



Industry

Visions on Reel

17.4
-2.5.2020

**International
Film Festival Nyon**

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Editorial



Gudula Meinzolt
Co-Head of Industry



Violeta Bava
Co-Head of Industry

We appreciate when filmmakers don't copy formulas, neither from others nor their own, and we applaud how they preserve an honest and original look at the reality around them. This time (ir)reality has been turbulent for all of us and has put everything under perspective, the entire world is going through a similar situation, no one has been left out. All of us, at each different position, we have been forced to rethink and redefine what we can do and what are we willing to do from the physical and solid limits of our houses, but at the same time seduced by the promise of a world potentially at our reach at just one click.

It has not been an easy task, and not due to the technical challenges, nor because of the different time zones of all the people involved around the globe who join to get this done, nor because we had to put the imagination into action in a way that we had never thought, nor because of the enormous challenge that it means to adapt to a completely different way of doing things, but fundamentally because at some point, this exciting and strange adventure of reinvention also carries some sadness that has to do with the certainty that during this edition the moment of physical and real encounters, those that involve our bodies, where we can dance and laugh, or discover ourselves at a dinner together, or suffer expecting that each pitch comes out the best possible way, or walk and chat while we go from one theater to the other, or the beautiful moment when we sit together by the lake or at the cinema waiting for the movie to start simply, this time, it's not going to happen.

We have to assume, then, a change of paradigm: the actual global pandemic puts us in front of the abyss that work and relationships can be like this, that the border can be our homes, or the surgical mask. We know that the online edition does not replace in any possible way the encounter in Nyon and we do hope that this virtual event - due to the strength of the projects we present here - is the one that will allow us to question the world and also to think of a different and better one, so that soon we can meet up and sit in a crowded movie theatre to watch a film together again.

So, during the past weeks we had thoughtful exchanges and we discussed tirelessly to redefine which activities could be presented at VDR Industry Online that could still stand out, keep their brightness -digital, this time- and we concluded that the best, for this edition was to focus on: Pitching du Réel, Docs in Progress, Rough Cut Lab, CH meets UK, Opening Scene Lab (which will take place at a later point however), Prix RTS, SWISS FILM Previews, Media Library and a series of Talks about the current situation, which is, without a doubt, the most urgent debate.

We decided to stay close to independent filmmakers and producers in this unusual time so that they can go on with their projects and find partners. It's all about cooperation and in this moment, more than ever, about solidarity and sense of service; from our position, we would like to contribute to this dear community of filmmakers.

What's happening today reminds us that we cannot take anything for granted, therefore it's very appreciated and particularly moving that even under these circumstances of tremendous uncertainty we have had the support from all the projects selected, from the very prestigious international juries, from the institutions and sponsors, and from the professionals of the industry who have joined us in this online adventure.

Without them, this edition would not be possible and we want to express our deep and sincere thanks.

And a special recognition goes to the work of the Industry team and to all the related areas for their professional commitment and great human value for making this online version exist.

Being able to present this edition online is not only a pride and a joy for what it means today but also for the possibility of a different, better future, full of real meetings and hugs.

Jury: Pitching du Réel & Docs in Progress



Vincenzo Bugno

Head of the World Cinema Fund
Berlinale
Germany

Vincenzo Bugno was born in Venice and lives in Berlin. After graduating in literature, art history and cinema he worked as a journalist and film critic for Swiss, Spanish and particularly Italian (*Corriere della Sera*, *Manifesto*) media, later on for various TV broadcasters (*Arte*, *ZDF*, *Tele+*, *Sky Italy*) also as a writer and director of many reports on cinema and other cultural topics.

For several years he has been a consultant/curator for international film festivals. From 2006 to 2009, Bugno became a member of the Programming Committee at the Locarno Film Festival and Head of its Open Doors section. Since 2002 Vincenzo Bugno has worked at the Berlin International Film Festival in various capacities, as Member of the Selection Committee and Festival Delegate.

He is the Head and a jury member of the Berlinale World Cinema Fund /WCF, founded 2004 and initiated by the Berlinale and the German Federal Cultural Foundation with the objective of supporting film production in regions lacking a structurally strong film industry. He is also Curator of the FeatureLab/ TFL-TorinoFilmLab.



Sergei Loznitsa

Film Director, Script Writer, Producer
ATOMS & VOID (Producer, Owner)
Germany, The Netherlands

Sergei Loznitsa was born on September 5th 1964. He grew up in Kiev (Ukraine), and in 1987 graduated from the Kiev Polytechnic with a degree in Applied Mathematics. In 1987-1991 Sergei worked as a scientist at the Kiev Institute of Cybernetics, specializing in artificial intelligence research.

In 1997 Loznitsa graduated from the Russian State Institute of Cinematography (VGIK) in Moscow, where he studied feature filmmaking. Sergei Loznitsa has been making films since 1996, and by now he has directed 21 award-winning documentaries and 4 fiction films.

Loznitsa's feature debut *MY JOY* (2010) premiered in the main competition at the Festival de Cannes, and was followed by the feature film *IN THE FOG* (2012), which was awarded FIPRESCI prize at the 65th Festival de Cannes. In 2017, Sergei Loznitsa presented his third feature *A GENTLE CREATURE* in the competition of the Festival de Cannes. In 2018, Loznitsa received the prize for Best Directing of the Un Certain Regard section of Festival de Cannes for his fourth feature film, *DONBASS*.

In 2013 Sergei Loznitsa founded a film production company ATOMS & VOID. Sergei Loznitsa's feature-length documentary *MAIDAN* (2014), the chronicles of the Ukrainian revolution, had its world premiere at a Séance Special of Festival de Cannes. His subsequent feature length documentaries, *THE EVENT* (2015), *AUSTERLITZ* (2016), *THE TRIAL* (2018) and *STATE FUNERAL* (2019) were presented at the Special Screenings of the Venice Film Festival.

Sergei Loznitsa continues to work both in documentary and feature genres.



Debra Zimmerman

Executive Director
Women Make Movies
New York, USA

Debra Zimmerman is the Executive Director of Women Make Movies, a NY non-profit social enterprise that has been supporting women filmmakers with distribution and production assistance of their independent films since 1972. For the last 13 years filmmakers from WMM's programs have won or been nominated for Academy Awards. Zimmerman is in great demand around the world as a speaker, panelist and mentor. She has been on the juries of film festivals around the world including IDFA, the International Documentary Film Festival of Amsterdam, the Abu Dhabi Film Festival and the Cartagena International Film Festival. She recently gave workshops and mentored filmmakers at Doc Lab in Krakow, E-Docs in Ecuador, and Docs Lisboa. She is the recipient of numerous awards, including NY Women in Film and Television's Changemaker Award and Hot Doc's Doc Mogul Award, given to those who have made an essential contribution to the creative vitality of the documentary industry, both in his or her home country and abroad.

Awards

Pitching du Réel

Docs in Progress

The Party Film Sales Award
Acquisition of international rights

RTS Award
Prebuy of one film

HEAD-Genève
Postproduction Award
Colour grading and creation
of the files for diffusion

MFI SCRIPT2FILM Workshops
Project Development Award
Script workshop's participation in
the DocLab for one person with
tuition fees covered

Cannes Docs Award
Accreditation for the filmmaker
and producer for the Marché du
Film-Festival de Cannes, to
participate in Cannes Docs

Dok Leipzig Talent Development Award
Accreditation and accommoda-
tion to DOK Leipzig & access to
the DOK CO-PRO MARKET for the
filmmaker and producer

Thessaloniki Documentary Festival
Award
Accreditation and accommo-
dation to TDF and access to
AGORA for one person

Freestudios
DCP Delivery Package Award
Creation of a DCP package

asterisk* Marketing Award
1 hour consulting session re.
audience design and marketing
for three projects

Jury: Rough Cut Lab



Yaël Bitton

Editor and Story Consultant
Freelance Editor and
Consultant for ROUGH CUT SERVICE
France, Switzerland

Yaël Bitton is a documentary film editor, story consultant, and director. She has been making films for over 25 years and pursues collaborations with filmmakers around the world.

She works as an editing and story consultant independently, as well as for Rough Cut Services, Dok Incubator, Ex Oriente, Doc Aviv, and Doc Point.

She has worked as an editing tutor at the HEAD/Cinéma du réel in Geneva from 2008-2018. Some of her latest credits include:

- *Advocate* by Rachel Leah Jones and Philippe Bellaïche 2019, for which she won the Best editing at Israel documentary forum 2019 (Oscar nominee 2019; IDA award nominee 2019; PGA nominee 2019; Sundance 2019 International Competition; Thessaloniki Documentary Film Festival, Golden Alexander for Best Documentary in the international competition, as well as the FIPRESCI Award; Hong Kong International Film Festival, Grand Prize; Doc Aviv–Best documentary film; Warsaw Doc Festival, Golden Dove; and many more)

- *Dans tes yeux je vois mon pays* by Kamal Hachkar 2019 (Jury award, Tangier film festival 2020, Marrakech Intl film festival 2019)

- *Radio Silence* by Juliana Fanjul 2019, for which she won Best Editing at the Sima awards 2020 (FIFDH 2020 Prix Gilda Vieira de Mello; Fipadoc 2020, Ambulante 2020, Idfa 2019...)

- *The Edge of Democracy* by Petra Costa 2019 (editing and story consultant), (Oscar short-list 2020; Netflix release; Sundance International competition 2019; and many more)



Emma Davie

Filmmaker and Tutor
Edinburgh College of Art
United Kingdom

Emma Davie is a documentary maker, and lecturer at Edinburgh College of Art where she currently runs the postgraduate course in documentary film. She is also part of Scottish Documentary Institute which is based there.

She has made a wide variety of documentaries for national and international Broadcasters. Davie's recent work was *Becoming Animal*, codirected with Swiss Canadian Peter Mettler featuring the eco-philosopher David Abram. It was nominated for Best documentary at CPH Dox, Edinburgh Film Festival, Docs Against Gravity and many more. Her previous feature documentary *I am Breathing* was codirected with fiction filmmaker Morag MacKinnon. It won a Scottish BAFTA for Best Director. Other previous works include art documentary *What Age Can you Start Being an Artist?* for Channel 4 and one hour film for BBC *Gigha. Buying Our Island and Flight* which was a coproduction with Canada. She also takes up experimental projects such as *71°N*, a coproduction with Norway.

Davie also programmed documentaries for the Edinburgh Film Festival, taught at the European Film College and has mentored and collaborated with many filmmakers internationally and served as a jury member on festivals including, most recently, IDFA.

Award

Raggio Verde Subtitling Award
Subtitle creation incl. translation
in one language

Jury: visions sud est



Martial Knaebel

Distributor
trigon-film and visions sud est
Switzerland

Trigon-film is a foundation with outstanding films from Africa, Asia, Latin America and Eastern Europe, pursuing the aim to dismantle cultural barriers and prejudices. Since its foundation in 1988, trigon has distributed more than 500 titles to Swiss cinema houses, on DVD and in its online cinema. Recently we have distributed films like *Félicité* by Alain Gomis (Democratic Republic of Kongo, Kinshasa), *Gabriel and the Mountain* by Felipe Barbosa (Brazil, Tanzania) or *La belle et la meute* by Kaouther Ben Hania (Tunisia).



Delphine Niederberger

**Head of Cultural Projects and
School Programme**
Festival International de Films de Fribourg
Switzerland

After studies in Art History, History and Museology at the Universities of Fribourg and Neuchâtel, Delphine Niederberger (CH, 1988) gained experience in the cultural field, especially in cultural project coordination and education programmes (Ville de Fribourg, Kulturvermittlung Schweiz, Festival Belluard Bollwerk, Les Georges Festival). She is working since 2017 for Fribourg International Film Festival and is, since 2018, head of cultural projects and school programme. She is also member of the selection committee for the International Competition of Feature Films.



Antoine Thirion

Film Programmer and Film Critic
International Film Festival Locarno,
Switzerland

Based in Paris, Antoine Thirion is a film critic and programmer. He joined the Locarno Festival selection committee in 2019 and is also programming at Cinéma du Réel since 2017. A writer for *Cahiers du cinéma* from 2001 to 2009, he then co-founded the magazine and production/distribution/publishing company *Independencia*. He has curated retrospectives at Jeu de Paume (James Benning, Lav Diaz) and at FID Marseille (Hong Sang-soo, Roger Corman, Isabelle Huppert, Bertrand Bonello). He is an occasional screenwriter and author, including of two projects with Raya Martin, *How He Died Is Controversial* and *UNdocumenta*, and a feature film with Alain Della Negra and Kaori Kinoshita, *Petite amie parfaite*.

Award

visions sud est Award
CHF 10,000

Best project of Pitching du Réel,
Docs in Progress, Rough Cut Lab from a
country in Africa, Middle East, Asia, Latin
America or the Caribbean

Opening Scenes Awards

IDFA Talent Award

Participation, travel & accommodation of the director to IDFA's next edition & participation in a tailor-made program within the IDFA Industry and training activities

TËNK Award

Purchase of distribution rights for one film and an editing residency at the Village documentaire of Lussas (Ardèche-France) for the filmmaker

META Cultural Foundation Award

Participation for the filmmaker at the Slon Residency (Romania)

Jury: Prix Perspectives d'un Doc



Steven Artels
Head of the Documentary Unit
RTS
Switzerland



Isabelle Christiaens
Head of Documentary Coproductions
RTBF
Belgium



Philippa de Roten
Head of Culture and Society Department
RTS
Switzerland



Antoine Duplan
Film Critic/ Journalist
Le Temps
Switzerland



Gaspard Lamunière
Producer/ Commissioning Editor
RTS
Switzerland

Award

Prix RTS
CHF 10,000
Best feature film project



DocSalon

at the European Film Market

Let's meet at
EFM 2021
 **11-18 Feb**
in Berlin

▶ the
documentary
platform for
**buyers, sellers,
directors and
producers of
documentaries**

▶ 12-16 Feb
2021

Pitching du Réel

The Pitching du Réel is Visions du Réel's international coproduction forum for creative documentaries intended for theatrical distribution and TV broadcasting. It offers participants the opportunity to discuss the content and form of their project and to find out which contexts and markets might be the most relevant for it. It encourages international coproductions and helps the funding of outstanding film projects addressing an international audience. All the projects are presented for the first time at this stage of their development.

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About

After a very successful 2019 edition and its fifty years celebration, the well established Pitching du Réel platform faces the big challenge of not being able to organise the event in Nyon due to Covid-19 global crisis.

Within this context, we asked ourselves what we could do in order to keep the support to the selected projects and, under this particularly difficult moment of the (cinema) world, open opportunities for the films to come, which are represented by a selection of 15 outstanding works.

Going online is the response to this very unprecedented situation and we took the limitation we had as an opportunity to explore unknown fields, trying to keep the essentials that worked in the past and that could be readapted, but also innovating in order to take advantage of the digital platform to help expand our borders.

During the last weeks we discussed with different professionals, colleagues and cinema-friends, we tested different options, we tried to make it as easy to access and secure as possible, as well as efficient, interesting and fun; we wanted to make sure we all could be together and integrated in this adventure, with the hope of evoking the very special atmosphere we experienced in Nyon in previous editions, trying to keep the human side even through the virtual encounters.

We have decided to continue with the three steps structure: each project will have a presentation (in this case a pre-recorded pitch that will be streamed online), a number of digital round tables with international professionals and pre-scheduled one-to-one meetings.

The selection, which we are very happy and proud of, presents adventurous works –from Africa, Asia, Europe and Latin America–with strong identities coming from established filmmakers and new voices, all of them sharing high cinematic ambitions, great potential and a profound connection with the world they relate to; a world that through these provocative pieces–and from our devices–we hope it can be questioned and rethought.

We would like to thank very much the general moderator of the pitch session, Marten Rabarts, and the five moderators of the round tables: Nadia Dresti, Francesco Gaii Vai, Gitte Hansen, Jovan Marjanovic, and Brigid O'Shea. We would also want to express our gratitude very specially to all the decision makers that are joining us from their homes (we know how hard that is) or other places in remote locations.

We are very glad to have renewed for this online version of the Industry Platform our collaboration with HEAD–Genève for the HEAD post-production Award, and to continue with a number of very valuable awards that are extremely meaningful in order to support the projects we trust: The Party Film Sales Award, the MEDITERRANEAN FILM INSTITUTE (MFI) Project Development Award, the Thessaloniki Documentary Festival Award and the Dok Leipzig Talent Development Award, the Marché du Film–Festival de Cannes Award and visions sud est Award (dedicated to the global South and East projects).

We wish we were together in the same room but we truly hope we will have the feeling of sharing the same space when discovering the projects and the teams.

Welcome to Pitching du Réel Online edition 2020, we hope you will have very productive meetings and discussions!

Moderators



Nadia Dresti
nadia.dresti@locarnofestival.ch

International Advisor
 Locarno film festival
 Switzerland
www.locarnofestival.ch

Nadia Dresti was born in Locarno and took her first steps in the world of film thanks to the Locarno Festival. Following a brief stint as the head of marketing for 20th Century Fox Switzerland, in 1990 she founded her own company, Zero Problem, in Geneva. This company specialised in film marketing and public relations, and it grew in Paris with various clients: producers, independent distributors and film festivals such as the Locarno Festival, the Marché du Film in Cannes and the European Film Market (EFM) in Berlin. During this time she also became member of the selection committee of the Locarno Festival and was appointed Head of Locarno Pro, the Festival branch that she nurtured from one edition to the next, turning it into a strategic tool for an event that has increasingly become an international hub for film industry professionals. In 2003, she spearheaded the creation of Open Doors, the coproduction lab aimed at remote locations in the film industry.

Three years later, in 2006, upon returning to Ticino, she became a Delegate to the Artistic Direction. In 2017 she was appointed Deputy Artistic Director. In 2018 she became Director of the Ticino Film Commission and she continued the collaboration for the festival as Head of Locarno Pro until 2020, where she became International Advisor.

From 2012 to 2019 she's also been part of the Federal Commission of Cinema (CFC).



Francesco Gai Via
francescogiaivia@gmail.com

Program advisor, Venice Film Festival-La Biennale di Venezia
 Italy
www.labiennale.org

Francesco Gai Via is a festival director and programmer. He's program advisor of the Venice Film Festival and of the Venice Production Bridge. He's Festival Director of Carbonia Film Festival in Sardinia and Annecy Cinéma Italien in France. Since 2015 he works for TorinoFilmLab.

The 77th Venice International Film Festival is organised by La Biennale di Venezia and directed by Alberto Barbera. It will take place at Venice Lido.



Gitte Hansen
gitte.hansen@firsthandfilms.com

Sales and Acquisition, First Hand Films
 Switzerland
www.firsthandfilms.com

First Hand Films is an international sales agent, a theatrical distributor in Switzerland and a producer based in Zürich. Run by Esther van Messel since 1998, FHF finds partners, finance and deals with the entire production process.

FHF has sold thousands of licenses worldwide, turned over more than twenty million Euro and its films have won many awards including Emmies, Golden Roses and Oscar Nominations.

Since 2013 FHF operates also as theatrical distributor in Switzerland and has released a number of international fiction and non-fiction films.

For selected projects FHF acts as Executive Producer with global access to talented filmmakers, broadcasters and funding bodies.

FHF works with ambitious and accessible projects worldwide, combining intelligence, practical knowledge and experience. Today, First Hand Films have been seen by hundreds of millions of people all over the world, in cinemas, on TV and online.



Jovan Marjanovic
joja@sff.ba

**Head of Industry, Sarajevo Film Festival
Bosnia and Herzegovina**
www.sff.ba

Involved in the Sarajevo Film Festival since 1999. He is on the festival's Executive Board as Head of Industry. He has served as the National Representative of Bosnia and Herzegovina to Eurimages since 2006. He holds an MSc from the Cass Business School in London, and teaches Film Business at the Academy of Performing Arts in Sarajevo.

During its more than 10 years in existence, Sarajevo Film Festival's industry section has become the major hub for regional film professionals and played a crucial role in the development of regional coproduction. It has also become a key destination for professionals from across Europe who search for talent and coproduction possibilities, or simply wish to get in-depth knowledge on the development of this dynamic region.

With the sections CineLink, Regional Forum, Sarajevo Talents, Sarajevo City of Film Fund, Docu Rough Cut Boutique and Industry terrace, Sarajevo Film Festival's industry offer includes activities for people from all spheres of the business, and for filmmakers in all stages of their career. To find out more please visit www.sff.ba



Brigid O'Shea
oshea@dok-leipzig.de

**Head of DOK Industry, DOK Leipzig
Germany**
www.dok-leipzig.de

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 as an intern at the Berlinale Talent Campus. She worked for various Berlinale departments as a freelancer until 2014, including the EFM and also CoProduction 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 Masterschool, 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.



Marten Rabarts
Marten@nziff.co.nz

**Head of New Zealand International Film
Festival**
New Zealand
www.nziff.co.nz

Marten Rabarts was appointed Festival Director-Kaiwhakare in 2019 following almost five years heading EYE International at the EYE-the film museum of the Netherlands. Prior to this, Marten was Head of Development & Training of the National Film Development Corporation of India, in Mumbai.

Previously, Marten was Artistic Director of Binger Filmlab in Amsterdam for twelve years which saw such successes as Michael Roskam's *Bullhead*, cult hit *The Babadook* by Jennifer Kent, Cannes winning *Salvo* by Fabio Grassadonia & Antonio Piazza and also Dustin Feneley's NZ festival hit *Stray*.

Marten began his working life as an actor and a dancer, after which he worked among others in London at PolyGram Filmed Entertainment and Working Title.

Furthermore, Marten was a founding member of the advisory board of Torino Film Lab, is a voting member of the European Film Academy, served on the board of European Film Promotion and regularly serves on festival juries including the Berlinale (Short Film Jury, Generation 14plus, Teddy Awards) and Skip City Tokyo.

A Little Love Package

Gastón Solnicki

Austria, Argentina, 2021, 80', German, Spanish, English



Logline

A formal comedy set in contemporary timeless Vienna.

Synopsis

In the context of the end of an era, a woman in her 40's arrives to Vienna and makes a strong impact in the sentimental lives of a few young women.

Goals at Pitching du Réel

We are looking for international financing.

(NO) Feature Film

5th

Filming Location

Austria (Vienna), Argentina (Buenos Aires, Jujuy)

Shooting Language

German, Spanish, English

Shooting Date & Duration

October-November 2020, 20 days, 2 months

Shooting Format

2K

Expected Runtime

80'

Production Name, Country

Little Magnet Films (Austria)

Filmy Wiktora (Argentina)

Producer(s)

Paolo Calamita

Expected Release

September 2021

Total Budget

250,000 €

Confirmed Amount

-

Confirmed Financial Sources

40,000 €

Required Amount

210,000 €

Contact

Gastón Solnicki

Director

+54 9 114 157 3063

gastonsolnicki@gmail.com

Paolo Calamita

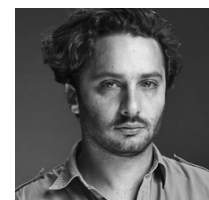
Producer

Little Magnet Films

+43 1 581 29 27

paolo.calamita@littlemagnetfilms.com

www.littlemagnetfilms.com



Director's Note

I have always been under a certain spell in regards to Vienna, ever since I first visited it as a little boy. It is my ideal location, my filmic paradise. A city outside time, so plenty of layers. Architectures that are very distant from my Argentine life, yet so familiar. *A Little Love Package* is a film in which I wish to continue to pursue my filmic transition, in the sense of working with materials inherently related to a certain tradition of narrative filmmaking, though still invested with a documentary register and the epiphany of the unexpected—which has always felt very natural to me. For the first time, I set to make a film based on a more preconceived structure, a certain kind of dramatic arc and its corresponding characterological subjects. This is a challenge that I find aesthetically fertile and one that I wish does not compromise the vitality and spontaneity of 'non-fiction' while partaking in the thrusts of storytelling. I'm interested in portraying a more 20th century Vienna and in focusing on night scenes. Portuguese fellow and master Rui Poças, will continue to light and lead our little crew. From a formal point of view, I'm very much looking forward to expanding the canvas I have been working on my recent films *Kékszakállú* and *Introduzione all'Oscuro*, which have been shot with the use of a single normal (40mm) lens, only available light with close to none camera movement, and direct sound only. I feel now very urged to include camera movements and the use of colour in a more deliberate way. Our sound recording strategies are also expanding. Original autobiographical gags will inject humor into a cinematic thread, that as in all my previous work, will be the function of an unscripted, custom tailored piece.

Producers' Note

Arguably the most beautiful way to make films is to work without a script, but with a strong concept and a small, devoted team. Gastón's extraordinary and idiosyncratic talent has already proven how fruitful this mode of operation can be. But as a side-effect for a project like *A Little Love Package* it is almost impossible to distinguish the development stage from the production stage. So while we have shot very promising material already, logistically we are still in the stage of conception. It is a very inspiring and challenging position to continue the development from.

Director's Profile

Gastón Solnicki was born in Buenos Aires in 1978. He studied at the International Center of Photography and at NYU's Tisch School of the Arts, where he received his BFA in Film.

Süden (2008), his debut feature, received a Special Mention from the Official Jury at the Buenos Aires Film Festival.

Papirosen (2011), premiered in the 'filmmakers of the present' competition at Locarno Film Festival and continued to have a successful international festival run including Rotterdam, Vancouver and Jeonju.

Kékszakállú (2016), his first fiction film, premiered in Venice's renowned 'Orizzonti' section and won the prestigious FIPRESCI award.

Introduzione all'Oscuro (2018) had its premiere out of competition at the Venice Film Festival in 2018. The US premiere was held at NYFF. Many other festival screenings followed.

All of his films have recently been bought by MoMA for their collection.

Producer's Profile Little Magnet Films

Little Magnet Films is a small film production company based in Vienna, Austria. The company's first production was Jem Cohen's acclaimed film *Museum Hours* (2012), which screened at numerous festivals and was nominated two times—at the Independent Spirit Awards for Best Editing and at the John Cassavetes Award (Best Feature under \$500,000).

Other productions/coproductions include *Chaos* by Sara Fattahi (Pardo d'oro Cineasti del presente at Locarno Festival 2018 and Best Austrian Feature Film at Diagonale 2019), *Introduzione all'Oscuro* by Gastón Solnicki (Venice 2018—Out of Competition, NYFF 2018, et. al.) and *EPICENTRO* by Hubert Sauper (World Cinema Grand Jury Prize: Documentary at Sundance 2020).

Projects in development include documentary feature *Tyrolean Meditation* by Academy Award nominee Debra Granik and feature film *Little, Big, And Far* by Jem Cohen.

Ethel

Mohamed Siam
Egypt, France, Denmark, 2021, 90', Arabic, French



Logline

Ethel, 22, is at a crossroads, with many social, political and existential questions about her future and her identity while struggling with what it means to be a liberal lesbian woman as a half Algerian/half French, half Muslim/half Jewish, in Algeria and in France, which are undergoing political change themselves.

Synopsis

Ethel is a nexus of several stories which intersect to draw a portrait of an uncompromising character in a binary world: a Jewish, lesbian, Arab, bipolar, dyslexic feminist who is a rebel at heart.

Despite her own complex identity, she attempts to find what could define her. In November 2018, when Ethel graduated from school she decided to join the Yellow Vests movement in France. Shortly after, similar public protests arose in Algeria, which snowballed into a year-long national movement rally.

These two protests resonated with Ethel's own quest for self-discovery: searching for what it means to feel divided, to feel torn between her Algerian and French identity as well as her Muslim and Jewish heritage. She found herself torn between two countries that were both undergoing political change, both haunted by a bloody history with wounds that continue to fester across generations.

When Ethel travels to Algeria and is faced with the reality of the world outside of school, she is forced to take sides, to choose between her family and her friends and caught between different political camps when faced with questions relating to immigration, identity, sexuality and religion.

Through *Ethel*, we are given a panoramic view of current politics and of what it means to be a young person today, to be at crossroads of one's own identity.

Ethel has kept a daily video diary ever since she was a child. Like a collage, the film's large canvas is filled with fragments of Ethel's rich life, spread across three continents and over 22 years, that not only retrace a personal story but also capture an intimate portrait split between those regions, providing us with precious context of our current global situation.

Goals at Pitching du Réel

We are looking for coproducers, funding, sales and distribution.

(NO) Feature Film
2nd

Filming Location
France, Algeria

Shooting Language
French, Arabic

Shooting Date & Duration
2020, 8 months

Shooting Format
4K

Expected Runtime
90' / 52'

Production Name, Country
Good Company Pictures (Denmark),
Les Films de l'Après-Midi (France),
ArtKhana (Egypt)

Producer(s)
Patricia Drati, François Artemare, Mohamed Siam

Expected Release
November 2021

Total Budget
390,000 €

Confirmed Amount
78,000 €, 20%

Confirmed Financial Sources
BERTHA FOUNDATION
International Media Support
SCAM
Investments
In-kind support

Required Amount
312,000 €

Contact

Mohamed Siam
Director, Writer, Cinematographer
ArtKhana
+33 668 67 90 70
m_siam2000@yahoo.com

Patricia Drati
Producer
Good Company Pictures
+45 26 47 84 84
patricia@goodcompanypictures.com
www.goodcompanypictures.com



Director's Note

Director's Profile

Mohamed Siam is a Member of The Academy and an Egyptian fiction and documentary filmmaker. He has received grants from Sundance, the World Cinema Fund, Aide aux Cinémas du Monde for his previous films which have been screened at NYFF, Karlovy Vary and Carthage. There, he won The Grand Prize in 2018 and the Best Cinematography award in 2017 for his film *Whose Country?*, distributed by Kino Lorber.

His film *Amal* was an IDFA Opening Film and won the Sheffield Jury Prize. It was also screened at Göteborg, CPH Dox, Visions du Réel and was sold worldwide. Siam is a Sundance, La Femis, La Fabrique des Cinémas du Monde (Cannes) alumnus. He also won the Robert Bosch Film Prize and the Thessaloniki award. In parallel, Siam is a jury at Karlovy Vary, Göteborg Film Festival, IDFA Bertha & Hot Docs Funds. Siam is also working on his 1st fiction feature film *Carnival*—selected in Cannes Cinéfondation 2020.

Amal (82')

(2017, IDFA Opening Film, Sheffield Jury Prize, Lussas Opening Film, Carthage Grand Prize)

Whose Country? (58')

(2015, Karlovy Vary, NYFF, Chicago Silver Hugo Prize)

Producer's Profile

Good Company Pictures

Established in 2014 by producer Katrine A.Sahlstrøm. In 2018, producer Patricia Drati joined as a co-owner. During the period of 2009–2015, Patricia led CPH: LAB, at CPH: DOX. She has previously won the Danish Film Academy Award for the production of Jeppe Rønde's *Girl in the Water* (2012). Other films she has produced include *Don't Give a Fox* (2019), *The War Photographer* (2019) and *Amal* (2017), which was the opening film at IDFA. Since 2016, Patricia also works internationally as a consultant for Torino Film Lab, Rotterdam and Doha Film Institute.

Les Films de l'Après-Midi

François d'Artemare has produced more than 70 films, including three features by Manoel de Oliveira (*Snow* by Aida Begic—Critics' Week Grand Prix Award, Cannes 2008—*Childrens Of Sarajevo*—Un Certain Regard, Cannes 2012). He has produced films in Angola (*The Hero* by Zeze Gamboa—World Cinema Dramatic Jury Prize at Sundance 2005), Portugal (*Montanha* by João Salaviza presented at Venice 2015) as well as feature film *One Floor Below* by Radu Radu Muntean, presented at UCR at Cannes 2015. He has recently produced *Made in Bangladesh* and *Noura Dreams* by Hinde Boujemaa presented at TIFF & San Sebastian Competitions 2019.)

ArtKhana Egypt

Siam has coproduced through his company ArtKhana *The Trials of The Spring* (dir. Gini Reticker, producer Abigail Disney—Fork Films), coproduced with ITVS. Siam has produced *Whose Country?*, *Amal* and recently, Libyan-Canadian film *Searching For Kikhia*. Siam's Cairo-based production company ArtKhana is focused on documentaries and feature films whose subjects and impact echo internationally and captivate a worldwide audience.

Having lived through the Egyptian revolution and its aftermath for nine years, I have learned that political movements resonate with people long after the media has stopped showing the young faces leading them. The real story starts well after the cameras have left the scene.

Amal, my last film, was about an Egyptian teenager who lived through the Arab Spring while trying to find her own identity as she grew up (14-20 years old). *Ethel* is a continuation of *Amal*. With *Ethel* (21-24 years old), I am picking things up where we left off. This film is an odyssey and an existential journey for a young French-Algerian Jewish lesbian woman who is the odd one out in every sense, wherever she goes. *Ethel's* conflicting identities are on opposing sides, political enemies even. And yet, all of these antagonisms are contained within one person who represents all of these political and religious battles, with all of its turmoil and conflicting discourses. *Ethel*, just like *Amal*, is a vortex of issues that all come together within one person, from her origins, to her religion, to her sexuality. She has also been diagnosed as a bipolar so extremes are part of her character much like her circumstances. By following her, we discover which one may be a result of the other.

Coincidentally, as a recent graduate, she happened to join the famous Yellow Vests movement in France when an even bigger movement started to emerge in her homeland, Algeria. These major events act as a wake-up call for *Ethel*, as well as a double-edged sword, forcing her to feel like she needs to fight for both sides of her identity, if not for all sides of it.

The film is centred around a lost youth who feels clueless when at the crossroads of everything. Despite their many options and choices in life, these young people have fallen into a sort of limbo upon graduation, asking themselves practical and existential questions when faced with the real world: "Now what? Where do we go from here?"

The film's main character is gender-confused, part of a queer youth who has her own take on identity. *Ethel* constantly needs to either compromise or hide part of her identity in order to cope with her surroundings. In the film, *Ethel* and her girlfriend try to figure out how to come out to their families without causing a huge conflict within the family.

The film is an ode to beauty, sadness, mystery, illusion and disillusion, all part of life in our early twenties. The stylistic feel of the film will amount to a combination of video journals, poetry, photos as well over and underexposed imagery coming from different mediums. This dreamy style leans towards a fluid narrative where time is not necessarily linear. We may jump forward or backwards in time regardless of chronological events. The film jumps freely from one context to another and from one geographic region to another. A whispered voice narrates over poetic and spontaneous camera movement, panning over the characters' life.

All of these hybrid elements will be assembled into one vivid mosaic made up of enthusiasm and vigour to recount that one story, with a soundtrack that consists of sounds coming from the heart of the scene, treated like an ancient choir that rises to give a third dimension to the scene.

Producers' Note

From the very beginning, *Ethel* seemed—to all of us, as producers—like an ambitious, intense film with a vision that was colourful, harsh and grounded at the same. This is exactly the kind of cinema we want to support.

International coproductions is a trademark in our productions as we have many contacts in Europe and in the Arab world, having participated in all A festivals and won many prizes in both regions. We are currently in advanced conversation with an Algerian production company that may take on the Algerian part of the shoot. With the help of our French producer (François Artemare), we have applied for a few French funds and are also applying for other funding from other entities such as Catapult, Cinereach, Fork, DFI, Gucci, AFAC and IDA, funds that previously supported us on *Whose Country?* and *Amal*. Moreover, we are in conversation with European, US and Canadian producers that may join the project and widen the scope of financial horizons and open doors for the NA/US & EU fronts. Danish producer (Patricia Drati) is applying for the Danish Film Institute for €50K in funding.

Simultaneously, filming has recently begun. We are currently following *Ethel's* journey through her daily struggles as she deals with her conflicting identities.

Fading Youth with Fresco

无非人间

Zhe Li, Monica Zhu
China, 2021, 90', Chinese Regional Dialects, Chinese



Logline

In the ancient city of Pingyao, recently brought back to life by tourist dollars, a 24-year-old rural man struggles. As he copes with intense family stress and a financial crisis amidst rapid changes in the rural identity, he struggles to stay connected to the cultural roots he has cultivated for eight years through documenting the world of disappearing frescoes.

Synopsis

Junior Ji, a 24-year-old native of UNESCO listed city Pingyao, known for its mercantile history, has one particular interest that seems incompatible with the digital age: ancient frescoes. His eight years of documenting vanishing ancient frescoes in 300 villages in Pingyao have helped him build his fresco universe, but have brought him no luck in business.

Although his crippled father Old Ji (64) preserves the traditional village culture in a way, as a prestigious Fengshui master who instructs villagers on how to practice rituals during funerals, the Ji family sees frescoes as an unpragmatic hobby. Despite Junior Ji's passionate efforts to prove that fresco documentation is a viable activity amid the rise of cultural tourism, his hopes are only met by the frustration of persistent existential illusions about the continuity of traditional culture in people's daily lives. All he is left with is a girlfriend who, although she stands by him through it all, remains unacceptable to his traditional family, as a single mother.

Under the pressure of his family, if, by 2020, his fresco business has not taken off, he will have to join the millions of rural migrants leaving their ancestral lands, and Junior Ji's world of frescoes will ultimately vanish like a dream.

Through Junior Ji's futile attempts to preserve his identity as part of a traditional culture in modern China, despite its unprecedented rapid urbanisation, *Fading Youth with Fresco* offers a glimpse into cultural transformation and the cultural continuity issues it implies, in the context of the largest migration in human history.

Goals at Pitching du Réel

We are looking for coproducers, fundraising and to network with talented European filmmakers, hoping for potential future collaborations.

(NO) Feature Film
1st

Filming Location
China (Pingyao)

Shooting Language
Chinese Regional Dialects, Chinese

Shooting Date & Duration
2019-2020, 20 months

Shooting Format
4K

Expected Runtime
90' / 70'

Production Name, Country
Golden Lining Films (China)

Producer(s)
Clarissa Zhang

Expected Release
September 2021

Total Budget
269,324 €

Confirmed Amount
38,508 €, 14%

Confirmed Financial Sources
Moman Media
Golden Lining Films

Required Amount
230,816 €

Contact

Zhe Li
Director
+86 182 2150 3274
1363633415@qq.com

Monica Zhu
Director
+86 137 9546 2062
pathlessstv@qq.com

Clarissa Zhang
Producer
Golden Lining Films
+86 137 6100 2639
czhang.filmaker@gmail.com



Director's Note

The first time that we met with Junior Ji was during one of his Shanghai sharing sessions, in which he discussed his own story and that of the abandoned frescoes, a story that began in 2011 when he was a local scout volunteer for a historical site restoration project in his hometown: the Liang village. His perseverance and passion for fresco documentation captivated us. We were curious about Junior Ji's motivations as well as the reality of this unusual millennial, who spent eight years documenting abandoned frescoes all on his own.

