



MEDIMED DOC MARKET

Sitges 12-15 October 2023

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APIMED

International Association of Independent Producers of the Mediterranean

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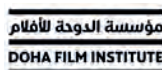
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Market
MEDI
2023 DOC

**Creative Europe Desk
- MEDIA Catalunya
congratulates and
welcomes you to the
new 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 at the Anti pitch sessions.



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'Bye Bye Tiberias' by Lina Soualem / Feature Documentary / France, Palestine, Belgium, Qatar/ 82 min / 80th Venice International Film Festival, Gionarte Degli Autori, Special Events

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

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مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

THE EURO-MEDITERRANEAN DOCUMENTARY MARKET

Sitges, 12-15 October 2023

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

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

**Market
MEDI
2023 DOC**

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www.medimed.org

#medimed2023



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PEOPLE

TEAM

Sergi Doladé — Director
Marina Bayó — General Coordinator
Mar Montaner — Head of Industry
Brit Harel — One-on-One Meetings Coordinator
Gina Forasté — Guest's Coordinator
Ariadna Ruiz — Delegate's Liaison Officer
Arcangela Regis — Creative Designer
Setanta — Graphic Design
Gestart Assessors — Accounting Services

PROJECTS SELECTION COMMITTEE MEMBERS

Olga Abazoglou — Producer, Cyclope Productions, Greece
Agustí Argelich — Coordinator of documentary co-productions, TVC, Spain
Simon Kilmurry — Producer and international advisor, USA

ANTI PITCH EXPERTS

Olga Abazoglou — Producer at Cyclope Productions, Greece
Margje De Koning — Artistic Director of Movies that Matter Film Festival, The Netherlands
Àlex Navarro — Director of EC MEDIA Office in Catalonia, Spain
Irena Taskovski — CEO and funder Taskovski Films, UK
Iikka Vehkalahti — CEO at IV Films Ltd / Rough Cut Service, Finland

PERSONAL ACKNOWLEDGEMENTS OF THE DIRECTOR

Kazz Basma — Sideways Film, UK
Reda Benjelloun — 2M TV, Morocco
Khalil Benkirane — Doha Film Institute, Qatar
Mohamed Charbagi — Alif Productions, France
Rodolphe Dietrich — Zorn Production, France
Eva Fontanals — Arpa Films, Spain
Nathalie Giboire Labid — GAD Distribution, France
Isona Passola — President of APIMED, Spain
Sigal Yehuda — Close Up, Belgium

ANNOUNCEMENTS

Information Services & Assistance

Visit the Front Desk for help or advice about anything.

MEDIMED EXPERTS

MEDIMED is pleased to count on the professional experience of reputed documentary professionals who will be available for a restricted number of one-to-one 20 minute consultations. Meetings are to be held at the Speedy Pitch Room and have been pre-scheduled in advance. **Olga Abazoglou, Margje de Koning, Brigid O'Shea and Iikka Vehkalahti** will provide a professional opinions on your project and an overview on the international market possibilities.

FRIDAY, OCTOBER 13: 5:00 PM - 7:00 PM
SATURDAY, OCTOBER 14: 5:00 PM - 7:00 PM

After three years organizing MEDIMED online, we are excited to be able to reunite again in our historical venue in Sitges, by the Mediterranean Sea. We have the same encouragement as ever to match a curated selection of Euro-Mediterranean outstanding documentary films and projects with potential international partners and buyers.

A selection of 56 projects at various stages of development and early or late stages of production will meet with potential international co-producers, co-financiers, broadcasters, distributors, funds, festivals and sales agents. We are committed to the success of the MEDIMED documentaries, and we strive to expand networks, professional collaborations, and creative partnerships and improve market positions.

DELEGATES REGISTRATION

All delegates must register and pick up their delegate badge & bag from the Front Desk on arrival at the venue. **Your delegate badge should be worn at all times and is required for access to all MEDIMED events. Please, make sure your badge is visible.**

FRONT DESK SERVICES

Located at the Calipolis Hotel's lobby, the front desk is the central contact and information point for all MEDIMED delegates.

OPEN HOURS: 9:00 AM - 6:00 PM

Message Service

An internal message service is provided. Delegates may leave messages for each other at the Front Desk. It is reserved for personal messages only. It will be dismantled **SUNDAY, OCTOBER 15, at 2:00 PM**. Any remaining messages will be discarded.

ONE-ON-ONE MEETINGS

The one-on-one is a meeting service arranged by MEDIMED staff that takes place throughout the 3 days of the market and is available to all MEDIMED producers, as well as to all buyers and distributors. MEDIMED coordinates private meetings between international guests and selected filmmakers in order to create new opportunities to find additional funding channels and to create new co-productions with international investment.

If you've come to MEDIMED with a selected project or program, 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. Onsite registration will not be available if all meeting times have been fully booked with advance applications.

PITCHING FORUM

The selection committee has reached a decision to propose 25 promising projects coming from 12 countries that are seeking international finance. They cover different topics and points of view and can be found in this catalogue for further details. The Forum is moderated by John Marshall and resembles leading commissioning editors and investors. Since MEDIMED got started in 2000 we have facilitated hundreds of co-production deals and hosted 400+ international buyers and investors.

ANTI PITCH SECTION

MEDIMED presents the Rough Cut consulting service, a special program dedicated to selected documentaries at a rough cut stage. Eight high profile films will be presented privately to a selected group of consultants. The goal is to generate creative and constructive discussions with the filmmakers that will assist the project's entry into the international market and promote sales. This section is moderated by Iikka Vehkalahti.

VIDÉOTHÈQUE

One of MEDIMED's main activities along the years is the Docs Gallery, the documentary market for completed films up for sales or international distribution. In order to upscale this track and increase sales and interest, the market connects buyers and industry professionals with independent filmmakers. Located in the hotel's ground floor, the Vidéotheque is only accessible to TV buyers, distributors, sales agents and commissioning editors. It includes a selection of 400+ titles aimed at a market sales.

**OPEN HOURS: FRIDAY & SATURDAY
FROM 10:00 AM TO 7:00 PM**

WI-FI

Please, check the Calipolis Hotel internet connection.

INDUSTRY TALKS

MDMD Industry Talks is a series of presentations aimed at film and creative industry professionals who attend MEDIMED. They are organized with a focus on reaching a wide professional audience with high quality content for cross-industry collaboration and knowledge exchange.

NOTE: Both sessions will be in English and there will be no translation service provided. They include some dedicated time for Q&A.

SATURDAY, OCTOBER 13 - 4:00 PM

We kindly invite all filmmakers to join the presentation by Kam Jey:

"VOD DISTRIBUTION LANDSCAPE"



VOD – Changes, Challenges, and Opportunities: The VOD market has changed incredibly in the last decade from being an afterthought for most to becoming the key juggernaut.

From studio backed global platforms to more niche services, where does documentary film fit into the mix?

Kam Jey is co-founder of Indigenius, an independent media company specializing in the distribution and syndication of content to digital platforms (SVOD/AVOD/CTV/OTT) globally as well as operating multiple FAST channels.

SATURDAY, OCTOBER 13 - 6:00 PM

We kindly invite all delegates to join the presentation by Brigid O'Shea:

"EUROPEAN CO-FINANCING: feeling good and keeping ownership/autonomy in the European film market"



Brigid O'Shea is an Australian native who has worked for European film festivals and documentary organisations since 2008. Holding a Bachelor of Fine Arts obtained in Melbourne and Berlin, she started at the Berlinale Talent Campus in 2008. She worked for various Berlinale departments as a freelancer until 2014,

including the EFM and Co-Production Market, until taking a more focused approach on creative documentary. This came from coordinating the DOK Industry Programme from 2009-2015, which allowed her to also freelance for the Institute of Documentary Film in Prague, for Documentary Campus Master-school, and Berlin-based production companies. She was appointed Head of DOK Industry Programme in January 2015. She regularly tutors on topics like European co-financing, cultural management and festival strategies in places like North America and East Europe. In February 2020 she co-launched the Documentary Association of Europe.

SOCIAL GATHERINGS

MEDIMED cordially invites all participants to attend the following networking opportunities. Don't miss the chance to meet all delegates in a casual way while having a drink, or two... Your accreditation will be requested at the door for admittance.

Welcome Reception

Open to all MEDIMED delegates.

**FRIDAY, OCTOBER 12 - 8:00 PM
HOTEL CALIPOLIS BAR**

Group Dinner

Open to all MEDIMED delegates.

SATURDAY, OCTOBER 13 - 8:30 PM

HappyMed Dinner

Open to all MEDIMED delegates.

SATURDAY, OCTOBER 14 - 8:30 PM

A GREENER AND MORE SUSTAINABLE 24th MEDIMED EXPERIENCE

MEDIMED Doc Market acknowledges its environmental impact and commits even further to being as green and sustainable as possible, envisioning an event that wastes as little as possible – with the awareness that change doesn't happen over-night, so we urge you as our fellow participants and as active citizens to join us in our effort to be as green and sustainable as possible. Single-use free water remains the most sustainable water consumption option. We encourage you to use your own reusable water bottle. The water provided by the market is made of environmentally-friendly packaging. We have limited our event promotional materials, being mindful of the energy consumption required to recycle them, and the environmental footprint they entail. Our printed materials are issued on FSC® paper and we will recycle them at the end of our activities. Instead of throwing paper away, recycle it!



**COMMITTED
 TO DIALOGUE
 AND COOPERATION BETWEEN
 EUROPE AND THE MEDITERRANEAN**

RESEARCH AND PUBLICATIONS

We provide research based on scientific rigor and a genuine interdisciplinary and inclusive approach about the sociopolitical evolution of the region, sustainability, culture, security, energy, gender equality, migration, economy...

REGIONAL NETWORKS AND PROJECTS

We contribute to mutual understanding and cooperation among Mediterranean countries, societies, and cultures by developing regional projects and coordinating euro-Mediterranean networks that involve think tanks and civil society actors

SCHEDULE

THURSDAY 12

3:00pm — 7:00pm
On site registrations
 Lobby Hotel Calipolis

4:00pm — 7:30pm
**Pre-scheduled
 One on one Meetings**
 Arcos Room

8:00pm
Welcome Reception

FRIDAY 13

9:00am — 12:00am
On site registrations
 Lobby Hotel Calipolis

9:15am — 1:30pm
**SPEEDY PITCH
 Early stage projects**
 Arcos Room

9:15am — 1:30pm
**Distributors & Buyers
 One on one Meetings**
 Arcos Room

9:30am — 2:00pm
**ANTI PITCH 1
 Rough cut projects**
 Baluard Room

10:00am — 7:00pm
Private Screenings
 Mestral Room
 CE, Buyers & Distributors only

LUNCH TIME
 Not provided by MEDIMED

3:00pm — 8:00pm
**Pre-scheduled
 One on one Meetings**
 Arcos Room

4:00pm
Welcome address
 Sert Room

4:30pm — 7:00pm
**PITCHING SESSION 1
 SOCIETY & HUMAN INTEREST**
 Sert Room
 5:30pm - 5:45pm ILLY coffee break

8:30pm
Group Dinner

SATURDAY 14

9:00am — 1:30pm
One on one Meetings
 Arcos Room

9:30am — 2:00pm
**ANTI PITCH 2
 Rough cut projects**
 Baluard Room

10:00am — 7:00pm
Private Screenings
 Mestral Room
 CE, Buyers & Distributors only

10:00am — 2:00pm
**PITCHING SESSION 2
 CURRENT AFFAIRS, HUMAN
 RIGHTS & HISTORY**
 Sert Room
 12:00am - 12:15pm ILLY coffee break

LUNCH TIME
 Not provided by MEDIMED

3:30pm — 8:00pm
**Prescheduled
 One on one Meetings**
 Arcos Room

4:00pm — 5:30pm
**INDUSTRY TALK 1
 VOD DISTRIBUTION
 LANDSCAPE
 by Kam Jey**
 Sert Room

4:00pm — 5:30pm
**INDUSTRY TALK 2
 EUROPEAN
 CO-FINANCING
 by Brigid O'Shea**
 Sert Room

8:30pm
Dinner party HappyMed!

SUNDAY 15

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

10:00am — 2:00pm
Participant's departures

SELECTION COMMITTEE MEMBERS



OLGA ABAZOGLOU

Greek producer with 40+ years' experience dedicated to producing documentaries for the international prime-time market from her Athens-based production company, Cyclope Productions. Her most recent work includes "A Necessary Story" (2019) for ARTE France, Lux Fugit Film, RTBF, ERT, co-produced with Les Films du Tambour de Soie (France). Amongst her most notable films, her credits as producer or co-producer include award winning internationally distributed documentary features such as "Chronicle Of A Collapse" (2019), "Crisis And Punishment" (2015), "Mustafa Sweet Dreams" (2012, Berlinale Premiere), "Welcome To Greece Mr. Marshall" (2009), "Murder Of The Agora" (2007) and "Zaharoff, Agent Of Death" (2005).

Her films have been coproduced with leading international broadcasters such as ZDF/ARTE, ARTE FRANCE, ARD (SWR, WDR), ERT, SFR & RTS, SVT, DR, TRT, among others.

She has been involved with major film festivals notably the Thessaloniki Documentary Festival in Greece and for several years she has served as industry expert for the Creative Europe MEDIA Program of the European Union.



AGUSTÍ ARGELICH

Coordinator of Documentary Co-productions and director of the programme *El Documental* of TV3. He has worked on content for TVC's cultural programmes such as *Cinema 3*, *Sala 33*, *Curtcircuit 33* and *Quan arribin els marciats*. Member of the board of directors of the Catalan Film Academy (2019-2022) and CFF Catalunya Film Festivals (2015-2023). Programmer of the Filmets Badalona Film

Festival and BCN Sports Film Festival, he has participated in audiovisual industry activities at Regard (Quebec), Clermont-Ferrand (France), Foro Lau Haizetara Donosti, Docs Barcelona, Master in Creative Documentaries at the UPF (Barcelona), Cannes Docs, Busan IFF (South Korea), Imaginative Native Film (Canada), among others.



SIMON KILMURRY

Documentary producer, executive producer, and consultant. He has received one Prime Time Emmy Award, 17 News & Documentary Emmys, and eight Pea-

body Awards. He is a member of the Board of Governors of the Academy of Motion Pictures Arts and Sciences, the Producers Guild of America, the Television Academy. He served on the board of jurors of the Peabody Awards 2016-2022. He is a board member of Jewish Story Partners and an advisor to The Redford Center and Firelight Media.

Simon was executive director of the International Documentary Association (IDA) (2015-2021) where he oversaw IDA's programs and established the Enterprise Documentary Fund, providing over \$5 million in funding to documentary films. Prior to IDA he was the executive producer of "POV", the PBS showcase of independent documentaries (2007-2015) and co-founded the WORLD Channel documentary series "America ReFramed". He has served on film festival juries around the world, including the Sundance Film Festival.

Current productions include: Producer - "Desperate Souls, Dark City and the Legend of Midnight Cowboy" by Nancy Buirski (Venice IFF and Telluride FF 2022); "Finding Seyoum" by Vanessa Tshaye and William Martin; Executive Producer - "My Name is Andrea" by Pratibha Parmar (Tribeca FF 2022), "El Equipo" by Bernardo Ruiz; "Ada" by Yael Melamede; and Consulting Producer - "The Human Trial" by Lisa Hepner.

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 Pro-

ducer 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 Synchrome*. 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

Benvinguts/Welcome, and thank you for so much for coming to Sitges! The Market is a very special one for us this year: we are reuniting again after three online editions. We have packed it full of wonderful projects and films, so I hope you jump right in and explore them. We have been working hard for many years to present the best of documentary storytelling of the Euro-Mediterranean region and this year we are delighted to present a program that showcases outstanding and promising projects at various stages of development.

The Pitching Forum will raise thousands of euros in international co-financing for independent producers and their market partners. You are not here to compete but to enlighten everyone's talent and expertise. We have selected 56 projects representing 20 countries for each section of the market, including the Pitching Forum, and 400+ films from 45 countries that are available for private viewings at the Vidéothèque.

Delivering such a diverse program relies on a fabulous set of supporters, sponsors and funders, as well as an insightful advisory committee, a dedicated APIMED board and a hard working team in the office. I want to thank them all, especially the extremely devoted staff who put in herculean efforts all year to put MEDIMED together.

The growth we have experienced over the last few years has been phenomenal. There are so many films pitched here going to so many festivals around the world and getting well merited recognition. After the deals that are done in the market, the connections created with the decision makers and the long lasting partnerships, we are delighted to offer you a range of networking opportunities at a human scale. You are in Sitges, one of the gems of the Mediterranean. It's the time of the year for everyone to get together and celebrate this brilliant, fascinating industry that we devote our lives to!

Let's make a memorable edition!



ISONA PASSOLA

President of the International Association of Independent Producers of the Mediterranean

If our dear MEDIMED Doc Market has overcome the difficulties caused by the Covid pandemic and today is stronger than ever, it means that our way to promote the dialogue between Mediterraneans and Europeans through documentary is still crucial and very necessary.

We were in need to see each other's faces, greet each other, touch each other, hug each other, in short, meet again to get enough energy to continue producing films about our changing realities and make them be seen around the world, for audiences to understand them better.

After all, this is the soul of the documentary filmmaker, to force the reality we don't like and propose a better one, through creativity. Because we want to improve the world around us and make it fairer. Filmmakers share a common need which is to look for new subjects, allies, co-producers, smart televisions and travel companions. Over 24 years, we find them at MEDIMED.

I would like to express my gratitude to the TV executives, buyers and guests from all over the world for joining us once again. I also want to thank the filmmakers for their talent and perseverance. I also thank very much our institutional partners and supporters, who put their faith in us every year.

MEDIMED is like a good wine, produced with the green vineyards by the sea, which every year gets better, in content, in relationships and in international projection.

And everything happens thanks to Sergi Doladé, who leads MEDIMED with all the professionalism and passion that characterize it, together with his amazing team.

Long live MEDIMED!



DIPLOCAT

LAURA FORASTER I LLORET

Secretary general of DIPLOCAT

Documentaries remain one of the most powerful and efficient tools that exist to portray reality. No doubt the genre has evolved a lot since Robert Flaherty's 1922 "Nanook of the North", which everyone agrees is the first documentary in the film industry. Flaherty followed the lives of a group of Inuit Eskimos, led by Nanook, who traveled with his family through northern Quebec in search of food and trade opportunities.

Everything has changed after a century, from technology to narrative, but the spirit of the documentary remains quite intact. Instead of Eskimos, now we learn about the lives of Ukrainian refugees, or those who want to cross the Mediterranean, or Egyptian women. The goal is still to offer unique experiences to the audience, showing them the richness of life in our planet and providing them with observations and reflections on culture, politics, society and the people around us, which without the intervention of the documentary maker might go unnoticed.

Today, as yesterday, the stories we see on the screen, whether they are fiction or non-fiction, inspire us, make us think, move us, provoke us, challenge us... Perhaps all at the same time. It is the magic of art and the relationship it creates between the creator's work and the public, in this case the spectators, which goes far beyond the traditional dialogue between two people. After watching a documentary, we are no longer the same, because we are automatically enriched, whether it changes our lives or whether it remains filed away in some corner of our brain.

This will be the fifth edition in which DIPLOCAT takes part in the organization of MEDIMED. This is obviously not the most remarkable fact, but the return to in-person after three editions marked by the pandemic. This is very important, as MEDIMED is not just a place to watch documentaries, which can also be done at home, but it is a large international market for the exchange of ideas and projects, more or less risky investments, and stories that are looking for a way to be told. That's why we like to be there and help some of these initiatives come true!



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Empreses
Culturals

EDGAR GARCIA

Director of the Catalan Institute of the Cultural Enterprises

With 24 years of history, Medimed Doc Market has become an unmissable event for the documentary industry in Catalonia. The market makes it easier for independent producers to find financing for new projects and for the international sales and distribution of programs, helping to carry out the production of the vast majority of projects presented.

It is certain that this 24th edition, where more than 300 documentaries can be seen and in which 60 projects have been selected, will also contribute to the goal of building bridges between professionals and audiovisual companies on both shores of the Mediterranean. Bridges that do not end when the market finishes, but are maintained throughout the year through a living catalog, which grows day by day with documentaries and projects that can often see the light of day thanks to the ties established during the event.

At the same time, the very important tradition and strength of the documentary in Catalonia finds in Medimed a window open to the world that allows us to explain ourselves everywhere and to do so from our own identity and language, and thus contribute to the diversity of the genre in Europe.

Congratulations, then, for the work done throughout all these years and much success in this 24th edition of Medimed!

catalanfilms&tv

Your window to the Catalan audiovisual industry

www.catalanfilms.cat



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WE MAKE DOCUMENTARIES

PITCHING FORUM

SELECTED PROJECTS

Society & human interest

- 22. A Sacred Lie
- 24. Between The Two Of Us,
Marseille
- 26. Femmetasia
- 28. Man And His Daughters –
6000 By Bicycle
- 30. OMID - HOPE
- 32. Puzzle
- 34. Rebels Don't Know Age
- 36. Tell The Future That We
Are Coming
- 38. The Retreat
- 40. Trapped By Death Row
Survivors
- 42. Trash Cemetery
- 44. Wet The Gunpowder

Current affairs, human rights & history

- 46. Billion Dollar Babies
- 48. Born To Fight
- 50. Click The Link Below
- 52. Crusade And Cross
- 54. Friday At The Window
- 56. Moscow Nights
- 58. Never Waste A Good Crisis
- 60. Our Feminine Wars
- 62. Podium
- 64. Reunion
- 66. To Set A Prisoner Free
- 68. Women Of Sin
- 70. Women. Power. Europe



A SACRED LIE

La mentida sagrada

LOOKING FOR

International broadcasters for pre-sales or co-production, especially focused in France, french distribution, international distribution and platforms.

