening the way for scammers to exploit unsuspecting users looking for information relevant to their lives (financial advice, drug rehabilitation, cheap appliances, even fishing licenses). Victims are powerless, as there are no laws that the authorities can apply. Is it time to regulate online advertising?

#### **CREW**

Production Companies — Polar Star Films (Spain) & Yuzu Productions (France)  
Producers — Joan Úbeda, Carles Bruguera, Marieke van den Bersselaar & Fabrice Estève  
Director — Peter Porta

#### **PITCHERS**

Marieke van den Bersselaar  
Peter Porta

#### **BUDGET**

Confirmed Financing (11.6%) ..... 58,000 €  
Financing Sought (88.4%) ..... 500,000 €  
**Total Budget** ..... **500,000 €**

#### **FINANCING SOURCES**

TVE ..... 50,000 €  
MG Java ..... 5,000 €  
Best Pitch Sunny Side ..... 3,000 €  
LOIs from ARTE (France), RTS (France),  
VTM (Belgium) & TéléQuebec.

## speedy pitch



# THE SOBIBOR TAPES

## THE NETHERLANDS

Several languages | 3 x 52' & 90' | **History**

In the series “The Sobibor Tapes”, unique eyewitness accounts tell in detail how the largest and most successful act of resistance by Jews in the Holocaust, was planned and executed.

### SYNOPSIS

In the middle of the war, on October 14, 1943, a group of prisoners revolt in the Sobibor extermination camp. They kill 20 SS-men and about 400 Jewish prisoners make a run for the fences and manage to escape. It is a unique event in the history of the Holocaust.

Forty years later, in 1984, a small group of surviving insurgents testify in the German town of Hagen against the camp commander from Sobibor. The Dutch Jew Jules Schelvis, himself a survivor of Sobibor, decides to interview these 12 men and women. They had never told their story on camera before. Schelvis records the conversations with one of the first consumer cameras. This historical footage is an extraordinary time capsule shown now for first time. It forms the basis for the documentary series, ‘The Sobibor Tapes’.

### CREW

Production Company — Pieter van Huystee Film  
Producer — Pieter van Huijstee  
Director — Piet Blaauw & Jan Pieter Tuinstra  
Photography — Jan Pieter Tuinstra

### PITCHER

Piet Blaauw

### BUDGET

Confirmed Financing (56%) ..... 260,000 €  
Financing Sought (44%) ..... 207,989 €  
**Total Budget ..... 467,989 €**

### FINANCING SOURCES

Broadcast-guarantee from BNNVARA;  
Commissioning Editor: Sjoerd van der Broek

## speedy pitch



# THE TUNNEL

## SPAIN

English | 2 x 52' | **Human rights**

An immersive experience in a besieged city, abandoned to its fate, told by a surviving female reporter.

### SYNOPSIS

Baba Amr (Homs), 2012. The Syrian regime's army is besieging the neighbourhood of Baba Amro and bombing it mercilessly during the civil war. It is a rathole with no way out. Spanish director Mayte Carrasco, Italian photographer and director Alessio Romenzi and Spanish cameraman Roberto Fraile, the latter recently murdered by Al Qaeda, crawl through the tunnels during the siege to tell the story of this unpunished crime against humanity. No one will come to the rescue of the civilian population. Inside, German director Marcel Mettelsiefen also films the massacre. It is an epic episode for Bashar al-Assad, because he wins this battle and psychologically destroys the insurrection, marking the beginning of the end of the Arab Spring.

The series will be divided into two 52-minute episodes, covering three periods of time: Homs in the past, Homs during the massacre in 2012 and Homs now, under Bashar al Assad control in 2021. It will begin with the tunnel and the entrance of the three reporters inside the besieged city.

### CREW

Production Company — The Big Story Films  
Producers — Mayte Carrasco & Marcel Mettelsiefen  
Director — Mayte Carrasco  
Photography — Marcel Mettelsiefen

### PITCHER

Mayte Carrasco

### BUDGET

Confirmed Financing (4.8%) ..... 10,000 €  
Financing Sought (95.2%) ..... 198,000 €  
**Total Budget ..... 208,000 €**

### FINANCING SOURCES

Development (our investment) ..... 10,000 €  
In process of submission: Movistar pre-sales



## **WEDDING NIGHT**

*Leil klulot*

### **ISRAEL**

Hebrew | 90' | Human interest, society

#### **SYNOPSIS**

A wedding is a universal event that serves as a foundation to a 'declaration of love' between two people asking to tie their destiny to one another. That is not the case in the ultra-Orthodox Jewish community. In order to love and have sexual intercourse, one must get married first. The wedding is the happiest event, since society, home, cultural establishments, and culture, all design it to become one of the highlights in a person's life. Little girls get dressed up as brides on Purim holiday, young girls and boys dance at weddings out of pure joy, and they grow into this reality of excitement and expectation to become a bride or a groom.

While everyone is dancing, eating, and the band is playing in the background – in the hearts of the ultra-Orthodox bride and groom a great hue and cry is accruing. Will they manage to survive this night? Will they manage to perform the 'Mitzva'?

Through the wedding prism, the film deep dives into the world of ultra-Orthodox Jewish men and women and creates a portrait of a society and place through sound and image, when the image is separated from the soundtrack. We will hear testimonies of women vs. men on different junctures in their lives talking about their intimate experiences on everything regarding their sexual and psychological world from childhood up to the climax – the union between a man and a woman on their wedding night.

#### **CREW**

Production Company — Pardes Production  
Producer — Avigail Sperber  
Director — Rachel Elitzur  
World Sales — Go2Films / Hedva Goldschmidt (www.go2films.com)

#### **PITCHERS**

Avigail Sperber  
Rachel Elitzur

#### **BUDGET**

Confirmed Financing (53%) ..... 130,000 €  
Financing Sought (47%) ..... 115,000 €  
**Total Budget** ..... **245,600 €**

#### **FINANCING SOURCES**

Yes Docu ..... 82,300 €  
NFCT - the new fund for cinema.... 51,430 €  
Broadcast-guarantee from Yes Docu



## **WHO KILLED KEN SARO-WIWA?**

### **UNITED KINGDOM**

English | 90' | Human interest, society

25 years ago, in an event that shocked the world, Noo Saro-Wiwa's famous father, writer, activist, and cultural icon, Ken Saro-Wiwa, was unjustly executed by Nigeria's military dictatorship. Noo is now heading back to Nigeria on a mission to exonerate her father and discover the truth about his murder.