And so, we began filming with Junior Ji and dove into his fresco universe in the ancient city of Pingyao. For urban visitors like us, this journey with Junior Ji offered us an intimate and penetrating look into the forgotten artworks of ancient cultures. In the course of that journey, we discovered unresolved conflicts in Junior Ji's family, revealing the underlying hidden layers of his life.

On the surface, the rare authenticity of this ancient city has created a rapidly expanding tourist industry. However, the revenue derived from tourism increases the pressure to put the needs of visitors ahead of those who live on site. The real local life of this ancient city seems to be trapped in a remarkable time capsule, hidden beneath the commercialisation of traditional culture.

Although ancient frescoes remain valuable, from a historical and cultural standpoint, they have been abandoned by and isolated from the modern world, a world that focuses on those who fit into the capitalist ideology. At the other end of the spectrum, Junior Ji values derelict things that do not belong to the modern world. Born into a renowned Feng Shui master family, he seems to be living within a traditional culture, impermeable to outside influence.

However, increasing pressure from his family for him to adapt to and benefit from the modern world has put him in a difficult position, caught between his traditional identity and the economic monoculture that is reality. His search for frescoes may be turning into a 'treasure' hunt in the context of today's cultural tourism. At the biggest crossroads of his life, will he choose to pursue his passion for the disappearing frescoes—regardless of what may happen—or will he join the rural migrants and ultimately resign to a life in the city that is disconnected from his culture?

As two natives from the first modernised city of China, it was our travel experiences around China that allowed us to see people living very different lives from those we were living in Shanghai. We found that the rural Chinese were experiencing the complexity of China's modernisation more profoundly than those in urban areas. Junior Ji's story is a perfect example of how the cultural identity and cultural continuity have been affected and reshaped by its commodification, in the context of China's rapid modernisation.

The visual language of this film will juxtapose an observational style that will document Junior Ji's day-to-day life in Pingyao, with an intimate style that will reveal his connections to the world of frescoes. The shots' composition and camera angles used when Junior Ji is seen in abandoned rural locations in the plains of Northern China—that embody the essence of China's ancient culture—will create a unique experience for the spectator, a space and a time that is isolated from the modern world, thus revealing Junior Ji's inner world through an emotional narrative arc.

Producers' Note

This is an insightful story that reveals a social transformation that has far bigger implications than any other previous types of urbanisation have caused. This is a turning point for a rural Chinese man, torn between tradition and economic viability.

Monica, Zhe and I share a similar background: as Shanghai natives with globe-trotting experience, we have developed a genuine interest in human stories of cultural identity and continuity, within the complexity of China's prodigious urbanisation. When they first approached me with this story, it was easy for me to recognise the potential it had to visualise China's transformation through Junior Ji's compelling portrayal: a young man struggling to preserve the disappearing world of ancient China, whose failed attempts to do something meaningful have become pieces of a shattered dream.

This project has been in development since May 2019. In 2019, it was selected at China Story's Pitching Session at the Guangzhou Documentary Festival and is now in late development. As filmmakers from a country that enforces strict censorship and lacks public funding and resources for documentary film, it is crucial for us to be able to connect with international coproducers so that we may be funded by other territories, in order to complete this film without having to sacrifice the heart of the story.

 Director's Profile
 Monica Zhu

Born in 1981 in Shanghai, Monica studied scriptwriting and directing at the Shanghai Film Academy. She founded a media company that creates and distributes micro-documentaries about cultural diversity in the contemporary world. Her filmography as director includes documentary series *Shigatse* (2015) and documentary short *Summertime with Old Mi* (2003).

Li Zhe

Zhe was born in Shanghai and graduated from Tongji University with a BA in Industrial Design. He is a former art director for The World Traveler media group and is now a globetrotting photographer. His photo collections include *Passing by the world*, *The soul of Ganges River*.

 Producer's Profile
 Moman Media

Moman Media is a production company that was established in 2015 by Monica Zhu. The company develops and distributes micro-documentaries about cultural diversity in the contemporary world. Their productions include documentary series *Shigatse* (2015).

Golden Lining Films

Golden Lining Films is a filmmakers' collective and production company based in Shanghai. Established in 2016 by Clarissa Zhang, we are dedicated to telling stories in China that have a powerful individual vision and focus on international coproduction with crossover film market potential. Their recent productions include *Dead Pigs* (2018, Winner of Special Jury Award for Ensemble Acting at Sundance).

I Dreamt of a Nation

Bigna Tomschin, Arjun Talwar
Switzerland, Germany, 2021, 90', Hindi, English, Tamil, Marathi



Logline

A filmmaker returns to his homeland, India. Having immigrated to Europe as a teenager, he now tries to reconnect to Indian life. But election fever is sweeping the nation, and while travelling across the country, he discovers that political divisions are taking their toll on his family and friends. A road trip and comic satire about the biggest and most chaotic democracy in the world.

Synopsis

Arjun has always viewed his homeland, India, with a certain distance. This is hardly surprising; he left at 18. But when he returns during the 2019 national elections, he finds the country in a crisis. The world's largest democracy is deeply divided: a vicious political climate has revived old grudges and dramatically shifted attitudes to minorities. Where are the democratic ideals which united the country after decades of colonial rule?

Meanwhile, Arjun's parents think the nation is in a better state than ever. Although they once advocated a secular, progressive India, they now support the right wing. Can Arjun, who has lost even the right to vote, make a difference? Equipped with a pinch of nostalgia, humour, and a camera, he sets off on a quest to trace the democratic dream. By visiting the people and places of his past, he tries to discover what has happened since his absence. This odyssey takes Arjun across the breadth of India and forces him to confront the choices of his upper class family, whose reality differs starkly from the India he meets on his travels. His search for a renewed Indian identity leads him to forgotten companions and places, observed through the laconic eye of an 'émigré'. Inspired by those he left behind, Arjun comes closer to finding his place within the absurdities of the world's largest democracy.

As he tries to reclaim his connection to India, political tensions reach a climax. A personal tale transforms into a narrative of larger significance. Protests, controversial new bills and the restructuring of Indian cultural identity push the nation to its edge. Is Arjun merely chasing the spirits of his childhood, and is the democratic dream in fact alive?

Goals at Pitching du Réel

We are looking for world sales, presales and coproductions (mainly with broadcasting stations or platforms) to complete the financing.

(NO) Feature Film
2nd

Filming Location
India

Shooting Language
Hindi, English, Tamil, Marathi

Shooting Date & Duration
June-July 2020, 2 months

Shooting Format
2K

Expected Runtime
90' / 52'

Production Name, Country
Catpics Ltd. (Switzerland),
Tamtam Film GmbH (Germany)

Producer(s)
Sarah Born, Andrea Schütte, Mathieu Dolenc

Expected Release
February 2021

Total Budget
620,249 €

Confirmed Amount
328,280 €, 52%

Confirmed Financial Sources
National Funds Switzerland
Zurich Film Funds Development
Swiss TV (SRF/SG)
CATPICS Investments
Tamtam, Hamburg/Germany

Required Amount
291,969 €

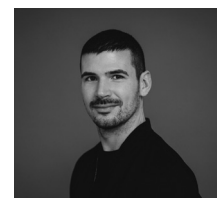
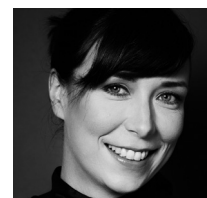
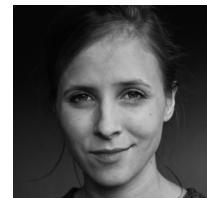
Contact

Bigna Tomschin
Director, Editor
+41 76 470 10 26
bigna.t@gmx.ch
www.bignatomschin.ch

Arjun Talwar
Director,
Cinematographer
+49 179 982 2850
arjuntalwar@gmail.com
http://arjuntalwar.com/

Sarah Born
Majority Producer
Catpics Ltd
+41 78 879 76 81
sarah.born@catpics.ch
www.catpics.ch

Mathieu Dolenc
Producer
Tamtam Film GmbH
+49 403 252 23 30
md@tamtamfilm.com
www.tamtamfilm.com



Director's Note

When we visited India during the summer of 2019, it wasn't to make a film. We stumbled into a country going through major struggles, all condensed into this one event: the national elections. The atmosphere during the two-month long voting period was both electrifying and stifling. We felt that something big was happening before our eyes. There emerged a strong urge to capture it, and we followed that urge with a camera. We realised then and there that the issues concerning many countries around the world today, such as global political tensions, right-wing revivals and a fading faith in democracy, were being manifested right here in the world's largest democracy, at a scale that is uniquely relevant to these times. And in the middle of it all is Arjun, an Indian at heart and a European in spirit, who is deeply worried about the state of his homeland. Adding to the internal conflict is his family, who is completely oblivious to the current crisis. They belong to an upper-class universe that evades political involvement. What we witnessed in India was disturbing in many ways but, as filmmakers, the situation made visible through the elections enables us to tell a story that unites the personal and the political, and offers an intimate point of view within a historic moment in time. However, the events in India are but the tip of the iceberg, considering the problems the world is facing today. How can we discuss populism and growing inequality when, on both sides of the scale, people believe we are on the right track? Moreover, how can we understand and therefore fight against rising prejudice? Arjun has been prone to prejudice ever since he first moved to Europe. And in the past few years, the colour of his skin has gone from being something personal to something irretrievably political. The violence and hate that populism has triggered in Europe and India alike is a subject that we wish to tackle in this film. We embrace the opportunity to do that, through the personal viewpoint of someone who has lived in both worlds.

As directors, we can choose to be didactic, or work cinematically. The cinematic approach treats all characters with respect, attracts audiences from across the political spectrum, and prioritises storytelling as much as political ideology. While working together as codirectors on our documentary feature *A Donkey Called Geronimo* (WP: DOK Leipzig 2018), we developed a unique vision and aesthetic, in which the power of the documentary image blends with a playful cinematic style, resulting in an engaging hybrid, between documentary and fiction storytelling.

We have worked meticulously to sharpen our working methods as a team, and now feel ready to embark on an adventure that requires all of our respective skills and experience. Also, we will be benefitting from Arjun's practice as a journalist during the Georgia-Russia conflict of 2008, as well as our own background with various European film productions. Bigna has worked as an editor for documentary and fiction films and has specialised in unusual personal narratives.

Producers' Note

I Dreamt of a Nation is an extraordinary road movie that takes the viewer across India, a world fairly unknown to the public.

When the directors travelled to India in the summer of 2019, they stumbled into the nationwide elections going on at that time. The world's largest democracy had called its citizens to the polls. The experience of this spectacle gave Arjun the impetus to embark on a journey across the country in search of his Indian identity.

The directors are concerned about India's future and they fear that the same problems India is facing—growing populism, scepticism towards democracy, increasingly divided societies—may immensely challenge European democratic systems as well. Through this film, they impressively and humorously demonstrate that India is only strange and exotic when seen from afar but, when seen up close, the reality of it may resemble our own societies in deeper ways than we might have thought.

The film received substantial funding in Switzerland (Swiss TV and National Fund). By March 2020 the film should have 70% of its funding. Shooting will take place during the summer of 2020. The film's release is scheduled for early 2021.

Important: For safety reasons, the identity of the male director must remain anonymous. Please do not mention his name on any websites.

 Director's Profile
 Bigna Tomschin

Bigna Tomschin studied film in Zurich. Her graduation film *Blue Blue Sky* was awarded the German Kamerapreis and the ZHdK Sponsorship Prize. In 2016, she was part of the Berlinale Talents. As an editor, she has worked on projects such as *Beyond Boobs* by Kristen Vermilyea. *Parents*, a film about the lives of Eric Bergkraut and Ruth Schweikert, premiered at the Locarno Film Festival in 2019. In 2018, Arjun and Bigna completed their first documentary *A Donkey Called Geronimo*, which was shown both at DOK Leipzig and Visions du Réel.

Arjun Talwar

Arjun Talwar grew up in India. He studied at the State Academy for Film, Television and Theatre in Łódź. His short documentaries *Where I Can't Be Found*, and *Habitat* premiered at Visions du Réel and received international awards. His short film *Deportation* premiered at FID Marseille and was selected for the Warsaw Biennale.

 Producer's Profile
 Catpics Ltd

Catpics Ltd was founded in 1984 as an independent production company in Zurich. The company has specialised in quality feature films, documentaries and high-end drama with commercial appeal. Based in Switzerland, Catpics Ltd not only focuses on telling great stories in unique ways but also on producing commercially viable feature films for the global marketplace. Sarah Born took over the company in 2018, and dedicated herself to collaborate with like-minded international and domestic creatives and partners to bring great stories to the screen. Catpics is a member of the European Producers Club.

Tamtam Film

Tamtam Film was founded by producers Andrea Schütte and Dirk Decker in 2012. Whether established film professional or emerging filmmaker, it is the breeding ground for exceptional films about unconventional characters, with both artistic and commercial appeal for national and international markets alike. No matter platform or format, our award-winning portfolio is entertaining, demanding and as diversified and versatile as the stories we want to tell. Tamtam Film is an EAVE alumni, member of the German Film Producers Association and European Film Academy.

Machtat

Sonia Ben Slama
France, Lebanon, 2021, 70', Arabic



Logline

In the Tunisian neighbourhood of Bir Beranek, time passes at the pace of harvests and weddings. The life of women is rough, monotonous and exhausting. Fatma, Najeh and Waffeh are 'machtat', wedding musicians. Whatever life has in store for them, music is their only salvation.

Synopsis

Machtat follows the life of three female musicians: Fatma and her two daughters, Najeh and Waffeh. They live in Bir Beranek, in the small town of Mahdia, Tunisia.

During the winter season, they work in the fields and take care of the home. They plant, cultivate and weed olives and potatoes. At night, they stay home, exhausted. During the summer, they work as 'machtat', traditional musicians. They go from one wedding to another, celebrating and blessing young women's marriages, guiding them and preparing them for their new life as a wife.

Fatma has been working as a 'machtat' for 40 years. It is the only thing that brings a little freedom to her life. In the summer, she sings all day long and makes more money than at any other time of the year. But as Fatma tires with old age, she passes down her 'machtat' knowledge to Najeh, little by little.

Najeh is 34. Her only hope is to find another husband. She divorced her previous husband 13 years ago and now lives in her mother's house, with her two teenage boys. She cannot stand being under the authority of her brothers, who live under the same roof and she hopes to break free from their influence.

Waffeh follows the opposite path. When she was 15 years old, she married a violent man. She is now 32 and has never known anything other than her home, her children and Machtat songs. She believes her husband might end up killing her but she does not know how to get out of her marriage.

Goals at Pitching du Réel

We are looking for distributors, sales agents, coproducers, TV networks, international broadcasters, international documentary film funds and support organisations.

(NO) Feature Film
2nd

Filming Location
Tunisia (Mahdia)

Shooting Language
Arabic

Shooting Date & Duration
Between the Spring of 2020 and the Summer of 2021, 36 days

Shooting Format
2K

Expected Runtime
70'

Production Name, Country
Alter Ego Production (France),
Khamsin Films (Lebanon)

Producer(s)
Elise Hug, Cécile Lestrade, Tania El Khoury

Expected Release
Autumn 2021

Total Budget
240,967 €

Confirmed Amount
73,967 €, 31 %

Confirmed Financial Sources
Procirep-Angoa, France
Ciclic-Région Centre, France
Lyon Capitale TV, France
Doha Film Institute, Qatar
(Egg)celerator Lab, United States
Alter Ego Production, France
Khamsin Films, Lebanon

Required Amount
167,000 €

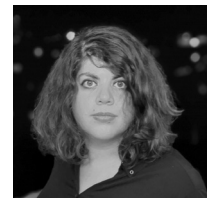
Contact

Sonia Ben Slama
Director
soniabenslama@
hotmail.com

Cécile Lestrade
Executive Producer
Alter Ego Production
+332 3880 7944
cecile.lestrade@
alterego-prod.com

Elise Hug
Executive Producer
Alter Ego Production
elise.hug@
alterego-prod.com

Tania El Khoury
Executive Producer
Khamsin Films
khamsinfilm@
hotmail.com



Director's Note

I met Fatma and her band while I was shooting my first documentary, *Maktoub*. My cousin had hired them for her wedding. I was intrigued by them as they were different from the other women I knew in Mahdia. They seemed more confident and comfortable with their bodies. Not long after finishing this first film, I called Fatma and asked her if I could meet her and her daughters to get better acquainted. I felt that, with their help, I could explore what it meant to be a woman in Mahdia, and what I could have become if my father had not chosen to emigrate to France.

Through this project, I will attempt to capture the contours of these women's existence and contradictions. They are constantly torn between their duties as women and their desires as musicians, between the freedom of summer and the monotony of winter, between their financial independence and the authority of the men that surround them.

The film will follow their daily life, throughout the seasons that set the rhythm of their year: the summer season that is filled with the weddings, the autumn season that consists of olive harvests, the winter and spring seasons during which they work in the fields.

Producers' Note

Machtat is Sonia Ben Slama's second feature documentary film. Elaborating on the themes Sonia explored in *Maktoub*, her first film, *Machtat* questions the relationships between family, women's rights and emancipation.

Although *Machtat*'s characters live in a small coastal village in Tunisia, we feel that the subject of the film is rather universal. The lives of these three women, torn between their strong personalities, the freedom to which they aspire and the traditions in which they strongly believe, tell a story that can be appealing to a very broad international audience.

In addition to the development grants we have already received, we have Lyon Capitale TV on board with us in France, and the project has been selected by the (Egg)celerator lab for emerging documentary filmmakers. We plan to start shooting in the late Spring of 2020. The shooting will follow the rhythm of the seasons, with one shooting period per season (four in total).

Vision du Réel's international coproduction forum is the best place for us to connect with main players in the industry, and to build a strong network providing us with additional support for the film.

Director's Profile

Sonia Ben Slama is a Franco-Tunisian documentary filmmaker.

She grew up in Paris where she studied Art and Cinema at Paris 3-Sorbonne-Nouvelle University. For her Master's degree, she focused on gender studies and the representation of women in classic tales and modern teen movies. During her second Master's degree, at Panthéon-Sorbonne University, she directed two short documentaries. The first one was produced by Serge Lalou at Les Films d'Ici and the second one by Catherine Derosier-Pouchou and commissioned by the Louvre Museum.

In 2015, she directed her first feature documentary *Maktoub*, produced by Madeline Robert at Les films de la caravane. *Maktoub* was selected at several film festivals and won the GRAND JURY PRIZE at both Djerba Doc Days (Tunisia) and the International Documentary Festival of Khouribga (Morocco), among others.

Machtat is her second feature documentary film.

Producer's Profile
Alter Ego Production

Alter Ego Production was founded in Orleans (France) in 2001.

Cecile Lestrade and Elise Hug work as a team on every project. We welcome and defend author-driven documentaries that have a singular and asserted point of view. Our recent productions include *Samouni Road* by Stefano Savona, *Young and Alive* by Matthieu Bareyre and *That Which Does Not Kill* by Alexe Poukine

Khamzin Films

Tania El Khoury studied filmmaking in Beirut and then moved to Paris, where she obtained her master's degree in Film. From 2005 to 2019, she worked as a legal and financial manager for the well-established independent production company Moby Dick Films. Since 2016, she has been working as an independent producer and working between France and Lebanon, where she founded the company Khamzin Films in 2017.

Nightcrawlers

Nattebarn

Petter Aaberg, Sverre Kvamme
Norway, 2021, 80', Norwegian



Logline

In search of a calmer state of mind, Petter, a young man who has lost the will to live, seeks help from like-minded characters and the film's codirector to find the tools he needs to deal with his demons.

Synopsis

In the fall of 2017, Petter stands on the edge of a bridge, ready to end his life. This is the start of the documentary film Petter will direct himself with his soon-to-be best friend Sverre. This is also the beginning of a therapeutic process-bringing light into Petter's mental state.

Petter and Sverre roam the streets of Oslo, camera in hand, in search of young people facing similar issues as Petter, hoping to observe young destinies in the making, to capture them on film, and to try and understand them. As they look for characters that may become part of their documentary, the two directors encounter unpredictable and sometimes conflictual or funny situations.

As Petter and the other characters share experiences of self-doubt and chaos, the filmmakers discover an underworld of darkness, self-harm and self-pity. Faced with panic attacks, overdoses and stories of suicide attempts, Petter's fragile psyche is further destabilised and his relationship with Sverre is put to the test.

But not all is lost. Petter and Sverre also allow us to witness positive experiences and dreams of a better future, through characters in the film. As for Petter, he ends up meeting the love of his life and the first person ever to love him for who he is when he goes out on a date with Miriam.

Petter believes he is finally ready to face his demons and overcome his fears when he decides to return to the bridge that nearly cost him his life one year earlier. Now that he is equipped with new knowledge and experience, will he be able to find redemption?

Goals at Pitching du Réel

We are hoping to meet with festival representatives and are looking for sales agents, funding, VOD and TV broadcasters.

(NO) Feature Film

1st

Filming Location

Norway (Oslo, Lofoten)

Shooting Language

Norwegian

Shooting Date & Duration

2017-2020, 36 months

Shooting Format

HD

Expected Runtime

80'

Production Name, Country

Indie Film (Norway)

Producer(s)

Carsten Aanonsen, Even Benestad

Expected Release

February 2021

Total Budget

383,360 €

Confirmed Amount

161,137 €, 42 %

Confirmed Financial Sources

NFI, Ola Hunnes
Viken Film Center, Cecilie S. Thorsen
Fund for Sound and Image
Fritt Ord, B. Roalsvig
Extrastiftelsen, Mikael Zeiner

Required Amount

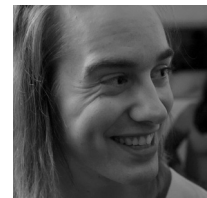
222,223 €

Contact

Petter Aaberg
Director
+47 90 86 52 03
petter20b@gmail.com

Sverre Kvamme
Director
+47 90 86 52 03
sverrekva@gmail.com

Carsten Aanonsen
Producer
Indie Film
+47 90 86 52 03
Carsten@indiefilm.no
www.indiefilm.no



Director's Note

When we first started this project, our goal was to make everyday life better for Petter. This has worked out well. Not only for him, but also for the other characters. Their stories are told, they are seen, valued and inspired to take action in their own lives.

We want the audience to go through an emotional adventure. We want them to experience a broad spectrum of tense and deeply human situations. What does a panic attack look like? Heated arguments between two friends? What does it feel like when someone opens up about their struggles for the first time? What about a first date? Sex between two people in a couple who love each other?

We want to create a film where the characters' mental struggles are not expressed through talking heads. We want to be there, while it is actually happening, in real time. We believe this film is an honest and powerful medium of expression that will make the characters relatable. We want the style of the film to be real, raw and unfiltered, which underlines the spontaneity of our adventure.

Society's expectations of youth are high. Fitting in is hard as are their struggles. *Nightcrawlers* is an invitation for us to be more open about issues related to mental health by simply documenting different ways of life. This film will stimulate debate about society's responsibility towards our most vulnerable.

We truly hope that *Nightcrawlers* we will be able to give a voice to a struggling young generation.

Producers' Note

It is for us a great pleasure to be working with these two very exciting new talents on their debut film. The style of this film is fresh and intimate.

We started production in mid-2019. The editing of the first twenty minutes of the film took place in February and we will shoot the rest of the material we need this summer. We will complete the film by the fourth quarter of 2020.

 Director's Profile
 Petter Aaberg

Petter was born and raised in Oslo. He graduated from Nordland College of Art and Film in 2017. Exploring film as a medium, he has found a voice through the documentary genre and the spontaneous exploration of human interactions. Today, his main focus is telling stories about society's "outsiders".

Luna
(2017)

Stian 2016
(2016)

Please Teach Me Balance
(2015)

Sverre Kvamme

Sverre grew up in a small village in Western Norway. He studied at The European Film College, the Nordland College of Art and Film and has a BA from the Tromsø Academy of Contemporary Art. Through his personal approach to filmmaking, he has covered important topics such as gender, childhood, sorrow and death in his previous works.

Villdyr
(2017)

Albatross
(2016)

 Producer's Profile
 Indie Film

At Indie Film, we cherish film as an experience that is based on a reality that never ceases to amaze us.

Indie Film (est. 1998) specialises in feature documentary films with a strong directorial signature. Our recent productions include feature documentary films such as *My Heart Belongs To Daddy* (GIFF, 2018), *Munch In Hell* (2018), *The Night* (CPH:DOX, 2017), *The Grenade Man* (BIFF, 2016), *Arctic Superstar* (TIFF, 2015), *Ida's Diary* (IDFA, 2014), *Ballet Boys* (IDFA, 2014), *Pushwagner* (HOT DOCS, 2011), *Trying Freedom* (2008), experimental documentary film *Club 7* (2013) and documentary web-series *300 Seconds* (VGTV 2011). Our upcoming releases feature documentary series *The Nightcrawlers* (2020) and short documentary film *The Earth Is A Chilli* (2020). Our coproductions include Erik Gandini's *The Swedish Theory Of Love* (SE, 2015), Michael Madsen's *The Visit* (DK, 2015), Mouka Film's *The Punk Syndrome* (FI, 2012 & 2018) and Mehrdad Oskouei's *Sunless Shadows* (2019)

Nobody Wants to Be a Fireman

Vincent Pouplard

France, Republic of Ireland, 2022, 80', English



Logline

Nobody Wants to Be a Fireman offers an immersion into youth, in the context of a protestant working class neighbourhood in Belfast. With a focus on how collective memory is passed down to the younger generation, this film points towards the future, seen through the eyes of the young.

Synopsis

Nobody Wants to Be a Fireman is a character-driven documentary. Tori, Brandon, Carrie, Rio, Holy and little Harrison live in Sandy Row, a working class Protestant district of Belfast; a city that still has more than a hundred 'peace walls' separating Protestant and Catholic communities; a city that is dominated by precarity and where the suicide rate among people under 30 is one of the highest in Europe; a city that burns down every 11th of July during the Protestant celebrations and the burning of the bonfires.

With Brexit on the horizon, tensions between communities and the spectre of civil war are resurfacing. It is as if Belfast—and its youth in particular—was struggling to emerge from 'the Troubles'.

Most of these young people living in Sandy Row can't afford to go on vacation in the summer holidays. During the early days of summer, they spend most of their time at the bonfire site. These children, between five and 15 years old, seem to enjoy a great sense of freedom, taking on the streets of Belfast as if it were one big playground. In July, just a few days before the festivities, they stay out late in the parking lot, where the fires are lit.

The children are the driving force behind the film and the heirs to a traumatic situation. The film questions the role of this heritage. Can 'inheriting' become an active process? Can it be a movement that helps us change the present? Can it be more than a factual situation that continues to make people suffer and from which others profit?

Goals at Pitching du Réel

We are looking for coproducers, TV, pre-sales and distributors.

(NO) Feature Film

1st

Filming Location

Northern Ireland (Belfast)

Shooting Language

English

Shooting Date & Duration

From mid-2020 to late 2021, 18 months

Shooting Format

HD

Expected Runtime

80' / 52'

Production Name, Country

A PERTE DE VUE (France),
Planet Korda Pictures (Republic of Ireland)

Producer(s)

Emmanuelle Jacq, Jeremiah Cullinane

Expected Release

June 2022

Total Budget

289,711 €

Confirmed Amount

46,500 €, 16%

Confirmed Financial Sources

CNC writing and development grant
Procirep- Angola development
Brittany Region
Pays de la Loire Region

Required Amount

243,211 €

Contact

Vincent Pouplard

Director

+33 6 14 70 60 32

vincentpouplard@hotmail.com

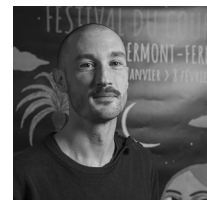
Emmanuelle Jacq

Producer

A PERTE DE VUE

+33 6 11 42 04 56

emmanuellejacq@apertedevuefilm.fr



Director's Note

Nobody Wants to Be a Fireman tells the story of one Irish youth in particular, one that will be at the heart of the film, one that is growing up in Sandy Row, one that is only educated and guided by adults from their district: volunteers from Sandy Row, festival committees, radical unionists, attentive parents, committed educators, district shopkeepers, tourist guides with a focus on the civil war, etc. The neighbourhood is filled with these types of characters, who have been passing down the History of their community to the children of Sandy Row. However, during the process of making this film, I hope to increase the number of adults they are allowed to meet throughout the year, I wish to insert myself into their daily routine and activities as well as provoke new situations.

I wish to observe upheavals and their repercussions, to observe how they shape perspectives over time. This is why we would have to film over an 18-month period, so as to be attentive to what is happening in the community and to the evolutions in the children's upbringing. It would also be a question of intervening in real life, always making sure that the children are the driving force of every moment that is captured and that bringing the film together has a cathartic impact on them.

I want to get to know the protagonists and spend enough time with them that their problems come to the surface and are illustrated in the best way possible. It is also a matter of trust and intimacy.

As was already the case for my previous films, such as *Pas Comme des Loups*, this film is to be made with the protagonists, not just about them. It is an author-driven documentary that focuses on the vitality, poetic power and ingenuity of youth who are the prey for the traumas of its elders. They bring life and happiness to the streets of Belfast and I want to show that.

This presentation is based on two scouting trips I did in Sandy Row, both carried out in July (2018 and 2019) so it is somehow based on the 'bonfire period'. Even though the 'bonfire period' is a very interesting event to film, I also want the film to concentrate on intimate moments that can occur at any other time during the year.

Producers' Note (Emmanuelle Jacq)

Nobody Wants To Be a Fireman is Vincent's first feature film, but he has previously directed three films that give a voice to minors, especially those with social issues. For more than 15 years, he has been conducting cinema workshops with young people and questioning their relationship to the world and to the environment they live in. These workshops led to the making of *Pas Comme des Loups*, a documentary short I produced, which was released in 2017 and selected for the César awards in 2018. We have been working together for nearly ten years and are delighted to embark on this new adventure together.

This film is an immersion into Belfast, allowing us meet its inhabitants and question their relationship to the past and their vision of the future. It deals with issues such as memory, community conflict and trauma. The subject of the film is complex, and the recent Brexit agreement will have direct consequences on the relationship between the two Irelands, and, by extension, for the inhabitants of Belfast in the months to come.

From the city's point of view, the monumental bonfires have become undesirable. The city council is suggesting that neighbourhoods build 'beacons' (3-meter-high pyramids in the form of a kit) instead, in exchange for a grant. Even though more than 5,000 Scottish and English tourists show up each year to see them burn, this may be the last months of the Sandy Row bonfires.

All these factors will have an impact on the evolution of the characters and on the film, and will demand that the director be regularly on-site for extended periods of time in order to appreciate the upcoming evolutions or arising issues, and to be able to adapt if need be. We plan to start shooting by mid-July over an 18-month period and expect the film to be released in 2022.

Director's Profile

Vincent works as an artist, director and as a cinema teacher. After studying sociology and photography, he started working on experimental films and projects that combine music with images. He directed his first documentary in the context of Cinédoc, then self-produced his next 2 short documentaries. In 2016, he directed *Pas Comme Des Loups (Boy's In Wolves' Clothing)*. This documentary portrait premiered at Cinéma du Réel (Paris) and was well received in festivals (five prizes and distinctions, among them, Ecrans Documentaires in Arcueil and the Cinema Festival in Brive). Upon its theatrical release, the press was unanimous in its praise and La Croix newspaper selected it as one of the ten best documentaries of the year. It was also part of the official selection for the César 2018.

Producer's Profile
A PERTE DE VUE

A PERTE DE VUE was founded in 2011. We produce short and feature fiction, documentary and animation films. Our aim is to support projects from development to distribution, to produce films that broaden horizons, have an assertive style, move the audience and stir up spectators' opinions. We believe in the benefits of interregional and international coproduction and working in a complementary manner that ensures the feasibility of ambitious projects.

Emmanuelle has worked as a production manager for more than 10 years in both fiction and documentary film. She started out as a documentary film producer and at Les Films du Balibari where she was a co-managing partner until 2013. In 2018, she joined the A Perte de Vue team as a documentary producer but also occasionally works for other companies. Her recent productions include *Posted* by Samuel Bollendorff. She is also an Eurodoc alumnus.

Planet Korda Pictures

Planet Korda Pictures is a small but dedicated Irish film and television production company, founded in 2005 by Jeremiah Cullinane and Bartolomeo Dibenedetto. We focus primarily on feature-length, creative documentary films with international appeal. We work in coproduction with European partners and look for projects with strong cinematographic approach, relating issues of cultural and linguistic identity, music and arts, and projects which present new perspectives and challenge accepted or received ideas.

Our Little Palestine

Abdallah Al Khateeb
Lebanon, France, Syria, Qatar, 2021, 90', Arabic



Logline

The film tells the story of a group of Palestinian civilian activists from the Yarmouk refugee camp near Damascus, who decided to face the bombing, displacement and hunger that has hit their small community, turning it into a small besieged ghetto, by doing civil work, practicing agriculture, studying and spreading music, theatre, love and joy.

Synopsis

I was born in Yarmouk, a small town in the southern suburbs of Damascus in Syria, which harboured a Palestinian refugee camp from 1948 to 2018. Bashar Al-Assad's regime had always seen it as a refuge for rebels and as a pocket of resistance, so, in 2013, he decided to besiege the camp. Gradually deprived of food, medicine, electricity and water, the people of Yarmouk were cut off from the rest of the world. This film tells these people's story from the inside, on the basis of footage filmed between 2011 and 2015.

Goals at Pitching du Réel

We are looking for coproducers, broadcasters, a world sales agent, distributors, and international funding.

(NO) Feature Film
1st

Filming Location
Syria (Yarmouk)

Shooting Language
Arabic

Shooting Date & Duration
2013-2016, 30 months

Shooting Format
.mov

Expected Runtime
90'

Production Name, Country
Bidayyat for Audiovisual Arts (Lebanon),
Films de Force Majeure (France),
Doha Film Institute (Qatar)

Producer(s)
Mohammad Ali Atassi, Jean-Laurent Csinidis

Expected Release
January 2021

Total Budget
406,151 €

Confirmed Amount
249,651.25 €, 61 %

Confirmed Financial Sources

AFAC (Lebanon)
Région SUD
Procirep-Angoa
Al Jazeera
Culture Resource (Al-Mawred Al-Thaqafy)
Scam (Brouillon d'un rêve)
No sales agent attached yet

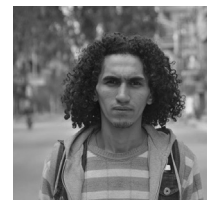
Required Amount
156,499.75 €

Contact

Abdallah Al Khateeb
Director
+49 1 764 203 44 11
a.alkateeb1@hotmail.com

Mohammad Ali Atassi
Producer
Bidayyat for audiovisual arts
+961 376 6632
director@bidayyat.org
https://bidayyat.org

Jean-Laurent Csinidis
Producer
Films de Force Majeure
+33 6 83 76 00 65
production@films-de-force-majeure.com



Director's Note

Some like to call the Yarmouk Camp the "capital of the Palestinian diaspora". But this so-called camp, stretching south of the Syrian capital of Damascus, does not come down only to stones or tents. It was and still remains the concrete manifestation of an idea that is almost impossible to explain. The introduction of the film will nevertheless try to make this clear to the audience.

Before the Syrian revolution, the Yarmouk camp was a place of creativity and love, a storehouse for human energy. It was the largest concentration of Palestinians outside Palestine.

When the Syrian revolution began in 2011, the camp sheltered thousands of displaced Syrians, including many activists and members of the Syrian Armed Forces. In 2012, the Syrian regime began bombing the camp with their 'MiG' jets (fighter jets used by the Syrian regime to drop bombs) and besieged what was left of the camp's inhabitants. The siege lasted three and a half years until the camp's inhabitants were displaced by ISIS and the Syrian regime in 2015. In 2018, with the support of the Russian forces, the Syrian regime led a campaign of intensive and particularly destructive bombing that completely destroyed the camp in an attempt to eradicate the Islamic state.

Today, all that is left of the camp is a pile of rubble, made of debris and shattered dreams of besieged inhabitants who were forcibly displaced from the camp they considered to be their second homeland. In both the camp inhabitants' opinion and my own, the Yarmouk camp will remain "our little Palestine" until Palestine is re-born.

Producers' Note (Jean-Laurent Csinidis)

The day after *Still Recording* premiered in Venice, Syrian producer Ali Atassi told me about Abdallah Al-Khatib's project about the siege in Yarmouk. He showed me a selection of the footage, and from that moment on, it became impossible for me not to coproduce this film.

Our Little Palestine is an essential testimony of humanity both at its worst (organising the extermination of other human beings) and at its best (surviving, resisting, preserving the energy of life even in the worst moments). Death and horror are insidious and everywhere but, through it all, Abdallah still manages to film incredibly beautiful and strong people, who transcend this unending state of desolation with their humanity.

Ali and I met at Eurodoc in 2017. Thanks to our encounter, I discovered the admirable work of Bidayyat. After our coproduction experience with *Still Recording*, we want to take it one step further and start collaborating in the early stages of development for this film. *Our Little Palestine* is a feature documentary that we hope to finish by the end of 2020.

Director's Profile

Abdallah Al Khateeb studied sociology at the University of Damascus. Prior to the Syrian revolution, he worked as an activity and volunteer coordinator at UNRWA and was the coordinator of the Youth Support Center in Yarmouk.

