

# WHEN EAST MEETS WEST

JANUARY 24-26, 2016







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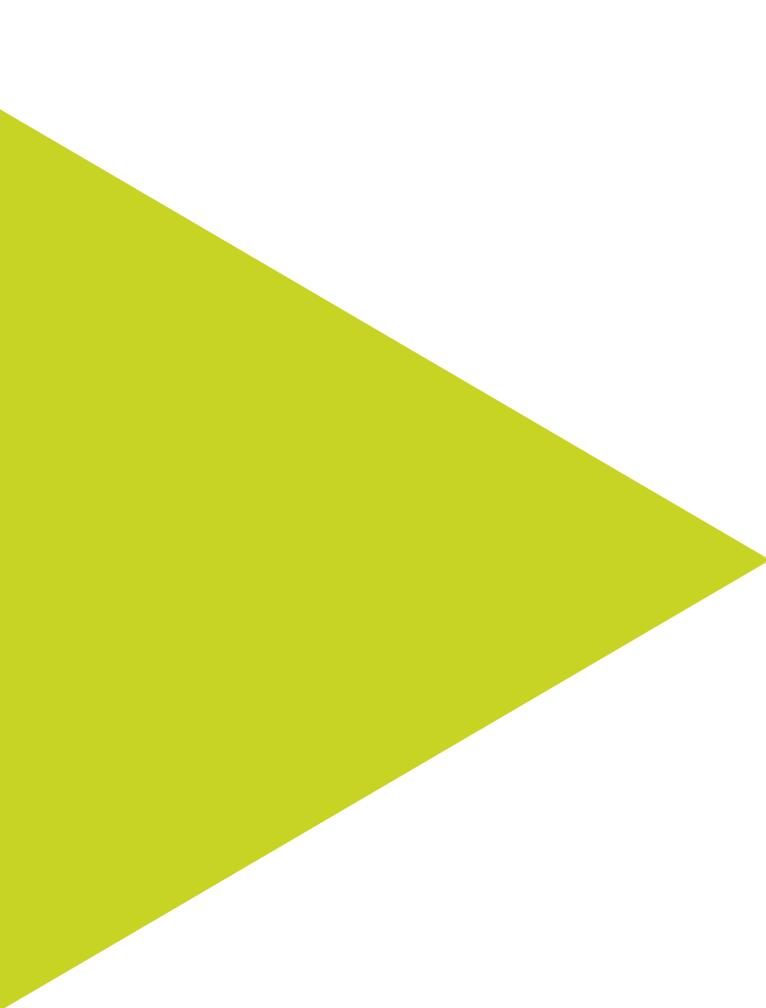


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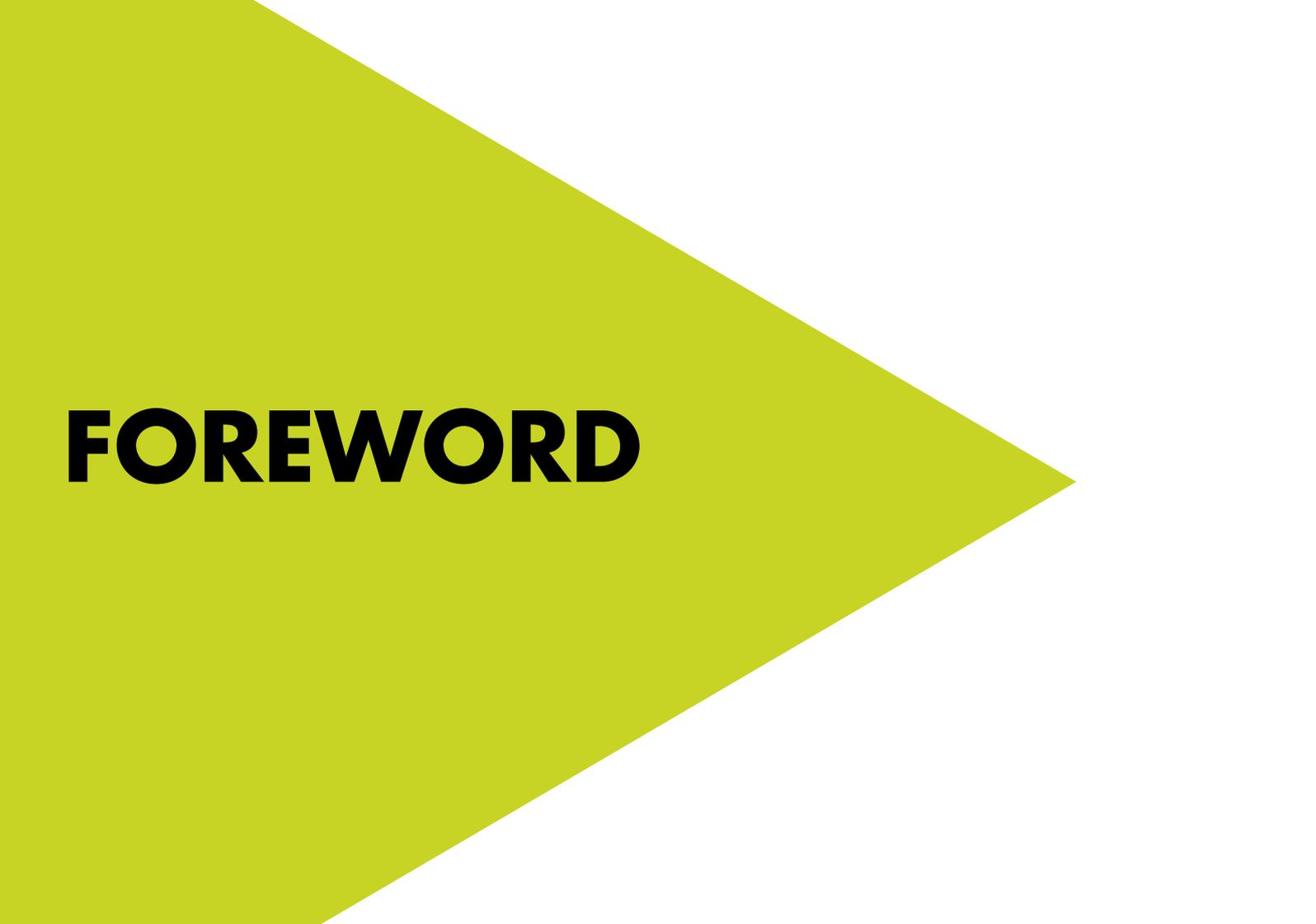




# **CONTENTS**



4	▶	FOREWORD
6	▶	WEMW SELECTED PROJECTS
94	▶	WEMW GUEST PROJECTS
106	▶	LAST STOP TRIESTE
124	▶	FIRST CUT LAB
134	▶	ITALY/BRAZIL CO-DEVELOPMENT FUND AWARDED PROJECTS
148	▶	INDEX PARTICIPANTS
272	▶	WEMW PARTNERS
278	▶	STAFF
280	▶	OLFFI - FUNDING OPPORTUNITIES IN THE SPOTLIGHT COUNTRIES



# **FOREWORD**

This is the sixth edition of **WEMW**, although, in fact, in 2010 we organised an event in Trieste which already included the themes which would then be developed in the following years. Above all, that was an occasion which made us realise that the conditions were right for our programme to exist.

That "pilot" edition, which sometimes makes it seem as though we have reached our seventh anniversary, included Catalonia as our special "**Western**" guest. Therefore, it is with special pleasure that this year we are inviting Spain and Portugal and countries from Latin America, as a sign of our continued interest in those cultures and languages - an interest shared by our more 'traditional' friends from the "**East**". The figures confirm this interest: if in 2014 we received 200 applications from 29 countries (a record number since **WEMW** began) and in 2015 applications shot up to 285, this year we have reached 301, from more than 30 countries.

But beyond the numbers, it is the quality of the projects which is testament to the ever-growing international appreciation enjoyed by our co-production market, and it shows that the level of participants and production companies choosing to come to Trieste is getting higher every year.

Further proof of the interest that **WEMW** attracts is shown by the success of the two new sections which were launched last year: **First Cut Lab** and **Last Stop Trieste**. The first is a workshop dedicated to fiction features in their editing phase; whereas the latter offers a precious opportunity to present documentaries in an advanced stage of editing to a restricted audience of sales agents, film festival officials and TV commissioning editors. Applications for these sections have risen too, while we can already see the first results of last year's work. This paints a very positive picture of our work, and our aim is to find even more ambitious goals for 2017. We are already working towards this, with the same commitment that has characterised these first six years.

In wishing every participant a happy stay in Trieste, I would like to repeat - and please excuse me for doing so - a concept that I already included in my introduction in previous years and which I believe is the very basis on which **WEMW** is founded: "Culture is an economic factor of prime importance; it is above all what brings people together; it is a catalyst which will manage to destroy the last few existing barriers. As Europeans we must believe that the cultural diversity of

the Continent is a source of richness to exploit - not a limitation but a resource to be harnessed, to encourage growth for all".

**WHEN EAST MEETS WEST** is organised by the **Friuli-Venezia-Giulia Audiovisual Fund** together with the **Trieste Film Festival**, **EAVE**, **Antenna Media Torino** and **MAIA WORKSHOPS**. It enjoys the support of: **Creative Europe - MEDIA Programme**; **Direzione Generale per il Cinema - MiBACT**; **CEI (Central European Initiative)**; **Confartigianato Udine**; and is under the patronage of **Eurimages**. The 2016 edition of **WEMW** will be a three-day event dedicated to producers, commissioning editors, representatives of markets and regional funds from Italy, Eastern Europe and from **Spain**, **Portugal** and **Latin American countries**. We aim to host an event that will generate close ties between the participating regions and countries. Cinema professionals from many different geographical backgrounds will gather in Trieste for a series of round-tables, master-classes and case studies organised to facilitate opportunities for collaboration between Eastern European producers and Western companies, and vice-versa. This makes the Friuli-Venezia-Giulia Region a unique point of reference for such initiatives. Film and documentary producers from Albania, Argentina, Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Brasil, Bulgaria, Chile, Colombia, Croatia, Cuba, Cyprus, the Czech Republic, Estonia, Georgia, Greece, Hungary, Italy, Kazakhstan, Kosovo, Latvia, Lithuania, Macedonia, Mexico, Moldova, Montenegro, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Slovenia, Spain, Turkey, Ukraine, and Uruguay will meet with commissioning editors, distributors and representatives of funding bodies and markets, in order to present the whole range of production and distribution opportunities, as well as financial resources, available to the industry. We are confident that the 2016 edition of **WHEN EAST MEETS WEST** will again prove very popular with industry insiders and consolidate what is, in our opinion, an essential networking opportunity for the development of audiovisual companies of the New Europe.

**PAOLO VIDALI**  
FRIULI VENEZIA GIULIA AUDIOVISUAL FUND



**WEMW  
SELECTED  
PROJECTS**



An international committee led by Danijel Hocevar (Vertigo) and Leena Pasanen (Dok Leipzig), and composed by Manuela Buono (SlingShot Films), Agustina Chiarino (Mutante Cine), Fernando Epstein (Mutante Cine), Alessandro Gropplero (WEMMW) and Alex Traila (WEMMW consultant), has selected 22 projects in development from 18 different countries. The 2016 final line-up includes 12 fiction feature films and 10 documentaries selected amongst 301 applications from 30 different countries.

The WEMMW jury, including Matthieu Darras (TorinoFilmLab), Nikolaj Nikitin (SOFA) and Kristina Trapp (EAVE), will award three different prizes: the WEMMW Development Award, the EAVE scholarship for the European Workshop and the brand new Flow Postproduction Award, a prize consisting in 10.000 EUR in postproduction facilities. All feature-length projects budgeted at over €1M will also be eligible for the TRL Espresso Award, an automatic selection at Rome's New Cinema Network and at Film London PFM in October 2016.

In addition to the projects selected for the pitching forum, WEMMW invited 3 additional Latin American guest projects (1 documentary and 2 fiction features) previously presented at one of the partners platforms: DOCSF, BAM – Bogotá Audiovisual Market and IFP – New York Independent Filmmaker Project.

10	▶ 1989   CREATIVE ARTISANS MEDIA	<b>CUBA</b>
14	▶ A HOME   CAMPO CINE	<b>ARGENTINA/ITALY</b>
20	▶ AMANDA & CAIO   LACUNA FILMES	<b>BRAZIL</b>
24	▶ ANGEL IN THE WALL   TUCKER FILM	<b>ITALY</b>
28	▶ AT THE SIDE OF THE MOON   LIBRA FILM	<b>ROMANIA/SPAIN/BULGARIA</b>
32	▶ BALANTA: THE TIDE PEOPLE   NACNE	<b>ITALY</b>
34	▶ EXEMPLARY BEHAVIOUR   ERA FILM	<b>LITHUANIA/BULGARIA/SLOVENIA</b>
36	▶ FOAM AT THE MOUTH   TASSE FILM	<b>LATVIA/LITHUANIA/POLAND</b>
40	▶ FOR WOMEN ONLY   BIR FILM	<b>TURKEY/GERMANY</b>
44	▶ FUGUE   ARTCAM	<b>CZECH REPUBLIC/ARGENTINA/FRANCE</b>
48	▶ HER JOB   HOMEMADE FILMS	<b>GREECE</b>

- 52 ▶ HISTORY OF LOVE | MONOO **SLOVENIA/ICELAND/CROATIA**
- 56 ▶ KENTANNOS | MOTONETA CINE **ARGENTINA/ITALY/SPAIN**
- 60 ▶ MR JAN AND HIS 40 GIRLS | GRANIZA **POLAND**
- 62 ▶ MY WAY OR THE HIGHWAY | DÍA FRAGMA FÁBRICA DE PELÍCULAS **COLOMBIA**
- 66 ▶ SOUR SPRINGS | ATZUCAC FILMS **BOSNIA HERZEGOVINA/SPAIN/NETHERLANDS**
- 70 ▶ STANCES AND STATUES | KOI STUDIO **POLAND**
- 74 ▶ THE CREATOR OF UNIVERSES | GERARDO CASTELLI **URUGUAY**
- 78 ▶ THE FATHER | ABRAXAS FILM **BULGARIA/ITALY**
- 82 ▶ THE LABUDOVIC FILES | DRIBBLING PICTURES **SERBIA/ALGERIA**
- 86 ▶ THE TREE | C.R.I.M. **PORTUGAL/BOSNIA HERZEGOVINA**
- 90 ▶ WHAT HAVE WE DONE WRONG? | MISS WASABI FILMS **SPAIN/ITALY/MEXICO**

# 1989

**Genre** Drama  
**Directors** Sebastian Barriuso, Rodrigo Barriuso  
**Writer** Lindsay Gossling  
**Producer** Sebastian Barriuso  
**Company** Creative Artisans Media  
**Looking for** Financing



Sebastian Barriuso

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## ▶ SYNOPSIS

Havana, Cuba, 1989. It has been three years since the nuclear explosion in Chernobyl, USSR. Cuba has offered to provide medical treatment to the victims of the disaster. The patients are known as "The Chernobyl Children."

Malin, a young Russian professor at The University of Havana, couldn't be further removed from the tragedy. Life for Malin is golden, until one day Fidel Castro suspends all Russian classes and orders the professors to work as translators between sick children, their parents, and Cuban medical staff.

Forced out of the abstract world of academia and into the real world of medicine, Malin struggles to cope as he finds himself caught in the middle of emotionally charged situations.

One day, a boy tells Malin the story of the Chernobyl disaster from his point-of-view. Malin is amused by the child's tale, until he realizes that the story is actually about the explosion. The boy then asks Malin to tell him a Cuban story. Malin does, and as he tells it, he realizes that he has helped the child to escape the reality of his situation. As his relationship with the kids develops, he finds a way to cope with the horrors of the hospital.

But just as Malin starts to navigate the nights, he becomes disconnected from his family. To make matters worse, while Malin has been working nights and sleeping through days, the iron curtain has fallen and with it, the USSR's financial support for Cuba. Overnight, the cost of living has skyrocketed and it's a struggle to put food on the table.

Lost in the nighttime world of the Chernobyl Children, Malin fails to see how much his family needs him. One day, it's suddenly announced that new translators will be arriving from the USSR and the professors are sent back to the university. Malin is relieved but also overwhelmed with sadness for what he has been privileged to be

part of. After seeing so much suffering and loss, his faith in humanity is stronger than ever. Malin now sees the world in a new way.

### ▶ **DIRECTOR'S NOTES OF INTENTION**

Chernobyl is a sad and dark place in history that still serves to remind us of the pain and suffer that we can inflict upon our people and ourselves. Much has been said about the events, the horrific consequences that it entailed. Chernobyl lingers in our memory, even if we are miles away from the place where the events took place in 1986. 1989 is based on real events, and it is told from the perspective of a regular man that was virtually unaffected by the disaster. The story of the Chernobyl Children has always been told from the viewpoint of the victims, their families, and the doctors who cared for them. However, 1989 offers a new perspective, that of a young father, and his interaction with these children, their mothers and their bereavement.

The story uses as a backdrop the convulse social, political and economic turmoil that followed the fall of the Berlin Wall, and the beginning of the deepest crisis that Cuba has ever faced. The film tells the story of a family and a country dealing with scarcity, a society without a strategy and how they manage to preserve their willingness to help those in need.

On a deeper level, 1989 alludes to the fragility and ever-changing nature of the structures of comfort that we fabricate around ourselves. It also deals with our intuitive need to adapt to new circumstances in order to preserve our emotional and psychological balance.

As directors, we are compelled to tell this story as we believe in its universal nature, its ability to transcend borders and sensibilities, and appeal to a large audience. Human suffering, kindness, internal struggle and our efforts to overcome obstacles are all elements

that we find familiar regardless of our nationality. This film will also provide a platform that will allow audiences to reflect on the last thirty years and the changes (or lack thereof) that have taken place since the Chernobyl Disaster and the fall of the Berlin Wall.

### ▶ **COMPANY PROFILE**

Creative Artisans Media is a young production company formed by Cuban producer Sebastian Barriuso ("La Piscina" Berlinale Panorama 2013) aspiring to become a leader and reference name in the entertainment industry while targeting smart and meaningful projects to execute for audiences with interest in social causes, internationally renowned figures and historical events.

Creative Artisans Media aims to create high quality films and TV series with a focus on audiences between the ages of 25 to 49. With strong themes and subject matter, CAM develops, produces, and delivers art house films from a humanistic and sensible approach with high aesthetics

### ▶ **PRODUCER'S PROFILE**

Havana-born Sebastian Barriuso's second feature film, "La Piscina", had its international premier at Berlinale in 2013. Currently based in Toronto, he has recently graduated from the Canadian Film Centre's Producers' Lab. He was invited to participate in the Berlinale Talents program in 2014, and was also one of eight producers from across Canada selected to participate in the 2014 TIFF Studio program, a full-year industry program offered by the Toronto International Film Festival (TIFF). Barriuso currently has three feature films and a TV series in development. His current slate includes 1989, a dramatic feature set in Havana, Cuba, and Heart Failure, to be co-produced with the UK-based company Toybox Films.

## ▶ WRITER & DIRECTOR'S PROFILE

Rodrigo Barriuso is a Cuban born, award winning filmmaker, whose areas of interest include writing, directing and producing. He studied film in Toronto, Canada, and London, UK. With a background in art theory, Rodrigo's cinematic approach is highly influenced by the conceptual and aesthetic values that often inform the art world. His work has been exhibited in numerous festivals and cultural institutions in the Americas, Europe, Asia and Rodrigo Barriuso lives and works in Toronto, where he divides his time between filmmaking, managing Julie M. Gallery For Contemporary Art, and serving as a programmer for Slamdance Film Festival.

### Sebastian Barriuso

Havana-born Sebastian Barriuso's second feature film, "La Piscina", had its international premier at Berlinale in 2013. Currently based in Toronto, he has recently graduated from the Canadian Film Centre's Producers' Lab. He was invited to participate in the Berlinale Talents program in 2014, and was also one of eight producers from across Canada selected to participate in the 2014 TIFF Studio program, a full-year industry program offered by the Toronto International Film Festival (TIFF). Barriuso currently has three feature films and a TV series in development. His current slate includes 1989, a dramatic feature set in Havana, Cuba, and Heart Failure, to be co-produced with the UK-based company Toybox Films.



# A HOME

**Genre** Drama  
**Director** Maura Delpero  
**Writer** Maura Delpero  
**Producers** Alessandro Amato, Luigi Chimienti,  
Gregorio Paonessa, Marta Donzelli,  
Nicolás Avruj, Diego Lerman  
**Budget** € 886.894 (€ 164.889 in place)  
**Companies** Campo Cine, Disparte, Vivo film  
**Looking for** € 235.000



Maura Delpero



Alessandro Amato

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## ▶ SYNOPSIS

Both 17 years old, Lu and Fati are children abruptly converted into mothers. They are roommates living with their offspring in the Hogar, an Italian religious center for teen moms in Buenos Aires. Fati has beautiful, frightened eyes: a shy girl who lives in the shadow of a difficult past. Lu is charismatic, hot-headed. A tattoo on her arm: "Free". Her desire is to escape the Hogar to join the violent boy she likes. The two friends always fight, but they love and need each other. The arrival of the young Sister Paola will change all equilibriums, leading to many consequences. Arrived from Italy to finish her novitiate and take her final votes, she looks introverted and mysterious. As time goes by, sharing everyday life, the encounter with the girls and their children deeply affects her and she suddenly seems to be more attracted by their world than by her colleagues' one. The Sister develops a deep relationship with Fati, provoking the jealousy of Lu who will feel lonely and even more longing to meet the boy she likes. In her intimate dilemma between the love for her child Nina and the attraction for him, Lu will finally escape one night through the balcony, 'abandoning' Nina. While Lu is away, Sister Paola is given the custody of her daughter. Looking after little Nina, she will be both happy and worried: living kind of a short maternity her inquietude grows, revealing there is a hidden past in this young Sister. An internal struggle is dominating her: her consecration approaches, but she doesn't seem so happy about it. Lu's absence doesn't just indirectly arouse doubts in Sister Paola's heart, but also changes Fati's feelings: when Lu finally comes back, Fati refuses to help her for the first time and Lu has to pay her romantic escape with hard consequences, that will nevertheless help her to mature a new consciousness of her maternity.

## ▶ DIRECTOR'S NOTES OF INTENTION

Summer. Siesta time. Sweaty hot. Nuns' cadenced steps sounding down the hallway. A big, ruling wooden crucifix looking down. On the walls, Italian postcards from the fifties. A door half open: Jazmín, 17 years old, sleeps spooning with her naked baby. The two of them in a fetal position, the baby's back against her mother's breast. The vision is ambivalent. When it is a full shot the image is maternal: a mum hugging her son. But a close up reveals it to be infantile: all the sleeping faces belong to children. Behind them, posters with singers, male names and eternal love declarations: the world of a teenager.

This image I could spy one day in the Hogar was the first one to inspire my film and it well represents its soul and its audiovisual style. This is a fiction film based on a real life experience: my four years' work in the 'Hogar', an Italian religious center for teenage moms based in Buenos Aires.

The core of the story is the conflict between adolescence and motherhood: two emotional status that can contrast or potentiate each other in an intense human short circuit. In the Hogar this particular condition lives within the encounter and clash between two dramatically different destinies such as nun's devoted life and teenage motherhood.

Maternity is a miracle, a show. A pregnant adolescent is visually striking, a teen mum is a moving contradiction. Nevertheless, a non-mother nun holding their baby was the epiphany giving birth to my film. I realized I was living among very different women who face contradictory desires. I would like to share with an audience the emotions I was breathing in this closed, paradoxical women's house in which the precocious maternity of the girls cohabits with nuns' lack of it.

## ▶ COMPANY PROFILE

A feature film & documentary production house founded by Diego Lerman and Nicolás Avruj, Campo Cine is committed to personal, risky and innovative projects, for both local and international markets. Keeping this commitment as a goal, Campo Cine has produced films that have won awards in the most prestigious festivals and were screened all around the world.

Our first works included multi-awarded feature film *Tan de Repente* (Suddenly), directed by Diego Lerman, which received –among other 24 international prizes– the Silver Leopard at Locarno, the Coral de Oro at La Habana and the Audience and Jury's Special Prizes at BAFFICI; and documentary film *Oscar*, directed by Sergio Morkin, which won awards at Guadalajara and Vermont.

Afterwards, Campo Cine co-produced *Mientras Tanto*, Diego Lerman's second feature together with BDCine and Pyramide, premiered at Venice Film Festival.

We provided Production Services to Europe and Latin and North America. Jonathan Nositter's *Mondovino*, Sandro Delli's *Molo Nord* (Italy), and *Donde Está Kim Basinger*, by Edouard Deluc, among others.

In 2010 we produced *La Mirada Invisible*, directed by Diego Lerman, premiered at Quinzaine des Réalistes, Cannes, winner of SUNDANCE/NHK award. The film was coproduced with AGAT FILMS (France) and Imval and Mediagrama, (Spain) with the support of Canal+ France.

Our bet is placed on cooperation between different countries and peoples, so we began producing films from new directors, short and full-length films, as well as music videos & documentaries.

In 2011 we coproduced the feature film *Porfirio*, directed by Alejandro Landes (Cocalero), which opened in Cannes and Soi

Cumbio, a theatrical-released-documentary in official competition in more than 10 festivals worldwide.

In 2011 Fernando Zuber has joined the company, opening a new branch for campo cine dedicated to the production of TV. We moved to an old and beautiful house in Chacarita where we enjoyed producing documentaries series for TV. Some of them are "Fotos, retrato de un país", which played in canal Encuentro and Canal 7. It was the first production of the new branch of campo cine. Since then we produced more than twenty documentaries for tv (La Ley, directed by Nicolas Avruj - Propaganda, directed by Alejandro Hartmann - Entrevistas, directed by Lerman, among others).

In 2012 we co-produced Voyage, Voyage, feature film directed by Edouard Deluc, co-produced by Bizibi (France) and Versus (Belgium). To us, Production is like a "handcraft" process. For this reason, we only embark on projects we believe in. We follow each process since seeds are sown and until they bear fruit, always ensuring quality and care.

In 2013 we produced Refugiado, the new feature film by Diego Lerman, with the support of the World Cinema Fund from the Berlin Film festival, coproduced with 27films (Germany) and Staron Films (Poland); which was premiered at Quinzaine des Realisateurs, Cannes 2014.

In 2014 we produced, Mi Amiga del Parque, the new film by awarded director Ana Katz, coproduced by Mutante Cine (Uruguay), which International premiere will be at Sundance Film Festival 2016 (World Dramatic Competition). We also coproduced Los Hongos, directed by oscar Ruiz Navia (winner of the Audience Award at the Locarno Film Festival) wich was premiere in 2015.

In 2015 we premiered "Nosotros, Ellos y Yo" a documentary directed by Nicolás Avruj.

We're also developing Sueño Florianópolis, a film directed by Ana Katz, coproduced by Pródigo Films (Brazil), winner of INCAA – ANCINE award; Ciego by Fernando Zuber; Una especie de familia by Diego Lerman, together with Bossa Nova (Brazil) and Bellota (France); Hogar, by Maura Delpero (coproduction with Italy) and new TV programmes.

Disparte is an independent production company established in Rome at the beginning of 2015, conceived by Alessandro Amato and founded with Luigi Giuseppe Chimienti and Pierluca Di Pasquale. We are focused on art-house films, with the aim of moving in interconnection between different cultural fields. Our mission is to give voice to Italian and international emerging authors and artists, from different social and cultural backgrounds.

Our first was the first feature film Il Nostro Ultimo (Our Last), directed by the twenty-two years old Ludovico Di Martino and distributed in Italy by Pablo Distribuzione Indipendente. The film was premiered in November 2015 at the Arcipelago Film Festival of Roma.

Currently we are developing two features films.

Hogar by Maura Delpero (director of award-winning documentary Nadea e Sveta), is an international art-house co-production between Italy (Disparte and VivoFilm) and Argentina (Campo Cine). This project has already attended the Berlinale Script Station in 2015 and received the Italian-Argentine Development Fund "INCAA-Luce Cinecittà".

Margins by the emerging author and director Niccolò Falsetti, a feature film in the early stage of development. The project was selected for the EAVE On Demand Workshop at the MIA – International Audiovisual Market of Rome.

Vivo film, established at the beginning of 2004 by Gregorio Paonessa and Marta Donzelli, is an independent film production company. With a catalogue of more than 30 titles, selected and awarded by the most prestigious festivals worldwide, our output covers feature films, documentaries, arts installations.

Vivo film productions include works by Laura Bispuri, Guido Chiesa, Jean-Louis Comolli, Emma Dante, Michelangelo Frammartino, Jennifer Fox, Chiara Malta, Masbedo, Pippo Mezzapesa, Susanna Nicchiarelli, Nelo Risi, Corso Salani, Daniele Vicari.

In 2007 "Il mio paese" by Daniele Vicari won the David di Donatello Award for Best Documentary and "Imatra" by Corso Salani was awarded the Pardo d'Oro – Special Jury Prize in Locarno's Filmmakers of the present section.

In 2010 "Le Quattro volte" by Michelangelo Frammartino, was premiered at Cannes Director's Fortnight Section, where it won the Europa Cinema Label Award. Since then, it has been sold in more than 45 countries, and has been travelling around the world in the most prestigious festivals receiving countless awards, being the most awarded Italian movie in 2010 and one of the most awarded Italian movies of the last 10 years. It was awarded a Special Nastro d'Oro in 2010. With "Le Quattro volte", in 2011 Marta Donzelli and Gregorio Paonessa got a nomination from the Italian Film Academy for the David di Donatello as "best producer" and were awarded the "Ciak d'Oro" as Best Producer.

In 2012 "Pezzi" by Luca Ferrari was awarded as Best Documentary at the Rome International Film Festival.

In 2013 "Alberi", a cinematic installation in loop by Michelangelo Frammartino has been world premiered in the prestigious V/W Dome of MoMA PS1, in partnership with Tribeca Film Festival. "Alberi" was also presented at Den Frie in Copenhagen in collabo-

ration with CPH:DOX and at Teatro Cinema Manzoni in Milan in collaboration with Filmmaker International Film Festival.

"Via Castellana Bandiera", the first film by cult theatre director Emma Dante, was premiered in Competition at the Venice Film Festival 2013 and Elena Cotta won the "Coppa Volpi" for Best Actress.

Always in 2013 "Sangue" by Pippo Delbono was selected in the Official Competition of Locarno International Film Festival and "Wolf" a documentary film by Claudio Giovannesi was in competition at the 31° edition of the Torino Film Festival in the section TFF/DOC Italiana.doc and won the Jury Award.

"The lack" by Masbedo has been world premiered at Venice Days during Venice International Film Festival in 2014.

In February 2015 "Vergine giurata" by Laura Bispuri has been world premiered in Competition at Berlinale, then it started a long trip between international festivals all around the world, receiving so far more than 30 awards: among others, the prestigious Nora Ephron Prize at Tribeca Film Festival in New York, the Firebird Award at Young Competition of Hong Kong International Film Festival, the Golden Gate New Directors Prize at San Francisco International Film Festival, the Globo d'Oro 2015, assigned by Italian foreign press, for the best First work. "Vergine giurata" had been nominated for David di Donatello (Italian Oscars) for the Best First Work.

In September 2015, "Innocence of memories. Orhan Pamuk Museum and Istanbul" by Grant Gee, a coproduction with UK, was premiered at Venice Days within the Venice Film Festival.

Besides "I figli della notte" by Andrea De Sica, Vivo film is currently committed in the development of "Nico, 1988" by Susanna Nicchiarelli, "Il viaggio di Federica" by Chiara Malta, and the new project by Laura Bispuri.

## ▶ PRODUCER'S PROFILE

Nicolás Avruj was born in Buenos Aires, in 1975. He graduated as Film Director at Film University.

"NEY- Nosotros, Ellos y Yo" is his first film as a director.

He directed the documentary TV series "La Ley", "Clementina", "Por quién Pelean los Gallos" and several video clips for *Massacre y La Portuaria*, among others.

He edited and co-wrote films like "Amando a Maradona" by J. Vazquez and "Que Sea Rock" by S. Schindel.

He directed the start sequence on the documentary "ALTMAN", directed by Ron Mann.

EXECUTIVE PRODUCER / PRODUCER

"Mi amiga del Parque" (2015) by Ana Katz.

"Los hongos" (2015) by Oscar Ruiz Navia

"Refugiado" (2014) by Diego Lerman

"Mariage à Mendoza" (2012) by Edouard Deluc

"Porfirio" (2011) by Alejandro Landes

"Soi Cumbio" (2011) by Andrea Yannino

"La Mirada Invisible" (2010) by Diego Lerman

"Dónde está Kim Bassinger" (2010) by Edouard Deluc

"Oscar" (2004) by Sergio Morkin.

He is the argentinian producer of *MONDOVINO*, by Jonathan Nossier.

He produced the TV Series "La Casa", directed by Diego Lerman and several documentary TV series (including three seasons of "Fotos, Retrato de un País", directed by F.Zuber, Jonatan Perel and Luis Galmes and "Propaganda", directed by A.Hartmann).

Diego Lerman was born in 1976 in Buenos Aires, Argentina. He is a film director, scriptwriter and producer.