Acclaimed author, playwright, and environmental activist, Ken Saro-Wiwa (KSW) sparked a global movement in the early 90s against Shell's oil exploitation and pollution of his ancestral lands in the Niger Delta. Ken's artistic and activist achievements turned him into both a cultural icon and an enemy of the state. To silence him, Ken was executed in a barbaric public hanging by Sani Abacha, Nigeria's brutal military dictator, drawing public condemnation from world leaders including Clinton, Major, Mandela, and even the Queen. Subsequently, Nigeria became the first country in history to be suspended from the Commonwealth. The furore sparked by Ken's martyrdom only served to increase his legend, one which continues to inspire books, films, and music to this day.

#### **CREW**

Production Company — Faction Media  
Producer — Rishi Ghosh-Curling  
Director & photography— Glenn Ellis

#### **PITCHER**

Rishi Ghosh-Curling

#### **BUDGET**

Confirmed Financing (0%) ..... 0 €  
Financing Sought (100%) ..... 465,000 €  
**Total Budget** ..... **465,000 €**



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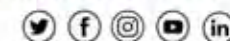
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https://animact.gr

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Yannis Karpouzis  
johnnykarpou@gmail.com  
https://www.emptysquare.gr/

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**IRAN****ELI IMAGE**

Elaheh Nobakht  
Eliimage18@gmail.com

**PARSEH PICTURES**

Roohollah Rezaei  
parsehpictures@gmail.com  
https://www.parsehpictures.com/

**IRELAND****TITA PRODUCTIONS**

Laurence Ansquer  
l.ansquer@titaprod.com  
https://www.titaprod.com/

**ISRAEL****COSTANZA FILM DISTRIBUTION**

Asaf Yechezkel  
asaf@costanza-films.com  
www.costanza-films.com

**DEUX BEAUX GARCONS FILMS**

Galit Cahlon  
galia13@gmail.com

**GO2 FILMS**

Hedva Goldschmidt & Lihi Binyamin  
sales@go2films.com  
https://www.go2films.com

**GUMFILMS**

Anna Selyusar  
info@gumfilms.com  
https://www.gumfilms.com/

**JMT FILMS DISTRIBUTION**

Michael Treves  
Michael@JMTFilms.com  
www.JMTFilms.com

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Yoav Kleinman & Ido Glass  
yoaviki@gmail.com  
Yoavk.com

**NURIT KEDAR**

kedar.nurit@gmail.com  
https://en.wikipedia.org/wiki/Nurit\_Kedar

**PARDES PRODUCTION**

Avigail Sperber  
avigail73@gmail.com  
https://www.facebook.com/  
probatationtime

**RUTH FILMS**

Hadar Porubanova  
hadar@ruthfilms.com  
www.ruthfilms.com

**SLUTZKYS PRODUCTIONS**

Shlomo (Sergio) Slutzky  
slutzkys@gmail.com

**TRABELSI PRODUCTIONS**

Osnat Trabelsi  
osnat.trabelsi@gmail.com

**UDIVSAGI PRODUCTION**

Udi Nir  
udi@udivsagi.com  
https://www.udivsagi.com

**YAIR QEDAR**

qedary@gmail.com  
https://www.ivrim.co.il

**ITALY****ALTARA FILMS**

Giovanni Donfrancesco  
altarafilms@altarafilms.com  
https://www.altarafilms.com

**AURORA VISION**

Lia Beltrami  
lia.gbeltrami@gmail.com  
https://auroravision.it

**BABYDOC FILM**

Francesca Frigo  
info@babydocfilm.it  
https://www.babydocfilm.it

**GRAFFITI DOC**

Enrica Capra  
info@graffitidoc.it  
www.graffitidoc.it

**LADOC**

Lorenzo Cioffi  
info@ladoc.it  
https://www.ladoc.it

**LILIUM DISTRIBUTION, ROME**

Simona Garibaldi  
simona.garibaldi@liliumdistribution.it  
http://www.liliumdistribution.it/

**LOBECAFILM**

Andrea Lodovichetti  
info@lobecafilm.com  
www.lobecafilm.com

**MEDITERRANEO CINEMATOGRAFICA**

Francesco Lattarulo  
info@mediterraneocinematografica.it  
http://www.  
mediterraneocinematografica.it

**R FOR REAL**

Michelangelo Ferrara  
r4realdocs@gmail.com  
https://r4real.org/

**SMALL BOSS**

Matteo Pecorara  
smallbossproduction@gmail.com

**STUDIOZABALIK**

Alessandro Pezza  
ale@studiozabalik.com  
<https://www.studiozabalik.com>

**WENDY FILM**

Serena Gramizzi  
wendyfilm@gmail.com

**JAPAN****CHENG HERNG SHINN FILMS**

Cheng Heng Shinn  
chengherngshinn@gmail.com  
<https://www.chengherngshinnfilms.com>

**RITORNELLO FILMS LLC.**

Mayu Hirano  
hirano@ritornellofilms.com

**LITHUANIA****ERA FILM**

Rasa Miškinytė  
rasa@erafilm.lt  
<https://www.erafilm.lt>

**NEW CALEDONIA****AV COM**

Colette Alonso  
avcom2014@gmail.com  
<http://avcomprod-pacific.com>

**NORWAY****INTEGRAL FILM**

Jørgen Lorentzen  
jl@heddafound.no  
<https://www.integralfilm.no>

**PALESTINE****MADE IN PALESTINE PROJECT**

Rashid Abdelhamid  
madeinpal.project@gmail.com

**RACHEL SHOR**

rachel.szor@gmail.com

**POLAND****A7 COMPANY SP Z O.O.**

Glib Lukianets  
biuro@a7c.pl  
<http://a7c.pl>

**ALPHA PRODUCTIONS**

Karolina M. Mikolajczak  
karolina@kmmfilms.com  
<https://www.kmmfilms.com>

**KFF - KRAKOW FILM FOUNDATION**

Katarzyna Wilk  
katarzyna.wilk@kff.com.pl  
[www.kff.com.pl](http://www.kff.com.pl)

**RUSSIA****ANT!DOTE SALES**

Anton Muzarov  
kirill@antidote-sales.biz  
<https://www.antidote-sales.biz/catalogue>

**OLGA RODIONOVA**

olgasku11@gmail.com

**SERBIA****ENDORFINA STUDIO**

Zero production  
Igor Toholj  
zero.produkcija@gmail.com  
<https://vimeo.com/user87084040>

**SINGAPORE****BOMANBRIDGE MEDIA**

Gleyce Soares  
gleyce@bomanbridge.tv  
<http://bomanbridge.tv>

**SPAIN****2MENTES**

Fiona Redondo  
fiona@ecib.es  
<https://www.ecib.es>

**15L FILMS**

Carlota Coloma  
carlota@15-L.com  
<https://www.15-l.com/>

**ALBA SOTORRA S.L.**

Alba Sotorra  
production@albasotorra.com  
[www.albasotorra.com](http://www.albasotorra.com)