He founded a social association with friends that is active in the field of humanitarian relief and carries out dozens of projects in several Syrian areas, most notably in the Yarmouk camp. He has participated in directing and filming short films that depict camp life. German magazine *Peace Green* selected him as a peacemaker in 2014. He received the Per Anger Human Rights Award in Sweden in 2016.

194, Us, children of the camp (85')
by Samer Salameh
(2017, Director of photography)

Siege (9')
(2015)

Blue (12')
(2014)

Producer's Profile
Bidayyat for Audiovisual Arts

Bidayyat for Audiovisual Arts was launched in Beirut in early 2013, with the aim to support and produce documentaries and short and experimental films, and to organise specialised training courses on documentary filmmaking. Bidayyat envisions a creative, independent, open and interactive cinematic and audiovisual culture that is influential in our societies and open to other societies.

Films de Force Majeure

Films de Force Majeure is a production company based in Marseille, France. Since its creation in 2010, our activity has mainly focused on art-house films, with a particular interest in documentaries and international collaborations. We are keen on strong committed projects that transcend boundaries.

Films de Force Majeure is part of several European networks such as EAVE and EURODOC.

Paradise Paradis

Alexander Abaturov
France, Russia, 2021, 90', Russian



Logline

In Altai, Siberia, 11-year-old Aliona lives with her family near Taiga, the world's largest boreal forest. A record heat wave hits the Nordic region. Smoke carries with it worrying news to the village: The Taiga forest is on fire. Flames are approaching.

Synopsis

In the language of the people of Altai, 'fire' literally translates to "the thread that connects earth to the sky". As they see it, fire gave birth to humanity. Even in today's technocratic society, its mystical beauty continues to fascinate us.

In a world where Man believes he has evolved to a state above Nature, the threat fire represents has not changed: its brutal force still humbles Man, forcing him to face his own powerlessness. I believe fire takes on its most radical form it spreads through a forest, its powerful and destructive force ravaging everything in its path: trees, houses and human life.

Aliona lives near the vast Taiga forest, an untouched paradise that, due to its harsh climate, remoteness and high volume of mosquitoes, has been preserved from human intervention, until recently. But lately, the land has been suffering; the forests are being ravaged by the timber industry, an absurdly lucrative business with dramatic consequences.

Over the years, Aliona and her family have come to know fire well, with its dark sky and toxic fumes reappearing every year. But as the situation gets worse, the local population feels more and more abandoned, surrounded by a fire they cannot control and plunged into a thick smoke they cannot disperse. Since 2015, authorities are no longer required to extinguish a fire if the costs of extinguishing it are higher than the material damage the fire will cause. Money first.

Seen from the point of view of a child, we sense the global disaster that these new fires are about to create. The overall impact of the fires in the ecological balance of the planet is difficult to measure, perhaps even impossible to estimate, therefore, easier to ignore and yet, an ecosystem is collapsing, biodiversity is at risk, and it will not stop when summer ends.

Goals at Pitching du Réel

We mostly hope to interest international funds and broadcasters, but also world sales, distribution, and coproducers.

(NO) Feature Film
2nd

Filming Location
Russia

Shooting Language
Russian

Shooting Date & Duration
2020, 5 weeks

Shooting Format
4K

Expected Runtime
90'

Production Name, Country
Petit à Petit Production (France)

Producer(s)
Rebecca Houzel

Expected Release
July 2021

Total Budget
313,534 €

Confirmed Amount
43,534 €, 14%

Confirmed Financial Sources
IDA

Petit à Petit Production
No sales agent yet

Required Amount
270,000 €

Contact

Alexander Abaturov
Director,
+33 0 64 7 70 00 42
a.abaturov@gmail.com

Rebecca Houzel
Producer
Petit à Petit Production
+33 6 30 92 19 88
rhousel@petitapetitproduction.com
petitapetitproduction.com



Director's Note

My father spent his whole life working for the fire department in Russia. Of all of the stories my father used to tell me as a child, one particular story about a forest fire stayed with me. City firemen, like my father, were not used to these kinds of fires. When he was sent out for backup, the fire was already so strong that it was impossible to put out. As usual, local authorities had not reacted fast enough. Under a thick cloud of smoke, the fire spread underground, burning tree roots. The flames could burst out from anywhere at any time: from ahead, from behind, even from under the firemen's feet...

My father told me that, throughout his entire life, he had never been as afraid as he had been that day. The feeling my father described and passed on to me has stayed with me ever since: something between fear and fascination. That feeling, from a child's point of view, is at the heart of the story I would like to tell in this film.

This global situation will be seen from a specific place and told through a singular story. I will build that story through the personal experience of those who have a direct link to the forest and feel personally responsible for it, such as forest rangers, hunters, and scientists... Opposite them, on the front lines is a child, our future.

Looking at the world through the eyes of a child allows me to see things differently. The child's presence reawakens our adult consciousness. The main character of the film will allow me to question the world through her eyes, and question the way in which we inhabit it.

The narrative of *Paradise* is built using a gradual approach to the catastrophe and to the threatening first flames. As the living struggle to survive, the danger approaches, right up to people's doorstep.

The film unfolds through the eyes of the protagonists, their expectations, their fears and their resistance. When the disaster brutally hits the village, life is besieged by flames and everything changes. Time is running out and everything intensifies. Human relationships begin to reflect this.

I would like to use two filming styles: a 'contemplative' style prioritising fixed wide shots, and a more 'action' style using reactive hand-held camera shots that allows us to get closer to people.

Each of the two filming styles will have a different impact but as they are juxtaposed, sometimes within the same sequence, it will allow me to create a contrast that destabilises, strengthens and awakens.

There will be no interviews, images will speak for themselves. Real people will become characters in their own stories as they play out in the film. Any information that needs to be shared on the subject at hand and any context that may need to be explained (about climate change or the harmful impact of human activities) will not be presented head-on but rather integrated into the body of the film, within documentary sequences as I am principally interested in the protagonists' specific states of mind, their feelings and sensations.

Producers' Note

We are excited to continue our collaboration with Alexander Abaturov, who we have previously worked with on his films *Sleeping Souls* (2013) and *The Son* (2018).

This new project, *Paradise*, explores the strong metaphorical power of images, using forest fires as a metaphor for the contemporary state of the world. Alexander also wants to stay as close as possible to the characters, particularly to the child, around whom the film is built.

We've already financed a first trip to Siberia last summer, during which time the forest was burning all around. Alexander tried one method of tracking fires he researched beforehand. He also established close relationships with locals, which will be extremely helpful in the future as far as scouting trips and shooting are concerned.

We hope this ambitious project, that is already coproduced by Russia and France, will find other international partners, like a European coproducer, and world sales for example.

Director's Profile

Alexander Abaturov was born in Russia in 1984. After graduating from Gorki University, he became a journalist. In 2010, he received a Master degree from the French documentary School in Lussas. In 2013, he directed his first documentary, *Sleeping Souls*, selected in numerous festivals and awarded with the Institut Français Prize at the Cinéma du Réel Festival.

The Son, his first feature length documentary, was selected in many festivals like Berlinale, ArtDocFest, Message to Men, Cinéma du Réel and several others.

Producer's Profile Petit à Petit Production

Petit à Petit Production was founded in 2006. What really matters to us is the cinematographic approach, the point of view of the film. We produce documentaries directed by young filmmakers as well as experienced directors. We have developed nationally as well as in the field of international coproduction, especially with Russia and Eastern Europe. Since its creation, Petit à Petit has produced many documentaries and is now also developing feature fiction films. Among our latest productions:

The Village, a documentary series by Claire Simon (10,52'), 2019

Solo, by Artemio Benki, selected in Cannes-L'ACID 2019

The Son, by Alexander Abaturov (2018) premiered in Berlinale Forum

68, my father and some nails, by Samuel Bigiaoui (2018), César nominee for best documentary 2020.

PEPE, The Imagination of the Third Cinema

PEPE, La imaginación en el Tercer Cine

Nelson Carlo De los Santos Arias

Dominican Republic, 2022, 120', Afrikaans, Spanish, German, Nbukushu



Logline

In the Colombian jungle, Pepe, a young hippo is killed. In the midst of the sounds and bellows coming from the jungle, his ghost narrates the story of his life: an authentic yet false story, a serious yet playful story. It is also another story to add to the imagination of these towns that are ruled by dictators and filled with beings that have died without ever knowing where they were.

Synopsis

A voice from beyond that does not understand the structural perception of time. A voice that from trance, goes across the languages of a historical event. A German who conquers the lands of South-East Africa; an Afrikaans who constituted the apartheid of the citizens of Namibia; the Mbukushu, old language of Katima Mulilo, where the ancestors of our protagonist were kidnapped and finally, the language inherited from the coloniser of the lands of America: Castilian, in this case, with a Paisa accent.

This is how Pepe speaks, not being able to understand which of all those languages belongs to him, or worse: what is that sound that comes out of his mouth? Or specifically, what is a mouth? The only thing he knows for sure is that he is dead. The first and last hippopotamus killed on American soil.

Pepe, the name that the Colombian press gives to the first exiled hippopotamus from the Hacienda Nápoles, Pablo Escobar's old house. The first male who has to comply with the rules of his species: whoever wants to mate with the alpha females will have to face death or exile if he loses. Pepe confronts his brother, a 500-ton beast, and loses the battle. In the invisibility of the night, he leaves with his partner, turning into a shadow, into a tree trunk, that scares the men and women of the Magdalena River.

Between encounters and misunderstandings, epiphanies and sadness, we arrive to a world full of stories replete of more stories; images and sounds that narrate, in a serious, playful, authentic and false way, the overwhelming orality of these towns that, like Pepe, were made up of beings who died without ever knowing where they really were.

Goals at Pitching du Réel

We are looking for coproducers, international financing and world sales.

(NO) Feature Film

2nd

Filming Location

Dominican Republic, Colombia, Namibia

Shooting Language

Afrikaans, Spanish, German

Shooting Date & Duration

Early 2021, 2.5 months

Shooting Format

Super 16 mm film, Digital 4K

Expected Runtime

120'

Production Name, Country

Monte y Culebra SRL (Dominican Republic)

Producer(s)

Pablo Lozano

Expected Release

May 2022

Total Budget

735'278 €

Confirmed Amount

218'312 €, 29.6%

Confirmed Financial Sources

Hubert Bals, Rotterdam

BKT Financial Advisory, Dominican Republic

Estudio Río Haina, Dominican Republic

Kcettes Rental, Dominican Republic

Required Amount

516,966 €

Contact

Nelson Carlo De los Santos Arias

Director

+491 786 735 006

nelsoncarlo84@gmail.com

Pablo Lozano

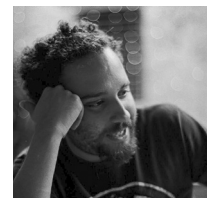
Producer

Monte y Culebra SRL

+1 8 297 179 309

vj.lozano@gmail.com

www.monteyculebra.com



Director's Note

In my short career, the construction of an image/speech has always been present, and it's difficult to sustain in the same mode of representation. Hybridity is what allows The Other to create its own aesthetic.

For me, cinema, in its great narratives, extrapolates its Aristotelian structure to a very specific work design, from where it operates. In other words, the concepts of proposal, conflict and outcome adopt the names of development, production and post production.

This work method is already given by a certain model of ideological organisation of the story.

From that reflection I think my films. Regardless, *Pepe* has a particularity. I feel the need to return to some issues that have become recurrent in my thoughts. The production of imagination, the fantastic story and the universe of children. The fable, a genre that its cinematic world belongs to the imagination of those who have constantly oppressed ours.

Nevertheless, the fantastic gives us that possibility, the creation of impossible worlds, turning imagination into that bridge towards the much needed utopia—the one that creates worlds that don't exist yet—and alters the fact that cultures are created based on telling each other stories of their own past repeatedly.

Like a musical improvisation, in which all these instruments are off pitch and harmony, until finding an almost magical moment of convergence, and then go out of tune again. Thus, I think that different worlds/films should be mixed. Just like this is the complexity of these lands filtered, which is a total 'Metissage'.

That is why, I cannot only write a script, I produce images and sounds that constantly put the writing into crisis. In the hope of infecting the artifice, that brings always the domestication of our ideas but at the same time brings the most needed communication for cinema to be complete.

These audiovisual materials will alter the writing and that, in a final cut, would have the same possibility of being part of the film. In that torrent of images and sounds that are different and timeless among them, the story must arise regardless of where, with what or how a specific image/ sound was generated.

Pepe arises from a number of conditions typical of this continent's paradoxes. An independent account of all reducing universalism, a story that emerges from the grays of a genre, from a literary idea, from a cinematographic idea, from the very fact of reality.

A world that comes from my own and a collective imagination. The premise of this story of a being that leaves in search of something that doesn't exist and dies in a place without ever knowing where he was, becomes a stamp throughout our stories. A first coloniser that arrives by mistake, countless living beings that are banished, to be brought to unknown lands. In this exercise of imagination production, I meet again with that revealing orality.

That, which often carries the signs of our utopia, the only one that allows us to think about new political futures.

Director's Profile

Cocote

(2015, Locarno, Golden Leopard in the Signs of Life category, 48 festivals collecting 15 international awards)

Santa Teresa and Other Stories

(2015, FidMarseille, Prix Georges De Beauregard International, Toronto Int. Film Festival, New York Int. Film Festival, Viennale, Jeonju Int. Film Festival, Mar de Plata Int. Festival, best Latin American film)

You Look Like a Carriage That not Even the Oxen Can Stop

(2013, Festivals in the US, Europe and Latin America, Tropical Uncanny: Latin American Tropes and Mythologies - Guggenheim, New York)

Le Dernier des Bonbons

(2011, BAFICI and the Clermont Ferrand Market, among others)

Should We Go Home?

(2009, São Paulo Biennial and permanent collection at the New York Filmmakers Cooperative)

SheSaid HeWalks SheSaid SheWalks

(2009, BAFTA, best experimental short film)

Producer's Profile

Monte y Culebra SRL

Created in 2015, Monte y Culebra SRL is a film production company dedicated to producing regional auteur cinema, with a special focus on feature debuts and Ibero-American coproductions.

They coproduced Miguel Angel Moulet's fiction film *Todos Somos Marineros* (Peru / Dominican Republic) with the support of IBERMEDIA. The film premiered in the "Voices" section of the International Film Festival of Rotterdam in 2019 and was awarded with the FIPRESCI prize at Cinelatino by Toulouse in 2019.

Their current productions include fiction film *Candela* (directed by Andres Farias), which was selected at La Fabrique Cinemas du Monde de Cannes in 2018, for the Sundance Edit Residency and Sundance Music Residency. The film is currently in post-production.

They are currently in development for *Pepe*, a hybrid fiction film by Nelson Carlo de Los Santos (director of *Cocote*, awarded at Locarno 2018), currently in development.

Producers' Note

With *PEPE*, Nelson hopes his own subjectivity and that of his character will transcend much more. He explores the genesis of our uprooting and the memory of our ancestors' pain as they wandered aimlessly in hostile and irremediably alien lands.

The audacious alter ego Nelson created, a narrating hippo who speaks to himself and his audience in the first person, going from the African savannas to the Magdalena River in Colombia, reminds us of the stories that our Creole grandfathers used to tell us.

From the creation of soundscapes to the exhaustive research that was filmed beforehand—sensitive and porous material that mirrors a numb memory that still hurts—Nelson's approach during this first stage of development has helped us feel what the film will be made of. It has also helped us familiarise ourselves with the creative process of the author, which reconciles us with our imagination and with the playful remnants of our childhood.

Reas

Lola Arias
Argentina, 2022, 85', Spanish



Logline

Music and fantasy run free among a group of women and trans inmates.

While waiting out their sentences, the prisoners give free rein to their imagination. In the form of a musical, they reconstruct scenes from their past lives and imagine their future by singing, dancing and, performing.

Synopsis

Reas is a documentary-musical film shot in the Ezeiza Prison in Buenos Aires, in which women and trans prisoners star. The film is not intended as an observation or a report of everyday life in the prison, but a documentary-musical film based on the real lives of various protagonists. The film takes place within the inmates' present reality in the prison, but reconstructs scenes from the past and imagines scenes from the future. The protagonists' past is recounted through flashbacks where they play characters from their own lives and from the lives of other inmates. The prison is not portrayed in the film, as it is only the space in which fiction takes place. The future is presented through projections or stories about what might happen to each of them after they have gotten out of prison. The film reinvents the musical genre in a documentary form, mixing scenes and stories from the inmates' real lives with music and choreographies created by the protagonists themselves.

Goals at Pitching du Réel

We are looking for coproducers, international financing, world sales, partners and friends to discuss the project with.

(NO) Feature Film

2nd

Filming Location

Buenos Aires (Argentina)

Shooting Language

Spanish

Shooting Date & Duration

September 2021, 2 months

Shooting Format

HD

Expected Runtime

85'

Production Name, Country

Gema Films (Argentina)

Producer(s)

Gema Juarez Allen

Expected Release

May 2022

Total Budget

271,000 €

Confirmed Amount

64,933 €, 23%

Confirmed Financial Sources

IDFA Bertha Fund
Fondo Nacional de las Artes
Mecenazgo
Gema Films
INCAA

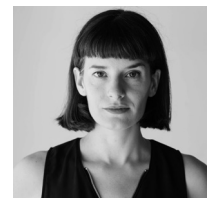
Required Amount

206,067 €

Contact

Lola Arias
Director
+49 176 2581 3268
lolaariascompany@gmail.com
<http://lolaarias.com>

Gema Juarez Allen
Producer
Gema Films
+54 911 4163 4724
gema@gemafilms.com
<http://gemafilms.com>



Director's Note

When you enter a prison, you feel as though you are entering another space and time. The prison space is literally an inner space: there is no nature, no city, and there are no strangers. This means that people live inwardly. To be locked up is to live a countdown to freedom, particularly in a women's prison, where they live only among fellow inmates and guards, in a world where men seem to have disappeared. This sensation of unreality is also reinforced by the fact that these women and transgender people live together in precarious spaces, with no access to mobile phones, internet or social media, no access to those things that sculpt our perception of the world, outside of prison. This technological isolation makes them into people from another time.

I have been working in documentary theatre for many years and, in 2018, I directed my first film, *Theatre of War*. Many of my works act as time machines, they are ways of sharing time. So, I started to think about organising an acting workshop in the prison and making a film out of it in order to create an artistic object captured in the time of imprisonment.

In prison, time is counted backwards: eight years to go, three years to go, eight months and a day to go. At the end of the countdown, there is a possibility for new beginnings. Being locked up and isolated makes people in prison feel like they are trapped in time: the past comes back to remind them of what brought them to this place, and the future never really begins. The film intends to tell the story of where all these timeframes come together, where the women can look into their past and imagine their future.

Within the acting workshop that we held at Ezeiza Prison in February 2019, we organised a lot of different activities: choreography creation, karaoke singing, monologue improvisation about themselves and within a scene with other women. During the workshop, I was able to see how acting, singing and dancing became a chance for them to transform themselves into other people, to project themselves across time and space and to connect with emotions through fiction and acting, all offering them the possibility of reinventing themselves. It was very moving to see how, acting out their own lives and other people's, connected them and helped them understand and accompany each other. Also seeing how they could have fun and project themselves outside of prison life into a world of fiction, freeing them from the control exerted over their minds and bodies every day.

Without having to resort to reports or direct interviews with the protagonists, the film is able to cover many topics through fiction: abuse of women since childhood because of their gender, drug traffickers using women's bodies to hide and transport drugs, addiction as a form of escape from violence, love between women, gender transition in the prison space, no access to education, isolation in the home, and maternity as the only form of personal realisation.

Reas is a film that opens up a space for imagination, fantasy and acting, within a place of imprisonment.

Producers' Note

This is my second time working with Lola Arias, one of the most important contemporary Argentinean artists of our time. Our previous film together *Theatre of War*, premiered at the Berlinale Forum in 2019, was one of the most enriching professional experiences I have had.

Lola has the ability to turn any subject into a political statement, using either theatre or film as a vehicle to convey the result of a collective creation, while providing a background that makes its treatment profound, smart and playful.

Working with a director such as Lola is both a challenge and a privilege that makes me believe in the power of film again, in its ability to change situations and change lives.

We started developing the project in January 2019. At first, we organised a series of workshops at the prison to get to know the inmates, to search for conceptual and intellectual resources in order to develop a treatment but also to find out what form the film could have.

What Lola uncovered is yet another great device that allows us to delve into the lives of these imprisoned women and transgender people, with curiosity and intelligence.

Director's Profile

Lola Arias (Buenos Aires, 1976) is a director, writer and performer. Her productions play with the overlapping zones between reality and fiction.

In 2018, she directed the documentary *Theatre of War* (2018, Argentina, Germany, Spain), coproduced by SWR/ARTE, which premiered at the Berlinale Forum 2018, where it received two of the main awards. It was then screened at over a hundred film festivals.

Her theatre work is often coproduced by German and English theatres: *Mi Vida Despues* (2009), *Familienbande* (2009), *That Enemy Within* (2010), *Melancholia* and *Manifestations* (2012), *The Art of Making Money* (2013).

Minefield (2016), *Atlas Des Kommunismus* (2018) and *What They Want to Hear* (2019) are her most recent plays. Her plays were programmed and coproduced by some of the most important theatres in Europe and around the world.

Producer's Profile
Gema Films

Gema Films is a Buenos Aires based production company founded in 2009 and is run by Gema Juárez Allen and Alejandra Grinschpun. We produce and coproduce films with a strong authorial voice. We have a special focus on arthouse and documentary films. We work with both young and established directors, crews, and artists.

Our titles include *Pornomelancholia* (Manuel Abramovich, in progress), *Private Fiction* (Andres Di Tella, 2019), *Theatre of War* (Lola Arias, 2018), *Ruben Blades Is Not My Name* (Abner Benaim, 2018), *Soldado* (Manuel Abramovich, 2017), *Vivan Las Antipodas* (Victor Kossakovsky, 2011).

Gema Films is part of the EURODOC and EAVE professional networks. Gema Juárez Allen, its founding partner, is a Member of the Documentary Branch of the Academy for Motion Picture, Arts and Sciences.

Rebellion

Keren Chernizon

Ukraine, 2022, 90', Ukrainian, Hebrew, Russian



Logline

Stones and concrete aside, Pushkina Street in Uman (Ukraine) is above all else a place filled with myths and legends. Once a year it becomes the stage for one of the world's biggest Hasidic Jew gatherings. Shot entirely on one single street, this film will question the way in which reality is shaped by the stories we are told to believe, seen through the eyes of Pushkina Street's inhabitants.

Synopsis

What used to be a quiet and unremarkable place (Pushkina Street) is now the main pilgrimage site for Hasidic Jews who are progressively returning to the birthplace of their traditions.

Rebellion focuses on a specifically sensitive topic—the Jewish invasion of a small town in Ukraine—to speak of a more universal issue that is humankind's relationship with its own past.

Over 200 years ago, Uman's Jewish community was slaughtered in the 'Battle of Uman', but with their slow return to Uman, the Jews have brought socio-economic changes to the region, resulting in the rise of internal conflicts. Local Ukrainian residents are now divided: some feel threatened by rapid social and cultural changes to a district they have known their entire lives, while others welcome the necessary economic growth generated by the newcomers, as they are benefitting from new employment and business opportunities.

For Ukrainian locals, welcoming the Jews into their environment means leaving behind what is familiar in order to make room for the unpredictable, in the context of the already delicate balance that cultural integration demands. It also means re-framing past narratives that are deeply connected to their identity and to collective memory. *Rebellion* sees this social phenomenon as a chance for the Ukrainian and the Jewish community to demonstrate how essential tolerance is in the context of a prosperous globalised society.

Goals at Pitching du Réel

We are looking for coproducers from Germany and other countries, financing, broadcasters and festival representatives.

(NO) Feature Film

1st

Filming Location

Ukraine (Uman)

Shooting Language

Ukrainian, Russian, Hainanese, Hebrew

Shooting Date & Duration

March-October 2021, 8 months

Shooting Format

4K

Expected Runtime

90'

Production Name, Country

Phalanstery Films (Ukraine)

Producer(s)

Illia Gladshstein

Expected Release

November 2022

Total Budget

138,520 €

Confirmed Amount

5,000 €, 4%

Confirmed Financial Sources

Phalanstery Films (UA), production company

Required Amount

133,520 €

Contact

Keren Chernizon

Director

+49 157 7871 4357

keren@endemicmedia.com

<https://cargocollective.com/kercher>

Illia Gladshstein

Producer

Phalanstery Films

+38 063 280 7335

pha.films@gmail.com

<https://www.facebook.com/phalanstery>



Director's Note

Growing up in Brazil in a traditional Jewish family of Polish/Ukrainian immigrants, I always heard stories about my great-grandparents' life in Eastern Europe. Both of them managed to survive the Second World War by migrating to South America. When I was younger, being part of a community that had been persecuted throughout History was for me the epitome of what it meant to be Jewish. In my family, I am part of the third generation to be born in Brazil, a safe and multicultural country. And yet, I still grew up carrying with me the stories and memories of those who had been persecuted and killed. Over time and as I grew further away from the enclosures of the Jewish community and its religious beliefs, I started to question the value and the purpose of the trauma I had inherited.

When I first heard about Uman, my interest was immediately peaked, not only because of the Jewish 'invasion' situation, but also because of its historical role in the formation of the Ukrainian identity as well as its presence in the Ukrainian collective consciousness. It was also the place that I understood as being the "real" land of my ancestors, contrarily to what I was raised to believe Egypt was. Furthermore, the socio-economic clash that is happening in Uman is a perfect example of what I see as being the main problem with blind belief systems that rely on past narratives and create a fixed timeline of events that does not reflect the chaos and nuance of actions. What I see in Uman is a meeting point for a diverse range of global and contemporary human issues: all on one street, we have religious conflict, cultural integration issues, problems with gentrification, narrative disputes, a troubled past, an identity crisis, and racism. It is a very complex situation, absurd in its particularities and amusing in its essence. For someone with a creative and artistic vision like mine, Uman provides some of the most interesting elements to investigate and allows me to tell a story that reveals the essence of what it means to be human in a globalised capitalist society. *Rebellion* is a film that challenges common sense. It is an audiovisual piece made with the aim to broaden our preconceptions rather than perpetuate stereotypical narratives such as "us" versus "them", "victims" versus "perpetrators", "good" versus "bad". It is a lyrical meditation that reflects on the intertwining of memory, religion and identity as well as on how we are all shaped by the narrative we choose to believe.

As I am coming from the field of photography and visual arts, the aesthetics of this film will not be that of a "typical" documentary visual experience with talking heads or handheld camera shots but rather of a very cinematic journey with carefully chosen locations that will form the visual style of the film. My eight years of experience working closely with dancers, performers and choreographers showed me the value of exploring body and performative language as a means to tell a deeper story. This is why I want to use video art techniques and scripted performative scenes in this film, which will add an extra layer to the film and convey through feeling the idea that life itself is a performance and that everyone plays a character in their own show.

Producers' Note

As a producer, I admire the director's approach to this sensitive issue and her use of the extraordinary tools found in hybrid documentary filmmaking. I feel that in using performative scenes in her film, Keren is developing a new type of language for cinema, a language inspired by Ancient Greek theatre, in which the chorus would comment as a collective voice on the narrative parts of the play.

Also, Keren is not trying to exploit the conflict between the Jews and the Ukrainians in her film, which is something that is particularly important to me, as a Ukrainian Jew. Instead, she is trying to understand the nature of this conflict, without judgement and without taking sides.

I feel that there is great potential here for the creation of a valuable anthropological piece that is both entertaining and visually powerful.

Director's Profile

Born in Brazil in 1985, Keren has a bachelor in Media Studies and started her early career working as a producer on a range of different TV shows and commercials broadcasted on national TV channels. After five years in the production field, she started a Master Degree in Photography with focus on Visual Anthropology. Parallel to her studies, she started working as a freelance photojournalist for media agencies, newspapers and magazines. Her photographic work has been exhibited in galleries and in printed materials.

She now lives in Berlin and works as a freelance cinematographer and film editor for various media outlets. She is also the creator of Projeto SOLO, an audiovisual production company specialised in dance films and media content for choreographers and performers.

Producer's Profile Phalanstery Films

Established in 2017 in Kyiv (Ukraine), Phalanstery Films is an independent production company focused on creative documentaries. Its most recent production, feature-length documentary film *Heat Singers*, directed by Nadia Parfan, premiered at Visions du Réel 2019, was commissioned by Current Time TV and was bought by the Japanese broadcaster NHK.

Phalanstery Films delivers a full range of local production services for international documentaries and broadcasting projects—development, production and post-production. The team have more than 10 years of professional experience in production, distribution and international festival management. Phalanstery Films is open to international coproductions as a Ukrainian partner.

The Mission

Tania Moilanen
Finland, 2022, 80', English, Finnish



Logline

After receiving an email from God, four Mormon American teenagers leave the safety of their homes and travel to the other end of the world in an attempt to convert some of Europe's most non-religious, private and sceptical people: the Finns.

Synopsis

The Mission is an intimate coming-of-age story that reveals the inner-lives of young Mormon missionaries—in a way that has never been shown before—as they leave their homes for the first time and embark upon the most emotionally, physically and spiritually challenging period of their life.

Mckenna is a nerdy sweetheart. She maintains an unwavering belief in the Church even though her own father and older siblings have left it. Will her experiences in Finland interfere with her pursuit of perfection?

Kai is a shy young underdog. Coming from a small town in Utah where 90% of the population is Mormon, Kai graduated from high school with the aim of becoming a proper man in the eyes of his community.

Megan is a rebellious surfer girl. She is from a large and very religious family. She is torn between her rebellious nature and her family's expectations of her—to be a good Mormon girl and a future wife.

Tyler is an overly confident naive comedian with high expectations for his mission; his aim is to convert a whole 10% of the Finnish population—which is half a million people—over the course of his 2-year mission.

Dressed in protective underwear and sharp suits, these 19-year-olds are on a mission so that they may prove themselves to God and the Mormon community by becoming more Christ-like with every step they take through Finland's cold snow-covered forests. We will have the privilege of observing how these elusive and secretive Mormon 'soldiers' feel, think, doubt, fear and love. We will bear witness to the beauty of naive curiosity and open-heartedness, but also to the clash of cultures and temperament. Above all, we will follow the growth of these young, passionate teenagers as they learn about the world around them and, above all, about themselves.

Goals at Pitching du Réel

We are looking for coproducers, funding, international presales, an international distributor and a sales agent to join us on our mission.

(NO) Feature Film

1st

Filming Location

Finland, USA

Shooting Language

English, Finnish

Shooting Date & Duration

2019-2021, 24 months

Shooting Format

4K

Expected Runtime

80' / 52'

Production Name, Country

Danish Bear Productions (Finland)

Producer(s)

Isabella Karhu, Juho-Pekka Tanskanen

Expected Release

January 2022

Total Budget

320'000 €

Confirmed Amount

272'000 €, 85 %

Confirmed Financial Sources

Finnish Film Foundation, Pekka Uotila, Finland
AVEK Promotion Centre for Audiovisual Culture,
Mikko Pelttonen, Finland
Yle, Erko Lyytinen, Finland

Required Amount

48'000 €

Contact

Tania Moilanen
Director
+358 4 5641 0105
tania.l.moilanen@gmail.com

Isabella Karhu
Producer
Danish Bear Productions
+358 5 0592 4530
isabella@danishbear.com
www.danishbear.com



Director's Note

With this film, our aim is to make contact with the naive, vulnerable and courageous teenager that lies behind the religious apparatus, the human being that lies behind the missionary. As such, this film has a 'cinéma vérité' style to it, with numerous close-ups that will create an intimate, warm, and sometimes uncomfortable proximity between the audience and the missionaries. Combining this intimate visual style with the choice of having the missionaries (and their companions) wear a microphone throughout the entire film enables us to capture our characters' emotional, physical, and spiritual challenges. A minimalist soundscape will also reflect the missionaries' spartan lifestyle. Within this 'vacant sound', we will find ourselves concentrating on their daily rituals: shining their shoes, ironing their shirts, putting on perfume, brushing the dirt off their jackets and packing their bags with fresh copies of the *Book of Mormon*.

The audience will be privy to Mormon intimacy in a way that has never been shown before. After a certain point, the audience will no longer see "Mormons". The "missionaries" will disappear and all that will be left is hopeful and lost teens that are trying their best. In addition to showing "the teen behind the missionary", the intimacy of this film will allow us to capture how Mormons see and experience the world, as well as gain insight into the inner-workings of a Church that moulds youngsters into life-long subscribers.

We intend to dissolve the line that separates our four missionaries from the audience: our stomachs will tense up as Kai fumbles to find the right Finnish words; our hearts will sink as McKenna sighs in disappointment or when Megan gets another door slammed in her face; we'll laugh in sympathy when Tyler's "American positivity" is cut short by Finnish bluntness; we'll hold our breaths with them as a local writes down their number to arrange a longer meeting; we will feel warmth in our hearts when a grumpy older gentleman accepts their offer to shovel snow; we will nervously stay by their side, as they get insulted or assaulted during a summer's night. But what will we feel when a local suicidal Finn finally steps away from the ledge and decides to join the missionaries' Church instead? Disbelief? Relief? Will we share their joy or judge them?

The project of this film began when I happened to overhear a conversation between a couple of Mormon missionaries on a street in a small Finnish town. They were casually speaking about Satan and his temptations, and I thought it strange that these two young fellows were talking so nonchalantly about something so sinister. This private moment I observed between these two dedicated companions got me thinking about who these seemingly confident teenagers were underneath the Mormon outfit, these teenagers that I saw for the first time for what they truly were—just timid, insecure teenagers, trying to do their best and to cope with their situation, miles away from home.

Producers' Note

Three years ago, Tania brought us the idea for this film. From the very first minute of her story, we were drawn into the core of her idea, especially since all of us have grown up seeing many of these polite, sharp-dressed, ever-smiling missionaries. But, to be honest, none of us had ever stopped to talk to them and usually, when they tried to greet us, we would just rush on by. Therefore, encountering the subject matter of this film has been an eye-opening experience for us, not only as filmmakers, but also as human beings—to have the chance to see that these so-called 'adults' are still just kids trying to grow up in a land far away from home.

We officially entered production domestically here in Finland in January 2020. As we were starting production in October 2019, the project participated in Lisbon Docs.

We have now been filming the protagonists for the past nine months. The male protagonists will be staying in Finland for another a year and the women will be staying for another nine months. We will be filming them throughout the rest of their stay and also as they return as changed people to the U.S., so as to capture the full arc of their missionary lives.

The last shooting period will take place in June 2021. We will start editing parallel to the shooting. The film will be finished by January 2022.

Every year, 70,000 missionaries are sent to serve their god all around the world. Therefore, their missionary work is witnessed by thousands of people on a daily basis. Thus, we believe that this film holds an interest for an international audience, and that its highly artistic style and approach can provide an enjoyable experience for all cinema lovers.

Director's Profile

Director Tania Moilanen is a British, American and Swiss emerging filmmaker living in Helsinki. She has also worked for the past 10 years as a writer and a journalist for the media and mostly recently for National Geographic. Tania has a personal history with the Mormon community of the Church of Jesus Christ of Latter-Day Saints: her father was raised in a Mormon family but was ousted at the age of 18 for not conforming enough. As a result, Tania grew up in an anti-Mormon household. *The Mission*—her first feature length documentary film—is also a way for her to revisit a community she was taught to discard.

Producer's Profile
Danish Bear Productions

Danish Bear Productions is a Helsinki-based film production company that was founded by award-winning filmmakers Isabella Karhu and Juho-Pekka Tanskanen in the summer of 2015. We specialise in producing creative films that are of high-quality both artistically and production-wise. Our works have been screened in film festivals around the world. Our latest feature length documentary film *Waiting for Barcelona* premiered at CPH:DOX in 2018 and was also nominated for the Finnish National Jussi Award for the Best Documentary Film of the year.

We at Danish Bear are always trying to think outside the box in order to create interesting new methods of communication and visual storytelling. We are passionate about cinema.

Compulsion (42')
(2019)

Waiting for Barcelona (85')
(2018)

Abkhazia (52')
(2017)

Sami's Film (14')
(2016)

The Song of Breathing

Il Canto del Respiro

Simona Canonica
Switzerland, 2021, 90', Miscellaneous



Logline

A journey through five distant cultures, retracing the steps that give rise to the breath of life: its primeval discovery, the circularity of breathing, the harmony of song, the colour of each single voice and the connection with the innermost part of the self. A pathway of growth from the originating dream of its transformation and tradition in culture, now preserved as part of the heritage of humankind. Towards a new awareness of the way our breathing manifests itself.

Synopsis

From the depths of the oceans to the frozen surface of the North Pole, the first breath is taken. A genesis picked up by the myths of Australian Aborigines in Arnhem Land where, on a beach, a grandmother passes down the songs of her ancestors to her granddaughter. Just the first step in a story of cultural reclamation based on the secret of circular breathing of the didgeridoo, guarded by the elders but lost by the generations that followed.

With its original essence now all but forgotten, the overtone singing of Mongolia has become a university subject. Master Odsüren has made it his life's work, to find that breath again, the primeval voice of humankind.

In the city of Ottawa, young Inuit singer Cynthia draws on both electronic beats and traditional katajjaq for her music. Her rehearsals with a friend trying to find the colour of her voice take her on a journey to her homeland to rediscover the exchange of breathing, in an ancestral practice with deep ties to her people.

In Tokyo, Mayumi prepares herself for archery practice: breathing out extends her strength to the utmost, while her spirit is turned within herself. The ancient way of the bow is a dance that is performed not so much by hitting the target as by mastering perfect control of one's breathing.

In Trentino, Italy, in the heart of the Alpine spruce forest, where the breath of life blows, an ancient tree is felled. Its wood has a secret: it is the very material that makes music. Searching for some of the world's most ancient cultures, this is a journey that follows the cycle of life: from listening to imitation, from reconnection to awareness and ultimately to a new creation, breathing that becomes art.

Goals at Pitching du Réel

We are looking for international financing and to meet coproducers, from Canada Italy and other countries. We are also looking for feedback from international partners regarding our approach to the subject.