He studied Sound and Design at the University of Buenos Aires, and Drama at the Municipal School of Dramatic Arts. In 2002, he was selected for a residency at the Cannes Festival.

To date, he has directed four feature-length films. He also served as writer and director on all four. These films have been recognized in some of the most important film festivals in the world, and screened commercially not just in Latin America, but also in Europe, the United States and Japan.

He has also worked as a director in theater and television.

In 2009, he founded the EL CAMPO CINE production house with Nicolás Avruj. Campo Cine is very active in the audiovisual industry, having produced many feature-length films, shorts, documentaries and television series.

## FILMOGRAPHY

TAN DE REPENTE (2002 / Locarno - Silver Leopard)

MIENTRAS TANTO (2006 / Venice - Venice Days)

LA MIRADA INVISIBLE (2010 / Cannes – Quinzaine des Réalisateurs)

REFUGIADO (2014 / Cannes – Quinzaine des Réalisateurs)

## ▶ WRITER & DIRECTOR'S PROFILE

Filmmaker and teacher. She was born in Bozen. After graduating in literature in Bologna and Paris, she studied screenplay in Buenos Aires.

With her documentaries exploring the limit between fiction and non fiction she won prices in the Torino Film Festival and in several others, receiving a nomination at the David di Donatello.

The script of her last film *Nadea and Sveta* won the Jury Mention at the Solinas Award, the most important Italian script competition.

During the last four years she has been teaching cinema in a centre for teenage mothers in Buenos Aires which inspired her to write her first fiction film "Hogar". With this project she was one of the ten scriptwriters selected for the Berlinale Script Station 2015. She fluently speaks Italian, Spanish, German, French and English.

# AMANDA & CAIO

Genre	Drama
Director	Daniel Ribeiro
Writer	Daniel Ribeiro
Producer	Diana Almeida
Budget	€ 600.000
Company	Lacuna Filmes
Looking for	Co-producers and financiers



Diana Almeida

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## ▶ SYNOPSIS

Amanda was born Alexandre. Caio was born Carol. Two young transgender teenagers, now 16 years old. Caio is starting his hormone therapy. He lives with his grandmother and, since he is underage, he relies on her consent to do the treatment. When she gets sick and is hospitalized, Caio moves back with his parents, who, for religious reasons, rejected his gender identity a few years before which led him to move out. Now, they oppose to the treatment.

Amanda is undergoing hormone therapy to prevent the development of male physical characteristics. She has always had the support of her parents regarding her gender issues, now, she is facing the resistance from the school's principal to respect the use of her social name at school. In addition, she has to deal with bullying from classmates that not only victimize her but also her younger siblings.

Amanda and Caio meet at the clinic they are receiving treatment. They become close, they rely on each other, and fall in love. This relationship will help them face many obstacles but will also become a cause for prejudice and hostility. Not only they will face barriers to have their gender identities respected, they will also have to fight to be together.

## ▶ DIRECTOR'S NOTES OF INTENTION

The goal is to create a feature film that portrays the first romantic relationship between two young transgenders. Amanda was born Alexandre. Caio was born Carol. They meet at the clinic they go to for their hormonal treatment and, while struggling with their inner issues and conflicts related to gender identity, they fall in love. The intention is to tell a love story like many others - the story of a first love, which is universal -, with the differential being that these

characters are transgender, who are rarely the protagonists. The poor visibility given to this group results in a society with a fragmented and bias view of what it is like to be transgender, often based on negative news stories involving violence or denial of their rights. "Amanda & Caio" does not intend to shy away from these conflicts but it wants to go further. In this sense, it addresses issues related to both the public and private sphere. In the first instance, for example, the barriers preventing transgender to use their social names and the battles to gain access to hormonal treatments, and reassignment surgery. In the second, the prejudice they face within their families, who often kick out of the house these young people going through moments of underlying fragility. However, the primary goal of the project is to create an opportunity for the audience to relate to the characters, through the love story between Amanda and Caio. These two characters, while dealing with dramas very specific to transgenders, are also falling in love for the first time, an experience that can be easily understood by any audience. The idea is to make the viewer able to relate and respond progressively to the characters' drama even if initially there is little identification with them. In this sense, the goal is to recreate a similar experience to the feature film "The Way He Looks", in which a love story with a blind character reached a high level of empathy and identification by a diverse audience.

### ▶ **COMPANY PROFILE**

LACUNA FILMES is a production company based in São Paulo, Brazil. It was created in 2006 by Diana Almeida and Daniel Ribeiro, focused on producing content for film, TV and internet. Among its productions is CAFÉ COM LEITE (YOU, ME AND HIM),

a short film that was screened at over 80 film festivals worldwide and won the Crystal Bear at the 58th Berlin International Film Festival; and EU NÃO QUERO VOLTAR SOZINHO (I DON'T WANT TO GO BACK ALONE) that has been screened at more than 100 film festivals, having received 80 awards worldwide. In 2014 LACUNA released its first feature film, HOJE EU QUERO VOLTAR SOZINHO (THE WAY HE LOOKS). The film got its world premiere at the Berlinale 2014, receiving the FIPRESCI Prize and the Teddy Award. HOJE EU QUERO VOLTAR SOZINHO has already been screened over 70 festivals, receiving 38 awards. Handled by FILMS BOUTIQUE, the film was sold to 24 countries such as USA, France, UK and Hong Kong. It's also had an impressive theatrical performance. Released in Brazil April/2014, with only 33 screens, sold more than 200.000 tickets, grossed over US\$ 1.000.000 and was the 17th highest grossing Brazilian film of the year at Brazilian theaters. HOJE EU QUERO VOLTAR SOZINHO was chosen the Brazilian entry at the Oscars 2015. LACUNA FILMES is currently in post-production of the documentary THE DISCREET CHARM OF A CHAMPION and the feature-length fiction TWO IRENES. Is also raising funds for the features A LOVELY WAY TO DIE and BUTTERFLY DIARIES, and is developing the projects PREY, AMANDA & CAIO and MISSINGNESS.

### ▶ **PRODUCER'S PROFILE**

DIANA ALMEIDA is a Brazilian-Mozambican film producer living and working in São Paulo. She was born in Maputo on 1983 and graduated from the School of Art and Communication of the University of São Paulo. In 2006, she founded LACUNA FILMES with Daniel Ribeiro, and produced several shorts. It is worth mentioning "ALGUNS RECADOS" (2006), directed by Thiago Faelli,

which played at major Brazilian festivals like Brasilia and Gramado Film Festival; "CAFÉ COM LEITE" (2007), directed by Daniel Ribeiro, which premiered internationally at the Berlinale 2008, received the Crystal Bear for best short at the Generation and was screened at over 80 festivals worldwide and received 33 awards; and "EU NÃO QUERO VOLTAR SOZINHO" (2010), directed by Daniel Ribeiro, which screened at over 100 festivals worldwide, receiving over 80 awards. In 2014 Diana released her first feature, "HOJE EU QUERO VOLTAR SOZINHO", also directed by Ribeiro. The film got its world premiere at the Berlinale, receiving the FIPRESCI and the Teddy Awards. It has already been screened over 70 festivals, receiving 38 awards and was chosen the Brazilian entry at the Oscars 2015..

#### ► **WRITER & DIRECTOR'S PROFILE**

Born in São Paulo, Brazil, in 1982, he studied at University of São Paulo's Film School. Wrote and directed *Café com Leite* (You, Me and Him – 2008) and *Eu Não Quero Voltar Sozinho* (I Don't Want to Go Back Alone – 2010), short films that were screened on over 180 festivals worldwide and received 115 awards. "Café com Leite" won the Crystal Bear at the 58th Berlinale.

In 2011, was one of the creators of the #EuSouGay (#IAmGay) Project, which created an LGBT video against homophobia. He directed the second season of the television series *Viva Voz* (2012), for the channel GNT.

His first feature film, *Hoje Eu Quero Voltar Sozinho* (The Way He Looks), premiered at the 2014 Berlinale's Paronama, being awarded the FIPRESCI and the Teddy Award. The film was selected as the Brazilian entry for the Oscars 2015's Foreign Language Film category.

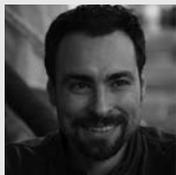


# ANGEL IN THE WALL

**Genre** Drama, Thriller  
**Director** Lorenzo Bianchini  
**Writers** Lorenzo Bianchini, Fabrizio Bozzetti, Michela Bianchini  
**Producers** Thomas Bertacche, Samantha Faccio  
**Budget** € 600.000 (€ 36.000 in place)  
**Company** Tucker Film  
**Looking for** Co-producers from neighbouring countries



Lorenzo Bianchini



Fabrizio Bozzetti



Samantha Faccio

## Contact details

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## SYNOPSIS

An old man lives in the top-floor apartment of a crooked building in Trieste, cutting himself off from everything and everyone, and systematically eliminating all contact with the outside world. The threshold is inviolable, or so the man thinks until...

...an eviction order arrives.

Surrender or fight? The man is in no doubt: he secretly filches materials from the workmen downstairs and builds himself a hiding place in the apartment's long hallway. A vertical chamber hidden behind a false wall, with a few holes to spy the enemy: the estate agent and the potential new tenants.

At night, the man wages a campaign of domestic sabotage, worsening the damp stains, scattering rubble and vandalising the wiring and plumbing. No one must rent the apartment. No one.

But he has forgotten what a powerful incentive despair can be. Especially in the hands of a young mother, who moves into that old, dark, bare house only to put a roof over the head of her daughter, almost blind.

The man stays hidden, spying on them, trying to maintain detachment and lucidity even as their voices and habits grow increasingly familiar. But he slowly lowers his guard until the child senses his presence: "I know you're there and I know who you are: you're the angel of the walls", she whispers. She, so fragile and fearful, is not afraid of him. And now he must decide: stay hidden or reveal himself? His instinct to protect her proves stronger than his instinct to protect himself, and a millimetre at a time the two create a zone of mutual trust and understanding. Secretly.

But one day, the old man and the mother comes face to face. She starts screaming with all the breath in her lungs. But not because of him. Because of the raised shutter, the wide open window, the

violent wind that blows through the house. And the man stands immobile, the eyes of someone who sees a long-repressed truth inexorably return, turning his world utterly inside out – and the meaning of the story along with it...

### ► DIRECTOR'S NOTES OF INTENTION

One of the recurring themes in my cinema is the discovery of how unexpectedly surprising the environment which surrounds us every day can be. That is why I sensed such great potential in *Angel in the Wall*, whose real protagonists are simply a man and his house. A house that reflects perfectly the surrounding city (a fascinating, crumbling Trieste) and which, over the course of the story, will show itself from every possible angle, as "the walls" in the provisional title end up representing not only protection and safety, but also borders, separation and isolation.

*Angel in the Wall* begins with the genre dynamics with which I'm familiar: an isolated and panic-stricken character, whose perspective – often dim, fragmented, due to his need to hide away and live a clandestine life – informs the entire movie, playing visual games with disturbing shadows, altered perceptions, distant and evocative images. As it follows the protagonist in this confinement, the story grows unexpectedly, acquiring layers of meaning and revealing itself in the end to be a parable on memory, guilt, past wounds and the endurance of those who survive in spite of everything – issues that sooner or later concerns us all.

Universal emotions, which *Angel in the Wall* evokes through a focus on the very roots of cinema: space and time. One main location, three principal characters, and dialogues pared back to the bone. I want to make a movie based on simple gestures with complex consequences: meaningful looks, remote sounds and very

few words – in different languages (like in *Across the River*, my previous feature film, a blend of Slovenian, Italian and local dialects). Rarefied, essential cinema, woven of darkness, suspense and fears – and capable of giving voice to our deepest anxieties and hopes. A logical step forward in my filmography, and one which takes up the resonant themes of my previous work and guides them towards a new, richer perspective.

### ► COMPANY PROFILE

Tucker Film was set up in 2008 by two long-standing realities in the field of cinema exhibition in Friuli Venezia Giulia: Centro Espressioni Cinematografiche (Udine) and Cinemazero (Pordenone). The main goal was to bring together decades of experience in film exhibition and film festivals organisation (Far East Film Festival and Silent Film Festival respectively) to create a company that could offer directors from our region a suitable point of reference for the production and distribution of their films, ensuring an Italian theatrical market to the best documentaries and feature films from Friuli Venezia Giulia. Since its beginnings, Tucker Film has worked and supported young local directors in the production and distribution of their work.

Tucker Film released its first film, *Rumore bianco (White Noise)* by Alberto Fasulo, at the end of 2008. The poetic documentary had over 100 screenings nation-wide in its first year, obtained prestigious awards and was presented at the Pusan International Film Festival in South Korea in 2009.

Despite being a young company, Tucker Film has already managed to become a point of reference in Italian independent production and distribution. While continuing its effort to support local talents, in the following years Tucker Film has added a second

strand to its core activity, the national distribution of quality films of Asian origin such as *Departures* by Takita Yojiro, Oscar Award 2009 for Best Foreign Movie, *Poetry* by Lee Chang-dong (2011), *A Simple Life* by Ann Hui (2012), and *In Another Country* by Hong Sang-soo (2012). Far East movies selected by Tucker Film currently form the backbone of the films aired by national TV RAI 4 in the programme called "Missione Estremo Oriente" and the home video series known as "Far East Film" edited by national home video distributor Cecchi Gori Entertainment.

Tucker Film has distributed and co-produced *L'Estate di Giacomo* by Alessandro Comodin (Premio Pardo d'oro Cineasti del presente and Premio George Foundation at Locarno Film Festival 2011), and distributed the Italian-Slovenian co-production *Zoran, Il mio nipote scemo* by Matteo Oleotto (International Film Critics' Week Award at Venice Film Festival 2013).

The latest titles distributed by Tucker Film bear witness to the direction embraced by the company as well as to its stature: *TIR*, second feature film by Alberto Fasulo, was awarded the Marc'Aurelio d'oro at the Festival internazionale del film di Roma in 2013, *The Special Need*, Carlo Zoratti's directorial debut, was selected at Locarno Film Festival and in a wide number of festivals worldwide, and finally *Class Enemy*, first feature film by Rok Biček which premiered at the Venice International Film Critics' Week in 2013 and was in the official shortlist for the LUX Prize in 2014. We are currently working on the theatrical release of *High Sun* by Dalibor Matanić, which was awarded the Jury Prize at Cannes' Un Certain regard in 2015.

While opening towards the distribution of films from neighbouring countries, Tucker Film has recently been enhancing its production activity with the production of *Parole povere* by the well-known Ital-

ian director Francesca Archibugi, a documentary on Italian poet Pierluigi Cappello released in 2014.

## ► PRODUCER'S PROFILE

Thomas Bertacche

In 1991, at the age of 21, I start working for Centro Espressioni Cinematografiche in Udine, an association that managed the art-house movie theater Ferroviario and hosted a festival called Udine Incontri Cinema. Together with Sabrina Baracetti, I run the 1995 edition, entirely dedicated to 1950s Italian cinema. Among our guests, Alberto Sordi, Mario Monicelli, Claudio Gora, Marina Berti, Franco Interlenghi, Antonella Lualdi, and Silvana Pampanini. Many of the movies we presented had not been on the big screen since their date of release. A year later, once again with Sabrina Baracetti, I run the edition dedicated to protest films and, in 1997, the one dedicated to European western.

In 1998 the festival focused on Hong Kong filmmaking and, since 1999, has taken up the name of Far East Film Festival, exclusively dedicated to contemporary productions from the Far East. Since then, it has represented the most important event in Europe to get to know Asian (whether popular or genre) cinema and, this year, it will reach its 17th edition.

In 2008, following the viewing of the pre-edited version of *Rumore bianco* by Alberto Fasulo, Udine's CEC and Pordenone's Cinema-zero decided to set up Tucker Film, a production and distribution company, where right from the start I have held the CEO role. Tucker Film focuses on local productions and takes advantage of the inputs coming from the Far East Film Festival to theatrically release Asian masterpieces (from Academy Award winner *Departures* to Korean Poetry, to Hong Kong *A Simple Life*).

I specifically handle local productions, following them from development to distribution: *Tir* by Alberto Fasulo (winner of the Rome International Film Festival), *Zoran, il mio nipote scemo* by Matteo Oleotto (winner of the International Film Critics Week at the Venice Film Festival), *L'estate di Giacomo* (winner of the Pardo d'Oro at the Locarno Film Festival), where I also served as co-producer, and *The Special Need* by Carlo Zoratti (presented at Locarno and winner of many awards at various other international festivals, among them the South by Southwest Festival in Austin, Texas).

In 2013 I developed and co-produced *Parole povere*, a documentary by Francesca Archibugi, dedicated to Friulian poet Pierluigi Cappello, and in 2014, I followed and distributed Tucker's first Slovenian movie: *Class Enemy* by Rok Biček (presented at Venice and selected for the European Parliament LUX prize).

I regularly attend Cannes, Berlin, Hong Kong, Toronto and Busan markets, and the Venice and Tokyo film festivals.

Samantha Faccio

Working for Italian production company Videomante from 2010 to 2012, Samantha Faccio has a background in documentary production and, as producer of the documentary *Marked Bodies*, she attended EAVE Producers Workshop in 2011. Since 2013 she has worked for Tucker Film, focusing on the Italian distribution of films from Friuli Venezia Giulia (*Zoran, il mio nipote scemo* by Matteo Oleotto; *Tir* by Alberto Fasulo and *The Special Need* by Carlo Zoratti among the latest releases), the Far East and from the Former Yugoslavia (Slovenia, Croatia). She is currently working on the development of the feature film *Angel in the Wall* by Friulian director Lorenzo Bianchini and an animated series, *The Blue Bee*.

## ▶ WRITER & DIRECTOR'S PROFILE

Born in 1968 in Udine, Bianchini is an Italian screenwriter and filmmaker. His first works, independent productions with non-existent budgets, explore the possibilities of merging elements of international genre cinema, horror and thriller in particular, with distinctive local sources of inspiration, as shown in the choice of the stories, characters, locations and languages spoken. Despite working outside mainstream production and distribution channels, Bianchini gains the attention of genre film festivals, a growing audience and critical attention: his debut feature film, *Radice quadrata di tre* (*Square root of three*, 2001), receives a highly positive feedback and film critic Morando Morandini, in his Film Dictionary, defines the film "a remarkable independent horror".

Growing critical and audience attention allows Bianchini to move his first steps towards more structured creative dynamics and international productions: psychological thriller *Occhi* (*Eyes*, 2008) is produced by Portuguese independent company Rivolta Film and has an international cast.

Shot between Italy and Slovenia, partly acted in a Slovenian dialect and based on local myths, his latest work, the psychological horror *Across the River* (2013), perfectly merges local and global. The movie, which confirms Bianchini as capable of creating disturbing atmospheres and stirring our deepest fears out of everyday elements, has been selected in over a dozen festivals worldwide and has won several best film awards.

# AT THE SIDE OF THE MOON

Genre	Romance
Director	Tudor Giurgiu
Writers	Tudor Giurgiu, Marina Malaicu Hondrari
Producers	Bogdan Craciun, Tudor Giurgiu
Budget	€ 1.440.175 (€ 492.360 in place)
Company	Libra Film
Looking for	Co-producer



Tudor Giurgiu



Bogdan Craciun

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## ▶ SYNOPSIS

Adrian is a young poet who decides to leave Romania for Spain. He wants desperately to change his life, make some money and learn Spanish. He arrives in Cordoba and works as a guard for an auto dealership which also sells second hand vehicles. By day, he locks himself up inside a small trailer on the premises of the car lot. Aware of his double loneliness – that of the strangers around him and that of the foreign language – Adrian struggles to learn Spanish. Adrian gets a fruit picking job and goes for a week to a farm where he's picking strawberries. During week-end, he travels in Candas, to the Cantabric Sea and is meeting Maria, a singer in a band, right during the magical Night of San Juan.

Adrian and Maria fall in love and have sex in his hotel room without Javier to be aware of. Both want to continue their relationship but she's afraid, she doesn't know how to handle it.

When Maria and her band get a contract on a cruise ship along the Mediterranean coast, Adrian follows her by car, since they cannot be seen together. He drives for hundreds of kilometers at a time, in order to see Maria for a few hours in one port or another. He then returns to the car park again, which is becoming ever more rundown. He writes her a letter announcing her about the plan to go to Romania.

Maria comes back to him to the car park. Javier, her husband, has died after a complicate battle with cancer. They spend together a rainy Christmas inside the trailer.

They want to start a new life together but don't know how to do it. She runs away while Adrian is fighting with a couple of thieves who try to steal things from the park. Adrian leaves to Romania. He writes letters to Maria, the love of his life, without getting any answers.

Years later, Adrian, a successful writer now, returns to Candas to

launch his novel during the same San Juan celebration day. Novel is inspired by his love story with Maria. He calls her and she promises to come and meet him, but she doesn't show up.

### ► **DIRECTOR'S NOTES OF INTENTION**

The characters gravitate along trajectories of passion, seeking for literature, life, or love. A veritable weave of journeys and romance stretches out between Transylvania, Berlin, Córdoba, Madrid and Buenos Aires. This texture captures all the characters through that strange force of hazard and coincidence, which makes each of them be in proximity of the other at a certain point, looking for one another, or merely crossing paths.

I really enjoyed the novel which inspired this script because it is, in fact, a poem about these people coming closer together, loners and dreamers, restless souls that wander the world looking for an echo of themselves in other souls.

I had a strange sensation as I read the book, feeling as if I was watching a Truffaut film. Parts of it also reminded me of Wong Kar Wai's *In the Mood for Love*. Impossible love stories between strangers, always out on the road, in hotels or riding in cars, a superior type of vagabonds, who, as they face their sadness and the distances between one another, will connect by passionately "speaking" through moods, gestures (there will be a whole lot of smoking in our film), gazes and words taken from books (yet far fewer of those than the silences). There's a fine eroticism at play, occasionally doubled by a vague sense of violence, sustained by seductive characters.

I am passionate about making a film based on this story, because I feel I can gracefully and sensitively capture this love story.

The Truffaut reference is not accidental. The script proposes a nar-

rator, a voice-over that will recount, in the first person, what the main character, Adrian, experiences and feels.

It's a film of tracking shots and jazz music.

Shot between Sibiu and Cordoba, between Cluj and Madrid.

On country roads, on narrow streets, by the sea.

A film of silences, stolen kisses, unrequited love.

### ► **COMPANY PROFILE**

Libra Film is an independent film/TV production company founded in 1994, having a focus on producing feature films, TV programs but shorts and documentaries as well.

In 2004, Libra produced the award-winning documentary *Great Communist Bank Robbery*, by Alexandru Solomon, co-production with Les Films D'Ici (France), BBC, ZDF/ARTE, France 2 with support of Eurimages, Jan Vrijman Fund and Discovery Campus Masterschool.

In 2006 Libra produced the local box-office hit *Love Sick*, by Tudor Giurgiu, with the support of Romanian Film Center, Hubert Bals Fund, Global Film Initiative and SEE Cinema Network. Film had its exclusive world premiere within the Berlin International Film Festival, Panorama section and has been sold worldwide in more than 25 territories.

Another Libra production, *Katalin Varga*, by Peter Strickland, was named the European Discovery of the Year at the 2009 European Film Awards and awarded with Silver Bear for Outstanding Artistic Contribution at Berlinale 2009. Film was also nominated at the LUX annual prize, awarded by the European Parliament.

Libra Film is the only Romanian production company which has been granted three times (2009, 2011, 2014) development support by MEDIA Program of EU for its slate of projects including features and documentaries.

In 2008, Libra was also the Romanian partner for Kornél Mundruczó's Cannes competition film *Delta*, awarded with FIPRESCI award, was co-producing (together with Alfama Films – France) the directorial debut of actress Fanny Ardant, *Ashes and Blood* (premiered in Cannes 2009) and was the main producer behind *Crossing Dates* by Anca Damian (Romanian-Finnish coproduction) and *The Kino Caravan* by Titus Muntean, co-production with Filmkombinat (Germany). Film had its world premiere at Pusan IFF, 2009.

Between 2009-2010, Libra offered production services for the 2.3 M Euros coproduction *Mission of the Human Resources Manager*, by Eran Riklis and shot mostly in Romania. Film won Audience Award in Locarno IFF 2010 and was representing Israel at the Academy Awards competition for the Best Foreign Film. Another collaboration was with Italian producers from Indigo Film who shot in Romania a part of their film *Ha Paura del buio / Afraid of the Dark*, by Massimo Coppola, selected also in Venice IFF 2010. Libra produced the 2012 Best European Short Film, *Superman, Spiderman or Batman*, by Tudor Giurgiu, awarded at European Film Awards and many international festivals.

*Of Snails and Men*, directed by Tudor Giurgiu, co-production with Agat Films (France) and supported by Eurimages, is Romania's box office hit in 2012, awarded in Warsaw, Valladolid, SEE Fest (Los Angeles) and Skt. Petersburg IFF.

Most recent titles are: *Somewhere at Palilula*, the debut film of worldwide famous theater director Silviu Purcarete, selected in 2012 Karlovy Vary IFF and many other fests, the Spanish-Romanian-French-Russian coproduction *Cannibal* by Manuel Cuenca supported by Eurimages, premiered in 2013 Toronto IFF and *The Japanese Dog*, by Tudor Cristian Jurgiu, selected in New Directors competition of 2013 San Sebastian IFF and winner of the Best Film

Award in the New Europe – New Names section of Vilnius IFF. Libra has several film projects in postproduction: *The World is Mine* a debut by Nicolae Constantin Tanase as well as the documentaries *Aliyah DaDa* by Oana Giurgiu, developed in Archidoc program and *Cinema Mon Amour* by Alexandru Belc, a coproduction with HBO Europe.

Our most recent title, *"Why Me?"*, Tudor Giurgiu's third feature film, premiered at Berlinale 2015, Panorama Special section and was a local blockbuster.

Libra is the Romanian co-producer for the upcoming film *History of Love*, Radu Mihaileanu's adaptation of Nicole Krauss' bestseller, starring John Hurt.

## ► PRODUCER'S PROFILE

Born in 1980, May 7th in Romania, graduated Law School in Sibiu in 2002, Bogdan Craciun started working in film production in 2006, being the production manager of the documentary workshop "Aristoteles". He joined Libra Film in 2007 and worked in production for short films, documentaries, commercials, music videos and feature films.

During his work at Libra Film, Bogdan participated in most of the company's co-production projects like *"Cendre&Sang"*, Fanny Ardant's directorial debut shoot in Romania in 2008 and premiered in Cannes in 2009, and *"The Mission of the HR Manager"* by Eran Riklis, awarded with Audience Award in Locarno 2010.

As an executive producer in the company he managed among other *"The Japanese Dog"*, by Tudor Cristian Jurgiu, premiered in San Sebastian 2013, *"Superman, Spiderman or Batman"* by Tudor Giurgiu - best European short film of 2012 at the European Film Academy Awards, and Libra Film's most recent title *"Why Me?"*,

Tudor Giurgiu's 3rd feature film, a local box office hit, premiered at Berlinale 2015.

### ► **WRITER & DIRECTOR'S PROFILE**

Born in 1972 in Cluj-Napoca, Romania. Member of the European Film Academy, Eisenhower Fellow in 2014, founder and President of the Transilvania Int'l Film Festival, and initiator of the Gopo Awards – Romania's national film awards. Graduated Bucharest Film Academy in 1995 and worked as 1st assistant director for directors like Lucian Pintilie and Radu Mihaileanu. Giurgiu was also General Director of Romanian National Television (TVR) between 2005-2007. His directorial

Debut feature *Love Sick* was selected in Panorama section of 2006 Berlinale and awarded in several int'l festivals). His short *Superman, Spiderman or Batman* (2011) won

Many festivals worldwide (Aspen, Valladolid, etc) and won Best European Short at the 2012 edition of European Film Awards. Tudor's 2nd feature, *Of Snails and Men*, was awarded with Special Jury Prize in Warsaw IFF, Best Film of "Punto di Encuentro" section of Valladolid IFF and Best Film at SEE Film Festival – L.A. His most recent film "Why Me?" premiered in 2015 Berlinale Panorama and was awarded in Sofia, Miskolc and Tarkovsky IFF. Tudor produced or co-produced many feature films such as *Katalin Varga* by Peter Strickland (Silver Bear in 2009 Berlinale and European Discovery of the Year at EFA Awards), *Mission of the Human Resources Manager* by Eran Riklis (Audience Award in Locarno 2010), *Cendres et Sang* by Fanny Ardant (Cannes 2009) or *Cannibal* by Manuel Cuenca (Toronto and San Sebastian 2013).

# BALANTA: THE TIDE PEOPLE

**Genre** Documentary  
**Directors** Paolo Barberi, Riccardo Russo  
**Writers** Paolo Barberi, Riccardo Russo  
**Producers** Federico Schiavi, Camille Thiebaut  
**Budget** € 160.000 (€ 33.000 in place)  
**Companies** Nacne Sas, Esplorare la Metropoli  
**Looking for** € 127.000



Federico Schiavi



Camille Thiebaut

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## ▶ SYNOPSIS

Hidden within the West-African Mangroves, the Balanta people first stood up to slave traders and then freed their country from the Portuguese colonialists, giving birth to the Republic of Guinea-Bissau. Forced to put up with the ocean tides, they pushed back the sea to gain agricultural land in order to survive. They invented a sustainable technology that is unique in the world and allows them to blend seawater and freshwater to fertilise the ground. This technique enabled them to be self-sufficient in food production for centuries. Today their last and hardest fight is that against the monoculture corporations, that threaten with fertilizers and GMOs their traditional organic methods, their food sovereignty and their independence.

## ▶ DIRECTOR'S NOTES OF INTENTION

As evidenced by our previous feature documentary *The Well - Water voices from Ethiopia*, about the Ethiopian Borana community and their democratic water management, we are interested in local stories which give a clue to help us understand current global issues. This new film wants to get inspiration from the Balanta people, their History of resistance and their quite extraordinary traditional and organic rice farming system.

The Mangrove paddy fields are still completely pollution-free and the farming system the Balanta people developed over centuries is a model of social and agricultural sustainability. This state of affairs raises a series of questions for us: How has their system managed to prevent the introduction of modern cultivation methods to date? Does their secret lie in the diversity of their crops? Is it due to the inaccessibility of their land? Or is it thanks to the social organisation linked to this kind of farming?

Today this local socio-economic system is put at risk by the global

market economy with its mechanized agricultural model and their seed patents business. Young people tend to leave the paddy fields for urban shantytowns together with thousands of ex-farmers, to join an even more precarious metropolitan economy. We want, with this film, to get inspiration from the Balanta people, and bring awareness, together with an original point of view coming from the indigenous world, about the relevance of local and traditional knowledge in agricultural sustainability.

Through photography we will share the stunning visual impact of the Mangroves. Due to tidal excursions, the landscape dramatically changes every six hours. The spectator will properly get the measure of the ingenuity and hard work needed for a people to get by and blossom in such a particular border area: between the land and the ocean, between freshwater and seawater.

#### ► **COMPANY PROFILE**

Nacne SAS: The Company comes from the 10 years' experience of SUTTVUESS, that produced over the last years social, historical, feature documentary, reportage for the main Italian channels (RAI, LA7, History Channel, NAT GEO, Current TV) and international networks (NHK, SVT, RTP, ESPN e RTS). Nacne, with the support of excellent collaboration with RAI and other major European broadcasters, started five new productions in 2012 and 2013: "Togliattigrad" (with Raicinema), "Italia: una storia contadina" (for the Ministry of Agriculture), "Pipino, the Art of stealing Art" "PontifEX", and "The angels of Rugby" (for Rai Cinema).

#### ► **PRODUCER'S PROFILE**

Federico is President and one of the founders of Nacne Film Production. As a producer he has developed and produced over 20

documentaries, selected for the major national and international documentary festivals. As film editor, in the last 15 years, he has worked on documentaries, feature films and TV shows. He is in charge of the promotion and international sales of Nacne's films having achieved extensive knowledge of the international markets through the screening and release of his own films.

Among the documentaries he has produced are Gaza Hospital (Golden Globe of International Press for Best Documentary), No Bajen Los Brazos (in co-production with Rai Cinema) Tiberio Mitri, Maputo Dancing dump (Official Selection, Dok Leipzig 2010), Togliattigrad (Official Selection - Torino Film Festival 2014). He is an active member of the Italian Association of Documentarists, a trade organization that gathers Italian independent documentary production companies. He served as the IAD president between 2008 and 2011.

#### ► **WRITER & DIRECTOR'S PROFILE**

Paolo Barberi – Co-Director

A visual anthropologist and documentarist, Paolo is a research associate at the University of Ferrara where he teaches media studies. He has released several documentaries in Italy and worldwide with a particular focus on indigenous populations. Paolo is a founding member, together with Riccardo Russo, of the association of researchers and filmmakers Esplorare la Metropoli (ELM).

Riccardo Russo – Co-Director and D.O.P.

A geographer and filmmaker Riccardo holds a PhD in Human Geography with a specialization in multimedia for human rights. He has realized several internationally released documentaries focusing on socio-environmental issues on five continents. They have been shown in film festivals and broadcast on numerous television networks.