**ALBERTO PASCUAL**

alberto@grupomaster.es  
<https://www.estosmuros.info>

**ARPA FILMS**

Eva Fontanals  
evafontanals@arpafilms.com  
[www.arpafilms.com](http://www.arpafilms.com)

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Carlos Sevillano  
csevillano@articodistribution.com  
<https://www.articodistribution.com>

**BEATRIZ LECUMBERRI**

beatriz.lecumberri@gmail.com

**BRUTAL MEDIA**

Arlette Peyret  
brutalmedia@brutalmedia.tv  
apeyret@bdistribution.tv  
<https://www.bdistribution.tv>

**CALADOC PRODUCTIONS**

Vicky Calavia  
vickycalavia@gmail.com  
<https://vickycalavia.com/>

**CATALAN FILMS&TV**

Mar Medir  
mmedir@gencat.cat  
[www.catalanfilms.cat](http://www.catalanfilms.cat)

**CREATIVE EUROPE DESK – MEDIA CATALUNYA**

Àlex Navarro  
alexnavarro@gencat.cat  
[www.europacreativamedia.cat](http://www.europacreativamedia.cat)

**CULTURA I CONFLICTE**

Teresa Turiera-Puigbó  
culturaiconflicte@gmail.com  
<https://www.culturaiconflicte.org>

**DOMINGO MORENO PC**

Domingo Moreno  
edicion@domingomoreno.com  
<https://www.domingomoreno.com/>

**DONES VISUALS**

Yolanda Olmos, Coordinator  
yolanda@donesvisuals.cat  
[www.donesvisuals.cat](http://www.donesvisuals.cat)

**ESTACIÓN CINEMA**

Patricia Roda  
estacioncinema@gmail.com  
<https://www.estacioncinema.com/>

**FEELSALES**

Pablo Briseño  
pablobrisen@feelsales.com  
[www.feelsales.com](http://www.feelsales.com)

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Ivan Diaz  
filmaxint@filmax.com  
<http://filmaxinternationalsales.com/>

**FILMS DE L'ORIENT**

Sandra Forn  
Sandra.filmsorient@gmail.com  
[www.filmsorient.cat](http://www.filmsorient.cat)

**GRISMEDIO**

Efthymia Zymvragaki  
info@grismedio.es  
<https://www.grismedioproductions.com>

**JOPERGON**

Josep Perez  
josep@jopergon.com  
<https://www.jopergon.com/>

**MASSA D'OR PRODUCCIONS**

Isona Passola  
massadorproduccions@gmail.com  
<https://massadorproduccions.com>

**MEDIAEXIN PRODUCCIÓN AUDIOVISUAL**

Manuel García  
infomediaexin@gmail.com

**MONDOTROPO S.L.**

Alejandro Enríquez García  
enriquez@mondotropo.com  
<https://www.mondotropo.com>

**MOSAIC PRODUCCIONES**

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virginia@mosaicprod.com  
<https://mosaicprod.com/en>

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[www.mosaicofilmes.com](http://www.mosaicofilmes.com)

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info@moviesforfestivals.com  
[www.moviesforfestivals.com](http://www.moviesforfestivals.com)

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cosimo.caridi@gmail.com  
[www.muzungutv.com](http://www.muzungutv.com)

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nanouk@nanouk.tv  
<http://nanouk.tv/>

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Magda Calabrese  
produccion@objetivofamily.com  
<https://www.objetivofamily.com/>

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<http://www.onzadistribution.com/>

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[www.pauza.com](http://www.pauza.com)  
<http://livingwithoutacountry.com/>

**POLAR STAR FILMS**

Marieke van den Bersselaar  
marieke@polarstarfilms.com  
<https://www.polarstarfilms.com>

**PROMARFI FUTURO 2010**

Marta Figueras  
marta.figueras18@gmail.com  
[www.descubriendojosepadilla.com](http://www.descubriendojosepadilla.com)

**PROMOFEST**

Franc Planas  
distribucion@promofest.org  
[www.promofest.org](http://www.promofest.org)

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Ariadna Pagès & Javier Reyes  
javierreyes@qualityproducciones.es  
<https://qualityproducciones.es/>

**QUATRE FILMS**

Alejandra Mora  
amora@quatrefilms.com  
<https://www.quatrefilms.com>

**RAQUEL GÓMEZ-ROSADO**

info@ileavachefilm.com  
<http://www.ileavachefilm.com/>

**REPORTERS**

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

**SELECTED FILMS**

Inés Paredes / Ismael Martín  
info@selectedfilms.com  
www.selectedfilms.com

**SUICA FILMS**

Patricia Velert  
suicafilms@suicafilms.com  
https://www.suicafilms.com

**TELEVISIÓ DE CATALUNYA-CCMA SA**

Teresa Guitart  
tguitart.t@ccma.cat  
https://www.ccma.cat/tv3/sales/

**THE BIG STORY FILMS**

Mayte Carrasco  
carrasco.thebigstory@gmail.com  
https://www.thebigstoryfilms.com