(NO) Feature Film

2nd

Filming Location

Australia, Mongolia, Canada, Japan, Italy

Shooting Language

Miscellaneous

Shooting Date & Duration

2021, 3 months

Shooting Format

HD

Expected Runtime

90'

Production Name, Country

Amka Films Productions SA (Switzerland)

Producer(s)

Michela Pini

Expected Release

December 2021

Total Budget

749,500 €

Confirmed Amount

328,500 €, 44%

Amount to be confirmed

221.000 €

Confirmed Financial Sources

Swiss Television RSI-Regional Founds Ticino
Own Investment

Required Amount

421,000 €

Contact

Simona Canonica

Director

+41 79 273 89 20

simona.canonica@gmail.com

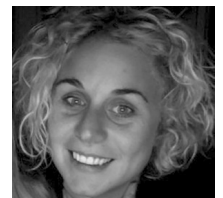
Michela Pini

Producer

Amka Films Productions SA

+41 79 543 40 17

michela@amka.ch



Director's Note

The first action that a human being takes after being born is to breathe in. When we die, we take our last breath. But how do we breathe through our lives? What if we were to pay more attention to our breathing? The idea for a film was born out of my own personal experience during my first nine months of pregnancy. As my body changed and was in constant movement, my sense of observation grew daily. As I listened to my daughter growing inside me, I heard my own breathing with increased attention: how the oxygen reached her. I tried to determine whether she was asleep or awake. I wanted to be aware of whether she was smiling or crying. Above all, however, I sang for her. Thanks to this wordless language that I had forgotten, a new universe was opened up to me: through song I was able to connect more deeply and consciously with my body and with the people and places around me. I began to imagine that, through research into breathing and its transformations into sonic harmony, I could connect different cultures and distant worlds in a single universal communication. Beyond borders, ethnicities, language barriers, the breath that we breathe unites humankind in a single experience of listening and communication. I then started thinking about making a documentary shot in five countries, each set in a different culture that would convey the flow of the symphony of life. As the film progresses, so does our awareness of the potential of breathing. Ours will be a journey around the world: in Australia the focus will be on the value of song as a form of knowledge of the world. In Mongolia the overtone singing of Khöömii is shown during a period of apprenticeship, a moment in which the masters pass on the ancient skill to their pupils so that it not be lost forever. In Canada, among the Inuit, katajjaq is a place of exchange where harmony is reached through the blending of different tonal colours, but also a game in which the memory of an ancient tradition is revived. An investigation into the breath that we breathe must necessarily devote time to a people like the Japanese, who have absorbed this spontaneous but fundamental human gesture into their culture. We will also follow the path of the breath in the majestic and powerful nature of the Forest of Violins in Trentino Italy, from which come the greatest of all violins made by craftsmen such as Stradivarius. In exploring these five parts of the world, I would like to build a storyline based on the gradual acquisition of awareness of the inner self, at both the individual and the societal level. The film aims to show to its audience the harmony in the world, the beauty that overcomes pain. Through the fantastic people I met, I would like to provoke a destabilisation that will give life to new, perceptible tensions and thus a new search for equilibrium. Visually, my referential models are films such as *¡Vivan las antipodas!* by Victor Kossakovsky, *Spira mirabilis* by Martina Parenti and Massimo D'Anolfi, and *Amsterdam Global Village* by Johan van der Keuken.

Producers' Note

With the funds for development, Simona carried out detailed site inspections in Japan, Italy, Mongolia, Canada and Australia. These travels enabled her to look more deeply into the research and to develop contacts. In each country she found valuable people who believe in the project and are ready to share their stories and experiences. The project has ended its development phase and the moment has come for the financing of its realisation. Production could begin in winter 2020/2021 in Trentino. As might be expected, costs are high due to the travelling involved and the time needed, which would amount to 12 weeks of filming. The team consists of the director, the director of photography, Leandro Monti, and the sound engineer Rico Andriolo. RSI and SSR/ SRG with the national fund will coproduce and we applied to ARTE. We shall apply for funding in Switzerland to the Federal Office of Culture, the Canton of Ticino (selective and automatic funding) and various foundations and we are looking for coproducers.

Director's Profile

Simona Canonica was born in Switzerland in 1981. Having tackled the use of colour, form and different artistic techniques at an art school (CSIA Lugano), she started to study photography, discovering the charm and the joy of painting with light. She continued her studies in the medium of video at SUPSI in Lugano. At ECAL, in Lausanne, she specialised in direction and on 1 July 2010 received her MA in film, HES-SO.

Jugando Con Los Pajaros (88')
(2014, produced by E-Motion Films and coproduced by RSI with Silvana Bezzola) Documentary, Mexico-Switzerland
www.jugandoconlospajaros.com

Con la licencia de Dios (26')
(2010, produced by ECAL-HEAD and coproduced by RSI with Luisella Realini and Silvana Bezzola) Documentary, Mexico-Switzerland

La Visita (14.30'),
(2009) Documentary, Mexico-Switzerland

Producer's Profile
Amka Films Productions SA

2020, *Favolacce* by Fabio D'innocenzo, Damiano D'Innocenzo 98' (a coprod. Italy/Switzerland) Silver Bear Berlinale 2020.

2019, *Love me Tender* by Klaudia Reynicke Official Selection Cinéastes du Présent, Festival Film Locarno 2019, Toronto Film Festival, London Film Festival.

2019, *Barbara Adesso* by Alessandra Müller Solothurner Filmtage 2019.

2018, *Lazzaro Felice* by Alice Rohrwacher (120').

2017, *L'intrusa (The Intruder)* by Leonardo Di Costanzo (95'); (a coprod. Italy/Switzerland/France), Quinzaine des réalisateurs, Cannes 2017.

2016, *Il Nido (The Nest)* by Klaudia Reynicke (75'), (a coprod. Switzerland/Italy) In Competition Locarno Film Festival 2016, Cinéastes du Présent.

2016, *Le Ultime Cose* by Irene Dionisio (90'), (a coprod. Italy/Switzerland/France) Venice Film Festival 2016, Critics' Week.

2015, *Sangue del mio Sangue* by Marco Bellocchio In Competition Venice Film Festival 2015.

Voice of Baceprot

Yosep Anggi Noen
Indonesia, 2021, 90', Indonesian



Logline

Voice of Baceprot, also known as VoB, is a hijab-wearing heavy metal trio from Garut, Indonesia. Three 17-year-old schoolgirls form the band: Firda, Siti and Widi.

This documentary film will follow VoB's daily life, from the village its members live in to the stages they perform on.

Synopsis

In 2014, Firda, Siti and Widi, three hijab-wearing Indonesian schoolgirls, formed a heavy metal band called Voice of Baceprot.

Indonesia is the world's most populated Muslim nation but it is also a place where pluralism and religion often collide. While the idea of pluralism is developing, conservative opposition grows stronger every day.

Imagine a valley, far from the ear-splitting noise of the city. There, three young girls, with their cheap electric guitars and their drum set propped up on bricks, turn their bedroom into a rehearsal room. Every day after school, they come home to practice for two to three hours in their improvised studio. It comes as no surprise that they are better musicians than any other teenager their age. One day, Tom Morello (guitarist for the North American group *Rage Against the Machine*) comes across a video that has gone viral, in which the girls are playing a cover of one of his band's songs, resulting in the band making headlines everywhere.

In the girls' village, the mosque provides a moral framework that dictates all adolescent activities.

Among the younger generation, some have big dreams, but, for the most part, all they hope for is to escape poverty through marriage. Firda, Siti and Widi know their dream is a big one: to become professional musicians. As a result, they have set an example for other adolescent villagers, by showing them that their dreams can go beyond what is expected of them.

Throughout the film, VoB will follow a long and winding road, going from performing on very small stages, to school gigs all the way up to prestigious stages.

Goals at Pitching du Réel

We are looking for coproducers, international financing, distributors and world sales.

(NO) Feature Film
4th

Filming Location
Indonesia (Garut, Jakarta, Solo, Jogjakarta),
Thailand (Bangkok)

Shooting Language
Indonesian

Shooting Date & Duration
January 2019 - August 2020, 17 months

Shooting Format
DCP

Expected Runtime
90'

Production Name, Country
KawanKawan Media (Indonesia)

Producer(s)
Yulia Evina Bhara

Expected Release
March 2021

Total Budget
220,000 €

Confirmed Amount
120,000 €, 55%

Confirmed Financial Sources
KawanKawan Media
Partisipasi Indonesia
Go Studio

Required Amount
100,000 €

Contact

Yosep Anggi Noen
Director
KawanKawan Media
+62 813 2831 6563
yosep.anggi@gmail.com

Yulia Evina Bhara
Producer
KawanKawan Media
+62 812 8227 5648
yuliaevina@gmail.com



Director's Note

I see VoB as a symbol of what digital platforms have made possible and of what it takes to break away from existing moral standards.

These kids are learning music thanks to the internet but, in the girls' remote village, getting Internet access means having to go to a specific spot where the reception is good enough to connect or having to stay late at school to benefit from their Wifi. They also learn from the books at the village's very small library.

I have noticed very little support from their friends for their desire to change the way their poor society functions, however small that change may be. My question is: why are only three adolescents striving for those changes to happen?

Over these past two years of research and filming, I have seen no teenagers other than Firda, Siti and Widi open up to the idea of change. Why, in my society, are there only small sparks of change?

I remember one day, I was filming Firda playing guitar on her schoolyard stage. She yelled into her microphone "For you girls back there who are always kept far away from the stage, I am here to stand on your behalf."

This film will also show how ridiculously vast Indonesia is. As cliché as it seems, we will literally travel for hundreds of miles accompanying VoB, as they go and find strings to buy for their guitars, and then another hundred in order to reach their concert venue, in the city.

In a broader sense, the camera will reveal ironic gaps between the villages and the city. But this film also focuses on the smaller details. The camera will bear witness to intimacy in friendship and family, as each of the band mates share the same fears: separation from their family as their musical career progresses. Their parents are also concerned about the future of their daughters.

Widi, Firda and Siti have big dreams but they are also scared to leave their home and their families. In these intimate moments, the camera will be a faithful observer. Music will fade out and will be replaced by ambient sounds from their houses in the village.

Producers' Note

Voice of Baceprot (VoB) will be the fourth feature film by Yosep Anggi Noen that I will have produced. I decided to join this project because I fell in love with these three hijab-wearing Muslim schoolgirls who bravely express their thoughts and feelings through a kind of music (heavy metal) very atypical of their upbringing.

Indonesia has the world's largest Muslim population. It is a place where pluralism and religion are often antagonistic. Lately, as populist politics grow, antagonism has turned into conflict. I want to capture the lives of people for whom pluralism and religion can coexist without having to undermine each other. *Voice of Baceprot* has the perfect subject for that.

We are currently at the stage of production and financing. We have forty hours of footage. We started shooting in January 2019 and are aiming to wrap up the production by August 2020. Until then, we will follow VoB's activities, including their preparation for an important concert called *Head in the Clouds* which took place in Jakarta, on March 7th, 2020. We will follow them, from the time they leave their village, throughout their rehearsals and their performance. This specific shooting will take place during a period of approximately ten days.

During the fasting month of Ramadhan, we will follow them through their religious traditions in the village and as they prepare for their university admission exams. The latter will require another 10 days of shooting.

Overall, there are four more shooting periods to come, all of which will be either in their hometown of Garut or in the capital, Jakarta. We aim to be being very intimate with their private lives while also covering a lot of their public and stage concerts.

With Yosep Anggi Noen's last film having received the special mention award at Locarno's main competition and having an extensive festival run, I am optimistic that the financing for *Voice of Baceprot* will unfold smoothly. Therefore, I believe our plan to finish the film in March 2021 is realistic.

Director's Profile

Indonesian film director Yosep Anggi Noen, born in Yogyakarta in 1983, studied Communications at the Socio-Politics Faculty of Yogyakarta's Gadjah Mada University.

His first feature *Peculiar Vacation and Other Illnesses* (2012) premiered at the Locarno Film Festival. In Vancouver, it won the Dragon and Tiger Special Mention Award.

His short film *A Lady Caddy Who Never Saw a Hole in One* (2013), was awarded Best Short Film at Busan and won the Grand Prix at the Tokyo Short Shorts Film Festival.

Solo, Solitude (2016), his second feature, premiered at the Concorso Cineasti del Presente in Locarno.

His third feature film *The Science of Fictions* had its world premiere in 2019 at the Locarno Film Festival where it won the Special Mention Award in the Concorso Internazionale category.

Noen is currently working on *Jilah And The Man With Two Names* (Busan APM-2019 and CineMart 2020) and *Voice of Baceprot* (Pitching du Réel 2020).

Producer's Profile
KawanKawan Media

KawanKawan Media is a production company based in Jakarta that strives in dedicating itself to audiovisual art as a powerful human experience with an equal focus on artistic value and social content.

It has produced a number of feature and short films, such as *On the Origin Of Fear* (dir. Bayu Filemon)-Venice 2016-*Ballad of Blood* and *Two White Buckets* (dir.Yosep Anggi Noen) - Toronto FF 2018.

In 2016, KawanKawan also produced *Solo, Solitude* (dir. Yosep Anggi Noen). It premiered at Locarno's Filmmakers of the Present. In 2019, the company produced *The Science of Fictions* (dir. Yosep Anggi Noen) which premiered in Locarno's main competition and won the Special Mention Award.

Upcoming titles are *Autobiography* (Berlinale Coprod Market 2019, dir. Makbul Mubarak), *The Songsmith* (TorinoFilmLab 2019, dir. Bayu Filemon), *Jilah And The Man With Two Names* (Cinemart 2020, dir. Yosep Anggi Noen), *Voice Of Baceprot* (dir.Yosep Anggi Noen)

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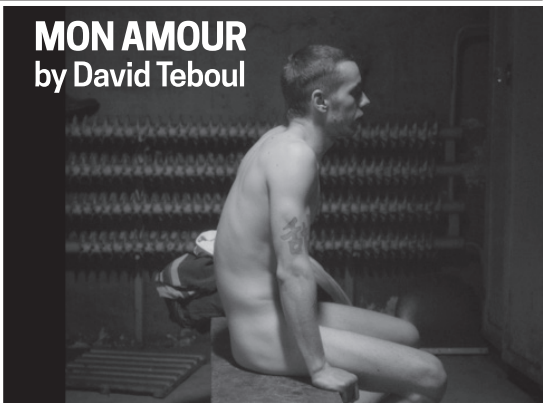
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Docs in Progress

Docs in Progress presents a selection of nine feature documentary films in their final stages. We stream 10 minutes that includes presentation and excerpt of the films. All of them will be presented for the first time at this stage of production.

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About

Docs in Progress, as part of Visions du Réel Industry Online, presents nine feature films in their finishing stage. This year we will have a live event with recorded introductions and visual excerpts, for film professionals exclusively (festival representatives, funds supporting post-production, post-production facilities, distributors, TV buyers, etc.). We will also organise individual meetings in a virtual space allowing the projects holders to find suitable partners to start or finalise their post-productions and to look for distribution, festivals and sales.

Several of our selected Docs in Progress projects from previous editions have had impressive careers in film festivals, world sales and elsewhere. Just this year, one of our 2019 Docs in Progress projects, *Acasă-My Home* by Radu Cioricuc was shown in the World Cinema Documentary Competition at the Sundance Film Festival 2020. Three of last year's Docs in Progress participants were invited to this year's Visions du Réel Official Selection: *A Machine to Live In* by Yoni Goldstein and Meredith Zielke, *Kombinat* by Gabriel Tejedor and *Las Ranas* by Edgardo Castro.

In 2020 we have selected singular and original projects that offer a wide range of practices and approaches and that combine artistic ambition with high visual quality. The presented projects are creative documentaries with a theatrical potential on international markets which address a worldwide audience. Among the projects' holders, we have selected experienced directors as well as emerging ones from Africa, Asia, Europe, Latin America and North America.

We want to thank the partners giving awards this year: Freestudios in Geneva will provide a DCP Package Delivery; asterisk* from Athens will offer 1 hour consulting session re. audience design and marketing for three projects; and the project teams from the global South and East will be eligible for the visions sud est Award.

We wish you all exciting viewings and a great online experience!

Moderator



Jasmin Basic
jbasic@visionsdureel.ch

Industry Consultant
Visions du Réel
Switzerland

Film programmer and curator, Master of Arts in Cinema. She has been working with several festivals, in Switzerland and abroad. She has curated various retrospectives and has collaborated with the Cinémathèque of Tangier, the Centre for the Image La Virreina Barcelona, the Croatian Audiovisual Center, the French Cinémathèque, the Centre Pompidou, the Cahiers du Cinéma and the Forum des Images in Paris. She coordinates the Master in Cinema of ECAL/Ecole cantonale d'art de Lausanne and HEAD-Geneva University of Arts & Design and is President of Pro Short, the Swiss association for short films. She was an appointed expert for the Swiss Federal Office of Culture and the Geneva Film Commission. She is also an associate producer in Switzerland and in France. Since 2013, she has collaborated closely with Visions du Réel.

Children of Huaqiangbei

华强北之子

Qinyuan Lei
Germany, China, 2021, 90', Chinese



Logline

In Shenzhen, China's new tech hub, two young sisters find their parents' workplace, the electronics market of Huaqiangbei, transformed into a magical world of monsters and ghosts..

Synopsis

The two sisters Haohao and Zhouzhou (five and eight) spend most of their time outside of school in the electronics market of Huaqiangbei, a market in Shenzhen once known for its counterfeit electronics products, now the center of electronics production in China. As new immigrants to the city, their parents started a ten-square-meter shop on the ninth floor of the market a year ago. In the eyes of the two sisters, the world of electronics gradually opened up to them, then transformed into an imaginary world of dangerous creatures and ghost stories. The other children in the market are also spreading the word that a violent storm is coming.

Goals at Docs in Progress

We are looking for international financing (postproduction funds), coproducers, distributors, and TV buyers for this project.

(NO) Feature Film
2nd

Filming Location
China (Shenzhen)

Shooting Language
Chinese

Shooting Date & Duration
September 2018 (one month) in China, April 2019 (one month) in China

Shooting Format
4K

Expected Runtime
90'/52'

Production Name, Country
moserfilm (Germany),
Shenzhen Huayu Century Investment Co., Ltd. (China)

Producer(s)
Julian Moser

Expected Release
January 2021

Total Budget
142,876.47 €

Confirmed Amount
62,176 €, 43,52%

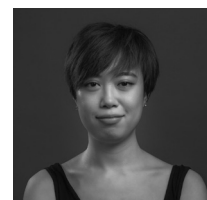
Confirmed Financial Sources
Robert Bosch Stiftung, Germany
Berlin Artist Council, Germany
Shenzhen Futian District Huaqiangbei Street
Office Art Fund, China
Own Share
Equipment Provisions

Required Amount
80,700.47 €

Contact

Qinyuan Lei
Director
+86 137 2428 1028
qinyuan.lei@gmail.com
<https://qinyuanlei.com/>

Julian Moser
Cinematographer, Producer
Moserfilm
+49 176 6204 1685
mail@julianmoserdp.com



Director's Note

I migrated to Shenzhen as a child along with my worker parents in the early 1990s, a little more than 10 years into its official establishment in 1979. Back then, Shenzhen was a small but quickly developing city adjacent to Hong Kong; now it is a megacity of 20 million people, and is still growing. As a child, I frequented the electronics market of Huaqiangbei with my electronics engineer father. I have witnessed the boom of the market, against the greater context of the unbelievable development of my city during the past 30 years. Having grown up in Shenzhen, studied abroad, and returned, I am drawn to tell the story of migrant children who are growing up, just as I did, in the midst of constant urban transformation, surrounded by electronics, new technologies, and an uncertain future. With this documentary, I am once again exploring, through the eyes of children, the extraordinary world of the electronics market of Huaqiangbei, as well as the ordinary everyday life inside it.

The documentary features an impending storm, both in the form of stories told by the children and in the form of a real storm that is about to hit Shenzhen. The impending storm gets woven into the tales the children tell about the monsters and ghosts inside the market. I decided to feature the storm in the film, because it not only speaks to the massive urban transformation of Shenzhen, but also offers a glimpse into the powerful imaginary world of the children.

I decided to shoot the whole documentary at the eye level of the children to give the sense that we are entering this world from their perspective. We are not observing them as adults. The adult world, which consists of business transactions, industrial development, and the hardware ecosystem of Shenzhen, etc., fades into the background. We keep the world of the children—their daily life, their imaginary world, and the stories they tell each other—in the foreground.

Producers' Note

We have been working with Qinyuan Lei since 2018 on the development of her feature length documentary project *Children Of Huaqiangbei*. Her experience of growing up in Shenzhen, combined with her intercultural approach, makes her the ideal director to present this tale of a modern childhood in the 21st century.

Qinyuan Lei's doctoral studies at Princeton University and her experience of attending film school in Berlin led her to infuse this film project with a sense of social and historical significance, as well as cinematic sensitivity. We support her goal of portraying these children in a documentary that conveys to her audience both their daily reality and their incredible imagination.

We have completed production of the film. Upon securing the post-production funds and a distribution plan, we plan to finish the film by January 2021.

Director's Profile

Qinyuan Lei is a Chinese-born researcher and independent filmmaker, based in Berlin and Shenzhen. She received her PhD in Philosophy of Science from the East Asian Studies Department at Princeton University in 2018. She is currently working as an independent filmmaker, curator, and researcher, active in the tech-art scenes in both Germany and China. She has conducted various research projects, and lectures on the topic of science and society at the University of Tokyo, Freie Universität, and Princeton University. She is also a visiting lecturer at the Southern University of Science and Technology in Shenzhen, China.

Producer's Profile moserfilm

Moserfilm produced the award-winning documentary *War of Brothers*, which entered the LA CineFest, Shenandoa Seasonal Film Fest, and Boddinale. It has also produced various music videos for internationally-known artists and musicians.

Dark Red Forest

绛红森林

Jin Huaqing
China, 2020, 90', Tibetan



Logline

This film records the mysterious daily life of nuns, in a monastery on the Buddhist Tibetan plateau. The film attempts to explore the nuns' deep inner circle and to reflect on the relationship between humanity and the world. In this immense 'religious forest', nuns entrust themselves to faith. They maintain that faith despite the forest being destroyed.

Synopsis

When the coldest days of the year come, the nuns start meditating in tiny wooden houses in the mountains. Their Buddhist Tibetan monastery is located on a snowy Tibetan plateau at an elevation of 4,000 meters and hosts the world's largest group of Buddhist nuns, with up to 20,000 nuns living and practicing their traditional ways there, at the same time. Before the Tibetan New Year starts, 'divination' takes place, which helps answer unexpected questions. This film offers a look at mysterious Tibet and its splendid spiritual space, in which prayer helps deal with hardship, such as physical pain or the disappearance of relatives (by releasing their souls from purgatory for example), and so on. Buddhist script classes last up to 5 months, covering almost the entire long winter period. In the snowy 'pith room', we hear conversations between nuns and the guru that are filled with oriental wisdom and speak of life, death and the universe. In the celestial burial grounds, in the snowstorm, the nuns' dark red robes look like burning butterflies flying. Nobody chooses whether they live or die, "everything we have suffered is to redeem the previous karma of all beings", as they say.

In the summer of 2019, countless nuns were expelled from the monastery by the Chinese government and this land of happiness started to decay. After that, the nuns kept on practicing their faith in various parts of Tibet. When they bade Farewell to their guru, he told them that everything is impermanent and that "the heart of every practitioner should be like a mountain that won't be moved by the wind."

Goals at Docs in Progress

We are looking for international coproducers, financing, an editor, film festival representatives, funding institutions, world sales agents and distributors.

(NO) Feature Film
1st

Filming Location
Tibetan area, China

Shooting Language
Tibetan

Shooting Date & Duration
2015-2020, 11 months

Shooting Format
2K

Expected Runtime
90' / 52'

Production Name, Country
Jin Huaqing Studio (China)

Producer(s)
Jin Huaqing, Xinyi Li

Expected Release
August 2020

Total Budget
437,925 €

Confirmed Amount
351,420 €, 80.2%

Confirmed Financial Sources
Self-financing (from director, from our team)

Required Amount
86,505 €

Contact

Jin Huaqing
Director, Producer
Jin Huaqing Studio
+86 135 8609 7871
6545677@163.com

Xinyi Li
Production Manager
Jin Huaqing Studio
+861 839 596 0010
6545677@163.com



Director's Note

We have always thought about whether or not the world should follow the rules of the jungle: should only the strongest survive? Why do some people have outstanding talents but are morally inferior? Why are some people wealthy but have no compassion for others? What is missing from our lives? Altruism, pure goodness and warmth. In the winter of 2015, I found these values in the dim 'pith room', in a cold Tibetan valley. I listened to the nuns' conversations about the greatness of the universe, the meaning of life and the definition of the laws of causality. I could sense their special nature, which comes from the strength, calm and love that is deeply rooted inside their hearts.

We spent almost five years observing and recording their mysterious lifestyle, which is full of philosophical life experiences. They became nuns as children and have studied the Dharma in the plateau's extreme environment their whole life. The aim of this film is to explore the relationship between mankind and everything else in the world. The nuns have had a difficult life and they practice self-discipline throughout their lives until their ultimate death.

However, this 'religious forest' is in danger: since the beginning of 2019, the Chinese government has been taking action to 'transform' the monastery. Although the nuns were banished from their sacred space, they have still managed to maintain their faith, as it is an inner state that cannot be taken away from them. So far, they have kept on practicing their traditions in various other parts of Tibet.

Most people do not know anything about the monastery and it is usually forbidden to film inside. We have had to put a lot of energy into it and be very clever in order to be granted access to film.

Dark Red Forest is a non-linear narrative with no specific characters or storylines. The entire film consists of multiple 'scenes' from the monastery throughout the four seasons, such as the 100-day meditation, the Tibetan New Year, scriptures classes, celestial burials, Vajrayana dances, among others. These scenes are interspersed with conversations between nuns and the guru in the 'pith room'. The overall visual style of the film is quiet and simple. It mostly consists of long fixed shots.

Like a sniper trying to find the best place from which to aim, we strove to find the best points of view from which to film, in order to magically attract the audience. Natural light is key in our cinematography, as we aim to capture things as they truly are. We only used artificial light for some low light scenes, in which we needed to replace a light bulb in the room or use portable LED lights as additional light. In terms of the soundtrack, it will consist exclusively of traditional folk songs recorded in Tibetan pastoral areas or of Buddhist music, such as *Six Words Mantra* sung by all the nuns. Although the editing style is soothing and poetic, it does not mean it is tedious or lethargic. The story must be told in the simplest way possible, in order to keep the pace of the film light and spiritual.

Producers' Note

This documentary project started in 2015. We have completed approximately 75%-80% of the shooting. The last shooting period will follow the lives of the nuns who left the monastery and went to other places after the demolition and renovation of the monastery.

We have started the rough cut and, more than half of the film (45-50 minutes) will be edited by April. We plan to finish the rough cut by June 2020. If we find a suitable editor, we will work together, starting in June 2020. We hope to release the film to its international audience by Autumn 2020.

Director's Profile

Jin Huaqing, has directed films such as *Living with Shame*, *Blossom with Tears*, *The Endless Road*, among others. He has received 55 awards from international film festivals around the world for his films: Best Film at 7th Green Film Festival, Best TV Documentary at the 9th Mexico City International Film Festival, Best Documentary at the 33rd Tehran International Short Film Festival, nomination at the 8th Taiwan International Documentary Biennale, nomination at the 2nd Korea DMZ International Documentary Film Festival, nomination at the 41st Finland Tampere Film Festival, nomination at the 27th Pärnu International Documentary, Best children's Film Award at the Anthropology Film Festival, Jury Prize at the 2nd Tokyo International Green Film Festival, among others.

Producer's Profile Jin Huaqing Studio

In 2020, Jin Huaqing founded the Jin Huaqing Film Studio, in Guangzhou. Over the years, he has produced eight documentaries and two short fiction films. He has been a festival jury five times: jury at the 21st Asian International Film Festival in Vesoul NETPAC, the chairman of the documentary jury at the 31st Herceg Novi - Montenegro International Film Festival, among others. He is a creative tutor at 6 universities in China including the Zhejiang Media University and Cultural Creative College.

In parallel to *Dark Red Forest*, we are shooting a feature documentary about Rohingya refugees in Bangladesh and preparing a feature fiction film.

First Cuts are the Deepest

ปฐมบท

Sopawan Boonnimitra, Peerachai Kerdsint
Thailand, 2020, 90', Thai



Logline

In Thailand, where official education still neglects the unique learning development of early childhood, the first step into the compulsory school system can be literally life-changing. *First Cuts are the Deepest* is an intimate portrait of three first-graders as education affects their growth and shapes their future.

Synopsis

The film portrays three first-graders. Tee is a repeat first-grader with a hyperactivity disorder and learning difficulties. He spends his days at a school in the middle of Bangkok's largest slum, famous for criminal and drug-driven activities. In a school filled with children used to violence, Tee is the target of bullying by his peers.

In a new home surrounded by radically different cultures and religions, Potter struggles with a new life at an unfamiliar Islamic school. He recently moved from Chiangmai, a northern province, to Padang Besar, the southernmost town near the Malaysian border, to live with his mother's new Muslim husband.

Nut and a group of friends enroll at a boarding school away from the city. It is a school with an emphasis on Sai Baba's doctrine, focusing on human compassion and a shared community. The spiritual teachings are integrated into all aspects of the children's lives.

From the first day of school to the last, the film follows the lives of the first-graders as they go through a journey filled with laughter and tears. It observes and documents intimately their daily lives, their emotions and their interactions with others. Without witnessing any interviews, the audience is invited to watch as the days unfold. The twists and turns of the smallest events gradually mold the lives of the children. As the year draws to a close, we feel almost as if we can tell what their future will become.

Goals at Docs in Progress

We aim to secure funding for the final stage of postproduction and to find partners for the film's distribution, festival career, and world sales.

(NO) Feature Film

2nd

Filming Location

Thailand (Bangkok, Lopburi, and Padang Besar)

Shooting Language

Thai

Shooting Date & Duration

2018–2019, 12 months

Shooting Format

4K

Expected Runtime

90'

Production Name, Country

Dream Sequence (Thailand)

Producer(s)

John Badalu, Primrin Puarat

Expected Release

October 2020

Total Budget

126,110 €

Confirmed Amount

88,150, 69.90%

Confirmed Financial Sources

The Faculty of Communication Arts, Chulalongkorn University (Thailand)
Film and Still Photography Major, the Faculty of Communication Arts, Chulalongkorn University (Thailand)

Thai Media Fund (Thailand),
Dream Sequence Production Company (Thailand)

Required Amount

37,960 €

Contact

Sopawan Boonnimitra

Director

+668 4224 5991

leave2remain0@gmail.com

Peerachai Kerdsint

Director

+668 6619 1019

pkerdsint@hotmail.com

Primrin Puarat

Producer

Dream Sequence

+668 6387 3587

pianoprimerin@outlook.com



Director's Note

We are both filmmakers and teachers. For decades, and on a daily basis, we have witnessed first-hand the problems of Thai education through the consequences we see in our students. This experience motivates us to search for the roots of these problems. For us, education is a continuous process. What we see today is the result of years in the system. Therefore, we decided to start our journey at the very beginning, with the first grade.

Thai education is standardised and focuses on test-based accountability. From the very first step into the compulsory school system, children are evaluated; the unwanted are disregarded and only the best survive, but 'best' according to whose standards? Children are not like motorcars, meat, or other mass products. Why are they assessed, labelled, selected and tossed away as if they were?

Being in this brutal and unsuitable system of education, children are often left without protection to experience events that at least affect and at worst traumatise them. Early childhood is the most sensitive time. The traces and scars left by childhood continue to live deep within a person; they significantly influence their morals, beliefs and identity. When they grow into adults, every one of them will play a critical role in the creation of society. What kind of society are we hoping to create if we treat our children in the way that we do? How can we expect them to be quality citizens if early in their lives we are responsible for deep cuts that leave indelible scars?

We are confident that this documentary will give expression to our belief in letting children be children. By putting the lives of three children at the centre of this film, we are hoping to shed light on how education affects each individual within its system as well as to widen our understanding of Thai education as a whole.

The film employs a non-judgmental observation style. The cameras get close to the protagonists. They passively portray the children's daily lives and leave the audience to ponder and contemplate. Despite the absence of emotional guidance, we are certain that the film will be full of dramatic events and emotional moments as the stories of the children are dramatic in themselves. We believe this is the best way to preserve the children's innocence while also getting our message across.

The film will be shot on location in three schools. One is a school in the middle of Bangkok's largest slum, cramped, chaotic and coarse. We can smell the stench of garbage and sewage. Next is a school in the southernmost part of Thailand, where Muslim culture infiltrates every corner of the town. The atmosphere is peaceful, with a faint humming of Islamic prayers in the air. The last one is a school surrounded by mountains. The children play with ants and tree leaves, rolling in the dirt. In the schoolyard, children and adults alike are sweating under the scorching sun.

Producers' Note

Sopawan and Peerachai have both been lecturers for over 20 years. They have been in direct contact with children who have just come out of compulsory education, and are well aware of the system's flaws. I, Primrin, as one of Sopawan's pupils, have spent my university years among friends who are constantly depressed and deeply lacking in confidence. It has made me understand what Sopawan has been facing as a lecturer. She urged me to take on this project as a first-time producer of a feature-length film. After over a year of shooting, spending time with first-graders and other parties involved in education, I grew even more confident that this voice needs to be heard by both national and international audiences.

As the rough cut of the film has already been completed, we plan to participate in labs and markets to make connections with sales agents, distributors, and TV broadcasters. We then aim to release the film through documentary film festivals with strong visibility or a focus on education and children. Any such premiere would allow us to bring more experienced international sales agents and TV broadcasters on board. After the film has completed its international career, we plan to partner with a Thai distributor, Documentary Club, and launch a marketing campaign to release the film in local cinemas. When the film has become known in the country, we aim to screen it at educational events and seminars across Thailand. Ultimately, we hope that the film will steer the nation towards a better understanding and improvement of the first steps in education.

Director's Profile Sopawan Boonnimitra Peerachai Kertsint

Sopawan Boonnimitra is an independent filmmaker with over 15 years of experience. In the last decade, she has been involved in visual arts. She was a research curator for Guangzhou Triennial 2012 and artist in residence at BAK in Utrecht. She is currently head of the Department of Motion Pictures and Still Photography at Chulalongkorn University and has a Ph.D. in Visual Arts from Lund University.

Peerachai Kertsint began his career in film as an assistant director. He has experience in producing documentary programs for television. He is currently Dean of the School of Communication Arts at Bangkok University.

Their first feature film, *The Isthmus* (2013), premiered at Busan International Film Festival. The film has toured various international film festivals, including Asiatika Film Mediale in Rome and Shanghai International Film Festival.

Producer's Profile Dream Sequence

Dream Sequence is a Bangkok-based independent production company that aims to produce films with rich contexts rarely seen in the Thai film industry. In 2013, the company produced Boonnimitra and Kertsint's first feature, *The Isthmus*. It is now producing several features and shorts, both fiction and documentary.

Primrin Puarat is an independent filmmaker based in Thailand. Her documentary short, *Buried Dead Mountain*, received an honorable prize at the IF/Then Shorts Global Pitch at IDFA 2019. She has worked with Anocha Suwichakornpong and Nontawat Numbenjapol. She now works at Purin Pictures.

John Badalu worked as a freelance journalist, lecturer and arts programmer before becoming a full-time film enthusiast. He has worked for Berlin Film Festival, Shanghai Film Festival, and QCinema. He has also coproduced feature films that premiered at Sundance, Locarno, and Rotterdam.

How to Have an American Baby

Leslie Tai

United States, 2021, 120', Mandarin Chinese, English



Logline

There is a city in Southern California that is teeming with pregnant women from China. *How to Have an American Baby* is a kaleidoscopic voyage, told through multiple perspectives, into the shadow economy of birth tourism that has taken over the Chinese enclaves of Los Angeles County.

Synopsis

Rowland Heights, California—located 25 miles east of downtown Los Angeles—is known in Chinese as the “City of Big-bellied Women” and is the epicentre of a controversial phenomenon. Tracing the underground birth tourism supply chain from Beijing and Shanghai to Los Angeles, *How to Have an American Baby* is a kaleidoscopic documentary that takes us behind the closed doors of the multimillion-dollar shadow economy catering Chinese tourists who travel to Southern California for luxury “birthing vacations”—in order to obtain U.S. citizenship for their babies. Weaving together vignettes and deeply private moments, the story of a hidden global economy emerges—depicting the aspirations, anxieties, fortunes and tragedies that befall the ordinary people caught in the web of its influence.

Pregnant women Cao and Li meet at a factory-style maternity hotel after fleeing another, unscrupulous centre. Sam and Sling, a young white-collar couple from Beijing, decide to overstay their visa after the birth of their American baby and start up their own maternity hotel operation. Bing, a single mother of two, hosts six pregnant clients in two houses she’s invested everything in. In Beijing, Miss Yang, a sexy birth tourism agency executive fires up her inexperienced sales girls to sell the benefits of U.S. citizenship to pregnant clients. Meanwhile, in a Los Angeles hospital, Lele, a mysterious woman who has no family by her side emerges from a traumatic labour and delivery. Within 24 hours, her baby is dead. Unable to communicate with hospital staff and the coroner’s office, Lele is at the mercy of her maternity hotel operators as she picks up the pieces of her shattered dreams.

Goals at Docs in Progress

We are looking to meet international sales agents, programmers, and to explore co-production/international financing opportunities.