CREW

Producer — Maria Colomer
Co-producer — Charlotte Guénin (Massala production)
Director — Ventura Durall
CE — Agustí Argelich

TRACK RECORD OF THE FILMMAKER

2020: 'The Offering', feature film.
2020: 'Lessons from the New School', documentary film.
2014: 'Bugarach', documentary film.

PITCHERS

Maria Colomer
Ventura Durall

Following the trails of the character André Malby, an individual whom many claim possessed supernatural abilities, the documentary aims to provide an answer to the evolutionary significance of magical thinking.

SPAIN

Catalan | 90' | Human interest, Society

BUDGET

Confirmed Financing: (76.7%) 312,928 €
Financing Sought: (23.3%) 95,072 €
Total Budget **408,000 €**

FINANCING SOURCES

ICEC development 25,000 €
ICEC 96,428 €
ICAA 127,500 €
MEDIA - slate funding 30,000 €
TV3 25,000 €
Filmin 6,000 €
Taskovski Films (distributor) 3,000 €

PRODUCTION COMPANY

NANOUK FILMS

C/ Mallorca, 230 — 08008 Barcelona — Tel. +34 934196022
nanouk@nanouk.tv — <https://nanouk.tv>

Ever since human beings became aware of their place in the world and began questioning the meaning of things, the presence of figures who could connect with other beings and entities beyond time, space, and the physical rules that govern us has been a recurring theme throughout our history.

Anna Alarcon, a prestigious Spanish actress, faces an existential crisis that leads her to deconstruct the narrative upon which she has built her own identity: how she overcame anorexia, which nearly led to her death at the age of 8, thanks to distant healing by her self-proclaimed master, André Malby. Malby was a fascinating character whom many people, such as Salvador Dalí, Jean-Paul Sartre, Hugo Pratt, and Miguel Bosé, claimed had the ability to heal various illnesses remotely, in addition to possessing supernatural abilities of clairvoyance, telepathy, and telekinesis.

To follow Malby's footsteps, Anna decides to organize a meeting with his closest friends, who can testify how he performed these miracles by connecting with another dimension. Surprisingly, Malby's son, Mathurin, who escaped his father's shadow at the age of 16 and now works as the head of emergency services at a hospital in the United States, also joins the gathering. Mathurin, a man of scientific and rational thinking, challenges the intimate beliefs of Anna and the other guests, explaining Malby's attributed acts through suggestion and mentalist tricks.

This encounter sparks a bitter confrontation between Anna and Mathurin, driving Anna to search for evidence that can prove the foundation upon which she has built her own identity. In doing so, she follows the trail of Malby's teachings, visits other healers, contacts people who claim to see with their eyes closed, and connects with telepaths and dream synchronizers.

Meanwhile, Mathurin embarks on a personal journey of redemption and meets with family members to understand how his father's need to appear almost as a god-like was shaped and built. Regarding his father's alleged abilities, Mathurin attempts to prove that magical thinking is a fantasy and warns of its dangers, while also seeking to understand its evolutionary significance and why it has endured over time. During this journey, he realizes that many people were genuinely healed, not through supposed powers, but through the power of suggestion exerted by his father. This paradox, which Mathurin connects with the placebo effect and the exploration of the ultimate nature of consciousness, triggers a moral debate within him: Does the very act of explaining why magical thinking has endured and its potential benefits in stimulating consciousness nullify its effects?



BETWEEN THE TWO OF US, MARSEILLE

Entre nous deux, Marseille

LOOKING FOR

All type of partners (private and public funds, investors, pre-sales, distributors, broadcasters, co-producers...) in Europe.

CREW

Producer — Marine Vaillant
Director — Dima Al-Joundi

TRACK RECORD OF THE DIRECTOR

2019: 'We Must Clown', for AL-Araby TV-London
1995: 'Maid for sale'. Broadcasters: Arte-France, RTBF, FR3, TV5, KTO.
1993: 'Between Us Two ... Beirut'. Broadcasters: RTBF, BRT, ARTE France & TV5.

PITCHERS

Marine Vaillant
Dima Al-Joundi

Two sisters, two mirrors, between the two shores of the Mediterranean, between Beirut and Marseille. Dima, who once migrated to Belgium, during the Lebanese civil war, is forced once again to depart from her deteriorating Lebanon, leaving behind her aging mother and her sister to try to find a home in Marseille. Will this be the end of her exile journey?

FRANCE & LEBANON

Arabic (Lebanese) & French | 90' | **Human rights**

BUDGET

Confirmed Financing: (28.7%)	121,000 €
Financing Sought (71.3%)	300,000 €
Total Budget	421,000 €

FINANCING SOURCES

Doha Film Institute (Pre-selection)	70,000 €
Red Sea development fund	23,000 €
Crystal Films (co-producer)	15,000 €
Special Touch Studios	13,000 €
Broadcast-guarantee from Al Jazeera documentary channel	

PRODUCTION COMPANY

SPECIAL TOUCH STUDIOS

3-5 rue Saint-Ferréol — 13001 Marseille — Tel. +33 671505180
mvaillant@specialtouchstudios.com — <https://specialtouchstudios.com>



In 2022, Dima, a lonely woman who grew up in war-torn 1980s Beirut finds herself forced to leave her ramshackle country again, and revisits the story of her encounter with her painter sister in Lebanon in 1993, and then thinks back to the exchanges she had had with her sister when she wondered about her return to Lebanon. Thirty years later, exiled again, Dima decides to continue her quest for the sense of identity, the feeling of belonging, and to extend her questions around exile and its implications, through her recent separation, her loneliness and the confrontations with her sister, who remained in Lebanon.

Will she return to Lebanon or will she stay in Marseille?

Will she be able to open a new chapter of her life, while carrying all the old ones in her luggage?

What would she do with 20 years of life stored in two suitcases?

Between her arrival in Marseille, her administrative problems and her homesickness, will she finally be able to build a new life where the past and the present mingle through a harsh reality?

DIRECTOR'S VISUAL TREATMENT

The film will explore the theme of exile through two contrasting styles, representing different time periods: the first film shot in 1993 featuring the two sisters, and the second film shot in 2022, depicting the separate journeys of the sisters in their respective exiles. Drawing from my personal experience since leaving Beirut a year ago, I aim to confront my sister after 30 years, only to find her urging me not to return to our home country. This raises questions about what caused this painter, who was once an inseparable part of Beirut, to push me towards permanent exile.

As a former film editor, I have always sought unconventional artistic and technical approaches, believing in the power of the cinematic language's contradictions, particularly in the relationship between sound and image during editing. Cinema, with its diverse tools, enables me to express and feel everything, transcending language and geographical boundaries. My visual and rhythmic approach will focus on the action of sound: the words spoken in communications with my sister, my attempts to reach her, and letters read before my camera. These elements will emphasize the distance and reinforce my sense of exile.

Lebanon's soundtrack will be deafening and omnipresent, filled with the bustling noises of the city and its chaotic nature, making it a character in its own right. Beirut has always been a third character in my films.



FEMMETASIA

LOOKING FOR

TV co-production and sales agent.

CREW

Producer — Isabel de la Serna
Co-producer — Karim Aitouna
(Waq Waq Studio, Morocco)
Director — Mouhssine El Badaoui

TRACK RECORD OF THE PRODUCER

2023: 'A Couch on the Hill', co-produced with Les Productions du Lagon (FR) & RTBF.

2023: 'Out of Breath', co-produced with Eklektik Productions & RTBF.

2022: 'We Are Coming', co-produced with C-P Productions & RTBF.

2019: 'Another Paradise', co-produced with Clin d'Oeil Films.

PITCHERS

Mouhssine El Badaoui
Bertrand Willems (producer)

Hanane, a young and passionate horse rider decides to establish her own troupe of horsewomen and becomes the only woman representing Fantasia, a traditional Moroccan men-only horse racing. With bulldozers threatening to tear down her village, her only solution is to win the most prestigious Fantasia competition of Morocco.

BELGIUM & MOROCCO

Arabic | 80' & 52' | **Human interest, Society**

BUDGET

Confirmed Financing: (56.3%) 168,400 €
Financing Sought: (43.7%) 130,481 €
Total Budget **298,881 €**

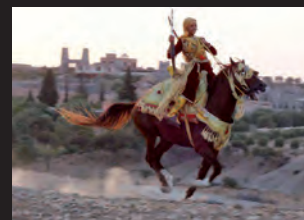
MAIN FINANCING SOURCES

Cinema center of French Speaking Belgium (FWB) 62,500 €
Wallonie Image Production 15,000 €
Taxshelter 50,000 €
OIF (Organisation Internationale de la francophonie) 20,000 €
TV2M 13,500 €
DOHA development fund 7,400 €

PRODUCTION COMPANY

PLAYTIME FILMS

21, place Constantin Meunier — 1190 Brussels — Tel. +32 25023174
info@playtimefilms.com — <https://www.playtimefilms.com>



POINT OF VIEW

My intent is to tell Hanane's story over time, across a crucial phase in her personal journey, from makeshift solutions to a professional future, from constraints to emancipation, from obscurity to recognition. Indeed, Hanane has been evolving and so has my outlook and my film. She became aware, little by little, of what she had to break away from to find herself. Her journey and her objectives became clearer. Though she's had her moments of doubt, she also knows how to bounce back and push ahead, take risks, and make choices that her loved ones don't always understand or approve of. As such, her answers to the various challenges that she faces to achieve her dream constitute some of the main threads of the story: on the one hand, her complicated relationship with her father, and the way it slowly evolves over time; on the other, the outside pressures imposed by the society in which she lives, which get in her way time and time again, and require her to mature and challenge herself so that she can finally flourish.

Hanane's story resonates with my own. Like her, I had a dream, and I tried my luck. She reminds me of my life in my birth country where I suffered from taboos and prescriptions, a lack of prospects, societal inertia, and abusive interpretations of tradition. Like her, I had to forge myself in the tug-of-war of love and rivalry with a father whose passion I shared. Like her, I had to leave a prearranged destiny to find freedom and simply exist as I am. Hanane carries all of that in her. I feel a connection to her, and I want to share, as truthfully as I can, her emotions and the challenges she faces.

I now live in Brussels where I work as a TV director. I believe that my dual trajectory, in Morocco and Belgium, is a great asset in this project. On the one hand, I'm familiar with Moroccan culture, its codes, its spirit, its humour, its taboos, its evolution; on the other hand, I have absorbed Western culture by studying and then working here in Europe. Moroccan culture can be hard to understand. It contains a lot of unspoken rules and contradictions. I would like to make this complexity intelligible to an audience who might not be familiar with it.

For me, Femmetasia represents a chance to talk about the failures of a system that confines and wastes the energy of its youth. It's a system I know well, having experienced it from the inside: it slowly crushes hopes and dreams, all the more so for women such as Hanane. Whether my protagonists achieve their project or not, I'm not overly optimistic about the evolution of Moroccan society. It will no doubt take several generations for a broader change to happen. What I am interested in, is for Hanane's story to carry universal relevance.



MAN AND HIS DAUGHTERS - 6000 KM BY BICYCLE

Mannen Och Hans Döttrar - 600 mil på cykel

LOOKING FOR

Finance.

CREW

Producer — Mikael Strandberg
Directors — Mikael Strandberg & Erik Bäfving
CE — Charlotte Gry Daee Madsen

PROFILE OF THE PRODUCER &

DIRECTOR

Mikael Strandberg has for the last 37 years portrayed people, extreme environments and relations in 8 documentaries, which have been featured on TV and in film festivals. He has won several awards. His last film is 'Man With A Family' (2020), a family drama from Greenland.

PITCHERS

Mikael Strandberg
Malene Oppheim (co-producer)

This is an autobiographic roadmovie by bicycle, following a dad and his two daughters, Dana 10, Eva 13, as they explore the world before it's too late. As Eva gradually loses her sight, their journey becomes a poignant race against time. Her dream is to see the wildlife of Africa.

SWEDEN

English & Swedish | 76' & 52' | **Nature, wild-life, discoveries, travel**

BUDGET

Confirmed Financing: (40%)	90,000 €
Financing Sought (60%)	135,000 €
Total Budget	225,000 €

FINANCING SOURCES

SVT Sveriges Television	75,000 €
Film i Skåne (co-producer)	15,000 €
Distribution/sales agreement with DR Utland, Denmark	

PRODUCTION COMPANY

EXPLORER MIKAEL STRANDBERG

Östra Förstadsgatan 7 C — 211 31 Malmö — Tel. +46 768290689
mikael@mikaelstrandberg.com
<https://www.mikaelstrandberg.com/documentaries/>



In December 2017, in the coldest and darkest of winters in Greenland, we the Strandberg Family, discovered that our 7-year-old daughter, Eva, was suddenly blind. The idea of making Greenland a permanent home died instantly, and so did the marriage between me and their mother. The pressures of life were too much. With great doctors, excellent medicine, we were able to turn it around. In the summer of 2018 when the girls and I moved back to Sweden, Eva's eyes were good. The doctors told us it was a rare disease and that time would tell. I then made it my mission in life to show the girls as much of the beauty of the world as I could, before the possibility of Eva losing her sight. We began, in the summer and autumn of 2020, we cycled 1,600 km through Sweden. The following summer, together with their mother, we cycled another 1,600 km en route to Siberia. The war in Ukraine broke out, so instead we went to Turkey in 2022. In the 37°C heat, we crossed the hilly and dusty Anatolian plateau. A real feat and adventure, and the best time of my life!

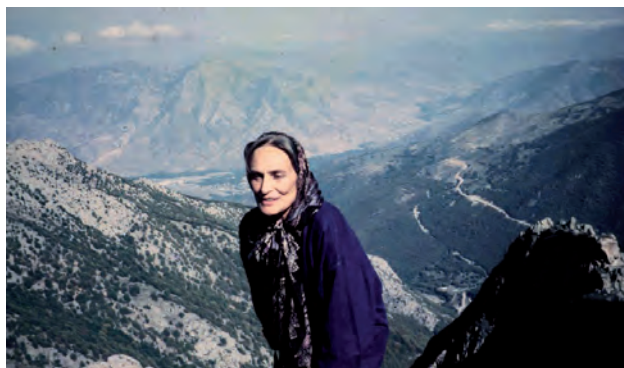
I am no ordinary dad. I am older than most of my daughter's friends' grandparents. I am 61 years old, and I am taking care of the girls by myself. I have spent the last 37 years traveling the world with a film camera. I have travelled by horse, by bicycle for 7.5 years over 90,000 km, on skis, and by canoe. I have been awarded three medals for bravery. I almost died a year ago in an accident on the Greenland icecap. Even though life has been a roller coaster, I know firsthand that the world is a fantastic place.

With each journey the girls have grown in confidence, strength, and knowledge, but they also question it more, mostly when everyone is tired. They can get aggravated with each other, with their Dad's bad jokes, with the hard work; and with no access to Internet, missing their friends and mum, they can get fed up along the way. That said, most of the time we love being together; and, for me, it's the best of times. While traveling by bicycle, we encounter the best sides of people everywhere: warmth, generosity, hospitality. My hope is that because of these trips my daughters will trust human kindness. They also love hearing my stories, either while pushing the bikes uphill or at night while camping. We talk about my adventures, my upbringing, mum's upbringing, and their dad and mum. And, yes, they want to understand why she is not with us. And they want to cycle in Africa next.

Africa will be the toughest challenge of all, but the girls are ready. I have spent five years on the continent, and half of that time I was cycling. Africa has some of the best people, offers the biggest life lessons, the greatest wilderness and wildlife. But will we make it there in time?



SOCIETY & HUMAN INTEREST



OMID- HOPE

LOOKING FOR

Television presales, sales agent and festivals.

OMID – HOPE is a film about Finnish Ellen Vuosalo (91) and her eventful life in Iran.

CREW

Producer & cinematographer —
Visa Koiso-Kanttila
Director — Iiris Härmä
CE — Jenny Westergård

TRACK RECORD OF THE DIRECTOR

2022: 'Shepherds of the Earth'
2019: 'Who Made You?'
2015: 'Leaving Africa'.
2012: 'The Child of Silent Winter'.
2010: 'Look At Me'.

FINLAND

English & Farsi | 58' & 75'| Human interest, Society

BUDGET

Confirmed Financing: (84%) 210,000 €
Financing Sought: (16%) 40,000 €
Total Budget: 250,000 €

FINANCING SOURCES

The Finnish Film Affair 110,000 €
AVEK Audiovisual Centre Finland 45,000 €
YLE TV Finland 40,000 €
Guerilla Films (own investment) 15,000 €

PRODUCTION COMPANY

GUERRILLA FILMS

Kiuastie 7 b — 02770 Espoo, Finland — Tel. +358405062675
info@guerillafilms.fi — <https://www.guerillafilms.fi>

PITCHERS

Iiris Härmä
Visa Koiso-Kanttila

pitching forum

The story of almost a hundred years gives us a unique perspective of the collision of different cultures and religions, the status of women, fate and the relationship between people and nature. In the end, this film is about love.

OMID – HOPE is a film about the relationship between man and nature, the joy of life and the status of women in Western and Iranian culture over the past hundred years. The film is about the Finnish Ellen Vuosalo (91) and her eventful life in Iran. Ellen is a pioneer of nature conservation; she is a biologist and passionate cultural researcher.

Ellen Vuosalo was born in Canada to a family of Finnish immigrants. She spent the years of the Winter War in Finland, she studied at a top university in California and started a family with an Iranian man. One night the husband kidnapped the children and left. After these tragic circumstances Ellen ended up in Iran where she has lived for the last 55 years as an independent woman and nature conservationist. Today she lives by the Caspian Sea and shares her everyday life with her son Dana and ten cats.

Ellen Vuosalo is a researcher and conservationist who has become famous for her Siberian snow crane (*Leucogeranus leucogeranus*) conservation work in Iran. Only one Siberian crane of the Iranian flock is still alive and it arrives every year to overwinter on the shores of the Caspian Sea. His name is Omid (meaning hope in Persian) and Ellen wants to see it one more time – maybe for the last time.

STYLE

The goal is to make a touching and interesting film with a story that is visually controlled and beautiful. What is special about the film is its strong and interesting present moment shot in Iran, where mother and son share their peculiar everyday life. The verdant garden hides a Finnish log house, through the windows of which cats pass their time and its inhabitants talk about their extraordinary life. The atmosphere of the film is intimate and deep. Although things are remembered and there are sad memories that bring tears to the eyes, the mood of the film is not melancholic, because in this moment there is also a lot of laughter and wonder about life. The highlight is seeing the Omid crane once again, like a long-awaited friend.

SOCIETY & HUMAN INTEREST



PUZZLE

LOOKING FOR

Broadcasters and international production companies.

CREW

Producer — Tzipi Baider
Director — Nurit Kedar

TRACK RECORD OF THE FILMMAKER

Nurit Kedar is an acclaimed Israeli documentary filmmaker, awarded the 'Lifetime Achievement Award' for the year 2015 given by the Israeli Academy of Film and Television, and 'The Art Of Cinema Award' given by the Israeli Ministry of Culture for the year 2012 and 2016. Some of her films: *Schoolyard* (2022), *Life Sentences* (2013), *Wasted* (2007), *One Shot* (2004), *Lebanon Dream* (2001).

PITCHER

Nurit Kedar

There are still between 45% and 60% transgender youth who try to commit suicide, this is a crazy percentage, this is a group in the population that faces very great difficulties, a survey from 2022 found that more than half of the trans youth considered suicide in the last year, and that one in five youth on the trans spectrum tried to commit suicide in the last year. Coi the transgender protagonist made suicidal attempt 21 times. Through his life story I tell the story of his family.

ISRAEL

Hebrew | 70' | Human interest, Society

BUDGET

Confirmed Financing: (0%)..... NOT YET
Total Budget..... 100,000 €

FINANCING SOURCES

Broadcast-guarantee from Channel 8 - HOT (pending to confirm)
Distribution/sales agreement with CAT&Docs, France

PRODUCTION COMPANY

KASTINA PRODUCTION

Ha-Kesem St 12, Herzliya — 4649614 Tel Aviv — Tel. +972 9 961 2200
kedar.nurit@gmail.com — <https://www.edb.co.il>

pitching forum



The family kinship forms the axis of the plot. On the axis is the mother, Dorian Coi's sister, Coi the transgender brother, around the axis is the grandmother and the mother's brothers who create subplots. The film follows the relationship of each of the characters - questions of gender, sex, belonging and the search for a single definition that unites the family. Since the children's fathers are not parties to the search, the family reluctantly deletes the word 'father' from their private identity card.

Coi is a 22-year-old transgender boy who was born as a girl named Joya.

Dorian, his 20-year-old sister, is a combat soldier in the army.