**ZERKALO FILMS**

Andrés Díaz  
info@zerkalofilms.com  
https://www.zerkalofilms.com/

**ZOMBI MORENO**

Diego Modino  
distribucion@zombimoreno.com  
https://zombimoreno.com/

**SWEDEN****FILM AND TELL**

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

**KINANA FILMS AB**

Basel Mawlawi  
info@kinanafilms.com  
https://kinanafilms.com

**SWITZERLAND****DETOURS FILMS**

Bastien Genoux  
detours@detoursfilms.ch  
https://detoursfilms.ch/

**DSCHOINT VENTSCHR  
FILMPRODUKTION**

Sophia Rubischung  
sophia@dvfilm.ch  
https://www.dvfilm.ch

**LES FILMS ZORRR**

Yves Matthey  
mattheyves@yahoo.fr

**LIGHTDOX**

Nevena Milasinovic  
nevena@lightdox.com  
https://lightdox.com

**RTS - RADIO TELEVISION SUISSE**

Anne-Cécile Richard  
anne-cecile.richard@hotmail.com  
www.rts.ch

**THE NETHERLANDS****DE PRODUCTIE**

René Goossens  
info@deproductie.nl  
https://www.deproductie.nl

**DOXY FILMS**

Janneke Doolaard  
info@doxy.nl  
https://www.doxy.nl/en/

**DUTCH CORE MEDIA**

Lorraine Joore  
info@dutch-core.nl  
www.dutch-core.nl

**ILLUMINA FILMS**

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

**PIETER VAN HUUSTEE FILM**

Pieter van Huystee  
Rudolf Kats  
info@pvhfilm.com  
www.pvhfilm.nl

**TALENT UNITED**

Paul Ruven  
info@talentunited.nl  
https://www.talentunited.nl

**TUNISIA****AUDIMAGE**

Julien Hecker  
audimage.prod@gmail.com

**LIBRE PRODUCTION**

Maher Hasnaoui  
elhasnaoui.maher@gmail.com

**NORD-OUEST PROD**

Lassaad Hajji  
nordouestprod@nordouestprod.com  
https://nordouestprod.com

**TURKEY****BLUE MEDIA**

Özen Aydin  
ozen.aydin@blue-media.tv  
https://www.blue-media.tv

**HASAN DEMIRTAS**

hasanndemirtass@gmail.com  
https://vegetinn.wixsite.com/vegetinfilm

**TRT WORLD**

Ensar Altay  
ensar.altay@trtworld.com  
https://www.trtworld.com/contact-us

**UNITED KINGDOM****AGILE FILMS**

Hayley Williams  
hayley@agilefilms.com  
https://agilefilms.com

**BOHEMIA MEDIA**

Andy Caley  
andy@bohemiamedia.co.uk  
https://www.bohemiamedia.co.uk

**CATHARTIC FILMS AND THIS AND THAT**

Catherine Harte  
catfilm@yahoo.com  
https://www.catherineharte.com

**DOCOS LIMITED**

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

**FACTION MEDIA**

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

**DOGWOOF**

Cleo Veger  
cleo@dogwoof.com  
https://dogwoofsales.com/viral

**FESTIVAL FORMULA**

Frankie Stewart  
submissions@festivalformula.com  
www.festivalformula.com

**INSIGHT FILMS**

Clive Patterson  
info@insightfilms.tv  
https://www.insightfilms.tv

**KINETOSCOPE STUDIOS**

Joosung Kwon  
joosungkwon@kinetoscopestudios.com  
https://kinetoscopestudios.com

**METFILM SALES**

Vesna Cudic  
sales@metfilm.co.uk  
https://metfilmsales.com

**MILLSTEAM FILMS AND MEDIA**

Paul Russell  
millstreamfilms@gmail.com  
https://www.millstreamfilms.com

**ORANGE LEAF PRODUCTIONS**

Kym Oeser  
kym\_oeser@hotmail.com  
https://www.orange-leaf.co.uk

**PAMELA BREDÁ**

breda.pamela@gmail.com  
https://www.pamelabreda.com

**PROPER CHARLIE PRODUCTIONS**

Deborah Aston  
debbieastonmedia@yahoo.com  
www.propercharlieproductions.com

**SEVENTH ART PRODUCTIONS**

Phil Grabsky  
pgrabsky@seventh-art.com  
www.seventh-art.com

**SIDEWAYS FILM**

Kazz Basma  
kazz@sidewaysfilm.com  
www.sidewaysfilm.com

**SO&SO PICTURES**

Sophie Robinson  
sophie@soandsopictures.com  
https://www.soandsopictures.com

**ROCK MOTHER FILMS**

Astrid Edwards  
rockmotherfilms@gmail.com  
https://rockmother.org/

**TASKOVSKI FILMS**

Marcella Jelic & Lorena Morin  
sales@taskovskifilms.com  
https://www.taskovskifilms.com/

**TRUTH DEPARTMENT**

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

**YANANTIN WORLD**

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

**WHATNOT FILMS**

Stephan Bookas  
stephan@bookas.net  
https://www.whatnotfilms.com/

**UNITED STATES OF AMERICA****MEGAMOT MEDIA**

Summer Minerva  
summer@megamotmedia.org  
https://www.megamotmedia.org

**SANAZ SOHRABI**

ssohra@saic.edssohra@saic.edu  
https://sanaz-shorabi.com

**DECISION MAKERS PHOTO GALLERY**

**AJMME, Maria Laura**  
RAI, Italy  
Buyer



**ALAIN, Michline**  
BLOOMBERG ASHARG  
Dubai, CE



**ARMENGOU, Montse**  
TVC, Spain  
CE



**ARSHAVSKAYA, Natalia**  
CURRENT TIME  
Czech republic, CE



**DIAGO, Javier**  
ARAGON TV, Spain  
Buyer



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RISE & SHINE, Germany  
Distributor



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GAD DISTRIBUTION  
France, Distributor



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SIDEWAYS FILM, UK  
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2M, Morocco  
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AL JAZEERA ENGLISH  
CHANNEL, Qatar, CE



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CZECH TELEVISION  
Czech Republic, Buyer



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EAST VILLAGE ENT.  
USA, Distributor



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JAVA FILMS, France  
Distributor



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TVPI, Poland  
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CE



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FEELSALES, Spain  
Distributor



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NHK, Japan  
CE



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Buyer



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Czech Republic, CE



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New Docs, Germany  
Distributor



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UR, Sweden  
Buyer



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ANT!DOTE SALES Russia,  
Distributor





**MESROUA, Meriem**  
DOHA FILM INSTITUTE  
Qatar, Grants Senior  
Coordinator



**MIKUSOVÁ, Monika**  
RTVS, Slovenia  
Buyer



**MITCHELL, Christopher**  
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UK, Distributor



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TRT WORLD, TURKEY  
CE



**MONNIER, Joffrey**  
RTBF, Belgium  
CE



**MUÑOZ, Cristina**  
TVC, Spain  
Head of Documentaries



**MYLLECAN, Julie**  
RTL, Belgium  
Buyer



**STEBBINGS, Angelika**  
AUTENTIC, Germany  
Distributor



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VIEWCOM, Belgium  
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AUTENTIC, Germany  
Distributor



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FRANCE CORSE VIA  
STELLA, France, CE



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TG4, Ireland  
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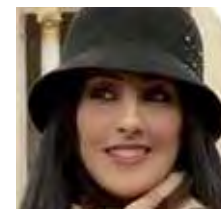
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Buyer



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OKKO TV, Russia  
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TVE, Spain  
CE



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AL JAZEERA MEDIA  
NETWORK, Qatar, CE



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TVR, Romania  
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Germany, Buyer



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France, CE



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RTVS, Slovenia  
Buyer



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THE HISTORY CHANNEL  
IBERIA, Spain, Buyer



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YLE, Finland  
CE



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CE



**YAFET, Lysa**  
ONE WORLD MEDIA  
UK, Buyer

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

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

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

**ARSHAWSKAYA, Natalia CURRENT TIME TV, Czech Republic – Buyer**  
**Broadcast area:** Czech Republic. **Documentary strands:** Feature length documentaries on current subjects. Real cinema: a two hours slot for feature length documentaries with strong author's approach.