# EXEMPLARY BEHAVIOUR

**Genre** Documentary  
**Director** Audrius Mickevicius  
**Writers** Audrius Mickevicius, Georgi Tenev  
**Producers** Rasa Miskinyte, Martichka Bozhilova, Igor Pedicek  
**Budget** € 215.213 (€ 27.000 in place)  
**Companies** ERA FILM, AGITPROP, Casablanca Film Production  
**Looking for** € 45.713



Audrius  
Mickevicius



Rasa Miskinyte

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## ▶ SYNOPSIS

There are approximately one thousand prisoners in the Vilnius Lukiškės prison and approximately one hundred of them are murderers serving life sentences - "lifers". Some lifers still hope one day to return to society, be useful and spend their last days in freedom. The main way to achieve this hope is by exemplary behaviour and personal efforts to reform. They knit socks and deliver them to homeless people. They build nesting boxes for birds, insects, small mammals and coffins for pets. Some skillful prisoners develop their own artistic or technological projects and collaborate with the prison's staff. Prisoner Rimantas makes wooden Harley Davidson motorcycles, Žygimantas writes books, Rolandas wants a child. Through their efforts and handiwork, they can send a message to society about their attempts to change which usually are invisible and unknown to the outside world.

The axis of the film is a personal change, radically witnessed by the cases of the other two characters of the film: Bernard Stiegler – the worldwide famous contemporary French philosopher, the former prisoner and Arunas Peškaitis - the Lithuanian monk and lifer's chaplain, the former diligent atheist. . . Five true personal stories are challenges to stereotypes of homophobic society.

"Exemplary Behaviour" is a contemplation on the human condition, dignity, tolerance, death and mediated contemporary life.

## ▶ DIRECTOR'S NOTES OF INTENTION

Death equalizes us. It helps us to feel and recognize a real world, which currently is becoming more and more a simulation. Culture of death became a driving force of entertainment and media, it has its magnetism, which triggers our imagination and destructively influence our mentality. Human condition and dignity has a value

worthy to be discussed in a virtually anaesthetized contemporary world. I am interested in an exploration of non-linear film structures and alternative ways of narration which can convey intimate subjective experiences, feelings and emotions.

## ▶ **COMPANY PROFILE**

Established in Vilnius in 2001 by the Lithuanian producer, Rasa Miskinyte, ERA FILM is known for producing award winning international documentary films. Made more than 13 films with France, Spain, Germany, Poland, Ireland. Have co-produced with many broadcasters including NHK Japan.

Recently ERA FILM entered a new era with an additional focus on animation and transmedia projects.

Previous producing credits include: Animated film "Cold Springs" 4'40, 2015 with KASK Gent (Belgium); Creative doc "Under the Hood" 75', Dvcam, 2013 with Planet Korda Pictures (Ireland) MDR, Belsat TV & TVP (Poland); Creative doc "Dreaming the Path" 87, HD, 2012; Creative doc "Book Smugglers" 73'/53', HD, 2011 with Planet Korda Pictures (Ireland) and BBC-NI (UK) and TG4 (Ireland); Creative doc "Sharunas Bartas an Army of One" 51', Dvcam, 2010 with Leitmotiv Productions (France); Animadoc "The Bug Trainer" 53', HD, 2008 with Se-ma-for Productions (Poland), NHK (Japan), AVRO (The Netherlands), YLE (Finland); Creative doc "Spanish for Adults" 51, Dvcam, 2007 with Evohe Films (Spain), Televisio de Catalunya (Spain), ZDF/Arte (Germany/France), YLE (Finland);

As line producer/Associatioted producer: Creative doc "The Fall of the Wall" 80', HD, 2009 for FR3 (France); Creative doc "L'Affaire Farwell" 2 episodes 52', DigiBeta 2007 for ZDF (Germany), ARTE G.E.I.E. (France), YLE (Finland); Creative doc "The

Putin System" 95', DigiBeta, 2005 for France2 (France), NDR (Germany), LRT (Lithuania).

## ▶ **PRODUCER'S PROFILE**

Rasa Miškinytė Graduate of The European Film College, Denmark. Master degree in Audiovisual Arts, Film & Theatre Department, Lithuanian Music Academy. Commissioning Editor at Lithuanian Radio and Television, 2001 – 2006. Owner of company ERA FILM. Rasa is an alumni of Eurodoc 2003-2004, where she successfully developed her animated documentary The Bug Trainer, the film she made in co-production with Se-ma-for Film Production (Poland), NHK (Japan), AVRO (The Netherlands), YLE (Finland). The film was screened and awarded at more than 50 International and National film festivals.

## ▶ **WRITER & DIRECTOR'S PROFILE**

Audrius Mickevicius is an interdisciplinary artist (film, photography, architecture, installations, graphics, sound, writing) and a professor in the Department of Photography and Media Art at Vilnius Academy of Fine Arts. In 1983 he made his first 8 mm film "Requiem for Quartet". Since then Audrius has made 17 films. In recent years he created several experimental, documentary and fiction films which were screened in various international film festivals and MoMA, New York. Since 2010 the film director has been a member of the Lithuanian Filmmakers Union. He works and lives in Vilnius, Lithuania.

# FOAM AT THE MOUTH

**Genre** Fiction  
**Director** Janis Nords  
**Writer** Matt Gossett  
**Producers** Aija Berzina, Alise Gelze, Kestutis Drazdauskas, Klaudia Smieja, Beata Rzezniczek  
**Budget** € 954.513 (€ 505.600 in place)  
**Companies** Tasse Film, Art Box, Madants  
**Looking for** Post-production partners / co-producers; Sales agents; Distributors; Festivals



Aija Berzina



Alise Gelze

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## ▶ SYNOPSIS

Two years after the loss of his leg in a car accident, ex-cop DIDZIS focuses on his contraband detection business and three German Shepherds: Gina, Boss and Dargo. Meanwhile, his estranged wife JANA seeks her romantic fulfillment with one of her students, a seventeen year-old Roberts - a promising volleyball player and a brawling youngster. After a secret nighttime rendezvous, Robert hits a rabid wild boar with Jana's car and inadvertently spreads the virus to Didzis' three dogs.

The infected dogs gets loose and start a reign of terror on the small community. Didzis reunites with his old partner, Vilis, to search for the animals. As the attacks escalate, Didzis regains a part of himself he lost in the car accident years before.

Jana's and Roberts' affair gets complicated when Roberts' religious mother begins a crusade against a "homosexual propaganda" being taught by Jana. Meanwhile, Didzis suspicions about his wife's recent whereabouts drive their relationship in an even bigger conflict. Religious fever mixed with real-life fear surfaces as the dogs bite more people.

Didzis must face his demons head-on as he and Vilis continue their search. He finally opens up to his old friend about the accident that claimed his leg.

After a heated argument with his mother, Roberts runs off. Jana tries to help him by settling him into her summer cottage by the lake. Instead, they run into the reigning dogs. Didzis and Vilis arrive on the scene just in time to save the frightened teenager. Confronted with the scene of infidelity, Didzis must nevertheless put an end to the terror and try to unite with his wife.

## ▶ DIRECTOR'S NOTES OF INTENTION

3 main characters are at the centre of the film – former policeman Didzis; his wife Jana and Roberts, her lover and student. The relationships are played against a vivid and dramatic backdrop: Didzis three dogs get infected with rabies and become a menace to inhabitants of the town.

This parallel plot line provides additional dimension to the seemingly familiar love triangle. Rabies is a virus spreading both among people and animals. It is unique because it directly influences psyche and emotional state of mind. In the imagery of the film, the rabies signifies the emotional state of the film characters. Just like dogs, each character gets “infected” and experiences blind emotions taking over. Didzis, getting suspicious of his wife’s infidelity, is overtaken by destructive jealousy and willingness to prove his manhood. ROBERTS behaves as fit for a teenager in love – sometimes aggressive, then sentimental, and then fatalistic. Meanwhile, JANA is unable to resist the sudden passion and finds herself in an unenviable situation both from moral and legal perspective. Jana’s feelings and mind make her do contradictory things.

One could say that the characters behave as if they were mad, as if something has bitten them. However, unlike the dogs, the humans have a chance to find a way back. After the storm of emotions will die out, each of them will become more stable and adapted for life. After years, when reminiscing about this period in their lives, they will probably shrug and make a wild guess about “what had gotten into them”.

One could point out, that “Foam at the mouth” shares common elements with the vampire genre – virus spreads aggression that, in turn, spreads the virus further. However, the vampire genre relies on fantastic elements to create the required atmosphere. In our case,

we are retaining realism while the “virus” gives us powerful cinematic and dramatic tools to heighten the stakes and look at relationships from a distance. Instead, of sinking into melodramatic details of jealousy we are creating an otherworldly whirlpool of emotions.

## ▶ COMPANY PROFILE

Feature films:

“Mellow Mud” (2016), 103 min (directed by Renars Vimba, cinematography by Arnar Thorisson), premiere expected in 2016;

“Foam At The Mouth” (directed by Janis Nords, written by Matt Gossett), in pre-production;

“Paradise 89” (directed and written by Madara Dislere), in pre-production;

“Oleg” (directed and written by Juris Kursietis), in development.

Shorts:

“Fish” (2014) 13min, (directed by Ksenija Zake, cinematography by Valdis Celmins), Nominated for the Best Short Film at National Film Award “Lielais Kristaps 2014” (Latvia);

“Wind Broke Grey Pines” (2013) 28min (directed by Madara Dislere, cinematography by Jurgis Kmins);

“Poem” (2011) 25min (directed by Madara Dislere, cinematography by Janis Reinfelds).

## ▶ PRODUCER'S PROFILE

Full length feature “ES ESMU ŠEIT” (2016) (“MELLOW MUD”), director: Renars Vimba, camera: Arnar Thorisson, in post-production; Short “FISH” (2013), director: Ksenija Zake, camera: Valdis Celmins, Nominated for National Film Award „Lielais Kristaps 2014” as Best Short.

Full length feature "MOTHER, I LOVE YOU" (2013), director: Janis Nords, camera: Tobias Datum (US), editor: Tamara Meem (US) RED, 83 min, color (2013)

Festivals / Awards:

Berlinale International Film Festival 2013 (Germany) - International Jury Grand Prix for The Best Feature Film / Generation KPlus (World Premiere);

Buster Film Festival 2013 (Denmark) - Danish Writers Guild's Best Screenplay for Children;

Zlin International Film Festival 2013 (Czech Republic) - European Children Film Award for the Best Feature Film;

Los Angeles Film Festival 2013 (US) - Grand Prix for The Best Feature Film (US Premiere);

BUFF Malmo Film Festival 2014 (Sweden) - Grand Prix for the Best Film;

National Film Award „Lielais Kristaps 2014“ - Grand Prix for Best Film, Best Director, Best Actress;

Toronto International Film Festival Kids 2013 (Canada) - International Competition (North America Premiere);

Official Latvian candidate for Academy Award and Golden Globe nomination as Best Foreign Language Film.

Full length feature "RETURN OF SERGEANT LAPINS" (2010), director: Gatis Smits, camera: Soopum Sohn (US), 35mm, 85 min, color

Festivals / Awards:

Pusan International Film Festival, (South Korea) (World Premiere);

Rome Independent Film Festival 2010 (Italy);

National Film Award Lielais Kristaps 2011 (Latvia) - Best actor.

Short movie "LUST LUST" (2009), director Martins Grauds, camera: Uldis Jancis, costumes: Keta Gutmane, 12min, color, HD

Festivals / Awards:

Competition for fashion films FIP, 2009, Latvia, Grand Prix – Best Film;

A Shaded View On Fashion Film by Diane Pernet - Festival, 2010 (France), Grand Prix – Best Film, Best Actor

Full length feature "VOGELFREI" (2007), directors: Anna Viduleja, Janis Kalejs, Janis Putnins, Gatis Smits; camera: Andrij Parekh, Sam Moon, Gints Berzins, 35mm, 90min, colour, Condor Production Berlin (released June 2007)

Festivals / Awards:

Rotterdam International Film Festival 2008 (Netherlands);

Turino International Film Festival 2007 (Italy);

Pusan International Film Festival 2007 World Premiere (Korea);

Saõ Paulo international Film Festival 2007 (Brazil);

Karlovy Vary International Film Festival 2008 (Czech Republic);

National Film Award Lielais Kristaps 2007 (Latvia);

Best Script, Best Cinematography, Best Film.

## ▶ WRITER & DIRECTOR'S PROFILE

After extensively working as IAD on various Latvian features and TV commercials, Janis Nords shot his feature debut "Amateur" in 2008. The film won Best Debut at the Latvian National Film Festival. The following year he co-wrote "Return of Sergeant Lapins" (directed by Gatis Smits), which premiered at Busan International Film Festival. He then studied film directing at National Film and Television school in Britain. In 2013 his second feature "Mother, I Love You" was premiered in Berlinale International Film Festival and

won prestigious Jury Prize as Best Film. "Mother I Love You" traveled more than 120 international film festivals and won more than 15 international and national film awards.

# FOR WOMEN ONLY

**Genre** Documentary  
**Director** Ayfer Ergün  
**Writer** Ayfer Ergün  
**Producer** Asli Filiz  
**Budget** € 145.445 (€ 19.945 in place)  
**Company** Bir Film  
**Looking for** commissioning editor, co-producer



Ayfer Ergün



Asli Filiz

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## ▶ SYNOPSIS

"For Women Only" is telling the story of three female taxi drivers in three different Muslim countries. One driver is located in Iran, the second in Jordan and the third in Pakistan. As all three countries are Muslim countries, one would think that their respective treatment of women is the same. They might all be Muslims countries and one would expect the treatment to be the same, but this is not the case. Each Muslim country is having its own background and development, its citizens their own stories and issues. Through the personal stories of the main characters we will understand the diversities of lives in the different countries.

All three main characters in the documentary believe that they do a good job and they believe in the idea of protecting women from the eyes and hands of men. Harassment is the main complaint of women in public transport and taxis. Usually women face a lot of problems with male drivers who act inappropriately. Whenever females want to go out on their own and make use of a taxi with a male driver, their male relatives will not allow them to do so. The female taxi drivers and their female clients believe that being driven around in a taxi by women and only for women will allow them more mobility and freedom. Female activists, however, question this complaint. Protecting women by means of segregation does not make sense from their point of view.

This trend which "exclusively serves the fairer sex" is very telling about the position of women in their countries. A women taxi driver is pleasing to a lot of people. Many women and girls now ask for female drivers by name. The female taxi drivers receive a lot of bookings from men who want to hire cabs for their wives, sisters, mothers, daughters or their fiancées. Female taxis are a growing trend in Muslim countries.

But despite the support, the new service is still being attacked. Some women movements in these Muslim countries consider them as a 'naive solution' to the complicated problem.

### ► **DIRECTOR'S NOTES OF INTENTION**

Often we perceive Muslim countries and the lives of its citizens, esp. the female ones, as impenetrable, it seems to be very difficult to leak in and get a real picture of their dreams and daily lives. Some of the news coming to us in the western societies are bewildering and seem to come from far away. My documentary For Women Only will be observant, the camera shall follow the main characters very close and open our eyes to their surrounding from their perspective. Our main goal is to convey an image of women in Muslim countries that goes beyond the usual clichés and stereotypes. We want to show another side of these women, a different one to those which are largely prevalent: the strict and religious theocracy, the joyless, oppressive regime. We are trying to put across a more realistic image, one that is not ideologically warped from the outset. No politics, just realistic.

The documentary For Women Only will highlight the situation of women in some Muslim countries. In many cases women do not have the same rights as men. On the other hand women in those countries are not only victims, but they are also strong and courageous. In order to understand we will show the life of women from inside and outside, their working and private life.

Taxis only for women are opening a door to more freedom for women in the countries the documentary will focus on, Pakistan, Iran and Jordan. Some women do have now for the first time in their life the chance to go out and move through their cities independently without a male companion. Taxi services by women only for women

are also promising more safety, the women using them are safe from sexual and other offenses. But in the same time it is also another step into the isolation of women, it could be understood as the further establishment of parallel societies in one country: one women do have access to and another one to which they don't. I want to tell those women's stories and give themselves a voice.

### ► **COMPANY PROFILE**

Founded in 2002, BIR FILM is an Istanbul-based production and distribution company.

Bir Film has become one of the leading distributors in Turkey since the date it was founded, acquiring quality films from all around the world, representing a library of 550 titles with over 30 theatrical title releases every year. Bir Film is a licensee of Sony Pictures HE and 20th Century Fox Home Entertainment, as well as being the video distributor of independent films and the only address for auteur director DVD collections.

Apart from distribution, Bir Film focuses on producing of short and feature films with young and emerging directors as well as established ones. After co-producing acclaimed female director Handan Ipekci's award-winning film "Hidden Faces" in 2007, Bir Film produced short films of young and upcoming directors. After the production of "The Voice" by experienced director Umit Unal, Bir Film produced the debut film of Tunc Sahin: "Mix Tape".

Bir Film also intends to spotlight on female directors. After co-producing Cigdem Vitrinel's "But Muzeyyen, This is my Deepest Desire" Bir Film is now developing two projects, "For Women Only" and "Promise Me". "Ballad of Yemen" was granted the co-development fund in Meetings on the Bridge. "For Women Only" got the development support of Yeni Film Fund.

Bir Film is in pre-production of "Ugur" which will be directed by award-winning young director Ozan Aciktan. "Ugur" was selected to Berlinale Co-production Market 2015.

Bir Film aims to produce quality films which can attract both national and international audiences and tries to develop crossover projects.

Feature Films:

Ugur - 2016 by Ozan Açiktan – In pre-production

For Women Only – 2016 by Ayfer Ergün – In development

Ballad of Yemen - 2017 by Tunç Sahin - In development

Mix Tape - 2014 directed by Tunç Sahin

But Müzeyyen This Is My Deepest Desire – 2014 directed by Cigdem Vitriuel

The Voice - 2010 directed by Ümit Ünal

Hidden Faces - 2008 directed by Handan Ipekçi

Short Films:

Just For One Day - 2013 directed by Tunç Sahin

Hamam - 2010 directed by Tunç Sahin

Death - 2010 directed by Burcu Aykar & Uygur Sirin

Birth - 2009, directed by Burcu Aykar & Uygur Sirin

## ► PRODUCER'S PROFILE

Asli Filiz was born in Izmir. She studied International Relations and Political Science at Bogaziçi University in Istanbul. In 2005 she began to work for Bir Film in film distribution field before production. In 2006, she attended a workshop organized by CICAÉ in Venice. She worked for Egg (2007) and Milk (2008) by Semih Kaplanoglu as assistant producer. In 2009 she was invited to Talent Campus in Berlinale Film Festival as a young producer. Same year she attended to a workshop on "Co-producing in and with Eastern Europe" in Georgia. She was the production manager of Voice (2010) by Ümit

Ünal. She is the associate producer of Zephyr (2010) by Belma Bas which premiered in 35th Toronto Film Festival, executive producer of Future Lasts Forever (2011) by Özcan Alper which premiered in 36th Toronto Film Festival and associate producer of Voice of my Father (2012) by Orhan Eskiköy and Zeynel Dogan which was premiered at 41st Rotterdam Film Festival.

She is currently working as director of productions at Bir Film. After completing Mix Tape (2014) she continues to develop feature and documentary film projects. The feature film project Ugur (2017) was selected to Berlinale Coproduction Market and supported by Turkish Ministry of Culture. She is also developing a documentary, For Only Woman (2016). She is selected to EAVE 2016 with this documentary. She is also co-producing "Birth" by Jessica Krummacher, a German film produced by Unafilm.

Aslı at imdb:

[http://www.imdb.com/name/nm3811738/?ref\\_=ttfc\\_fc\\_cr5](http://www.imdb.com/name/nm3811738/?ref_=ttfc_fc_cr5)  
2017 – Ugur (Dir: Ozan Açiktan) – In development (Berlinale Co-production Market)

2016 – For Only Woman (Dir:Ayfer Ergün)– Documentary in development

2014 – Mix Tape (Dir: Tunç Sahin)

2012 – Voice of my Father (Dir: Orhan Eskiköy, Zeynel Dogan)

World premiere at 41st Rotterdam Film Festival, Competition

2011 - Future Lasts Forever (Dir: Özcan Alper)

World premiere at 36th Toronto Film Festival

2010 - Zephyr (Dir: Belma Bas)

World premiere at 35th Toronto Film Festival "Discoveries Section" & Asian Premier in Tokyo Film Festival

Official Competition

2010 - Voice (Dir: Ümit Ünal)

2008 - Milk (Dir: Semih Kaplanoglu)

Premiered in 66th Venice Film Festival Competition

2007 - Egg (Dir: Semih Kaplanoglu)

Premiered in 60th Cannes Film Festival Quinzaine des Réalistes.

She is also co-producing "Birth" by Jessica Krummacher, a German film produced by Unafilm.

### ► **WRITER & DIRECTOR'S PROFILE**

Ayfer Ergun studied at the University of Amsterdam Television and Cinematography science. After her study she worked for several Dutch broadcast companies as director of many prize-winning documentaries The 'Silly' mothers of Istanbul (NPS-1998) - Illegal dreams (HUMAN-2007) Against My Will ( HUMAN-2002) was nominated for the IDFA. Won several awards: the Prix Italia. Human Rights Film festival in Geneva and Ankara film festival.

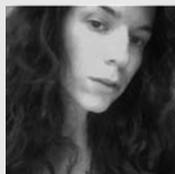
She worked for VPRO, NPS, Wereld Omroep, AVRO,VARA,IKON,HUMAN. Her documentaries where shown in many countries and film festival all over the world. She worked for many years for Amnesty International at the Audiovisual department as head of the department and as Producer. She has made many films on position of women all over the world.

# FUGUE

<b>Genre</b>	Documentary
<b>Director</b>	Artemio Benki
<b>Writer</b>	Artemio Benki
<b>Producers</b>	Petra Oplatkova, Artemio Benki
<b>Budget</b>	€ 250.000 (€ 30.000 in place)
<b>Company</b>	Artcam
<b>Looking for</b>	co-producers (Germany, Spain), TV broadcasters, International Sales Agent, general feedback



Artemio Benki



Petra Oplatkova

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## ▶ SYNOPSIS

"Fugue" follows the process of creation of *Enfer Maria*, the latest composition of Martin P., young Argentinian pianist and composer interned at the psychiatric hospital El Borda in Buenos Aires.

In this piece Martin is musically portraying a confinement. He believes this work will bring him way out, despite the fact that his passion for music was one of the main reasons that brought him inside walls of Borda.

3 years ago he went through a mental breakdown, failing to handle any pressure – real or imaginary – related to his hypersensitivity, his instrument and his first composition - *La Flor* and all the pressure of rising success and expectations. This enclosed in a paranoid and schizophrenic delusional world made of hallucinations. Since then Martin lives in El Borda. This hospital is a small city in itself, with own streets, own football field, but above its own inhabitants, psychotic to varying degrees. This world has its own rules, its own codes.

During composition of *EnferMaria*, Martin will be supported by Dr. David C., his therapist, he will share intense moments of anguish and treatment with Luis and Sebastian, his friends - long term (10 years) patients. Jeanne, a young volunteer at The Cultural Centre of Borda will help him to find a daily job of bar pianist. Then he will start to leave the hospital, at least for few hours during the day and face new anxieties linked to a return to the "normal" world.

Above all he will find Sol, the dancer and choreographer. This meeting will enrich the partition of a choreography. They sometimes write together, share silences and fears - entangled in creation, it feels like a love story, nearly...

The core of "Fugue" is an obsession with creation, artistic production and also its tragic failures, foundering and passing with artistic truth and reality of life.

## ► DIRECTOR'S NOTES OF INTENTION

When I visited El Borda hospital for the first time in december 2014, I got immediately fascinated with this huge complex, an universe on its own: clandestine buildings, long corridors, huge dorms for over 50 patients divided in sections for 8, green and colorful courtyards full of people with faces telling stories...

This imprint in my mind was so intense that I have decided to make a documentary there. I came back in spring 2015 and then I have met my character - Martin.

He was sitting alone in one of green Borda courtyard and with concentrated and passionate expression, "playing on the table". This recalled a memory from my childhood, when my parents tested the strength of my will / wish by promise that they will buy me a piano, if I manage to play on table at least 1 hour a day for 3 months. I gave up after 2 months...

Even from distance I could see that this person is no lunatic, but someone who knows how to play very well. I have also noticed group of other people watching him from other tables in respectful silence.

I could not resist the curiosity and come out to be closer to the scene. The player finished after few minutes, stand up and left. In eyes of some of the "audiences" I could see the tears. I asked one of them, who was that guy - they told me, it is Martin, a piano virtuoso.

I visited this place again in next days and started to speak with Martin. Step by step he open up and told me about his story as well as about the composition he is working now - Enfer/Maria.

My goal is to tell the unique but universal story of obsession with creation, about gift of an exceptional talent which might be a burden as well.

"Fugue" will be a film of cinema direct (no interviews, cinematic quality of storytelling), following a period of at least a year. Using

Cinema direct, here, will not only bring the realistic aspect coming with this genre, but also the dramatic structure of a feature showing the transformation of a unique human being.

## ► COMPANY PROFILE

Artcam is well established art house distribution and production company based in Prague, Czech Republic.

Since 2014 we start with production development of author driven projects in close collaboration with Sirena Film.

Sirena Film is Prague based independent production company founded in 1994 by Artemio Benki.

The company develops original production and international co-productions, also providing production services.

Since its foundation 20 years ago, Sirena Film produced over 25 film and TV projects and 800 commercial spots and music videos.

Within the last three years, we have co-produced several major films including "A Royal Affair" (Academy Awards Shortlist, Silver Berlinale Bear) and "Serena" by Oscar-winning film director, Susanne Bier. In 2013, Sirena Film participated in the largest TV project ever produced by a Danish TV - a historical drama television series "1864" produced by Miso Film. A period drama "Marguerite" of awarded French director Xavier Giannoli was co-produced by Fidelite & Sirena Film in 2014 and already before premiere was sold to all major territories by Memento Films.

## ► PRODUCER'S PROFILE

Born in former Czechoslovakia, after studies of architecture and new media she became an author of awarded projects on border of architecture, art and new technologies ( ArchGrandPrix Shanghai 2007, Japan Architect IADC - Main Prize 2005).

Since 2010 she collaborates closely with A.Benki and ARTCAM - on marketing strategy of releases and inVitrO (MEDIA - PILOT Project Support 2011). Since 2012, Petra is developing original production of feature, documentary and transmedia projects of ARTCAM, SIRENA FILM (CZ) and The Talent Incubator UG (Germany). Petra is alumni of Berlinale Talents 2014 and ESoDoc 2015. Projects she participate on as development producer has been pitched at Cross Video Days 2014, Doc Tank 2014 and Vision du Reel Pitch 2015.

### ► **WRITER & DIRECTOR'S PROFILE**

Artemio Benki is a director and producer born in Paris, France. He has been working in film production and distribution for more than 30 years, founding owning and operating different companies in Europe: Czech Republic -Sirena Film (est. 1994, co-production of A Royal Affair, Lord of War etc.), Film Distribution ARTCAM (est. 2000, a major art house distribution company in Czech Republic); Russia - Fetish Film (est. 2005, a production company with advertising campaigns shortlisted for Cannes Lions, Grand Prix Red Apple Moscow etc.); France-Vendetta Films; and newly established (2012) The Talent Incubator UG in Germany.

Additionally, throughout the years of his of experience Artemio has grown a substantial European network; he is alumni of EAVE-European Producers Workshop 2010, FAS-Screen leaders 2011 and EuroDoc Production 2014.

Artemio's most recent docufiction project in development CONFIDENTIAL (director & producer), CZ, DE, FR co-production) was selected for development workshop EuroDoc 2014, CZ DOC Yearbook 2014, CONSTELLATION Workshop 2015 and got awarded by Creative Europe / MEDIA / DEVELOPMENT Support.



# HER JOB

<b>Genre</b>	Fiction
<b>Director</b>	Nikos Haralabopoulos
<b>Writers</b>	Katerina Klitsioti, Nikos Haralabopoulos
<b>Producer</b>	Maria Drandaki
<b>Budget</b>	€ 526.645 (20,26% in place)
<b>Company</b>	Homemade Films
<b>Looking for</b>	coproducers, financiers, sales agent



Nikos  
Haralabopoulos



Maria Drandaki

## ▶ Contact details

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## ▶ SYNOPSIS

Panagiota, 37, lives with her husband and their two children a seemingly quiet life in a petit bourgeois neighborhood in Athens. Her sole occupation involves looking after the household and the raising of the children. For two years and as recession is hitting hard, the family, after the dismissal of Kostas, struggles to get by and relies solely on a few savings and the support of Kostas' mother. But now the margins are getting narrower and pressure is adding on. Under these circumstances, Panagiota decides to get a job for the first time in her life. She is hired by a private cleaning company as a cleaning lady in a large DIY store. In her work environment, she is faced with a ruthless system of exploitation and competition. The heroine's lack of any previous professional experience and primarily her need to work, lead her to constant humiliating concessions. Nevertheless, Panagiota finds new meaning in her life and breaks free from domestic monotony. The experiences she gains, the friendships she builds, as well as her newly-found sense of "economic independence", help her to feel solid on her feet for the first time. At the same time, the relations within the family are improved and at last Panagiota gains the respect and appreciation she never had. While it all seems to be running smoothly as the life of the family gradually acquires the security that was missing, the balance at work begins to slip. A series of layoffs start that will bring the heroine confronted again with her personal dead ends. When she is finally being laid off too, she has to face the possibility of going back to a lifestyle she knows well enough but which no longer fits her. Panagiota cannot be the same anymore.

## ▶ DIRECTOR'S NOTES OF INTENTION

"Her Job" is a film about people whose lives quietly but drastically

change after a single event. We follow Panagiota, a rather naive and almost illiterate woman, who gradually overcomes her fears and insecurities and finds a new self under the most difficult circumstances. The fact that this woman gets a job as a cleaner for the first time in her life, suddenly changes her. Panagiota at the age of 37 enters a "new world". Panagiota however is located on the opposite trajectory from the world. She feels important and ignores the terrible consequences of the new working conditions that affect her and her colleagues.

"Her Job" depicts a bleak reality. However, the film's not going to be a bleak melodrama. The story is enhanced with unexpected outbursts of humor and the moment's touch of lightness. The awkward moments of Kostas caused by the reversal of roles within the family and the way Georgia treats him is an unexpected source of laughter. The difficulties Georgia faces in school or her jealousy towards the other children make her behave in a funny aggression. The fact that she's always ready to lie that mom is not working as a cleaner but as an accountant or as an employee in a bakery creates a funny and light atmosphere. The tragic goes hand in hand with the comic as in real life.

Although the crisis of southern Europe is the main background, the film is not about the crisis. It is a film about a person's and a woman's unexpected and belated fight against taboos like her gender, social class and educational level, towards a new sense of self identity and self esteem. The fact that Panagiota lacks a work experience makes her susceptible to exploitation at work but work gains her new ways of experiencing herself as a woman, mother and human being. Through this painful experience a new path opens up for her and it's up to Panagiota to decide if she wants to follow it or not. And the complexity of this decision is what makes her a heroine of our times.

## ► COMPANY PROFILE

Homemade Films is an Athens-based film production company, founded in 2009.

Since its creation, it has produced or coproduced successful feature and short films, like *Homeland* (by Syllas Tzoumerkas) and *Casus Belli* (by Yorgos Zois), which both premiered at the 2010 Venice Film Festival as well as the short *Out of Frame* by Yorgos Zois, which also premiered at Venice IFF 2012 and was awarded the EFA award for Best European short film, while it was nominated for the European Film Awards 2012. Its latest title, Syllas Tzoumerkas' second feature *A Blast*, premiered at the International Competition of Locarno IFF 2014 and is screening in festivals and theaters around the world.

Homemade is currently co-producing Yorgos Zois' first feature film *Interruption*, which premiered at the Orizzonti Competition of Venice IFF 2015 and Konstantina Kotzamani's short film, *Limbo Lake*, coproduced with France's Sacrebleu Productions. It is also developing Syllas Tzoumerkas' third feature *The Miracle of the Sargasso Sea*, presented at the 2015 Rotterdam-Berlinale Express program of the Cinemart and the Berlinale Co-Production Market, where it received the Special Mention of the Eurimages Co-production Award Jury and the first feature of Nikos Labôt, *Her Job*, recently supported by the Greek Film Center.

Homemade has the ambition to produce or co-produce films with an edge either in content or in form, aimed at international audiences. It focuses on bringing together writer-directors and artistic collaborators who share the company's passionate vision and enthusiasm for cinema.

Homemade is a member of the EAVE & ACE Producers Network and the Greek Producers Alliance.

#### Filmography:

The Miracle of the Sargasso Sea by Syllas Tzoumerkas (in development)

Limbo Lake (short) by Konstantina Kotzamani (in post-production)

Her Job by Nikos Labot (in development)

Interruption (aka Stage Fright) (2015) by Yorgos Zois

World Premiere: Venice IFF 2015 – Orizzonti Competition

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

A Blast (2014) by Syllas Tzoumerkas

World Premiere: Locarno IFF 2014 – International Competition

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

Out of Frame (Titloi Telous) (2012, short) by Yorgos Zois

World Premiere: Venice IFF 2012 – Best European Short Film

Award [www.outofframefilm.com](http://www.outofframefilm.com)

Paradise (Paradeisos) (2011) by Panagiotis Fafoutis

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

Homeland (Hora Proelefsis) (2010) by Syllas Tzoumerkas

World Premiere: Venice IFF 2010 (Critics' Week)

[www.homelandfilm.gr](http://www.homelandfilm.gr)

Casus Belli (2010, short) by Yorgos Zois

World Premiere: Venice IFF 2010

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

#### ▶ PRODUCER'S PROFILE

Maria Drandaki started off as a communication and development manager and later as a producer at Pan Entertainment.