(NO) Feature Film

1st

Filming Location

United States (California)

Shooting Language

Mandarin Chinese, English

Shooting Date & Duration

2014-2016, 10 months

Shooting Format

2K

Expected Runtime

120'

Production Name, Country

Leslie Tai Productions (United States),
Two Tigers Productions (United States)

Producer(s)

Leslie Tai, Jillian Schultz

Expected Release

January 2021

Total Budget

347,000 €

Confirmed Amount

244,350 €, 70%

Confirmed Financial Sources

All financing so far is in the form of non-recoupable grants

We are currently seeking international sales representation

Required Amount

102,650 €

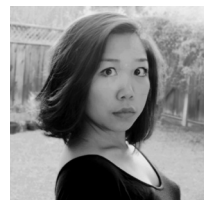
Contact

Leslie Tai

Director, Producer
Leslie Tai Productions
+1 408 857 8131
leslie.tai@gmail.com
<http://leslietai.com/>

Jillian Schultz

Producer
Two Tigers Productions
+1 847 828 4828
jillian.schultz@gmail.com



Director's Note

This film is about lives unfolding simultaneously in a complex world.

Through long, observational takes shot with an anamorphic lens, the camera's gaze is clean and intimate—so close, it feels fictional. In bedrooms, doctors' offices, and private family meetings, the camera's observation draws you deep into the emotional experiences of our strong female characters. Story and context are revealed through clues embedded in dialogue, landscape, a gesture, a glance. The experience is immersive—full of hope, abandonment, and pain.

Told through vignettes, the film's structure creates the sensation of watching parallel realities unfold. Like wandering the labyrinthine hallways of an Asian karaoke palace, we peer into the self-contained worlds or 'slices of life' of perfect strangers, placed side by side—brought together by their own, Chinese twist on the American dream. Like ships passing in the night, they are caught in an invisible web of relations that only the audience perceives. The motivations and world views of my characters are in conflict. But behind closed doors, we witness how both sides wrestle with their own destiny and desires.

Producer's Note (Jillian Schultz)

I've been intrigued by Leslie's filmmaking since I first saw her work in Caochangdi, an art district in the outskirts of Beijing. Coming from a background in the study of art photography, I was fascinated. There I was, watching a documentary film, but its visual language was that of photography, installation, and video art. Leslie's aesthetics are atmospheric and nuanced and what she portrays is intimate and unnerving. I did not know this was a possibility for the medium of documentary filmmaking. Leslie continues to inspire me with her desire to explore the boundaries of her medium. I have been involved in the development of this film since its inception and I feel privileged to support its evolution, alongside Leslie's artistic practice. Her vision is truly singular and I am committed to seeing it thrive. As tensions continue to rise between the world's number one and two economies, I want to champion art that tackles this thorny power dynamic that remains unwaveringly rooted in our shared humanity. We are currently in post-production and anticipate completion by Fall 2020.

Director's Profile

Leslie Tai is a Chinese-American filmmaker from San Francisco, CA. Her short films have premiered at Tribeca, MoMA, IDFA, and Visions du Réel. From 2006 to 2011, Tai lived and exhibited work as a member of the New Independent Chinese Documentary Movement in Beijing. Her short film *The Private Life Of Fenfen* (2013), a multi-layered representation of a Chinese migrant worker's video diaries, won Best Film awards at Kassel Dokfest and Images Festival. *Grave Goods* (2013), about the secret life of objects, and *Superior Life Classroom* (2012), about the allure of Amway for immigrants, received an "Emerging Filmmaker Award" at the San Diego Asian Film Festival. Her recent work *My American Surrogate* (2019), about wealthy Chinese hiring American surrogates, was commissioned by New York Times Op-Docs. *How to Have an American Baby* is Tai's feature debut.

Producer's Profile Leslie Tai Productions

Leslie Tai Productions is the home of the creative nonfiction film and video works directed and produced by artist Leslie Tai. Her current work examines the dreams and anxieties of Chinese women across the Chinese diaspora as they wrestle with identity and consumer desire. Film titles include award-winning New York Times Op-Doc *My American Surrogate* (2019), *The Private Life Of Fenfen* (2013), *Grave Goods* (2013), *Superior Life Classroom* (2012).

Two Tigers Productions

Two Tigers Productions LLC is a dynamic arts consultancy and production company based in Los Angeles. Founded in 2018, this agile, female-lead collective works on a range of projects related to short-form documentary content, exhibition and festival production, communications, brand elevation, and strategy. Recent film projects have been shown at The Guggenheim and SF MOMA. Recent clients include the UCLA Labor Center, the Arts Division of the City of West Hollywood, Corita Art Center and U-Ma VR Studios.

Malintzin 17

Eugenio Polgovsky, Mara Polgovsky
Mexico, 2021, 60', Spanish



Logline

A loving father (the filmmaker) and his curious five-year-old daughter contemplate a nesting bird from a window in their Mexico City flat. Their gazes are interwoven with the bird's, while urban nature and city life make their presence felt in the background.

Synopsis

Malintzin 17 is a film by Eugenio Polgovsky, posthumously edited by his sister Mara. Shot from the window of the filmmaker's flat in Mexico City, it portrays two parallel expressions of parental care, by interweaving the filmmaker's gaze with his daughter's as they witness the birth of an Incan dove. During seven days and seven nights, the dove's mother nests her chick on a perilous intersection of electric cables. The protagonists' bird's-eye view offers an unexpected vista on urban life, human-animal entanglements, and everyday forms of encounter, conflict and affection in the city.

The film offers a contemplative reflection on the confinement and erasure of 'nature' within urban environments and draws on the traditions of microhistory and experimental filmmaking, while gathering its poetic and political potency from the close observation of that which appears to be incidental, microscopic and mundane. Through its exploration of childhood and environmentalism, *Malintzin 17* elaborates on some of the themes as well as the formal and ethical preoccupations that are at the heart of Polgovsky's filmography. That said, the film proposes a radical shift towards the small-scale and the intimate story.

Goals at Docs in Progress

Our aim is to raise funds for the continuation of the film's postproduction. We are also looking for platforms for the film's launch as well as distribution channels.

(NO) Feature Film
5th

Filming Location
Mexico (Mexico City)

Shooting Language
Spanish

Shooting Date & Duration
8-18 September 2016, 1 month

Shooting Format
.mov

Expected Runtime
60'/53'

Production Name, Country
Tecolote Films (Mexico)

Producer(s)
Mara Polgovsky

Expected Release
January 2021

Total Budget
36,050 €

Confirmed Amount
3,720 €, 10%

Confirmed Financial Sources
We are not yet working with an international sales agent.

Required Amount
32,330 €

Contact

Mara Polgovsky
Director, Producer
Tecolote Films
+44 74 26 808 752
marapolgovsky@gmail.com
www.tecolotefilms.net



Director's Note

Malintzin 17 is a posthumous collaboration between Eugenio and Mara Polgovsky. Eugenio had originally shot the rushes over a ten-day period in September 2016 and had just begun editing when he died in London, during the summer of 2017. For Mara, working on this project has been a way of mourning her brother while continuing their longstanding collaboration, which involved jointly conceiving a number of documentary projects and coediting.

The project adopts a highly intimate and contemplative style to pursue two parallel stories about parenthood. On the one hand, we have the filmmaker's relationship with his five-year old daughter Milena, and on the other, the Incan dove nesting her chick. The film's cinematic dispositif is the seemingly voyeuristic observation of the outside world from the window of a second-floor flat looking down onto a busy street. This 'voyeur' point of view is unexpectedly focused on a vulnerable, nurturing dove contemplated by a father (the filmmaker, wielding a handheld camera) and his daughter. The camera's bird's-eye view mirrors the bird's perspective on the street life below it. Both parties remain invisible to the passers-by, who, in turn, become characters in the film.

The script is divided into seven parts, retracing seven days in September, Mexico's so-called "patriotic month". During this period, the two microhistories of the father and his daughter, and of the bird and her chick, unfold at the tranquil pace of everyday life. The camera's view from above on both natural life and street life offers a visually complex cityscape, bringing into focus not only class contrasts but also the value of human-animal companionship.

Environmental concern for the precarious survival of birds in cities, for their marginalisation and rapid disappearance becomes one of the film's themes. The fragility of the Incan dove's future echoes the uncertainties surrounding Milena's own. And yet, rather than leaning towards overblown eschatology, the film emphasises the importance of situatedness, of contemplation and of everyday forms of kindness, ritual, and play. As life goes on outside the window, rain, nightfall, and various forms of flight acquire renewed poetic and political force and expressivity.

The film refrains from having a voice-over. Only occasional dialogues between Milena and her father, and between Milena voice-over and the bird, are heard. The sound design, which is still in development, will emphasise the sounds of the urban landscape, of the many informal workers who visit the filmmaker's building to sell goods or provide services during the day, and of the increasingly muted yet perceptible and alluring murmurs of urban nature.

Producers' Note

Eugenio's unswerving dedication to documentary helped galvanise a new wave of interest in the genre, in both his homeland (Mexico) and in the rest of Latin America. Among other developments, this led to the creation of the Ambulante Film Festival. As his first posthumous film, *Malintzin 17* will unquestionably give rise to a great deal of interest among Mexican and international audiences. The film continues and develops Eugenio's poetic, political and formally uncompromising approach to nonfiction, his attachment to working with children, and his profound disquiet regarding our neglect of the environment. The elevated perspective on street life is reminiscent of Victor Kossakovsky's *Tishe!* while the intimate rapport between father and daughter brings the films of Naomi Kawase and, perhaps contrastingly, of Ross McElwee to mind.

Having worked with Eugenio throughout his career, Mara Polgovsky is now collaborating with director Pedro González-Rubio to jointly edit the project and pay homage to Eugenio's vision.

 Director's Profile
 Eugenio Polgovsky

Eugenio Polgovsky (Mexico City 1977–London 2017) was a director, editor and cinematographer. His four internationally acclaimed documentaries, *Tropic of Cancer* (2004), *The Inheritors* (2008), *Mitote* (2012), and *Resurrection* (2016), screened at Cannes Critics' Week, Sundance Film Festival, Venice Film Festival, Berlinale, and International Film Festival Rotterdam, among other festivals. In 2010, Polgovsky was the Flaherty Seminar's featured filmmaker and in 2015, he became a filmmaker in residence at Trinity College, Cambridge. In 2007, Polgovsky launched the production company Tecolote Films.

Mara Polgovsky

Dr Mara Polgovsky (Mexico City 1983) studied script-writing and worked as editor and director's assistant on all of Eugenio Polgovsky's films. As Eugenio's sister and closest collaborator, she has taken over at Tecolote Films to distribute Eugenio's work and complete his unfinished projects.

 Producer's Profile
 Tecolote Films

Tecolote Films is an independent film production company based in Mexico City. It was founded in 2007 by Eugenio Polgovsky and Rosario Ezcurra with the aim of producing Eugenio's nonfiction films and of finding partners for distribution. In 2008, Tecolote Films released *The Inheritors*, followed by *Mitote* in 2012 and *Resurrection* in 2016 (in coproduction with Piano and Imcine). Since Eugenio's death in August 2017, Tecolote Films has been organising tribute screenings at venues and festivals around the world. The company has also cocreated the Eugenio Polgovsky Award at Cinema Planeta, the only international environmental film festival in Mexico. Run by Mara Polgovsky, Tecolote Films is committed to completing Eugenio's unfinished projects—which include two feature documentaries—and ensuring that his previous work continues to be seen and valued.

Notes for a Film

Notas para una película

Ignacio Agüero

Chile, France, 2021, 80', Spanish, French, Mapudungun



Logline

Through the lucid gaze of young foreigner Gustave Verniory, a sensitive cinematographic space emerges, adrift between 'human landscape' and 'geographical landscape', revealing the conflicts that still underlie Araucania, the territory robbed from the Mapuche people by the introduction of capitalism.

Synopsis

Notes for a Film retraces the radical transformation of the Araucania territory, following its annexation by the independent republic of Chile. This film is freely inspired by the book *Ten Years in Araucania*, written by Gustave Verniory (1865–1949), a Belgian engineer who was hired by the Chilean government at the end of the 19th century to build the railroad in the Araucania region, a land that originally belonged to the Mapuche people.

Notes for a Film is a documentary built like a jigsaw puzzle. By juxtaposing "geographical" and "human" landscapes, the director constructs a cinematic narrative, in which past and present emerge freely and simultaneously. It is a constant dialogue between Verniory's narrative and the style of the film. The film also integrates original photographs Verniory took of the Araucan Indians and of their everyday life.

In a constant dialogue between the past and the present, this creative documentary draws a sensitive and intimate cartography that reveals this territory's deep essence, with all of its transformation, appropriation, devastation, identity and abuse.

Goals at Docs in Progress

We are looking for broadcasters, distributors, sales agents, festivals and a Belgian coproducer who can be involved in the project as well as possibly allow us access to EU Funds (e.g. tax shelter in Belgium).

Expose Agüero's new project to C.E., distributors and festival representatives present at VdR.

(NO) Feature Film

10th

Filming Location

Southern Chile (Araucania)

Shooting Language

Spanish, French, Mapudungun

Shooting Date & Duration

2019-2020, 6 weeks

Shooting Format

HD

Expected Runtime

80'

Production Name, Country

Agüero & Asociado Ltd. (Chile),
FULGURANCE (France)

Producer(s)

Amalric de Pontcharra, Tehani Staiger,
Elisa Sepulveda

Expected Release

March 2021

Total Budget

323,648 €

Confirmed Amount

135,412 €, 42%

Confirmed Financial Sources

CORFO (Development) Chile
Chilean Fund for cinema
No sales agent

Required Amount

188,236 €

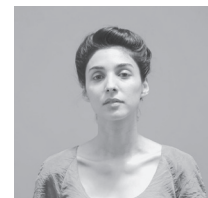
Contact

Ignacio Agüero
Director
+56 9 97990947
ignacioaguero.p@gmail.com

Tehani Staiger
Coproducer
Agüero & Asociado
tehani@tehani.cl

Amalric de Pontcharra
Producer
Agüero & Asociado
+56 9 77684752
amaldep@gmail.com

Elisa Sepulveda
Coproducer
FULGURANCE
+33 6 21 08 62 55
contact@fulgurancefilms.fr



Director's Note

Director's Profile

Ignacio Agüero is a filmmaker, teacher and actor. Agüero's films have been recognised at an international level. Some of his most recent awards include the award for Best documentary at FICG 2013 (*The Other Day*), the Prince Claus Prize for his filmography in 2015, the Grand Prix FID Marseille 2016 (*Como Me Da La Gana II*), the Grand prix FID Marseille 2019 (*Nunca Subí El Provincia*), the Best Film award in Latino-American competition at Mar del Plata 2019 (*Nunca subí el Provincia*).

No Olvidar
(1982)

Como Me Da La Gana
(1985)

Cien Niños Esperando Un Tren
(1988)

Sueños de hielo
(1993)

Aquí se Construye
(2000)

La Mamá De Mi Abuela Le Contó A Mi Abuela
(2004)

El Diario De Agustín
(2008)

El Otro Día
(2012)

Como Me Da La Gana II
(2016)

Nunca Subí El Provincia
(2019)

Producer's Profile

Agüero & Asociado Ltd

The production company Agüero & Asociado Ltd was created by Ignacio Agüero and Jose Manuel Sahli in 1994. During the first years after its creation, the company produced over 70 commercials, filmed in Chile, Argentina and the United States.

They were the executive producers of the *Maldito Corazon* (8x52 mn) series, commissioned by TV channel Chilevision and funded by CNTV (Consejo Nacional de Televisión).

A & A Ltd coproduced 2 feature-length films: *Gringuito*, directed by Sergio Castilla and *Bastardos En El Paraíso*, directed by Luis Vera.

The company has also produced the following documentaries, all directed by Ignacio Agüero:

Aquí Se Construye, *La Mamá De Mi Abuela Le Contó A Mi Abuela*, *El Diario De Agustín*, *El Otro Día*, *Como Me Da La Gana II* and *Nunca Subí El Provincia*. We are currently producing Agüero's most recent film *Notes for a Film*.

I discovered Gustavo Verniory's text *Diez años en la Araucanía* (*Ten years in La Araucanía*) a few years ago, and, from that moment on, I have kept reading it over and over again, always thinking about ways to approach it. It is a privilege to be able to access images and accounts of Chile in the 19th century through an author whose text recounts events in which he was a protagonist. His work offers a particularly well-situated point of view on the advancement of the Chilean army and their penetration into Araucanía; we watch events unfold through the eyes of a young foreigner working on the railroad, who marvels at what he sees, conscious of his own acts.

Verniory is a fine observer of nature, of the incredibly rich southern Chilean flora and fauna in the late 1800s, but also of society, social classes, military officials, and politicians, at a time when the Chilean government effectively takes possession of the territory. He develops a particular relationship with, and interest for, the Mapuche people. He studies and learns their language, which is a demonstration of the great respect and admiration he had for this culture. To me, as a filmmaker, Verniory contributes to a unique point of view from which to observe historical events. He has written a fascinating high-quality diary, in terms of literature and as historical testimony. From his text, his own present—through which one may observe the Chilean men, women and landscapes of that time—emerges and calls for me to visit and appropriate it. His time is that of capitalism's penetration into the southern jungle and that of the appropriation of a foreign territory, taken like loot ready to be split up and distributed. Distributed among whom and by whom? Looking today at what Verniory saw and did then, is like looking at ruins. What is left of it all? What happened? These questions are what have motivated me to make this film. They are fundamental and open questions.

Aesthetically, I am attracted to the meshing of different time periods: in this documentary, we examine the present day through Verniory's voice from the past, played by an actor from the present.

I am not interested in making a period film. I am interested in having the past emerge from the present, through the spectator's imagination. The images of the past are etched in the surface of the cities and towns of southern Chile, its countryside and forests. These images are revealed through cinema.

The aim of this film is to show this 'frontier' land, La Araucanía, El Wallmapu, on Chilean and international screens, with the voice and historical perspective of a unique, privileged witness. The relevance of this film is irrefutable. The point of view created by Verniory's testimonial and the formal quality of the film is a way of seeing and understanding the present of a Chilean territory in crisis.

Producers' Note

Notes for a Film is the fourth film by Agüero that that I have accompanied as a producer. What fascinates me about this director, is his willingness to think of cinema as a language in its own right and as a weapon of contestation. Each film he directs is in a constant dialogue with his previous works; his films are inspired by memory, the personal, the autobiographical and are a lucid statement about the social state of Chile. *Notes for a Film* unveils the history of the Mapuche people and highlights the point of view of a Westerner who discovers a little-known territory and its unique identities. We are in the process of editing and, at this stage, we believe it is important to be able to share these first sequences with the professionals that will be present in Nyon, to collect their opinions, doubts and advice in order to be able to finish this film in the best possible conditions and with the help of a European partner.

The Dust of Modern Life

Franziska von Stenglin

France, Germany, 2020, 75', Vietnamese, Miscellaneous



Logline

Once a year, Liem, a young man from an ethnic minority in Vietnam, leaves his ordinary life behind and retreats to the jungle with his friends. During his 'time out', he tries to maintain an ancient tradition that is threatening to disappear, as is the forest it takes place in.

Synopsis

The Dust of Modern Life is a film about the universal human desire to retreat from society.

Once a year, Liem a 29-year-old young man from the Sedang ethnic minority, retreats to a jungle in the mid-highland mountains of Vietnam with his friends. Leaving his normal life behind—a life made of smart phones, motorbikes, a wife, two young children, domestic duties and hard work in the fields—, he goes into a primeval forest to live like his ancestors once did: hunting and gathering. This is a time from his daily responsibilities, during which he regains energy and health, purifying himself of the dust of modern life. Although he already lives in a remote place that is close to nature, like every human in every culture around the world and throughout history, Liem feels the need for a time out of his daily life. As a young boy, Liem was taught how to survive in the forest by his father, but this century-old tradition of living remotely is disappearing, due to the deforestation and modernisation, that has reached Dak Sau.

The Dust of Modern Life observes the events that unfold before the camera without commenting on them: the busy daily life happening in the village; Liem performing his duties; family life; journeys into the mountain; retreats to the forest; the return to normal life. The film reveals the contrast between life in the village—where signs of modernity are everywhere—and life in the jungle. It offers a very personal, aesthetic, hypnotic and surreal journey through sound and image, that chronicles Liem's life and his retreat to the jungle with his friends, a place "where insects and birds make music together".

Goals at Docs in Progress

We are looking for broadcasters, festival representatives, distributors and world sales agents.

(NO) Feature Film

1st

Filming Location

Vietnam

Shooting Language

Vietnamese, Miscellaneous

Shooting Date & Duration

November 2017, 2 weeks

Shooting Format

16mm

Expected Runtime

75'

Production Name, Country

Punchline Cinéma (France),
Umlaut Films (Germany)

Producer(s)

Lucas Tothe, Simona Daniel

Expected Release

To be determined

Total Budget

110,000 €

Confirmed Amount

80,932 €, 73%

Confirmed Financial Sources

Labo Cinegrell, Switzerland
Kulturaustauschstipendium Berliner Senat
Stipendium der Hessischen Kulturstiftung
Robert Bosch Stiftung Grenzänger Stipendium
Hessenfilm

Required Amount

29,068 €

Contact

Franziska von Stenglin
Director, Producer
+49 (0) 160 224 24 22
mail@franziskavonstenglin.com
www.franziskavonstenglin.com

Lucas Tothe
Producer
Punchline Cinéma
+33 9 73 64 60 87
info@punchlinecinema.com



Director's Note

As a white person, I am aware of the pitfalls in making a documentary film about an ethnic minority somewhere half a world away. I am not making this film in the hopes of preserving a dying culture or to highlight the disastrous effects deforestation has on the central highlands. I am not an activist or an anthropologist. Although these are all important topics that do appear in the film in some way, I am making this film because the ritualised retreat that the Sedang have been practising for generations stands as a metaphor for our very personal yet universal need to retreat, as human beings living under the growing pressures of capitalism and globalisation. In our contemporary society, competition is a characteristic that defines human relationships. It praises accomplishments and punishes inefficiency. But this relentless pressure is not just something that comes from others, it is so fundamentally part of our society that we impose it on ourselves. We always feel that we should be productive or doing something and, as a result, even our time outside of modern society is utilised to heighten our work performance. We are always reachable and constantly bombarded by a never-ending flow of information, videos and images found on social networks, resulting in a state of exhaustion and paralysis. We are continuously pestered by our smartphones: the ringing of calls, the buzzing of texts, the pinging of emails and alarms reminding us to do something. This is why spending real time outside of our routine has become more urgent than ever and more impossible than ever at the same time.

The Dust of Modern Life shows how globalisation now manifests itself everywhere, even in remote places such as Dak Sau. Although we watch Liem during his retreat in a foreign, 'exotic' location, the pressures he experiences in his daily life and the feelings he enjoys during his retreat—inner calm, regained strength—are relatable, fundamentally human experiences that can be universally understood and with which one can identify. The rhythm of the film mirrors Liem's calm attitude. However, it is constantly interrupted by the reminders of modernity: loud speakers, parties, TV, youtube and smartphones. The sound design is a fundamental tool that will be used to accentuate these interruptions as well as to help us experience Liem's journey in a sensorial way: from daily life to his inner retreat. I made the choice of shooting the film on super 16mm, because of the depth and richness of its colour, which will highlight the intensity of Liem's experience. What my audience will see on the cinema screen will set itself apart from the images they consume daily on their smartphones and computer screens. They will be transported to another world: Liem's world in Dak Sau. I want to create an audio-visually stunning and intense film that will pull its audience into its world, so that the experience of watching the film in the cinema may feel like a retreat itself. After watching the film, I want my audience to ask themselves "Is there a place for me to retreat to?"

Producers' Note (Punchline Cinéma)

The story of *The Dust of Modern Life* immediately caught our attention. The director, Franziska von Stenglin, draws a very personal, social and political portrait of Liem, the protagonist of the film, as he takes us on this journey into the jungle. This project captivates us because of its unique creative force that speaks about a universal, contemporary and omnipresent subject: escapism. Everyone, particularly those living in today's Western societies, is confronted with the pressures of globalisation, one way or another. Moreover, the film subtly addresses environmental issues such as deforestation, which has had a direct impact on the film characters' daily lives, their livelihood and the possibility of practicing their traditional retreat. In this film, what happens on a small scale applies to the whole world: the need for a time out and the destruction of the Sedang's environment, that has been caused by others but also by their own presence.

The strength of this documentary also lies in Franziska von Stenglin's directing style. She has decided to collaborate with renowned French female cinematographer Lucie Baudinaud. This documentary takes its audience on a sensorial and almost surreal journey.

The sound design will also be a fundamental element of the film. We are working with sound designer Christian Wittmoser. He has previously worked on award-winning short films such as *The Old Man And The Bird* (Berlinale 2015) and *In The Distance* (Nominated for a European Film Award in 2016), among many others.

The film is in its final stages of editing. We have received support from Peripherie in Paris in the form of institutional feedback throughout the making of the film. They will also help us with the distribution. We anticipate that the film will be finalised by the end of May or the beginning of June 2020.

Director's Profile

Franziska von Stenglin (Born in 1984 in Munich, Germany) has a Bachelor in Photography from the London University of the Arts and studied fine art under Simon Starling at the Städelschule in Frankfurt am Main, Germany. She is a visual artist. In 2015, she wrote, produced and directed her first short film: *I'm a stranger here myself* (12'). Her work often intertwines aspects of her own life with local myths and stories. She mainly works with mediums such as photography, moving image and installation. *The Dust of Modern Life* is her first feature-length documentary film. She currently lives and works in Berlin and Frankfurt am Main, in Germany.

Producer's Profile
Punchline Cinéma

Punchline Cinéma's main focus has been to produce diverse projects, supporting a pool of young director talents on short, feature and documentary films. Over 15 of their short films have been selected at numerous film international festivals in Cannes, Clermont-Ferrand, Toronto and Locarno, among others. In 2016, Lucas Tothe and Sylvain Lagrillière received the 'Nouveaux Producteurs' honour award from La Maison du Film Court, in France. Punchline Cinéma's first feature *Nous Sommes Jeunes Et Nos Jours Sont Longs* (2017), directed by Léa Forest and Come Castro, premiered at Locarno Film Festival. *Marlon* by Jessica Palud and *Goliath* by Loïc Barché were nominated for the 2018 César (France) by the Academy's Short Film Committee.

The Miracle of Almería

Moon Blaisse

Belgium, Netherlands, Switzerland, 2021, 75', Spanish, Arabic, Bambara



Logline

The legal and undocumented inhabitants of Almería, the largest vegetable patch in Europe, come together to reveal a violent system that lies behind the production of our tomatoes.

Synopsis

At the far end of Europe, on the southern edge of Spain, lies Almería. It is a huge province completely covered in white plastic, harbouring Europe's largest vegetable garden. It is the place where our tomatoes come from, even during the winter.

But under all that plastic, strange things are happening...

Today, Almería's freshwater resources are nearly exhausted. Pesticides and large quantities of plastic have irreversibly contaminated the soil. Every year, supermarkets lower the price they are willing to pay for their tomatoes. Vegetable cultivation is inevitably moving to Poland and Africa. To stay competitive, Spanish farmers have to sell well under their usual prices. Now, 120,000 migrants work in slave-like conditions on the plantations.

In this film, the inhabitants of Almería work together to reveal how it has grown from an empty desert in the 1950s to a white plastic kingdom in the 1980s, and now into a wasteland and suffering from the climate crisis. With the help of the inhabitants' imagination, we present aspects of the capitalist system that have rarely ever been spoken about before—even among inhabitants themselves.

Goals at Docs in Progress

We are looking for additional financing for the editing stage and for any additional shooting we may need. We are also looking for broadcasters, distributors and sales agents.

(NO) Feature Film

1st

Filming Location

Spain (Almería)

Shooting Language

Spanish, Arabic, Bambara

Shooting Date & Duration

2018-2019, 6 months

Shooting Format

2K

Expected Runtime

75'

Production Name, Country

Cassette for Timescapes (Belgium),
Baldr Film (Netherlands),
Lomotion (Switzerland)

Producer(s)

Emmy Oost, Katja Draaijer,
David Fonjallaz, Louis Mataré

Expected Release

February 2021

Total Budget

509,306 €

Confirmed Amount

400,306 €, 78%

Confirmed Financial Sources

Flanders Audiovisual Fund
VRT/Canvas
DGD
Tax Shelter
Creative Europe development
Eurimages
Dutch Film Fund
Mediafund LEF
Eurimages
Bern Film Fund
Deferrals
Eurimages

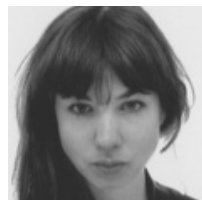
Required Amount

109,000 €

Contact

Moon Blaisse
Director
+32 47 884 62 91
moon.blaisse@gmail.com

Emmy Oost
Producer
Cassette for timescapes
+32 47 821 18 11
emmy@timescapes.be
www.timescapes.be



Director's Note

Director's Profile

Moon Blaisse is of Dutch origin and lives in Belgium. She graduated with a Master in Audiovisual Arts in 2010 and is now an award-winning director. Moon was internationally recognized and received multiple awards for her short film *Sometime Later* (2011). For her short film *Guest* (2015), she was awarded the Press Prize by l'Union de la Critique de Cinema de Belgique.

She was selected for the Berlinale Talent Campus in 2013 and for the IDFA-Mediafund Script Development Lab in 2014.

For *The Miracle of Almería*, Moon's feature film debut, she participated in the EDN Docs in Thessaloniki workshop and pitched at CPH:Forum, Dok Leipzig and Venice Film Festival.

GUEST

(2015, short fiction film)

Sometime Later

(2011, short fiction film)

Producer's Profile

Cassette for Timescapes

Cassette for Timescapes (Belgium) produces films and crossmedia projects that combine innovative vision and social or political engagement. Producer Emmy Oost received the Flanders Cultural Prize for Film in 2016 for a slate of migration films and her work on interactive documentaries. Cassette for Timescapes has successfully coproduced with the US, the UK, France, Germany, the Netherlands and aims at distributing its films worldwide.

Selection of works produced:

Mars, Oman by Vanessa del Campo (doc short', 2019)

Selections for a.o. IDFA & Vision du Réel.

Barber Shop by Luc Vrydaghs (doc series, 2017), Sales: First Hand Films.

The Invisible City [Kakuma] by Lieven

Corthouts (doc feature, 2016)

Lomotion

Lomotion (Switzerland) is an independent film production company based in Bern, Switzerland. Founded in 2001 by Louis Mataré and David Fonjallaz, the company now has eight full-time employees and has a large production infrastructure, including extensive post-production facilities.

We produce films for cinema and television that strongly commit to content and form. Since 2015, we have produced five feature-length documentary films, three TV series and two feature-length fiction films. Our filmography includes the Italian coproduction *Spira Mirabilis*, which premiered within the international competition at Venice Film Festival in 2016.

Selection of works produced:

Naima (documentary) by Tamara Milosevic, 2019

Roped Up (documentary) by Frédéric Favre, 2017

Let the Old Folks Die (fiction) by Juri Steinhart, 2017

Spira Mirabilis (documentary) by Massimo D'Anolfi & Martina Parenti, 2016

Being Dutch and living in Belgium, where I consume Almería's vegetables, I have a link to Almería through our capitalist system. However, the last thing I wanted to do was create my own version of the story and impose it on the people of Almería.

Interviewing all kinds of different people living in, or connected to, Almería made clear what our challenges as filmmakers would be: each person's perception of the History of Almería was very different; certain forms of violence or oppression seemed to be very hard to express and to fight; the different problems (ecology, migration, politics) are very much intertwined. Also, it became obvious that the people of Almería were tired of having journalists and filmmakers come and tell stories about their lives that were often limited to a certain interpretation of a partial truth.

Paralysed by its complexity, we stared at the plastic sea, determined to make a film that would say something meaningful about the ever more complex realities we face nowadays. This is why we decided to make a radical choice: to tell the story exclusively from the perspective of the characters and to make this film in collaboration with them, rather than about them.

We asked them one very unusual question that we hoped would trigger their imagination: "If you could step into a time machine and go back to one specific moment in the History of Almería and change one thing, when and what would it be? And what would it look like, if it were a film sequence?" We discovered that working with the inhabitants' imagination and building sequences based on fantasy, made it easier for them to express what makes them feel so powerless. Instead of thinking about the rules that dictate their lives today—such as what a black person can do, what undocumented people can be, what a poor farmer in Almería or an uneducated woman in the South of Spain can say—they started thinking about a reality in which these rules can be different.

By including the characters in our work process and focusing on one imaginative scene or anecdote, the things that seemed invisible to us in the beginning, became clearer. We began to understand how difficult it is to speak about certain things when you are illiterate (growing up under a Spanish military regime in harsh poverty for example), when you do not always have the overview of your own History or have a full understanding of what is happening to the society you live in. We also found that it is not always possible to describe what it means for you, as an undocumented worker, when journalists, who represent you in the media, see 'migrants' as a helpless, passive and homogeneous group, when you see yourself as an ambitious person, who speaks three or four languages and works 14 hours a day, determined to build a constructive future for yourself.

As the film's process developed, we asked these different people to become actors in each other's imaginary stories. Our work process has been filmed and is now part of the film's narrative. It shows the many blind spots we have about each other and how misunderstandings and a lack of communication can lead to violence.

Producers' Note

Moon is one of the most courageous young female directors I know. I deeply respect her approach to not impose 'her' story on the characters and on the history of Almería. This film is an important step in reconsidering our Eurocentric way of filmmaking and will provide important lessons to be learned for the future.

The film is currently in the editing process. We filmed most of the film in 2018 and returned to Almería in June 2019 for additional shooting.

We began a first editing phase in the winter of 2018-2019 and have now entered the second editing phase. We are working on a visual style that allows us to move easily from one layer of the film to another and that broadens the viewer's imagination. We are currently focusing on the emotional aspect of the film, on how to make our storyline come through as an experience.

As its characters are in charge of their own scenes, the film's narrative style will be shaped by the editing process, through experimentation.

We now need more financing in order to extend the editing period. We would also like to shoot a few extra scenes with the female characters who have been extremely difficult to reach and work with.

We are Inside Nahnou Fil Dakhel

Farah Kassem
Lebanon, Qatar, Denmark, 2021, 90', Arabic



Logline

After being away for a decade, Farah returns to her hometown of Tripoli in Lebanon, only to discover that her city is becoming increasingly conservative. But there is a secret refuge: her father Mustapha's weekly all-male classical Arabic poetry club.

Synopsis

After being away for over a decade, Farah (31) returns to Tripoli only to witness her hometown becoming increasingly conservative and her widowed father Mustapha (83) aging. They have a lot of love and respect for each other, but still disagree over politics and the Islamic law of inheritance for women. Farah is struggling to find her place and wondering whether she should stay or leave.

One day, he invites her to the Tripoli poetry club. For the past 13 years, he and eleven elderly men have been meeting weekly to share their works of poetry over sweets with the agreement of all to disagree about everything, including their role as poets in society. Within this religiously diverse group, there is a strong sense of freedom and humour. However, some of the spoken words are usually censored outside of their group. They believe that a lack of culture is the reason behind radicalism and yet, they do nothing to change the way things are. After Farah's many visits, the poets start to enjoy the presence of a young female spectator. However, every encounter always ends on the same note: "You're not married yet?".

Coming to terms with the fact that she will only be able to have a real and equal dialogue with them through poetry, she challenges herself and asks for permission to become the first young female member of the club. But they are very hard to please and the level of their language level is beyond her knowledge.

They will have to test her for weeks and Farah doesn't even like poetry. As the poets listen to Farah recite poems, the October revolution erupts all over Lebanon, bringing the outside inside.

Goals at Docs in Progress

We are looking for funding for post-production, impact producers and to meet with broadcasters, distributors and sales agents.

(NO) Feature Film

1st

Filming Location

Lebanon (Tripoli)

Shooting Language

Arabic

Shooting Date & Duration

2018–2020, 2 months over a period of 2 years

Shooting Format

4K

Expected Runtime

90'

Production Name, Country

Road2films (Lebanon),
Al-Jazeera documentary (Qatar),
Good Company Pictures (Denmark)

Producer(s)

Cynthia Choucair, Patricia Drati

Expected Release

January 2021

Total Budget

253,222 €

Confirmed Amount

171,130 €, 68%

Confirmed Financial Sources

Doha Film Institute, production fund
Chicken and Egg (Egg)celerator Lab
Cairo Film Connection Award
EWA & DOK Leipzig Award
The Ministry of Culture, Lebanon
AFAC (The Arab Fund for Arts and Culture)
The Sundance Documentary Fund
Al Jazeera Documentary
IMS (International Media Support)

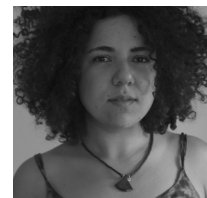
Required Amount

82,092 €

Contact

Farah Kassem
Director
+961 37 81038
kassemfarah@gmail.com

Cynthia Choucair
Producer
Road2films
+961 32 78828
cynthia@road2films.com
www.road2films.com



Director's Note

Director's Profile

Born in Tripoli, Lebanon, Farah Kassem graduated from ALBA University in 2008 with a Bachelor's degree in Audio Visual studies. Since 2008, Farah has been working as a director, editor, and DoP on several documentaries. Her filmography includes short documentaries that have been selected at Visions du Réel, Warsaw Film Festival, DOK Leipzig and many others. Her film *My Father Looks Like Abdel Nasser* received a special mention award at the Dubai International Film Festival in 2012. In 2016, she completed her Master's degree in documentary filmmaking at DocNomads in Portugal, Hungary, and Belgium. Her upcoming feature documentary, *We are Inside* is an awardee of the 2019 Eggcelerator Lab Program.

You Make a better Window than you Do a Door (28')
(2017)

Nettoyer Schaerbeek (20')
(2017)

My Father Looks Like Abdel Nasser (33')
(2012)

Producer's Profile
Road2films

Born in Lebanon, Cynthia Choucrair graduated from ALBA University in 1998 and obtained a master degree in Film Directing from Lesav-USJ in 2002. She has directed nine fiction and documentary films of different lengths. Her short film *The Chair* was selected in more than 35 festivals worldwide and won several prizes.