Avia their mother - is a single mother, adoptive mother of a 4-year-old boy on the autistic spectrum. All together this forms a Tel Aviv family.

The rate of suicide attempts among transgender people ranges from 32% to 50% in all countries. Victimization based on gender, discrimination, bullying, violence, rejection by family, friends and community, harassment by an intimate partner, family members, police, and the public. Discrimination and mistreatment in the health care system are the main risk factors affecting suicidal behavior among transgender youth.

The film follows the relationship in the family and deals with several questions. Will one child who chooses to change his gender, the social framework that rejected him, his life, his extended family, and social ignorance manage to convey his message and flourish?

Dorian, who will be released in a few months from the army, will she be able to bridge her desire to live and have a normative appearance in front of her friends and maintain the family's pride?

Will the mother be able to stop her obsessive and therapeutic care for Coi, because she must devote most of her time to her adopted child with special needs?

Coi's life story, while discovering the family kinship, is the touchstone for the relationships in the families of transgender teenagers who are considering or trying to commit suicide.

The film is a kind of microcosm for the heaviest, shocking price not widely known, that boys and girls of the transgender community pay when they reach the limit of their personal mental capacity and their desire to commit suicide.



REBELS DON'T KNOW AGE

LOOKING FOR

Coproduction (Turkiye, Germany),
and broadcasters.

CREW

Producer — Marjory Ott
Co-producers — 13 Productions
(Cyrille Perez) and Domino (Sergio
Ghizzardi)
Director — Gabriel Courty Villanua

TRACK RECORD OF THE

PRODUCTION COMPANY KESTU

2022: 'Les Vignerons du Vivant'.

France Télévisions.

2022: 'Animal Royaume des
Hommes'. Best Film at Lamotte-
Beuvron Film Festival.

2022: 'Panorama Histoires du vin
naturel'. Currently in theatres.

2021: 'Pôle Espoir'. France 3 & VOD.

Naçiye Van der Straeten is a Belgian woman suffering from
Parkinson's disease. Aged 76, she goes three times a week to
a boxing club in Antalya, in southern Turkey, convinced that the
benefits of intense sport allow her to cope with a life that is
slipping away from her. In the ring, coached by national champion
Oznur Caner, her damaged body straightens up and begins to
dance. But when she is alone in her mountain village, things waver,
become blurred, dizzy. At this moment, many ghosts can no
longer be fought nor dodged.

FRANCE & BELGIUM

French, Turkish & English | 52' & 70' | **Human interest**

BUDGET

Confirmed Financing: (20%)	50,000 €
Financing Sought (80%)	200,000 €
Total Budget	250,000 €

FINANCING SOURCES

13 Production (co-producer)	22,000 €
Own investment	28,000 €
Co-production agreement with Domino (Belgium)	

PRODUCTION COMPANY

KESTU

2 terrasse Claude Shannon — 64210 Bidart — Tel. +33 698097434
marjory.ott@kestu.com — <https://www.kestu.com>



The film is based on two interconnected readings. The
creation of the club for Parkinson's patients is a linear narrative
that develops with Naçiye and those around her.

A road of obstacles to overcome to achieve a goal that has
become her reason for living. As a result, she trains, motivates
her friends, defends her project on television and assists Oznur in
finding and advising potential new members.

The boxing gym is a place where people meet and socialise.
Smiles and encouragement punctuate the fights and ooze a
feeling of well-being and security. The rhythm of the editing will
be like a shot of dopamine and energy, a vital need for Naçiye.
Reciprocal, synchronised, and tense relationships are established
on both sides. In other words, energy is transmitted from one
body to the other. A regular rhythm settles in the gym, made of
the dull sound of the blows delivered, the mingling of voices and
breaths, fuelling each other and building to a crescendo. Boxing
as an art, a dance, where breathing follows the rhythm of the
blows and dodges. I would like to keep the camera in the ring,
with very short, almost distorted focal lengths, as an integral
part of the fight. By favouring low angle shots, the bodies will be
towering. We feel the confinement of the ring.

Naçiye's route follows a more deconstructed narrative,
reflecting the reality of her illness. Her flat is a huis-clos in the
immensity of the mountains. It allows us to see her body and mind
as they weaken over the course of the film. The silence of her
solitude is heavy. The jumble of words in several languages, the
squawk of the parrot caged in her flat and the boiling water from
the teapot are all sound sources that intertwine, underlining the
oppression of this form of imprisonment.

Introspection is used as a bridge between the narrative
spaces. It punctuates the film. By filming her writing and reading
her memoirs, I give Naçiye the voice, so that we can immerse
ourselves in her illness and explore her journey from Belgian
hippy to seasoned boxer in Turkey. This reading apparatus will
frame her ideas and give distance to her words by gradually
becoming a voice-over for these introspective commas. The
camera movements will create a sense of discomfort to convey
her physical state. For the mental aspect, inspired by polymetry,
I want different rhythmic sounds to coexist and synchronise at
specific moments. This will create a sense of restlessness and
serenity at the same time. Frustration, then satisfaction. For me,
this is what Naçiye experiences daily.

These sequences will be crucial in conveying the complexity
of the illness and capturing the viewer's attention.



TELL THE FUTURE THAT WE ARE COMING

Dites au futur que nous arrivons

LOOKING FOR

International broadcasters and co-producers.

In a small town of Tunisia, an association has taken the crazy gamble of making the boarding school self-sufficient in terms of energy and food, by involving families in the development of food crops.

CREW

Producer — Sébastien Tézé
Co-producer — Les Films d'un Jour
Director — Lilou Lemaire
CE — Reda Benjelloun (2M)

FRANCE

French & Arabic | 52' | **Sociology, human interest**

BUDGET

Confirmed Financing: (62.34%) 72,007 €
Financing Sought: (37.66%) 43,500 €
Total Budget 115,507 €

FINANCING SOURCES

CNC 30,000 €
Ushuaïa TV 15,000 €
TV5 Monde 7,500 €
TV2M 3,000 €
Ellis Films 11,507 €
Les Films d'un Jour 5,000 €

PRODUCTION COMPANY

ELLIS FILMS

89 rue Barrault — 75013 Paris — Tel. +33 684377775
contact@ellisfilms.fr

PITCHER

Johanna Aygalenq (Production Manager)



“This harvester of yesterday is what we want to make of today’s children, the builders of tomorrow: models of ambition and determination.”

Lotfi Hamadi,
Wallah We Can organization

In the small town of Makthar, lost in the mountains of northwestern Tunisia, families, children and a school are at the heart of a major transformation: making the boarding school self-sufficient in energy and food, by involving families in the development of food crops.

At the origin of this crazy project, a man, Lotfi Hamadi, whose association, Wallah We Can, has undertaken to rent ten hectares of land and has set up agricultural training for the inhabitants. Thanks to the training received, Chayeb and his neighbors, Mohamed, Salha, Habiba, Wassila, Hadda, et Ammar, have become farmers. In this poor region, their production should eventually allow them to provide the 600 daily meals served free of charge at the boarding school where their children attend, and to support their families through their work.

With the help of volunteers seduced by this «Greenschool» project, the school is gradually being transformed: the dormitories, which were previously insalubrious, have been renovated, and on the roof of the building, the recently installed solar panels are already operational and produce more than enough energy: the surplus energy is sold to other schools and allows the financing of pedagogical equipment for the future educational clubs.

Lotfi Hamadi's project is a first in Tunisia, where boarding schools are characterized by their dilapidation and the drastic abandonment of state aid. It is important to know that in Tunisia, these boarding schools are intended for children whose parents are unable to meet their daily needs or who live in hamlets.

By putting the parents' agricultural work back at the heart of the school's operating process, by favoring energy and food autonomy and by ensuring decent conditions for the students, Wallah We Can wants to raise awareness, to sensitize the inhabitants to the use of organic farming, to educate the children to the taste as well as to the wealth of their environment. The objective is to create a fertile educational and material ground to open the best possible future for them.

If the results are good this year, this unique program could be replicated in other Tunisian boarding schools. This is Lotfi's dream, a challenge that is already beginning to sow seeds since the Wallah We Can association is currently spreading in France, Belgium, Canada and the United States.



THE RETREAT

La Retirada

LOOKING FOR

International sales and distributors (TV, SVOD, Theatrical).

CREW

Prod. — Toni Carrizosa & Tian Riba
Co-producers — Canto Bros
Production, El Terrat (The Media Group), Kosmos & Gedeon
Directors — Tian Riba & Oriol Bosch

PROFILE OF THE PRODUCTION

COMPANY

Sábado Películas, created in 2011 with an artisanal vision of film production. Its filmography includes feature films such as "Barcelona, nit d'estiu" (2013), "La llamada" (2017), "Cosmética del enemigo" (2021), "42 segundos" (2022) and "Oswald. The Forger" (2022).

PITCHERS

Tian Riba
Hannah O'Connor (Production Assistant)

Eric Cantona, retired football star, has gone down in history as a kung-fu kick to a right-wing extremist fan. Visiting the exhibition of Robert Capa Spanish Civil War photos, missing for 70 years, Eric recognises a man in the Argelers refugee camp: his grandfather Pere. I decided to make the same journey from Martorell, the birthplace of his maternal grandparents, to the Argelers refugee camp, in order to understand and vindicate his rebellious character.

SPAIN

Catalan, Spanish, French & English | 95' | **Sports, Spanish Civil War**

BUDGET

Confirmed Financing: (45.2%)	603,000 €
Financing Sought (54.8%)	730,000 €
Total Budget	1,333,000 €

FINANCING SOURCES

TV3 (Televisió de Catalunya)	200,000 €
Canto Bros Production	333,000 €

PRODUCTION COMPANY

SÁBADO PELÍCULAS

Passatge Pere Calders 14 — 08015 Barcelona — Tel. +34 676367639
hannah@sabadopelículas.com — <https://sabadopelículas.com>



Three stories from the Spanish Civil War meet.

The first one tells the story of Pere Raurich and Francesca Farnós, two young people from Martorell who fled from Franco's troops in January 1939, heading to the French border. They end up in the Argelers camp, along with tens of thousands of other refugees, a movement that has become popularly known as La Retirada (The Retreat).

The second story is about another couple taking photos during the same war. They are Endre Friedmann and Gerda Taro. She died in the battle of Brunete. He arrived in the refugee camps in March 1939, where he took hundreds of photos. After the Nazi occupation of France, he must flee. His negatives end up lost.

The third story is that of the Mexican suitcase. With the Nazi occupation of France, Endre Friedmann fled. But his negatives turn up in Mexico 70 years later.

An exhibition is organised in New York, which is attended by Eric Cantona, a famous French ex-footballer with a rebellious character. Looking at the different photographs on display, he seemed to recognise a man. It was Pere Raurich, his maternal grandfather.

PROJECT MOTIVATION

Eric Cantona found a photograph of his maternal grandfather when he was imprisoned in Argelers, a photo by Robert Capa in the exhibition La maleta mexicana. Thanks to the photograph, Eric told a part of the story of his maternal grandparents in an article. As it is a universal story, but so closely linked to that of so many Spanish families, we suggested to the Cantona Raurich family to investigate further, and they wanted to follow the same path as their grandparents. The aim is to tell a story that is still too unknown, and to denounce the fact that 80 years later, wars and exiles continue.

SPORTS, SOCIAL AND HISTORICAL DOCUMENTARY

This documentary deals with a turbulent period in history: the Spanish Civil War and the Second World War. It also talks about the birth of modern photojournalism. And it does so from a social point of view, that of thousands of still unknown family stories, the drama of the refugees who have to start a new life in an unknown place. And it also talks about the capacity of football as an element of integration.



TRAPPED BY DEATH ROW SURVIVORS

LOOKING FOR

Finance.

After 30 years of planning, survivors of a political massacre in Iran lure a perpetrator into a trap and an international trial. Finally, they can find justice for 4,000 murdered friends.

CREW

Producers — Nima Sarvestani & Seven Seidenberg

Director — Nima Sarvestani

Editor — Jesper Osmund

SWEDEN

Swedish & Persian | 90' & 58' | Docudrama

BUDGET

Confirmed Financing: (47.7%)	251,000 €
Financing Sought (52.3%)	275,140 €
Total Budget	526,140 €

FINANCING SOURCES

SFI (Swedish Film Institute)	105,000 €
SVT	60,000 €
NRK	5,000 €
DR	5,000 €
Film Stockholm	30,000 €
Broadcast-guarantee from SVT, NRK & DR	

PRODUCTION COMPANY

NIMAFILM

Hölvägen 8 — 125 40 Stockholm — Tel. +46 704070030
neda@nfdox.com — <https://www.nimafilmndox.com/>

PITCHER

Nima Sarvestani



A former political prisoner, Iraj Mesdaghi, lures his former interrogator and torturer into a trap that sees him arrested for his role in the mass executions of 4,000 prisoners. These secret mass executions were carried out by the Iranian regime in the Summer of 1988.

Iraj is one of the few who survived the massacres. After ten years imprisonment, he fled to Sweden. Since then, Iraj's life's task has been to gather facts and testimonies that reveal the truth about what happened at that time. He has published many books and articles on the massacres.

Iraj sat in a cell in the prison's "Death corridor" and watched as hundreds of his friends and acquaintances were taken to gallows. One of the main perpetrators of the massacre he mentioned in his book was Hamid Noury. The prisoners knew him by his second name, Hamid Abbasi.

On 9 October 2019 Iraj received a handwritten letter from an unknown man that Hamid Noury might be on his way to Europe. The letter led Iraj to arrange an elaborate trap for Noury. When Noury arrived in Sweden four weeks later, the trap was sprung and he was immediately arrested at Stockholm airport. His trial, with international media coverage, began on August 10, 2021 and will continue until the November of 2023.

ARTISTIC APPROACH

The film exists on several levels. On the most immediate level it is a deeply human film that will bring succor to the survivors and the relatives of those killed by Noury and the "Committee of Death". On another level it will reveal to a wider audience what happened in the darkest days of the Islamic Revolution, as a nascent democratic movement was strangled and Iran was transformed into an anti-democratic theocracy. And above all, it is about a journey into Noury's brain, which actually presents the behavior of the prevailing system in Iran and many other countries ruled by dictatorships.

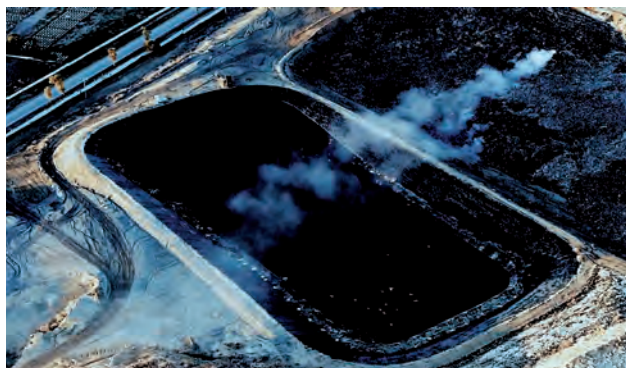
But the film is not an arid historical treatise. The outcome of the trial will reverberate around the world. If successful it provides a blueprint for how other perpetrators of crimes against humanity can, at last, be brought to justice.

"TRAPPED BY DEATH ROW SURVIVORS" is a deeply human story. Its main protagonists are polar opposites. One is a mass murderer. The other is a survivor of ten years torture at his hands. There are many twists and turns in the film. Perhaps surprisingly, there are also humorous moments. Their story would make a good thriller. Except it is fact, not fiction.



SOCIETY & HUMAN INTEREST

Project developed at



TRASH CEMETERY

LOOKING FOR

Financial support, distribution.

CREW

Producers — Dhia & Firas Rebiai
Director — Firas Rebiai
CE — Anas Abdel Wahab

TRACK RECORD OF THE FILMMAKER

Inspired by his trailblazing mother, documentary director and producer, Firas Rebiai gave up on a career in law in Paris and followed his passion by developing, directing & producing numerous documentary films and TV series for international audiences. Winner of Silver Sun Residency Award 2023, DOK.fest Munchen Award 2022, Miradas Doc Award 2022 and Dig Investigative Journalism Award 2022.

PITCHER

Firas Rebiai

For the last 20 years, Borj Chakir's landfill grew dwarfing and ravaging the once peaceful El Attar village. Ridha, a popular singer in that community, refuses to go down without a fight: His crusade will be against this monster that feeds on trash coming from far beyond Tunisia's borders. But as ravaging this landfill is to that community, it constitutes the only lifeline for survival for the marginalized ragpickers called "Barbesha", whose number is only increasing.

TUNISIA

Arabic | 75' | Human Rights

BUDGET

Confirmed Financing: (43.5%)	187,691 €
Financing Sought: (56.5%)	243,325 €
Total Budget	431,173 €

FINANCING SOURCES

Fond Bilatéral Franco Tunisien	60,000 €
Heinrich Boll Stiftung	44,291 €
Hot Docs Blue Ice Fund	14,798 €
Arab Fund for Arts and Culture	13,525 €
International Media Support	10,000 €
Al-Jazeera Documentary Channel	22,543 €
The Red Sea Development Fund	22,534 €

PRODUCTION COMPANY

NAP — 7 rue El Moez — 1004 Tunis — Tel. +216 71751290
prod.nasr@gmail.com — <https://www.nap.com.tn>

pitching forum



"Trash Cemetery" recounts the story of El Attar community, a village in the outskirts of Tunis City, where a couple hundred families used to live peacefully until the Mediterranean's biggest landfill opened the doors of hell right across the street transforming the inhabitants lives for the worst and starting their agony to breathe fresh air.

Ridha Trabelsi is a 55 years' old singer and a well respected resident in the community lives with his wife and their two children. Aside from working on his craft and trying his best to treat his kids, all severely asthmatic due to the pollution emanating from the landfill, Ridha spends most of his time fighting against the toxic monster. We accompany Ridha to weddings where he performs, to evenings spent hunting with his friends, and to Town Hall meetings where villagers do their best pressuring the government officials to help them with their deadly and existential crisis. If the landfill is not closed down ASAP, more people will die. We will also be with Ridha in his moments of solitude, almost losing his hope for a better future, right until he snaps back to reality and confronts some strange individuals that we initially only see as silhouettes working in the landfill: they are called Barbesha. They work illicitly in the landfill rag-picking and collecting items they deem "worthy" to sell.

Later in the film we will get to know especially one of them much better, Marwan Mhamdi, our second character: he will be the voice of the Barbesha in our film. He started this "job" six years ago when migrating to the capital city from the countryside. He lives close by the landfill like the villagers, renting a single room which he shares with a cousin and three friends. They all work in the landfill: a three day shift followed by two days off to "clean up their lungs" before going back to work. Accompanying Marwan immerses us inside the landfill and it is indeed an extraordinary world with its own unspoken rules, its own kind of people with their stories. It is an illicit state within the state. Living on the beats of Marwan's life allows us to see him progressively cut ties with the outside world, becoming more and more consumed in his Berbesh life, losing his humanity in the process.

Ridha & Marwan don't know each other although they frequently cross each other's path in the village's only coffee shop that is always open. Each one of them represents their community, both fighting to survive. Ridha, the voice of the village, is muffled, sick and tired because of the diseases caused by the ever growing landfill. If he and his community are to survive, the landfill must close. Marwan on the other hand represents the voiceless Barbeshas whose survival depends on the landfill operating.



WET THE GUNPOWDER

Mojar la pólvora

LOOKING FOR

Broadcasters and sales agents.

CREW

Producer — Albert Solé

Directors — Alfonso Domingo & Diego Mas Trelles

TRACK RECORD OF THE

PRODUCTION COMPANY

2022: 'Return to Raqqa'. Best Documentary DocsValencia 2023 and 3 Figma Awards 2023.

2010: 'The Final Escape'. Biznaga de Plata for Best Documentary and Audience Award 2011 at Málaga FF.

2009: 'Bucharest, Memory Lost'. Goya for Best Documentary 2009.

Following the success of Portugal's Carnation Revolution in 1974, a group of young Spanish servicemen secretly set up the Democratic Military Union (UMD) and maintained a clandestine relationship with their Portuguese counterparts in an attempt to encourage the onset of democracy in Spain, suffering severe repression from the Franco regime.

SPAIN & PORTUGAL

Spanish & Portuguese | 55' & 80' | **Sociology, human interest**

BUDGET

Confirmed Financing: (14%) 30,000 €

Financing Sought: (86%) 185,000 €

Total Budget: **215,000 €**

FINANCING SOURCES

TV3 30,000 €

Co-production agreement with Ukbar Films (Portugal)

PRODUCTION COMPANY

MINIMAL FILMS

Balmes 359 — 08006 Barcelona — Tel. +34 935134110

produccion@minimalfilms.com — <https://minimalfilms.com/ca/>



The year 1974: Franco's dictatorship is in its death throes, yet is refusing to die. The army, still filled with the regime's minions, can halt the return of democracy, repress the will of the people and even resurrect the spectre of civil war. But a generation of young officers across Spain want to prevent this, and in order to do so they will be aided by the instigators of Portugal's Carnation Revolution. Will this alliance between Spain's servicemen and the so-called "April Captains" succeed in stopping the army?