Her credits include Alexis Alexiou's feature debut Tale 52 (Rotterdam IFF 2008, Best Screenplay- Sitges IFF 2008), Homeland by Syllas Tzoumerkas (Venice Critics' Week 2010), the shorts Casus Belli and Out of Frame by Yorgos Zois (Venice IFF 2010 & 2012), Paradise by Panagiotis Fafoutis, One step ahead by Dimitris Athiridis (IDFA 2012) and A Blast by Syllas Tzoumerkas

(Official Competition – Locarno IFF 2014).

Her latest film, Yorgos Zois' first feature film Interruption (aka Stage Fright), premiered at the 72nd Venice Film Festival.

She is currently developing Syllas Tzoumerkas' new film, The Miracle of the Sargasso Sea, and Nikos Labot's debut feature Her Job. Her latest production, Konstantina Kotzamani's new short film Limbo Lake, is in post-production.

She is a member of the EAVE & ACE Producers Network.

#### ▶ WRITER & DIRECTOR'S PROFILE

Nikos Labôt studied film direction in Athens, Greece.

He has worked in feature and short films, TV series and TV shows both in Greece and France. He has directed 3 short films, a creative documentary, music videos and theater plays.

His short film The Dog participated in numerous international film festivals and won several awards.

He has co-directed the theater play REPULSION\_6 for the experimental music performance group Erasers.

His feature documentary The Immortals at the southern point of Europe premiered at the 15th Thessaloniki Documentary Festival and made its international premiere at the 5th Annual Atlanta Philosophy Film Festival 2013. Her Job, supported by the Greek Film Center, will be his debut feature.



# HISTORY OF LOVE

**Genre** Fiction  
**Director** Sonja Prosenc  
**Writer** Sonja Prosenc  
**Producer** Rok Secen  
**Budget** € 830.000 (€ 90.000 in place)  
**Companies** Monoo, DUO Productions, Nukleus Film  
**Looking for** Co-producers, Sales Agents



Sonja Prosenc



Rok Secen

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## SYNOPSIS

"History of love" is a contemporary drama, told through the eyes of a turbulent teenager Iva, a jump diver, who has just lost her mother. The story takes place during one night and day and is set in a confrontation between a city and a forest.

Iva sees difficulties in her parents' relationship and blames her father for it. After her mother dies in an accident, Iva discovers that she had a secret affair. Because she is hearing impaired, Iva had distanced herself from an important part of her mother's life connected to her work in music. But after the loss, Iva starts to explore it. Not only explore it, almost attack it. She starts to follow her mother's secret lover, an opera conductor Erik whom her mother worked with. A series of unexpected events unites Iva and Erik on a dream-like journey through a forest. For one night and day Iva and Erik follow a river, chasing a mysteriously appeared body of a woman Iva thought to see floating in the water. As Iva and Erik dive into the forest, and the journey becomes more and more brutal to their bodies, they ignore being chased themselves. The story unfolds in a thriller-like atmosphere and Iva and Erik arrive to the verge of death. Iva realizes, after having gone through initial anger and disappointment, that Erik is actually the only person she can share her loss with. What looks like a senseless act of self-destruction is actually Iva's self-examination and her quest for final reconciliation with her mother's past, her loss and with her father.

## DIRECTOR'S NOTES OF INTENTION

The contemporary psychological drama "History of love" explores the discomfort of coming of age, blossoming sexuality, self-doubt, and desire for attention, especially during emotionally intense events of facing death and experiencing loss. In a society that glo-

rifies extroverts and everything that is superficial, our most profound experiences often become taboos.

The unexpected couple, Iva and Erik, have to distant themselves from the 'civilization' to find a way to confront their loss, fear and desire that they will have to come to terms with, if they want to survive. They embark on a dream-like journey; the forest they find themselves in could be a forest from a million years ago. Through events that unfold, the forest devours clothes off their bodies; they become a part of brutal nature (nature as such and human nature). I will try to find a fine balance between the visual poetry and the narrative. The feeling I would like transfer to the screen is a feeling of fluidity. Camera will be looking instead of showing, and the sounds will be characterized by Iva's perception. Although representing a real life, in a way, the city will on the contrary be portrayed through artificial light and neon glows of the night. And the part of the film in the forest will have a more realistic tone to it - to blur the line between reality and the visualization of internal states of characters and create the perception that everything we experience is real. Dichotomies and juxtapositions of the city and the forest will be progressively diluted into one united microcosm of the film. Although "History of love" incorporates genre mechanisms of a thriller, it defies genre. Marked by visceral sensation and raw effect interweaved with poetic vision, the film will take place over a short span of time in order to intensify the emotions and actions.

## ▶ COMPANY PROFILE

Monoo is a Slovenia based small but growing production company. We have successfully devoted our first producing years -from 2012 on- to putting together a slate of films that entered production one after another and managed to start building a catalogue of

ambitious and uncompromising films. We are interested in films that are characterised by a distinctive expression, and in intimate stories painted against a strong social commentary backdrop. After a documentary *Man with a Raven* and production of *Morning* (awarded short, sold for broadcasting in 31 countries after its festival run), we produced the internationally and nationally awarded and critically acclaimed debut feature *The Tree* (wp. Karlovy Vary IFF 2014). In its festival run *The Tree* was awarded with FIPRESCI Prize, Youth Jury Best Film and other awards; it is selected as the official Slovenian OSCAR entry 2016. In June 2015 we completed a new short *Impromptu*. As a young production house, Monoo regularly collaborates with at least two experienced and already internationally acclaimed Slovenian film production companies (*Staragara*, *Gustav Film*) in terms of offering separated film services and engaging in co-productions.

2015 - *Impromptu*, short fiction, 15'

2014 - *Reconciliation*, short fiction 15'

2014 - *The Tree*, feature, 90'

2013 - *Morning*, short fiction, 13'

2012 - *Man with a Raven*, TV documentary, 52'

In development:

"History of love" - feature

Friend's Mountain - feature

## ▶ PRODUCER'S PROFILE

Rok Secen graduated at University of Ljubljana (University diploma of Political Science, 2002), and later attended Academy of Administration and Business Academy. After graduation he worked as an assistant to the general secretary at the Ministry of Education

and became a partner in a company for accounting, financial and tax consultancy (established in 1992). Since his university studies he has been involved in film, at first as a writer, but in the last years he combined his passion for stories with his knowledge in finance to work as a producer. He is a co-founder and shareholder of the film production company Monoo. He is deeply involved in projects through all stages; from script development to distribution. He is also alumni of Midpoint program for screenwriting and film dramaturgy (FAMU).

### ► **WRITER & DIRECTOR'S PROFILE**

After the university diploma in journalism - cultural studies Sonja attended Berlinale and Sarajevo Talents, she co-founded the Monoo production house, was selected to TorinoFilmLab, and took part in program for screenwriting and film dramaturgy Midpoint (FAMU). Because of her background in visual arts on one hand and writing on the other, in her films she searches for a balance between visual poetry and a narrative. In 2014 she made her first full feature film *The Tree* (wp. Karlovy Vary IFF 2014); in its festival run *The Tree* received Fipresci Prize, Youth Jury Award and other awards. Her awarded and critically acclaimed debut feature is also the official Slovenian OSCAR entry 2016. Currently she has been developing her second feature "History of love".



# KENTANNOS

**Genre** Documentary  
**Director** Victor Cruz  
**Writer** Victor Cruz  
**Producers** Fito Pochat, Victor Cruz, Giovanni Pompili, Rafael Alvarez  
**Budget** € 315.068 (€ 192.057 in place)  
**Companies** Motoneta Cine, 16M.films, Kino Produzioni, Dos Treinta Y Cinco Producciones  
**Looking for** € 123.011



Victor Cruz



Giovanni Pompili

## Contact details

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## SYNOPSIS

Panchita lives in Hojancha, Costa Rica. The first thing that strikes your attention is her noisy smile. She turned 109 last November. Panchita's grandchildren already have grandchildren. Six generations of descendants. Until three years ago she was living on her own, at home. At 106, her children asked her to move in with Magdalena, her 66 year - old granddaughter and Pablo her 93 year - old son. The relationship between Nicoyans is characterized by constant displays of affection that result in hugs, kisses and constant physical contact. This affection seems to have a revitalizing effect on Panchita even cohabitation is forcing these elderly people to adapt their routines, and to test the bond of love that unites them. Setsuko lives in a small wooden house in the coastal village of Ogimi, in Okinawa. Every afternoon she has tea with her 97 years old friend, Hiyori. Both sit on the tatami cross-legged and spend long hours chatting. The natives from Okinawa are among the world's long-lived people. What is the key? Perhaps the Ikigai, "reason to live", roughly translates as "that which makes life worth living". Okinawa elders have a strong sense of motivation that could act as a buffer against stress and diseases. Antonino is 95 years old; he was born and lived all his life in Foghesu, a little town of 2,200 inhabitants in the centre of Sardinia. Widowed ten years ago, he is the fourth in a family of nine living brothers. Her older sister Consolata is the oldest living person in town, she has 107 years. Among the nine Melis' siblings they add 825 years, which gives them the rare privilege of being the oldest living family in the world. But Anonino has another worry; some time ago, he became very attracted by a neighbor, Concetta, a young widow of 80 years. Every afternoon he and his brothers Adolfo (93) and Vitalio (88) gather at the family owned bar they run, to drink

wine and tell each other stories, they toast saying KENT'ANNOS: "health and life for 100 years."

### ► **DIRECTOR'S NOTES OF INTENTION**

I love elderly people. Maybe, it has to do with the fact that I had to take care of my grandmother once my mother died prematurely. From that moment forward, my relationship with my grandmother was very strong. I was the one in charge of her health care, baths, and exercise. During the five years my grandmother lived after my mother's departure, I enjoyed every moment and felt how she enjoyed my presence. Someone thought of her, someone liked to be with her, touch her, hold her. Someone listened and valued her. I had the opportunity to know these three societies, so different from each other, but with a fabulous feature in common: many of their members have reached the age of one hundred.

I wondered what things they had in common, things that caught my attention and that I could recognize as a unifying feature of these three communities. At first glance, one might think that reaching the age of one hundred is a strictly medical matter, a question of food and genetics; but while these reasons, of course, have some sway, there is a much stronger and more important feature: the three societies have great respect and love for their elders. These adults still hold a valuable place in the familial and social hierarchies; their word is heard and they receive constant displays of affection: they are touched, hugged and pampered. Maybe we need to look with special attention at these communities that are not the most technologically advanced, and which do not have great public health funds; but have achieved what the most advanced societies can't: to reach 100 years old and share an exciting passion for life.

### ► **COMPANY PROFILE**

16M.films is a feature film and documentary production company founded by Victor Cruz over ten years ago. We're devoted to intense, risky and personal projects. Our films have been invited to the most important festivals and markets such as Locarno, Leipzig, Berlin, Toronto and Cannes. We also have a large experience in co-producing with Spain, Germany, and Latin America. Last films we have produced: "ESCUELA TRASHUMANTE" Documentary. 2015. Argentina. "ROSLIK, SOSPECHOSAMENTE RUSOS" Documentary. 2015. Argentina-Uruguay. "LA ISLA DEL VIENTO" Fiction. 2015. Argentina-Spain. "EL PASAMANOS" Fiction. 2015. Argentina. "INTERIORES" Documentary. 2015. Argentina-Venezuela.

### ► **PRODUCER'S PROFILE**

Born in Buenos Aires, Argentina. Has graduated from ENERC (Argentine National Film School) Since 1993 has worked as producer, co - producer and executive producer in television. Executive Producer for The Big Channel and Solo Tango cable networks. He is the founder of the production company MOTONETA CINE where projects are being developed for film and television. Some of his last productions are: "UN TREN A PAMPA BLANCA" (A train to Pampa Blanca), documentary feature (35 mm) Argentine-Spanish co-production. "CRÓNICAS INVISIBLES" (Invisible chronicles) documentary TV series shoot in Argentina, Venezuela, Uruguay, Bolivia, El Salvador, Ecuador and Puerto Rico. "MIKA, mi guerra de España" (Mika, my Spanish war), documentary feature – 2014 "INTERIORES" (Interiors) documentary feature – DCP in post - production "KENTANNOS" (may you live to be 100) documentary feature by Victor Cruz – DCP in development.

## ▶ **WRITER & DIRECTOR'S PROFILE**

Born in Buenos Aires, Argentina. He worked as mechanic, constructor and lifeguard while he was studying cinema at the public University. In 2002 he co-directed the documentary film "THE NIGHT OF THE AWAKEN CAMERAS" selected for BAFICI. In 2004 founds his own production company, 16M.films, mainly interested in projects characterized by its narrative intensity.

In 2009 he directed and produced his first feature film "THE PURSUER" selected for the Latin American Works in Progress of Berlinalle and winner of the Feisal award at the Mar del Plata film festival. In 2011 he produced and directed the documentary "BOXING CLUB" selected for the DOCBSAS production documentary forum and Mar del Plata International Film Festival. He is currently preparing "KENTANNOS"



# MR JAN AND HIS 40 GIRLS

**Genre** Creative Documentary  
**Director, Writer, Producer** Jacob Dammas  
**Budget** € 123.000 (€ 14.000 in place)  
**Company** GRANIZA  
**Looking for** (€ 109.000) Coproduction partners,  
tv deals, distributors



Jacob Dammas

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## ▶ SYNOPSIS

Poland's only female brass band 'Olimpia' is composed of 40 young vital women, and one brave man, the 75-year-old conductor and manager Mr Jan Skroś who must work hard to keep the orchestra playing as money is tight, instruments and uniforms need repair, new musicians are harder to find, international concerts await, and no one wants to take over Mr Jan's job. Or, so he thinks. In complete secrecy through Facebook, the musicians plan to carry out a *coup d'état* to replace Mr Jan with a new, young and more handsome conductor.

A bittersweet and light-hearted story about coming to terms with the reality that the old must inevitably step aside to give space for the new.

## ▶ DIRECTOR'S NOTES OF INTENTION

Female brass bands are rare, and Mr Jan one of a kind in his shape of a short, quick-tempered, yet gentle and charming dictator-conductor, opposing any authority.

However, the times are changing and this coming season will be Mr Jan's most challenging ever, thus ideal for making a film.

The title of my project is in fact a bit of an understatement, as Mr Jan Skroś for more than four decades has educated and conducted over 500 young female musicians within the brass band Olimpia. They are based in a simple loft at the very top of a 1920s school building in the city of Szczecin. Olimpia is Poland's only entirely female orchestra, established in 1974 when Mr Jan was given one year by the school management to carry out his „impossible” plan: to teach and direct 40 young women on „heavy, physically demanding” brass instruments.

Mr Jan proved the management wrong – a fact that he enjoys

recalling – and he has ever since been inseparable from Olimpia. Today they are one of the city's well-known cultural attractions. I wish to go behind the scenes and portray the beautiful and peculiar relationship between Mr Jan and his many girls.

### ▶ **COMPANY PROFILE**

GRANIZA was founded in 2007 in Warsaw, Poland, with the aim of producing creative documentaries of various forms and lengths. Today the company also works with transmedia storytelling. International coproduction is a natural feature of our projects. We therefore eagerly engage in cooperation with international filmmakers and partners who share the experience of living and working in more than one culture. GRANIZA is a member of The Polish Producers' Organization (KIPA).

Selected projects:

"On the Track of Europe" (in development). A doc series about European long distance trains.

"Warsaw's artisans" (in production). An online series about traditional handicrafts in decline.

"Polish Illusions", 2012, feature-length doc in coproduction with ARTE G.E.I.E (Grand Format), MDR and TVP, presale to YLE. Shown at festivals HotDocs, Karlovy Vary IFF, CPH:DOX, Krakow IFF, Big Sky, Trieste IFF, and more.

„ABCinema“, 2009, 28 min, short doc. Produced for the Danish Film Institute, about a Danish film collective long before the Dogma-95 wave.

### ▶ **PRODUCER'S PROFILE**

Jacob Dammas develops and produces creative documentaries and series through his own company GRANIZA, see Company profile above and Director's info below.

### ▶ **WRITER & DIRECTOR'S PROFILE**

Jacob Dammas was born and raised in Copenhagen as the son of Polish political refugees on his mother's side. After completing a M.A. in communication studies in Denmark, he decided to go to Poland in the search of an old family credenza, which he made a film about at the Andrzej Wajda Film School in Warsaw ("Kredens", 2007).

Jacob's feature documentary debut is "Polish Illusions" (2012), a tragicomical portrait of the changing times in small-town Poland. Together with two other bi-cultural filmmakers, Jacob belongs to the informal film group Polish Bastards.

# MY WAY OR THE HIGHWAY

Genre	Documentary
Director	Silvia Lorenzini
Writer	Silvia Lorenzini
Producer	Daniel García
Budget	USD 101.413 (USD 55.464 in place)
Company	Día Fragma Fábrica de Películas Ltda.
Looking for	USD 45.949



Silvia Lorenzini

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## SYNOPSIS

My father and I were born on the same day. My earliest memories are about navigating on top of an amphibious Topolino, in which my dad sailed along the principal river of Colombia in the 80's.

My dad had a long list of naval projects: he built up a floating house driven by an outboard motor and a tiller truck, where we slept while anchored in the middle of the lagoon; he refurbished a boat turning it into a bizarre sailor boat.

We crossed the Atlantic ocean together in a 37 feet sailboat when I was 18; he traveled on his own from Panamá to Alaska on a camper, and on his 63rd birthday he bought a motorcycle to keep going. His freedom was all that I desired. Over time I began to understand that it was more of an escape and an avoidance of reality. On 2011 my mom died from cancer, and he chose to go on a trip rather than being with us through this time.

A year later, he decided to tour South America by motorcycle. After 15 years of not being together, I decided to join him with the intention of making this documentary. I wanted to find out the motives behind his travels and inventions. I wanted to go inside his head, understand who he really is and start our over relationship over again. We undertook a 3 months trip and set off to Ushuaia from Cali, Colombia, on his Suzuki "The All Mighty".

My infatuation with this trip deflated the moment I got onto the motorbike. My father didn't want to remember and his answers were technical and rational.

Behind his tales there weren't any fantastic stories or strong motivations. Little by little I've started to realize this entire extraordinary world lay just in my head, thus this was my father's reality.

This is the story about the universe my father created and left me

as a legacy. And the universe I invented in return. A transformation journey that led me to discover through my father, that there no need science fiction movies to create impossible worlds.

### ► **DIRECTOR'S NOTES OF INTENTION**

"My Way or the High Way" started when I found the amazing images of the Amphibious Topolino sailing in the sea. That connection with this incredible imagery created by my father made me want to learn more about why he had invented so many things throughout his life.

I realized his ideals were influencing my life and were unconsciously shaping my own pathway in through the world.

I became driven to know where those ideals come from. But the real catalyst that sparked this journey, this encounter with my father, was my mother's death. In that moment, I realized all the fantasy memories I had of my father were castles in the sky that started to crumble as soon as I became aware of his absence in my family's life. He had always been a spectator, a virtual presence. I saw myself reflected in that distance.

That's how I embarked on this trip, wanting to confront him and at the same time wishing to recover the time lost, wanting to build upon our past new memories, experiencing together something that we both love: travel and adventure.

My ideals about our encounter were quickly dashed. This movie is built upon that disappointment and failure. My expectations changed and my mind expanded to understand that the reality of the situation was not what I thought and this new reality was more truthful and interesting.

My father was not a Disney character, his decisions and his personality made him more human and the magic I used to see in him

as a child was still true because my father lives in a world where everything is possible, and what doesn't exist he will invent.

My motivation to do this film started to grow into an effort to explore our father-daughter relationship from a different, more mature, perspective. Our day-to-day sharing of moments, our silences, and the dialogues with myself are all significant traits of the film. It establishes a direct dialogue with the viewer, who may often find him or herself reflected in the universality of our relationship.

### ► **COMPANY PROFILE**

DÍA FRAGMA Fábrica de Películas Ltda., started its audiovisual activity by the name of DIA FRAGMA Cultural Group, 12 years ago with the partnership of the director Ruben MENDOZA & the producer Daniel GARCIA.

This initiative came up from the interest of an interdisciplinary group of professionals, conformed by designers, directors, lawyers, film producers, economists and musicians, who wanted to develop creations of their own as well as building up the kind of national films, that besides from being an artistic and cultural way of expression, could also become a possible and efficient way of producing films constantly and contribute to the evolution of our country's film industry.

In 2013 Dia Fragma did the production services for the French-Colombian Film "Gente de Bien" directed by Franco Lolli for the production company Geko Films from France.

In 2014, Diafragma release 3 Films, "MATEO " by Maria Gamboa, (That has won in Miami Film Festival 2014 Best first film and Best script, and in Cartagena Film Festival won the Price of the Jury) released in Colombia the 28th of August of 2014 and "Dust On the Tongue" (Won in Cartagena film festival Best Film in the

International Competition and Best Director and In the New York Colombian film festival won for best Film) released in Colombia the 17th of July of 2014 & "Memories of a Vagabond" by Ruben Mendoza released the 6th of November 2015.

Today Dia fragma is IN DEVELOPMENT of 4 - future films: "Target" and "Wandering Girl" by the Director Ruben Mendoza, "El Patacon" by Felipe Cano, and in coproduction of the Projects "Los Silencios" By Beatriz Segnier already with the grant of Ancine - Brasil.

### ► PRODUCER'S PROFILE

Daniel, was born in Bogotá, he graduate from Visual Arts with emphasis in Audio-visual Expression & Cinema in the Javeriana University.

CO-Founder of Dia Fragma since 2002. He started working in the Short film Statues! in where he was evolved like Co-producer and promoter in the 2002. He's work in production extends in to "Desafío" in 2000, "Soul of soldier" in 2001 and "One Shade in the Reflection" in the 2004. He also worked like editor in the projects "Scenes", "Squalo", "510 Moons". He also co produced, and edit "... And I create to its image and similarity..." , "Fourth of light" (cinema of 16mm - argumental) and "Sex on the City" in Digital Video. In 2014 Daniel released commercially 3 feature films "Dust in the Tongue" and "Memories of a Vagabond" from the director Ruben Mendoza, and "MATEO" by Maria Gamboa, all this 3 films of- ficially selected in more than 50 festivals around the world.

### ► WRITER & DIRECTOR'S PROFILE

Silvia Lorenzini (Bogotá 1979), Colombo-Italy Film Director and Producer, studied Film Making at SDAC di Genova – Italy (1999 – 2001) and specialized in Film Direction at the Escuela de Artes y

Espectáculos TAI in Madrid – Spain (2001 -2005).

She lived in London for several years and produced visuals and video clips for DJ Sets for Aurelien Riviere aka Doubling Thomas, Clorinde, Pablo Tarno aka Moforise, Juan Pablo Frigio Records among others. Feeling attracted to collage making, she started making digital art and set up her first exhibition in East London (2008).

Later on, she moved to Barcelona and started working as an execu- tive producer for The Cannonball, an advertisement house. There, she produced several commercial Adds for brands

In 2009 she directed The Bullet Studio, an alternative space for creating new audiovisual proposals for the advertisement world through the art and documentary.

She has directed fashion films and videos for web contents, and developed several of them using animation techniques.

In 2013 Silvia came back to Colombia and worked as an execu- tive producer for Colombo Films.

Besides working on her documentary that won one of the FDC production grants in 2014 and a coproduction with one of the national channel in 2015", Silvia is currently the producer for the ani- mated film "Virus Tropical" based on the graphic novel by Power Paola, winner of the FDC 2013.



# SOUR SPRINGS

**Genre** Documentary  
**Directors** Kumjana Novakova,  
Guillermo Carreras-Candi  
**Writer** Kumjana Novakova  
**Producer** Guillermo Carreras-Candi  
**Budget** € 260.000 (€ 40.000 in place)  
**Company** Atzucac Films  
**Looking for** € 200.000



Kumjana  
Novakova



Guillermo  
Carreras-Candi

## ▶ Contact details

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## ▶ SYNOPSIS

Rob is a former Dutch Blue Helmet who was as a peacekeeper in Srebrenica in 1995. Years after he bought land just above the Potocari Memorial Center, and returned to the town. He built the Zommerrust, his new home. Today he lives there.

In the spring of 1994, after racing cars jobs, Rob joined the Royal Dutch Army. He entered the year of 1995 as a DutchBat III member in Srebrenica. In the enclave the war reached a boiling point. His life changed forever.

In July 1995, in only three days, more than eight thousand men and boys were killed in Srebrenica.

By the end of the month, the DutchBat III returned to the Netherlands. The Srebrenica massacre got to the news, and the Blue Helmets were seen as Serb collaborators in the worst massacre in Europe since World War II.

Rob leaves the army only few months upon his return. He is diagnosed with PTSD.

Thirteen years pass before he returns to Srebrenica.

He decides to stay for good. The land keeps him busy, swallowing his days and leaving him no time for fighting his own demons. There, the past is side by side with present. There, past and present melt. As in every rural area, the community tend to dislike the different ones. And Rob is different. Even if now he is part of the land and its history.

## ▶ DIRECTOR'S NOTES OF INTENTION

Pravo Ljudski is an independent, not-for-profit civic association aiming to promote independent cinema, art and culture, resting upon the power of audio-visual arts and creative documentary cinema. Pravo Ljudski has three distinct, yet interdependent departments – 1.

Pravo Ljudski Film Festival, 2. An educational department developing and working with unique interactive methodologies based on the use of audio-visual arts and documentary film, and 3. Jugo Film, the production department, developing film projects, audio-visual art pieces, as well as providing training for use of video in various areas.

The activities of Pravo Ljudski include, but are not limited to, the annual Pravo Ljudski Film Festival, film education including film workshops and trainings, and diverse initiatives promoting documentary cinema.

Our different programs and initiatives constantly address personal and social issues, bringing together diverse audiences and expanding the concept of documentary cinema beyond film screenings, so to engage with the wider artistic, social and political issues.

Jugo Film is recently established production department of the Pravo Ljudski Film Festival, connecting film-makers from or with an interest in the Balkans and former Yugoslavia. Working with talented young or new authors, Jugo Film is focused on cinematic and artistic projects communicating with other art languages. So far, it has produced over twenty-five new authors films some released by the Bosnian national TV, contributing to the re-establishment of the author's cinema landscape completely destroyed after the wars in the region.

Rob's story came to us. We entered Srebrenica late afternoon. It was summer time. July, 2013. We were about to conduct an open air screening of 'The Circus' by Charlie Chaplin that evening at the city park. While struggling to set up everything on time we still had to be polite to our hosts and drink long coffee together - as is the custom when entering a Bosnian house. We could feel the weight of the past in our own inner questions: will we be able to listen and talk to the people and the space after everything that happened

here? Do we have the strength to face it?

The projection was magical. The Circus of Chaplin brought together the whole town. Cinema screens have this unexplainable power, especially when they arrive in the right place, at the right time. That night in Srebrenica was a Bosnia we never saw before... Still feeling the warmth of the people attending the screening, we turned off the projector and turned the camera on.

And then they started appearing. One by one.

Big yellow-red butterflies.

Later in the garden of our Hotel, after taking the same road through which both good and bad people have entered and left Srebrenica, we met Rob and two other ex DutchBats. Rob was enigmatic and silent, but his eyes were wide-open, as if he was staring at someone, though there was only darkness in front of him. We could not understand what he was looking at so intensively.

Later we understood it was the emptiness itself he was staring at straight in the eyes. It was this ability that gave him the strong aura of dignity and despair, wisdom and pain.

A few months later we were editing another film from Bosnia. We remembered Rob. We remembered the butterflies. We searched for the meaning, so to found out that most cultures believe butterflies are souls of the dead waiting to pass through the Purgatory.

It is difficult to go back to Srebrenica.

But we feel we have to go back to Srebrenica. Just as Rob did.

We feel we have to go back to Rob.

## ► COMPANY PROFILE

Atzucac Films was Created in 2006 by former students of the ESCAC (Catalan Film University), Atzucac is ever since focused on the creation of new audio-visual formats for tv, the internet and

cinema, bridging the old and the new cinema language. Atzucac is recognized nationally, and is a recipient of several prestigious national awards, since 2010 the company has been developing international co-productions.

### ▶ **PRODUCER'S PROFILE**

I've been working in different fields of audio-visual production in the last decade. Ruling my own independent production company in Barcelona, leading productions for well established online media channels, producing short documentary films from young and emerging talents and participating in independent and artistic oriented film productions between different European countries.

I've been the audio-visual director of an online media channel for five years. Most of the productions I've been working on have been released online, in what we could call the "New Media World". This experience has given me a valuable insight to the new financing strategies and solutions that the new distribution channels offer to the audio-visual productions. I'm also familiar with its limitations and weaknesses, and the new challenges that those new distribution realities bring for the present and the near future.

I've been always interested in working with young people, maybe as a way to contribute in building a more diverse and open-minded civic society. I've been working in the educational field, building new possibilities for very young directors to make their first film through documentary workshops and summer film schools in the Balkan region. In that context I've produced about thirty short documentary films in the last two years produced mainly in Bosnia & Herzegovina and Kosovo.

I work as freelance film producer and director in partnership with production companies, mostly in Spain and the Balkan (ex-Yu) re-

gion. My aim is to create new production possibilities for non-mainstream films in countries with low economic potential creating links between those countries and other European regions with a more developed and evolved film industry.

To implement the options of the "New Media World" (Internet, social media, private sector etc.) and combine it with the "Old Media World" (Tv's, Film funds etc.) in film productions is also one of my goals as a logic step from my professional background and to the new possibilities and challenges of nowadays world.

### ▶ **WRITER & DIRECTOR'S PROFILE**

Kumjana Novakova is the co-founder and director of the Pravo Ljudski Film Festival in Sarajevo, Bosnia and Herzegovina.

She studied political science and social research in Sofia, Sarajevo, Bologna and Amsterdam, focusing on the issues of identity, until she co-founded the Pravo Ljudski Film Festival in 2006. She has worked in the field of creative documentary cinema and audio-visual arts ever since. She was also a program director of the New Media and Society program department of Studiorum in Skopje, focusing on the use of new media and audio-visual arts.

Kumjana collaborates with numerous festivals as a programmer, member of the jury, open discussions panellist, etc., while most currently she initiated the establishment of the first regional creative documentary school in the Balkans - ACTive, in cooperation with DokuFest from Prizren, and MakeDox from Skopje.

She co-directed SK 2014 (B&H, Macedonia, Spain, 2014) and When Clouds Burst (Macedonia, 2014), and has produced and co-produced over twenty regional and country workshop films by young people from the Balkans.

Kumjana lives in Sarajevo and Skopje.



# STANCES AND STATUES

Genre	Drama
Director	Ireneusz Grzyb
Writer	Ireneusz Grzyb
Producer	Agnieszka Dziedzic
Budget	€ 1.200.000 (€ 47.000 in place)
Company	Koi Studio
Looking for	Coproducers, partners



Agnieszka Dziedzic

## ▶ Contact details

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## ▶ SYNOPSIS

A hot summer in Argentina. Marisa spends her holidays in a country home. Her daily routine is suddenly interrupted by an aging writer arriving there. He has a midlife crisis while she has just started to grow up. The writer is looking for inspiration and by doing so, he casually turns the young girl's world upside down. A surprising game, full of insinuations and erotic tension, starts between the two of them. Gradually other residents of the hacienda are engaged in the game. Old age starts mixing with young age and the fascinating reality of Argentina of the 50's becomes the background for the flirtation, which soon turns into a dangerous game of feelings.

## ▶ DIRECTOR'S NOTES OF INTENTION

A hot summer of thick air and bright sky. Young people roam seemingly aimlessly in this special time of year when their personality is determined; this image is with me again, but this time with an intermediary between myself and the material. This intermediary is Witold Gombrowicz. Reading his Diaries is particularly refreshing and intellectually inspiring.

I did not think about filming Diaries though until I found there the image so familiar and dear to me: three pages describing Gombrowicz's holiday in the La Cabana mansion and a brief description of his friendship with the daughters of the property owner. It was a revelation, probably triggered by the fact that the image drawn on these three pages struck me as the ultimate symbol of Gombrowicz's philosophy: an opportunity that to make a philosophical film that will be as gripping as a crime thriller.

The protagonists of the film, except for Gombrowicz, are only young people, the most prominent of whom is Marisa, the embodiment of youth. Marisa's youth is genuinely Gombrowicz-style: insecure, imma-

ture, unfinished, incomplete. She makes mistakes, and by doing so she becomes interesting. She engages in situations which illustrate or discuss the writer's philosophy on the one hand but on the other, they still are stirring adventures of a maturing person.

Gombrowicz described Argentina as a young country, full of vices but also virtues of youth. This is what I would like to transfer onto the screen too. Argentina is also an environment in which to place my soap bubble, a hacienda of a Polish immigrant where the characters live untouched by the storm of the busy and dramatic world outside: raids, pogroms, fights, executions. This world irrupts for a short moment only, which is enough for the protagonists to realize how safe and separate they really are. I need such environment to carry out experiments on my heroes in laboratory conditions without them being disturbed, which is also faithful to Gombrowicz.