**BASMA, Kazz SIDEWAYS FILM, UK – Head of Sales and Aquisitions – Distributor**  
**Documentary strands:** Social Affairs, Politics, World Issues, Dramatic Narratives. **Looking for:** Feature length documentaries.

**BECKER, Arno RTL, The Netherlands – Senior Commisioning Editor & Buyer**  
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**BENJELLOUN, Reda TV 2M, Morocco – Directeur des Documentaries**  
**Focus:** Public television.  
**Broadcast area:** MENA area, Western Europe and Africa.  
**Documentary strands:** All sorts.  
**Looking for:** Prebuy films from Mediterranean region.

**BIEMANN, Barbara NDR/ARD, Germany – Commissioning editor**  
**Broadcast area:** Germany.  
**Looking for:** Feature films with political and investigative topics, interesting for a German audience.

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

**BOROWSKA, Magdalena POLISH TELEVISION – TVP 1, Poland Commissioning Editor & Buyer**  
**Profile:** Public free television broadcaster. **Broadcast area:** Poland. **Total number of slots and hours of programming:**

15h/slots per week; 3 channels, 250h per year.  
**Documentary strands:** Nature, Environment, Wildlife, Travel, Discovery, Human Stories, Science, Knowledge, Current Affairs, Investigation and History. **Looking for:** acquisition, pre-buys and coproduction.

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

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

**CASTOLDI, Arianna MEDIAWAN, France – Distributor**  
**Documentary strands:** History, Science, Art & Culture and Current Affairs. **Looking for:** New compelling and ambitious projects with a universal reach.

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

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

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

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

**DZIERSK, Anja RISE & SHINE, Germany – Distributor**  
**Profile:** We market and sell outstanding doc films to broadcasters and local distributors around the world.  
**Documentary strands:** Current Affairs, Politics, Environment.

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

**FORESTA, Olivella RAI 3, Italy – Buyer**  
**Broadcast area:** Italy.  
**Documentary strands:** Nature, Environment, Wildlife, Agriculture, Travel, Discovery, Domestic and Wild Animals. **Looking for:** Real people stories.

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

**GOLDSCHMIDT, Hedva GO2FILMS, Israel – Managing Director, Distributor**  
**Focus:** Specialized in the distribution of outstanding Israeli films and international films with Jewish related content. Our catalogue offers high-quality films by both internationally acclaimed directors and budding talents, focusing on compelling stories which resonate with the world-wide audience. **Looking for:** Human, cultural, social or religious topics with Israeli or Jewish related content.

**HADDAD, Reem AL JAZEERA ENGLISH CHANNEL, Qatar, CE**  
**Profile:** Al Jazeera English (AJE) is a television news channel broadcast to the world by the Al Jazeera Media Network. It is the first English-language news channel to be headquartered in the Middle East.

**HANDL, Jan CZECH TV, Czech Republic – Buyer**  
**Broadcast area:** Czech Republic. **Profile:** Public service television. Channels I, II, News 24, sport 24, children+art. **Total number of slots and hours of programming:** 15 slots weekly. **Looking for:** Art, Children, Sport series, Age 8-12 history, Social Issues.

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

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

**ICHIYA, Yoshihiko NHK, Japan – Senior Producer**  
**Profile:** Japan's sole public broadcaster. **Broadcast area:** Japan. **Documentary strands:** All sorts. **Looking for:** Impartial, high quality programs, both national and international.

**JOHNSON, Alain CANAL +, France – Senior Acquisition Executive**  
**Profile:** Canal + is a French premium television channel launched in 1984. It is 100% owned by the Canal+ Group. The channel broadcasts several kinds of programming (channels: docs, kids, sport, series & cinema), mostly encrypted. Unencrypted programming can be viewed free of charge on Canal+ and on satellite on Canal+ Clair.

**KASTELICOVA, Hanka HBO EUROPE, Czech Republic – CE**  
**Profile:** Based in the Budapest head office she works closely with HBO Europe's production centers in Warsaw, Prague and Bucharest, and is responsible for the development and production of HBO Europe's documentary films.

**KAVEH, Ehsan PRESS TV, Iran – Buyer**  
**Profile:** Press TV is an Iranian state-owned news and documentary network that broadcasts in the English and French languages owned by Islamic Republic of Iran Broadcasting (IRIB). **Documentary strands:** Current Affairs, social issues, human interest, climate change, History of politics, 26-52'.

**KEVITZ, Eliana NEW DOCS, Germany – Managing Director Sales and Aquisitions**  
**Profile:** Independent distribution business specialized in high quality docs that have been produced for the international TV markets. **Looking for:** All genres.

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

**MAZUROV, Anton ANT!DOTE SALES, Russia – Distributor**  
**Profile:** Ant!dote Sales is a universal sales agent based in Russia, built on European professional principles and focused on curatorial work with the international art cinema and its commercial distribution worldwide. Ant!dote has a strong interest in both feature and documentary films. **Documentary strands:** All sorts.

**MESROUA, MERIEM DOHA FILM INSTITUTE Qatar, Grants Senior Coordinator**  
**Profile:** Qatar's first international organisation dedicated to film financing, production, education and the Film Festivals. Doha Film Institute is dedicated to film appreciation, education, and building a dynamic film industry in Qatar that focuses on nurturing regional storytellers while being entirely global in its scope. With culture, community, education and entertainment at its foundation, Doha Film Institute serves as an all-encompassing film hub in Doha, as well as a resource for the region and the rest of the world. We firmly believe in the power of film to change hearts and minds, and our motto reflects the sentiment that "Film is Life".

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

**MITCHELL, Christopher**  
**BBC ARABIC, UK – Commissioning Editor**  
**Profile:** Television news channel broadcast to the Middle East by the BBC. **Broadcast area:** MENA area. **Looking for:** new projects of interest primarily to our Arabic-speaking audience, which ranges from Mauritania to Oman and from Syria to Sudan. Most of these commissions should have a substantial Arabic-language content. I have a preference for subjects that can benefit from the independence and impartiality of the BBC. Our policy for acquisition of completed documentaries is to showcase the best work made by Arabic film-makers.

**MITRIC, Petar**  
**TASKOVSKI FILMS, UK – Acquisitions Executive, Distributor**  
**Profile:** We welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and authorial stories.

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

**for:** Investigative specials, embedded factual series, travel, feature documentaries, human stories – to fully commission or to co-finance.

**MONNIER, Joffrey**  
**RTBF, Belgium – CE, Responsable de documentaires et programmes de flux at RTBF**  
**Profile:** public service broadcaster delivering radio and television services to the French-speaking Community of Belgium, in Wallonia and Brussels. **Documentary strands:** All genres.