'Mojar la pólvora' (Wet the Gunpowder) commemorates the Democratic Military Union (Unión Militar Democrática, UMD), the clandestine organisation that worked towards making the Spanish armed forces step aside so as not to hinder the country's transition to democracy. Accompanied by some of its members, we embark on a fast-paced journey through three dizzying years that forever changed the history of Spain and the entire Iberian Peninsula. But above all, we will discover a story shaped by secret meetings, idealists risking their futures and lives, repression and blackmail, and especially a deep friendship capable of crossing borders.

From the streets of Lisbon buzzing with unrest and joy, we will come to understand the profound effect that the Carnation Revolution had on Juli Busquets, Jose Ignacio Domínguez, Luis Otero and Xabier Fortes. We will see them attending clandestine meetings, approaching anti-Francoist political forces and forging a logistical and sympathetic bond with Portugal's young democracy. But we will also witness Franco's plans to assassinate them, their imprisonment, interrogation and torture. We will travel with Domínguez into exile as well as to his public events in France. We will accompany the wives of these prisoners in their risky mission of liaising with the Portuguese, and we will learn about the disarray of the Francoist apparatus, which is put in check from within the armed forces themselves.

From Barcelona to the Aegean Sea, from Paris, Lisbon and the Western Sahara to Madrid and Galicia, 'Mojar la pólvora' will reveal the story of several young fighters for democracy who put their lives on the line. And it will do so with the help of both the experiences recounted by the protagonists themselves and the accompaniment of dramatic recreations, visits to the story's main locations and animated sequences that place us at key moments of the drama. The entire documentary will also bring to light a little-known aspect of these events: the strong relationship between the members of the UMD and the "April Captains." A friendship founded on a dream of democracy that continues to remain as solid as their ideals of freedom fifty years later.





BILLION DOLLAR BABIES

LOOKING FOR

Pre-buys.

CREW

Producers — Fabienne Servan
Schreiber & Estelle Mauriac
Directors — Pierre-Emmanuel
Luneau Daurignac & Anne Richard

TRACK RECORD OF THE

PRODUCTION COMPANY

2023: 'Malcolm X: Justice By Any Means'.

2023: 'Of Trees And Forests: The Invisible World' (6x52').

2022: 'Hitler & The Reichstag Fire – The Burning of Democracy'.

2021: 'Iraq's Lost Generation'. Best International Emmy Award for Documentary.

2020: 'She Had A Dream'.

PITCHERS

Estelle Mauriac
Pierre-Emmanuel Luneau Daurignac

There is a form of misery that is right in front of our eyes that we choose not to see. Behind the idyllic image of major events with television audiences in the billions, competitive sports worldwide hides a tragic reality: the broken lives of hundreds of thousands of children around the world.

FRANCE

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

BUDGET

Confirmed Financing: (58.4%)	292,100 €
Financing Sought: (41.4%)	207,900 €
Total Budget	500,000 €

FINANCING SOURCES

Confirmed broadcasters:
ARTE, SVT, Télé Québec, Channel 8, RTVE 292,100 €

PRODUCTION COMPANY

CINÉTÉVÉ

82 Rue de Rivoli — 75004 Paris — Tel. +33 1 48044377
e.tollu@cineteve.fr — <https://cineteve.com>



There is a form of misery that is right in front of our eyes that we choose not to see. Worse, that we applaud enthusiastically. Behind the idyllic image of major events with television audiences in the billions, competitive sports worldwide hides a tragic reality: the broken lives of hundreds of thousands of children around the world.

In the early 80s, the sudden appearance in international competitions of teenaged girls with waif-like bodies who looked three or four years younger than their actual age worried a great many doctors. Alas, the girls' technical prowess eclipsed those early concerns. But over the past few years, dozens of studies conducted by pediatricians, psychologists and sports sociologists have piled up, and their conclusions converge: in the vast majority of cases, high-level sports training abuses children. Trapped between their parents' determination to turn them into champions and their coaches' absolute authority, they have no way out and are at the mercy of all sorts of violence.

Scientists are not the only ones sounding the alarm. Defenders of children's rights are drawing attention to the fact that although international law protects minors who work as models, servers and actors, there are no specific rules in place to protect children training for elite sports. So far, sports' governing bodies, the media, nations and fans have been more interested in winning medals.

We know that authoritarian regimes like China and Russia subject their future champions to extreme training conditions, but what we are less aware of is that, rather than being rejected, those methods now set the tone for elite sports in western democracies like France, Germany, the U.K. and Canada as well.

At a time when the IOC is proclaiming that the 2024 Paris Games will be a model of respect for human rights, this investigation will expose how the western world has followed suit, rushing headlong into a no-holds-barred race for results, at the expense of children's lives and health.

After the doping and corruption scandals that sports were riddled with in the early 2000s, after the revelations about the epidemic of sexual abuse that became front-page news, the abuse of elite child athletes is going to be the next revelation shaking up the world of sports.





BORN TO FIGHT

LOOKING FOR

Co-production and financing.

CREW

Producer — Rikke Tambo

Director — Ala'A Mohsen

TRACK RECORD OF THE PRODUCER

2023: 'Silent Sun of Russia'.

2022: 'The Last Human'.

2020: 'The Penultimate'.

2020: 'A Colombian Family'.

2018: 'The Raven and the Seagull'.

2016: 'Moving Target'.

In a time of political turmoil, Nawres, a rebellious and confident 22-year-old Tunisian woman, dreams of becoming the next international kickboxing star while navigating through questions of identity, unemployment, and belonging, as she tries immigrating to France. Despite great resistance, Nawres does not give up.

DENMARK

Arabic & French | 75' | **Sociology, human interest**

BUDGET

Confirmed Financing: (64.4%) 264,562 €

Financing Sought: (35.6%) 146,561 €

Total Budget **411,123 €**

FINANCING SOURCES

Danish Film Institute - development 1 38,796 €

Danish Film Institute - development 2 50,836 €

Danish Film Institute - production 160,535 €

DR production 6,715 €

Tambo Invest Development 2,340 €

Director Invest Development 5,340 €

PRODUCTION COMPANY

TAMBO FILM

Wildersgade 32, 1408 Copenhagen — Tel. +4540373031

sofie@tambofilm.dk — <https://beofilm.dk/tambo-film/>

Between 2017-2023, Ala'A Mohsen has followed Nawres at a crucial time in Tunisia. She is part of the progressive Tunisian youth whose early teenage years were shaped by the demands of work, freedom, and dignity in the Arab Spring. A youth that is increasingly torn between fighting for change in Tunisia and dreaming of a new start in Europe.

With the hope of change, equality, and better economic conditions in the immediate wake of the Arab Spring, 11-year-old Nawres began kickboxing. We meet her six years later in a working-class neighbourhood in Tunis. Now 17, she is rebellious and full of confidence, dreaming of becoming the next kickboxing star in Tunisia. Despite criticism for fighting as an Arab woman, she wins several matches and titles in Tunis and North Africa and soon has over 50.000 followers on Instagram. She is unstoppable and starts participating in international competitions.

Soon, however, the political situation in Tunisia worsens and the democratization process that was initiated in the Arab Spring comes to a complete standstill. Nawres finds herself in an extremely difficult position with rising unemployment and new political restrictions. Following accusations of doping, her boxing career takes a turn for the worse. She gets excluded from her sport and sees no option but to take advantage of her Italian passport, leave for France and try and create a better life for herself abroad like hundreds of other young Tunisians.

In Paris, her expectations are shattered. It is difficult to find a job without a higher education. Despite her star status on Instagram, she stands at the back of the queue for even the lowest-paid jobs. Nawres is confronted with the loneliness of immigration in a culture that is so very different from the one she knows from home and the dream of Europe is quickly challenged by the longing to be close to family and friends in Tunis.

After much deliberation, Nawres returns home, and the questions remain: Is she better off in her motherland? Can she come to terms with the limitations? What will become of Nawres' dreams after experiencing a completely different culture? And will she be able to be honest about her struggle with her sexual orientation, which has been forced hidden, in the conservative confines of the Tunisian political climate?



CLICK THE LINK BELOW

LOOKING FOR

TV / Major online streaming platforms pre-sales.

CREW

Producers — Audun Amundsen & Cameron Poole
Director — Audun Amundsen

TRACK RECORD OF THE FILMMAKER

2021: 'Help, I've gone Viral!'. Premiered at Hot Docs 2021 and several festivals worldwide. SBS Viceland Australia, Canada Air, GoPlay Indonesia, among others.
2020: 'Newtopia'. Best Documentary Balinale and Riviera IFF. Special Jury Mention at Another Way FF. NHK, ARTE, DR, among others.

PITCHERS

Audun Amundsen
Cameron Poole

Intrigued by wealthy coaches promising rapid riches, Audun Amundsen leaves his life with an indigenous tribe in Indonesia to explore the world of online coaching. As he delves into an industry filled with luxury and shattered dreams, he uncovers the truth about the gurus, their methods, and the reality of getting rich online.

NORWAY & INDONESIA

English, Norwegian, Indonesian & German | 90' & 52' | **Current affairs**

BUDGET

Confirmed Financing: (52.2%) 197,541 €
Financing Sought: (47.8%) 181,000 €
Total Budget: **378,641 €**

FINANCING SOURCES

Mid Norwegian Film Center 86,800 €
Norwegian Film Institute 30,145 €
Art Council Norway 26,040 €
Fritt Ord (The Free Word Foundation in Norway) 26,470 €
Gonzodocs own documented and revised investment 28,516 €
Co-production agreement with Nick Calpakdjian from Two Islands Digital (Indonesia). LOI from TRT World and Sideways Film.

PRODUCTION COMPANY

GONZODOCS

Anders Hovdens veg 18A — 7024 Trondheim — Tel. +47 92055808
audun@gonzodocs.com — <https://www.gonzodocs.com>



A drone captures stunning shots of a pristine jungle, contrasting sharply with the materialistic intro. Audun has spent years living with an indigenous tribe in Indonesia, far from modern technology. One day, money, social media, and cellphones disrupt the harmony. Suddenly, everyone craves easy cash and material possessions. Technology has opened up a limitless market, and some people start to thrive!

Upon returning to Norway, Audun ends up living in a tiny, cramped room, struggling to make ends meet as a poor filmmaker. He eventually becomes depressed, sick, and broke.

One day, an ad featuring a guru posing with a Lamborghini and a stack of books appears on Audun's social media feed. The guru claims to hold the key to health, wealth, love, and happiness. He offers a free glimpse of his wisdom, but for the full secret, Audun must provide his credit card. With limited VIP spots and a ticking timer, Audun takes a chance, hoping this might solve all his problems.

From then on, Audun finds himself trapped in a never-ending filter bubble of online gurus and courses. Like many others, he seeks an escape from the rat race and a chance to join the new online elite. With each new tempting opportunity, Fear Of Missing Out sets in, and Audun's wallet gets thinner as he spirals downward.

Eventually, Audun realizes he's living his next documentary film and decides to buy an expensive course, putting it to the test while documenting the process. Are his guru's guarantees as solid as they claim? "It's scientifically impossible for this not to work," the guru claims.

In Click The Link Below, we follow Audun's journey from a single, impoverished man to a successful filmmaker, meeting the love of his life, experiencing parenthood, buying a new house, and driving a BMW. Along the way, he transitions from a victim of hustlers to an investigator.

"Click The Link Below" portrays an industry that people worldwide are confronted with, and through a personal and relatable story with a highly topical backdrop, viewers will have a platform for debate and discussion about more profound issues, such as: What is our ultimate goal? If it's happiness, what does it look like? What kind of values are being conveyed online, and where are they leading us in the future? Online algorithms are driven by money, but could we set other goals that better serve humanity? Is the online space based on principles that are environmentally, economically, and socially sustainable?



CRUSADE AND CROSS

La Cara y la Cruz

LOOKING FOR

TV-pre-sales, TV-co-production
& distribution all territories except
Spain; funding bodies, festivals.

CREW

Producer — Stephanie von
Lukowicz
Director — Manuel Rodríguez
González

TRACK RECORD OF THE PRODUCER

2023: 'Picasso. My First time', in
co-production with Nina Films for
ARTE G.E.I.E. and RTVE.

2021: 'Postwar Album', for ZDF/
arte, Aragón TV, Movistar+, Al
Jazeera Documentary Channel,
BHRT, ORF, YLE.

PITCHERS

Stephanie von Lukowicz
Manuel Rodríguez González

The true story of two brothers who chose radically opposite paths:
a priest and an anarchist, known as the "Catalan Unabomber" just
before the 1992 Olympic Games in Barcelona.

SPAIN

Catalan & Spanish | 90' | Hybrid historic crime case

BUDGET

Confirmed Financing: (44.8%) 304,880 €
Financing Sought: (55.2%) 375,000 €
Total Budget **679,880 €**

FINANCING SOURCES

ICEC 218,158 €
Creative Europe Media 30,000 €
TVC-Televisió de Catalunya 40,000 €
Filmin 7,000 €
Lukimedia 9,722 €
Distribution Agreement with Alfa Pictures (Spain)

PRODUCTION COMPANY

LUKIMEDIA

C/ Santiago Rusiñol 7 — 08950 Esplugues de Llobregat, Barcelona
Tel. +34935048581 — stephanie@lukimedia.com — <https://lukimedia.com>



Barcelona, 1991. As the city is preparing for the Olympics, a series of bomb attacks is baffling police chief Túbal Fernández. Anarchist gangs with flashy names and grandiloquent manifestos against capitalism are claiming to be behind them. The first four attacks are directed against the same target: a nondescript unemployment office on the outskirts of Barcelona. Written on the wall is the following phrase: "Arise comrades, the time has come to fight to the death against the State". The destructive potential of these bombings intensify over the next five years and their targets become more varied: bank branches, government and political party offices. A "meticulous, street-pounding" police investigation begins that will eventually bring to an end one of the most colourful and eccentric criminal careers on record in July 1996. The culprit behind the bombings is arrested as he is reading Kropotkin on his favourite bench in Turó Park. Pablo is the leader and sole member of the aforementioned anarchist gangs, which were apparently all fictitious. The national press dub him the "Catalan Unabomber."

Where did this anarchist Don Quixote come from? We jump back in time to Spain in 1953, as the country suffocates under Franco's dictatorship. In a small village in Extremadura, one of Europe's poorest regions, Pablo is abandoned in a Franco orphanage with his younger brother Pedro. Their father, a locally admired and committed communist, has just died. Their mother leaves the two brothers and travels to Barcelona in search of work, like so many other Spaniards from these poor regions. Franco's orphanages were a kind of children's prison where these "children of sin" were sent.

On the other side of the coin is his brother Pedro. At only a few months old, he finds a home in the orphanage and the nuns become his "mothers". As Pablo embraces the figure of Kropotkin, Joachim embraces that of Jesus Christ. They begin at the same point, but embark on different life journeys. Their teenage years coincide with the final stage of the Franco regime, which will ultimately lead to Spanish democracy in 1975. Their mother brings them to Barcelona. It is not long before Pablo runs away from "the house of that lady who was introduced to me as my mother". He joins a factory assembly line at the age of 16, while Pedro furthers his studies. Pablo takes part in his first strikes with an anarchist trade union, while Pedro enters a seminary.

Our feature-length documentary is the story of Pablo's strangely exciting life. A life that, moreover, finds its mirror image in his younger brother's virtuous tale. A complex and contradictory parable. It would be grim if it were fiction, but it is in fact a true story.



FRIDAY AT THE WINDOW

LOOKING FOR

Gap funding by presales, post-production & coproductions.

CREW

Producer — Bram Crols
Co-producer — Atam Films (Iran)
Director — Atieh Zarearandi
CE — Simon Vrebos (VRT) & Mohamed ElMongy (AJDC)

PROFILE OF THE PRODUCTION

COMPANY

The Belgian company Associate Directors focuses on (co-) producing creative documentaries for an international audience and has credits in several creative documentary series and about 25 creative one-off documentaries.

PITCHER

Bram Crols

The young Iranian Melina lives with her grandparents because her parents are divorced and neither of them is willing to sacrifice their new relationship for their common child. Turning nine, Melina is legally coming of age and considers opening her custody case in court.

BELGIUM & IRAN

Persian | 75' | Human Rights

BUDGET

Confirmed Financing: (72.8%) 153,000 €
Financing Sought: (27.2%) 57,300 €
Total Budget: 210,300 €

FINANCING SOURCES

DGD av development Fund 32,000 €
VAF Flanders Audiovisual Fund 25,000 €
DEFC Documentary & Experimental Film Center 9,340 €
VRT Belgian broadcaster co-production 20,000 €
Al Jazeera Documentary Channel co-production 14,000 €
DZM 2023 rough cut award 27,000 €
Visions du Réel rough cut award by Lightdox 3,000 €

PRODUCTION COMPANY

ASSOCIATE DIRECTORS

Helmstraat 139a — 2140 Antwerp — Tel. +32 476761352
bram@adirector.be — <https://www.adirector.eu>



The original idea of my film came to me when Melina told she wanted to become a film director, using her phone to make videos. I came to realize how confident this ego-filming makes her, and it underscored that filmmaking also gives me confidence. Melina is looking for a way to empower herself and free herself of the cruel home situation she is in. On my own track, I am trying to find my way as female filmmaker in my country. Which isn't an easy ride and never will be.

Melina lives with her grandparents because her parents have divorced and neither of them is willing to sacrifice their new relation in favor of their common child. Celebrating her 9th birthday, Melina becomes old enough to bring her case to court, as she wants to live with her mother which is denied by both her father and her new stepfather.

Melina is an excellent student at school and due to this is promised a trip abroad by her mother. Her father has to grant permission to travel but refuses. Tensions rise high. This challenge to make a trip possible for Melina parallels the many struggles Melina lives through on a daily base while making up her mind on the court case.

Melina needs to deal with her distant father, who is not afraid to abuse her physically. But she also needs to question the relation to her mainly absent mother. Her mother who had to agree on the will of her new husband not to take Melina into their new family. Both Melina, her mother and her grandmother perish the gender dominated society.

Melina is coming of age, much too fast as she needs to coop with adult issues. We feel close in the situation of Melina and hope with her to find peace in her dividing life situating.

Eventually her grandparents compensate the promised trip by taking Melina on a weekend to their rural home village. And Melina decides not to bring her case to court, knowing this won't solve the actual problems she is living through.

But Melina, blunt as she has become, makes her own trial of her mother in a direct, intimate but hard confrontation during the last act of the film.

DIRECTOR'S APPROACH

My access and proximity to the characters, being an aunt of my main film character Melina, has contributed to a dynamic, unaffected, and realistic atmosphere in the narrative. Over the two years of filming and exclusive indepth access, the presence of the camera in the house has become invisible, and my family members show honest and authentic behaviour. This intimate 'embedded' access to a young child surprises many.

My focus is on Melina and the emotional process she is going through. This process is intrinsically linked to people's specific cultural and social background. I feel I need to bring Melina's story out because it's recognizable to many people around the world. Telling this story through the eyes of a child also brings a new perspective. I hope, through making and screening this film, that the impact on adults and parents who are in the process of a separation will be stronger from this perspective, and that it will contribute to a better awareness of the wellbeing of children.



MOSCOW NIGHTS

LOOKING FOR

Financing, North America and European sales (outside Germany, France, Netherlands, Finland, Czechia).

CREW

Producers — Brendan Culleton, Sorin Manu & Ralitsa Golemanova
Director — Irina Maldea
CE — Niamh Fagan (Screen Ireland)

PROFILE OF THE PRODUCER

Brendan Culleton, filmmaker and writer whose distinctive documentaries always reveal something new about historical events. He teaches at the National Film School of Ireland and he acts as an expert for Creative Europe in cinema and TV. Known for 'Begums' (2009), 'Congo: An Irish Affair' (2011), or 'Ar Intinn Eile: An Irish State of Mind' (2014).

PITCHER

Brendan Culleton

In the 1980s, uniquely in history, the leaders of the superpowers supported by their wives, had the vision and courage to end a dangerous 40-year conflict by doing the unthinkable: talking to the enemy and building trust by personal, human contact.

IRELAND & BULGARIA

English, Russian & German | Feature length & 90' TV version | History

BUDGET

Confirmed Financing: (69.2%) 588,500 €
Financing Sought: (30.8%) 261,500 €
Total Budget 850,000 €

FINANCING SOURCES

Screen Ireland 275,000 €
Irish tax rebate 112,300 €
ZDF/ARTE 120,000 €
VPRO 8,500 €
YLE 6,000 €
SMS Bulgaria 26,700 €
Bulgarian Film Commission 40,000 €

PRODUCTION COMPANY

AKAJAVA FILMS

11 Eglinton Rd, A98PE04 Bray, Ireland — Tel. +35 3876791447
info@akajava.com — <https://katarastudios.com>



This film takes an archival vérité look at the meetings between the superpower leaders between 1987 and 1991, taking us to the heart of a dramatic political moment as the fate of the world is decided. Irish/Romanian Director Irina Maldea presents a fresh perspective on these dramatic events for a new generation, with Mikhail and Raisa Gorbachev as protagonists, using the vast trove of archive film shot as a record of events at the time. By the cumulative effect of selecting and editing the archives in order, back-to-back, the audience is allowed to make the connections for themselves and giving them to experience those momentous events. Through the immediacy of these films, she creates a unique archival vérité experience, placing the audience firmly in the centre of the action. For the first time we see the roles of the women, nourishing the relationships.