In 2007, she founded her own production company, Road2films, producing documentaries, fiction films and cultural TV programs. She has produced and coproduced documentaries that have competed in prestigious international film festivals such as the International Film Festival of Rotterdam, Sheffield DocFest, RIDM, FidMarseille and many others. Cynthia teaches documentary filmmaking at ALBA University and is a member of the Lebanese Cultural Association Beirut DC.

Good Company Pictures

Patricia Drati is a creative producer and film development consultant, working with both documentary and fiction. Between 2009-2015, Patricia was Head of the CPH:LAB at CPH:DOX International Documentary Film Festival. She curated, developed and managed a cross-cultural training and production lab for international filmmaking talents. She won the Danish Film Academy Award in 2012 in the Short Film category for the production of a short film by Jeppe Rønne, *Girl in the Water*. Since 2013, Patricia has also been working internationally as a script reader and script editor. Patricia completed the Torino Film Lab as a story editor in 2016, where she has since then been a member of the selection committee. Patricia has been a consultant for various talent development schemes in Denmark, including Film workshops in Copenhagen and Odense.

In the past, whenever I would visit my father, I would always stay at home, as my relationship with Tripoli has always felt damaged. Since I was a child, all I ever wanted was to leave, as I had always felt trapped in this conservative city, not finding my place in it and feeling constantly judged by its residents. When I came back to Tripoli after being away for 14 years, I immediately fell back into my habit of staying at home. My only contact with the city was through the windows of my father's house. The fact that my father's apartment is located at one of the main intersections that connect the city to its suburbs gave me access to a very dynamic view. The newly constructed military base just in front of our TV room window added yet another layer to the scenery. With my father constantly watching the news, and me sitting in front of the window watching the army tanks moving in and out in a very orchestrated but yet random manner, I was to connect the sound of the news and of my father's comments, coming from inside the house, with what was happening outside. After living these moments repeatedly, at a certain point I started reacting differently. A feeling of disconnection started building up inside of me: a disconnection between the inside and the outside, between what the city represents for its inhabitants and what is happening in reality, and between the 'safe' interiors and the 'danger' that lies beyond their walls.

After visiting the poetry club and seeing my father read poetry with his friends and speak of a world that is in the past, very far from the one I know, I found myself witnessing their own disconnection from the outside world. It was not only about contrasting ideologies and timeframes, but also about a difference in the rhythms of life. This is when it became clear to me that, for this film, it was important to tell its story and witness its events from the point of view of several city interiors. Respecting this self-imposed limitation throughout the making of the film helped me create a bubble of alienation and fragmentation, that could only be experienced cinematically. It was crucial for me to think of how this limitation would gradually evolve throughout the film, allowing the spectator to not only get acquainted with the city and its communities through its interiors but also to feel the barrier that separates these two worlds. Although it was important for me to express this separation visually, sound was also a vital element, as it is the only component to the film that can actually breach this physical limitation, that can both invade and disturb the interiors, connect the inside and the outside and finally metamorphose into something different.

My biggest challenge, as both a filmmaker and a character in the film, was to burst this bubble in which these interiors find themselves and find a way to finally meet my city, and to take the viewer outside. The October revolution that took Lebanon over like a storm in 2019 was capable of offering that momentum. Regardless of whether this is a temporary or permanent situation, this revolution has managed to give the public space back to the people.

Producer's Note

When Farah first told me about *We are Inside*, I quickly felt the urge for such a film to be made. My partner's uncle, who was born in 1923, is a bishop who grew up in Tripoli. It always amazed me how a Christian religious person could be raised and inspired by a city very much influenced by the Muslim culture. Coming back twenty years after my first visit to Tripoli, I noticed how the city had changed dramatically: extremism was slowly growing and some of the same children I had filmed twenty years prior had become radicalised. Through the personal and intimate story of a daughter, her father, and their entourage, the film offers one look at an Arab world that is not spoken of and that is slowly disappearing.

We are currently in early post-production. The editing is taking place in parallel to one last round of filming. The editing will be completed by September 2020. Colour grading, sound mixing, and subtitling will start in October 2020 and be finished in December 2020.

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Contact: Katarzyna Wilk, Head of KFF Industry
industry@kff.com.pl, www.krakowfilmfestival.pl

2020



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WINDOW TO THE WORLD
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PROJECT CO-FINANCED BY
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Rough Cut Lab

As part of Visions du Réel Industry, the Rough Cut Lab invites four film teams, with a feature-length creative documentary in its finishing stage, to present their rough cut to industry professionals in order to receive specific feedback and advice.

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About

Rough Cut Lab at Visions du Réel is meant to offer a stage to explore and to give constructive feedback to project teams on their rough cut, by experienced editors, tutors and consultants. The idea is to support filmmakers and producers who are working on projects in their editing process in finding their best way to finish their films. In non-public sessions, each rough cut will be discussed together with the film teams, the experienced tutors and two editors/consultants. Due to the adapted online form this year, the films will be viewed by all the participants separately before the discussion.

We are pleased to tell that last year's *After Your Revolt, Your Vote* by Kiswensida Parfait Kaboré was premiered at IDFA 2019. This year we selected once again four great, very different and provocative projects from Burkina Faso, the Philippines, Ukraine and the United States.

We are happy to announce that Raggio Verde will continue with the Raggio Verde Subtitling Award which consists in translation and subtitling in one language for the winning project. Project teams from the global South and East are eligible for the visions sud est Award.

We wish to warmly thank our jury and tutors for their generous work, commitment and feedback!

Tutors



Marta Andreu
marta@e-walden.org

Documentary Consultant,
Walden
Spain
www.e-walden.org

In 2017, she created WALDEN, nomadic residencies, laboratories and space for consultancy on creative documentary.

Since 2019, she works as a tutor for Eurodoc and Torino Film Lab.

Since 2012 she is a delegate for Visions du Réel.

Since 2011, she's a member of the World Cinema Fund.

Since 2000, she teaches documentary writing, seminars and workshops internationally: Proimágenes, Arché, LisbonDocs, DocumentaMadrid, UNTREF, Di Tella University, EICTV, Documentary Campus, DocsDF, CCC, EDOC, Flacso, Talentdoc, Chiledoc, AricaLab, Frontera Sur, DocsBarcelona, DOC Sao Paulo, Altos de Chavón, DocTV, Ibermedia, Steps, Pompeu Fabra University.

She has created workshops for DocMontevideo (2008-running), Playdoc (Filmic Portrait Lab 2009-2013; "Docs in progress" 2011), Arica Lab (Landscape and Memory 2019) and founded Playtime in 2004, from where she produced: *Entre el dictador y yo* (collective 2005), *La terra habitada* (A. Sanmartí. Visions du Réel 2009), *Cuchillo de palo* (R. Costa. Berlinale in 2010), *Last chapter. Goodbye Nicaragua* (P. Torbiorson. IDFA 2011), *Salóme* (Y. Roca. Nordisk Panorma in 2014, Best Film Award), *Oleg y las raras artes* (A. Duque, Rotterdam 2015); *Amanecer* (C. Torres, FICCI 2018, Best Film Award).



Paolo Benzi
zero@oktafilm.it

Producer, Okta Film
Italy
www.oktafilm.it

Okta Film, an Italian film production company founded by Paolo Benzi, sets out to be an indicator and a revealer of visibility, a "mariner's warning" of our restless, fast-changing times.

Firmly biased towards the kind of filmmaking that is in love with reality, Okta Film proposes auteur-driven films in which the activities of looking and listening intersect with the search for narrative forms that are new, skilful, experimental and enjoyable.

With a strongly international political outlook and intellectual perspective, Okta Film believes in filmmaking which creates connections and reverberations, which works on analogies and on memory, and which stimulates the imagination.

With this in mind, Okta Film chooses creative indiscipline, blends of genres, friction and the conflict of languages.

Okta Film, which believes in things that last, opts for three, temporary watchwords: urgency, concentration, persistence.

Among the filmmakers Okta Film works with, Roberto Minervini, Alessandro Comodin, Emmanuelle Démonis, Paolo Santolini, Suranga D. Katugampala and Danilo Caputo.



Yaël Bitton
ybitton@gmail.com

Editor and Story Consultant, Freelance
Editor and Consultant for ROUGH CUT
SERVICE
France, Switzerland

Yaël Bitton is a documentary film editor, story consultant, and director. She has been making films for over 25 years and pursues collaborations with filmmakers around the world.

She works as an editing and story consultant independently, as well as for Rough Cut Services, Doc Incubator, Ex Oriente, Doc Aviv, and Doc Point.

She has worked as an editing tutor at the HEAD/Cinéma du réel in Geneva from 2008-2018. Some of her latest credits include:

- *Advocate* by Rachel Leah Jones and Philippe Bellaïche 2019, for which she won the Best editing at Israel documentary forum 2019 (Oscar nominee 2019; IDA award nominee 2019; PGA nominee 2019; Sundance 2019 International Competition; Thessaloniki Documentary Film Festival, Golden Alexander for Best Documentary in the international competition, as well as the FIPRESCI Award; Hong Kong International Film Festival, Grand Prize; Doc Aviv-Best documentary film; Warsaw Doc Festival, Golden Dove; and many more)

- *Dans tes yeux je vois mon pays* by Kamal Hachkar 2019 (Jury award, Tangier film festival 2020, Marrakech Intl film festival 2019)

- *Radio Silence* by Juliana Fanjul 2019, for which she won Best Editing at the Sima awards 2020 (FIFDH 2020 Prix Gilda Vieira de Mello; Fipadoc 2020, Ambulante 2020, Idfa 2019...)

- *The Edge of Democracy* by Petra Costa 2019 (editing and story consultant), (Oscar short-list 2020; Netflix release; Sundance International competition 2019; and many more)



Maria Bonsanti
mbonsanti@gmail.com

EURODOC Program Director
France
www.eurodoc-net.com

Maria Bonsanti has a long experience working with film festivals (Locarno Film Festival, Thessaloniki Documentary Film Festival, Festival dei Popoli, and Cinéma du Réel, of which she has been artistic director from 2012 to 2017). She has often acted as a jury member for festivals and film funds and collaborates to several workshops and trainings.

EURODOC fosters the development of documentary film projects in a highly challenging and creative way. The annual training program is designed for producers who want to enhance the development stage of their documentary projects.

Throughout the training, all the fundamentals of production are covered. Particular attention is given to the analysis of the artistic quality of the project and the relationship between director and producer.

EURODOC is an observatory providing a panorama of contemporary creative documentary production. It is a privileged platform that provides constant updates on creative documentary film and production system.

Today EURODOC is a network of more than 1,000 documentary professionals from 60 countries worldwide.



Emma Davie
emmadavie@hotmail.com

Filmmaker and Tutor,
Edinburgh College of Art
United Kingdom

Emma Davie is a documentary maker, and lecturer at Edinburgh College of Art where she currently runs the postgraduate course in documentary film. She is also part of Scottish Documentary Institute which is based there.

She has made a wide variety of documentaries for national and international Broadcasters. Davie's recent work was *Becoming Animal*, codirected with Swiss Canadian Peter Mettler featuring the eco-philosopher David Abram. It was nominated for Best documentary at CPH Dox, Edinburgh Film Festival, Docs Against Gravity and many more. Her previous feature documentary *I am Breathing* was codirected with fiction filmmaker Morag MacKinnon. It won a Scottish BAFTA for Best Director. Other previous works include art documentary *What Age Can you Start Being an Artist?* for Channel 4 and one hour film for BBC *Gigha. Buying Our Island* and *Flight* which was a coproduction with Canada. She also takes up experimental projects such as *71°N*, a coproduction with Norway.

Davie also programmed documentaries for the Edinburgh Film Festival, taught at the European Film College and has mentored and collaborated with many filmmakers internationally and served as a jury member on festivals including, most recently, IDFA.



Rada Sesic
radasesic@yahoo.co.uk

Head of the Documentary Competition,
Sarajevo Film Festival
Bosnia Herzegovina
www.sff.ba

Festival programmer, film lecturer, critic and film director. Born in former Yugoslavia, lives in Utrecht/The Netherlands. Head of the Documentary Competition at the biggest South East European festival Sarajevo FF. 10 years ago initiated in Sarajevo and coheads Docu Rough Cut Boutique and is in charge of Last Stop Trieste for six years.

At the IDFA Amsterdam takes part in the selection and the IFFR Rotterdam is program advisor and participates in the selection committee of Hubert Bals Fund.

Mentor at The Master of Film at The Netherlands' Film and TV Academy Amsterdam. Film mentor and consultant at several international workshops/ pitching sessions in Europe and Asia. Artistic director of a new festival (started in 2009) Eastern Neighbours that focuses on Eastern European cinema, The Hague.

Served at more than 40 juries at film festivals around the world (a.o. Joris Ivens Jury at IDFA, Hot Docs Toronto, CPH Dox, Moscow IFF, Cracow, Nordic Panorama...etc)

Guest lectured at several film schools and universities abroad: Anadolu University in Eskisehir, at the Art School in Genève, Srishti School of Art, Design and Technology in Bengaluru where she was teaching in 2008 and 2010 whole trimester, FDU Belgrade, ASU Sarajevo.

Directed four films in the Netherlands: *Room Without a View*, 1997, *Soske*, 2001, *In Whitest Solitude*, 2001, *The Way to School*, 2007. Her films were screened at 60 festivals worldwide and got several awards. Her work was also presented and archived at MoMA New York.

As a film critic, published articles in various film magazines and several books.

Last Days at Sea

Venice Atienza
Philippines, 2020, 60', Tagalog, Cebuano



Logline

This film consists of an impossible pause in life. It is an attempt to hold on to the last moments of a boy's childhood, to celebrate their beauty before they are left behind in search of a better future.

Synopsis

I met Reyboy five years ago, when I was hired to produce a video about how an isolated fishing village in the southern Philippines survives during devastating storms. He is the village leader's son. Every time there would take a break from filming, Reyboy would take us swimming. He knows the sea so well, it is as if he had been born into it. Reyboy's playfulness and openness touched me deeply. It reminded me of the child I once was— a child I lost as I grew up.

Three years later, I found out that Reyboy was going to leave home to go study in the city, as there is no high school in his village. When I returned to the village to visit Reyboy, I came with a camera in hand and we attempted to record the little things we wanted to remember together. The days we spent together then were the last ones he had in his hometown.

Reyboy shared what he loved with me: the water rippling past him as he swam in the sea and the nights he spent under the stars imagining the world beyond his hometown. Gradually, I began to remember the affection I used to have for looking at the world the way he did. As I spent time with him in his village, I discovered that it was becoming impossible for adults to make a living from fishing, as the sea is becoming more unpredictable than ever before. They hope for their children to leave home, so that they may secure their future and build a life away from the ocean.

As the Summer ended and gave way to the rain, I walked with Reyboy as he prepared to leave his home. Through small changes, I saw how he was slowly growing up. As his first pimple appeared on the surface of his skin, deeper wounds that lied beyond the physical manifestation of his transformation started to show as well: the loss of someone he loved, who was taken by the sea.

In that moment, I understood that, beyond childhood joy, Reyboy had also endured loss. As we stand at an intersection, between remembering the past and facing the future, we pause to take a last look at a childhood that he will never get back.

Goals at Rough Cut Lab

We are hoping to find guidance from professionals in finding the best way to use the material we have, including the written voice overs and best structure a film that bridges the gap between the personal and the public life.

(NO) Feature Film

1st

Filming Location

Philippines

Shooting Language

Tagalog, Cebuano

Shooting Date & Duration

2018, 1 month

Shooting Format

4K

Expected Runtime

60'

Production Name, Country

Svemirko Film Productions (Philippines)

Producer(s)

Venice Atienza, Fan Wu

Expected Release

November 2020

Total Budget

72,852 €

Confirmed Amount

52,923.79 €, 72%

Confirmed Financial Sources

IDFA Bertha Fund Classic
BODA Media Group
Svemirko Film Productions, Philippines
Ninjadog Studios Inc., Philippines

Required Amount

19,928.21 €

Contact

Venice Atienza
Director, Producer
Svemirko Film Productions
+63 917 137 6538
veniceAtienza@gmail.com
www.veniceatienza.com

Anna Magdalena Silva
Editor
+57 314 428 8721
annamsilva@gmail.com



Director's Note

When I first met Reyboy, I immediately saw his ability to feel wonder towards nature in its details. He also helped me understand that the sea had the power to take life away. I felt that he was both young and old at the same time. I recognised in him the openness and affection for the world that I once had but somehow lost. That loss woke a wound inside of me that had stayed dormant many years. When I left, I often dreamt of the village, and hoped to return and see Reyboy again. Three years later, I did return but only to find that Reyboy would be leaving at the end of summer. Because of my desire to spend time with him and to understand how he had changed over the years during which we were apart, I decided to record the last days of summer with him, in an attempt to remember what childhood feels like. I began to see the cracks in what I thought was an ideal and simple life in the village. In the process of getting to know Reyboy, I saw how the "big events" in the world affect the private lives of people. Having no access to education and experiencing climate change because of storms that are stronger than ever and that happen even when it is no longer the season for them, has changed Reyboy's life in ways that go beyond what can be found in statistical numbers. The grief of losing loved ones to the sea and the difficulty of saying goodbye to the only life you know as a child, is something that changes you and forces you to grow up, even before you are ready.

The film will follow the movement of my relationship with Reyboy. Through conversation, we grow closer to Reyboy. Our conversations will take the form of dreamlike sequences led by his imagination and his memories. These conversations and ruminations are juxtaposed with scenes from the reality of everyday life. As we know that this beautiful "Summer of childhood" will inevitably end, the film stretches time in an attempt to delicately keep things as they are, to make an inventory of the little things. Throughout the film, there will be moments when I interact with him and moments when we observe Reyboy from a distance, watching him move through the world. To give a feeling of the passing of time, the cinematography of the film focuses on the different colours that indicate the time of day. The weather will be highlighted in specific scenes to mark the coming end of the summer season. The sound emphasises natural details—the sound of the wind, the distorted song of underwater bubbles, and the sound of insects and animals will also be utilised in creating the music for the film. These formal elements will help mirror the tenderness of my encounter with Reyboy.

As Reyboy moves into this new phase of his life, and experiences different trials, I fear that he will lose his affection for the world in the same way that I did. With this film, I am trying to make possible that which is impossible in real life: to freeze time, to hold a beautiful childhood in the palms of our hands before it is cast away, when the time comes to search for a better future.

Producers' Note (Fan Wu)

Since 2015, I have been collaborating with Venice on a variety of projects. She always moves me with her ability to see an invisible strength in her characters that may otherwise be ignored. This time, she sees the largest phenomena of our planet intersect with the small universe of a little boy. Because of her dream of finding the lost child within herself and through her deep relationship with Reyboy, she manages to capture his universe through his own imaginative eyes. Now that we are working with editor Anna Magdalena Silva, whose previous works engage freely with imagination, dreams and reality, and sound designer Yannick Dauby, who has over 20 years' worth of experience with nature and ethnographic soundscapes and sound art, I am convinced that we can bring to the screen an immersive story about dreaming and growing up in a beautiful yet dangerous nature.

The film is currently at a 'rough cut' stage. We plan to have a final cut by the end of July 2020, and for the film to be released in November 2020. At this stage, we are also looking for potential broadcasting or distribution partners who can help us compensate for our funding gap and bring the film to completion.

I see this film as a time capsule in which every adult may be a child again, in which they may wonder about everything in the cosmos through their imagination. I believe Reyboy's story will resonate with young audiences around the world, who are going through similar life transitions. Behind its romantic starting point—to make a pause in one's childhood—the film tenderly reflects on human-nature relationships and urbanisation through a fresh and personal angle.

Director's Profile

Venice is a documentary filmmaker and photographer. Ever since she was a child, stories have been a way for her to experience the world. Spoken words and shared images help her build bridges between her and the world of others. She graduated from the University of the Philippines Film Institute in 2012. In 2015, she was accepted into the 4th Edition of the Doc Nomads Joint Masters in Documentary Film Directing, which takes place in Lisbon, Budapest and Brussels. She graduated in 2017. Her film *Last Days at Sea* is currently in production. Her film *Bakter* has been shown at the Oaxaca Film Festival, at FIDE Brazil, and Star Film Fest Croatia. In 2019, she founded Svemirko Film Productions with Taiwanese director Fan Wu. She currently lives between Manila and Mumbai.

Producer's Profile Svemirko Film Productions

Svemirko Film Productions was cofounded in 2019 by Venice Atienza (Philippines) and Fan Wu (Taiwan) with the aim to direct and produce creative documentaries with strong personal stories. The Croatian word "Svemirko" literally translates to "dear little universe" in English. Our ambition is to bring to life stories that open up universes that are often forgotten or disregarded. We are currently producing Atienza's film *Last Days at Sea*, which was awarded the IDFA Bertha fund Classic in 2019. In parallel, we are also producing Wu's film *XiXi*, which was awarded the National Documentary Production Fund in 2019. Both projects have been invited to participate in film markets around the world including LisbonDocs, Docedge Kolkata and Docs By the Sea Indonesia.

Paris is my Garden

Paris est mon jardin

Mamounata Nikièma

Burkina Faso, France, 2020, 90', French, German, Dioula



Logline

Yves Omar, a former Burkinabe teacher, traded in school blackboards for second-hand cars. For the past 20 years, he has been travelling all over Europe but every time he goes back home to Burkina Faso, he is happy to do so. *Paris is my Garden* offers another way to understand the links between Europe and Africa, through Yves Omar' who—like a modern Candide—minds his own business on both continents.

Synopsis

Yves Omar Soualama lives in Ouagadougou with his French wife, where they have adopted three children. Emotionally tied to his roots, he often returns to his village and listens only to the music of his homeland, the "balafon Goin". This former teacher turned businessman regularly flies to Paris to check out ads for cars and buy them from private sellers, always ready to roam the far corners of France, Belgium or Germany to "make good business", as he likes to say. Each trip happens like a marathon, during which he uses the full range of his talent, in order to spend the least amount of time there and buy cars at the best price possible. He then gives them to transit companies who ship the cars to Africa so that Yves may sell them in Burkina Faso, mainly to the middle class. Unlike most Africans, Yves Omar does not see Europe as an Eldorado. In his view, it is simply a place of business, a space in which he invests some of his money so that he may make a better living in Burkina Faso. Yves Omar would like to see African youth have the desire to stay in their country and put their energy into Africa's economic development, rather than migrate to Europe at any cost. His trips to Europe also provide him with the opportunity to speak of such things with his work colleagues, his various travel companions, with his eldest daughter, who studies in France, and his sister-in-law, who lives in Germany. For Yves Omar, living in Burkina Faso is the best way to maintain the energy he needs to face his European struggles. Road map and phone in hand, traditional music in his ears, nothing scares Yves Omar on the road in Europe. Also, because he knows that soon, he will be able to break for the weekend, and spend it in his native village.

Goals at Rough Cut Lab

We are looking for feedback on the first rough cut, a post-production grant and world sales.

(NO) Feature Film

2nd

Filming Location

Belgique, Burkina Faso, France, Allemagne

Shooting Language

French, German, Dioula

Shooting Date & Duration

Avril 2017-Janvier 2019, 2 months

Shooting Format

HD

Expected Runtime

90'/70'

Production Name, Country

Les Films de la pluie (France),
Pilumpiku Production (Burkina Faso)

Producer(s)

Sylvie Plunian, Mamounata Nikièma

Expected Release

September 2020

Total Budget

86,250 €

Confirmed Amount

71,250 €, 82,61%

Confirmed Financial Sources

CNC (Fonds de soutien audiovisuel sélectif)
Région Bretagne
PROCIREP
ANGOA
TV 78
Tènk

Required Amount

15,000 €

Contact

Mamounata Nikièma
Director, Producer
Pilumpiku Production
+226 78701232
nikiemette@yahoo.fr

Marion Boe
Editor
+33 6 18 57 69 68
boemarion@yahoo.fr



Director's Note

I am a Pan-African from Burkina Faso. Since I finished university, I have travelled several times in African countries, such as Côte d'Ivoire and Senegal (where I spent the second year of my master's program in creative documentary filmmaking). I always felt at home because the culture felt familiar. I was neither disorientated nor lonely.

Since 2011, I have regularly traveled to Europe, either for other editing jobs or to present my films at festivals. All my trips to Europe have been great experiences for me, but I am still always excited to go back 'home' to Burkina Faso. However, as soon as I come home, family members and the neighbours always ask me why I did not stay in Europe, why I do not try to settle in France and why I do not simply return occasionally to Burkina Faso for my films.

In response to their interrogation, I have always spoken about my work and explained that I am from here and nowhere else and that I have to stay here because this is my home.

And then, one day, I met Yves Omar at a neighbour and mutual friend's house. Since the first moment we exchanged views on our experience of, and relation to Europe, I immediately noticed that our points of view on emigration were similar. Our professional experiences have allowed us to see Europe as an area of commercial and cultural exchange, on an equal footing with Burkina Faso. By buying cars in Europe and having them repaired and driven in Africa, Yves Omar contributes to the economies of both continents. When he travels, it is so that he may stay at home. In a nutshell, Yves Omar is the exact opposite of a desperate African youth.

Paris is my Garden is a pictorial expression of what came to me as soon as I started writing this project, as a nod to *Candide*. I do not wish to reference Voltaire's entire work but I have used it as an inspiration, to play with and to respond to through the narrative framework I want to build: an African businessman goes on a trip. During the course of his various journeys, Yves Omar paints us a portrait of Europe. But above all, he invites young Africans to make the best of their talents, to take advantage of what this vast world has to offer and to live a better life, with their loved ones. Even though Yves Omar knows how to make the best use of his talent in Paris and in Europe, his home remains Burkina Faso.

Producers' Note (Les Films de la pluie)

A few years ago, Mamounata Nikiéma and I both worked on the collection of short documentary films for children, *Une journée avec...1*. Through the prism of an ordinary day with West African children, this collection of films offered a positive vision of Africa, showing Africa as a family, which is very different from how the media usually portrays Africa (a continent filled with disease, famine and civil wars).

After *Savoir Raison Garder* in 2011, *Paris est mon Jardin* is her second feature-length documentary film. Support from the Brittany Region, Procirep and from the CNC allowed us to shoot in Europe. We now need to take the next step and move on to the second phase of the editing process so that we may prepare for the last stages of postproduction, hence the need for further financial support.

Director's Profile

Mamounata Nikiéma has a master's degree in Communication for Development and a master's degree in Creative Documentary Filmmaking. She is currently working as a director (2007) and a producer (2011). She is very involved in the networks of Burkinabe filmmakers (Africadoc Burkina, Guild of Screenwriters, Association of Producers of Burkina Faso, National Federation of Cinema and Audiovisual ...). In 2018, she launches the Ciné-équipement event and the Sulunsuku cinema platform (www.sulunsuku.com/FR) in January 2019.

Dare the Scene
(2018)

Savoir Raison Garder
(2011)

Producer's Profile
Pilumpiku Production

Pilumpiku Production is a production company based in Ouagadougou, Burkina Faso, since January 2011. It covers the fields of documentary and fiction film production, executive production of audiovisual projects, as well as the organisation of training courses in writing and production. Pilumpiku Production was created in response to a need for support for the cinema and audiovisual projects of Burkinabe and African writer-directors. It has to its credit several documentary films, documentary series and fiction, in partnership with production structures in other countries (Ivory Coast, Niger, Senegal, Mali, Togo, Cameroon, Gabon, France...). It also works with NGOs, associations and state institutions.

Recent films produced:

Au fantôme du père by Marie-Laurentine Bayala, 52', 2017

Étincelles by Bawa Kadade Riba (Niger), 62'/The Kingdom (France), TV5 Monde/2019

Les Films de la pluie

Les Films de la pluie was founded in Brittany (France) in 2014 by Sylvie Plunian, its producer and manager. Her ambition with Les Films de la pluie is to produce creative documentary films, whether local, regional or international, which make us see the world in a different way. Two films were awarded in 2019 : *In the Stillness of Sounds* (Etoile de la Scam), *Nofinofy* (two prizes at Cinéma du Réel-Paris)

ROMA POMA

Olha Zhurba

Ukraine, Netherlands, Denmark, 2021, 75', Ukrainian, Romani



Logline

Young turbulent street boy Roma has gone from being a 13-year old hero of the Maidan Revolution to an 18-year-old adult trying to survive in a small provincial town filled with crime.

Synopsis

At the age of 18, Roma, an orphanage ward, is released into the adult world of independent existence. Socially maladjusted, he returns to Yahotyn, his hometown, where nobody is waiting for him. His mother died and was buried in a nameless cemetery, he has no place to live and all he has in his pocket is a lighter. The only people who are there for him are his older brother, Kolia, who has just been released from prison, and Olha, the director of the film, who tries to help Roma fight for his rights to housing and education. But Roma does not care about his newfound mentors. He has only just gained his freedom, so now he can finally put to use the criminal survival skills he learned as a child. Scenes from Roma's past during the Ukrainian revolution in the Maidan and at the orphanage appear like flashbacks from another dimension. During the revolution, Roma learned about social acceptance for the first time, he learned the alphabet, and, feeling like he was needed, he revealed his true talents.

Goals at Rough Cut Lab

We are looking for sales agents, broadcasters, funding and festival representatives

(NO) Feature Film

1st

Filming Location

Ukraine

Shooting Language

Ukrainian, Romani

Shooting Date & Duration

2014-2020, The project was shot over a period of 6 years

Shooting Format

HD

Expected Runtime

75'

Production Name, Country

LLC Moon Man (Ukraine),
Tangerine Tree (Netherlands),
Final Cut for Real (Denmark)

Producer(s)

Darya Bassel, Viktoriia Khomenko

Expected Release

February 2021

Total Budget

239,924 €

Confirmed Amount

99,822 €, 40.5%

Confirmed Financial Sources

IDFA Bertha Fund Classic
Ukrainian State Film Agency
Ex Oriente awards
Moon Man investment

Required Amount

140,102 €

Contact

Olha Zhurba

Director

+3809 7222 2746

zhurbafilms@gmail.com

Darya Bassel

Producer

LLC Moon Man

+3809 3906 1342

daryabassel@gmail.com

Viktoriia Khomenko

Producer

LLC Moon Man

+3809 7469 8765

viko.khomenko@gmail.com



Director's Note

Filming over extended periods of time showed me that the film could be constructed in a non-trivial and non-linear way. The story line consists of a logical chain of events in which scenes from various periods of Roma's life appear one after the other. The main plot revolves around Roma's life as he comes of age, over the period of a year. This is a pivotal period for our character as it is a defining moment that will dictate the rest of his life. Scenes from the past will intertwine with scenes in the present, revealing the internal motivation behind Roma's actions. While the episodes from his childhood are presented in an allegorical manner, the coming-of-age timeframe has a classical dramatic structure that unfolds in a logical way. Throughout the entire narrative, Roma remains the center of the film, while secondary characters appear and disappear over time and as locations change. This *modus operandi* helps highlight his eternal loneliness. The people around him seem to change constantly, and there is no one he can really count on. Roma has been alone since childhood. He is used to being alone on the run. It is in his nature to depend on no one, to trust no one, to love no one. I want to emphasise the cruelty of Roma's reality by using editing techniques such as brutally jumping from one period to another without introduction shots or staged scenes. The audience will travel in time and find themselves suddenly thrown into a new scene, at the center of an event. For me, *Roma* presents a composite image of children who grow up in horrible circumstances. They have been abandoned by their parents and by fate, worse yet, society is completely indifferent to them and their situation. The only times we notice them is when they cause us harm, and then, we put them behind bars. But what if we had noticed them earlier?

Roma's story is amongst thousands of others like it. Most of the children that come out of Ukrainian orphanages have no future. Alone, with distorted views of the world, no basic social skills and scarred by childhood trauma, they are completely unprepared to enter a world that demands they live according to the rules of a 'healthy' society. With that in mind, it is important for me to get the message across to the audience that these teenagers most likely have no happy endings ahead of them. They are future criminals, drug addicts, homeless people and prostitutes. Teenagers who have grown up in difficult life circumstances neither have the choice nor the resources to change their lives on their own, even a by a little. Every one of them needs to be given a chance to try and to have at least one reliable friend.

Producers' Note (LLC Moon Man)

In April 2019, we saw Olha's footage and it immediately captivated us, not only because of the 6 year-long observation of the most crucial years in Roma's life, in terms of personality development, but also because of the vision of a talented director. It is not only a coming of age story unfolding against the backdrop of the revolution and its post-revolutionary developments, it also draws attention to our society's social injustice. It explores a major life question: are we all born free with the same amount of dignity and equal rights?

Our target audiences are young active people between the ages of 18 and 35, who actively participate in social and cultural events around the world and in Ukraine, as well as people who work in fields related to youth's rights.

After the festival premiere, our aim is to organise an impactful campaign in Ukraine to raise awareness about the lack of attention and support given by an ineffective State to children from dysfunctional families. Within the campaign, we want to have screenings of the film, followed by discussions with activists, and state social and probation system workers.

We are interested in online and TV distribution, among other broadcasting platforms. We are looking for a distributor to help us screen the film on foreign TV channels and VOD platforms. At the moment we have Dutch production company Tangerine Tree and a Denmark production company Final Cut for Real on board with us. We received support from the Ukrainian Film State Agency and the IDFA Bertha Fund. Great Danish editor Niels Pagh Andersen (*The Act of Killing*) has confirmed that he is interested in collaborating with us as an editing consultant. Darya Bassel (Moon Man) was selected to participate in the 2020 Eurodoc workshop with the project. In 2019/20, the project was selected to be part of the IDFA Academy, Beldocs Industry, Baltic Sea Docs and Ex Oriente. We won the main award at the East Doc Platform Pitching along with three other awards.

Director's Profile

Olha Zhurba is a director and film editor, born and living in Ukraine. She graduated from the Karpenko-Karyi Kyiv National University of Theatre, Film, and TV (2010). She works on documentary and fiction films, commercials and music videos. Her most recent project as an editor was the highly acclaimed documentary *Home Games*, dir. Alisa Kovalenko. *Roma* (working title) is her first feature film. Also, she is in production for her first short fiction *Dad's Sneakers*, supported by the Ukrainian State Film Agency. Her feature-length fiction film *You Don't Know me* is in development and has received support from the Ukrainian Cultural Foundation.

Producer's Profile
LLC Moon Man

LLC Moon Man is an independent film production company based in Ukraine. Founded in 2019 by Darya Bassel and Viktoriia Khomenko, the company aims to create documentary and fiction films with a strong auteur voice. Darya Bassel worked as a TV and commercial producer. In 2011, she joined the Docudays UA IHRDFF (Kyiv) team where she now works as a programmer and head of the industry platform. Her project *My Father Is My Mother's Brother*, directed by Vadym Ilkov, won the Most Innovative Film Award in the feature-length competition at Visions du Reel in 2018. Viktoriia Khomenko studied journalism and communication. She started her career in production in 2016. She has now produced three short films with Ukrainian director Kateryna Gornostai. They are now producing their feature-length fiction debut film *The Floor is Lava* (Best Pitch and Producer's Network Award at Connecting Cottbus 2017).

The Second Jewish State

Ben Neufeld

United States, 2021, 80', English, Hebrew, Arabic



Logline

A woman embarks on an expedition to an island formed of discarded plastic waste to establish a utopian second state for the Jewish people. Simultaneously, the expedition's benefactor considers the utopian ambition of early Zionism in light of Israel-Palestine's history of violence.

Synopsis

The *Second Jewish State* is a feature length docufiction essay film that unfolds over 18 chapters that alternate between two narrators who together outline a proposal to establish a second Jewish state on an island of unclaimed plastic waste in the North Atlantic. The plan is contextualised through a retelling of the history of Zionism, highlighting its lesser known utopian ambitions.

The film introduces us to an Israeli landscape architect aboard a ship headed to the island, where no human has ever stepped foot. She gazes out on the horizon and explains that the homeland she's sailing away from had been founded to give a home to one wandering and stateless people, but in that process rendered another people stateless. The island, which she says is unwanted by all peoples and governments, and free of Israel's historical, cultural, and religious significance, is a second chance.

The Second Jewish State has the look and feel of a documentary, and barring the computer-generated trash objects that bob along the ocean waves and litter the city streets, if a viewer were to watch the film on mute, they might think it was entirely non-fiction. The fiction that emerges in the film's audio, text, and computer-generated images vies for but never wins dominance over the film's form. This interplay between fiction and non-fiction becomes the interplay between knowledge and doubt, between floating on an ocean and standing on solid ground, between wandering and home, becomes the substance of the film.

Goals at Rough Cut Lab

We are looking for feedback, financing for post-production, festival programmers interested in discussing a premiere as well as distribution partners.

(NO) Feature Film

2nd

Filming Location

Filmed principally in Israel-Palestine. Some footage was shot in the USA.

Shooting Language

English, Hebrew, Arabic

Shooting Date & Duration

March 2016 to present

Shooting Format

HD

Expected Runtime

80'

Production Name, Country

Hello Benjamin Films (United States)

Producer(s)

Solomon Turner, Maggie Corona-Goldstein

Expected Release

March 2021

Total Budget

102,485.76 €

Confirmed Amount

6,727.53 €, 6.6 %

Confirmed Financial Sources

Allan Sekula Social Documentary Fund
Own investment

Required Amount

95,758.23 €

Contact

Ben Neufeld

Director

+1 917 327 6764

benneufeld@gmail.com

benneufeld.com

Maggie Corona-Goldstein

Producer

Hello Benjamin Films

+1 503 784 4581

maggie.cg@helloworldbenjaminfilms.com

helloworldbenjaminfilms.com

Solomon Turner

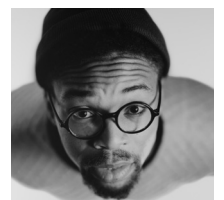
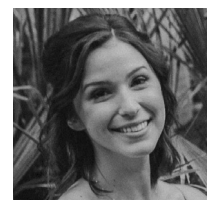
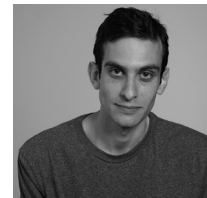
Producer

Hello Benjamin Films

+1 213 410 8325

solomon@helloworldbenjaminfilms.com

helloworldbenjaminfilms.com



Director's Note

Today, around the world, we are at what feels like the highest point since the Second World War in the resurgence of both nationalist movements and nationalism's flip side: the refugee, the migrant, the stateless people.