## ► COMPANY PROFILE

Koi Studio was established by young filmmakers whose energy and persistence, so characteristic of debuting artists, have been our greatest drive. We believe that a good team of talented individuals, a startling story and a coherent visual style are prerequisite for a good movie. We intend to make films for those who expect entertainment, but also reflection and aesthetic satisfaction. We are open to all forms and genres, believing that fascinating stories can be told through both auteur and mainstream films.

### CURRENTLY IN DEVELOPMENT

2015 Stances and statues / dir. Ireneusz Grzyb / feature fiction / Poland

EAVE Puentes, 2015

ScriptEast Workshop, 2015

2015 Acts of Bravery / dir. Filip Kasperaszek / feature fiction

/ Poland

2015 Once there was a see / dir. Joanna Kozuch / animated documentary / Slovakia - Poland

2015 Art of Understanding / dir. Matej Bobrik / mid-length documentary / Poland

2014/2015 Days with Barbara / dir. / Mads Hemmingsen / feature fiction / in coproduction with Nimbus Films / Denmark - Poland

2014/2015 Julka, Olek and the Real Trouble / dir. Marta Karwowska / feature fiction for kids / Poland

Films For Kids.Pro Workshop, 2015

Young Poland Scholarship financed by Polish Ministry of Culture, 2014

### CURRENTLY IN PRE-PRODUCTION

2014/2015 Whatever Happens Next / dir. Julian Pörksen / feature fiction / in coproduction with Gieren & Pörksen GbR Filmproduktion / Germany - Poland

### RELEASED FILMS / FEATURE

2014 Little Crushes / dir. Ireneusz Grzyb, Aleksandra Gowin / 90' / Poland

2014 Kebab & Horoscope / dir. Grzegorz Jaroszuk / prod. MD4 / 72' / Poland (as a coproducer)

### RELEASED FILMS / SHORTS

2015 The Creature / dir. Irek Grzyb & Ola Gowin / 30' / Poland

2015 Field Study / dir. Eva Weber / prod. Julia Godzinskaya, Sophie Vickers, Rooks Nest Entertainment, Koi Studio / fiction 18' / UK, Poland (as a coproducer)

Film nominated for European Film Awards 2015

2013 And Nothing Around / dir. Marta Prus / fiction 15' / Poland

## ▶ PRODUCER'S PROFILE

Born in 1987 in Poland. Founder and co-owner of a production company Koi Studio. Her debut feature *Little Crushes* premiered in 2014 at Rotterdam International Film Festival and was later awarded on many festivals all over the world. Currently she is working on new projects including Polish - Danish coproduction *Days with Barbara* developed in collaboration with Nimbus Film and feature by debuting German director Julian Pörksen *Whatever Happens Next* supported by Polish-German co-development fund. Since September 2014, she has also been working on the live action feature for kids entitled *Julka, Olek and the Real Trouble*. Recently Agnieszka was granted the award for the Best Polish Producer Debut in 2014 by Polish Audiovisual Producers Chamber and Polish Film Institute.

## ▶ WRITER & DIRECTOR'S PROFILE

Born in Poland. Graduated from Polish Film School in Łódź. Director, writer, editor. Coauthor (together with Aleksandra Gowin) of the short film *The Creature*, middle length *Wires* and feature *Little Crushes*, all of them shown at many festivals in Poland and abroad. After premiering at Rotterdam IFF *Little Crushes* had a successful theatrical distribution in Poland and had been also sold to both pay and national TV. Currently he is working on a script for the film *Stances and Statues* which was inspired by life and achievements of a Polish writer Witold Gombrowicz. For a development of this film he was granted a script scholarship by a Polish Film Institute. The film is also been developed through prestigious workshops: ScriptEast and Eave Puentes.



# THE CREATOR OF UNIVERSES

**Genre** Documentary  
**Director** Mercedes Dominioni  
**Writer** Mercedes Dominioni  
**Producer** Gerardo Castelli  
**Budget** USD 122.000 (USD 60.000 in place)  
**Company** Gerardo Castelli  
**Looking for** USD 62.000



Mercedes Dominioni



Gerardo Castelli

## ▶ Contact details

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## ▶ SYNOPSIS

Juan shoots stories about kidnappings, lies and deception, but what is invariably present in each of them is death. The films he shoots are more than just stories. They are universes he constructs in order to deal with the pain of living in a world that does not respond to him in the way he wishes it would. He is 16 years old and was diagnosed with symptoms of Asperger's six years ago. However, he does not create alone. He makes up most of his stories with his 96-year-old grandma, Rosa. She is fully involved in the creative process, together they determine their characters' fates. While they shoot, the dialogues are improvised. Juan is my brother and Rosa, my grandmother. Beginning with the moment they choose to start a new film, I intend to capture their connection. When they shoot, Juan is in charge. Grandma plays by his rules. However, their partnership is not always stable. There are disagreements which often lead to fights. It is during these moments that I will capture how frail their relationship can be. Juan eavesdrops on his grandma behind closed doors and is offended by what she says. She gets upset if he arrives home late and when that happens, he is afraid of how she might react. Those fights become increasingly tense and complex when Juan expresses his fear of her being gone someday. And my grandma wonders what will become of him when that happens. I am also interested in other situations of intimacy that have to do with the way Juan speaks about his thoughts and concerns and in understanding how he sees himself and how he feels. I believe this to be the raw material with which he constructs his universes. This is a love story between a grandson and his grandmother, a story of complicity. It is through their games, as well as their fights,

that they keep each other company, while helping each other get through life and feel less alone. But nothing lasts forever and these bonds may vanish and disappear.

### ► **DIRECTOR'S NOTES OF INTENTION**

While I was studying abroad I received the first film Juan shot together with my grandmother and I instantly felt the need to capture their bond, because I know that each film they make could be their last.

Juan has been living with my father and grandmother for five years. Juan and Grandma have become very close ever since, their relationship has become more complex and he has decided to start telling stories with her.

It is because of these films that I began to think about the special way in which my brother and my grandma interact. As I saw how they played, had fun, and even how they argued and fought, I began to understand how important their relationship is for both of them. My grandma is 96 years old and Juan is growing up under particular circumstances: both are, although in different ways, alone and vulnerable.

They behave and interact according to a certain set of rules, and in ways that are fixed and difficult to change. They are excessively aware of each other, almost obsessed with the other's whereabouts. I see this as their only way to express affection, an attempt to preserve a relationship which neither of them wants to see come to an end. Where I was seeing mutual understanding, I also found pain. Seeing how necessary they were to each other, I feared that at some point she would no longer be there. They speak of these fears, they share them through the words they cannot bring themselves to say. My grandma feels that every time we say goodbye before I travel abroad could be the last time we see each other.

And this is essential to the films they make together. Since Juan began creating, his stories have gradually been nearing towards the death of his weakest character, played by Grandma. In his first film she is kidnapped and enslaved, in his next one he tries to kill her three times without being able to and in his last screenplay, which has not yet been shot, he kills her.

### ► **PRODUCER'S PROFILE**

In 2011 directed "Hospi", 77 mins. documentary film, shot in Uruguay. It is about a health centre specialized in palliative care called Hospi Saunders. The film portrays with respect the centre function. It was awarded by the "Work in Progress 2011" of Punta del Este festival.

In 2014 produced "Frozen Man", documentary film of 83 mins., directed by Carolina Campo and produced in Uruguay. The film tells the story of a group of men who are trying to reach Antarctica to stay there all winter. Premiere at Visions du Reel (Switzerland) festival. He won several Uruguayan funds as "MVD Socio Audiovisual", "Fona" and "Visions sud est" (Switzerland).

Currently is directing "Apuntes sobre el desasociego" (doc. on shoot stage).

### ► **WRITER & DIRECTOR'S PROFILE**

Mercedes Dominioni was born in Montevideo, 1986

In 2011 she got a degree in Audiovisual Communication emitted by Uruguayan ORT University.

In 2013 she studied a master in editing at ESCAC (Superior Cinema School of Catalunya) in Barcelona.

In 2009 she participated in the realization of the documentary film "Hospi", directed by Gerardo Castelli. She rolled soundman

on shooting stage. She worked as a professor in the Audiovisual Communication degree of ORT University for three years. She used to teach editing and documentary.

In 2014 she made practices as editor in Nanouk Films documentary producer (Catalunya). In the past years she is developing his career as editor. She has worked in different documentary projects. It stands the project "Amb Títol" directed by Neus Ballús. There she was editor assistant and she made the remontage of the different audiovisual pieces.

Currently she performs the Master in Creative Documentary at Pompeu Fabra (Barcelona), where she started the development of The Creator of Universes. This is my first film as director.



# THE FATHER

**Genre** Comedy, drama, mystery  
**Directors** Kristina Grozeva, Petar Valchanov  
**Writers** Kristina Grozeva, Petar Valchanov  
**Producers** Flaminio Zadra, Petar Valchanov, Decho Taralezhkov  
**Budget** € 700.000 (€ 100.000 in place)  
**Companies** Abraxas Film, Dorje Film  
**Looking for** Coproducers/Distributors



Flaminio Zadra



Decho Taralezhkov

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## ▶ SYNOPSIS

A quirky father tests the nerves of his estranged son at their wife and mother's funeral. A sleepless night follows as the father obsesses over the last phone conversation with his wife. She had something important to tell him and he couldn't hear her out.

The next morning, a neighbor shows up and claims she just received a phone call from the deceased, got scared and didn't answer. While the son assumes there is some reasonable explanation, the father is adamant that his wife is trying to get in touch and finish her message. In spite of the son's objections, the old man takes a trip to a famous psychic. Driven by a twisted sense of guardianship, the son goes along. Troubled by issues at home and at work, he even considers putting his father in a mental hospital. Much tension has built up between them over the years. Now it finally gushes out and the son heads back alone.

Disilusioned by the phony medium, the father soon follows and learns the son finally thought to check the neighbor's phone. It was a voice message the dearly departed had left in her final moments: "Tell my husband to make the jam before the quinces start to rot." Father and son bury the past and get to work.

## ▶ DIRECTOR'S NOTES OF INTENTION

"The father" will be a film about inadequate communication, which generates turmoil and guilt in people. Throughout the story, the theme of broken communication will be explored on every level: broken generational and gender communication, dysfunctions between parents and children, in the family as a whole, in mobile communications, in the professional world, as well as in the communication with the past, with reality and the next world, even with ourselves and our own feelings. The inability to communicate ad-

equately results in frustration and guilt, which, on their turn, further numb the ability to connect – thus creating a vicious circle, which we try to disrupt at the end of our story.

We are going to tell a very personal and genuine tale, based on personal experiences that we reimagined on paper. This, we hope, will preserve the living spirit and authentic feel of the story. We want to build rich and consistent characters and create deep and moving relationships between them.

“The Father” will be a post-communist tragicomedy with elements of a road movie. We, as artists, have always been challenged by combining comic and dramatic genres. When this combination is successful, it always results in a film that resembles real life, where fun and sadness go hand in hand.

The film will be shot on real locations in the grey post-communist landscape of Bulgaria’s modern-day countryside to contribute a bright background for the action.

## ▶ COMPANY PROFILE

Dorje is a Tibetan word that refers to a small scepter held in the right hand by Tibetan lamas during religious ceremonies. This ritual tool has the symbolic shape of a diamond, representing the 'thunderbolt of enlightenment,' the firmness of the spirit and spiritual power that abruptly rises in human consciousness.

Dorje Film has been founded in November 2004, in Rome, by Alberto Fanni, Flaminio Zadra and Paolo Colombo, with the aim to support the development and the production of art-house and independent film projects from any country in the world.

Dorje Film is the partner and only investor of Corazon International (Hamburg), the home cinema company of Fatih Akin, with which he produced “CROSSING THE BRIDGE”, “THE EDGE OF

HEAVEN” (Golden Palm for Best Screenplay, Cannes 2007) and “SOUL KITCHEN” (Jury Prize, Venice 2009).

Many young directors have been supported by Dorje Film for their cinematographic debut, like Özer Kiziltan (TAKVA, 2006), Özgür Yildirim (CHIKO, 2008), Miraz Bezar (THE CHILDREN OF DIYARBAKIR, 2009) and Kohki Hasei (BLANKA, 2015).

Furthermore, Dorje Film has participated to the production of numerous audio-visual non-profit projects to help promote human rights worldwide. In 2008 Dorje Film has produced, together with the NGO Art for The World (Geneva), a collection of 23 short films denominated “Stories of Human Rights”, created in occasion of the 60th Anniversary of the Universal Declaration of Human Rights. Among the directors Walter Salles, Daniela Thomas, Sergei Bodrov, Murali Nair, Idrissa Ouédraogo, Shira Geffen, Etgar Keret, Abderrahmane Sissako, Pablo Trapero, Apichatpong Weerasethakul, Zhang Ke Jia, Hany Abu-Assad and Jasmila Zbanic. In 2010, in the frame of a campaign for cultural integration promoted by the UN, Dorje Film has also coproduced the short films “THE ACCORDION” by Jafar Panahi and “CHIMERES ABSENTES” by Fanny Ardant.

## DORJE FILM FILMOGRAPHY

Blanka (2015) – Kohki Hasei

The Cut (2014) - Fatih Akin - Co-production

Luha sa Desyerto (2012, Short movie) - Kohki Hasei - Co-production

Ufo in Her Eyes (2011) - Xiaolu Guo

Garbage in the Garden of Eden (in post-production) - Fatih Akin

Chimères Absentes (2010, Short movie) - Fanny Ardant - 2010

Rome Film Festival

The Tree (2010) by Julie Bertuccelli – Closing ceremony/2010 Cannes  
 The Children of Diyarbakir (2009) by Miraz Bezar - Youth Jury Award /2009 San Sebastian Film Festival  
 Soul Kitchen (2009) by Fatih Akin – Jury Prize / 2009 Venice Film Festival  
 Chiko (2008) by Özgür Yildirim – 2008 German Film Awards for Script and Editing  
 Stories on Human Rights (2008) by various Artists  
 Auf der anderen Seite (2007) by Fatih Akin – Golden Palm for Best Script/2008 Cannes  
 Shaving Hacke (2006, doc.) by Flaminio Zadra  
 Takva (2006) by Özer Kiziltan – Golden Orange/2006 Antalya Film Festival  
 Crossing the Bridge (2006) by Fatih Akin - Premiere/2007 Cannes "Un Certain Regard"

## ► PRODUCER'S PROFILE

Born on 28/05/1975 in Rome, Italy  
 Studies  
 2003 BA (diploma di laurea) in Modern History at "La Sapienza" University, Rome  
 Working experience  
 2004 to today: Managing Director, Dorje Film Srl, Rome  
 2004 to today: project developing at bombero International GmbH, Hamburg, Germany  
 2004 to 2012: project developing at Corazòn International GmbH, Hamburg, Germany  
 2001: location manager for Solino by Fatih Akin, Hamburg  
 1998 – 2001: fund raising, market analysis, project developing

at Angeli Movie Service, Rome  
 2003; 1st and 2nd Festival of German Cinema in Rome,

## Main Filmography

The Father by Petar Valchanov and Krisina Grozeva (In development), (Producer)  
 Vivaldi by Bille August (In development), (Producer)  
 Aus dem Nicht by Fatih Akin (In development), (Producer)  
 Blanka by Kohki Hasei (2015), (Producer)  
 The Cut by Fatih Akin (2014), (Executive producer)  
 Fraktus by Studio Braun (2012), (Associate Producer)  
 Garbadge in the Garden of Eden by Faith Akin (2012), (Co-producer)  
 Luha Sa Desyerto by Kohki Hasei (2011-Shortmovie), (Producer)  
 Soul Kitchen by Fatih Akin (2010), (Co-producer)  
 Ufo by Xiaolu Guo (2011), (Co-producer)  
 The Tree by Julie Bertuccelli (2010), (Associate Producer)  
 Chemere Absetes by Fanny Ardant (2010-Shortmovie), (Co-Producer)  
 Min Dît by Miraz Bezar (2009), (Associate Producer)  
 Stories on Human Rights by Various (2009), (Executive producer)  
 The Edge of Heaven by Fatih Akin (2007), (Co-producer)  
 Chiko by Özgür Yildirim (2007) (Co-producer)  
 Shaving Hacke by Flaminio Zadra (2006-Shortmovie) (Executive producer)  
 Takva: A Man's Fear of God by Özer Kiziltan (2006) (Associate producer)  
 La via del successo by Leonardo D'Agostini (2005) (Executive producer and Producer)

## ▶ **WRITER & DIRECTOR'S PROFILE**

Kristina Grozeva and Petar Valchanov graduated from the National Film School in Sofia. After having several shorts selected at Clermont-Ferrand, Busan and Brussels, they directed Jump, which was one of the five short films nominated at the European Film Awards in 2013. The Lesson (2104) is their first feature film. The film was acclaimed by the audience and the critics, and received numerous international prestigious awards: between those : the Göteborg Film Festival Best Debut Film award , the San Sebastián International Film Festival Best New Director award and Tokyo International Film Festival Special Jury Prize.

# THE LABUDOVIC FILES

**Genre** Documentary  
**Director** Mila Turajlic  
**Writer** Mila Turajlic  
**Producer** Mila Turajlic  
**Budget** € 173.647 (€ 57.700 in place)  
**Company** Dribbling Pictures  
**Looking for** € 115.947



Mila Turajlic

## ▶ Contact details

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## ▶ SYNOPSIS

In a vault in Belgrade, the capital of the former Yugoslavia, lies a collection of film reels known as 'the Labudovic files'. On them are unique images of the Algerian war, a war that marked the apex of liberation struggles in the 1960s. How is it that the memory of a revolution lies on another continent, forgotten in a film archive in Belgrade?

In 1954 President Tito undertook a series of historic trips, sailing for months as far as Indonesia, Burma, India, Ethiopia and the West African coast seeking allies in the fight for a more just world order. For Stevan Labudovic, the cameraman assigned to follow the president, the chance to film historic leaders and newly-independent countries was the experience of a lifetime. Until the President sent him on a mission that would change his life.

To support the Algerian war, and help present the FLN case to the world, President Tito decided to send Stevan to Algeria. Labudovic would film the fighters of the FLN for 3 years, vowing not to take off his uniform until freedom was won. His dedication earned him the friendship of Houari Boumediene, later president of Algeria, who would be godfather to Stevan's children.

Stevan has a theory that when you shoot using a 50mm lens, the soul of the person you are filming reveals itself to you. This was the case when he was making a film about Yasser Arafat and the PLO, or filming Ho Chi Minh, Nehru, Colonel Nasser, Queen Elisabeth, Kim Jong Il, JFK, Fidel Castro, Emperor Haile Selassie, Saddam Hussein, Shah Reza Pahlavi, Colonel Qaddafi.

Today, at the age of 89, Labudovic is virtually unknown in Serbia, living in a small apartment in Belgrade with his wife. In the film's climax, he travels to Algeria, where his legend lives on, his camera and images on display in the museums of the capital, and his

name known to people of all generations. This extraordinary life story takes us on an archival road-trip to explore the testament filmed images represent to those of us who inherit them.

### ► **DIRECTOR'S NOTES OF INTENTION**

Like the best Tintin stories, sometimes a film falls in your lap sparking off an adventure. With my first documentary "Cinema Komunisto", two years ago I was invited to a film festival in Algeria. It was a special experience because the other guests, like me, came from countries which in a past era used to sail together under the proud banner of non-alignment. Sitting together with filmmakers from Vietnam, Mali, Palestine, Senegal, Egypt, we agreed that somewhere along the way that dream had failed, its story forgotten. And it is at this festival that I met Stevan Labudovic.

I knew Stevan's images long before I had the chance to meet him. During the years I spent researching the archive of the Yugoslav Newsreels, I viewed hundreds of hours of exquisite material filmed by their cameraman. They had been sent to film the revolutionary struggles of Mozambique, Tanzania, Congo, newly independent Burma, Ghana, Mali. The crown jewel of the collection is the famous Algeria footage of Stevan Labudovic. Stevan's story was unique in that he went far beyond the cameraman's assignment by joining the FLN until they won their freedom.

It was a precious opportunity to shoot with this quiet, modest man in Algeria, and to rediscover events from 50 years ago through the person who filmed them. I was amazed to discover that there, his legacy lives on. I knew I had to make a film about him the day he started giving me pointers on shooting. And a friendly warning: "My camera was my obsession and came before everything else.

You've been bitten by the same bug. Be careful. It will take you to the most incredible places, but it will take over your life."

I am at the beginning of a career in which I choose to explore the world around me through filmmaking. Facing me I have someone who fought for his ideals with his images. A cinematic conversation is about to take place. When a film like this arrives in your life, all you have to do is grab your camera and run with it.

### ► **COMPANY PROFILE**

Dribbling Pictures is a Belgrade-based production company created by Boris Mitic and Mila Turajlic in 2006, specialising in creative auteur-driven documentary films.

Four international successes on credit, three in the making. 200+ festivals, 25 awards, 20 broadcasters.

Our projects have been developed in: Archidoc, Eurodoc, Documentary Campus, Berlinale Talents, IDFAcademy Summer School, Berlinale Doc Station.

BROADCASTERS: HBO Europe, Arte (France), MDR, WDR, Sky ARTS (UK), BR, Phoenix (Germany), SVT, DK (Denmark), UR (Sweden), YLE, YLE FST (Finland), RTSI (Switzerland), RAI 3 (Italy), TVC (Spain), TV Kultura (Russia), TVP (Poland), ERT (Greece), ERR (Estonia), LTV (Latvia), Channel 1, Yes Docu (Israel), Cyprus TV, TV SLO (Slovenia), RTRS, BHT (Bosnia), HRT (Croatia), B92 (Serbia), Eurochannel, Al Jazeera.

FUNDERS: Eurimages, CNC-Cinéma du monde, Doha Film Institute, IDFA Bertha Fund, Croatian Audiovisual Center, Serbian Film Center, Belgrade Arts Council

## ► PRODUCER, WRITER & DIRECTOR'S PROFILE

Mila Turajlic (b.1979) is a documentary filmmaker from Belgrade, Serbia. After studying political science at the LSE, and realising that art would always be more subversive than politics, Mila studied film and TV production at FDU, the national film school in Serbia. She specialised in documentary filmmaking at La Fémis in Paris and worked as production assistant and researcher on series for the Discovery Channel and ARTE France, as well as gaining experience on fiction films ("Apocalypto" dir. Mel Gibson, "Brothers Bloom" dir. Rian Johnson).

Her debut feature documentary Cinema Komunisto premiered at IDFA and Tribeca, going on to win 15 awards including the Gold Hugo at the Chicago Film Festival in 2011, FIPRESCI Serbia for Best Documentary, the FOCAL Prize for Creative Use of Archival Footage in an Arts Production, the Alpe-Adria Award for Best Documentary at the Trieste Film Festival, and the Grand Prix at FICA (Algeria). Cinema Komunisto was released in cinemas in France, the UK, Serbia, Croatia and Slovenia, and sold to 10 broadcasters. Mila's next documentary, The Other Side of Everything, is co-produced by Survivance (France) and HBO Europe and supported by CNC-Cinémas du monde, EURIMAGES and the Doha Film Institute in post-production.

Mila produces the "Magnificent 7 Festival" of European Feature Documentary Film in Belgrade since it's creation in 2005, and is a founding member of DOKSrbija, the Serbian Association of Documentarists, currently serving as the President of the Board.



# THE TREE

**Genre** Independent  
**Director** André Gil Mata  
**Writer** André Gil Mata  
**Producer** Joana Ferreira  
**Budget** € 723.000 (€ 538.000 in place)  
**Company** C.R.I.M.  
**Looking for** € 185.000



André Gil Mata



Joana Ferreira

## ▶ Contact details

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www.crim-productions.com

## ▶ SYNOPSIS

*Between the grandson you were and the grandfather you will be, what father have you been?* José Saramago.

An old man wants to forget the past. Already dealing with memory as part of himself. Quietly and without hope of anything more. He lives in the war of 1993. A child does not know how to handle with his recent past (the loss of his parents), maintaining hope is the only way to survive. He lives in World War II. They are both the same person. At different ages. They meet in a fire that the child started behind a tree, in a huge valley of snow. Discovering they are the same and talking about their common life, one almost fully lived and the other still to live.

## ▶ DIRECTOR'S NOTES OF INTENTION

"The Tree" is a film about the cyclical repetition of humanity. Whilst not being a war film, it has two wars as background. The film is composed of two parts, like a mirror, following the same character, Ibro, who lives during World War II as a child, and later as an old man under the siege of his city, Sarajevo. It's a film in which the human figure is limited to Ibro, in two different ages, and to his mother. All other figures are shown to us in off, through sound, placing Ibro in a lonely confrontation, increasing the scale ratio between the landscape of mountains and snow that seems to always overwhelm him.

It's already in his old age, during the siege of Sarajevo, when the narrative begins, following this man in his daily routine towards the outside of town to get water for himself and his neighbors. On this trip, Ibro will see himself as a child, after we have followed Ibro, as a child, in a kind of mirror of the old Ibro's routine. That child is someone who is trying to find his identity after the loss of his parents.

The temporal multiplicity is the essence of the film. The time and action will be portrayed in a very contrasted black and white, reinforcing the strength of the snow, and the depiction of the river and of Sarajevo, and using the shadow as a way to highlight the key elements of the image. Long sequence shots will involve the suspension of the character in time, in space, and in the nature that is directly connected with him.

Through following him we keep ourselves directly linked to Ibro. There will be no music used in the film. In the sound band, the out of frame will have a presence that oscillates between enlarging and contrasting with the image itself.

The Tree is intended to be a film about the flow of life. Delineated by the hope that gives us strength to fight, it is about a routine that never forgets that the present walks to the dead. It's a riverine, cold and nocturnal film.

## ► COMPANY PROFILE

C.R.I.M. was founded 10 years ago. In the last three years, we've been growing as a producing company, being each time more recognized nationally and internationally. People from all over the world approach us with ideas and projects to develop and produce together with us.

We work closely with the authors sharing their ideas, scripts, visions, and treating each film as a unique prototype. We produce films and art projects with the same love and commitment as if we were the authors, struggling to find every possible way to make the projects come to life.

It's true that some of our work recognition comes from our film 'What Now? Remind Me' by Joaquim Pinto. It has won more than 25 prizes, most of them as Best Film and was distributed in Europe

(Portugal, Spain, France), in South America (Argentina, Uruguai, Mexico) and in the United States. This success has taken us to new places, and allowed us to highly enlarge our network. It is a wonderful film and we are proud to be involved in it.

A recognized haven for innovative filmmaking, CRIM produces short and feature fiction films, creative documentaries, television programs and visual arts projects. Among its films are the documentaries *What Now? Remind Me* (Joaquim Pinto 2013, Special Jury Prize in Locarno, Best Film in Montréal, Valdivia, FIDBA, L'Âge d'Or, DocLisboa among many others), *Eden's Ark* (Marcelo Felix 2011, Best Film about Art Temps d'Images, Best Film Move Cine Art Brazil 2012), *Waiting for Europe* (Christine Reeh 2006, Best International Documentary at the New York IFVF 2007; Grand Prize at the Erasmus EuroMedia Awards 2007; Merit Prize at the Taiwan International Documentary Festival 2008) and *Wakasa* (José Fernandes 2011, Best Cinematography Award at the International Independent Film Festival Indielisboa 2011, Special Mention for Best National Feature/Medium-Lenght, Panazorean Internacional Film Festival Migrations and Interculturality, 2013); and the fiction features *Side Effects* (Paulo Rebelo 2009, awards for Best Actress and Best Supporting Actor at the Caminhos do Cinema Português Film Festival 2010; award for Best Supporting Actress at the V Cinema Actors Awards GDA Foundation, Portugal 2012) and *A Woman's Revenge* (Rita Azevedo Gomes 2012, Best Fiction Feature Film at Cinesul Festival of Rio de Janeiro 2012; awards for Best Cinematography, Best Art Direction and Best Wardrobe at the Caminhos do Cinema Português Film Festival 2012).

Located in Lisbon, the company CRIM was founded in 2005 by Christine Reeh, Isabel Machado and Joana Ferreira. Member of APORDOC – Portuguese Association for Documentary, EDN – Eu-

ropean Documentary Network, EAVE – The European Audiovisual Entrepreneurs and EURODOC – Training Program.  
www.crim-productions.com

## ► PRODUCER'S PROFILE

Joana Ferreira started to work in films while she was still studying Anthropology at Lisbon's Nova University. First in Madragoa films and soon as a free-lancer she has worked since 1998 in many prestigious Portuguese fiction feature films: Manoel de Oliveira, João César Monteiro, João Botelho, Raoul Ruiz, Paulo Rocha, Miguel Gomes, Marco Martins, among others. In 2005 Joana co-founded with Isabel Machado and Christine Reeh her own production company. CRIM produces artistic projects, films and tv series always looking for challenging ideas, inspiring content and touching stories.

C.R.I.M.'s films have regularly participated and been awarded in national and international film festivals all over the world.

The feature "A Woman's Revenge" by Rita Azevedo Gomes was acclaimed by the critic and distributed in Portugal and France. The documentary „What Now? Remind Me“ by Joaquim Pinto was awarded the Special Jury Prize, the FIPRESCI Prize and the Junior Jury Award in Locarno among other important international prizes at FIDBA; FICValdivia, and Doclisboa.

It was distributed in the United States, South America, Portugal, Spain and France.

Joana was the Portuguese producer selected to represent Portugal in the Producers on the move in Cannes 2015.

[http://www.efp-online.com/en/news/2015/2015\\_05\\_16\\_PRODUCERS\\_ON\\_THE\\_MOVE\\_2015\\_network\\_at\\_Cannes\\_Film\\_.php](http://www.efp-online.com/en/news/2015/2015_05_16_PRODUCERS_ON_THE_MOVE_2015_network_at_Cannes_Film_.php)

## ► WRITER & DIRECTOR'S PROFILE

Born in 1978, S. João da Madeira, Portugal. Studied mathematics and worked in photography and theatre. He worked since 2001 until 2008 as film curator of Festival de Cinema Luso-Brasileiro de Santa Maria da Feira. He founded the Photography and Film Independent LabStudio Átomo47 and the production company "Bando à Parte". In 2010, was selected for Berlinale Talent Campus at Berlin Film Festival. "WWater Ark" his first film as a director won several awards and has been shown in several international festivals. "House", his second short-film, has been in Indielisboa'01 and Festival de Cinema Luso-Brasileiro de Santa Maria da Feira and "The Gravedigger"(2013) was première in Indielisboa 2013 and won the Méliès d'Argent 2013 between other prizes.

"Captivity", his first long length documentary won the DocAlliance Prize in Cannes 2013, the C.P.L.P. Award - Award for the best Portuguese speaking countries feature-length film in Doclisboa 2012 . He finished in 2012 his master degree in film direction at ESTC and his currently finishing his PhD at filmfactory (Sarajevo) and developing two feature-length films.



# WHAT HAVE WE DONE WRONG?

Genre	Dramedy
Director	Liliana Torres
Writer	Liliana Torres
Producer	Carla Sospedra
Budget	€ 700.000
Company	Miss Wasabi Films
Looking for	coproducers and financing, TV broadcasters, International Sales Agent, general feedback



Liliana Torres



Carla Sospedra

## ▶ Contact details

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www.misswasabi.com

## ▶ SYNOPSIS

Lili (35) has had a stable relationship for several years. Apparently everything works well between her and her boyfriend. But there is an underground unhappiness in everyday life that takes Lili away from being happy. There is no external excuse justifying this inability to move forward and be happy with David (35). This is not a new feeling, actually it's quite familiar to her, as it has already appeared before with her previous partners. It's like a big black bird that spreads its wings over it and clouds everything after three years of living together. So this time, before she decides to ruin everything again she decides to find the reasons that leads her to this cyclical state.

So Lili is going to look for the four men who have been important in her life to make them an interview under one initial question: What have we done wrong? Each one represents a different type of love. Jesús is the discovery of romantic love, a boy who went to school with her and who Lili felt in love platonically, although he never knew about it. Kilian, her first stable pair, represents idyllic love. Manuel, the carnal and erotic love, with feelings never clearly exposed. And finally mature love, Antonino's, with who has never been a reconciliation yet.

All these men are real. They are part of her real life and her interviews are going to be real too. This interviews are going to interact with the main plot, her current relationship, and are going to affect Lili and consequently her life with David.

## ▶ DIRECTOR'S NOTES OF INTENTION

What have we done wrong?

It's a question we ask to ourselves every two, three, five or ten or eleven years in the most exceptional cases. "What the hell have

I made wrong this time?" Is the question that my generation asks when a couple breaks. No one goes unnoticed that modern couples are not like before, they do not last a lifetime. This tendency of breaking relationships brings many questions to the table: do we know whether it is better to compromise for a lifetime or for a short to medium term? is it possible to know? What happens with families with a nonclassical structure? Progeny continues, but not the family model anymore. The result of this widespread breakdown of the partner institution also changes: a home for the father and another one for the mother, parents of second and third ratio (stepparents), etc. This is a phenomenon that determines our existence, not only as individuals or society, but also as a species. Among the theories that wield, some argue that we are the generation hinge between lifelong commitment in which we are secretly forced to dream, and itinerant commitments. We are educated and trained on models that no longer correspond to real life, but we do not even know or can know how to perform them. Are new partners the result of an emotional and economic emancipation or are they a byproduct of a neoliberal society consumption? Let's go back.