The film is without voiceover or talking heads, the narration created through the original sync sound: conversations, speeches, the questions of journalists, comments of bystanders, crafted into a coherent narrative. We see what happened before and after the famous news-bites. Our interest as filmmakers is in the human story: how individuals can change history by building trust and friendship with their former adversaries. The Cold War ended through collaboration, not the victory of one side. It took a great leap of faith that almost achieved the impossible. This dream of peace, respect for our common humanity, can be introduced to a new generation, who know little of these world-changing events and the vibrancy of the hopes and dreams of that era.

We become very aware of the complex role of the women, Raisa, Nancy and Barbara, which we can now see on-screen. Although operating within the confines of the utterly male-dominated politics of the 1980s, they wielded a soft power vital for the success of the summits but are rarely credited. Our insights into this world are not achieved by 'revelations': we reveal a story that was always there, but difficult to see, until the film director repurposes of the archive film and re-inserts material that was previously left out. We have also rediscovered and digitized hours of lost footage of the women.

The story has humour as well as pathos. The recorded comments of the journalists as they joke with one another before the events make us feel that we are in their midst. The protagonists reveal their human side with jokes at one another's expense. No big secrets are suddenly unveiled, but as one watches the deceptively simple editing by Irina Maldea of hundreds of hours of footage into a filmic narrative, the audience has the feeling that they are discovering something new. It's exciting, cathartic, but also heart-breaking.



NEVER WASTE A GOOD CRISIS

Ne jamais gaspiller une bonne crise

LOOKING FOR

Pre-sales (Germany, Nordic countries, Netherlands).

CREW

Producer & Director — Sergio Ghizzardi (Domino Production)
Co-producer — Charlotte Uzu (Les Films d'ici)
CE — Isabelle Christiaens

TRACK RECORD OF THE FILMMAKER

2017: 'Green Gold'. RTBF, NCRV, SVT, TV3.
2014: 'The Contagion'. RTBF, VRT, TV3.
2008: '180 Days to Convince Europe'. ARTE, RTBF.
2005: 'At the Heart of Europe'. ARTE, RTBF.

PITCHER

Sergio Ghizzardi

Hydrogen appears as the promised solution to challenge climate change. Hydrocarbon majors are ready to do anything to produce and impose it, but are they credible? Is their alleged environmental fight a decoy to remain the masters of the energy world? 'Never Waste a Good Crisis' is a thorough behind-the-scenes dive into geopolitics, the world of energy and the climate emergency.

BELGIUM & FRANCE

French & English | 52' | **Current affairs, investigative journalism**

BUDGET

Confirmed Financing: (73.1%) 223,000 €
Financing Sought: (26.9%) 82,000 €
Total Budget 305,000 €

FINANCING SOURCES

UMEDIA Tax Shelter 97,500 €
CNC 25,000 €
RTBF 70,000 €
Ushuaia TV 15,000 €
Broadcasters: VRT, SVT, TV3 15,500 €

PRODUCTION COMPANY

DOMINO PRODUCTION

103, rue de Livourne — 1050 Brussels — Tel. +32 475547737
sergio.ghizzardi@dominoproduction.be



DIRECTOR'S NOTE

'Never waste a good crisis' is a documentary that invites us to reflect on the fight against climate change, while revealing the gray areas that surround the famous solution of Hydrogen as the ideal fuel. It confronts world industry and European politicians with their ambiguities.

'Never waste a good crisis' sounds the alarm about the greenwashing that hydrogen represents. The ambition is to offer a different, political and polemical perspective and thus understand the issues and the struggles. The aim is to question, to testify. The narrative construction will guide thought and allow viewers to draw their own conclusions. The process is relentless. The spectator must feel the agitation around hydrogen, the political choices and the issues that hide behind the great speeches. The spectator must wake up to the reality of energy issues to question his mode of energy consumption.

'Never waste a good crisis' will go beyond a strictly factual approach to offer a different, political and polemical viewpoint and thus understand the issues and struggles. As a filmmaker, I'm here to ask questions and bear witness. I won't say what's right or wrong, but it's the narrative construction that will guide the viewer's thinking and enable them to draw their own conclusions. The process is often implacable.

VISUAL STYLE

'Never waste a good crisis' alternates with interviews of specialists, politicians and industrial actors from all over the world. They are all involved in the Hydrogen challenge. They interpret and decipher the hydrogen perspective in light of the Climate Change and Energy security. They help us to reflect on how to meet the climate challenge.

As in all my films, I combine information, story-telling and emotion. In this sense, my work is situated half-way between journalism and film d'auteur. The camera is the tool of investigation. Without ever being overpowering, it is always at the service of the story and the narrative. At every moment, the viewer must feel part of the flesh of the protagonist who is giving himself up before our very eyes. The camera must always be at the right distance to understand where the gaze is. That's the challenge.



OUR FEMININE WARS

LOOKING FOR

European co-producers (especially French or German), broadcasters and sales agents or distributors.

CREW

Producer — Brian Hill
Co-prod. — Rohan Berry Crickmar
Director — Zaina Erhaim

TRACK RECORD OF THE PRODUCER

B. Hill, an award-winning filmmaker, has made more than 60 films for the BBC, Channel 4, and ITV, many of which have won awards from the British Academy of Film and TV and the Royal TV Society, including his landmark films with Poet Laureate Simon Armitage which saw the development of a new form — the documentary musical.

PITCHERS

Zaina Erhaim
Rohan Berry Crickmar

Haunted by memories of the Syrian conflict and the misogynistic oppression she faced, filmmaker Zaina Erhaim reconnects with four brave Syrian women to forge a path towards a better future.

UNITED KINGDOM

Arabic | 90' | Current affairs, investigative journalism

BUDGET

Confirmed Financing: (23.1%) 92,500 €
Financing Sought: (76.9%) 307,500 €
Total Budget 400,000 €

FINANCING SOURCES

Friedrich Ebert Stiftung Fund 50,000 €
LS Productions Support 25,000 €
International Media Support (IMS) 9,500 €
Etijahat Development Fund 8,000 €

PRODUCTION COMPANIES

CENTURY FILMS LTD

7-12 Noel Street — London W1F 8GQ — Tel. +44 7956925133
brian.hill@centuryfilmsltd.com — <http://www.centuryfilmsltd.com/>

LS FILMS

107 Constitution St., Leith, Edinburgh EH6 7AE — Tel. +44 131 561 0120
rohan.crickmar@lsproductions.com — <http://www.lsproductions.com>



'Our Feminine Wars' is a powerful documentary, that follows Syrian filmmaker, Zaina Erhaim as she reconnects with four remarkable women she filmed during the conflict in Syria.

Struggling to come to terms with the trauma, oppression and misogyny she faced, Zaina bears witness to their tales of survival and sacrifice in their new homes across the globe.

Through the eyes of these women now based in New York, Canada, Germany and Turkey, the film offers a poignant and urgent glimpse into the brutality and chaos of war and the ongoing struggles faced by women in areas of conflict.

As Zaina and her companions navigate the challenges of their new lives, the film explores the vital importance of sisterhood and support in the journey towards healing and reconciliation.

Featuring personal storytelling and first-person footage from the height of the Syrian conflict, the film is a powerful tribute to the human spirit and the enduring resilience of women who refuse to be oppressed, pigeonholed or silenced.

BACKGROUND

Driven by the desire to capture untold stories, Zaina Erhaim began documenting the realities of the Syrian civil war as it unfolded around her with the hope that these stories would eventually be shared with the world.

She never imagined that years later, her footage would become her only refuge, as she grappled with the aftermath of her own exile. Despite attempts to suppress traumatic memories from her past, she continued to be haunted by flashbacks and nightmares.

Zaina realised, in order to move forward, she needed to confront her past head-on and tell her story in its entirety by reconnecting with four friends who had been a crucial part of her life during the conflict.

Zaina's film aims to inspire both migrant women and those still living in areas of conflict. It is a celebration of the human spirit and a reminder of how vital it is to safeguard basic and universal human rights. Her work also aims to challenge the dominant male narrative of the Syrian civil war and offers fresh perspectives on the experiences of Middle Eastern women for audiences outside of the region.



PODIUM

Podium / A la tribune

LOOKING FOR

Presales in Germany, Scandinavia, Belgium, Arab countries, USA, Japan, fund support and impact partner.

CREW

Producers — Philippe Bellaïche, Rachel Leah Jones, Serge Gordey, Joelle Bertossa & Paul Cadieux
Directors — Rachel Leah Jones & Philippe Bellaïche

TRACK RECORD OF THE PRODUCERS

Rachel Leah Jones & Philippe Bellaïche
2019: 'Advocate'. International Emmy Award'.

Serge Gordey

2011: 'Five broken cameras'. Intl. Emmy Award, Sundance 1st prize, Oscar nominee 2012.

PITCHERS

Serge Gordey
Rachel Leah Jones

Since Israel was established, Arab lawmakers have served alongside Jewish ones in the Knesset, the state's Parliament. Were we to listen to a collection of speeches by these Palestinian MPs, what would we hear?

FRANCE, SWITZERLAND & CANADA

Arabic | 90' | Human rights, History

BUDGET

Confirmed Financing: (72.4%) 434,500 €
Financing Sought: (27.1%) 165,500 €
Total Budget **600,000 €**

FINANCING SOURCES

Canadian distributor 210,000 €
Fond Makor 64,500 €
Canadian CoProduction (TaxCredits) 40,000 €
Switzerland (co-producer: Home Made Docs & others) 70,000 €
France-Télévisions 50,000 €

PRODUCTION COMPANY

TEMPS NOIR

13 Quai de l'Oise — 75019 Paris — Tel. +33 1 55 28 33 87
serge.gordey@gmail.com — <http://tempsnoir.com/>

When I started pitching this project, I'd say I'm making a movie "from the first speech to the last — the last being when I finish the film." In Israel today, Arab MKs are an endangered species; we might just see that "last speech" delivered. But this film isn't a requiem; it's a portrait — conjugated in the present continuous — of the podium as a site of erudite, articulate resistance.

Imagine you have three minutes — to exercise your right to speak and assert your right to exist... Since 1948, when Israel was established and the Knesset convened, Arab lawmakers have served alongside Jewish ones. Of the 120 Members of Knesset (MKs) who serve in each term — some 1000 over a 75-year span — only 10% have been Arabs even though Palestinians have always constituted over 20% of Israel's citizenry.

The Arab members of the Knesset have included poets, playwrights, philosophers, doctors, lawyers, educators, and feminist activists. Some have been communists, some liberals, some nationalists, and some islamists.

There's Dr. Azmi Bishara who loved to quote Emmanuel Kant. There's Dr. Jamal Zahalka who preferred to quote Walter Benjamin and hung a print of Klee's "Angel of History" in his office. There's Dr. Ahmad Tibi who loves to correct his Jewish colleagues' sloppy Hebrew and poor etiquette. There's Atty. Ayman Odeh who, as chair of the Joint Arab List, seduced Jewish voters with his MLK-like teddy bear charm. There's Aida Touma Suleiman who headed a women's shelter for so many years, she'll call out anyone for sexist misconduct, regardless of their nationality or religion. And there's Tawfiq Ziad who, in a famous speech, reached out his hand as if he were cupping something, decrying the fact that the Jewish majority has the Arab minority by the balls.

Every Arab MK steps onto the Knesset podium with pain, frustration, anger, and hope (otherwise they wouldn't be there). When they deliver their speeches, they do so with truth in their hearts. Granted, they are also politicians and as such should be taken with a "performative" grain of salt as they go about the act of making speeches — be it provocative, poignant, polarizing, or pacifying. And yet, regardless of tone or tenor, most of these speeches fall on deaf ears.

Because there's another character in this movie — the Jewish MKs. Like the public at large, they ignore or yell, rebuke, and curse — but rarely do they listen. Sometimes they pull the Arab MKs from the podium by the hair or call the guards to forcibly remove the messenger when they don't like the message.

Now imagine a collection of 3-minute speeches carefully curated from thousands delivered by these and other Arab lawmakers — like a relay race across the generations and against the political odds — what would we hear? A hungry appeal for a rightful place at the civic table, rather than the carrot, stick, and civil rights crumbs begrudgingly swept off it.



REUNION

LOOKING FOR

Financing, broadcasters.

A filmmaker uncovers her high school friend's lives, 30 years after their violent separation through a war in Sarajevo.

CREW

Producer & Director — Sasha Djurkovic

UNITED KINGDOM

Serbo-Croat & Bosnian | 90' | **Human rights**

BUDGET

Confirmed Financing: NOT YET

Total Budget 300,000 €

TRACK RECORD OF THE FILMMAKER

For the past 15 years, Sasha has been directing and shooting award-winning television series for the UK and international broadcasters. Alongside her commissioned broadcast work, Sasha has also made her own independent film, 'Playing the Fool' (2012), shot over 3 years in a mental health hospital, which premiered at HotDocs in Toronto and Zagreb Dox Festival.

PRODUCTION COMPANY

RONACHAN FILMS

1-20 Singer St — EC2A 4BQ London — Tel. +44 2077494804
info@ronachanfilms.co.uk — <https://www.ronachanfilms.co.uk/>

PITCHER

Sasha Djurkovic



In April 1992 civil war came to my classroom. Boys who had not dared to ask me out were now trying to kill each other. In REUNION I return to meet my classmates for the first time in 25 years, to uncover what they did and saw and what the war has done to them.

The film begins in the hot summer of 2018. We are 44, and have travelled to Sarajevo from all corners of the world to celebrate the high school graduation we never had. !!It is my story, and that of my closest childhood friends!

We were 17 when the war broke out in 1992. We did not graduate at 18. Instead, we became involuntary soldiers, refugees, civilian casualties or siege survivors! The Siege of Sarajevo turned into the longest and the bloodiest in modern European history.

At a raucous 25-year reunion, friendships are rekindled, along with old loves and conflicts. Stories of what happened to each of us during and after the war began to emerge and unravel! We are only scratching the surface though; tonight, we want to have fun. The last time we were all together was also the last time in our lives when we were obviously happy.

But there is a giant elephant in the room: our shared trauma, lives shattered by war and nationalism, a deep individual and collective divide. !!I'm aware of deep silences and my own fear of asking the questions.

At 17 we were sent to war like lambs to the slaughter! What happened to my friends, how did they survive? Did some have to kill? Today we appear like normal 44-year olds on the outside, but have any of us come to terms with our past and if so, how? !We were all victims, but what happened afterwards? Have any of us truly healed?

I will film extensively with my friends searching for answers. I will delve deep into our individual and collective stories and tackle our elephant in the room. Will the past or the present be too painful to talk about for some? Does hate still linger among us?!

Are my friends afraid of the current rise of nationalism and the extreme right across Europe, which so starkly reminds us of what led to the Yugoslav Wars?! Has the world learnt anything from our experience? It couldn't have all been in vain? And what does it all mean to us?

Blending intimate interviews and extensive personal and news archives, REUNION will tell both tragic and funny human stories of war and survival, explore the impact and the profound legacy of nationalism and violence, and ultimately question: can we overcome this monster?





TO SET A PRISONER FREE

LOOKING FOR

Financing, distribution.

CREW

Producer — Ola Fredholm
Co-producer — Julian Vogel
Director — Joachim Vogel

PROFILE OF THE PRODUCER

Ola Fredholm has worked as a TV photographer since the turn of the millennium and has been running a web-content production company for five years. In the fall of 2016, Ola was part of the crew who won the International Emmy for the SVT program "Everything for Sweden", which he has directed the visual expression of.

PITCHERS

Ola Fredholm
Joachim Vogel

After a drunk driver kills her husband and daughter, Natalie slowly finds her way back by forgiving the offender. Can this unlikely friendship be Edgar's chance of salvation?
"To Set A Prisoner" Free is a portrayal of people standing on opposite sides of a deep chasm caused by a common trauma. A story about the conditions of those at the bottom and of forgiveness as a way to tear down walls.

SWEDEN

English & Spanish | 90' | Human interest, society

BUDGET

Confirmed Financing: (25.85%)	71,100 €
Financing Sought: (74.15%)	203,900 €
Total Budget	275,000 €

FINANCING SOURCES

Swedish Film Institute	60,600 €
Filmbasen	10,500 €
Co-production agreement with Kinshazzaville Media AB, Sweden	

PRODUCTION COMPANY

VOGELPERSPEKTIV AB

Virkesvägen 9j — 12078 Stockholm — Tel. +46 708887807
joachim@vogelperspektiv.se — <https://vogelperspektiv.se>

Through conversation and observation, "To Set A Prisoner Free" hopes to depict the consequences of a tragic event, the parallel societies we live in and the powerful act of forgiving the unforgivable.

NOTE OF ARTISTIC INTENT BY DIRECTOR

Two individuals who live in the same geographical place, but in completely different worlds, literally collide and are thrown out like solitaires. They feel like strangers in their own environments and instead turn to each other - for no one else shares their unbearable common experience.

The story is simple on the surface. We have a young, innocent family on their way home from a school concert. Towards them, a drunken illegal immigrant is racing at high speed. He is so intoxicated that he is driving on the wrong side of the road. The guilt is evident - or does the story have other dimensions?

In this day and age there are many raised voices demanding that 'illegal' immigrants should be thrown out from the United States. But how would the country manage without this hard-working underclass? Those who do all the dirty work, those who work too many hours for their own good, those who drink to cope with it all - everything that Edgar is a clear example of. Can the systematic abuse be partly to blame for what happened?

The conflict in the film works on two levels. Firstly, the immediate, personal, inner conflict within Natalie, which will also be felt by us watching. Can she forgive? Should she forgive? Would I forgive? Secondly, the conflict that emerges within the story; between those who have the resources and a voice in society and those who lack the means are set to serve in silence.

The vision is that the impact of the immediate story will captivate the audience to the extent that their curiosity will bring them into a world they might not otherwise have a relationship with.

Over the past fifteen years my journalistic focus has largely been on the conditions of women and girls living under pressure in vulnerable parts of the world. To give them a voice on their own terms. As a filmmaker, I want to let the women in this story have in-depth and multifaceted voices. Therefore, it is essential that we also give a voice to Edgar's wife, Raquelina, who is another victim of that fateful night. Being left to fend for herself as well as her two small boys in a hostile environment.

Edgar starts off as the obvious antagonist but during the film he transcends into a more multifaceted person. His backstory, his willingness to help his fellow prisoners and his desire to be there for his children should arouse some sympathy along the journey. His parole hearing in 2020, with Natalie witnessing on his behalf, will be the dramatic turning point. Natalie's broken character, reassembling piece by piece but shattering occasionally, gives another dimension to her portrayal. Her journey is naturally in itself central to the story.



WOMEN OF SIN

Femmes du péché

LOOKING FOR

Sales agent, pre-buys from Med countries and production & postproduction funds.

CREW

Producer — Stéphanie Lebrun
Co-producer — Hiya (Morocco)
Director — Noufissa Charaï
CE — Vanina Susini

TRACK RECORD OF THE PRODUCER

2023: 'Dreams' Gate'. Berlinale.
2022: 'A life ahead'. FIFDH, IDFA.
2021: 'A deadly Ascent'. Best documentary at the World Media Festivals Awards & best Eco-Tourism documentary at the NYF TV & Film Awards.
2020: 'Ressaca'. Emmy Award Winner for Best Art Documentary.

PITCHERS

Noufissa Charaï
Stanislas Gazelle

Karima, a single mother in Morocco, challenges the Article 490 that criminalizes extramarital relationships. Labeled as a "woman of sin," she fights for women's rights with resilience, humor, and a determination to redefine love in the country.

FRANCE & MOROCCO

Arabic & French | 75' | Human rights

BUDGET

Confirmed Financing: (48%) 101,000 €
Financing Sought: (52%) 109,000 €
Total Budget **210,000 €**

FINANCING SOURCES

CNC 35,000 €
PROCIREP-ANGOA (Development and Production fund) 10,000 €
France Télévisions 23,000 €
2M 23,000 €
Spicee 10,000 €

PRODUCTION COMPANY

BABEL DOC

11 avenue Frederic Mistral — 13008 Marseille — Tel. +33 684978210
stanislas.gazelle@babel-doc.com — <https://www.babel-doc.com>



DIRECTOR'S STATEMENT

I have always been deeply moved by the plight of single mothers and their children. It is a harsh reality that they often face immense challenges and obstacles in their lives, simply because of their status as single women with children. It is a sad truth that the law is often not on their side, and they can be subjected to unfair treatment and discrimination.

One example of this is the notorious Article 490, which criminalizes sexual relations outside of marriage in Morocco. This law has been used to prosecute and imprison women who have had sexual relationships outside of marriage, including many single mothers. This not only violates their basic human rights, but it also has a devastating impact on their lives and the lives of their children.

But Article 490 is just the tip of the iceberg. The reality is that single mothers and their children face a range of challenges and obstacles that are often not acknowledged or addressed by society. They are often stigmatized and discriminated against, and many struggle to access basic services such as healthcare and education. They also face economic hardship, with many living in poverty and struggling to make ends meet.

Through my documentary film "Women of Sin," I want to give voice to these women and their children and shed light on the harsh realities they face in a society that often does not provide them with adequate support or protection. This film is not just about exposing the injustices and discrimination that these women face; it is also about celebrating their resilience, courage, and strength in the face of adversity.