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

**MYLLECAN, Julie**  
**RTL, Belgium – Chief Operations supervisor**  
**Profile:** RTL Belgium is the market leader for French-language television and radio stations in Belgium. **Looking for:** Documentaries about the following themes: conso / business, popular science, medicine, health, society, unusual stories, crime.

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

**for:** Subjects with potential for inclusion of Irish content and / or versioning for an Irish audience.

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

**PAVLOVA, Maria**  
**OKKO TV, Russia – Acquisitions Manager**  
**Profile:** Okko is a Russian media-services provider and production company headquartered in Saint-Petersburg, Russia, founded in 2013. The company's primary business is its subscription-based streaming service which offers online streaming of a library of films and television programs, including those produced in-house. The service is available worldwide.

**PELAEZ, Ana María**  
**TVE, Spain – Commissioning Editor, Director of “Imprescindibles” program**  
**Profile:** Public Television. **Broadcast area:** Spain **Looking for:** Spanish projects to commission and international programming for our documentary slots in La 2 channel.

**PFYFFER, Frédéric**  
**RTS, Switzerland – Commissioning editor**  
**Profile:** Public service television, programming in French. **Broadcast area:** Switzerland, France. **Documentary strands:** Court du jour, Doc, Nature.

**Looking for:** Shorts, sciences, environment.

**PISANI, Isabella**  
**LCP ASSEMBLEE NATIONALE, France – Responsable de l'unité Documentaire**  
**Profile:** French citizen and political TV channel. The particularity of this channel is that the programs are varied: news, magazine shows, movies and documentaries. **Documentary strands:** Society, History, Human Interest, Current and Political Affairs. **Looking for:** Feature length documentaries on current subjects.

**POCKAJ, Petra**  
**RTVS, Slovenia – Buyer**  
**Profile:** Public television. **Broadcast area:** Slovenia. **Looking for:** Nature, Environment, Wildlife, Science & Technology, History, Current Affairs, Investigation, Arts & Culture.

**RAMOS, Sergio**  
**THE HISTORY CHANNEL IBERIA, Spain – Acquisitions**  
**Broadcast area:** Spain, Portugal and Portuguese speaking Africa. **Documentary strands:** Transactional factual, Core History, International History, Competition reality, Entertainment, Aspirational, Forensic & Cold Cases, Law & Justice, Heists & Frauds.

**RODRIGUEZ, Elsa**  
**Movistar +, Spain – Buyer**  
**Profile:** Private platform. **Broadcast area:** Spain. **Documentary strands:** High standard documentaries. **Looking for:** All sorts.

**ROMERO, J. Valentin**  
**3BOXMEDIA, Germany – International Sales Manager**  
**Distributor**  
**Documentary strands:** Social, Current Affairs, Nature, Wildlife, History, Music, Travel, Science. **Looking for:** One offs and series.

**SÄFSTROM, Lars**  
**SVT SWEDEN, Sweden – Commissioning Editor**  
**Profile:** Public service television. **Broadcast area:** Sweden. **Documentary strands:** Culture, Current Affairs. **Looking for:** Feature length documentaries on current subjects.

**SOUEID, Mohamed**  
**AL ARABIYA TV, United Arab Emirates – Documentary Manager**  
**Profile:** Free to air channel with a special focus on current affairs topics related to the Middle East. **Broadcast area:** Middle East, North Africa and Europe. **Documentary strands:** Current Affairs, History, science. **Looking for:** Acquisition and Pre-Buy.

**STEBBINGS, Angelika**  
**Acquisitions Manager**  
**STRASSER, Mirjam**  
**Head of Sales & Acquisitions**  
**AUTENTIC, Germany – Distributors**  
**Profile:** Founded in 2008, Autentic focuses on high-quality documentaries and factual series for the German and international market. The company covers the entire value chain of the factual genre, from development, production, co-financing and distribution to operation of its own channels and VOD services.

**STERCKX, Jean Luc**  
**VIEWCOM, Belgium – Buyer, Program Acquisitions**  
**Profile:** Viewcom licenses and localises (subtitle, voice-over, local post-production) document programs of all topics. Viewcom acquires programs for local digital broadcasters. Viewcom consults on content with both public and commercial broadcasters and platforms. **Broadcast area:** Belgium.

**SUSINI, Vanina**  
**FRANCE 3 ViaStella, France – Commissioning Editor and Head of programming**  
**Broadcast area:** France. **Documentary strands:** Mediterranean channel, generalist and documentary channel. **Documentary strands:** All sorts. **Looking for:** Acquisitions and pre-buy documentaries.

**TABIB, Nadia**  
**AL JAZEERA MEDIA NETWORK, Qatar – Senior Program Producer**  
**Profile:** Arabic news channel. **Broadcast area:** MENA countries. **Documentary strands:** Politics, Current Affairs and History. **Looking for:** Feature length documentaries.

**TUTOVEANU, Alina**  
**TVR, Romania – Buyer**  
**Profile:** Public Television with 5 channels: TVR 1 (news mostly), TVR 2 (family mostly), TVR 3 (regional and cultural mostly), TVR Moldova, TVR International (for the territories: Europe, North Africa, Middle East, U.S.A, Canada, Australia and New Zealand). **Documentary strands:** Current Affairs, History, Natural History, Human Stories, Adventure, Society.

**VAN DIJK, Anouk**  
**QUINTUS MEDIA, Germany – Buyer, Head of Sales and Co-productions**  
**Profile:** Quintus Studios is a value-creating content agency. We successfully produce, finance, distribute and monetise video and TV content across all media platforms and around the globe. We do this by combining access to tens of thousands of hours of existing professional content, highly efficient production structures and an established international sales & buyers network. Our deep understanding of content and audiences in traditional TV as well as in the algorithm-led environment of digital video provides us with the necessary tools to make unscripted TV and video projects economically successful.

**VOCINKIC, Mira**  
**HRT, CROATIAN RADIO TV, Croatia – Editor-Buyer, Acquisition Department**  
**Broadcast area:** Croatia. **Documentary strands:** Nature, Sports, Film, Fashion, Arts & Culture, History, Current Affairs, Investigation, Society, Human Interest, Lifestyle & Cooking. **Looking for:** High standard documentaries.

**WESTERGARD, Jenny**  
**YLE, Finland – Commissioning editor for documentaries in the YLE Co-production Department**  
**Profile:** Public service television. **Broadcast area:** Finland. **Documentary strands:** All sorts.

**WHITE, Chris**  
**POV, USA – Commissioning Editor**  
**Profile:** POV is television's longest-running showcase for independent nonfiction films. POV premieres 14–16 of the best, boldest, and most innovative programs every year on PBS. POV films are known for their intimacy, their unforgettable storytelling, and their timeliness, putting a human face on contemporary social issues.