What have we done wrong? This is what the protagonist of my script wonders. She tries to find out by walking backwards to her lovelife while fighting to keep her current relationship. The title is a question and an excuse to make us approach the broader phenomenon of change in commitments.

Fiction and documentary film are mixed. Not for the taste for artifice, but to correspond the authenticity of the story: the Interviewees are four real men in my life and the story of the couple is a fiction inspired by my real life. It is a film that visually wants to be close and real.

## ► COMPANY PROFILE

Miss Wasabi Films is a Spanish production company founded in 2000 in Barcelona by the filmmaker Isabel Coixet, with the aim of producing her most personal projects by herself. Since then the production company has been dedicated to advertising (with more than 100 advertising awards) music videos, documentaries and a Film, but also exhibitions, books and other kinds of works unrelated to the audiovisual. The main projects of the company, all directed and produced by Isabel Coixet, have been the documentary "Aral, The Lost Sea" (2009), which talked about the environmental catastrophe in Uzbekistan and was narrated by Sir Ben Kingsley; "From I to J" (2010), an exhibition-homage by Isabel Coixet to John Berger, shown in Barcelona, Madrid, La Coruña and Paris; "Listening to Judge Garzón" (Escuchando al juez Garzón, 2011), a documentary about the internationally famous Spanish judge, premiered in the Berlin Film Festival and also winner of the Goya Awards for Best Documentary the following year; and finally a feature film with Javier Cámara and Candela Peña "Yesterday never ends" (Ayer no termina nunca), also premiered at the Berlinale and winner of 4 of the major prizes in the Málaga Spanish Film Festival. In 2014 the company produced "Talking about Rose", a short documentary about the survivors of Hissan Habré's dictatorship in Chad, narrated by Juliette Binoche. In 2015 Miss Wasabi Films opens to new young female directors talent, producing Belén Funes' short film "Sara's Runaway" (Sara a la fuga) and a documentary directed by Elena Trapé "Words, maps, secrets and other things".

## ▶ PRODUCER'S PROFILE

Born in Barcelona in 1982 after graduating in Psychology and training and working as an actress, she decides to go to the other side of the camera and develops various roles in film and audiovisual world. In 2007 co-founded the production company Cassette Films, with which co-directs, produces and presents a television series. Later she abandoned the project to join the production team of Imelda Films, with which she collaborates on various music videos and commercials, and in 2009 enters Miss Wasabi Films as Isabel Coixet's right hand. There she produced some documentaries: "Aral, the lost sea", "Listening To Judge Garzón" (Goya for Best Documentary 2011), "The footprint of your voice", "White Tide" or "Talking about Rose" and collaborates as associate producer and line producer in the film "Yesterday Never Ends" (silver Biznaga best film in Malaga Spanish film festival 2013). In 2015 she produces Belén Funes first shortfilm, "Sara's Runaway", premiered in Malaga Spanish Film Festival, and the documentary about Isabel Coixet "Words, maps, secrets and other things" directed by Elena Trapé.

Her aim is to help to develop new female talent directors careers.

## ▶ WRITER & DIRECTOR'S PROFILE

Liliana Torres was born in Vic in 1980. She graduated in film directing in ESCAC (Film and Audiovisual School of Catalonia). During this period she directs two student works that transcend the boundaries of academia: the documentary "Viviendo en la piedra" and a short film on 35mm called "Anteayer" which was selected in many festivals.

After her studies she received her first commissioned documentary,

"The work done by women" which followed the lives of women in rural areas. Soon after that she received a scholarship of Documentary specialization in Mexico. She will live there for seven years, and will work as an assistant director, director, screenwriter, producer and editor. Some of this pieces are the short "Quince años", winner of the Post-production award from the Mexican Film Institute or the exhibition called "Eternidad Fugitiva" commissioned by the Palace of Fine Arts of Mexico.

At the end of 2012 she returns to Spain and rolled her first fiction film called "Family Tour": an intimate particular drammedy where the characters are played by her own real family unless the protagonist, who is played by actress Nuria Gago. Premiered at San Sebastian International Film Festival in 2013 and followed by numerous festivals selections, it won the Critic's Prize at the Rec Festival in Tarragona, a Special Mention at the Atlantis Film Festival and the Best European Film Award in European Crossing the Borders.





**WEMW  
GUEST  
PROJECTS**

96 ► DOLORES | REI CINE

98 ► PARIS HOTEL | KLAXON CULTURA AUDIOVISUAL

102 ► SOCK MATES | MADLOVE

**ARGENTINA/FRANCE**

**BRAZIL**

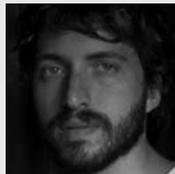
**COLOMBIA**

# DOLORES

**Genre** Drama  
**Director** Gonzalo Tobal  
**Writers** Gonzalo Tobal, Ulises Porra Guardiola  
**Producers** Benjamin Domenech, Santiago Gallelli  
**Budget** € 1.143.000 (€ 515.764 in place)  
**Companies** Rei Cine, Petit Film  
**Looking for** € 627.236



Benjamin  
Domenech



Santiago Gallelli

## ▶ Contact details

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www.reicine.com

## ▶ SYNOPSIS

Dolores was living the life of an upper-class young and beautiful student until her best friend was brutally murdered. Everything went downhill since then. She's the only person charged with the crime, in a case that gets a lot of exposure.

For the last two years, this process has drained her. Dolores spends her time secluded in the family house, playing videogames with her younger brother and haunted by her parents and a chorus of experts that work full time to fight her case. She has become a puppet molded after their instructions, leaving no trail of her old self. As the trial advances and the jury come closer to the final verdict, the media puts the case in the middle of public interest. Dolores is under a lot of pressure not to screw things up. But some uncertain energy awakens inside her and, just when any mistake would be critical, she becomes reckless and jeopardises her situation with odd reactions.

## ▶ DIRECTOR'S NOTES OF INTENTION

For the last years, I've been an amazed observer of the fascination brought into mass media by real life crime stories. Day by day, the TV and the papers thoroughly track the evolution of many morbid stories. And if I'm amazed it's because, being aware of this operation, I cannot escape its effects. Therefore, my interest is doubled: I'm a passionate follower of those plots, and at the same time, I'm interested in the apparatus that stages them and feeds the entertainment system and its audience. As a spectator of these stories, the concern about the real people involved in this "fictions" comes to my mind once and again. In the midst of these media constructions, with the eyes thrown into effect and minute-by-minute narrations, the subjects behind are completely out of sight. And

I find myself obsessed with them, imagining how the stories are lived 'from the other side'. How may it be to go through such an experience, where private and public life mash up so violently.

## ▶ **COMPANY PROFILE**

REI CINE was born to provide a creative platform for groundbreaking filmmakers in Buenos Aires with a focus on international co-productions.

Our previous work include:

Kill Me Please (Anita Rocha da Silveira, 2015) - Premiere: Venice Orizzonti Competition

Sand Dollars (Laura Guzmán & Israel Cárdenas, 2014) - Premiere: TIFF Contemporary World Cinema

History of Fear (Benjamin Naishtat, 2014) - Premiere: Berlinale Official Competition

Carmita (Laura Guzmán & Israel Cárdenas, 2013) - Premiere: FICUNAM Competition

Villegas (Gonzalo Tobal, 2012) - Premiere: Cannes Official Selection (Out of Competition)

Leones (Jazmín López, 2012) - Premiere: Venice Orizzonti Competition.

Our current slate includes films from directors such as Lucrecia Martel, Gonzalo Tobal, Natalia Garagiola, Marcela Said and Gael García Bernal.

## ▶ **PRODUCER'S PROFILE**

Santiago Gallelli (Buenos Aires, 1986) creates REI CINE in 2009 alongside Benjamin Domenech and Matías Roveda in order to provide a creative platform for groundbreaking filmmakers. His credits as producer include: HISTORY OF FEAR (2014), SAND

DOLLARS (2014), WHAT FIRE BROUGHT TO ME (2013), LEONES (2012), VILLEGAS (2012), and recently KILL ME PLEASE (2015), all distributed worldwide and premiered at festivals such as Cannes, Berlin, Venice, Toronto, Rotterdam or Locarno.

## ▶ **WRITER & DIRECTOR'S PROFILE**

Gonzalo Tobal was born in Argentina, in 1981.

As a director he was awarded the Cinéfondation Award at Cannes Film Festival 2007 for his short-film NOW EVERYBODY SEEMS TO BE HAPPY, and CYNTHIA STILL GOT THE KEYS premiered at Critic's Week during Cannes 2010.

His first feature-length, VILLEGAS, premiered at Cannes 2012 Official Selection and took part in BAFICI, in Argentina, where it was awarded the Critic's Award for Best Film. It was also nominated as Best First Film at Premios Sur (Argentine Film Academy) and Premios Cóndor de Plata (Argentine Critic's Association). It was aired on TV by HBO Latin America.

He's currently developing DOLORES, his second feature as a director. The project took part in the Writers' Lab at Binger Filmlab during 2011-2012, the Scriptwriter's Residency offered by Fundación Carolina in 2013 and is part of the roster of international projects at Sam Spiegel International Film Lab 2015, to take part in Jerusalem, Israel. The project has also been part of the Miami Ace-Co Production Lab 2014, EAVE / Puentes Workshop Locarno 2015 and New York's IFP No Borders Co-Production Market 2015.

# PARIS HOTEL

**Genre** Documentary  
**Director** Máira Bühler  
**Writer** Máira Bühler  
**Producers** Beatriz Carvalho, Rafael Sampaio  
**Budget** € 175.000 (€ 123.000 in place)  
**Company** Klaxon Cultura Audiovisual  
**Looking for** Co-producers and sales agents



Máira Bühler



Beatriz Carvalho

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## ▶ SYNOPSIS

The hotel is located in downtown São Paulo, the biggest city in South America. The film accompanies the lives of Sheila, Paula and Rosa, three women who avoid the past and present and live for the moment, seeking oblivion, bonds of affection and freedom. The film will be about the last year of their lives inside this place, since the hotel is the housing aspect of a damage-reduction program that will end in 1st of January 2016 due to the change of mayor. Paula, 28, is a ballerina from Rio de Janeiro who carries a mysterious notebook from out of which, little by little, fragments of a love affair interrupted by a crime from which she is fleeing are revealed. Rosa is a hooker around 40 years old. She recently found out that she is pregnant and ever since has been torn between "turning over a new leaf" or lose one more baby. In the middle of this crisis, during a moment of fury and abstinence, she discovers that her boyfriend has been secretly prostituting himself to men. Their relationship crashes into a turmoil of contradictory feelings of love, possession and violence. Later, a doctor tells her that she is going through a psychological pregnancy: her baby never really existed. Delirium and reality walk side by side and we no longer know where the character will lead us. Sheila is the boarding house's maid – an energy-packed transvestite who uses makeshift silicone for a more feminine figure. A psychic, she is able to hear spirits, usually that of souls who still have to find their way to heaven or hell and wander about bothering the living. Recently one of these spirits assigned her a risky task to perform which she could not refuse. The film has aspects similar to that of an observational documentary but is built on the hybrid experience found somewhere between that which is considered real and that considered invention.

## ► DIRECTOR'S NOTES OF INTENTION

"Paris Hotel" led me to cross the inner-city boundaries of my hometown and head towards a segregated region downtown São Paulo inhabited by crack addicts. It is a film that prompts me to cross a line both urban and subjective which, as seen from a distance, seems to separate sanity from insanity, life from death, phantasmagoric bodies from living ones. This physical and emotional passage which I have been involved in now for a year, made me understand this is not a film searching for tragedy, but a cinematographic journey looking for kindness, friendship, love and dreams. As if the characters of this history had, somehow, given up life, but life didn't give then up, as this very fragile and at the same time strong plants that are born in the asphalt, when life strikes against environment, besides the terrible conditions to grow. I understood "Paris Hotel" will be a cinematographic experience carried out in the exact same degree in which its making opens the doors to the fables the characters/individuals create about themselves and their trajectory in the film. It is through the delicate sculpting of extraneous desires on their characters that my work as filmmaker-anthropologist endeavors to find the common fabric in which different subjectivities are found: in mine and that of the non-actors who are transformed into characters, in that of the film and its spectators, in an ordeal aimed at identification and human encounters.

## ► COMPANY PROFILE

Klaxon Cultura Audiovisual was founded in 2008 with the mission of contributing to the development of the cultural and audiovisual industry. It had initially concentrated its activities on conducting and

supporting exhibits and audiovisual festivals in Brazil. In 2012, the company started producing audiovisual content for film and television, dedicating the past three years to the development and production of artistic projects of new talents in the audiovisual sector. Klaxon's debut as an audiovisual production company happened in 2013 at the Berlin Film Festival, when the short film "The Package" directed by Rafael Aidar, had its international premiere at the Generation 14Plus of the 63rd Berlinale competition. The short film won 25 international and national awards, and currently counts participation in over 150 festivals in Brazil and worldwide.

The company is also an associate producer of the creative documentary "The days with him," directed by Maria Clara Escobar and produced by Filmes de Abril, winner of the 16th Mostra Tiradentes, in 2013. The doc was also awarded the IV CachoeiraDoc and DocLisboa, receiving an honorable mention at the International Festival of Havana and at the International Festival de Cine de Murcia. The film was commercially released in theaters in April 2014.

Klaxon produced the second short film by Rafael Aidar, "Submarine". The film had its international premiere in June 2015 at the Palm Springs International ShortFest, when Rafael was awarded with the "Future Filmmaker Award", and the film got the 2nd place for the Jury Award / Best Live Action.

The company is also producing its first feature film, "Paris Hotel", directed by Maira Bühler. The film attended the laboratories TFI Documentary Filmmaker Workshop in Sao Paulo, on August 2014, conducted by the Tribeca Film Institute, and the DocSP, also in Sao Paulo, on November 2015. The film is 70% financed by National Funds.

## ▶ PRODUCER'S PROFILE

Beatriz Carvalho is a TV and film producer. Graduated in Cinema by FAAP in São Paulo, she has a post-grad in Mise en Scène Documentaire at École Supérieure D'Études Cinématographiques – ESEC (Paris, France). She has a master in TV and Cinema Executive Production by FGV (São Paulo).

She began as a production assistant in 1999, and since then she has been working on numerous features films and TV series as a production manager and also as executive producer. Since 2012 she has focused on her own production company, working in parallel for São Paulo's most prestigious companies.

## ▶ WRITER & DIRECTOR'S PROFILE

Maíra Bühler is an anthropologist who began her film career as a script assistant to director Cao Hamburger in the film "The Year My Parents Went on Vacation".

In 2006, Maíra directed "Elevado 3.5" alongside the architects João Sodr e and Paul Pastorelo, winner of the best feature documentary award at the "It's All True" festival in 2007.

After that, in 2008, she coordinated a long content research for the film "Xingu," by Cao Hamburger produced O2 Filmes.

In 2010, she created and directed "Conversa de Sal o", a 13-episode documentary series, aired by GNT Brazilian cable network.

In 2011, she directed the documentary "She Dreamed That I Died" with Matias Mariani, winner of two awards for best direction: in Paul nia 2011 and Vi na del Mar Festival (Chile), 2012, as well as a honourable mention at the III CachoeiraDoc Festival.

In 2012, Ma ira released her first fiction film, "Fios de Ovos", a made for TV movie which aired on TV Cultura, also co-directed by

Matias Mariani. Besides debuting on television, it was screened at the American Latino Film Festival and Indielisboa.

In 2013, Ma ira directed one season of the "Nota 10" series for the channel TV Futura.

In 2014, Ma ira and Matias internationally debuted their third feature film, "I Touched All Your Stuff", in the international competition at FIDMarseille, France. The film's Brazilian premiere took place at the Festival do Rio, 2014, and was awarded for Best Editing.

The film also received the Critics Prize and Best Editing at the Cine Cear  Film Festival, and the Best Film Prize given by the jury of film clubs at the Luso-Brazilian Santa Maria da Feira Film Festival. It was released on theatres in Brazil on April 2015, in the USA on July 2015, and it will be released in Portugal soon.

Ma ira is currently dedicated to the production of her fourth feature film, "Paris Hotel".



# SOCK MATES

**Genre** Fantasy  
**Director** Juan Manuel Betancourt  
**Writers** Juan M. Betancourt, Esteban Giraldo  
**Producer** Natalia Agudelo  
**Budget** € 2.400.000 (€ 240.000 in place)  
**Company** MadLove  
**Looking for** Investors, coproducers, animation studios



Juan Manuel  
Betancourt

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## ▶ SYNOPSIS

"Sock Mates" is a mixed technique film – live action with animation–conceived for a family audience. However, this film can be very difficult to comprehend for us humans – not for the Sock-ciety that portrays.

As humans, since the moment we're born, we spend our whole lives looking for our soul mates, our better halves –such a difficult task– and because of that we can not even start to comprehend the tedious life of a sock, condemned forever and ever to live perfectly matched. Naturally, there are socks of every color, material, texture, style – and personality. In spite of all this variety –and agains their own personal wishes– they always have to go around in pairs of the same color. According to the strict rules of the sock-ciety, the worst thing that can happen to a sock is to be without a pair. A single sock is a useless sock.

This is the love story between Pierre and Medea, two orange socks that will have to be brutally separated and live an amazing adventure to be finally gathered together again and become what they really are, soul (sock) mates. In that journey they will also become the leaders of a sock revolution in which socks will conquer freedom. There will no longer be boundaries of colors or material: each sock will be able not only to choose their partner but even their fate.

However, every revolution has its cost. The sock-ciety will live extraordinary adventures to create a new order. The Socks will have to fight starving cloth moths, face persecutions, break the rules that their own tradition has imposed on them, they will have to try that through the washing machine whirlpool –a gigantic maelstrom– putting their own lives at risk, they will be torn apart, hurt, left alone, go to hell and back... All in search of a paradise promised by a

detergent TV advertisement that Pierre sees by chance on the TV. This extraordinary tale occurs amidst a very ordinary event, the loss of a sock by Samuel, the owner, a lonely grandfather that will have to attend.

### ► **DIRECTOR'S NOTES OF INTENTION**

One of the biggest and most common mysteries in contemporary life is ¿where do sock go when they get lost? Sock Mates unveils the truth: socks are actually alive. And even if for human beings this is just an annoying inconvenience, for the pair of the lost sock is an unsurmountable tragedy.

Sock Mates explores the bridging between two world as different and as close to one another as two sides of a coin. Humans and socks learn, throughout their particular stories, the imperative need of standing in someone else's shoes to understand that the very basis of coexistence transcends the own self. The big achievement is to understand what cannot be understood.

Sock Mates is a feature length mix techniques film (live action, stop/motion and cgi animation) that develops an everyday naturalistic and fabulous imaginary universe at the same time constrained inside a house.

In this regard, Sock Mates should not be considered a fantasy tale but an opening to the understanding of what is different, what we cannot understand. Around this main subject, arise themes such as the challenge of communication between sex, age, ideology, religion or mere taste. Accordingly, and with the certainty that the story could be considered for children, a lot of the issues portrayed are not only for adults but can become even philosophical questions.

Thus, there must be a fine balance between adventure and drama, laughter and reflection, action and ideas, the shallow and the

deep. I would say that this is a fantastic tragicomedy – entertained, fun, engaging–. I aim to build a cinematographic tale that immerses the audience through the swiftness of the plot and the depth of its reflection.

In addition, I'd say Sock Mates as a feature film can become the structural basis for constructing a bigger universe including tv series, virals, children books, games, toys, and a SockCial Network for lost sock of the world to find pairs.

This film opens not only a world that invites us to appreciate the vitali.

### ► **COMPANY PROFILE**

MadLove Film Factory is a production company that develops multiplatform content, custom-made film projects and specialized production services. We are looking forward to tell universal stories, made with the highest quality standards, by alternative and innovative production and exhibition processes.

#### FEATURE FILMS THEATRICALY RELEASED

- Poker (Thriller) - 2011 - Directed by Juan Sebastián Valencia. Colombia. Distributed and theatrically released by United International Pictures.
- Broken Kingdom (Drama) - 2012 - Directed by Daniel Gillies. Co-production between Hollymonster (USA) and MadLove (Colombia).

### ► **PRODUCER'S PROFILE**

Natalia Agudelo Campillo was born in Medellin, Colombia on September 29th, 1986. She is a communications mayor, with an emphasis in audiovisual production from Pontificia Universidad Javeriana in Bogotá.

After produced several short films and videoclips, she founds her own

production company in 2008: *Mad Love*, which has theatrically released two feature films: *Poker* (2011) directed by Juan Sebastian Valencia and distributed by United International Pictures and *Broken Kingdom* (2012) directed by Daniel Gillies, a co-production with Holy Monster (USA), shot between Los Angeles and Bogota.

Actually she leads the Bogotá Audiovisual Market – BAM since 2012, event organized by Proimágenes Colombia and the Chamber of Commerce of Bogotá, a boutique market who aims to improve the Latin-American audiovisual industry and create connections between local and international producers, Colombian companies, distributors, sales agents, television channels and content developers for different platforms.

Also, she is currently developing new projects with MadLove: Julia Solomonoff's *Nobody is Watching*, a feature film in coproduction with Travesia Producciones (Argentina) and Taiga Filmes (Brazil) that will be shot in New York this summer; *La Niña del Cartel*, a transmedia project based on real events and directed by Alejandro Correa and *Contactado* directed by Marité Ugas, a coproduction between Sudaca Films (Venezuela) and MadLove (Colombia).

## ▶ WRITER & DIRECTOR'S PROFILE

Graduated from the Film and Television School of the Universidad Nacional de Colombia in 2008. His graduate project "*Rojo Red*" was screened in several film festivals worldwide - including San Sebastian, Guadalajara, Palm Springs and Mar del Plata - and received more than twenty best shortfilm awards - Fantasporto, L.A. Shorts, NY Latino, Cartagena among others.

In 2010 he was awarded a full scholarship for the M.A. in Creative Writing (Screenwriting emphasis) that he completed in 2012. That very same year, his feature-length film project "*Sock Mates*" received

a grant for script development from the Colombian Film Fund.

In 2014 "*Sock Mates*" won the Feature animation development Grant. He was cowriter and producer of "*Rabbits for sale*" Best Shortfilm of Cartagena International Film Festival 2015.

His shortfilm "*Storylines*" won a production grant from the Colombian Film Fund and is currently in postproduction.

In 2016, his new shortfilm "*Summer Love*" won the same grant and is starting preproduction.

He has worked in direction, postproduction and animation in several shorts and features - documentaries, fiction and advertisement -. He has also been part of some colombian film festivals (Cartagena, Invitro, Imaginaton) and has teach in a couple of film and television faculties in Colombia.

Esteban Giraldo. Journalist, University of Antioquia. Political scientist, National University of Colombia. Graduated with honors as MA in Creative Writing - Script, National University of Colombia, 2012. His feature film project *Nadie al otro lado* was awarded with a scholarship for scriptwriting in the Cinematographic Development Fund of Colombia. On 2015, his first shortfilm *Rabbits on sale* was awarded in the Cartagena International Film Festival.

Juan Manuel Betancourt

Graduated from the Film and Television School of the Universidad Nacional de Colombia in 2008. His graduate project "*Rojo Red*" was screened in several film festivals worldwide - including San Sebastian, Guadalajara, Palm Springs and Mar del Plata - and received more than twenty best shortfilm awards - Fantasporto, L.A. Shorts, NY Latino, Cartagena among others.

In 2010 he was awarded a full scholarship for the M.A. in Creative

Writing (Screenwriting emphasis) that he completed in 2012. That very same year, his feature-length film project "Sock Mates" received a grant for script development from the Colombian Film Fund.

In 2014 "Sock Mates" won the Feature animation development Grant. He was cowriter and producer of "Rabbits for sale" Best Shortfilm of Cartagena International Film Festival 2015.

His shortfilm "Storylines" won a production grant from the Colombian Film Fund 2014 and should be premiered in 2016. In 2015, his new shortfilm "Water fur" won the same grant and is starting pre-production.

**LST** LAST  
STOP  
▶▶ TRIESTE

*“The place where your project ends and your film begins”*

Last year we started a new platform that was created as the last stop for four chosen creative documentary projects, with the aim of presenting them to a specially invited group of film professionals: festival selectors, broadcasters and sales agents. For many, it was a suitable place for inspiring encounters to enable the projects to reach its final stage: the coming out of a newborn film!

We are extremely proud that all four of our projects are successfully finished and got noticed, some of them very soon after the Trieste event. The film *Kars* by Serbian director Vladimir Todorović got its world premiere at Visions du Reel in Nyon and was after selected in many other festivals. The Polish film *Brothers* by Wojciech Staroń, which was the winner of the HBO Europe Award at LST, had its great world premiere at Locarno Film Festival and won the Grand Prix at the Semaine De La Critique. Few months later it won another Grand Prix, the Golden Dove for best film of the 58th Dok Leipzig Film Festival. Also, another film presented at Last Stop Trieste won an important award at Dok Leipzig 2015; the Next Master Award went to the young Hungarian director Klára Tréncsényi for her *Train to Adulthood*. The last of the four projects to be finished is the Serbian *4 passports*, the docu-animated debut by Mihajlo Jević, that will have its world premiere at this year's edition of the Trieste Film Festival.

We congratulate all of the filmmakers and their film teams. We are extremely proud to have contributed by putting these intriguing, compelling films in the limelight at Last Stop Trieste.

We are now proudly presenting a new selection this year, considering a broader scope of projects by including Italy in collaboration with Doc.it and projects from WEMMV 2016 focus countries of the Spanish and Portuguese speaking territories. Our main selection still consists of only four projects chosen in collaboration with our steady partners: BDC Discoveries, Ex Oriente, Docu Rough Cut Boutique from Sarajevo and the WEMMV co-production forum in Trieste. This year, we have expanded our partnerships towards the North-East of Europe with the Baltic Sea Docs projects. These four-partnered projects are eligible for the HBO Europe Award.

We welcome all film teams of the selected projects and wish them the best of luck!

Our invitations also went to a carefully selected group of film professionals, specially tailored for the needs of these particular projects. We welcome you heartily too! Come and join us in strengthening the chances of great documentaries to be noticed in the world cinema landscape. And let's plan together how to give them the last directions for successfully navigating the ocean of international film events. Being in the beautiful sea side city of Trieste, with its Free Port tradition, known for its tolerance and openness, it reminds us that all that great ships are launched with a bottle of champagne, so we also promise that Last Stop Trieste will welcome you with a glass of excellent old wine and a harvest of ripe new films.

**Rada Sesic**  
LST artistic director

# TEAM



Anette Dujisin



Fabrizio Grosoli



Rada Sesic

Last Stop Trieste (LST) is a work in progress section for documentary projects that will potentially premiere by spring/summer 2016. LST will present 4 creative documentaries in advanced editing stage (fine cut) previously developed at one of the partners platforms - *Ex-Oriente Film*, *BDC Discoveries by Balkan Documentary Center*, *Docu Rough Cut Boutique* at Sarajevo Film Festival - or presented at the previous editions of *Baltic Sea Docs* and *When East Meets West*. The LST international jury composed by Hanka Kastelicova (HBO Europe), Catherine Le Clef (CAT&Docs), Leena Pasanen (Dok Leipzig) and Claudia Schreiner (MDR) will deliver the HBO Europe Award to the best documentary.

Furthermore, this year LST will also feature 3 guest projects from Italy, Spain and Brazil thanks to the collaboration with *Doc/it*, *REC - Festival Internacional de Cine de Tarragona* and *DOCSP*.

- 110 ▶ **A TWO WAY MIRROR** By Katarina Zrinka Matijevic | FACTUM **HR**
- 112 ▶ **DON'T STOP\*** by Aida Torrent | CAMILLE ZONCA PRODUCCIONS **ES**
- 114 ▶ **GLASS UNDER MY SKIN\*** by Moara Passoni | BUSCA VIDA **BR**
- 116 ▶ **SEE YOU IN CHECHNYA** by Alexander Kvatashidze | LOKOKINA STUDIO **GE/FR/EE/DE**
- 118 ▶ **THE BEAST IS STILL ALIVE** by Mina Mileva & Vesela Kazakova | ACTIVIST38 LTD. **BG**
- 120 ▶ **THE BLACK SHEEP\*** by Antonio Martino | BO FILM **IT/FR/FI**
- 122 ▶ **WHY DRAGAN GATHERED HIS BAND** by Nikola Spasić | INKUBATOR REZON **RS/HR**

\*Guest Project

# A TWO WAY MIRROR

**Director** Katarina Zrinka Matijevic  
**Writer** Katarina Zrinka Matijevic  
**Producer** Nenad Puhovski, Tamara Babun  
**Editor** Ana Štulina  
**Countries** Croatia  
**Company** Factum



Katarina Zrinka  
Matijevic



Tamara Babun

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## ► SYNOPSIS

“A Two Way Mirror” is the directors’ personal quest for inner peace, in the Croatian region of Lika, the remote land of her ancestors. There are many tunnels in Lika, and after each dark tunnel, filled with secrets, fear, darkness; all shown in organic, experimental images, a new season of the year awakens. The images of land, the people observed, a well of sounds heard and the guiding voice-over, complete the experience. While the director films amazingly magnetic and gruesomely cruel scenes of Lika, Lika forms an outline of her own self as she embraces the loss of children, the loss of health and the loss of love, to rediscover her self-awareness.

## ► DIRECTOR’S NOTES OF INTENTION

Lika is full of caves, holes in the rocks, wells, and abysses. When I was a little girl, we used to play the game of “waiting”: take a stone, throw it in the hole and then listen for the stone hitting the bottom of the hole. I threw so many stones in my life, but I never found the time to listen. One day I decided to listen, and this film is what I heard. This film is the answer coming from the cave called life.



# DON'T STOP

**Director** Aïda Torrent  
**Writer** Aïda Torrent  
**Producer** Albert Baquero  
**Editor** Albert Baquero  
**Countries** Spain  
**Company** Camille Zonca Productions



Aïda Torrent



Albert Baquero

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## ▶ SYNOPSIS

Marese, Tajin, Jessica and Miquel are four adolescents from Barcelona who are about to start the most difficult and exciting year of their lives: their last year of secondary school. They live in Raval, a lower class district mostly inhabited by an immigrant population (Bangladesh, Philippines, Colombia, Morocco...), in which education is the only guarantee for social progress. Although they strive hard to get university access, life is full of unexpected decisions and changes. Specially when you are 17. "Don't Stop" is a warm, intimate portrait of these teenagers, filmed during a whole academic year using an hybrid style between documentary and fiction. We get to know their efforts, dreams and failures. The film invites to think about school drop-out and the traditional educational system's utility; it also raises the challenges of young immigrants in our society and whether or not big efforts make them closer to a better future.

## ▶ DIRECTOR'S NOTES OF INTENTION

I firmly believe in education as the most powerful tool to generate social equality and future opportunities in our European society. My mother's family came to Barcelona leaving behind a poor town in the south of Spain without school. They were part of Spain's internal migration during the 60's. In Barcelona she got the opportunity of getting an education and start the life she always dreamt of. Nowadays, she is a teacher at a public school and she gets emotional when thinking what if she would have never had the chance of getting an education after migrating. Today a lot of kids feel nothing is worthwhile and want to give up school. My intention with the documentary "Don't Stop" is to let them know that their efforts are useful, even heroic; since this academic efforts brings them closer to the bright future they dream for themselves.



# GLASS UNDER MY SKIN

**Director** Moara Passoni  
**Writers** Moara Passoni, Daniela Capelato  
**Producer** Tiago Pavan  
**Editor** Isabelle Rathery  
**Countries** Brasil  
**Company** Busca Vida



Moara Passoni



Tiago Pavan

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## ▶ SYNOPSIS

Based on the director's history, "Glass Under My Skin" captures a perspective of anorexia away from the stereotypes, in which anorexia is whether reduced to a disease or exaggerated to a joke. The film is an examination of the body, mental strategies and intimacy of a woman with anorexia. Beatriz, 21, is not a victim of absurd standards of beauty, but a woman trying to sublimate hunger through calculated and rational strategies. It is a tragic game between mind and body: if the mind triumphs in its absolute control of desire, the body dies. We see the world through the eyes of Beatriz. We live the intimacy of her agony. We feel the paradoxical ecstasy of Beatriz, her senses sharpened by years of food deprivation and by a routine based on control, repetition and rituals. The less she eats, the more energy she has. In this film, anorexia is seen as a symptom of our time.

## ▶ DIRECTOR'S NOTES OF INTENTION

At the age of 12 I cloistered myself away in my room to study obsessively and started weighing myself religiously. After years of ballet, I traded my toe shoes for a repetitive physical regimen. I barely ate, but food became an obsession. Years went by, but it felt as though time did not exist. All I was aware of were my bones gradually protruding from beneath my skin. In the film, the body is absent, which, paradoxically, makes the body central and problematic. In-line with contemporary cinema, fiction and reality are mutually porous in the script. Poetic and intimate, but at the same time hard and explicit, the film can be understood as an experiment in cinematographic aesthetics, but also as a new document on anorexia. It can be screened in cinemas, as a linear construct, or be exhibited in art galleries and museums, explored spatially in a multi-temporal manner.