'Nationalist' and 'refugee' are trigger words. When one hears them, partisanship clouds understanding, and one tends to jump to one side of the political ring. However, about a century ago, there was a moment when these words were not so opposed, when one nationalist movement not only hoped to solve the problem of its own people's statelessness, but tried to solve the problem of statelessness for all people.

Growing up Jewish in the United States as a dual Israeli/US citizen, Zionism, or Jewish nationalism, was central in my upbringing. However, I recently realised that the Zionism I grew up with is very different from that of the movement's founders, who at the turn of the 20th century aimed not only to create a state for the Jewish people, but to create a utopia. When I encountered Zionism's foundational texts a few years ago, the inclusive utopianism of early Zionism, as well as its foresight of a nationalist conflict with the Palestinian people, came in stark contrast to the Zionism that I knew. Additionally, early Zionists did not always aim to create a state in the Jewish religious homeland of Palestine, but explored territories throughout the world. With this in mind, I started making *The Second Jewish State*, with the goals of unpacking the idea of the uniqueness of a Jewish state in Israel-Palestine, and illuminating the distance between today's state of Zionism and its original utopian and inclusive dream.

The political theorist Hannah Arendt saw the Jewish people in the first half of the 20th century as a model that might be examined to explore the modern problem of statelessness—that is, they were exemplary of those groups of people for whom no government was willing to take protective responsibility, who thus had no rights. The solution of 'The Jewish Question' in the founding of the state of Israel, unfortunately did little to solve the question of stateless people in general, and instead only exacerbated it by rendering newly stateless the Palestinian people.

This film is an alternate history where the foundation of a state for the Jewish people does not come at the expense of the Palestinian people. Though it takes place in the present rather than in the past, it explores a fictional 'second' history as a way of trying to figure out what went wrong with the first.

As someone who believes strongly both in the right for Palestinian national self-determination as well as the necessity of a Jewish asylum, I often find it easy to feel hopeless. At the core of this film is the notion that if we start with hopelessness and aim for utopia, we might at least end up somewhere in between.

Producers' Note

We at Hello Benjamin Films believe that artists will be the ones to move the needle on the Israeli-Palestinian conflict. Given the political quagmire in Israel-Palestine, only an inventive take will offer any glimpse of a livable future. Ben has built a cinematic world that mirrors our own in order to investigate nationalism, peoplehood and the implications of a second Jewish state. The plastic island is a laboratory where we can ask if a state that is meant for just one 'people' will ever succeed.

We have worked and collaborated with Ben for over five years. We have tremendous trust in Ben's filmmaking and storytelling powers. He is part of a new generation that is pushing documentary to a new place, where the imagined blends into reality and truth comes into sharper relief. Hello Benjamin Films is a champion of Ben's work, and our belief and participation in this project has made this a truly collaborative effort. Our close partnership has allowed us to ask Ben tough questions to refine his vision, to challenge him, and ultimately ensure that he completes the film that he has poured his heart into for the past four years.

We have a rough cut of the film. There is additional footage that we are shooting over the course of the coming months, along with rewrites, casting, and ongoing editing and animation.

Director's Profile

Ben Neufeld is a filmmaker living in Los Angeles. His work focuses on the boundaries between documentary and fiction, often combining the formal conventions of the two in order to magnify or reflect the assumptions we make about truth. He was born and raised in New York City, received his B.A. from Oberlin College, and an M.F.A. from the California Institute of the Arts (CalArts). His 2018 feature, *aw · rah · nyoosh*, premiered at Visions du Réel, and was an award recipient of the Princess Grace Foundation. Ben has exhibited domestically and internationally in film festivals, galleries, museums, TV broadcasts and a barge on the Daugava river. He owns and operates the post-production house Green Field Color in Los Angeles, and holds a faculty position at CalArts, where he teaches film post-production and colour grading.

Producer's Profile
Hello Benjamin Films

Hello Benjamin Films specialises in producing daring and uncommon documentary, narrative and hybrid films that emerge from intimate collaborations with their award winning directors. Central to their work is a multifaceted exploration of identity. Solomon Turner and Maggie Corona-Goldstein founded *Hello Benjamin Films* in 2017 and together have carefully chosen an array of films that have begun to attract the attention of well-respected individuals and institutions in independent film. In 2018, their film *Blu Blak* won at the BlackStar Film Festival and their first film, *aw · rah · nyoosh*, premiered at Visions du Réel. This year, they were awarded the Sundance Documentary Fund Grant for their upcoming film *Your Touch Makes Others Invisible*, and Solomon attended the 2019 Sundance Creative Producing Summit.



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Opening Scenes Lab

Opening Scenes Lab is a special programme for the 17 filmmakers invited to the opening scenes section of the festival, dedicated to first short films or student films, presented as world or international premieres. This tailor made programme offers the filmmakers the opportunity to get better acquainted with the international market for documentaries and its decision makers, to look for distribution for their short film as well as to meet potential partners for their next project.

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About

Opening Scenes Lab is a special programme for the 17 filmmakers invited to the opening scenes section of the festival, dedicated to first short films or student films, presented as world or international premieres.

This tailor made programme offers the filmmakers the opportunity to get better acquainted with the international market for documentaries and its decision makers, to look for distribution for their short film as well as to meet potential partners for their next project.

The films of the Opening Scenes competition are available online during the Festival and in the Media Library, from April 25 and for 3 months.

Following the measures taken by the Federal Council in the fight against Covid-19 in Switzerland, the Opening Scenes Lab will not be taking place in Nyon in April 2020, will be re-shaped and re-organised later. The directors will participate in the online edition of the Industry. So it's possible to meet those new talents during Visions du Réel Online Industry.

Participants



Lala Aliyeva
lalaaa87@gmail.com

They Whisper but Sometimes Scream (21')
Azerbaijan, Georgia, 2020
World Premiere

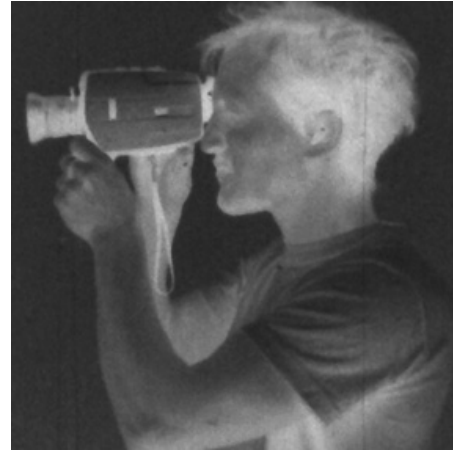
Lala Aliyeva is a documentary filmmaker from Azerbaijan. She started her career as a freelance journalist involved in different media projects. When she discovered cinema she entered Goldsmiths University to study Visual Anthropology. She produced several short documentaries, including her graduation project *They Whisper but Sometimes Scream*, 2019.



Otávio Almeida
otavion@gmail.com

The Wolf Kids (17')
Cuba, 2020
World Premiere

Otávio is a photographer from Piauí, Brazil. He graduated in Social Communication and attended the program of Contemporary Artistic Practices at the School of Visual Arts of Parque Lage (Rio de Janeiro / RJ) and is currently in the last semester at the International Film and TV School (EICTV) in Cuba, specialising in documentary filmmaking. Otávio collaborates with media companies, producing in Sao Paulo and Rio de Janeiro, and institutions who work with social and environmental activist issues, such as Greenpeace, Socio Environmental Institute, Elos Institute, Futura TV and SESC TV. His work as a photographer was exhibited at the IV Photography Show of Sao Paulo, at the X Biennial of Architecture in Sao Paulo. In addition to presenting projections during the 8th Paraty in Focus (2012) and the selection for the art program RUMOS from Itaú Cultural with a research photography project for blind people. His last short film *The Crossing* was selected for the IDFA Competition for Student Documentary 2019.



Pierre Borel
pierreborel87@gmail.com

On the Other Side of the Spoon (17')
France, Germany, 2020
World Premiere

Pierre Borel is a saxophonist and composer, working in the field of improvised and experimental music. Since 2006 he is residing in Berlin taking part of the high flow of ongoing creativity that is centered there. He has performed in most european countries, Russia, Japan and USA and is a regular playmate of Tobias Delius, Hannes Lingens, Derek Shirley, Christian Lillinger, Axel Dörner, Sven Ake Johansson, Tristan Honsinger to name a few.

Together with Florian Bergmann and Hannes Lingens, he is running the Umlaut Berlin collective that in recent years released a great number of records and organised four festivals of improvised music.

He is also making experimental film, mostly in 16mm, and is part of the LaboLargent collective, an artist run lab for analog film in Marseille.

Participants



Tanguy Djaka Yarissi
djakatanguy@yahoo.fr

Wakis, Tree Hunter (29')
Central African Republic, France, 2020
World Premiere

Tanguy Djaka Yarissi is a director of Central African nationality. He was one of ten young people trained by the Ateliers Varan in collaboration with the Alliance Française of Bangui. He had followed the training for seven weeks, at the end of which he made his first short film: *Dieu beni gives up his weapon*.

In 2019, Tanguy Djaka Yarissi directed his second documentary film: *Wakis, Tree Hunter* (29'). Wakis is an extraordinary lumberjack, distinguished by his physique. Surrounded by his enthusiastic family, they make coal. His story is marked by his sorrow in the search for wood, his happiness and his risks.

Convinced that art and culture are factors of social cohesion and development, Tanguy wants to make cinema a weapon in the fight to bring his country, the Central African Republic, out of its state devastated by multiple crises.



Alex Evstigneev
evstigneev1997@mail.ru

The Golden Buttons (19')
Russia, 2019
International Premiere

Alex Evstigneev was born and grew up in Shatura, Russia. He has been studying Documentary Filmmaking at the All-Russian State Institute of Cinematography n.a. Sergej Gerasimov (also known as VGIK), course of Viktor Lisakovich and Alexej Geleyn. He took part in Talent Campus Fajr International Film Festival in 2019. Alex makes documentaries, animations, short films, commercials, and music videos.



Julieta Juncadella
julijunca@gmail.com

Prophecy (13')
Spain, Ecuador, Argentina, 2020
World Premiere

Born in Buenos Aires in 1996, but currently living in Spain. She studied cinema in ENERC (Argentina), Universidad Torcuato Di Tella (Argentina) and Film Curating in Elias Querejeta Zine Eskola (Spain). She works as a programmer and producer. *Prophecy* is her first short film as a director.

Participants



Léa Lanoë
lealanoë56@gmail.com

On the Other Side of the Spoon (17')
France, Germany, 2020
World Premiere

Léa Lanoë lives in Marseille. After studying history of art and literature in Paris and Berlin, Léa Lanoë studied at Ecole Nationale Supérieure d'Art in Bourges (France), working on sound installations and collages. Between 2013 and 2017, she lives in Berlin, performs in the group Vermulst, and focuses more on experimental filmmaking. In her work, she often collaborates with musicians. In 2017, she takes part in the Master's degree of Documentary filmmaking in Lussas, France, where she makes her first documentary film *Nul n'est censé*, screened in Les États Généraux du film documentaire, Lussas, and the Festival du Court Métrage de Clermont-Ferrand. She now lives in Marseille, where she created with Pierre Borel L'Argent, an artists-run laboratory for analog filmmaking, and works more and more with 16mm.



Henri Marbacher
henrim.anime@gmail.com

Tente 113, Idomèni (18')
Switzerland, 2020
World Premiere

After a French education in Fribourg and at the Saint-Michel college, Henri Marbacher fulfilled his military obligations by performing a civil duty, among others, in a center for asylum seekers for six months and in an institution for children deprived of family environment for eight months. In 2016, he entered the HEAD-Genève in the cinema department. Close to the problems related to migration, he questioned them for the first time through the film *Terrain de Nuit* made as part of his second year of bachelor.

The following year, as his final exam at the HEAD, he decided to take risks both in form and a topic which had attracted him for long time. A documentary animation film following the journey of a Syrian friend who fled his country: *Tente 113, Idomèni*.

Today at 27 years old and since the end of his bachelor, he divides his time between teaching animation cinema to classes of young children, writing his future projects and working as stage manager or first assistant on Swiss short and feature films.



Nikita Merlini
nikita.merlini@gmail.com

The Last One (15')
Switzerland, 2020
World Premiere

Nikita Merlini was born in 1992 in Locarno (Switzerland). In 2015, he graduated from the University of Zurich with a Bachelor's Degree in English Literature and Film Studies. Since 2017, he has been studying filmmaking at the film department of the Ecole Cantonale d'Art de Lausanne (ECAL). His projects often explore aspects related to adolescence and the questions that accompany an age when individuals are still searching for their own identity. At the same time, some of his projects are impregnated with or deal with a number of social and cultural issues related to Ticino.

Participants



Pegah Moemen Attare
pegahmoemen@gmail.com

Gone Home (19')
Belgium, 2020
World Premiere

Born in Tehran (Iran), Pegah Moemen Attare's interest in art started developing in the early years. As a child, she found her passion for creating children's plays. Her parents, however, felt that there was little or no future for female directors in her homeland. This led to her family supporting her to study well at school to be able to become a doctor someday. At the age of 12, Pegah left Iran with her family and started a new life in Belgium. After graduating high school, she attended the University of Leuven where she studied dentistry. With the childhood dream of ever becoming a filmmaker lingering the mind, she decided to put her degrees aside and so she attended LUCA School of Arts. During her years at Sint-Lukas Brussels, Pegah has been exploring several recurring themes within her films such as nostalgia, loss and family. All of this has led her to make her Masterfilm *Gone Home*. A culmination of all her past efforts resulting in the film she herself is most proud of. It is in many ways her most personal work to date.



Rodrigo Muñoz
rodrigo.munoz@ecal.ch

Le Prix du bonheur (18')
Switzerland, 2020
World Premiere

Rodrigo Muñoz was born in Switzerland and at 9 moved to Tanzania for three years. He discovered a world where fantasy and reality were intermingled and learnt English. Then he went to live in Chile for two years where he met some influential people and also learnt Spanish. He finished his compulsory education in Lausanne, Switzerland and in 2014 obtained his high school diploma specialising in Physics and Applied Mathematics.

When he was 18, he crossed the Atlantic on a 25ft sailing boat. While he was in the middle of the ocean, he watched films and discovered the art of cinema. This prompted him to create a portfolio for the Lausanne School of Art's cinema department and was accepted there six months later.

Due to his fascination with cinematographic language, he makes films that combine fantasy, absurdity and reality.



Yeon Park
yeonparkfilms@gmail.com

I Bought a Time Machine (17')
United States, South Korea, 2020
World Premiere

Yeon Park is a first-time filmmaker who is interested in working outside the boundaries of traditional storytelling. Her works often experiment with screen images and desktop recordings, reflecting her experience of living in South Korea and Silicon Valley, where the latest technology affects people's lives to the greatest extent.

After working for four years as a commercial TV director in Seoul, Yeon Park moved to the US to pursue her passion in documentary filmmaking. She is currently an MFA candidate in the Documentary Film and Video program at Stanford University. She has directed three short films in the program: *I Bought a Time Machine*, *The Nest*, and *Seasons*. Currently she is working on three short films that are all related to death and technology.

Participants



Pauline Pénichout
pauline.penichout@gmail.com

Mat et les gravitantes (24')
France, 2020
World Premiere

Pauline Penichout, born in 1994, spent her childhood in the central region of France, near Bourges. After a bachelor in mathematics at Paris Diderot University (Paris VII), she enters La Fémis in cinematography department. She graduates in 2019. During and after her studies, she has worked on a dozen of short films as a cinematographer, and she wishes to continue to support directors and artists in their film projects. She is also working on a new documentary film project.



Adèle Shaykhulova
ledasha@hotmail.fr

Sans vous, sans moi (20')
France, Russia, 2020
World Premiere

Born in Russia in 1993, Adèle Shaykhulova moves to France at the age of 12. After cinema studies in Bordeaux, she pursues a master's degree in Film directing at Paris 8 University and directs her graduation fiction short film *Farewell Athens*. *Sans vous, sans moi* is her first documentary. Adèle's work reflects on the issues of distance between people in contemporary society, exploring separations and disappearances.



Kyungwon Song
ssongkyung@gmail.com

Jesa (6')
United States, South Korea, 2019
European Premiere

Kyungwon Song is a Korean born independent animator currently based in Los Angeles. She is interested in non-fiction animation and her main medium is early film technique and stop-motion.

Kyungwon directed a PSA for gender equality campaign of UN Women, HeForShe. Her film *Object Dream* won a Jury award at the 57th Ann Arbor Film Festival.

Participants



Nora Štrbová
nora.strbova@gmail.com

S P A C E S (8')
Czech Republic, 2020
World Premiere

Born in Bratislava, she moved to Prague with her family at the age of four, where she lives today. She graduated from Animation at FAMU and after graduating from bachelor studies she started studying in the department of Documentary Film. In her work she tends to focus on the documentary genre and experimental animation.



Daphne Xu
daphne.y.xu@gmail.com

A Thousand-Year Stage (35')
China, United States, Canada, 2020
World Premiere

Daphne Xu (b. 1992) is a Chinese Canadian artist and filmmaker exploring the politics and poetics of place through moving image. With a background in anthropology and city planning, her practice engages observations of the everyday and affective experiences of contested landscapes, particularly in the context of rapid urban change in China. In 2016, she cofounded Sponge Gourd Collective, an artist and research collective in Beijing, whose publications have been circulated in art book fairs around the world, and whose video installations have been exhibited in Beijing, Philadelphia, Madrid, and Nuremberg. She is currently based in Boston, where she is a Film Study Center Fellow at Harvard University and is producing her next film within the Sensory Ethnography Lab.

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Online Industry Talks

Visions du Réel's Industry Platform 2020 presents a series of online Talks about the current state of things and the possible strategies during and after Coronavirus Pandemic, which is without a doubt the most urgent debate.

1. Film Festivals under Corona-times

A debate about the different alternatives festivals have chosen or are considering under this unprecedented scenario: festivals going online, cancellations, postponement, etc. Some programmers and Festival Directors will have a public online debate about these topics and there will also be an open Q&A with the virtual audience.

Date and Time
CET Sunday 26, 18:00

Speakers

Sergio Fant, Berlinale Selection Committee and Head of Program Trento Film Festival
Orwa Nyrabia, Artistic Director, IDFA
Paolo Moretti, Delegate, Director's Fortnight, Cannes Film Festival
Diana Sánchez, Artistic Director, Toronto International Film Festival
Miguel Valverde, Artistic Director, Indie Lisboa
Emilie Bujès, Artistic Director, Visions du Réel

Moderator

Finn Halligan, Screendaily

2. Film Industry under Corona-times

Being aware of the difficulties and the big uncertainties the whole Industry is facing, we propose a conversation between representatives of Funds, Markets, Labs, Productions, Sales Agents in order to have a reflection on the effects of covid19 and to think together of possible (re)actions and collaborations.

Date and Time
CET Tuesday 28, 18:00

Speakers

Daniela Elstner (Head of Unifrance)
Heino Deckert (Managing Director at Deckert Films; Producer, Distributor, Sales Agent)
Jérôme Paillard (Head of Marché du Film – Cannes Film Festival)
Laurent Steiert (Deputy Head of the Cinema section of the Federal Office of Culture)
Roberto Olla (Executive Director of Eurimages)
Marit van den Elshout (Head of IFFR PRO – International Film Festival Rotterdam)

Moderator

John Hopewell, Variety

3. Filmmaking and film development under Corona-times: how and what to shoot now and in the-uncertain-future?

Date and Time
CET Wednesday 29, 18:00

We propose a discussion focused on what filmmakers face now and might have to deal with in the (near?) future, with projects already developed and with the ones under development.

How can filmmakers adapt (or not) to new realities? What might be the impact on the image?

We invite filmmakers, film critics and programmers to have a debate on these topics.

Moderator

Giona Nazzaro, Delegate of Venice Critics' Week and programmer at Visions du Réel

Prix RTS: Perspectives d'un Doc

Initiated by Radio Télévision Suisse (RTS), this competition aims at promoting creative documentary filmmaking in french-speaking Switzerland.

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103	<i>Witch !</i>

About

Initiated by Radio Télévision Suisse (RTS), this pitching session aims at promoting a documentary project in its development stage. Producers and filmmakers present their selected projects to a jury of professionals and the general public. The choice of the award-winning team and the choice of the award-winning project is based on its financing needs in the prospect of a long and complicated development, as well as on our usual selection criteria, i.e. the team's potential, the interest and creativity of the project. The prize is worth 10,000 Swiss francs.

Moderator



Gaspard Lamunière
Gaspard.Lamuniere@rts.ch

Radio Télévision Suisse,
Producteur, Réalisateur
Suisse

Gaspard Lamunière has worked 20 years in the field as a journalist for RTS's "Temps Présent" television program. Over the years, he has directed more than 50 documentaries in different parts of the world and in Switzerland. Interested in all kinds of topics, he has made very different films. In 2004, joined RTS's Documentary unit, where he now works as Commissioning Editor and Buyer. His long experience as a filmmaker has won the respect of independent Swiss directors, with whom the RTS is in close contact. The documentary unit is also involved in many pre-purchases with international producers, that do usually run in the best festivals and often win substantial awards.

Book of the Past

Keigei Kakocho

Sophie Dascal
Switzerland, 2022, 80', Japanese



Logline

One of Japan's last "whaling community" remains on the Japanese coast on the edge of the Pacific Ocean. Following the government's reintroduction of whaling, the community finds itself confronted with the discrepancy between traditional identity and contemporary values.

Synopsis

Small village on the shores of the Pacific Ocean, Wadaira is one of the last four whaling communities in Japan. Following the Government's unilateral decision to reintroduce this declining activity, the community is facing a gap between its traditions and modernity. As a fishing village, a whaling community and a seaside resort open to underdeveloped tourism, Wadaira's ageing population is gradually breaking away from an identity defined primarily by traditional whaling practices. The weeks of summer are punctuated by offshore catches, which are often slow in coming. With the onset of winter, daily life slows down, the hunting season comes to an end, the landscapes change, nature imposes its states - the moods of the ocean, the strength of the wind and the passage of typhoons.

Keigei Kakocho questions man's relationship with his environment, the tensions between the natural and animal kingdoms that arise. How do the morals of human society deal with the destruction of natural resources? The film seeks to identify the transformation of the identity of this community and to tell the story of the eventual disappearance of a culture that intimately links man and animal.

Directors' Biography

Sophie Dascal obtained a Master's degree in Film History and Aesthetics at the University of Lausanne, followed by a Bachelor's degree in filmmaking at HEAD-Geneva.

Angor Pectoris, doc essay, 29', Visions du Réel 2019 - winner of the META Cultural Foundation Award

Decadence, documentary essay/installation, 22', FICBAQ (Barranquilla 2016), documenta14 Kassel, 2017.

(NO) Feature Film

1st

Filming Location

Japan

Shooting Language

Japanese

Shooting Date & Duration

2021, 4 months

Shooting Format

2K

Expected Runtime

80'

Production Name, Country

GoldenEggProduction (Switzerland)

Producer(s)

Yan Decoppet, Gabriela Bussmann

Expected Release

February 2022

Total Budget

420,000 €

Confirmed Amount

14,130 €, 3,4%

Confirmed Financial Sources

Investment GoldenEgg

Contact

Sophie Dascal

Director

+41 78 759 39 96

sophie.dascal@gmail.com

www.sophiedascal.ch

Yan Decoppet

Producer

GoldenEggProduction

+41 78 603 58 69

yd@goldeneggproduction.ch

www.goldeneggproduction.ch



Duty/Right to Rebel

D de révolte

Laura Cazador, Amanda Cortés
Switzerland, 2021, 75', French



Logline

Jacques Fasel and Daniel Bloch are former members of an anti-capitalist group that carried out violent actions in Switzerland in the late 70s. This film portrays their revolt as a factual and intimate experience, questioning the manner in which these events have been represented until today.

Synopsis

Jacques Fasel and Daniel Bloch met in the late 1970s at the Bellechasse prison, where they were serving a sentence for insubordination. Inside the prison walls their sense of revolt grew and took shape. They discussed about the Red Brigades, the Red Army Faction and Action Directe. When they got out of prison, they were angry, they had the right contacts and they had a clear enemy: capitalism. From Switzerland, they wanted to contribute to the global revolution by carrying out armed actions in order to find the financial resources to support counter-cultural and counter-informative projects. This led to three years of hold-ups, hidings and escapes, culminating in the trial and arrest of what the press called "La Bande à Fasel".

30 years later, *Duty/Right to Rebel* brings together Jacques Fasel and Daniel Bloch, now retired but still rebels at heart. In a dismissed building converted into a film workshop, the two men are presented with archive material on their life and are invited to collaborate in the creation of a film that tells their story. They also return to the places of their past actions, which will be re-enacted by actors. At the same time, the filmmakers punctually share with the audience open questions on the "right and duty to revolt", yesterday and today. What are the limits? What impact do the means have on the objectives?

Directors' Biography

Laura Cazador

Laura Cazador is a scriptwriter, journalist and independent film director. Born in Geneva in 1983, she lives between Havana and her native town. She has written and directed several films, including *Insoumises* (2019, 90').

Amanda Cortés

Amanda Cortés was born in Geneva in 1985. She studies editing at the Haute école d'art et de design of Geneva.

(NO) Feature Film

2nd

Filming Location

Romandy

Shooting Language

French

Shooting Date & Duration

2020-2021, 3 months

Shooting Format

HD

Expected Runtime

75'

Production Name, Country

DOK MOBILE (Switzerland)

Producer(s)

Mark Olexa, Francesca Scalisi

Expected Release

August 2021

Total Budget

400,000 €

Confirmed Amount

15,000 €, 3,75%

Confirmed Financial Sources

Cinéforum

DOK MOBILE

Directors

Contact

Laura Cazador

Director

+41 76 514 21 12

lauracazador@gmail.com

<https://lauracazador.wordpress.com>

Amanda Cortés

Director

+41 76 583 85 23

cortes.amanda85@gmail.com

Mark Olexa

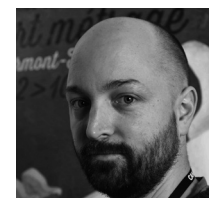
Producer

DOK MOBILE

+41 79 718 48 91

mrkolexa@gmail.com

www.dokmobile.ch



Faustin, Edgar and Akihiko: a non-aligned friendship

Faustin, Edgar et Akihiko, une amitié non-alignée

Shyaka Kagame
Switzerland, 2022, 80', English, French



Logline

Three university friends in their seventies, an ex-FARC member, a former fighter of the Rwandan Patriotic Front, and a Japanese clergyman of The Unification Church, go backwards on the road that they once travelled from Moscow to Western Europe in 1968.

Synopsis

2020 / Rwanda, Japan, Colombia. Three old men are busy carrying out their respective occupations before going on a trip.

A week later at Brussels Airport, Edgar, Akihiko and Faustin hug each others in tears. They haven't met for 52 years.

Playing with archives and their lively discussions, the film plunges into the sixties in Moscow. Faustin, Akihiko and Edgar are among the new recruits of the University of the Peoples' Friendship, a sovietic experimental academic flagship welcoming students from all over the world at the height of the Cold War. For the three youngsters, it is the starting point of a great friendship that culminates in Spring 1968. When a wind of revolution seemed to blow in Western Europe, the improbable trio suddenly hit the road, by train and hitchhiking, determined to spend their holidays on the other side of the Iron Curtain.

Without necessarily realising it, as they witness Europe's upheavals, they are pioneers whom the revolutionary destinies will soon be linked to the major movements of their respective countries.

50 years later, Faustin who has just learned that he is suffering from the «memory-erasing» illness, reaches out to his friends. They decide to reform their trio to hit backwards the 1968 road. As they witness a transformed yet troubled Europe, their victories, tragedies, loves and disappointments evoke with a new angle some of the most significant events of their century.

Director's Biography

Born in 1983 in Switzerland of Rwandese parents, Shyaka Kagame is graduated in Political Science. He started working in the film industry in 2009 as assistant director of documentaries, video clips and reportages. He directed his first feature length documentary, *Bounty* in 2017. His second film *Imihigo, in the country of a thousand goals* is in production.

(NO) Feature Film
2nd

Filming Location
Rwanda, Japan, Colombia and Europe

Shooting Language
English, French

Shooting Date & Duration
2021, 3 months

Shooting Format
HD

Expected Runtime
80'

Production Name, Country
Akka Films (Switzerland)

Producer(s)
Palmyre Badinier

Expected Release
April 2022

Total Budget
450,000 €

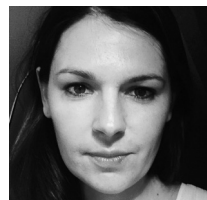
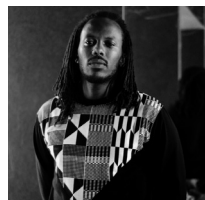
Confirmed Amount
45,000 €, 10%

Confirmed Financial Sources
Akka Films

Contact

Shyaka Kagame
Director
+41 76 616 15 32
shyaka83@gmail.com

Palmyre Badinier
Producer
Akka Films;
+41 78 729 88 89
p.badinier@akkafilms.ch
www.akkafilms.ch



I + THEY = US

JE + ILS + ELLES = NOUS

Séverine Barde
Switzerland, 2024, 90', French



Logline

A remarkable and yet commonplace adventure following eighteen pupils during their first four years at school, together with two teachers, in a Geneva neighbourhood housing people with many different backgrounds.

Synopsis

Tala, Yasin, Alissa, Gabriel, Helmi and José are first-year pupils in a class of 18 children in the De Chateaubriand public elementary school situated in the multicultural district of les Pâquis in Geneva.

These six children and their friends are four years old when we meet them for the first time on the first day of the new school year. Whether or not they have previously been enrolled at a crèche, this day is a key moment in their lives: the beginning of a long journey into the discovery of social life, acquisition of knowledge, and their first steps on the way to independence.

They will be eight years old when we take our leave of them; in their eyes they will be grown-ups on the way to the next stage of their own personal story.

Between these two events, four years will go by, during which time we will accompany these children in their daily life, witnessing them growing up in the mini-society of their class, facing obstacles and challenges.

Nahed, their teacher during the first two years, plays an important part in the equation. In the same way as her colleague Laura who will accompany the children during their third and fourth school year, she will do her best to meet the requirements of the school curriculum—a difficult task in the context of this complex situation.

The long-term observation of this new generation aims to portray through the children themselves the picture of a human reality shared today by numerous communities.

Director's Biography

Born in 1966. In 1987-89, she studied cinematography at the IAD (Institut des Arts de diffusion) in Belgium. She works as a cinematographer and as a filmmaker.

Director (a selection):

2024 *Je+ils+elles = nous*

2019 *Greta Gratos*

2005 *Un ange passe*

(NO) Feature Film

2nd

Filming Location

Switzerland

Shooting Language

French

Shooting Date & Duration

2019-2023, 48 months

Shooting Format

4K

Expected Runtime

90'

Production Name, Country

JMH & FILO Films (Switzerland)

Producer(s)

Florence Adam

Expected Release

April 2024

Total Budget

660,000 €

Confirmed Amount

95,000 €, 15 %

Confirmed Financial Sources

We are looking for a world sales agent

Contact

Séverine Barde

Director

+41 79 433 01 40

sbarde@bluewin.ch

Florence Adam

Producer

JMH & FILO Films

+41 79 755 00 20

florence@jmhsa.ch

www.jmhsa.ch

Marie-Pierre Adam

Development and Promotion Officer

JMH & FILO Films

+33 6 24 62 12 82

mariepierre321@gmail.com

www.jmhsa.ch



In the Name of Roses

Au nom des roses

Daniel Wyss

Switzerland, 2022, 80', English, French, Spanish



Logline

This film follows the incredible journey of the Valentine's Day roses. We will immerse ourselves in this absurd, surreal, disturbing and poetic universe. A multi-billion-dollar market in the name of love, a very high-risk market, where every lost second costs millions. A documentary on the madness of men and on love in the age of globalised capitalism.

Synopsis

On Valentine's Day, to celebrate love, Westerners offer roses. Inexorably. More and more roses every year. Hundreds of millions of bouquets of roses. The vast majority of roses are produced and imported from the other side of the world. Mainly from Ecuador, Colombia and Kenya.

From the arid lands of the Andean and African highlands to the gigantic warehouses of Miami and Amsterdam, we will follow the flowers that must absolutely be delivered to the most remote corners of the globe on the eve of the lovers' day. Roses from Africa or South America are produced in giant farms employing up to 5'000 workers who receive very low wages and work in particularly difficult conditions. The massive use of fertilizers and pesticides is widespread and intensive irrigation is jeopardizing water resources. The flowers then travel more than 7'000 km to reach their destination. From planting to delivery to florists, this undertaking is a gigantic race against time so that men in the northern hemisphere can say "I love you" on February 14 precisely.

We imagine a "global" and political film, based on a series of portraits: workers, transporters, traders, delivery people and rose sellers, on three continents.

Directors' Biography

Born in 1978 in Quito, Ecuador, Daniel Wyss lives in Lausanne, Switzerland since 1991. Autodidact, he works as a director and producer. He joins Climage in 2004. Daniel Wyss speaks fluently French, English, German, Spanish and Italian.

Les Galaxionauts (Doc, 2021, 80' producer)

Ambassade (Doc, 2018, 75')

Delamuraz (Doc, 2017, 72')

Forced Landing (Doc, 2015, 54')

(NO) Feature Film

3rd

Filming Location

Ecuador, Kenya, Holland, Switzerland, USA

Shooting Language

English, French, Spanish

Shooting Date & Duration

2020-2021, 2 months

Shooting Format

4K

Expected Runtime

80'

Production Name, Country

Climage (Switzerland)

Producer(s)

Stéphane Goël

Expected Release

April 2022

Total Budget

500,000 €

Confirmed Amount

65,000 €, 15%

Confirmed Financial Sources

Succès passage antenne

Cinéforom Aide complémentaire à l'écriture

Overhead expenses

Contact

Daniel Wyss

Director

Climage

+41 79 641 23 86

daniel@climage.ch

www.climage.ch

Stéphane Goël

Producer

Climage

+41 78 622 71 89

stephane@climage.ch

www.climage.ch



Origins

Raphaël Sibilla, Jérôme Piguet
Switzerland, 2022, 90', French, English, German



Logline

Only 40 years old and DJ Luciano already has a 20-year career behind him. He feels deeply concerned about the disappearance of sounds around the globe. In a film conceived as a sound immersion, we will discover how a seemingly superficial character can turn out to be essential in trying to save the most fragile sounds.

Synopsis

From airplane to airplane, from a track to another, DJ Luciano has been trying to make sense of his excesses and superficiality for the past few years. He feels deeply concerned about the disappearance of sounds around the globe. Animal cries that we will never get to hear again, dialects that will never be spoken again, traditional songs that will never be listened to again, tools and instruments disappearing little by little... Luciano feels that he could try to do something about it. But how does a DJ save the world? That's a terribly topical question. In a daily life that is often very superficial, in an abundance that is sometimes obscene, with a naively destructive way of life, we want to remedy the terrible problems of the planet. We are all DJs trying to save the world. The idea that now drives Luciano, the one that will be captured on a daily basis by our duo of filmmakers, is to collect some of these sounds. Then Luciano will play them live in the biggest clubs, remixed in his own way, to pass them on to the younger generations in order to make urban areas aware of the issues at stake in the disappearance of their own country's richness.

Director's Biography

French-speaking directors Raphaël Sibilla and Jérôme Piguet have been working together for many years and have extensive experience in TV and cinema documentary formats, including immersion films (*117 Police Secours*—opened Visions du Réel in 2001), several *Temps Présent* with RTS or a five-year journey around the world (*NoBody is perfect*, Locarno competition). They are also accustomed to sound and musical subjects (*Michel Corboz, le combat entre le vrai et le beau*). After a first documentary on Luciano (*La Ruta del Sol*, in 2009) they want to seize the opportunity to hit the road again with a new Luciano, concerned by the extinction of sounds.

(NO) Feature Film
4th

Filming Location
Switzerland, Europa, South America,
North America, Asia

Shooting Language
French, English, German

Shooting Date & Duration
2020, 3 months

Shooting Format
4K

Expected Runtime
90', 52'

Production Name, Country
Nous Production (Switzerland)

Producer(s)
Jonas Schneider

Expected Release
January 2022

Total Budget
300,000 €

Confirmed Amount
-

Confirmed Financial Sources

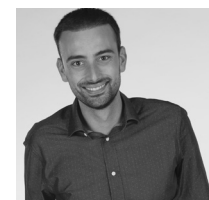
Still in demand:
Cinéforom
OFC
Fondation UBS
Ernst Göhner Stiftung
Suissimage
RTS

Contact

Jérôme Piguet
Director
+41 76 560 38 34
jey@rj41.ch

Raphaël Sibilla
Director
+41 79 873 83 97
raphael@helevetics-films.ch

Jonas Schneider
Producer
Nous Production
+41 78 895 10 86
jonas.schneider@nous.productions
www.nous-production.ch



The Gift

Faiseuse de secret

Pauline Jeanbourquin
Switzerland, 2026, 85', French



Logline

Aaliyah is an ordinary teenager living in the Swiss countryside. On the eve of her fifteenth birthday her great-grandfather announces that he has chosen her as his one heir. Aaliyah will receive the "Secret", an ancient healing gift.

Synopsis

The Secret is a healing prayer that is believed to cure burns, warts, cuts and other ailments. The tradition is ancient and although it cannot be explained scientifically, its effectiveness is nevertheless recognised even in a number of hospitals, where nurses and doctors sometimes rely on the help of "secret reciters" to alleviate the pain of their patients.

Aaliyah's great-grandfather's phone has been ringing non-stop for too many decades and he is tired. In his office are countless notebooks where over the years he has written the names, dates of birth and aches of thousands of people. It is time for him to retire, and he has chosen to transmit his secrets to Aaliyah. She might be too young to fully understand this responsibility but she has the necessary empathy, he is sure of that.