**YAFET, Lisya**  
**ONE WORLD MEDIA, UK – Buyer, Programme Manager**  
**Profile:** We support journalists and filmmakers globally to tell stories that inform and connect us all. We seek out and champion aspiring filmmakers and journalists covering underreported stories. Our Fellowship is a springboard for new talent covering stories globally with integrity and creativity.



**DELEGATES****PRODUCERS & FILMMAKERS**

ABDELHAMID, Rashid – Made in Palestina Project, Palestine  
 ABRAHAM, Yuval – freelancer, Israel  
 AL ADARRA, Basel – freelancer, Palestine  
 AL-AZZAWI, Karrar – Integral Film, Norway  
 ALCALDE, Borja – Yanantin World, UK  
 ALEXANDRAKIS, Eleni – Pomegranate Films, Greece  
 ARIS, Cyril – Reynard Films, Germany  
 BIGOLI, Gianpaolo – Wendy Films, Italy  
 BKERAT, Ashmahan – Nava projects, Canada  
 BOUÉ, Valérienne – Les films d'ici, France  
 CARRASCO, Mayte – The Big Story Films, Spain  
 CIOFFI, Lorenzo – Ladoc, Italy  
 COLOMA, Carlota – 15L Films, Spain & Lebanon  
 CONGIU, Ilaria – Meditterrania Cinematografica, Italy  
 CONTE, Julie – Videka Production, France  
 D'INTINO, Patricia – Good Kids, Hungary  
 DALE, Rees – Rees Dale/Azadi, Germany  
 DAWTREY, Adam – Yanantin World, UK  
 DONFRANCESCO, Giovanni – Altara Films, Italy  
 DURALL, Ventura – Nanouk Films, Spain  
 EEK, Miguel – Mosaic, Spain  
 ELITZUR, Rachel – Pardes Production, Israel  
 ELPELEG, Danel – Gum Films, Israel  
 ENRIQUEZ GARCÍA – Alejandro, Mondotrope, Spain  
 ESPAR, Marta – Reporters, Spain  
 FARMER, Jacqueline – Ouragan Films, France  
 FORNELIO, Laura – Onza Distribution, Spain  
 FUCHEDJIEVA, Milena – Happy Hen Productions, Bulgaria  
 GALÁN, Virginia – Mosaic, Spain  
 GAULLIER, Vincent – Look at Sciences, France  
 GHOSH-CURLING, Rishi – Faction Media, UK  
 GLASS, Ido – Kleiman & Glass, Israel  
 GORDEY, Serge – Temps noir, France  
 GRAMIZZI, Serena – Wendy Films, Italy  
 HAJJI, Lassaad – Nord-ouest Prod, Tunisia  
 HIRANO, Mayu – Ritornello Films, Japan  
 HUSARI, Humam – Insight Films, UK & Syria  
 ILERI, Erol – Cultura i Conflicte, Spain  
 KATS, Rudolf – Pieter van Huystee Film, Netherlands  
 KLEINMAN, Yoav – Kleiman & Glass, Israel  
 KWON, Joosung – Kinetoscope Studios, USA  
 LATTARULO, Francesco – Mediterranea Cinemat., Italy  
 LEMAIRE, Alice – Michigan Films, Belgium  
 LEPEPS, Emmanuelle – Haut et Court Doc, France  
 LORENTZEN – Jørgen, Integral Film, Norway  
 LUUKIANETS, Glib – A7 Company, Poland  
 MARCHON, Chantal – Videka Production, France  
 MATSUI, Itaru – Ritornello Films, Japan  
 MAWLAWI, Basel – Kinana Films, Sweden

METTELSIEFEN, Marcel – The Big Story Films, Spain  
 MIKOLAJCZAK, Karolina M. – Alpha Productions, Poland  
 MISKINYTE, Rasa – Era Film, Lithuania  
 MORA, Alejandra – Quatre Films, Spain  
 MUGURUZA, Jaime – Nanouk Films, Spain  
 NIR, Udi – udivsagi production, Israel  
 NOBAKHT, Elaheh – Eli Image, Iran  
 OLLSON, Diana Maria – Era Film, Sweden  
 PAREY, Eva – Films de l'Orient, Spain  
 PATTERSON, Clive – Insight Films, UK & Syria  
 PECHLIVANIDIS, Chronis – Onos Productions, Greece  
 PECORARA, Matteo – Small Boss, Italy  
 PÉREZ, Josep – Jopergon, Spain  
 PEYRET, Arlette – Brutal Media, Spain  
 PEZZA, Alessandro – Studiozabalik, Italy  
 PORTA, Peter – Polar Star Films, Spain  
 ROEH, Yoav – Gum Films, Israel  
 SAADEH, Jumana – 15L Films, Spain & Lebanon  
 SANHEJI, Youssef – Audimage, Tunisia  
 SCHRAGO, Sophie – Hutong Productions, France  
 SHINN, Cheng Herng – Cheng Herng Shinn Films, Japan  
 SHOMALI, Amer – Made in Palestina Project, Palestine  
 SLUTZKY, Schlomo (Sergio) – Slutzkis Productions, Israel  
 SLUTZKY, Tomer – Slutzkis Productions, Israel  
 SPERBER, Abigail – Pardes Production, Israel  
 SRIDHAR, Aishwarya – Ouragan Films, France  
 TAE, Yamamoto – Cheng Herng Shinn Films, Japan  
 TAMIR, Nadav – Slutzkis Productions, Israel  
 THURN, Valentin – Gris Medio, Germany  
 TRABELSI, Osnat – Trabelsi Productions, Israel  
 TRAN VAN LIEU, Pauline – Hutong Productions, France  
 TURIERA-PUIGBÓ – Teresa, Cultura i Conflicte, Spain  
 VAN DEN BERSSELAAR – Marieke, Polar Star Films, Spain  
 VAN DER HEYDEN, Kristian – Harald House Belgium  
 VAN HUYSTEE, Pieter – Pieter van Huystee Film, The Netherlands  
 VIDAL, Gemma – Quatre Films, Spain  
 VIRGILI, Maiol – Reporters, Spain  
 WARTENA, Katherina – Les films d'ici, France  
 WESER, Katharina – Reynard Films, Germany  
 ZEN, Celine – Harald House Belgium, Belgium  
 ZUAITER, Aareb – Kinana Films, Sweden  
 ZYMVRAGAKI – Erthymia, Gris Medio, Spain