# SEE YOU IN CHECHNYA

**Director** Alexander Kvatashidze  
**Writer** Alexander Kvatashidze  
**Producer** Ero Talvistu  
**Editor** Amrita David  
**Countries** Georgia, France, Estonia, Germany  
**Company** Lokokina Studio



Alexander  
Kvatashidze



Ero Talvistu

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## ▶ SYNOPSIS

September 1999. For Alex, as for the rest of Georgians, war in Chechnya seemed to be far away, seen only on the screens of Russian media. In fact it was just behind the Caucasus Mountains. He'd never imagine going there, but he did. He followed her, the French photographer he had met just a few days before at the fashion show. Alex discovers the world of War Reporters and wants to become one of them, but he doesn't succeed. He keeps in connected to war through his friend, practising war reporters and observes what war does to them for 15 years.

## ▶ DIRECTOR'S NOTES OF INTENTION

"See You In Chechnya" is a personal film, intertwined with the stories of war reporters who have become my friends. It took me 15 years to make it. While tracing the stories of my friends and understanding what war does to them, I changed from a boy into a mature man, who has made his own choice. I hope this film will find its way to the hearts of the viewers as it focuses on the decisions we all make when we choose the life we want to live.



# THE BEAST IS STILL ALIVE

**Directors** Vesela Kazakova, Mina Mileva  
**Writers** Vesela Kazakova, Mina Mileva  
**Producers** Vesela Kazakova, Mina Mileva  
**Editor** Donka Ivanova  
**Countries** Bulgaria  
**Company** Activist38 Ltd.



Vesela Kazakova Mina Mileva

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## ▶ SYNOPSIS

A young Bulgarian woman digs out her dead grandfathers' secret police file in order to unravel the past and find the answer to why the Socialist idea had failed. She is fed up with the hypocrisy of modern Bulgarian Socialists, who continuously advocate a social welfare system, while driving her country to catastrophe in the last 25 years. At the same time, the Socialist idea abroad has moved on. Like most of Bulgaria's youth, banished into exile, she found a life in London – the city her grandad adored but never visited. Her grandfather, a philosopher and an anglophile, had sympathized with the Socialist idea in the early 1920's but later on, seeing the damage of the left propaganda in 1944, he fled to the mountains to join a massive opposition movement called "Goriani". In a semi-mystic dialogue with him, visualized with fanciful animated sequences she restores the collective memory of generations that are so far apart.

## ▶ DIRECTOR'S NOTES OF INTENTION

Bulgaria is on the verge of disappearing as a country. This state of affairs is largely caused by the criminal and corrupt totalitarian system from our recent past that is, unfortunately, closely associated with the idea of Socialism. To quote the popular leftist philosopher Slavoj Zizek: "Critical intellectual should demonstrate how the distortion of a noble idea, its falsification, its misinterpretation is somehow grounded in the idea itself."

Armed with this belief, I set on a journey of fresh discovery and re-discovery of this idea on a philosophical, emotional and personal level. As a main base of knowledge and starting point, I use the written archives of my diseased grandfather who fought against the regime in an unprecedented anti Communist movement that lasted for nearly ten years in the Bulgarian mountains. The exchanging words between my grandfather and I enhances the narration and gives interactivity and connection to the contemporary youth.



# THE BLACK SHEEP

**Director** Antonio Martino  
**Writers** Antonio Martino, Nancy Porsia  
**Producer** Serena Gramizzi  
**Editor** Antonio Martino  
**Countries** Italy, France, Finland  
**Company** Bo Film



Antonio Martino



Serena Gramizzi

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## ▶ SYNOPSIS

Libya 2014. Ausman is a young Amazigh (Berber non Arabic) Libyan atheist. He fought to free his country from Gaddafi's dictatorship. Today he wonders what was the meaning of it and if his friends' sacrifice made any sense. Ausman works as an oil plant security trainer in a country armed to the teeth. He plays heavy metal music, which is considered impious. He does a lot of sport, despite everybody's judgmental look as they consider body care as a sin. Ausman is a black sheep, a stranger in his own country. He dreams of a different world. "The Black Sheep" shows Ausman's life, between the search for a better world in which he could find freedom of speech and his attachment to traditions and friends. The film follows Ausman uncertain search for his place in the modern world.

## ▶ DIRECTOR'S NOTES OF INTENTION

In April 2013 I led a workshop as multimedia story-telling tutor in post-revolution Libya. After that experience I decided to make a film about Libyan daily life through the youth's emotions and ambitions. In January 2014, I met Ausman who revealed his sensibility and controversial relationship with his country and culture. Following the path of his search for freedom, the film aims to witness the hypocrisy Ausman had/has to face everyday. He is marginalized as non-Muslim and often judged by his own people who pretend to be real believers - while not all are, seeing their intimate habits. Today, because of Islamic militancy rising fear, hypocrisy is even more spread, worldwide. Ausman not only represents the difficulties experienced by young Libyans, he is also emblematic of all the other migrants obliged to leave their country and their roots because of major political, religious, social and economical problems.



# WHY DRAGAN GATHERED HIS BAND

**Director** Nikola Spasic  
**Writer** Milanka Gvoic  
**Producer** Milanka Gvoic  
**Editor** Nikola Spasic  
**Countries** Serbia, Croatia  
**Company** Inkubator Rezon



Nikola Spasic



Milanka Gvoic

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## ▶ SYNOPSIS

Dragan Petrovic is the son of a feather gatherer, former horse dealer, today a 'housewife' and a single father. He formed a band with his three underage sons, not only to make a living, but also to keep his family together. The Petrovic's are a gipsy family from a small village in Serbia named Beška, and the film "Why Dragan Gathered His Band" is a story about unconditional parental love, about forgiveness towards the wife who abandoned them when the youngest boy was only 6 months old and about the effort of the illiterate father to enroll his children in music school and in that way, provide them with a better live, better than he ever had.

## ▶ DIRECTOR'S NOTES OF INTENTION

When I first heard the Petrovic's play, it caused a combination of laughter and sadness, which is a really unique and rare feeling. I was sure that the pathos that the boys were hiding had a deeper story that needed to be told. I went to Beška, their village, to find them, and then it was a shock when I realized that the father, Dragan Petrovic was raising three small children all by himself after his wife left him when the youngest was only 6 months old, and that the orchestra was their way to survive. With this film we want to tell a difficult life story in a non-pathetic and easy way. This story can communicate with everyone due to the universal themes of love and parenthood. The music that follows this film and the children's cheerfulness and optimism also provides a unique and interesting note to the film.



**FCL**



**FIRST CUT LAB**



First Cut Lab (FCL) is a programme designed for long feature fiction films in editing phase. Selected producer/director teams will receive expert feedback from ten top festival programmers, sales agents, creative producers and tailor-made advice from a consulting editor. The main goal is to foster the artistic potential of the selected rough cuts and, at the same time, to increase the sales, festival and circulation potential of the completed films.

# TEAM



Matthieu Darras



Zuzana Kaliska



Benjamin Mirguet



Alex Traila

# EXPERTS



Amra Baksic Camo  
SCCA PRO.BA



Violeta Bava  
BAFICI



Guillaume De Seille  
ARIZONA FILMS



Fernando Epstein  
MUTANTE CINE



Sandro Fiorin  
FIGA FILMS



Konstantinos  
Kontovrakis  
HERETIC



Vanja Kaludjeric  
CINÉMA DU RÉEL



Paolo Moretti  
VISIONS DU RÉEL



Alessandro Raja  
FESTIVAL SCOPE



Meinolf Zurhorst  
ZDF



128 ► **SKOKAN**

Director: Petr Vaclav  
Producer: Jan Macola  
MIMESIS Czech Republic

130 ► **THE ENDLESS GARDEN**

Director: Galin Stoev  
Producer: Martichka Bozhilova  
AGITPROP Bulgaria

132 ► **WILD ROSES**

Director: Anna Jadowskai  
Producer: Iza Igel, Roman Jarosz  
ALTEREGO PICTURES Poland

# SKOKAN

<b>Genre</b>	Road-movie
<b>Director</b>	Petr Vaclav
<b>Writer</b>	Petr Vaclav
<b>Producer</b>	Jan Macola
<b>Countries</b>	Czech Republic, France
<b>Budget</b>	€ 600.000
<b>Company</b>	Mimesis



Petr Vaclav



Jan Macola

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## ▶ SYNOPSIS

Skokan, 28 years-old man, finished his stay in prison. He is given the clothes in which he was arrested there a few years. Outside, in front of the wall decorated with barbed wire, the street is empty. Nobody expects Skokan.

In the city where he lands, he has nowhere to go. No house. No work. His family does not want him.

Overnight, he decides to leave everything in order to launch his singing career, and heads for the Cannes Film Festival.

## ▶ DIRECTOR'S NOTES OF INTENTION

The idea was to shoot a low budget summer "neo-new wave" film with an exceptional non-actor who appeared already in my previous film *The Way Out*. The former drug addict and recidivist allowed me to narrate a fiction story and to study his real character, his real social and cultural background. With only a summary script in place I wanted to shoot a kind of fairy tale with documentary dimension.



# THE ENDLESS GARDEN

Genre	Fiction
Director	Galin Stoev
Writers	Galin Stoev, Yana Borissova
Producers	Martichka Bozhilova, Agitprop
Countries	Bulgaria
Budget	€ 650.000
Company	Agitprop



Galin Stoev



Martichka  
Bozhilova

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## ▶ SYNOPSIS

Philip's everyday life is divided between his girlfriend, his younger brother and his work as spin doctor. His life turns upside down when he meets Emma - an otherworldly and secluded person, whose most important thing is her garden.

## ▶ DIRECTOR'S NOTES OF INTENTION

I would like to create a delicate, sensuous adventure, which unfolds on several levels. At first sight, we observe small and rather "insignificant" events and nuances, while underneath, the character's paths are charged with powerful emotionality. Under the seemingly calm surface, their worlds collide in the silence between gazes. Ultimately, I would like every scene and situation to contain lots of love and irony, because they are the most effective way of revealing deep sorrow. Everything in this story has a "false bottom". Every constant feature characterizing a person, environment or situation evolves over the course of the action and often turns into its opposite. Through the shifts of focus the viewer's gaze is attuned in a particular way, while the dualistic nature of the action reveals itself.



# WILD ROSES

**Genre** Drama  
**Director** Anna Jadowska  
**Writer** Anna Jadowska  
**Producers** Iza Igel, Roman Jarosz  
**Countries** Poland  
**Budget** € 850.000  
**Company** Alterego Pictures



Anna Jadowska



Iza Igel



Roman Jarosz

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## ▶ SYNOPSIS

Ewa, 27, has a secret she is desperate to keep. While her husband is working abroad, she gives birth to an illegitimate child and secretly puts it up for adoption. She tries to maintain a normal routine with her family but struggles to overcome feelings of guilt. Can Ewa live with her secret and face the reality of life in a small village?

## ▶ DIRECTOR'S NOTES OF INTENTION

I would like to tell a simple and moving story focused on the main character - Ewa. Her slight changes, observation of her emotional state, her attitude to the children and the secret she keeps hidden would make the basic element of my observations.

The origin of this idea for a film comes from my own reflections on the essence of motherhood juxtaposed with the press releases on drastic relations – mother and child.

The paradox of motherhood, social expectations imposed on mothers, the essence of motherhood-based love are the topics which I would like to deal with in this story.

The metaphoric layer of the film is made by the nature.





**ITALY/BRAZIL  
CO-DEVELOPMENT FUND  
AWARDED PROJECTS**

The Directorate - General Cinema MiBACT, Fondazione CSC and the Brazilian National Film Agency ANCINE, join forces to award a co-development fund to six projects, three from Italy and three from Brazil. The fund is assigned to first and second time filmmakers and to more experienced directors. With the purpose of fostering cooperation between the two Countries, the projects must be intended for a future international co-production between Italy and Brazil and will receive a grant of 25.000 Euros each (first and second time filmmakers) and 30.000 Euros each (more experienced).

WEMW is proud to present in Trieste the six awarded projects.

- |     |   |               |
|-----|---|---------------|
| 136 | ▶ <b>ABSOLUTE PALATE</b> by Francesco Falaschi   VERDEORO                       | <b>ITALY</b>  |
| 138 | ▶ <b>RED SQUARE</b> by Rossana Foglia   CONFEITARIA DE CINEMA                   | <b>BRAZIL</b> |
| 140 | ▶ <b>SONG TO THE SIREN</b> by Indira Dominici   DUAS MARIOLA FILMES             | <b>BRAZIL</b> |
| 142 | ▶ <b>TALE OF A CERTAIN ORIENTE</b> by Marcelo Gomes   REC PRODUTORES ASSOCIADOS | <b>BRAZIL</b> |
| 144 | ▶ <b>THE MAN OF THE HOUSE</b> by Lourenço De Almeida   KINO PRODUZIONI          | <b>ITALY</b>  |
| 146 | ▶ <b>THE OUTPOST</b> by Edoardo Morabito   DUGONG FILMS                         | <b>ITALY</b>  |

# ABSOLUTE PALATE

**Genre** Comedy  
**Director** Francesco Falaschi  
**Writer** Francesco Falaschi, Filippo Bologna, Ugo Chiti  
**Producer** Daniele Mazzocca  
**Budget** € 2.330.000 (€ 794.675 in place)  
**Company** Verdeoro  
**Looking for** European coproducer, world sales



Daniele Mazzocca

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## ▶ SYNOPSIS

Arturo, a forty-year-old ex-convict chef, is assigned to social services. Anna, the psychologist designated to help him, asks him to teach cooking lessons to a group of youngsters with mental disorders. During the lessons, Arturo notices that one of the students, Guido, a twenty-year-old with Asperger's Syndrome, has an "absolute palate" i.e. is able to recognize every ingredient and flavor of a dish. Arturo takes advantage on the boy's gift for his own purposes and finds a way to become the manager of a restaurant owned by wheeler-dealer Corradi. The restaurant is successful, but Corradi closes it anyway: it was just a front company to launder money. Arturo is discouraged, but another opportunity shows up: a cooking contest run by Marinari, a famous chef and host of the talent show "Top Chef", featuring a test is tasting – a discipline in which Guido is unbeatable! The winner of the contest is awarded the management of a restaurant. Despite the concerns of Anna, Arturo leaves on a journey with Guido to discover the secrets of the best chefs of Tuscany. During the trip the fragile and precious alchemy turns into an unexpected friendship. The two win the first round of the competition, but Guido is mocked and put under pressure by the show runner. Enraged Arturo attacks Marinari and the team is disqualified from the competition. The sought-after award is gone, but a new and different path opens up for Arturo: to run a restaurant with Guido and the other youngsters with mental disorders.

## ▶ DIRECTOR'S NOTES OF INTENTION

The kitchen has always fascinated me: a place of identity, interaction and exchange, a link with the soul of the territories, a place of invention and teamwork. In particular I am intrigued by what happens behind the scenes, an interest strengthened by reading An-

thony Bourdain's "Kitchen Confidential" and by the research work carried out for several documentaries on Italian culinary personalities. In crossing it with the issue of mental disability, the aim of the film is to show the world of gastronomy in a new perspective. *Absolute Palate* is an emotional story of growth and transformation. Like my previous films it is a comedy of encounters. Arturo and Guido are two border-liners, but in opposite ways. Living at the margins of society, they avoid exclusion through friendship. Their common endeavor seems to be bound to failure, but will eventually be successful thanks to a fragile and precious alchemy.

### ► COMPANY PROFILE

Verdeoro is an Italian production company based in Rome, specialized in international co-productions between Europe and Latin America such as *Road 47*, *The Lost World Cup – the true incredible Story of the 1942 Patagonian World Cup*, and *Absolute Palate*, currently in co-development with Gullane Entretenimento (Brazil). Verdeoro strives for the production of quality feature films for the Italian and international markets. All of Verdeoro's productions have been recognized by the Italian Ministry of Culture as "films of cultural interest", and have obtained national contributions to support the production and distribution.

### ► PRODUCER'S PROFILE

Daniele Mazzocca graduated in Milan in 1992 in Audiovisual Arts – Cinema and Television Technique. In 1994 he moved to Rome and started working in the film industry. After some years as a freelance, in 1998 he establishes Orisa Productions together with director Cristiano Bortone. In 2006 Daniele Mazzocca founds his new company Verdeoro, of which he is managing di-

rector and only shareholder. In the last 20 years he has produced numerous internationally released feature films.

### ► WRITER & DIRECTOR'S PROFILE

Born in Grosseto, Tuscany, Falaschi graduated in film history at Università di Firenze in 1987. As a director, he made more than 20 short films, such as "Quasi Fratelli", which won the David di Donatello national film, and three feature films: "Emma sono qui", with Cecilia Dazzi, Pierfrancesco Favino, Marco Giallini (nominated for both David di Donatello and Nastri d'Argento national critics award), "Last Minute Marocco" with Valerio Mastandrea, Nicolas Vaporidis and Maria Grazia Cucinotta, "Questo mondo è per te" with Paolo Sassanelli, Matteo Petrini, Cecilia Dazzi and Fabrizia Sacchi. As a scriptwriter, other than his own films, he collaborated with Salvatore De Mola, Vincenzo Scuccimarra, Massimiliano Bruno and other important scriptwriters for both cinema and tv.

# RED SQUARE

<b>Genre</b>	Drama
<b>Director</b>	Rossana Foglia
<b>Writer</b>	Rossana Foglia
<b>Producer</b>	Rubens Rewald
<b>Budget</b>	€ 1.200.000 (€ 55.000 in place)
<b>Company</b>	Confeitaria de Cinema
<b>Looking for</b>	Italian and European coproducers



Rossana Foglia



Rubens Rewald

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## SYNOPSIS

This film tells Ana's story, a 17 year-old girl who is facing some important changes in her life.

Ana lives with her father who has just been through a separation process and also just retired. He's depressed because of his new professional and marital situations. She also spends time with her Italian grandfather, who has memory lapses, and lives in a middle class neighborhood which used to be a blue collar working class cluster. This neighborhood used to hold the first factory complex in São Paulo at the beginning of the 20th century and nowadays these factories are being pulled down.

Ana works in the telemarketing sector in order to try to save some money for her future education. She receives a scholarship to go to a strict, elite private school. She sadly says goodbye to her best friends Lola and Ciro, from public school.

At the new school she develops an intense relationship with the teacher in charge of coaching the new scholarship students. His name is Pedro and he is very demanding in his assessment of new scholarship students. Ana may not adapt to the new school.

Ana doesn't find the time to study hard because of her job and the hours she has to spend looking after her depressed dad and elderly grandfather, an Italian immigrant who, due to their old age, have begun to have a non linear relationship with past events: the Italian language, letters, missing friends, dead people, old lovers, the factories and the blue collar life along the last century as well as memories from his country of origin.

Little by little Pedro becomes friendly and complicity is generated between them which leads up to an ambiguous love relationship that ends in a sort of betrayal. Her present, her future and her past (of her family and neighborhood) start to intertwine.

## ▶ **DIRECTOR'S NOTES OF INTENTION**

Films that handle teenagers and their school years almost constitute a narrative "genre". The project intends to flirt with this "genre" by tapping into its most stimulating aspects; the innocence, the extremes of the character's emotions, the fears and courage and the discoveries which are typical of that life phase. At the same time, the project aims at surpassing the limits of this "genre", by creating a dramatic and aesthetic density which can express the anguish, the limitations, the social class differences, the political experience and the current lifestyle in São Paulo City.

The film will portray the milieu of upper and lower middle class teens that are in their High School years. These themes will constitute the dramatic base of the film:

- Personal history as a process of identity building and politicalization.
- New ways of expression; parties, consumerism, new jobs, the internet, music and relationships.
- The use of urban space by young people.

## ▶ **COMPANY PROFILE**

Confeitaria de Cinema is a Film Production Company joined by former film students from University of São Paulo, with a common vision of Film Art and Market. Focused on Art House Urban Feature Films and new TV Dramatic Series. Among its main productions: *Super Nada* (Super Nothing), 2012, 94 min., Brasil / Mexico, Feature film directed by Rubens Rewald. Premiered at Amiens International Film Festival, went to Mar del Plata, Pune-India, Chicago Latino, Gramado Film Fest (awarded as best actor), Rio Film Fest (awarded as best film/New Paths and Jury Special Prize), Barranquilla, São Paulo, Tiradentes.

*Corpo* (Body), 2007, 85 min., Brasil, Feature film directed by Rossana Foglia and Rubens Rewald. Premiered at Montreal Film Festival, went to Palm Springs, India, Los Angeles (awarded as Best Foreign Film), Miami, Rio, Tiradentes, São Paulo.

*Mutante...* (Mutant...), 2002, 21 min., Brasil, directed by Rubens Rewald and Rosana Foglia. Premiered at Clermont-Ferrand Short Film Festival.

## ▶ **PRODUCER'S PROFILE**

Rubens Rewald graduated in Film at Universidade de São Paulo, where he is today the Professor of Film Screenplay. He wrote, directed and produced the feature films *Super Nada* (Super Nothing, 2012) and *Corpo* (Body, 2008) and the documentaries *Rainha Hortencia & Magic Paula* (Queen Hortência & Magic Paula, 2014) and *Esperando Telê* (Waiting for Telê, 2010).

He also wrote, directed and produced the short films *Mutante...* (Mutant..., 2002) and *Cânticos* (Lyrics, 1992). He produced the short *A Navalha do meu avô* (My Grandpa's razor, 2013).

## ▶ **WRITER & DIRECTOR'S PROFILE**

Rossana Foglia graduated in Film and Architecture at Universidade de São Paulo. She got Masters degree in Image and Sound at the same University, researching drama and film language.

She wrote and directed the feature film *Corpo* (Body, 2008) and the short films *Mutante...* (Mutant..., 2002) and *Rosas Mortas* (Of Dead Roses, 1993), among other audiovisual works.

# SONG TO THE SIREN

**Genre** Fiction  
**Director** Indira Dominici  
**Writer** Indira Dominici  
**Producer** Marina Meliande, Manuelle Rosa  
**Budget** € 450.000 (€ 18.000 in place)  
**Company** Duas Mariola Filmes  
**Looking for** Coproducers, funds, sales agents



Indira Dominici



Manuelle Rosa

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## SYNOPSIS

"Song to the Siren" is a fantastic sea tale about female empowerment. In today's Sao Paulo, two sisters secretly become mermaids. Natércia, the older sister, denies her hybrid condition to better fit in professionally and socially, while the other, Isadora, worries about the possibility of her child transforming as he reaches adolescence. The sisters are the daughters of Cristina, a mermaid that had adapted to life away from the sea for love, but had to be rushed to the ocean as her body began to decay, despite her efforts. Her daughters knew about their mom since childhood, and always had a strong connection the sea. Along with their mourning father, they had to take Cristina back to the sea, where she belonged, and the girls experienced a huge loss. As adults, Natércia is financially successful, having repressed her animal part, her instinct, for her career. Isadora, in the other hand, is not in denial about her condition, but is depressed and also feeling trapped in the body she made herself in order to live on the land and worries about the future of her son. In parallel, in a remote tribe in the Mediterranean many years ago, mermaids lived in peace until they began to be hunted by fishermen. Barbarism and domination are portrayed by the predatory fishing of the women - analogous to the tuna mattanza in some mediterranean islands. The film also follows other women spread around the world that might also be among the descendants of the sea creatures. How many are we?

## DIRECTOR'S NOTES OF INTENTION

"Song to the Siren" is a film about female revolution that delves into aspects of gender, tides, international boundaries and migration. It follows the lives of two sisters, their children, and other women around the world from the same diaspora. It is a story of salt water and blood. It is a film that portrays the rhythms of the female body and the sea by

analogy with tuna fishing in Italy, the capture of mermaids, and a middle-class family across generations in Brazil. The viewer is expected to be taken by a poetic narrative, and brought to moments and fragments of the lives of these women over time, and the always present central issues of the Brazilian patriarchal society. In a fast-growing modern Brazil, the film will seek to reflect in allegorical narrative the social challenges and tensions that take place now, as well as questions risen by an effervescent moment of new shapes of Feminism.

### ► COMPANY PROFILE

Duas Mariola Filmes is a Rio de Janeiro based company focused in authorial films since 2006. They have produced six feature films and eight shorts, all screened at international film festivals, including Cannes, Berlin, Venice, Oberhausen and Locarno.

Working together, Felipe Bragança and Marina Meliande have directed and produced short and feature films such as *The scape of the monkey woman* (World Premiere at Locarno Film Festival 2009, *A ALEGRIA (The Joy)* - World Premiere in Director's Fortnight Cannes 2010; and *Neverquiet* - World Premiere in Rotterdam Film Festival 2011. They are now producing their new own films as directors but also developing ideas of other Brazilian young directors' projects. For the next 2 years, Duas Mariola has five new feature projects in development with partners in France, Germany and Portugal. Some of these projects have been supported by Cinéfondation's Residence, Hubert Bals Fund, Biennale College Cinema and Berliner Künstlerprogramm DAAD.

### ► PRODUCER'S PROFILE

Manuelle Rosa was born in 1985 Rio de Janeiro, Brazil. Graduated in Film Studies at Pontifícia Universidade Católica do Rio de Janeiro (Brazil), since 2009 she works as Film Producer.

She had experience with productions like the documentary feature film *"The Death of J.P. Cuenca"*, directed by João Paulo Cuenca, screened at CPH:DOX 2015 Main Competition (Copenhagen, Denmark) and the feature film *"Don't swallow my heart, alligator girl!"* (in post production), directed by Felipe Bragança, both produced by Duas Mariola Filmes.

She also has produced the short film *"Fernando who received a bird from the sea"*, by Felipe Bragança and Helvécio Marins Jr., screened at Berinale, Toulouse and Bacifi Festivals; the TV series *"More Times Favela"* (2nd season), that was broadcasted by Multishow Channel in 2014, and the video installation *"Travelling North Zone"*, which was exhibited in São Paulo and Porto Alegre in 2010.

### ► WRITER & DIRECTOR'S PROFILE

Indira Dominici is a filmmaker and visual artist with degrees in film studies from the University of Brasilia and Universidade Federal Fluminense in Rio de Janeiro, passing by the Sorbonne Nouvelle University in Paris. Working between Brasília, São Paulo, Paris and New York, Indira works with scriptwriting, photography, video art, film and performance and had developed and particular style of painting on film. *"Song to the Siren"* is Indira's first feature film project. It delves into themes of great importance to the artist such as the emergence of new forms of feminism and the notion of exile in today's world.

Main Works:

Short films (screenwriter and director):

*"La Laverie"* (2009), *"Pétanque"* (2008) and *"ID"* (2004)

Music videos (cinematographer and director):

*"Super Arrow"*, *"Visitaa"* and *"Karla's retreat"* for Hoferlanz (2015)

*"Taranta"* for Mina Tindle (2014)

Performances:

*"Água Furtada"* - Galerie Coeur, Paris 2015

*"white roses"* - off Nuit Blanche, Paris 2014

# TALE OF A CERTAIN ORIENT

<b>Genre</b>	Drama
<b>Director</b>	Marcelo Gomes
<b>Writer</b>	Marcelo Gomes
<b>Producer</b>	João Vieira Jr, Guilherme Coelho, Ernesto Soto Canny
<b>Budget</b>	USD 2.0 M
<b>Company</b>	REC Produtores Associados
<b>Looking for</b>	Minority partner, financing



Marcelo Gomes



Ernesto Soto Canny

## ▶ Contact details

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## ▶ SYNOPSIS

Lebanon, 1950. Emilie and her brother Emir abandon the arid mountains of their homeland and head for the Brazilian Amazon region in search of better days. They take with them their sole possession and heirloom – a large wooden grandfather clock in which Emilie hides her secrets. They make their way to the port city of Trieste where they wait for a ship leaving for Brazil. While there, Emir falls in love with a local prostitute and doesn't want to continue, but Emilie manages to convince him otherwise.

The brother and sister disembark in cosmopolitan Manaus – a city known for the pacific cohabitation of individuals from all nationalities and creeds. It is in this effervescent milieu that Emilie defies the catholic traditions of the Lebanese community and falls in love with Abbas, a Muslim storeowner with whom she settles down and builds a new family.

The movie relates the saga of this family, its trials and tribulations, hopes, joys, tragedies and disillusiones as seen revolving around Emilie: an enigmatic woman who believed love was the only weapon she had in which to overcome cultural differences.

## ▶ DIRECTOR'S NOTES OF INTENTION

My decision to bring Milton Hatoum's book to a wider audience through a film is mostly motivated by the issues raised in there. I want to reflect about otherness by depicting the encounter between different characters, different cultures, living in a peculiar place: the Amazon. The plot takes place in Manaus, a city marked by cross cultural exchange, diversity of customs, languages, and the coexistence of individuals of different nationalities. All of the inhabitants of Manaus exercise their ability to get along with alien people. An inner look at themselves allows to understand the

differences with others. The other issue raised in the story is tolerance. This issue remains in the subtext of the entire movie, as Emily manages to build a life-long interreligious marriage in the middle of the Amazon.

### ▶ COMPANY PROFILE

Founded in 1998, REC Produtores Associados is a leading Brazilian film and TV production company based in Recife, one of the most culturally vibrant cities of Brazil's Northeastern region. REC is best known as the production bureau of such films as: *Cinema, Aspirin and Vultures* (2005), by Marcelo Gomes. Awarded with France's Ministry of Education Award in Cannes Film Festival (*Un Certain Regard*), along with more than 50 awards around the world. *I Travel Because I Have to, I Come Back Because I Love You* (2009), by Marcelo Gomes and Karim Ainouz. Official selection at Venice Film Festival (*Orizzonti*).

*The Man of the Crowd* (2013) by Marcelo Gomes and Cao Guimarães. Official selection at Berlin Film Festival (*Panorama*) / Awarded Best Film at Toulouse Film Festival.

And also, *Joaquim* (to be released in 2017) is a Brazil-Portugal co-production with Lisbon-based Ukbar films directed by Marcelo Gomes.

### ▶ PRODUCER'S PROFILE

Ernesto Soto Canny is a journalist and producer. Graduated from Northwestern University (Chicago) and Navarra (Spain). He has worked as an executive producer of several documentaries and animation series, including *The Time Compass*, a Spanish TV series distributed in over 22 countries.

After more than 10 years based in Barcelona, Spain, in 2015 he

founded Sao Paulo-based production company Misti Filmes. In collaboration with REC Produtores Associados he has worked as an executive producer for Marcelo Gomes' most recent feature film, *Joaquim* (to be released in 2017).

### ▶ WRITER & DIRECTOR'S PROFILE

His contact with cinema started with a cine-club he created in his hometown, Recife. Later, he graduated in Film Studies at Bristol University. His first feature, *Cinema, Aspirin and Vultures*, premiered at *Un Certain Regard*, Cannes, in 2005 and received France's Award of the Ministry of Education. In 2014 he presented at the Berlinale (*Panorama*) *The Man of the Crowd*, co-directed with Cao Guimarães.

His film *Once upon a time was I, Veronica* premiered at the Toronto International Film Festival in 2012.

In 2009 he presented *I travel because I have to, I come back because I love you*, co-directed with Karim Ainouz, at the Venice International Film Festival (*Orizzonti*).

Marcelo Gomes has also collaborated in the scripts of other films: *Madame Satã* (directed by Karim Ainouz), which premiered in *Un Certain Regard* at Cannes in 2002. He is currently working on his next feature film, *Joaquim*.

# THE MAN OF THE HOUSE

**Genre** Comedy  
**Director** Lourenço De Almeida Carvalho  
**Writer** Lourenço De Almeida Carvalho,  
Anne Riitte Ciccone  
**Producer** Giovanni Pompili  
**Budget** € 1.123.000 (€ 25.000 in place)  
**Company** Kino Produzioni  
**Looking for** Co-producer, sales



Lourenço  
De Almeida  
Carvalho



Giovanni Pompili

## ▶ Contact details

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www.kinoproduzioni.it

## ▶ SYNOPSIS

Roberto Costa, 37 marvellously borne years, as two lovers. His wife Paula, an aggressive reporter who is the daughter of Sao Paulo well-to-do bourgeoisie; his land, a wonderful vineyard in Alentejo. As the curtain rises, our protagonist's world is about to be upset:

- his wife is pregnant,
- the Bank has decided not to renew the credit granted to the family farm,
- the recently opened Grand Hotel chain in the area, owned by a slimy individual, is campaigning among the landowners of the area to convince them to sell their properties in order to supplant them with some modern golf courses.

In order to save everything he cares about, Roberto gets the idea of converting his farmland to grow industrial hemp – which happens to look identical in every respect to marijuana. On the other hand the progress of Paula's pregnancy gets in the way, forcing her to a life of restful - or as she would say, "reclusive" - existence. Carla, Roberto's twin sister, suddenly turns up with her Italian girlfriend Nina, who is also pregnant. Sick of being alone, Paula finds herself with a brooding-pal, and moreover, thanks to Carla, a videomaker, they set up a trendy blog about pregnancy that goes viral and becomes the household's main concern.

But the worse is yet to come.