In *The Gift*, we will follow Aaliyah, an ordinary fifteen-year-old, during her first years as a "secret reciter". In our day and age, where time seems to be a precious commodity and ancient traditions tend to recede, how will Aaliyah cope with her gift? How will it shape the woman she is becoming? How will she, and her ancestral healing power, fit in our modern world?

Directors' Biography

Born in 1995 in Delémont, Switzerland, Pauline Jeanbourquin graduated from the Ecole Cantonal d'art de Lausanne (ECAL) in 2017. Her diploma film, *Crépuscule*, was shown in several international festivals and won the H.R Giger Award for Best Film at the Neuchâtel International Fantastic Film Festival.

The Gift will be her first full-length documentary.

(NO) Feature Film
1st

Filming Location
Switzerland

Shooting Language
French

Shooting Date & Duration
2020-2025, 5 years

Shooting Format
HD

Expected Runtime
85'

Production Name, Country
Close Up Films (Switzerland)

Producer(s)
Flavia Zanon

Expected Release
February 2026

Total Budget
400,000 €

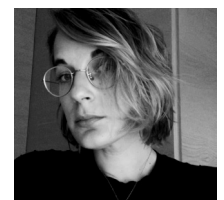
Confirmed Amount
-

Confirmed Financial Sources
-

Contact

Pauline Jeanbourquin
Director
+41 78 829 81 21
pauline.jeanbourquin@gmail.com

Flavia Zanon
Producer
Close Up Films
+41 79 275 81 50
flavia@closeupfilms.ch
www.closeupfilms.ch



Witch ! Sorcière !

Director.s to be determined
Switzerland, France, 2022, 90', English, French



Logline

Witch ! aims to rehabilitate the figure of the witch in our society and wants to empower everyone of us to reconnect to the witch we already are.

Synopsis

Are the witches still burning ? The figure of the witch embodies the woman who exists by herself, for herself, unafraid of her knowledge and power. She is the eternal rebel. But for most of the world, a free woman is still a dangerous woman.

This negative image produces, at best, censorship or self-censorship, at worst hostility and violence. And for sure, the misogynistic representation inherited from the trials and burning at the stake during the great witch hunts of the Renaissance has affected societal behavior towards women until today.

Who are the witches of today? From the political and cultural scene to any other "girl next door", *Witch!* proposes to track them down in the form of a worldwide investigation. An analysis of the figure of the witch in our society, featuring testimonies from renowned thinkers, original archives, contemporary film footage and creative animation.

Based on the bestselling essay by Mona Chollet, *Sorcières, la puissance invaincue des femmes*, this documentary is a pop grimoire, an empowering tool that aims to provide modern witches an understanding of their superpower, where they lay and how to connect to them.

Authors' Biography

Thalia Rebinsky

Thalia Rebinsky has created two successful series for France 2. Her medical show *Nina* is now at its 6th season . She's currently adapting her first novel into a feature film.

Ève Minault

Ève Minault has been directing documentaries for years, among which *Femmes Debout* broadcasted on France Culture, or more recently *Crash : Are you ready for the next crisis ?* for ARTE

(NO) Feature Film

To be confirmed

Filming Location

USA, Europe,...

Shooting Language

French, English, ...

Shooting Date & Duration

2021, 1 month

Shooting Format

2K

Expected Runtime

90'

Production Name, Country

Rita Productions (Switzerland)

Silex Films (France)

Producer(s)

Pauline Gygax, Judith Nora, Max Karli, Priscillia Bertin

Expected Release

January 2022

Total Budget

900,000 €

Confirmed Amount

50,000 €, 5 %

Confirmed Financial Sources

Coproducers : Silex Films (France)

French distributor : Haut & Court (France)

Contact

Pauline Gygax

Producer

Rita Productions

+41 79 707 61 86

pauline@ritaproductions.com

www.ritaproductions.com

Ève Minault

Author

Thalia Rebinsky

Author



films made & seen

asterisk*

fb [@AsteriskFilm](#)
w [asteriskfilm.gr](#)

Switzerland meets... United Kingdom

Swiss producers and representatives of public financing and television meet a delegation from a region having a coproduction treaty with Switzerland, to encourage coproduction, networking and collaboration.

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108	Producers: United Kingdom
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About

Swiss producers and representatives of public financing and television meet a delegation from a country offering official coproduction opportunities with Switzerland to encourage networking and coproduction.

Following the success of the bilateral meetings we put in place with the Fédération Wallonie Bruxelles and Québec resulting in several concrete coproductions, this year we have organised a bilateral coproduction meeting between Switzerland and the United Kingdom, based on the European Convention on Cinematographic Co-Production CETS.

Following the measures taken by the Federal Council in the fight against Covid-19 in Switzerland, the meeting will not be taking place in Nyon in April 2020, but has been adapted for an online event.

The invited participants will talk in a first moment about challenges and opportunities of a coproduction between Switzerland and the UK, followed by a company and project presentation of 5 experienced producers from different regions in the UK and Switzerland respectively. We thank our partners, the British Film Institute BFI and the OFC, Federal Office of Cultural Affairs / Media Desk Suisse.

Institutional Guests



Matthias Bürcher
Matthias.Buercher@bak.admin.ch

OFC, Bundesamt für Kultur
FISS, PICS
Switzerland



Mandy Chang
mandy.chang@bbc.co.uk

Commissioning Editor
BBC Storyville
United Kingdom



Gaspard Lamunière
gaspard.lamuniere@rts.ch

Producer, Director
RTS Radio Télévision Suisse
Switzerland



Neil Peplow
Neil.Peplow@bfi.org.uk

Director of International Affairs
British Film Institute
United Kingdom

Moderator



Sonja Henrici
sonja@aparclofroguess.com

Scottish Documentary Institute and
A Parcel of Rogues
United Kingdom

Producers

United Kingdom



Dewi Gregory
dewi@truthdepartment.com

Truth Department
Wales

Truth Department produces memorable, cinematic films for worldwide distribution on all platforms. Working with emerging Welsh talent and established international directors, Truth Department films give true stories the silver screen treatment, provoking emotion and reflection—and in some cases, action.

Truth Department was established in 2005 by experienced television producer/director Dewi Gregory. Dewi is a graduate of EAVE Producers Workshop 2015, Creative England's Market Mentors, EDN Lisbon Pitch 2015, Dok Incubator and BFI Producers Weekender.

Films in production

Donna by Jay Bedwani (documentary), now in post-production

Minted (documentary), in development

Smoking Shores (documentary), in development

Lochgoilhead Forever (short documentary) by Liam Martin, in post-production

Filmography

Stretch (short) by Jay Bedwani, 2018

The Borneo Case by Eric Pauser & Dylan Williams, 2016

Orion: The Man Who Would Be King by Jeanie Finlay, 2015



Sonja Henrici
sonja@aparclofrogues.com

Parcel of Rogues
Scotland
www.aparclofrogues.com

Parcel of Rogues is a new production company bringing together a diverse range of talent to create world-class work, from our base in Edinburgh, Scotland. With a truly global perspective on storytelling, our previous work has screened in cinemas, at major international festivals and on TV & online all over the world. Parcel of Rogues works with local and international talent and makes compelling, original stories that deserve to be told with ambition.

Films in production

Horsemen by Amy Hardie, delivery: 2021

Cycloviva by Finlay Pretsell, est. completion: 2022

The Black Black Oil by Emma Davie, est. completion: 2021

Filmography

Time Trial by Finlay Pretsell (Scottish Documentary Institute), 2017

Donkeyote by Chico Pereira (SDI), 2017

Becoming Animal by Emma Davie & Peter Mettler (UK/CH) 2018

Seven Songs for a Long Life by Amy Hardie (SDI), 2015

I am Breathing by Emma Davie & Morag McKinnon (SDI), 2012

Future my Love by Maja Borg (SDI), 2012



Michael Hewitt
mhewitt@doublebandfilms.com

DoubleBand Films
Northern Ireland
www.doublebandfilms.com

DoubleBand Films is a Belfast-based award-winning production company. For over 25 years DoubleBand has produced a wide range of documentaries for broadcasters including the BBC, Channel 4, TG4 and RTÉ and which have enjoyed extensive international distribution. Recent credits include *Lost Lives* (2019) which had its world premiere at the BFI London Film Festival; the Arena film *Seamus Heaney and the music of what happens* (2019); *50 Years of the Troubles—a Journey Through Film* (2019) and the Liam Neeson narrated feature documentary *Road* (2014). DoubleBand Films has regularly worked with funders BBC Arts, BBC Northern Ireland, Northern Ireland Screen and Channel 4.

Films in production

Doineann, feature drama with TG4/ BBC NI/ ILBF)

Life, Death and Football in Sarajevo, feature documentary being developed with support from Northern Ireland Screen

Filmography

Lost Lives by Dermot Lavery & Michael Hewitt (BBC/Northern Ireland Screen), 2019

Seamus Heaney and the Music of What Happens by Adam Low (BBC Arts/BBC NI/Northern Ireland Screen), 2019

50 Years of the Troubles—A Journey Through Film by Brian Henry Martin (Channel 4/Northern Ireland Screen), 2019

Road by Michael Hewitt & Dermot Lavery (BBC NI/Northern Ireland Screen), 2014

Producers

United Kingdom



Aimara Reques
info@aconiteproductions.co.uk

Aconite Productions
Scotland
www.aconiteproductions.com

Aconite is a Glasgow based production company founded in 2010 by Aimara Reques, an award-winning producer who has over 30 years' experience in the film industry in the UK.

Aconite specialises in the production of quality documentaries and its passion is to bring stories of global significance to the world stage. We use film as a way to engage communities on topics that challenge our limited perspective and understanding of the world and our existence. We aim at working in partnership with the most visionary and influential international talent in order to produce successful films that are suitable for international distribution in all markets. Aconite has been growing steadily and is one of the leading companies in Scotland in the production and development of international documentaries.

Films in production

The Forest for the Trees (working title) by Lucy Walker (UK/FR)

The Boy and the Suit of Lights by Inma de Reyes, (UK/USA/Spain)

Electric Malady by Marie Lidén, (UK/Belgium)

The Boy From Georgia by Aimara Reques, story consultant, Ainara Vera

Filmography

Sound for the Future by Matt Hulse (Pinball Films/Aconite), March 2020

Aquarela by Victor Kossakovsky (UK/Germany/Denmark/USA), 2018

Brasilia: Life After Design by Bart Simpson (UK/Canada), 2017

Everybody's Child by Garry Fraser (Aconite), 2014

15 in Gaza by Wesam Mousa and Rana Ayoub (Aconite/ Al Jazeera English), 2013



Elhum Shakerifar
elhum@hakawati.co.uk

Hakawati
England
www.hakawati.co.uk

Hakawati produces, distributes and curates films that hold the art of storytelling at their core, giving platforms to quieter voices and unique individual—often minority—perspectives in relation to a dominant whole. In making creatively bold films with integrity, representation and reframing narratives are at the heart of what we do. A recipient of the BFI Vision Award, Hakawati's completed productions include multi-award winning and critically praised films *Of Love & Law* (Hikaru Toda); *ISLAND* (Steven Eastwood) and *Almost Heaven* (Carol Salter). Our current slate is supported by funders including BBC Films, Wellcome Trust, BFI, Arab Fund for Arts and Cultures and Doha Film Institute amongst others.

Films in production

Neurotribes by Steven Eastwood

Untitled by Ana Naomi de Sousa and Omar El Khairy

Mangrove Man by Amandla Crichtlow

Filmography

Ayouni by Yasmin Fedda (UK), 2020

A Northern Soul by Sean McAllister (BBC2, BFI), 2018

Of Love & Law by Hikaru Toda (UK/Japan/France), 2017

ISLAND by Steven Eastwood (UK), 2017

Even When I Fall by Sky Neal & Kate McLarnon (UK), 2017

Almost Heaven by Carol Salter (UK), 2017

A Syrian Love Story by Sean McAllister (BFI, BBC, DR, SVT), 2015

Producers



Sereina Gabathuler
sereina@dvfilm.ch

Dschoint Ventschr Filmproduktion
Zürich
www.dvfilm.ch

Dschoint Ventschr Filmproduktion (DV) develops, produces and sells films that are primarily concerned with the aspects of cross culture, politics and society: feature and documentary films that have the meeting of various cultures as their theme. DV works consistently on the continuing development of a modern cinematic pictorial language and utilises the creative possibilities of new technologies. DV focuses on working with young authors and has made a name for itself as a "talent pool" in Switzerland. DV is, besides the two author-directors and producers Samir and Werner Schweizer and producer Karin Koch and Sereina Gabathuler, Sophia Rubischung (production manager), Frances McStea (production assistant), Jarno Bestebreurtje (apprentice) and two interns.

Films in production

Erica Jong by Kaspar Kasic (Documentary)
Frozen Soil by Anja Kofmel (Anima-Fiction)
Making of War by Elvira Isenring (Documentary)

Filmography

Von Fischen und Menschen by Stefanie Klemm, 2020
Chris the Swiss by Anja Kofmel, 2018
1917 - Der wahre Oktober by Katrin Rothe, 2017
unerhört jenisch by Karoline Arn & Martina Rieder, 2016
Offshore - Elmer and the Swiss Bank Secrecy by Werner Schweizer, 2015



Louis Mataré
louis@lomotion.ch

Lomotion
Bern
www.lomotion.com

Lomotion is an independent film production company based in Bern, Switzerland. Founded in 2001 by Louis Mataré and David Fonjallaz, today the company has eight full-time employees and is home to an important production infrastructure, including extensive post-production facilities.

We produce films for cinema and television with a strong commitment to content and form. Since 2015, we have produced five feature-length documentaries, three TV series and two feature-length fictions for cinema, among others the Italian coproduction *Spira Mirabilis*, which premiered in the international competition in Venice in 2016.

Films in production

War & Peace (documentary) by Massimo D'Anolfi & Martina Parenti (IT/CH)
Beyto (fiction) by Gitta Gsell
The Fighter (fiction) by Juri Steinhart (CH/DE)
Zimmerwald (documentary) by Valeria Stucki
Antier Noche (documentary) by Alberto Martin Menacho (CH/ES)
The Miracle of Almería (documentary) by Moon Blaisse (BE/CH/NL)

Filmography

Naïma (documentary) by Tamara Milosevic, 2019
Roped Up (documentary) by Frédéric Favre, 2017
Let the Old Folks Die (fiction) by Juri Steinhart, 2017
Spira Mirabilis (documentary) by Massimo D'Anolfi & Martina Parenti, 2016

Switzerland



Michela Pini
michela@cinedokke.ch

CinédoKKé Sagl
Savosa
www.cinedokke.ch

CinédoKKé founded in 2007 is a production company based in Switzerland. Over the years, it became immediately a point of reference for young Swiss directors. Since then, it has produced more than 15 short films, documentaries and, in the recent years, Michela Pini, main producer engaged in developing features.

The recognition for the young cinema production society from Ticino arrives with the Quartz nomination (Swiss Film Award, Best Swiss Short Film) in 2013 for *Goal* directed by Fulvio Bernasconi and the Quartz nomination 2014 for *Age 17* directed by the young director Filippo Demarchi. Michela Pini works also as line producer for many important international coproductions, and thanks to her experience she coproduced successfully *L'Ospite* by Duccio Chiarini.

Films in production

Vanishing Point by Nina Stefanka
The Song of Breathing by Simona Canonica
I Coronari by Daniel Kemeny
Unrest by Cyril Schäublin
Gömmers hei by Caterina Mona

Filmography

Soné by Daniel Kemeny, 2020
Palace of Justice by Chiara Bellosi (coprod. with Tempesta), 2020
Favolacce by Fratelli D'Innocenzo (coprod. with Pepito), 2020
Love me Tender by Klaudia Reynicke, 2019
Cronofobia by Francesco Rizzi, 2018
The Guest by Duccio Chiarini (coprod. with Moodfilm), 2018

Producers

Switzerland



Britta Rindelaub
britta@alvafilm.ch

Alva Film Production
Genève
www.alvafilm.ch

Alva Film is an independent production company based in Geneva. From 2005 to 2014, Alva Film mainly produced creative documentaries in coproduction with Swiss broadcaster SSR SRG. Since 2014, we produced a dozen of short fiction films. The collaboration with emerging talents has become a defining feature of our editorial line. Since 2016, we also developed a coproduction network with Eastern Europe as well as French-speaking countries, aiming to support rising talents as well as (co)producing documentaries with international ambitions. Themes that matter to us are generally oriented toward social issues, democracy, migration, minorities, gender and sexual identities.

Films in production

AUNTS (collective documentary) by Kim Longinotto, Mirjana Karanović, Andrea Štaka and Šejla Kamerić (Serbia, Switzerland, Bulgaria, Bosnia and Herzegovina)

The Universe is a Dream (documentary) by Sylvie Déthiollaz and Alban Kakulya

Fridah's Journey (documentary) by Serena Tinari and Marie Laure Baggolini

The Small Island (Medium length documentary) by Tizian Büchi

Filmography

Wake Up on Mars (documentary) by Dea Gjinovci, 2020 (FR, CH)

Under the Skin (Sous la peau) (documentary) by Robin Harsch, 2019

Delphine par Carole (documentary) by Callisto McNulty, 2019 (FR, CH)

Kinshasa Makambo (documentary) by Dieudo Hamadi, 2018 (FR, CH, Congo, Norway)



Cornelia Seitler
cseitler@maximage.ch

maximage
Zürich
www.maximage.ch

maximage is an independent production company based in Zurich. Since 1997 producers Brigitte Hofer and Cornelia Seitler have been successfully creating documentaries and feature films for the international cinema and television market. Their collaboration with highly innovative writers and directors has been internationally distributed and awarded. They won the German Film Prize "Lola" for *ABOVE AND BELOW*, the Canadian Film Prize "Genie Award" for *GAMBLING, GODS AND LSD* and 5X the Swiss Film Prize "Quartz" for *KÖPEK, ABOVE AND BELOW, DU&ICH, HEIMATKLÄNGE* and *ACCORDION TRIBE*.

maximage has coproduced a range of international projects including *RAISING RESISTANCE* by Bettina Borgfeld and David Bernet and Elisabeth Marton's *MY NAME IS SABINA SPIELREIN*.

Films in production

(Im)mortels (documentary) by Lila Ribi

There Was Nothing Here Before (documentary) by Yvann Yagchi

Bergfahrt (documentary) by Dominique Margot

Interrupting the Silence by Elene Naveriani

The Flying Mountain by Nicolas Steiner

MADAME by Dominik Locher

Filmography

Urban Amazone by Thais Odermatt, 2020

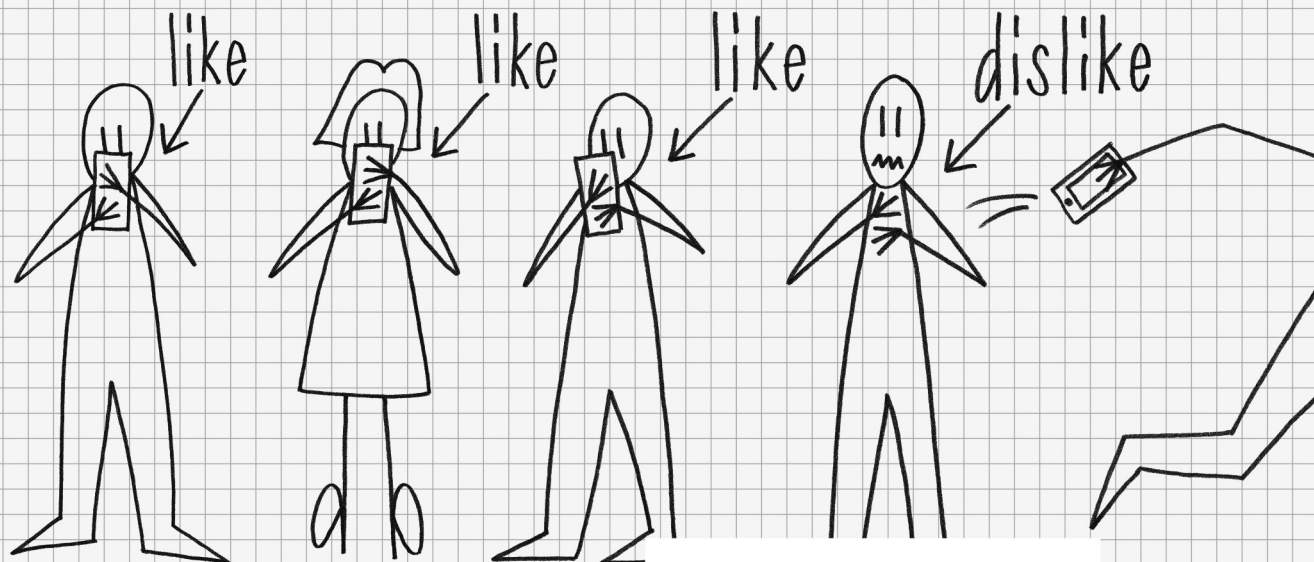
Al-Shafaq by Esen Isik, 2019

Isola by Aurelio Buchwalder, 2019

Architecture of Infinity by Christoph Schaub, 2018

Becoming Animal by Peter Mettler & Emma Davie, 2018

Croquis du sinistre



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SWISS FILMS Previews

In collaboration with Visions du Réel, SWISS FILMS presents promising Swiss documentary films in production, which are about to be launched on the festival circuit and for worldwide distribution. The SWISS FILMS Previews offers sales agents, international distributors and festival delegates the opportunity to discover these new documentaries in an exclusive event.

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About

In collaboration with Visions du Réel, SWISS FILMS presents promising Swiss documentary films in production, which are about to be launched on the festival circuit and for worldwide distribution. The SWISS FILMS Previews offers sales agents, international distributors and festival delegates the opportunity to discover these new documentaries in an exclusive online event. Each film will be presented in a video pitch with selected clips and a moderated Q&A with the producer and/or director present during a Zoom Conference online.

Find more information on the selected projects in the SWISS FILMS brochure (on request).

Moderator



Andreas Bühlmann
abuehlmann@swissfilms.ch

**Industry & Film Consultant,
SWISS FILMS
Switzerland**

Andreas Bühlmann holds a MA in film studies from the University of Zurich (Réseau Cinéma CH). After working for several years for Swiss film festivals since 2007, he became Head of Industry at Internationale Kurzfilmtage Winterthur in 2013. He continued working as a curator in Winterthur and for other festivals (short and feature films). He joined SWISS FILMS in 2016 as film consultant where he focuses on first features by emerging Swiss talents in the Festival & Markets department. Since August 2019 he's film and industry consultant at SWISS FILMS and Artistic Co-Director of Pink Apple Film Festival Zurich.

Children of the Wind

Hijos del Viento

Felipe Monroy
Switzerland, 2020, 120', Spanish



Logline

In Colombia, the armed conflict has been ongoing for 60 years. Between 2002 and 2010, thousands of young people from the slums were kidnapped, tortured and murdered by the national army, who exposed them in front of the media as dead guerrillas. They are referred to as "falsos positivos". It is a huge scandal which shakes Colombian society.

Synopsis

From 2002 to 2010 in Colombia, under the presidency of Álvaro Uribe Vélez, thousands of young people from the most precarious zones of the country disappeared. Taking advantage of the conditions of extreme poverty, bogus recruiters have crossed these zones, offering young unemployed people well-paid work on agricultural holdings. Those who accepted had to immediately board the vehicles provided to take them to distant farms. When they arrived in remote areas, army soldiers waited for them, took their identity documents from them, dressed them in guerilla clothes and killed them. Thousands of young people have been captured, tortured, executed and buried in mass graves. They were presented to the media as fallen ("positive") subversives, to demonstrate that the government of Álvaro Uribe was leading a victorious war against the Marxist guerrillas of the FARC-EP. These victims of extrajudicial executions are called "false positives".

Hijos del Viento tells the story of four protagonists victims of this criminal policy : Three mothers fighting for justice and truth and an officer who spoke out about these crimes at the risk of his life.

Directors' Biography

Felipe Monroy (born in 1983) is a Colombian filmmaker, living in Switzerland since 2007. He studied cinema at the Geneva School of Art and Design (HEAD-Genève), while struggling as an illegal immigrant. His singular experience lay at the heart of his work, tackling such topics as living on the margin, how traces of violence affect the present, memories and immigration.

(NO) Feature Film
3rd

Filming Location
Colombia

Shooting Language
Spanish

Shooting Date & Duration
January-May 2020, 5 months

Shooting Format
2K

Expected Runtime
120'

Production Name, Country
Adok films (Switzerland)

Producer(s)
José Michel Buhler

Expected Release
October 2020

Total Budget
645,000 €

Confirmed Amount
550,200 €, 85%

Confirmed Financial Sources
OFC
Cinéforum
Suissimage

Required Amount
95,000 €

Contact

Felipe Monroy
Director
+41 79 431 66 48
adok@adokfilms.ch

José Michel Buhler
Producer
Adok films (Geneva)
+41 79 431 66 48
adok@adokfilms.ch
www.adokfilms.net



Shaping Dancers in the Manner of Béjart

Laura Elena Cordero

Switzerland, 2020, 160', French, English, Italian, Spanish



Logline

An exceptional immersion in the two-year initiation journey of young international dancers, training in the eclectic universe of Maurice Béjart, the renowned French-Swiss choreographer, founded in Lausanne by the prestigious French-Swiss choreographer, Maurice Béjart.

Synopsis

A creative documentary that follows for the first time the initiation journey of young apprentice dancers, still teenagers, who audition in Lausanne, all striving for the opportunity to train in the eclectic universe of Maurice Béjart, the renowned French-Swiss choreographer. Although from different countries, backgrounds and temperaments, they all share the same goal, to become professional dancers in the manner of Béjart! The training is free of cost for them; nevertheless it is also multi-faceted, rigorous, intense and demanding. The documentary follows closely the apprentices' transformation, while they acquire an extraordinary cultural baggage that will change them forever as dancers, but also as human beings. Progressively, from the first audition's day, through courses and shows, until the last school day, the young dancers reveal their insights, joys and obstacles to overcome during a two-year journey. The form of the film is rhythmic and creative such as dance, the content is human and universal such as Béjart. All these elements make of this documentary an original, innovative and timeless film. A tribute to Béjart as pedagogue. A hymn of youth in the name of the arts!

Directors' Biography

Born in Mexico City, Laura Elena Cordero attended the 'Colegio Suizo' de Mexico for 15 years. Graduated as a Computer Science Engineer at UNAM. Postgraduate program at EPFL. Worked successfully in the field of branding in Geneva and Frankfurt, but decided to follow her passion: filmmaking. She speaks five languages fluently.

(NO) Feature Film

1st

Filming Location

Switzerland (Lausanne, Chillon Castle), Italy (Milano, Como)

Shooting Language

French, English, Italian, Spanish

Shooting Date & Duration

2010-2012, 80 days

Shooting Format

2K

Expected Runtime

160'

Production Name, Country

Vivace Films (Switzerland)

Producer(s)

Laura Elena Cordero

Expected Release

End 2020/2021

Total Budget

715,000 €

Confirmed Amount

657,000 €, 92%

Confirmed Financial Sources

SRF

Ernst Göhner Stiftung

Fluxum Foundation

Centre Patronal Vaudois

Ville de Lausanne

Cinéforum

Required Amount

58,000 €

Contact

Laura Elena Cordero

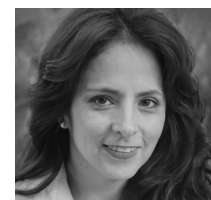
Director, Producer

Vivace Films

+41 (0) 79 782 77 43

laura@vivacefilms.com

www.vivacefilms.com



The Mushroom Speaks

Marion Neumann

Switzerland, 2021, 90', English, German, French, Japanese, Chinese



Logline

What if the fungus would cure and radically change society ?

The Mushroom Speaks is a journey into possible alliances with the fungal reign. As if in an uprising of spores, the encounters address the theme of renewal, and question what connects us when the world seems to fall apart.

Synopsis

The Mushroom Speaks is an essay that explores possible alliances with parasites, symbionts, and decomposers. While tracing the outlines of a mysterious being, the film reveals the fungus as a true immune system of the planet and, by extension, of ourselves. Its underground world-wide-web becomes the starting point to question our relations towards the natural world, and ourselves as natural beings, at this historical moment of transformation. Driven by a common vision of resistance, the movie's encounters unveil the healing qualities of the fungal reign and its ability to regenerate. *The Mushroom Speaks* offers its audience a vision of interconnectedness and collaboration. With mushrooms and their allies, the film invites the viewer to participate in an innovative way to a myco-cultural revolution: the future is fungi!

Directors' Biography

Marion Neumann is a German filmmaker based in Geneva. In 2009, she obtained a master in documentary film/camera at HFF in Munich. Her first feature film *This Moment is Not the Same* was the result of an experimental artist community, with Ayako Mogi, Werner Penzel, Res Balzli and premiered at Visions du Réel, 2010. Since then she collaborated as a cinematographer on a variety of documentary & art projects. *The Mushroom Speaks* is her second feature documentary.

(NO) Feature Film

2nd

Filming Location

Switzerland, USA, Denmark, Germany, UK, Japan

Shooting Language

English, German, French, Japanese, Chinese

Shooting Date & Duration

2018-2019, 27 days

Shooting Format

HD

Expected Runtime

90'

Production Name, Country

Intermezzo Films SA (Switzerland)

Producer(s)

Luc Peter, Katia Monla

Expected Release

January 2021

Total Budget

390,000 €

Confirmed Amount

215,000 €, 55%

Confirmed Financial Sources

SSA
Cinéforum
Suissimage
Fondation Goehner

Required Amount

175,000 €

Contact

Marion Neumann

Director

+41 78 900 72 94

contact@marionneumann.net

Katia Monla

Producer

+41 22 741 47 47

katia@intermezzofilms.ch

www.intermezzofilms.ch



The Bubble

Valerie Blankenbyl
Switzerland, Austria, 2020, 91', English



Logline

130,000 people live in The Villages, the world's largest city for senior citizens, located in the middle of sunny Florida. But life in this Disneyland for seniors has its price—for its residents and the world around them.

Synopsis

54 golf courses, 70 swimming pools, countless leisure facilities and clubs, however, only one children's playground. If you take a closer look, "The Villages" seem like one huge playground for the elderly—a Disneyland for 130,000 retirees. Happy Hour starts at 11 a.m. Belly dancing, synchronised swimming, or karaoke—the Silver Agers enjoy their retirement here. They say this place adds ten years to your life. "We know we live in a bubble," says retired Toni with a smile, "but it's a nice bubble." Located in sunny Florida, "The Villages" is the world's largest retirement community, where you are never reminded of how old you are. After all, when everybody is old, age doesn't exist. There are no cemeteries that could disturb this impression, and when the ambulance arrives, the siren is turned off. With a clear eye, yet sensitively narrated, the film takes us to a utopian-looking resort community, in which not only everyone is the same age but also has the same mindset: mostly white and Trump supporting. Through magnificent images, this artificial world is set in contrast with the surrounding beautiful and wild nature, which is steadily displaced by the growing "villages". A film that invites reflection on an increasingly divided society.

Director's Biography

Valerie Blankenbyl is an Austrian documentary filmmaker. She graduated with a Master in Filmmaking from Zurich University of the Arts (ZHdK) in 2013. She has directed two feature length films and is currently working on her new documentary *The Bubble*.

(NO) Feature Film

3rd

Filming Location

USA (Florida)

Shooting Language

English

Shooting Date & Duration

2019, 50 days

Shooting Format

2K

Expected Runtime

91'

Production Name, Country

CognitoFilms (Switzerland)
Golden Girls Filmproduktion & Filmservices
GmbH (Austria)

Producer(s)

Dario Schoch, Karin C. Berger

Expected Release

September 2020

Total Budget

750,000 €

Confirmed Amount

710,000 €, 95%

Confirmed Financial Sources

BAK
Zürcher Filmstiftung
SRG SRF
Austrian Film Institute
ORF

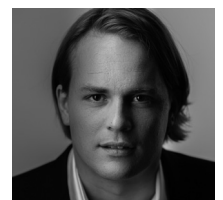
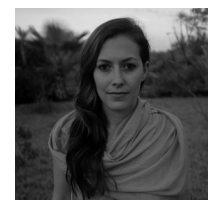
Required Amount

40,000 €

Contact

Valerie Blankenbyl
Director
+41 78 708 08 22
dario@cognitofilms.ch

Dario Schoch
Producer
CognitoFilms
+41 78 708 08 22
dario@cognitofilms.ch
www.cognito-films.com



W.–What Remains of The Lie

Rolando Colla

Switzerland, 2020, 120', Swiss German, German, Polish, English, Hebrew, French



Logline

A documentary about Bruno Wilkomirski's autobiography: an acclaimed book on his childhood as a concentration camp victim which was later exposed. The film explores how the sham came about, whereby it also seeks to gain an understanding of the protagonist 20 years after the scandal.

Synopsis

In 1995, the autobiography of the youngest concentration camp victim in Maidanek, who bears witness to his experiences, is published. The book, *Fragments*, receives rave reviews and is translated into nine languages. It wins several literary awards, upon which its author, Bruno Wilkomirski, embarks on an international book tour.

Three years later, Jewish journalist Daniel Ganzfried exposes the autobiography as a fake, sparking a scandal.

The film explores how this text originated as well as the life story and circumstances that brought the book into being. It records the responses to the disclosures, which understandably condemn the author, while also attempting to gain insights into the person behind the author.

The last part of the film, which has been over seven years in the making, shows the author away from the limelight, many years after the scandal. What has become of him? What does he think about the events? How does Ganzfried look back on the exposure with the distance of time? And can anything be garnered about the author's personality based on his comments and everyday life situation that might throw light on the mystery of this singular case?

Director's Biography

In 1984 Rolando Colla founded Peacock Film. He primarily directed feature-length fiction films, among them *Summer Games* (winner of three Swiss Film Prizes and the official Swiss entry at the Oscars in 2012), but also two documentaries and the acclaimed short film series *Protestation I to VI*.

(NO) Feature Film
2nd Doc (11th Feature)

Filming Location
Switzerland, Poland, Israel, Italy, Spain

Shooting Language
Swiss German, German, Polish, English, Hebrew, French

Shooting Date & Duration
2012-2019, 120 days

Shooting Format
2K

Expected Runtime
120'

Production Name, Country
Peacock Film (Switzerland)
Filmcoopi (Switzerland)

Producer(s)
Elena Pedrazzoli

Expected Release
October 2020

Total Budget
570,000 €

Confirmed Amount
540,000 €, 95%

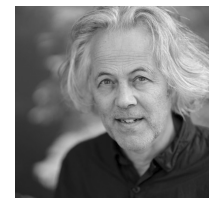
Confirmed Financial Sources
Federal Office of Culture, Zürcher Filmstiftung, Swiss TV SRF and SRG/SSR, Volkart Stiftung, Suissimage, Succès cinema, Succès Passage antenne

Required Amount
30,000 €

Contact

Rolando Colla
Director
+41 44 422 47 70
elena@peacock.ch

Elena Pedrazzoli
Producer
Peacock Film
+41 44 422 47 70
elena@peacock.ch
www.peacock.ch



Media Library

25 April - 01 August 2020



About

The Media Library provides an opportunity for the selected films to be promoted and sold by getting the attention of key accredited professionals (festival programmers, buyers, etc). The Media Library also provides extra visibility for the films by giving each film its own web page in the Online Media Library Catalogue. Please note that, as the platform is only accessible to accredited film professionals, the premiere status of Media Library films does not change.

The Media Library puts the spotlight on approximately 400 new European and international documentaries from 2019 to 2020, allowing accredited professionals to grasp the diversity that cinema of the real has to offer. The Media Library includes more than 250 titles recommended by the selection committee, international distributors and regional partners as well as all films from the official selection.

The selected films are available throughout the Festival and for another three months on our digital platform (see link below).

At the end of the Festival, each Media Library film holder will receive a report including the contact details of each accredited industry professional who has viewed their film. More reports from the digital platform will follow, until its three-month period has expired.

www.visionsdureelmedialibrary.ch

Industry Team



Émilie Bujès
Artistic Director



Gudula Meinzolt
Co-Head of Industry



Violeta Bava
Co-Head of Industry



Mateo Ybarra
Industry Coordinator



Madeline Robert
Artistic Advisor



Jasmin Basic
Industry Consultant



Amandine Bula
Coordination Support



Antigoni Papantoni
Industry Matchmaker



Hélène Gandar
Executive Producer



Léa Célestine Bernasconi
Media Library Intern



Aline de Rham
Industry Catalogue Intern



Alessandra Jeanneret
Industry Catalogue Proofreader

Special Thanks

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asterisk*, Vicky Miha
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Auguste Orts, Marie Logie
Berlinale, Luciano Barisone, Vincenzo Bugno & Nadja Tennstedt
B.Square, Gianluca Cumani
Bitton, Yaël
Brasil Cine Mundi, Raquel & Fernanda Hallak
British Film Institute, Neil Peplow & Attica Dakhil
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ChileDoc, Diego Pino, Loreto Contreras & Flor Rubina
Cinando, Jérôme Paillard & Charlotte Hurni
Cinébulletin, Pascaline Sordet & Kathrin Halter
Ciné-Feuilles
Cinéforum, Gérard Ruey & Patrizia Pesko
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Collectif Elena Sionisim
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DOK Leipzig, Brigid O'Shea
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Le Temps, Antoine Duplan
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Ticino Film Commission, Nadia Dresti
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The Independent Film Project IFP, Gabriele Capolino
The Party Film Sales, Sarah Chazelle & Etienne Ollagnier
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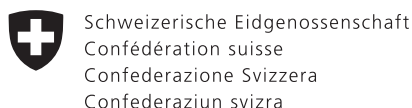
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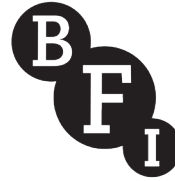


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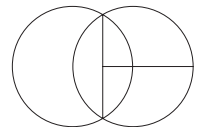
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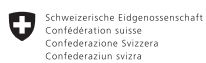
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