**CE, BUYERS & DISTRIBUTORS**

AJMME, Maria Laura – RAI, Italy  
 ALAIN, Michline – BLOOMBERG ASHARQ, Dubai  
 ARMENGOU, Montse – TVC, Spain  
 ARSHAVSKAYA, Natalia – CURRENT TIME, Czech Republic  
 BASMA, Kazz – SIDEWAYS FILMS, UK

BECKER, Arno – RTL, The Netherlands  
 BENJELLOUN, Reda – 2M TV, Morocco  
 BONNICI, Kathryn – JAVA FILMS, France  
 BOROWSKA, Magdalena – TVP, Poland  
 BOUILLON, Barbara – ARTE GEIE, France  
 BRISEÑO, Pablo – FEELSALES, Spain  
 CASTOLDI, Arianna – MEDIAWAN, France  
 CHEGARAY, Sophie – FRANCE 5, France  
 DE LOS SANTOS, Yvette – FEELSALES, Spain  
 DELVALLE, Alice – FRANCE 2, France  
 DEREWIENKO, Aleksandra – CAT&DOCS, France  
 DIAGO, Javier – ARAGÓN TV, Spain  
 DZIERSK, Anja – RISE & SHINE WORLD SALES, Germany  
 EPRINTSEVA, Natalia – FIRST HDTV, Russia  
 FORESTA, Olivella – RAI, Italy  
 GARCÍA DELGADO, Zara – SALA 46 FILMS, Spain  
 GIBOIRE LABID, Nathalie – GAD, France  
 GOLDSCHMIDT, Hedva – GO2 FILMS, Israel  
 HADDAD, Reem – AL JAZEERA ENGLISH, Qatar  
 HANDL, Jan – CZECH TV, Czech Republic  
 HOLTZBERG, Diana – EAST VILLAGE ENT., USA  
 HOOPER, David – ESPRESSO MEDIA INTL, UK  
 HUMBLE, Francis – TV3, Spain  
 ICHIYA, Yoshihiko – NHK, Japan  
 IZILAEV, Kirill – ANTIDOTE SALES, Russia  
 JOHNSON, Alain – CANAL +, France  
 KASTELICOVA – Hanka, HBO EUROPE, Czech Republic  
 KAVEH, Ehsan – PRESS TV, Iran  
 KEWITZ, Elina – NEW DOCS, Germany  
 KHAMOUSHIAN, Paniz – PRESS TV, Iran  
 LÖFSTRÖM, Magdalena – UR, Sweden  
 MAZUROV, Anton – ANTIDOTE SALES, Russia  
 MIKUSOVA, Monika – RTVS, Slovakia  
 MITCHELL, Christopher – BBC ARABIC, UK  
 MITRIC, Petar – TASKOVSKI FILMS, UK  
 MOK, Choy Lin – TRT WORLD, Turkey  
 MONNIER, Joffrey – RTBF, Belgium  
 MUÑOZ, Cristina – TVC, Spain  
 MYLLECAN, Julie – RTL, Belgium  
 NÍ GHRAINNE, Proinsias – TG4, Ireland  
 PACAK, Beata – CANAL +, Poland  
 PAVLOVA, Maria – OKKO TV, Russia  
 PELÁEZ, Ana – TVE, Spain  
 PFYFFER, Frédéric – RTS, Switzerland  
 PISANI, Isabella – LCP, France  
 POČKAJ, Petra – RTVS, Slovenia  
 RAMOS, Sergio – CANAL HISTORIA, Spain  
 RODRÍGUEZ, Elsa – MOVISTAR +, Spain  
 ROMERO, Valentin – 3BOX MEDIA, Germany  
 SÄFSTRÖM, Lars, SVT, Sweden  
 SCHIRMER, Türkan – ZDF, Germany  
 STEBBINGS, Angelika – AUTENTIC, Germany

STERCKX, Jean Luc – VIEWCOM, Belgium  
 STRASSER, Mirjam – AUTENTIC, Germany  
 SUSINI, Vanina – FRANCE 3 CORSE, France  
 TABIB, Nadia – AL JAZEERA NETWORK, Qatar  
 TUTOVEANU – Alina, TVR, Romania  
 VAN DIJK, Anouk – QUINTUS MEDIA, Germany  
 VOCINKIC, Mira, HRT, Croatia  
 WESTERGARD, Jenny – YLE, Finland  
 WHITE, Chris – POV, USA  
 YAFET, Lisy – ONE WORLD MEDIA, UK  
 ZIMMERMANN, Debra – WOMEN MAKE MOVIES, USA

**SPECIAL GUESTS**

ABAZOGLU, Olga – Cyclope Productions, Greece  
 ACHTÉ, Inka – Raina Festival Agency, Finland  
 AL JOUNDI, Dima – Crystal Films, Lebanon  
 ANGELOPOULOS, Giorgios – Greek Film Centre, Greece  
 AVRAMOISSIS, Madeleine – France  
 CARRACEDO, Almudena – CIMA, Spain  
 CASINI, Stefania – Italian Doc Screenings, Italy  
 CHARBAGI, Mohamed – Alif Productions, France  
 DE KÖNING, Margje – Movies that Matter FF, Netherlands  
 DEMETRIOU, Elias – ERT, Greece  
 FIGUERAS, Marta – Promarfi Futuro, Spain  
 GUARDIOLA, Susana – CIMA Catalunya, Spain  
 GUZMÁN, Andrea – DOCMA, Spain  
 HALFON LANG, Prina – COPRO, Israel  
 HOFFMANN MEYER, Mette – The Why Foundation, DK  
 LIORÉ, François – FIPADOC, France  
 MANCINI, Patrizia – Sunny Side of the Doc, France  
 MATZ-LYONS, Lisbet – Kreativ Jura, Denmark  
 MESRAOUA, Meriem – Doha Film Institute, Qatar  
 MORIS, Fabienne – FID Marseille, France  
 NAVARRO, Alex – CE MEDIA Catalunya, Spain  
 NEUHAUSER, Claudia – Austria  
 PASSOLA, Isona – Massa d'Or Produccions, Spain  
 REZAEI, Roohollah – Parseh Pictures, Iran  
 RIBEIRO, Miguel – Docs Lisboa, Portugal  
 ROFEKAMP, Jan – Films Transit, Canada  
 RUSSO, Madeleine – HOT DOCS, Canada  
 RYWKIND SEGAL, Karin – DOCAVIV, Israel  
 SARLAK, Sonia – Filmar Pictures, Italy  
 SPECIALE, Alessandra – La Biennale, Italy  
 TAYYEB, Mohamad – Cinema Verité FF, Iran  
 VEKKALAHTI, Iikka – Finland  
 VERGOU, Venia – Hellenic Film Commission, Greece





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**Alfred Hitchcock**

Film director, producer and screenwriter



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