In particular, I am uniquely positioned to make this film because of my personal connections to the issue. Many people I know, including myself, live like "outlaws" because of the legal and social challenges they face as either single mothers or happy celibates. I have seen firsthand the fear and uncertainty that these women and their families experience, and I am committed to using my skills as a filmmaker to raise awareness of their struggles and advocate for change.

Additionally, I have already started filming some moments with Karima, a single mother whose story, energy, family, and actions to help other women have convinced me that she would be a powerful character, a hero, in the film. Through her experiences, we can see the challenges that single mothers face, as well as the resilience and strength that they draw upon to overcome these challenges.



WOMEN. POWER. EUROPE

EUROPE'S UNTOLD STORY (1945-2021)

LOOKING FOR

Co-Productions, pre-buy, especially from European broadcasters and/or platforms.

CREW

Producer — Regina Bouchehri
Director — Claire Walding
CE — Rolf Bergmann, Dagmar Mielke

TRACK RECORD OF THE PRODUCER

2023: 'Working for the Enemy – Forced Labour in the Third Reich'.
2023: 'Ukrainian Storybox – A Woman's War'.
2022: 'The Natural History of Destruction'. Cannes IFF.
2020: 'A War on Trial'. GRIMME Preis Nominee.

PITCHERS

Valerie Fidler (Producer)
Bettina Offerman (Distribution)

So far, the history of Europe has mostly been told *by* men and *about* men. Now, we aim to shed light on how women have contributed to building and shaping Europe since 1945, fought to prevail in patriarchal structures – and, consequently, made Europe what it is today.

GERMANY

Several languages | 3 X 52' | History

BUDGET

Confirmed Financing: (72%) 360,000 €
Financing Sought: (28%) 140,000 €
Total Budget: **500,000 €**

FINANCING SOURCES

RBB/ARTE 360,000 €

PRODUCTION COMPANY

LOOKS FILM & TV PRODUKTIONEN

Brandenburger Str. 28 — 04347 Leipzig — Tel. +49 34123429117
leipzig@looks.film — <https://looks.film/en/productions/>



THE SERIES' CONCEPT

Condensing a topic that is this extensive, both geographically and in time, into one single narrative is quite the challenge. Our approach is to place about five protagonists at the heart of each episode. Each of them has, through her work, definitively shaped the development of Europe. We are putting together a mix of prominent women and less well-known personalities.

As women in powerful positions, they all were able to direct the fates of their countries, of Europe and with that of the entire female population. Even though they were able to act from a position of power, their experiences are however representative of those of many women in all parts of Europe. As different as the situation was for women in the various European countries, as varied as their political backgrounds were, the obstacles that they faced and the hurdles they had to overcome on the path to political participation were strikingly similar. The tension in our perspective stems from the variety, the heterogeneity of the circumstances of everyday life in Europe, on the one hand, and the commonalities that shaped the experiences of women in Europe, on the other.

At the centre is a perspective from which women themselves relate their own experiences. While the interviewees in this series are exclusively female, we shall hear the voices and standpoints of the men who dominated the political system of the post-war era in Europe through archive footage. As main characters, we've been selecting women from all across Europe, who increasingly gained power and influence after World War II – both in the worlds of politics and business – and who in the process pursued not only a national agenda but also directed their efforts towards the European context.

The contrast between different political systems adds particular interest to the question of parallels and differences in the experiences of women.

Chronologically, we divide the period after 1945 into three phases: the awakening and restoration phase of 1945-1967, the upheaval and women's rebellion phase of 1968-1988 and finally the phase of new European women from 1989 to date. Each of these phases will be covered in one of the three episodes.

ANTI PITCH

ROUGH CUT PROJECTS

- 74. After the Evil
- 75. Black Limbo
- 76. Flying Hands
- 77. Liu Li's Secret
- 78. Mora Is Here
- 79. Post Love
- 80. Rapa
- 81. Storm Alerts

ANTI PITCH

Selected at



AFTER THE EVIL

FRANCE

English | 85' | Human interest

AFTER THE EVIL is a documentary that explores the life and work of Gitta Sereny, an Austrian-British investigative journalist and researcher. As a child confronted very early with war and its ravages, Sereny spent her life trying to understand the roots of evil, its mechanisms and the role of emotions in its implementation. Believing fundamentally that we are not born evil, we become evil, she has conducted long interviews with her subjects, digging deep into their "gray areas", between black and white, beyond good and evil. The film explores Sereny's questioning of the dark side of the human being and puts it into perspective in the light of contemporary thought and practice.

Sereny's hallmark technique consisted of extensive and meticulous research, combined with long hours of non-judgmental but forensic interviewing that owed much to the techniques of psychoanalysis: the facts always mattered, but the goal was to reveal the motivation. The film puts the viewer in her chair, to experience her exploration of evil, not as a historical or intellectual thinking, but a concrete practical and sensorial experience.

Exploring the complexity of evil, the film invites the viewer to dive with her into its roots, as close as possible to individuals who are sometimes intensely difficult to understand, recalling us that no one is ever safe from crossing to the "other side", all while keeping a necessary faith in the nature of human beings.

WATCH THE ROUGH CUT

PW: Gitta

CREW

Production Company — Gloria Films Prod.
Producer — Laurent Lavolé
Director — Tamara Erde

PITCHER

Laurent Lavolé

BUDGET

Confirmed Financing (80.4%) 451,795 €
Financing Sought (19.6%) 110,000 €
Total Budget 561,795 €

FINANCING SOURCES

CNC, Région Ile de France, Creative Europe Media, Gloria Films Production & Polyson.
Co-production agreement with Polyson
Post production France / Distribution agreement with: Urban Distribution & Reservoir Docs France

GLORIA FILMS PRODUCTION

65 rue Montmartre, 75002 Paris
mel@gloriafilms.fr — <https://gloriafilms.fr>

anti pitch



BLACK LIMBO

Negro limbo

SPAIN

Spanish & Fang | 72' | Currents affairs, Human rights

Sixty years later two men investigate a Francoist crime committed in Spanish Guinea in 1959. Món is the son of the colony's Attorney General, who tried to clear up the murder. David is a close friend of Món; he is a journalist and is going blind. For six years they have been trying to find out what happened, till reaching state secrets still in force and finally getting in touch with the victim's family. Acacio Mañe was the first black leader, of the Fang ethnic group, to try to claim sovereignty over Equatorial Guinea at the United Nations. His body was never found. Impunity and silence persist.

WATCH THE ROUGH CUT

PW: Acacio2023

CREW

Production Company — Antonia Films
Producer & Director — Lorenzo Benítez

PITCHER

Lorenzo Benítez

BUDGET

Confirmed Financing (77.4%) 130,000 €
Financing Sought (22.6%) 38,000 €
Total Budget 168,000 €

FINANCING SOURCES

Ayuntamiento de Cádiz, Diputación de Cádiz, Elamedia Estudios (Premio Postproducción Afrolatam Miradasdoc - 2019), AECID & IBERMEDIA
Co-production agreement with Mar de Leva Producciones.

ANTONIA FILMS

Paseo Marítimo 3 - 11F, 11010 Cádiz
lorenzo@antoniafilms.com
<https://www.antoniafilms.com>



FLYING HANDS

SPAIN

Urdu, Balti, English & sign language | 85' | **Human Rights**

There are people who don't accept the idea of a lost fight. Women who question the tradition and cultural inertia that violate their rights. This is the story of Anika Bano, a woman who learnt how to listen to the silence.

In the middle of the Karakoram mountain range in Pakistan, Anika Bano gives birth to a deaf girl, Narjis. Before, she was unaware not only of the rejection and stigma attached to these girls, but also of their very existence, as they remained hidden due to the shame of their families.

Sixteen years later Narjis reads her mother's diaries, where she narrates the personal and social obstacles she has had to overcome to defend the dignity and rights of those who had been condemned for centuries to not being able to have a full life. Not even a life as a human being. Mother and daughter take us on a journey through the Baltistan region, where Anika has built a network of schools and support for deaf people. There, they don't only receive education and respect, but discover a world of possibilities and rights to which they can aspire too.

This story tells us of a commitment, of how integration and equal opportunities for everyone are a direct benefit to the coexistence of society. Anika has not only fought for the rights of her own daughters, but for the rights of everyone's daughters in her community.

WATCH THE ROUGH CUT

PW: Karakoram

CREW

Production Companies — Al Borde films & Labografías

Producers — Paula Iglesias, Sara Blanco, Marta Gómez, Noelia del Potro & Marta Casquero

Directors — Paula Iglesias & Marta Gómez

PITCHERS

Marta Casquero & Marta Gómez

BUDGET

Confirmed Financing (70.8%) 373,461 €

Financing Sought (29.2%) 153,801 €

Total Budget 527,262 €

FINANCING SOURCES

Tax Incentives, Baltistan Fundazioa, Al Borde films & Labografías.

LABOGRAFÍAS & AL BORDE FILMS

C/ Bailén 5, 1 izq., 48003 Bilbao
nodos@labografias.com



LIU LI'S SECRET

UNITED KINGDOM

Chinese | 85' | **Human interest, human rights, crime**

Liu Li, a 27-year-old Chinese woman, gathers the courage to speak out after nearly a decade of silence. She is suing her father for sexual abuse including rape, committed 8 years ago. Shockingly, none of her relatives give her any support. Instead, they accuse her of publicly shaming the family.

VISUAL STYLE

This is mainly an observational film where the camera accompanies Li on her courageous journey to fight for justice. As a result the filmmaker remains invisible in most cases. However, there will be moments when the director's voice will appear and be heard asking some questions and participating in the ongoing dialogue. Most of the filming was done with one camera. That is because Li's experience is so sensitive and private that we would do everything to minimise the intimidating impact often caused by filming equipment and crew being present.

The general pace of the film will be patient, allowing moments to fully unfold. However, when shooting we often had to react instantly in front of sudden unfolding events. Sometimes this handheld footage appears a bit shaky and hurried, but we feel it increases the audience's sense of presence and immersion. We want to maintain this feeling of authenticity, so the viewer can connect properly with the characters and the story.

WATCH THE ROUGH CUT

PW: MEDIMED0920

CREW

Production Company — Co-pilot Films

Producer — Lars Johansson

Director — Fan Ruozhou

PITCHER

Lars Johansson

BUDGET

Confirmed Financing (47.4%) 110,900 €

Financing Sought (52.6%) 123,410 €

Total Budget 234,310 €

FINANCING SOURCES

F-Image Studio, Al Jazeera, NHK, CCDF & TokyoDocs.

Distribution agreement with: CAT&Docs.

CO-PILOT FILMS

18 St Margarets Road, N17 6TY London
copilot.films.10j@gmail.com



MORA IS HERE

Mora esta là

MOROCCO

Amazigh, Arabic & French | 82' | Human interest

'Mora Is Here' is a traumatic account of former Moroccan miners recruited by Felix Mora, in sixteens, to work in the mines of Nord-Pas-de-Calais, in France.

A policy that proletarianized thousands of young peasants, torn from their environment and embarked on an extensive project that would later have enormous social, cultural, and political consequences.

WATCH THE ROUGH CUT

PW: ZK@Doc@4

CREW

Production Company — Zkprod Doc
Producer — Nada Aboughanem
Director — Khalid Zairi

PITCHER

Khalid Zairi

BUDGET

Confirmed Financing (81.25%) ... 260,000 €
Financing Sought (18.75%) ... 60,000 €
Total Budget **320,000 €**

FINANCING SOURCES

Moroccan National Film Center National Fund, OIF, CCME, Institut Français Maroc & Evil Dog House Casablanca (co-producer). Broadcast-guarantee from 2M.

ZKPROD DOC

Bd Moulay Youssef 13 Rue 12 Metres
Etag 2 n°4, 20250 Casablanca
zkproddoc@gmail.com
<https://www.zkprod.com>



POST LOVE

FRANCE

French | 82' | Human rights

In Paris, a group of old LGBTQ+ people, members of the Grey Pride organization, dream of an old people's revolution and stand up against preconceived ideas and judgments to risk sex and love. Starting from zero, we witness the difficulties then the rise of this organization.

POINT OF VIEW

As a gay man myself, I realised in 2018, when I had just turned 43, how invisible older people were in the LGBTQI+ community. I decided to contact the only activist organisation in Paris for old people, Greypride, which Francis Carrier had just created. As I got to know the members of the association, I realised the deep harm done by an ageist society based on physical prowess that condemns old people to oblivion, a life in the shadows, invisibility. I understood though my interactions with these old LGBTQI+ people, who have spent their whole lives fighting, that they found it unbearable in their old age to be rendered invisible, to give up on desire and end up back in the closet in costly organisations that cared little about their difference.

WATCH THE ROUGH CUT

CREW

Production Company — Wendigo Films
Producer — Nadège Labé
Director — Alexis Taillant

PITCHERS

Nadège Labé & Alexis Taillant

BUDGET

Confirmed Financing (58.2%) ... 90,612 €
Financing Sought (41.8%) ... 64,977 €
Total Budget **155,589 €**

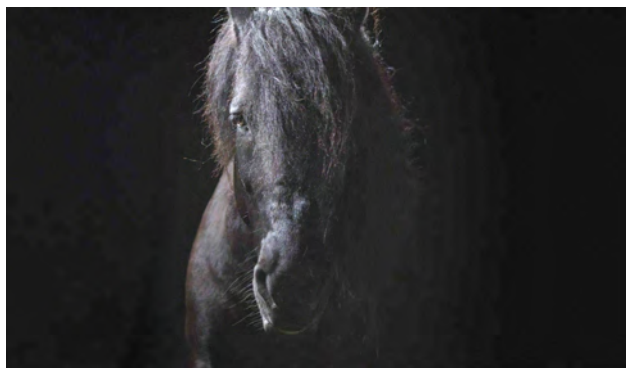
FINANCING SOURCES

CNC, PROCIREP / ANGOA, Vià 93 (local broadcaster), Agora Docs in Progress Award from the Thessaloniki Documentary Festival & Wendigo Films (own investment). Broadcast-guarantee from Vià 93.

WENDIGO FILMS

23 rue des Villegranges, 93260 Les Lilas
nadege@wendigofilms.com
<https://www.wendigofilms.com>

anti pitch



RAPA

SPAIN

Galician | 120' & 52' | **Human interest, wild-life, nature**

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

The Galician Mountain Horse is one of the last wild horse breeds in Europe still living free. Their number is decreasing dangerously, harassed by cattle thieves, wolves, the lack of pastures... and now by multinational power companies, who plan to build windmill farms in the territory. By their side the Spanish small village of Sabucedo preserves something unique: an ancient relationship between the wild horse and human, a bond of protection and interdependence. But there are less people in the village every year, and they are the only ones defending the territory.

Once a year neighbors bring the wild horses down to the village to cut their manes, remove their parasites and separate the males. This six centuries-old tradition is known as the Rapa das Bestas. However, manes have no value anymore, today wild horses provide the last thing villagers have left: their identity. Both horse and villager live in a mirrored situation: the end of the ones would bring the end of the others.

WATCH THE ROUGH CUT

CREW

Production Company — Alejandro Enríquez
Producer & Director — Alejandro Enríquez

PITCHER

Alejandro Enríquez

BUDGET

Confirmed Financing (75%) 192,332 €
Financing Sought (25%) 64,000 €
Total Budget 256,332 €

FINANCING SOURCES

Agadic, TVG (Galician TV), Galician Tourism Office, private investor & own funds.

ALEJANDRO ENRÍQUEZ GARCÍA

c/ San Andrés 26, 15003 A Coruña
enriquez@mondotropo.com
<https://www.mondotropo.com>



anti pitch



STORM ALERTS

Veðurskeytin

ICELAND & DENMARK

Icelandic, Danish & English | 87' | **Docudrama**

A journey into the unknown territories of the human mind. A scholar in his prime all of a sudden finds himself standing at a peculiar crossroads in his life. A doorway to another dimension is flung open and he's faced with a choice. To ignore the call or answer it.

SHORT SYNOPSIS

A man is on the run in Copenhagen. He has abandoned his dream job. He is certain that his employers at the Arnarnagðnæ Institute at the University of Copenhagen have hired a Serbian contract killer to assassinate him. Someone has stolen the keys to his flat and tapped his phone and computer. The washing machine is broken and his wallet and mobile phone have once again mysteriously vanished. Marteinn also has the strange feeling that he doesn't live alone in his apartment anymore. He is certain that there is another man living there. There is only one solution. He'll need to cool his feet by dipping them into the toilet bowl and seek shelter. From his doorbell he peels his name off. We have just met Marteinn Helgi Sigurdsson, who holds a doctorate (PhD) in Nordic and Mediaeval Studies from the University of Cambridge. 'Storm Alerts' is a forensic investigation into- and a reconstruction of Marteinn's experiences.

WATCH THE TEASER

PW: storm

CREW

Production Companies — Firnindi Films, Sagafilm, ResearchGruppen & KIC Studio
Producers — Fridrik Thor Fridriksson, Magnús Árni Skúlason & Margrét Jónasdóttir
Director — Bergur Bernburg

BUDGET

Confirmed Financing (100%) 296,939 €
Total Budget 296,939 €

FINANCING SOURCES

Icelandic Film Fund, The Reimbursement Programme of the Icelandic Government, Nordisk Film & TV Fund & own investment. Broadcast-guarantee from RUV & DR.

FIRNINDI FILMS

Sóleyjargata 12, IS-101 Reykjavík
firnindi.films@gmail.com
<https://www.firnindi-films.com>



SPEEDY PITCH

ONE-ON-ONE MEETINGS

- 84. A Farm in Bali
- 85. All The Past Ahead, A Story Of Spanish Dance
- 86. Antoine, Passing Through Thiaroye
- 87. Breathe, Mom
- 88. Caliu The Fiddler
- 89. Cinema Kawakeb
- 90. Don't F*ck With Johan
- 91. Finding Pauline Boty: The Lost Queen of Pop
- 92. Fritz The Elephant
- 93. Fugitives: Nazi Mercenaries In The Cold War
- 94. Justine, Or The Misfortunes Of The Marquis de Sade
- 95. Magnetic Letters
- 96. Mechanics Of Peace
- 97. My Sextortion Diary
- 98. Rave Culture – The Emerge of an Era 1989-93
- 99. Since I Left
- 100. Sisters Act
- 101. The Doctor And His Guinea Pigs
- 102. The Glacier
- 103. The Nablus Runner
- 104. The Naked Island
- 105. The Outlandish
- 106. Themersons
- 107. Trona

SPEEDY PITCH



A FARM IN BALI

Une ferme à Bali

FRANCE & INDONESIA

French | 52' | Human interest

In 2019, Bali's 4.3 million inhabitants welcomed 6.3 million tourists. 80% of the island's economy depends on it. This imbalance has a price: all life is organized for foreigners. But a young couple Ayu and Wahyu decided to live differently, by creating an organic farm, for the local population and not for tourists. Will they succeed? A farm in Bali presents an insider's look at the Island of Bali.

CREW

Production Companies — LuFilms (France)
& Okular Films (Indonesia)

Producers — Laurence Uebersfeld &
Merio Falindra

Director — Luthfi Muhammad

PITCHER

Laurence Uebersfeld

BUDGET

Confirmed Financing (4%) 9,000 €

Financing Sought (96%) 221,000 €

Total Budget **230,000 €**

FINANCING SOURCES

Normandy region development &
Indonesian producer own investment.

LUFILMS

18 route Fierville, 14130 Blangy-le-Château

laurenceueb@gmail.com

<https://www.lufilms.com/>

speedy pitch



ALL THE PAST AHEAD

A STORY OF SPANISH DANCE

FRANCE & SPAIN

Spanish | 90' | Arts, music, culture

A journey to the heart of choreographic creation through the memory and dreams of a unique ballet in the world.

SHORT SYNOPSIS

Captivating documentary film that explores the rich history and evolution of Spanish dance through the lens of the National Ballet of Spain. Directed by Emilio Belmonte, the film takes us on a journey to the heart of choreographic creation, connecting the past and present of this unique ballet in the world. The project's story is intimately linked to the director's childhood memories, as he was born in Andalusia, where he witnessed the flourishing of flamenco dance in the 1970s, 80s, and 90s.

Under the direction of Rubén Olmo, the National Ballet of Spain embodies a harmonious blend of classical dance, stylized dance, and folklore from various Spanish regions, as well as flamenco. Emilio Belmonte sets out to document this company, marking the third part of his trilogy dedicated to flamenco dance, following the films "IMPULSO" and "TRANCE."

The film revolves around the memory and aesthetics of Spanish dance while questioning the relationship between tradition and innovation within the company. It highlights the importance of preserving the dance's memory to convey the emotion and beauty of this timeless art form.

CREW

Production Company — Rétroviseur Prod.

Producer — Dorian Blanc

Director — Emilio Belmonte

PITCHER

Dorian Blanc

BUDGET

Confirmed Financing (52.8%) 91,263 €

Financing Sought (47.2%) 81,500 €

Total Budget **172,763 €**

FINANCING SOURCES

Ballet Nacional (BNE), Normandy Region,
Rétroviseur Productions & LePlato.
Co-production agreement with LePlato,
(France) & BNE (Spain).

RÉTROVISEUR PRODUCTIONS

Ld Croix Feue Reine, 61130 Saint-Martin

dorian@retroviseurproductions.fr

<https://www.retroviseurprod.fr>



ANTOINE, PASSING THROUGH THIAROYE

Antoine, en passant par Thiaroye

FRANCE & TUNISIA

French & Wolof | 90' | **POV, History, Family**

Unknown to me, my grandfather served France as a Togolese Tirailleur from Nazi camp to liberation. We recently learned he witnessed the Thiaroye massacre, where mutiny charges sent him to prison. After 60 years of oblivion, I wonder: what truly happened on 1st December 44?

SHORT SYNOPSIS

During the Colonial Empire, the French army recruited soldiers from French West Africa. Known as the "Senegalese tirailleurs", they served in various conflicts, such as the World Wars, the Indochina and Algerian Wars. The corps was disbanded in 1962. My grandfather, Antoine, a Togolese young man, enrolled with them just before World War II. After the Normandy landings, Senegalese tirailleurs who were stationed in Breton Nazi camps were sent back to the Thiaroye camp near Dakar. The official version claims a mutiny occurred on December 1st, 1944, resulting in 35 deaths, but historians suggest there may have been around 200 deaths and no armed rebellion took place, leaving no explanation for the massacre. No one in my family knew about Thiaroye. We had to wait for historians or journalists to enlighten us, a few years ago, that Antoine was considered as leader of the so-called rebellion. This was the starting point of my journey to uncover my grandfather's past.

CREW

Producers — Manon Lavaud & Dhia Jerbi (Muja Films), Victor Thomas (Les 48e Rugissants)
Director — Émilien Abibou

PITCHER

Manon Lavaud

BUDGET

Confirmed Financing (9.2%) 38,000 €
Financing Sought (90.8%) 375,500 €
Total Budget **413,500 €**

FINANCING SOURCES

Région Sud Provence-Alpes-Côte d'Azur,
Région Bretagne & producer's investment

MUJA FILMS

France: 1 rue Marx Dormoy, 13004 Marseille
Tunisia: Cité Romana 5, Grombalia 8030
m.lavaud@mujafilms.com



BREATHE, MOM

Respira, mama

SPAIN

English | 70' | **Human interest**

A story about our right to breathe clean air.

SHORT SYNOPSIS

In 2013, Meritxell became the mother of Nina, a girl with a rare genetic condition that can lead to serious lung or liver diseases, especially if she is exposed to toxic substances. Does It mean that she is more vulnerable to the invisible threat of pollution that dominates our global environment in cities, such as Barcelona, her home? In her search for solutions, Meritxell begins a journey as a documentarian and mother in search of knowledge that leads her to meet experts from different fields, along with other mothers who are also fighting for their children's right to breathe cleaner air. What she discovers surprises her and reveals both the will and the contradictions in our daily lives. Is there hope for a better future?

CREW

Production Company — Alba Sotorra SL
Producer — Alba Sotorra
Director — Meritxell Collazos
Script — Meritxell Collazos & Joan López

PITCHERS

Meritxell Collazos & Joan López

BUDGET

Confirmed Financing (86.4%) 69,379 €
Financing Sought (13.6%) 10,927 €
Total Budget **80,306 €**

FINANCING SOURCES

TV3, ICEC, Ajuntament de Barcelona, AMB & BETTAIR.
Broadcast-guarantee from TV3.

ALBA SOTORRA SL

C/ Ciutat de Granada 45, 08005 Barcelona
info@albasotorra.com
<https://www.albasotorra.com/>



CALIU - THE FIDDLER

Caliu, lautarul

ROMANIA

Romanian | 94' | Arts, music, culture

A traditional music player fights for relevance in an ever-changing world, as losing his music would mean losing his identity.

SHORT SYNOPSIS

As his former manager dies in 2016, Caliu is back home with no future perspectives. Stuck in a remote Roma village, feeling that he's getting old, he is unable to accept that his glorious life as the "king of the violin" is over – that was not just his work, that's who he actually was. Loving to play, longing for the admiration of his fans, needing to be a provider for the family and to set an example for the upcoming generations of fiddlers, he decides to start all over again, with a new manager and band. Will the limitations of the real world stop Caliu from pursuing his lost, lustrous life?

CREW

Production Company — SC Adenium Film
Producer — Adrian Bîla
Director — Simona Constantin

PITCHER

Adrian Bîla

BUDGET

Confirmed Financing (80.5%) 145,000 €
Financing Sought (19.5%) 35,000 €
Total Budget 180,000 €

FINANCING SOURCES

CNC - Romanian Film Center.
Broadcast-guarantee from Al Jazeera Media Network.

SC ADENIUM FILM SRL

38 Matasari street, 021425 Bucharest
office@adeniumfilm.ro
https://www.adeniumfilm.ro



CINEMA KAWAKEB

JORDAN

Arabic | 90' | Human interest

After the pandemic lockdown was lifted in 2022, Youssef and Ali were relieved that they can now reopen one of the oldest remaining cinemas in downtown Amman, Cinema Kawakeb. But to discover that the owner of the cinema has taken a loan and ends up spending the loan elsewhere and if the cinema reopens then he is obligated to repay the full amount. This situation has left Youssef and Ali in a dilemma preventing them from reopening the cinema or to make a living elsewhere since they have invested every last penny in renovating the theatre before the pandemic started.

For the past 2 years, they gather daily at the cinema in an attempt to find a solution. But even if they manage to repay it, the only thing that sells right now and for years was showing adult films. In fact screening this kind of films is illegal in Jordan but it has been the only way to keep the cinema running for at least a decade, although downtown cinemas were once known for showing the best classical Arab films of all time. They only have one visitor, Hussien, a fascinating character who is a homeless scrap collector, plagued with OCD. He is mainly concerned with selling enough to afford eating a sandwich, taking a shower and watching a classical film at this cinema. Hussein becomes the main source income for Youssef and Ali who are desperate and surviving on a few pennies.

CREW

Production Company — Jo image
Producer — Omar Massad
Director — Mahmoud al Massad

PITCHER

Mahmoud al Massad

BUDGET

Confirmed Financing (61.2%) 153,000 €
Financing Sought (38.8%) 97,000 €
Total Budget 250,000 €

FINANCING SOURCES

Doha Film Institute funds (Qatar), IDFA Bertha funds (Netherlands) & Royal Film Commission (Jordan).
Co-production agreement with Munire Armstrong, YN Films Inc, Canada.

JO IMAGE

Al walled Street 6, 11185 Amman
almassad2020@gmail.com



DON'T F*CK WITH JOHAN

SPAIN

English & Dutch | 90' | Sports

Johan Cruyff, the greatest Dutch footballer and Ajax legend, receives an almighty slap in the face when he's told his Ajax contract won't be extended. He plots immediate revenge and signs for Ajax's biggest rivals, determined to prove Ton Harmsen wrong and show that at 36 he's still the best and can turn Feyenoord, trophyless for a decade, into winners. And he got it.

TONE AND STYLE

The visual style will be energetic, elegant and cinematic. The interviews will feel naturally lit and contributors will be centre composed in minimalist, symmetrical sets to avoid distracting the viewer and to contrast with Cruyff's genius and chaos. Archive interviews and news footage from the time will add authenticity and pace to the narrative. Archive gaps will be filled by recreations of dialogue-free scenes simulating authentic footage. As with documentary hybrids like Close Up, or Medium Cool, the audience will be unsure exactly when the film transitions from fictional to non-fictional footage. The pacing will be fast and while the story off the pitch provides exciting dramatic arcs, Don't F*ck With Johan is also a love letter to an incredible player with balletic movement and a unique football philosophy.

CREW

Production Company — ZoomSport Films
Producer — Marc Guillén
Director — Duncan McMath

PITCHERS

Marc Guillén
Duncan McMath

BUDGET

Confirmed Financing: NOT YET
Total Budget 2,000,000 €

FINANCING SOURCES

Village Roadshow

ZOOMSPORT FILMS

C/ Sèneca 13, 08006 Barcelona
marc@zoomsport.com
<https://www.zoomsport.com>



FINDING PAULINE BOTY: THE LOST QUEEN OF POP

UNITED KINGDOM

English | 90' | Arts, music, culture

The UK's newest Queen of Pop, Rebecca 'Self-Esteem' Taylor, goes in search of the trailblazing artist, actor and broadcaster Pauline Boty – founding member of the Pop Art movement and epicentre of the 60s London scene.

SHORT SYNOPSIS

The UK's newest Queen of Pop, Rebecca 'Self-Esteem' Taylor, goes in search of the trailblazing artist, actor and broadcaster Pauline Boty – founding member of the Pop Art movement and epicentre of the 60s London scene. Spanning the worlds of art, pop music, theatre and film, Pauline was adored and admired by everyone from Peter Blake and the Beatles to Bob Dylan but tragedy conspired to erase Pauline from the story of the cultural revolution she helped start.

Reconstructing lost interviews and archive, Self Esteem channels her 60s soulmate and assembles an audiovisual collage of Britain's Lost Queen of Pop with contributions from the friends and contemporaries who have since gone on to stardom and success.

You may think you know the story of the 60s, but if you don't know Pauline, you don't know the half of it. Self Esteem is going to set the record straight.

CREW

Production Company — Sandstone Global
Producers & Directors — Anna Thomson
& David Baksh

PITCHER

Anna Thomson

BUDGET

Confirmed Financing (85%) 329,000 €
Financing Sought (15%) 58,000 €
Total Budget 387,000 €

FINANCING SOURCES

Channel 4 & BFI tax credit.
Broadcast-guarantee from Channel 4.

SANDSTONE GLOBAL

Somerset House, New Wing, Strand,
London WC2R 1LA
annathomson@sandstoneglobal.com
<https://www.sandstoneglobal.com/>

speedy pitch



FRITZ THE ELEPHANT

Fritz l'éléphant

FRANCE

French, English & German | 52' | **History**

150 years ago, the captivity of a small elephant and his well-documented tribulations within the largest circus in the world tell the story of animal mistreatment and the birth of the animal cause. Between the industrial revolution and the powerful colonial logic, the story of Fritz, exploited for the entertainment of men, shows the evolution of our mentalities.

NOTE OF REALIZATION

Let's take a few moments to imagine: a hand, in close-up, tracing the outline of a drawing; the texture of the paper, the lead of the pencil, the line that asserts itself. Gradually the outline of an elephant appears. It is Fritz, the hero of our story. The hand is that of Isy Ochoa, who has unearthed the story of Fritz and has succeeded, through his research, his drawings, and his passion for this little elephant, to awaken my interest in a story that is both unknown, original and universal. A story that reminds some of us of Dumbo the elephant, but with a less happy ending, and that takes us on a journey through time and space: from the forest of West Bengal to the cobblestones of the small town of Tours, from the shores of the Red Sea to the American roads used by the huge caravan of the Greatest Show on Earth... A story that touches our hearts, opens our eyes, and allows us to question our humanity.

CREW

Production Company — 13 PRODS
Producer — Dominique Monteiro
Director — Camille Ménager

PITCHERS

Dominique Monteiro & Gilles Perez

BUDGET

Confirmed Financing (80.7%) ... 256,510 €
Financing Sought (19.3%) 61,490 €
Total Budget **318,000 €**

FINANCING SOURCES

ARTE, France3 Centre Val de Loire.
Co-production agreement with ARTE.
Distribution agreement with: StudioFact.

13 PRODS

9 rue Jean-François Leca, 13002 Marseille
dominique.monteiro@13prods.fr
<https://www.13prods.fr>

speedy pitch



FUGITIVES

NAZI MERCENARIES IN THE COLD WAR

UNITED KINGDOM & GERMANY

English | 3 x 60' | **History**

In the aftermath of WWII, the victorious Allies vowed to hunt Nazi war criminals "to the ends of the earth". Yet many were never hunted – instead recruited by foreign intelligence services. Based on Danny Orbach's best-selling book *Fugitives* unveils the truth of these Nazis turned Cold War spies.

Through fascinating archive, interviews, and high-end reconstruction, this series tells the amazing stories of some of the Cold War's most larger-than-life characters. We re-live the action, as they weave their webs of influence from their bases in dark German restaurants, chaotic smuggler-infested Yugoslav ports, and dingy Sauerkraut-reeking Damascus safehouses. They use their influence to sell arms, contraband, and of course, national secrets, playing both sides as double and even triple agents. Along the way, they earn huge amounts of money, while narrowly escaping capture or worse – until eventually, their luck runs out. Using never before seen and newly declassified American, French, German and Israeli intelligence documents, this electrifying tale of interweaving spy-der webs reveals the world's intelligence services as never seen before. Filmed and presented as a Hollywood spy thriller, this is a story that has never been fully told – until now.

CREW

Production Company — Faction Films
Producer — Rishi Ghosh-Curling
Executive Producers — Peter Day & Sylvia Stevens
Associate Producer — Zoe Castleden

PITCHERS

Sylvia Stevens & Zoe Castleden

BUDGET

Confirmed Financing: NOT YET
Total Budget **1,120,000 €**

FINANCING SOURCES

Co-production agreement with Nadcon
(Germany)

FACTION FILMS

26 Shacklewel Lane, E82EZ London
faction@factionfilms.co.uk
<https://factionmedia.co.uk>



JUSTINE, OR THE MISFORTUNES OF MARQUIS DE SADE

FRANCE

French & English | 52' | Culture

In our modern culture steeped in sex and violence, Sade's work persists. The film focuses on the Sadean character who resisted his tormentors the most, but also his author: Justine.

SYNOPSIS

This is the story of a book written during the French Revolution, matured in the Bastille prison before it was taken: "Justine, or the Misfortunes of Virtue". Its' author, the Marquis de Sade, remains unsurpassed in the clinical description of cruelty since the 18th century. In his works, he claimed to have invented a long catalog of abuses to teach us about humanity and its' debauchery. The decadence of a world where only crime pays. Where the rule of law is nothing more than a screen to mask the survival of the fittest.

A world that remains ours, in which the winners of capitalism have replaced the aristocrats of the Ancien Régime. A world in which we are hypnotized by stories of madness, violence and power in the news, that we carry on binge-watching in Netflix true-crimes. This world where the ghost of Sade prowls, Sade helps us lay it bare.

Whether we want to get a hit, or resist.
Always facing up to it.

CREW

Prod. Company — Les Films de l'Instant
Producer — Anne Percie du Sert
Director — Aurélien Guegan
Authors — Margaux Leridon & Aurélien Guegan

PITCHERS

Anne Percie du Sert & Aurélien Guegan

BUDGET

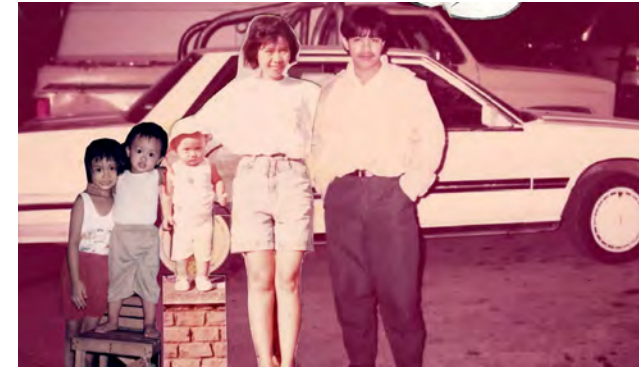
Confirmed Financing (5%) 18,000 €
Financing Sought (95%) 332,000 €
Total Budget **350,000 €**

FINANCING SOURCES

CNC
In development for ARTE France

LES FILMS DE L'INSTANT

24, rue de Clichy, 75009 Paris
a.perciedusert@storer.fr
<https://www.les-films-de-l-instant.com/>



MAGNETIC LETTERS

FRANCE & PHILIPPINES

Filipino | 70' | Human interest

A daughter confronts her distant and awkward relationship with her father by piecing together fragmented memories and recordings from audio and video cassette tapes from the late 1980s and the 1990s.

SHORT SYNOPSIS

I question my father's absence when I was growing up. In 1988, he left our family to work as an overseas Filipino worker (OFW) in Saudi Arabia. In the Philippines, many children deal with the absence of their parents who leave them to work in another country due to increasing poverty and unemployment in the Philippines. My father returned home for good after 12 years, but for most of my life, I feel that I haven't really known him. The documentary mixes raw voices and images contained in analog magnetic cassette tapes exchanged between Filipino migrant families, giving form to the invisible feelings of longing and distance experienced by many migrant families. For the narrative, I focus on my perspective as a child growing up to a migrant family. Through the archival materials, I try to imagine what my father's life as an OFW could have been like before, the emotions he might have felt, and the struggles he might have experienced. The film interweaves both personal and collective stories and memories. Parallel to my family's narratives are the narratives of other migrant families who own the cassette tapes.

CREW

Production Companies — Dynamo Prod.
(France) & Archipelago (Philippines)
Producers — Philippe Djivas & Gale Osorio
Director — Demie Dangla

PITCHER

Quentin Myon

BUDGET

Confirmed Financing (12%) 30,000 €
Financing Sought (88%) 220,000 €
Total Budget **250,000 €**

FINANCING SOURCES

Purin Found, DMZ Industry, Doc by the sea, Film Development Council of the Philippines & Procirop Angoa.
Broadcast-guarantee from Lyon Capitale TV.

DYNAMO PRODUCTION

pdjivas@dynamoproduction.fr
<https://www.dynamoproduction.fr>



MECHANICS OF PEACE

La mecanique de la paix / La mecánica de la paz

SPAIN & FRANCE

English, Spanish & French | 90' | **Human rights**

'Mechanics of Peace' is a physical and spiritual journey that deglorifies war and proposes a transition from force to reason and from violence to dialogue.

POINT OF VIEW

Difficult times are with us now and the future. It seems darkness is advancing across the planet. Ukraine & Russia war, Climate Change, refugees, fake news the rise of the technodictatorship and artificial intelligence. Humans are facing some of the most important challenges we have experienced as a species.

'Mechanics of Peace' is an urgent and necessary film to generate dialogue about seemingly utopian possibility of world peace. For this film we have very important voices, almost all of them Nobel Peace Prize Laureates. The reflection of this powerful and compelling figures are sure to reach people's hearts and minds. They deglorify war and propose a transition from force to reason and from violence to dialogue.

'Mechanics of Peace' is not an edifying documentary seeking to congratulate the viewer, with false new age mythology. 'Mechanics of Peace' opens a plurality of deep voices, offering engagement for the viewer in a multifaceted and simple film. World Peace begins with oneself.

CREW

Production Company — Stories By Susana Guardiola
Producer & Director — Susana Guardiola

PITCHER

Susana Guardiola

BUDGET

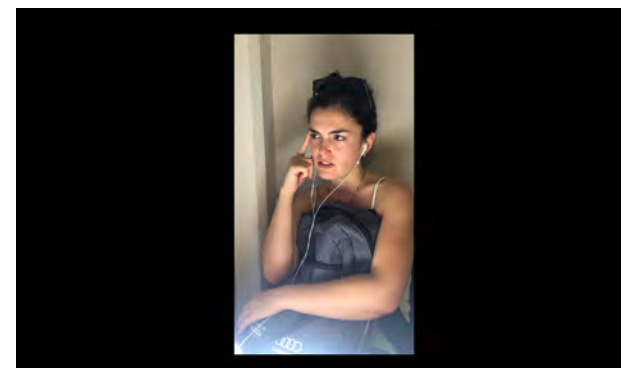
Confirmed Financing (44.4%) . . . 200,000 €
Financing Sought (55.6%) 250,000 €
Total Budget 450,000 €

FINANCING SOURCES

TPRF Foundation, Feel Sales & own investment. Co-production agreement with Les Films d'Ici. Distribution agreement with Feel Sales.

STORIES BY SUSANA GUARDIOLA

C/ Balboa 32, 08003 Barcelona
susana@storiesby.es
<https://www.storiesby.es>



MY SEXTORTION DIARY

Diario de mi Sextorsión

SPAIN

Spanish, Catalan & English | 70' | **Thriller documentary**

The thriller documentary about how Pati, the film's director, embarks in a digital blackmail situation after her computer is stolen.

An anonymous Hacker accesses all the stored data in the stolen device and finds three very private photos of Pati. He threatens that if he doesn't receive \$2,400 he will mass-mail the pictures to all her work contacts in order to ruin her professional reputation.

The shame, anger and distress caused by the ineffectiveness of the legal forces lead Pati to set out on her own investigation to stop the Hacker and regain control and power over her privacy.

STRUCTURE

My Sextortion Diary unfolds as a character-driven classic thriller, enriched by a tragicomic undertone. Through the director's use of archival footage, we construct Pati's life collage diary, a poignant reflection of the experiences shared by online active users.

CREW

Production Companies — Gadea Films & Ringo Media
Producers — Patricia Franquesa & Mireia Graell
Director — Patricia Franquesa

PITCHER

Patricia Franquesa

BUDGET

Confirmed Financing (86.2%) . . . 274,225 €
Financing Sought (13.8%) 43,939 €
Total Budget 318,164 €

FINANCING SOURCES

ICEC, ICAA, Movistar+ & TVC.
Broadcast-guarantee from Movistar +, TVC & VGTV.

GADEA FILMS

patricia@gadeafilms.com
<https://gadeafilms.com/>



RAVE CULTURE

THE EMERGE OF AN ERA 1989-1993

SPAIN

English | 90' | Arts, music, culture

Dancing to change the world, escaping to live in it.

SHORT SYNOPSIS

A journey from the origins of dance culture, from the sophisticated techno of Detroit, the hedonism of Chicago's house and the garage fervor of New York, to the emergence of acid house that gave rise to the rave phenomenon in the UK in the late eighties. This new music genre changed the way of understanding dance music, music production and society.

'Rave Culture' recounts and analyses the early 1990s rave movement that emerged in England from a new type of musician, producer and artist. Through their most underground protagonists we will be able to understand the rave phenomenon in the world, as well as the close and curious relationship with Tenerife.

Breakbeat, also known as "hardcore music", is the main character of this documentary.

A social historical film with music as a central point.

CREW

Production Company — La Gaveta

Producciones

Producer — Esther Agúndez

Director — Eduardo Cubillo

PITCHERS

Esther Agúndez & Eduardo Cubillo

BUDGET

Confirmed Financing (83.3%) . . . 200,000 €

Financing Sought (16.7%) 40,000 €

Total Budget 240,000 €

FINANCING SOURCES

Canary Island Government, Tenerife Council & La Gaveta Producciones.

LA GAVETA PRODUCCIONES

C/ Álvarez de Lugo 62, 38004 Tenerife

info@lagavetaproducciones.com

https://www.lagavetaproducciones.com



SINCE I LEFT

Depuis que je suis partie

FRANCE & IRAN

Persian | 60' | Human interest

On the occasion of the renovation of a village destroyed by an earthquake during the Revolution, I film the Iranian inhabitants who with this construction site try to define a new type of society.

In 1978, 18 000 people died in a devastating earthquake in my country, Iran. At the same time there were massive protests against the Shah's regime. As a young architect, I decided to join a group of volunteers to help build the province of Esfahak. There, I discovered one of the typical ancient villages of the region, once renowned for its raw earth architecture, its vaulted houses and its ancient citadel. Few years after, for several reasons, I decided to leave my country for good and go into exile in France. In 2018, my young friend Reyaneh, who knew of my previous experience in the region, told me that together with friends from the area, they had decided to set up a cooperative to rebuild their parents' destroyed village exactly as it was.

I decided this time, to return to Esfahak and stay there to film this rebirth.

"Since I left" is a long-term project. Since 2019, I have been following the characters in their daily battles. However, two different stories will intertwine and drive the film forward: my own story as the main narrator and that of the young people and their parents.

CREW

Production companies— La Huit &

Ayvisions (Iran)

Producer — Laurence Milon

Director — Mina Saidi Shahrour

PITCHER

Laurence Milon

BUDGET

Confirmed Financing (15.7%) 34,598 €

Financing Sought (84.3%) 186,000 €

Total Budget 220,599 €

FINANCING SOURCES

Association Relief, Région Ile de France, Région Nouvelle Aquitaine, Procirep développement, La Huit Production & La chambre aux fresques (co-producer).

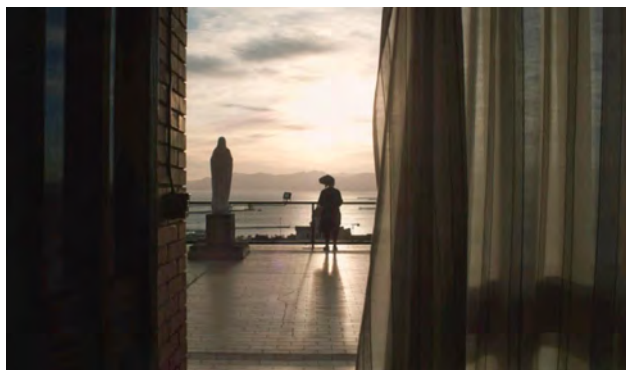
LA HUIT PRODUCTION

218 bis rue de Charenton, 75012 Paris

laurence.milon@lahuit.fr

http://www.lahuit.com/

speedy pitch



SISTERS ACT

FRANCE & SWITZERLAND

Italian & English | 90' | Human rights

"Sisters Act" chronicles the long-term relationships between Catholic sisters, part of an international network to end sexual slavery, and trafficking survivors in Italy. The film will showcase these unexpected rehabilitative sisterhoods through vérité filmmaking and theatrical improvisation workshops, a space for cathartic expression where the survivors will be symbolically re-enacting a part of their journeys.

ARTISTIC APPROACH

The sisters' work spans from street units and emergency response to long-term rehabilitative support in sister-run shelters. Creating these close-knit communities with survivors is an effective way to fight human trafficking. That is why we decided that the relationship between a survivor, Joy, and Sister Rina would form the backbone of this film. The theatrical workshop we're proposing will give the survivors a space for expression, while presenting to the viewer what the survivors are willing to show of their journeys through acting. To set up an improvisation workshop adapted to the situation and needs of the survivors, we're working with Frédéric Lecomte, who specializes in theatrical workshops for traumatized populations. The two-week workshop, inspired by films such as Teatro de Guerra by Lola Arias or Olfa's Daughters by Kaouther Ben Hania, will culminate in a final performance.

CREW

Production companies — Amok Films (France) & Contrast Film (Switzerland)
Producers — Chachi Hauser & Ivan Madeo
Directors — Antoine Goldet & Dea Gjinovci

PITCHER

Antoine Goldet

BUDGET

Confirmed Financing (57.4%) 412,900 €
Financing Sought (42.6%) 305,821 €
Total Budget 718,721 €

FINANCING SOURCES

Field of Vision, Fork Films & Swiss Federal Office of Culture.

AMOK FILMS

10, rue du Moulin Joly 75011 Paris
antoine@amokfilms.fr
www.amokfilms.fr

speedy pitch



THE DOCTOR AND HIS GUINEA PIGS

Le médecin et ses cobayes

FRANCE

French, English & German | 2 x 52'

Science, knowledge, education, History

Modern medicine has a long history of achievements, with brilliant physicians as heroes, even though huge scandals did also pave its path. What about those who paid for science with their own body? This documentary sheds light on the unknown side of medical progress, how doctors finally came to face ethics and responsibility in human experiments.

The Doctors Trial of Nuremberg left the world in shock when people learned about the cruel, often deadly experiments in concentration camps. In 1947, the judges edit the Nuremberg Code, the first international ethical standards for medical research on human beings. But nowhere, doctors seemed concerned. For decades, in the name of progress, medical scientists continued their research, roaming illegality whilst medias and patients advocated for informed consent. It took time: the first laws on medical research on human beings were published in the late '70, in France only in 1988.

"The Doctor and his Guinea Pigs" tells the fascinating history of medical research – the heroes of this story wear white blouses – the unseen and unknown participants of their experiments. In this two-chaptered documentary, French researcher Pr Dr François Lemaire leads his investigation from the inside, meeting former colleagues from France and abroad. He will reveal the slow nascent of an ethical conscience within the profession.

CREW

Production Company — Day For Night
Producer — Jan Vasak
Directors — Anja Unger

PITCHERS

Jan vasak & Anja Unger

BUDGET

Confirmed Financing NOT YET
Total Budget 365,000 €

FINANCING SOURCES

CNC

DAY FOR NIGHT

33 rue Tlemcen, 75020 Paris
contact@dayfornight.eu
<http://dayfornight.eu/en/441-2/welcome>

speedy pitch



THE GLACIER

ITALY

Italian | 52' | Human interest

In the last 15 years, every summer the Glacier Presena has been covered with geotextile fabric covers to reduce the melting of ice and to ensure the survival of the ski industry. But the dissolution is inexorable and in 2024 it will be covered for the last time.

DIRECTOR'S NOTE

We live in Trentino-South Tyrol, a renowned ski destination in the Italian Alps, where a lively environmental debate divides the society in two irreconcilable positions. On one side there are the ski resorts, which create an enormous wealth and provide employment to thousands of workers. On the other side are those who believe that the ski industry is an unsustainable economic model. This dualism is more noticeable in places like the glacier Presena, where the local community exploits the natural resources for its own interest, selling their activities to tourists as sustainable. At the same time, the community rely on the ski resort to sustain its small and isolated economy.

'The Glacier' is an ethnographic investigation which narrates the relationship between humans and nature from the point of view of the local community. In this portrait, the small and isolated alpine village of Vermiglio deals with climate change with a defensive attitude, which leads the community to immobilism.

CREW

Production Company — Presente indicativo
Producer — Federico Scienza
Director — Manuela Boezio

PITCHERS

Federico Scienza & Manuela Boezio

BUDGET

Confirmed Financing (6.4%) 18,500 €
Financing Sought (93.6%) 124,000 €
Total Budget 142,500 €

FINANCING SOURCES

Caritro (Bank Foundation), METS (Ethnographic Museum) & Pro Loco Vermiglio (local association).

PRESENTATE INDICATIVO

Via Azzolini 6, 38068 Rovereto
federicoscienza@gmail.com

speedy pitch



THE NABLUS RUNNER

FRANCE & PALESTINE

Arabic | 75' | Human interest

Deya has long dreamed of taking part in international marathons. But running 42 km in the occupied West Bank is impossible. A 900 km wall and ever-expanding Israeli settlements shrink her territory for running and living. Supported by his family and friends in the Nur Shams refugee camp, Deya has not given up: he will do everything in his power to run in the Paris Olympics. His dream is to wear the colors of Palestine in the world's greatest sporting event.

DIRECTOR'S NOTE

Filming a documentary means being able to anticipate everything, even the unforeseeable. It means knowing where I stand, where and how I place my camera.

My place I quickly found my place in the Deya family. Today I can say that he matters to me, just as I matter to them. With Deya, since I've been here, our relationship has obviously become richer. I'm in a place that none of those close to him can be, because I'm preparing a film with him, and also because I have a background as a top-level sportswoman.

Even though the film is resolutely documentary, there will be some staging in certain sequences. I know it will be easy for me to set up with Deya, his nephew Youssef and his friend Abdel when necessary.

CREW

Productions Companies — Les films d'ici & Haicha Ladrouz Film Production
Producer — Camille Laemlé
Producer & Director — Haicha Ladrouz

PITCHERS

Camille Laemlé & Haicha Ladrouz

BUDGET

Confirmed Financing (9.6%) 43,000 €
Financing Sought (90.4%) 407,000 €
Total Budget 450,000 €

FINANCING SOURCES

DFI Doha, CTC Corsica Région, SCAM, Sud Region (Méditerranée) & CNC Rewriting great. Co-prod. agreement with Dulac Distributor (France) & Philistin Films (Palestine).

LES FILMS D'ICI

ladrouz.haicha@orange.fr
camille.laemle@lesfilmsdici.fr
<https://www.lesfilmsdici.fr>

speedy pitch



THE NAKED ISLAND

L'île nue

FRANCE

Arabic & French | 60' | **Human interest**

On a beach in Beirut, Munir, Jamil, and the other bathers seem indifferent to the crisis unfolding in their devastated country. With a chicha in the corner of their mouths, they sunbathe nonchalantly on the city's last public beach – an island of freedom where all of Lebanon's religious communities and social classes mingle.

Here, the destinies of Imams, poets, ex-Hezbollah fighters, alcoholics, singers, intellectuals, and Palestinian refugees have intertwined for years, sometimes decades. 'The Naked Island' tells the story of these men who are trying to rebuild a utopian society on the edges of the city and of a fragile coexistence that is threatened by Lebanon's collapse.

CREW

Production Company — Drôle de Trame
Producer — Audrey Ferrarese
Director — Emma Paoli

PITCHERS

Audrey Ferrarese & Emma Paoli

BUDGET

Confirmed Financing (9.7%) 15,000 €
Financing Sought (90.3%) 140,000 €
Total Budget **155,000 €**

FINANCING SOURCES

Procirep-Angoa development fund & Drôle de Trame (own investment)

DRÔLE DE TRAME

66 rue de Paris, 93100 Montreuil
audrey.ferrarese@droledetrame.fr
<https://www.droledetrame.com/>

speedy pitch



THE OUTLANDISH

Amsevid

FRANCE

Amazigh, Arabic & French | 117' | **Experimental doc**

We cross Algeria's history through three main characters: nowadays with Boubkeur (The Wanderer), a solitary and silent traveler; 1996 with Bhar (The Archivist), an archivist investigating a sprawling network of traffic and influences directed by a mysterious man answering to the initials SK; and an indefinite time and space with Djamil (The Shadow), a character-mirror.

All three, in constant movement, seem to be looking for something.

During their journeys, we come across activists on their way to attacking a police station, demonstrators, farmers, hunters, archives of political struggles, women weavers in a village who are also poetesses. The archivist's investigation becomes more complicated, the Wanderer gets lost in the middle of the woods, and the mirages intensify. Where will all this lead us? No one knows.

In a gigantic lark mirror, we witness the hopes, journeys, joys and illusions of women and men between wandering and questioning in a constantly changing Algeria. Those women and men are torn between deployed laughter and barely feigned tears as they are coming out of more than 15 years of civil war, a period when chimera was documenting reality.

CREW

Production Companies — Les Ménines Productions & B.H.A. Productions
Producer — Soukaina Sentissi
Director — Tahar Kessi

PITCHER

Soukaina Sentissi

BUDGET

Confirmed Financing (64%) 170,700 €
Financing Sought (36%) 95,900 €
Total Budget **266,600 €**

FINANCING SOURCES

Doha Film Institute, Dox Box, Cinéma et Mémoire & Le Polygone étoilé.

LES MÉNINES

7 rue des Alexis, 13510 Eguilles
lesmeninesproductions@gmail.com



THE THEMERSONS

POLAND

Polish | 75' | Arts, music, culture

What is childhood, love, and art in the face of the Holocaust? The unknown story of the wartime fate of the great pioneers of the European film avant-garde.

Franciszka and Stefan Themerson – brilliant Polish artists of Jewish origin. Both were versatile and creative. Franciszka (1907-1988) was a painter, illustrator, and stage designer. Stefan (1910-1988) was a writer, poet, philosopher, composer, and tireless experimenter. They were an important part of the intellectual bohemia of Warsaw, Paris, and London.

The families of both artists were murdered during the Nazi occupation in Poland. Only Franciszka's niece, Jasia Reichardt, a child at the time, survived. Jasia was taken out of the Warsaw ghetto just before its liquidation and then hidden in many places. The film covers the odyssey of a Jewish girl in occupied Poland, as well as the dramatic efforts of Franciszka to save her beloved husband.

The film is a family history of war. Reconstructed from Themerson's huge art archives of films, letters, memoirs, laconic notes of the diary, and highly emotional drawings. This is a story of the struggle of the helpless with unimaginable evil.

CREW

Production Company — Pinot Films
Producer — Marta Duzbabeł
Director — Marcin Borchardt

PITCHERS

Marta Duzbabeł & Marcin Borchardt

BUDGET

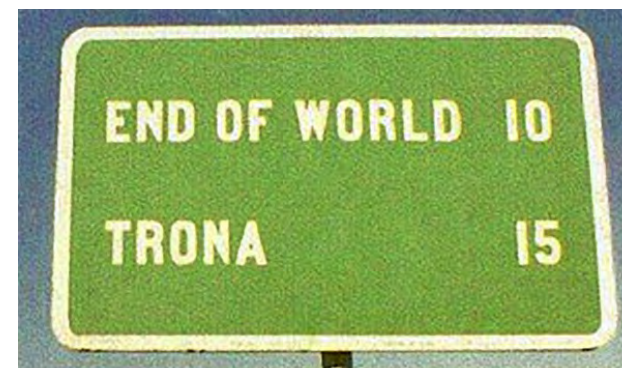
Confirmed Financing (41%) 127,579 €
Financing Sought (59%) 183,386 €
Total Budget 310,965 €

FINANCING SOURCES

TVP, Educational Film Studio, Polish Film Institute & Fixa Film. Broadcast-guarantee from TVP & SVT. Co-production agreement with Fixa Film. Distribution agreement with Against Gravity Poland.

PINOT FILMS

Mokra 29/52, 03-562 Warsaw
mduzbabeł@pinotfilms.pl
<https://www.facebook.com/pinotfilms>



TRONA

BELGIUM & ITALY

English | 75' | Human interest

What does it mean to grow up in a town so hostile, where not even the grass can grow?

SHORT SYNOPSIS

A few miles from Death Valley, in the heart of the Mojave desert lies a small town called Trona, defined by many as "the worst place in the United States". The sand-covered streets are in ruins and most of the houses are abandoned or burnt. The quality of life resembles that of poor nations – yet Trona is only thirty minutes away from the America that we all know, the America that is made of possibilities and comfort. The mining town of Trona used to reflect, even exceed, the standard of living in the United States. When the mine was shut down, the veil of illusion fell, revealing all the unease that remained hidden in the folds of this seemingly perfect American society. In a city where temperatures can exceed 50°C and where people rarely live outdoors, many dramas take place within the domestic walls of old houses. Addiction and abuse often go unnoticed. Trona High School is one of the last surviving institutions in the city.

CREW

Production Companies — Harald House
Belgium BV & Samarcanda Film (Italy)
Producers — Kristian Van der Heyden & Leonardo Barrile
Director — Emanuele Mengotti

PITCHER

Kristian Van der Heyden

BUDGET

Confirmed Financing (22.5%) 90,000 €
Financing Sought (77.5%) 310,000 €
Total Budget 400,000 €

FINANCING SOURCES

BNP PARIBAS & Italian Tax Credit.
Broadcast-guarantee from Rai CINE.

HARALD HOUSE BELGIUM

Patersstraat 100, 2300 Turnhout, Antwerpen
office@haraldhouse.com
<https://www.haraldhouse.com>

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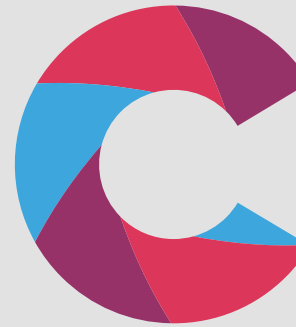
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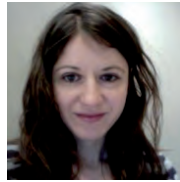
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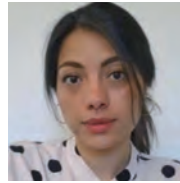
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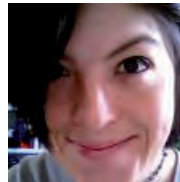
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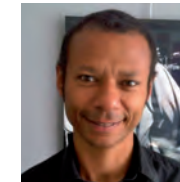
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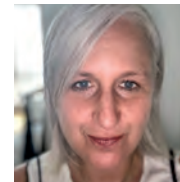
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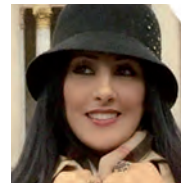
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 LAMNABHI, Sara – DOCMA, Spain
 SOLÉ, Albert – PRODOCS, Spain
 TARIN, Marta – CIMA, Spain

Updated list on September 26, 2023 – changes may have occurred.



Así se pide un
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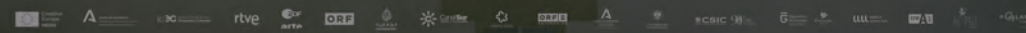
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LOS CONSTRUCTORES DE LA ALHAMBRA

25 DE NOVIEMBRE EN CINES

EN DE LAS DOS VISIONES AL PRODUCCIONES PULCRUM FILMS PRESENTA LOS CONSTRUCTORES DE LA ALHAMBRA UNO DE LOS MEJORES CINEastas ESPAÑOLAS DE LA SIGLO XX. AGENCIA ANDALUZA DE INVESTIGACIONES CULTURALES (IAC) EN COLABORACION CON RTVE, CANAL SUR, EN COLABORACION CON ZUM/ARTES, UNO ALHAMBRA DOCUMENTARY CHANNEL, EN COLABORACION CON ORF ENTERTAINMENT, VERSION DIGITAL, Y EN COLABORACION CON PATRONATO DE LA ALHAMBRA Y EL GENERAL DE, PATRONATO DE TURISMO Y DEPARTAMENTO DE CIENCIAS, UNIVERSIDAD DE GRANADA, ESCUELA DE ESTUDIOS ARABES - ESCUELA DE AMAR WAKEL, SOFIAN EL BERNAISSANT FILM, FAHAR HAMDI ALI, ANDERSON KIDMA, ADRI KIDKIDMA, JORGE DE JUAN GARCIA, DIRECTOR DE PRODUCCION CESAR MARTINEZ, DIRECTOR DE FOTOGRAFIA TITO TROIANAS, DIRECTOR DE MONTAJE ELIOTTA MONTAÑE, DIRECTOR DE SONIDO VIRGINIA SERNA, MONTAJE DE GILBERT PINAR, COMPOSICION DE PEPY AGUIRRE, TITULO DE CREDITOS Y EDICION DE ELIOTTA MONTAÑE, FERNANDO NOVELLO, MONTAJE FINAL KIRIT ADAMETZ, SUPERVISOR DE JORDI CASTA, COORDINADOR DE PRODUCCION GERARDO DAVID, PRODUCCION EJECUTIVA ISABEL FERNANDEZ, CARLES BRUGUERAS, JUAN LUIS HERNANDEZ, PRODUCCION ISABEL FERNANDEZ, CARLES BRUGUERAS, JUAN LUIS HERNANDEZ, MARGARITA MULLER, ISABEL FERNANDEZ, CARLES BRUGUERAS, JUAN LUIS HERNANDEZ.



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