One day it turns out that the Nina's parents are also about to descend on the house. Impatient to see their "little girl" with her big bump, but also eager to meet its father. Nina was not brave enough to tell them she was expecting a baby with another woman. She lied and said she had a boyfriend.

Backed into a corner, she confesses she even sent them a photo. A Roberto's one.

Therefore the last (is it?) catastrophe in Roberto's life is the arrival of a bigoted married couple with whom Paula and Carla oblige him to play the part of Nina's boyfriend.

"It's just for a few days anyway" the three allied women tell him, in amusement. Is there a point, beyond which a man can decide to declare war on his fate?

### ► **DIRECTOR'S NOTES OF INTENTION**

We can all agree about one thing: families are a mess.

And if we are talking about families built up by people coming from different cultures, languages and social standing (not to mention the same sex), a bloody post-modern mess.

In my opinion, comedy is the best way to try to deal with it.

○ *homem da casa* also try to depict a common situation for many people of my generation, the fact of living in a multi-lingual and multi-cultural environment.

Coming from a theatre background, just as my co-writer Anne-Riitta Ciccone, we decided to build a script based mainly on dialogues.

I plan to work on set primarily by staging those dialogues and then filming them with a "real cinema" camera approach, with the aim of giving to the audience the idea of watching real life "without the boring parts".

### ► **COMPANY PROFILE**

Founded in 2005 Kino produzioni is an official provider for Italian Television. With the change in management, Kino has shifted the attention from the tv products to development and production of narrative films, both documentaries and feature film projects. Kino's productions were selected in festival like Venice Film Festival, Abu Dhabi Film Festival, Dok Leipzig, Jean Rouch among others.

### ► **PRODUCER'S PROFILE**

Born in Rome in 1979 as worked in development and production of over 40 documentaries and fiction for Italian companies (Cattleya, Kino produzioni, Studio Dodi, Suttvuess, Fake factory, Faber film) and UK (Faction Film). He also has track record as documentary director (Ilaria Alpi 2011 Award).

In 2011 he was appointed as a Ceo of Kino Produzioni. In 2013 he joined the Producer Network at Marché du Film in Cannes and participated to Eurodoc.

In 2014 he was selected as a producer at Berlinale Talent with two projects: the long feature film *Sole* at the Script Station and documentary *Favela Futebol Clube* at the Editing Studio.

In 2015 he attended EAVE and produced four shorts film and one feature, *Il Più Grande Sogno* (Solinas Experimenta's screenplay award) starring the rising star Alessandro Borghi. He also created with other 50 professionals a Bistrot Theatre in Rome, Il Kino.

### ► **WRITER & DIRECTOR'S PROFILE**

Born in Rome in 1981, his work range over documentaries (*Terra da Fraternidade* produced by Kino produzioni and *Hora Mágica* in collaboration with RAI Cinema and Rádio e Televisão de Portugal; *Sulle tracce del mito*, produced by Angelo Barbagallo in collaboration with RAI Cinema; *L'Aquila: la cultura rinascete*, RAI Due; *Sfogliare un film*, from an idea of Gianni Amelio, Museo Nazionale del Cinema di Torino), and shorts (*Pausa Pranzo*, Centenario CGIL Cinema e Lavoro award, 4FilmFestival oficial selection; *Nouvelle Vague?* DAMS film festival Roma award, Milano Film Festival oficial selection).

Also works as theatre director (*A bright room called day*, written by Tony Kushner, italian premiere 53° Festival dei Due Mondi, Spoleto; *Partita spagnola*, written by Alessandro Baricco and Lucia Moisiso).

# THE OUTPOST

**Genre** Documentary  
**Director** Edoardo Morabito  
**Writer** Edoardo Morabito  
**Producer** Marco Alessi, Giancarlo Cammerini  
**Budget** € 400.000 (€ 50.000 in place)  
**Company** Dugong Films  
**Looking for** Coproducers, broadcasters, sales agent



Edoardo Morabito



Marco Alessi



Marta Tagliavia

## ▶ Contact details

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## ▶ SYNOPSIS

Thirty-five hours upriver from Manaus brings us to region of the Amazon that is still intact, saved from risks of deforestation or exploitation. It is here that, thanks to a European with steel nerves, a native community of Caboclo inhabitants has found a way to live in harmony with nature for the last thirty years.

But Xixuau-Xiparina is a natural reserve at risk and could disappear today, swallowed by the tides of progress.

There is only one way to survive: organize an earth-shaking concert with Pink Floyd playing in the Xixuau. Because nothing is impossible for Chris Clark, and this is one of his plan to save his outpost.

A Fitzcarraldo of modern times. The story of an event, its organization, its possible failure. A documentary about a dream.

## ▶ DIRECTOR'S NOTES OF INTENTION

Between skype calls to Bianca Jagger and David Gilmour, satellite dishes and solar panels, jaguars and alligators, between Europe and Brazil, the film will follow this crazy dream to organize a concert in one of the most remote places on earth. Because it is only thanks to men like Chris, and battles like his, that it is becoming more and more clear how the West and the Amazon are joined by a fragile balance, how without each other's help they are destined to failure. How, to quote Joseph Conrad, a reserve lost in the middle of the forest can become the last outpost of progress.

## ▶ COMPANY PROFILE

Despite its young age, the company has a number of credits to its name. These include the award-winning documentary Tahrir Liberation Square (Stefano Savona, 2011), theatrically released

in France, sold to more than 20 countries, winner of the David di Donatello; the short film *Waiting for the rise* (D'Agostino & Lavarato, 2011), winner of the Orizzonti Award at Venice 2011; A short history of abandoned sets, a short directed by the renowned artist Ra di Martino, screened at Rotterdam FF and Tate Modern in London; *Recuiem* (Valentina Carnelutti, 2012) a short winner of Turin Film Festival and Universal Studios Award; *Stella Maris* (Giacomo Abbruzzese, 2012) winner of Canal Plus Award, selected in Clermont Ferrand competition and winner of the Golden Egg at the 2015 Kustendorf Film Festival directed by Emir Kusturica; *SE-ANCE* (Yuri Ancarani, 2014) a short commissioned by Maurizio Cattelan especially conceived for Artissima Art Fair.

In development are: Giacomo Abbruzzese's feature film *Disco Boy*, supported by the French-Italian development fund (CNC-MIBACT), winner of the Arte Development Award in Les Arcs and the experimental short *Zombification* by Yuri Ancarani, commissioned by United Nations.

In production is *Samouni Road*, a French-Italian coproduction supported by Eurimages, the Italian Ministry of Culture (MIBAC) Cineteca di Bologna, Trentino Film Commission and by the Cinema du Monde Fund (CNC, France). The film has been selected in Berlinale Coproduction Market 2015.

## ▶ PRODUCER'S PROFILE

Marco Alessi began his career in 1998 directing and producing 'aStromboli', a docufiction selected for the Cineastes du Present Competition at Locarno Film Festival. He then produced a number of video-clips for Virgin and WEA's artists. In 2001 he produced the documentary 'A border of mirrors', directed by Stefano Savona for Maat Productions, (a cooperative company founded by himself)

which won the Jury Prize at the Torino Film Festival. With Maat he also won the Cinema du Reel Award with Savona's 'Notes from a Kurdish Rebel'.

Since 2001 he has also been working as a writer/producer for several major production companies. His screen credits include major successes as the big 2011's theatrical box office hit "Immaturo", directed by Paolo Genovese. He also wrote the sequel "Immaturo 2,", the 2012 Genovese's feature "Una Famiglia Perfetta", and "Italiano Medio" a 2014 Italian box office hit directed by Maccio Capatonda. In 2010 he founded Dugong Films.

## ▶ WRITER & DIRECTOR'S PROFILE

Edoardo Morabito (Catania, Sicily, 12/02/1979). In 2013, he won the 31 Turin Film Festival with "The ghosts of San Berillo", his first feature length documentary, written, directed and edited by himself. As editor he worked on Franco Maresco's "Belluscone. A Sicilian history", winner in 2014 of the Special Jury Prize at the Venice Film Festival, Orizzonti Award, and the David of Donatello Awards in 2015, as Best Italian Documentary.

He taught editing at the Academy of Arts and New Technologies in Rome, and from 2014 teaches editing at the Experimental Centre of Cinematography in Palermo.



# **INDEX PARTICIPANTS**

Argentina	Bafici	Violeta Bava	158
Argentina	16 M Films	Victor Cruz	56
Argentina	Rei Cine	Benjamin Domenech	96
Argentina	Rei Cine	Santiago Galleli	96
Austria	Cinestyria Filmcommission & Fonds	Enrico Jakob	158
Austria	Eastwest Filmdistribution Gmbh	Sasha Wieser	159
Austria	K3 Film Festival Villach	Fritz Hock	159
Austria	ORF	Ines Pedoth	159
Austria	Plaesion Film + Vision e.U.	Peter Janecek	160
Austria	Red Film Sales	Gerhard Spiehs	160
Austria	Reisenbauer Film	Ronel Oberholzer	161
Austria	Reisenbauer Film	Gen Seto	161
Belgium	Flow Postproduction	Paolo Finotto	162
Belgium	Flow Postproduction	Sara Martinez Ruiz	162
Belgium	RTBF	Wilbur Leguebe	162
Bosnia and Herzegovina	Aljazeera Balkans	Lejla Dedic	163
Bosnia and Herzegovina	Sarajevo Film Festival	Rada Sestic	163
Bosnia and Herzegovina	Sarajevo Film Festival	Elma Tataragić	163
Bosnia and Herzegovina	Scca/pro.ba	Amra Baksic Camo	164
Bosnia and Herzegovina		Kumjana Novakova	66
Brazil	Busca Vida	Tiago Pavan	164
Brazil	Canal Brasil	Andre Saddy	165
Brazil	Cinema Do Brasil	Andre Sturm	165
Brazil	Confeitaria de Cinema	Rossana Foglia	138
Brazil	Confeitaria de Cinema	Rubens Rewald	138
Brazil	Klaxon Cultura Audiovisual	Beatriz Carvalho	98
Brazil	Lacuna Filmes	Diana Almeida	20
Brazil	Duas Mariola Filmes	Indira Dominici	140
Brazil	Duas Mariola Filmes	Manuelle Rosa	140
Brazil	REC Produtores Associados	Marcelo Gomes	142
Brazil	REC Produtores Associados	Ernesto Soto	142
Brazil		Moara Passoni	114
Brazil		Maíra Santi Bühler	98
Bulgaria	Abraxas Filmes	Decho Taralezhkov	78
Bulgaria	Activist38	Vesela Kazakova	166
Bulgaria	Activist38	Mina Mileva	166
Bulgaria	Agitprop	Martichka Bozhilova	166

Bulgaria	BNFC	Kamen Balkanski	167
Bulgaria	Zographic films	Alexandra Lopez	167
Bulgaria		Galin Stoev	130
Canada	Creative Artisans Media	Sebastian Barriuso	10
Canada	Knowledge Network	Rudy Buttignol	168
Canada	Ted Kotcheff Productions	Laifun Chung	168
Chile	Fondo de Fomento Audiovisual Chile	Martin Rodriguez Castillo	168
Colombia	MadLove	Juan Manuel Betancourt	102
Colombia		Silvia Lorenzini	62
Colombia	Preciosa Media	Claudia Rodriguez Valencia	169
Colombia	Proimagenes Colombia	Mauricio Tunarozza	169
Croatia	Castor Multimedia	Dubravko Merlic	170
Croatia	Ced-Media Office Croatia	Martina Petrovic	170
Croatia	Croatian Audiovisual Centre	Hrvoje Hribar	171
Croatia	Croatian Audiovisual Centre	Sanja Ravlic	171
Croatia	Factum	Tamara Babun	171
Croatia	Kinorama	Ankica Juric Tilic	172
Croatia	Missart	Dominik Galic	172
Croatia	Nukleus Film	Vanja Sremac	172
Croatia	Zadar Film Commisison	Martina Yukasina	173
Croatia	Zadar Film Commisison	Ivana Zrilic	173
Croatia	Zagrebfilm	Vinko Brešan	173
Czech Republic		Katarina Zrinka Matijevec	110
Czech Republic	Czech Film Center	Marketa Santrochova	174
Czech Republic	Film Distribution Artcam	Petra Oplatkova	174
Czech Republic	Institute of Documentary Film	Masa Markovic	175
Czech Republic	Karlovy Vary IFF	Martin Horyna	175
Czech Republic	Mimesis Film	Jan Macola	176
Czech Republic	Sirena Film	Artemio Benki	44
Czech Republic		Petr Vaclav	128
Estonia	Amrion OÜ	Riina Sildos	177
Estonia	Estonian Film Institute	Edith Sepp	177
Estonia	Kinoport Film	Eero Talvistu	178
France	Arizona Films Distribution	Guillaume De Seille	178
France	ASAP Films	Cedomir Kolar	178
France	Cat & Docs	Catherine Le Clef	179
France	Ceresa Films	Adriana Ferrarese	179

France	Cinéma Du Réel	Vanja Kaludjeric	179
France	Eurimages	Sergio Garcia De Leaniz	180
France	Festival Scope	Alessandro Raja	180
France		Anna Glogowski	180
France	Institut FranÇais	Fanny Aubert Malaurie	181
France	Institut FranÇais	Nathalie Streiff	181
France	lpeda	Muriel Joly	181
France	Loco Films	Laurent Danielou	182
France	Luxbox	Fiorella Moretti	182
France	Marché du Film - Festival de Cannes	Julie Bergeron	183
France	Memento Films International	Sata Cissokho	183
France	Mômerade	Benjamin Mirguet	184
France	Oloff	Ilann Girard	184
France	Petit Film	Jean Des Forets	184
France		Kasia Karwan	182
France	Quinzaine Des Realisateurs-Directors' Fortnight	Benjamin Illos	185
France	Séquences7	Renato Quittan	185
France	Still Moving	Juliette Lepoutre	186
France	Wide House	Patrizia Mancini	186
France	Wild Bunch	Marie-Pierre Valle	187
France		Christine Reisen	185
Georgia	Lokokina	Alexander Kvatashidze	188
Germany	ARD/ Mitteldeutscher Rundfunk	Claudia Schreiner	189
Germany	Connecting Cottbus	Rebekka Garrido	189
Germany	Deckert Distribution	Heino Deckert	189
Germany	Dok Leipzig	Brigid O'shea	190
Germany	Dok Leipzig	Leena Pasanen	190
Germany	Filmfestival Cottbus	Bernd Buder	191
Germany	goEast-Festival	Andrea Wink	191
Germany	Kloos & Co. Medien GmbH	Michaela Pnacekova	192
Germany	Mdm Mitteldeutsche Medienforderung GmbH	Oliver Rittweger	192
Germany	parabellum film	Natalia Imaz	193
Germany	Rise and Shine World Sales	Diana Karklin	193
Germany	RÜll Law Office	Stefan RÜll	194
Germany	Screen International	Martin Blaney	194
Germany	SOFA - School of Film Agents	Nikolaj Nikitin	195
Germany	Tandem Production	Anna Katchko	195

Germany	ZDF/ARTE	Meinolf Zurhorst	196
Greece	Heretic	Konstantinos Kontovrakis	196
Greece	Homemade Films	Maria Drandaki	48
Greece		Nikos Charalambopoulos	48
Hungary	Éclipse Film	Julianna Ugrin	197
Hungary	HBO Europe	Hanka Kastelicova	197
Hungary	Hungarian National Film Fund	Ágnes Havas	198
Hungary	Hungarian National Film Fund	Balazs Zachar	198
Hungary	Pannon TV	Magdolna Csikos	198
Italy	39films	Alfredo Federico	199
Italy	4 Rooms	Alessandro D'Alessandro	200
Italy	4 Rooms	Pierluigi Ferrero	200
Italy	4 Rooms	Luca Franco	200
Italy	4 Rooms	Alice Spigno	200
Italy	Agherose Srl	Dorino Minigutti	201
Italy	Alba Produzioni - Sinuosa	Rosanna Seregni	201
Italy	Ang Film	Chiara Campara	202
Italy	Ang Film	Tancredi Campello	202
Italy	Apnea Film	Federica Masin	202
Italy	Artemedia	Elisabetta Minen	202
Italy	Bo Film	Serena Gramizzi	203
Italy	Border Studio S.C.	Giordano Bianchi	204
Italy	Border Studio S.C.	Martina Marafatto	204
Italy	Border Studio S.C.	Paola Sponda	204
Italy	Caucaso	davide rabacchin	205
Italy	Caucaso	Enrico Masi	205
Italy	Caucaso	stefano migliore	205
Italy	Cinema & Video	Carolina Mancini	206
Italy	Cinemaundici	Giovanna Nicolai	206
Italy	Creative Europe Desk Italy	Silvia Sandrone	207
Italy	disparte	Alessandro Amato	14
Italy	Dorje Film	Flaminio Zadra	78
Italy	Dugong	Marco Alessi	146
Italy	Exit Media	Iris Martin Peralta	207
Italy	Fandango	Stefano Basso	208
Italy	Far East Film Festival	Sabrina Baracetti	208
Italy	Far East Film Festival	Elena Bertoni	208

Italy	Fondazione Sardegna Film Commission	Maria Nevina Satta	209
Italy	Fondo Audiovisivo FVG	Elisa Bordon	210
Italy	Fondo Audiovisivo FVG	Alessandro Gropplero	210
Italy	Fondo Audiovisivo FVG	Paolo Vidali	210
Italy	FVG Film Commission	Guido Cassano	211
Italy	FVG Film Commission	Gianluca Novel	211
Italy	FVG Film Commission	Federico Poillucci	211
Italy	Genova-Liguria Film Commission	Fabio Canepa	212
Italy	GraffitiDoc	Enrica Capra	212
Italy	Hyphae	Nicole Leghissa	213
Italy	Ideal Filmworks Italia	Linda Beath	213
Italy	Interlinea film	Maurizio Antonini	213
Italy	Intramovies	Marco Valerio Fusco	214
Italy	Kineofilm	Laura Pellicciari	214
Italy	Kino Produzioni	Giovanni Pompili	215
Italy	La Fournaise	Daniele Ietri	215
Italy	La Fournaise srls	Eleonora Mastropietro	215
Italy	Lumen Production	Pierpaolo Cortesi	216
Italy	Maia Workshops	Graziella Bildesheim	216
Italy	Maia Workshops	Alejandro De La Fuente	216
Italy	Mansarda Production Srl	Thanos Anastopoulos	217
Italy	MIA New Cinema Network	Alexia De Vito	217
Italy	Mibact	Chiara Fortuna	218
Italy	Mibact	Iole Maria Giannattasio	218
Italy	Mibact	Maria Giuseppina Troccoli	218
Italy	Mibact	Armando Maria Trotta	218
Italy	michelangelo film	pepi romagnoli	220
Italy	Milano Film Festival	Natalia Larovere	220
Italy	Milano Film Festival	Carla Vulpiani	220
Italy	Nacne	Federico Schiavi	32
Italy	Nefertiti Film s.r.l.	Nadia Trevisan	221
Italy	Orizzonti	Paolo G. Marino	221
Italy	Paulillo & Teti	Leonardo Paulillo	222
Italy	Quasar Multimedia	Marta Zaccaron	222
Italy	Rai Cinema	Isotta Mac Call	223
Italy	RaiCinema	Federico Pedroni	223
Italy	Raitre	Fabio Mancini	223

Italy	Revolver srl	Paolo Spina	224
Italy	Roke Produzioni	Luca Quaia	224
Italy	Settimana Internazionale della Critica di Venezia	Beatrice Fiorentino	225
Italy	Slingshot Films	Manuela Buono	225
Italy	Slingshot Films	Michela Pascolo	225
Italy	Stefilm International S.r.l.	Stefano Tealdi	226
Italy	Torinofilmlab	Matthieu Darras	227
Italy	Toscana Film Commission	Raffaella Conti	227
Italy	Trentino Film Commission	Laura Zumiani	227
Italy	Tucker Film	Thomas Bertacche	228
Italy	Tucker Film	Viola Calia	228
Italy	Tucker Film	Samantha Faccio	24
Italy	Venice International Film Festival	Paolo Bertolin	229
Italy	Verdeoro	Daniele Mazzocca	229
Italy	Videoest Srl	Alessio Bozzer	229
Italy	Videomante	Erica Barbiani	230
Italy	Vitagraph	Filippo d'Angelo	230
Italy	Zelig School for Documentary Films	Heidi Gronauer	231
Italy		Lorenzo Bianchini	24
Italy		Fabrizio Bozzetti	24
Italy		Santina Cantone	204
Italy		Lourenco De Almeida	144
Italy		Maura Delpero	14
Italy		Antonio Martino	120
Italy		Edoardo Morabito	146
Italy		Marta Pasqualini	221
Italy		Marta Tagliavia	146
Italy		Kristoph Tassin	226
Italy		Camille Thiebaut	32
Italy		mauro tonini	226
Latvia	Tasse Film	Aija Berzina	36
Latvia	Tasse Film	Alise Gelze	36
Lithuania	Era Film	Rasa Miskinyte	34
Lithuania	Lithuanian Film Centre	Irma Šimanskyte	231
Lithuania		Audrius Mickevicius	34
Luxembourg	A_bahn	Marion Guth	232
Luxembourg	Amour Fou	Alexander Dumreicher Ivanceanu	232

Luxembourg	EAVE	Tina Trapp	233
Luxembourg	Film Fund Luxembourg	Guy Daleiden	233
Luxembourg	Film Fund Luxembourg	Karin Schockweiler	233
Luxembourg	Paul Thiltges Distributions	Paul Thiltges	234
Luxembourg	Samsa Film	Bernard Michaux	234
Luxembourg	Samsa Film	Jani Thiltges	234
Macedonia	Krug Film	Marija Dimitrova	235
Macedonia	Krug Film	Ana Jakimska	235
Macedonia	Krug Film	Dejan Krajcevski	235
Poland	Alter Ego Pictures Sp. Z O.O.	Izabela Igel	236
Poland	Alter Ego Pictures Sp. Z O.O.	Roman Jarosz	236
Poland	Big Wave Films	Joanna Zielinska	236
Poland	GRANIZA	Jacob Dammas	60
Poland	Koi Studio	Agnieszka Dziedzic	70
Poland	Krakow Film Foundation	Katarzyna Wilk	237
Poland	New Europe Film Sales	Zofia Horszczaruk	237
Poland	OrkaFilm	Radoslaw Bardes	238
Poland	Polish Film Institute	Robert Balinski	238
Poland		Anna Jadowska	132
Portugal	C.R.I.M	Joana Ferreira	86
Portugal	Creative Europe Desk Portugal	Manuel Claro	240
Portugal	ICA	Nuno Fonseca	240
Portugal	Ukbar Filmes	Pandora Da Cunha Telles	240
Portugal		Andrè Gil Mata	86
Romania	4 Proof Film	Anamaria Antoci	241
Romania	Libra Film Production	Bogdan Craciun	28
Romania	Romanian Film Promotion	Tudor Giurgiu	28
Romania	Steppenwolf Film	Alex Traila	241
Russia	Producer Center Horosho Production	Natalia Ivanova	242
Serbia	Art&Popcorn	Miroslav Mogorovic	243
Serbia	Film Center Serbia	Una Domazetoski	243
Serbia	Inkubator Rezon	Milanka Gvoić	244
Serbia	Inkubator Rezon	Nikola Spasić	122
Serbia	Dribbling Pictures	Mila Turajlic	82
Slovakia		Zuzana Kaliska	126
Slovenia	A Atalanta	Branislav Srdić	245
Slovenia	Arsmedia d.o.o.	Amela Ikovic	245

Slovenia	Arsmidia d.o.o.	Bostjan Ilovic	245
Slovenia	Ataba Films	Sabina Dogic	246
Slovenia	AVI Film	Jurij Gruden	246
Slovenia	Bela Film Ltd; Ida Weiss, produttrice	Ida Weiss	246
Slovenia	casablanca	Igor Pediček	247
Slovenia	Creative Europe Desk Slovenia	Sabina Briški	247
Slovenia	EnaBanda	Marko Kumer	248
Slovenia	EnaBanda	Katja Lenarcic	248
Slovenia	Festival of Slovenian Film	Igor Prassel	248
Slovenia	Monoo	Sonja Prosenec	52
Slovenia	Monoo	Rok Secen	52
Slovenia	Nosorogi	Marina Gumzi	249
Slovenia	Petra Pan Film	Petra Seliskar	249
Slovenia	Slovenian Film Centre	Ana Lampret	250
Slovenia	Slovenian Film Centre	Jozko Rutar	250
Slovenia	Slovenian Film Centre	Nerina Kocjancic	250
Slovenia	Staragara	Miha Cernec	251
Slovenia	Strup produkcija	Viva Videnovic	251
Slovenia	Studio Virc d.o.o	Bostjan Virc	252
Slovenia	Studio Virc d.o.o	Ziga Virc	252
Slovenia	Vertigo	Danijel Hocevar	252
Spain	Atzacac Films	Guillermo Carreras-candi	66
Spain	Avalon P.C.	Maria Zamora	253
Spain	Camille Zonca Produccions	Albert Baquero	253
Spain	Catalan Films & Tv	Mar Medir	254
Spain	Creative Europe Desk Media Andalucia	Victoria Fernandez Andrino	254
Spain	Creative Europe Desk Media Catalonia	Àlex Navarro Garrich	254
Spain	Creative Europe Desk Media Euskadi	Ainhoa González	255
Spain	Devised	Jeremy Hand	255
Spain	Feelsales	Pablo Briseño GalvÁN	256
Spain	Filmmax International	Adrià Monés	256
Spain	Inicia Films	Valérie Delpierre	257
Spain	Jopergon	Josep Pérez	257
Spain	Kinoskopik Film Produktion	Gorka Gomez Andreu	258
Spain	Kinoskopik Film Produktion	Miguel Angel Jimenez	258
Spain	La Claqueta PC	Olmo Figueredo	258
Spain	Latido Films	Juan Torres	259

Spain	Laudiovisual prods	Patricia Sánchez Mora	259
Spain	Miss Wasabi Films	Carla Sospedra	90
Spain	Miss Wasabi Films	Liliana Torres	90
Spain	Neo Art Producciones	Antonia Nava	259
Spain	Rec Festival	Iris Carrera Lago	260
Spain	Rec Festival	Javier Garcia Puerto	260
Spain	San Sebastian International Film Festival	Maialen Beloki	260
Spain	Televisió de Catalunya (TVC)	Jordi Ambros Hortensi	261
Spain	Tierravoz Docs	Carmen Comadrán Corrales	262
Spain	Trueday Films	Laura Collado	262
Spain		Aída Torrent Ciudad	112
Sweden	Film I Vast	Simon Perry	263
Switzerland	Visions Du Réel	Paolo Moretti	262
Turkey	Bir Film	Cihan Asli Filiz	40
Turkey	Meetings On The Bridge - Istanbul Film Festival	Gülün Ustun	264
Turkey		Ayfer Ergun	40
Ukraine	GraphiTe	Oksana Dykovska	264
Ukraine	InsightMedia Producing Center	Volodymyr Filippov	265
Ukraine	InsightMedia Producing Center	Andriy Suyarko	265
Ukraine	Odessa International Film Festival	Julia Sinkevych	265
Ukraine	Ukrainian State Film Agency	Philip Illienko	266
United Kingdom	Amadeus Entertainment	Ksenia Volochkovskaya	266
United Kingdom	Film London	Sara Bonakdar	267
United Kingdom	Film London	Helena Mackenzie	267
United Kingdom	Film New Europe	Michal Klimkiewicz	267
United Kingdom	Ingenious	Simon Williams	268
United Kingdom	Sideways Film	Serena Lombardi	268
United Kingdom	Spiraleye Productions	Sepp Brudermann	268
United Kingdom	Taskovski Films	Aleksandar Govedarica	269
United States	Figa Films	Sandro Fiorin	269
Uruguay	Docmontevideo	Luis GonzÁlez Zaffaroni	270
Uruguay	Mutante Cine	Fernando Epstein	270
Uruguay		Gerardo Castelli	74
Uruguay		Mercedes Dominionio	74



Violeta Bava

### ▶ **BUENOS AIRES INTERNATIONAL FILM FESTIVAL - BAFICI**

BAFICI is a 12-day film festival that takes place every year in April, in Buenos Aires City. It was born in 1999 and since its first edition the main competition has been dedicated to upcoming filmmakers and new talents from all over the world. The festival counts with an Argentinean Film Competition that shows the new productions from the country, a short film competition and a Lab, the Buenos Aires Lab (BAL). Every year the festival organizes retrospectives and publishes books. In total the program counts with aprox 400 titles.

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Enrico Jakob

### ▶ **CINESTYRIA FILMCOMMISSION & FONDS**

Cinestyria serves as a central contact Point of Styria for film and TV Projects with international Distribution potential and touristic value.

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## ▶ EASTWEST FILMDISTRIBUTION

EastWest Filmdistribution GmbH is a feature film sales company which specialises in the promotion and sale of quality European and Independent feature films. EastWest was founded in November 2004 by Sasha Wieser and Steve Walsh who each have over thirty years experience across all aspects of international film production and distribution. We start to work on our films from all stages (developing, production or finished film). With a strong global network of experienced film professionals, EastWest has a passion for world cinema and a firm belief that the films we represent deserve and will find a worldwide audience. Our recently acquired films are eg: RAFFI (DE 2015; Audience award Munich FF); THE PROSECUTOR, THE DEFENDER, THE FATHER AND HIS SON (BUL, NL, SE 2015; Competition Tallinn); ATTACK OF THE LEDERHOSENZOMBIES (AUT 2016)

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Sasha Wieser

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Fritz Hock

## ▶ ORF

ORF is the Public Broadcaster in Austria with ORF eins and ORF 2 as main channels and two digital special interest channels: ORFIII and ORF Sport+.

Programme Profile: ORF 2, Magazine Department. WELTjournal 30' and WELTjournal+ 45' are our weekly current affairs programs being aired on ORF 2. Our shows report on international affairs and global impact stories with a topical angle (Green, Social, Politics, Human Interest). The programs go out consecutively and are connected. Preferred Length: 30' and 45'-50'

Recent Titles: Migration in Europe, Ukraine/Russia, Fukushima, Meat Consumption and the Planet, Women in India, Youth Unemployment in Europa, Old Age and Work, Roma in Europe  
Acquisition only. Presales occasionally.

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Ines Pedoth



Peter Janecek

### ▶ **PLAESION FILM + VISION E.U.**

Our business objective: To produce barrier-free audiovisual products with the focus on social issues. Our long term goal it to assure the necessary education about marginalized groups and to reduce prejudice against them. We believe that, particularly concerning the area of disability, homelessness, foreigners and the consequential religious freedom and human rights, there is much more educational work that needs to be done, to reduce prejudice that Austrian citizens, but also people from all over the world harbor against marginal social groups.

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### ▶ **RED FILM SALES**

RED FILM SALES is an international sales agent for feature films and documentaries specializing in independent film distribution and marketing.

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Gerhard Spiehs

## ► REISENBAUER FILM

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Ronel Oberholzer



Gen Seto



Paolo Finotto



Sara Martinez Ruiz

## ▶ FLOW POST-PRODUCTION

Image Post-Production services covering DI and VFX/CGI.

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Wilbur Leguebe

## ▶ RTBF

The RTBF is the Belgian public French-speaking television. The RTBF co-produces about 50 documentaries per year with Belgian and international producers. The documentary slots on the 3 channels (La Une, La Deux, la Trois) are mainly : society, current affairs, geo-politics, History, environment. These slots are 52 or 90 minutes-long. Another slot on ARTE-Belgique broadcasts once a month documentaries about the Belgian cultural artists and events. A weekly slot during the summer, "Fenêtre sur Docs", broadcasts creative documentaries.

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## ▶ AL JAZEERA BALKANS

Al Jazeera Balkans started broadcasting in November 2011 and our main studio is in Sarajevo, located in BBI center, as the team lead by General Director Tarik Đodic, Director of News and Programs Goran Milic. Al Jazeera Balkans is offering a new and exciting perspective in the regional media landscape. Program is broadcast in High Definition (HD), in XDCAM HD on 50Mbit/s. Al Jazeera Balkans is fully integrated in Al Jazeera Network, and that is allowing distribution of materials and documentary programs within the network. Al Jazeera Balkans will "give voice to untold stories, promote debate, and challenge established perceptions." Al Jazeera Balkans is following Al Jazeera network Ethical code and report EVERY ANGLE / EVERY SIDE. "

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Lejla Dedic

## ▶ SARAJEVO FILM FESTIVAL

The Sarajevo Film Festival is an international film festival focusing on the region of Southeast Europe. High quality programming, a strong industry segment, an educational and networking platform for young filmmakers, generates presence of the film industry professionals and media representatives alongside an audience of over 100,000 people. The main programme of the Sarajevo Film Festival, the Competition Programme, has become the most important meeting point of the East European Film representatives. The Sarajevo Film Festival competition highlights regional production. Next to the screenings of creative documentaries, SFF and BDC have opened a new platform for projects in rough cut stage - Docu Rough Cut Boutique. 5 project teams work extensively with 5 + 2 tutors during 4 days, focusing on the quality of the material, trying to bring the project forward in its finishing creative process. Next edition SFF: 12-20 August 2016. See for more at www.sff.ba.

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Rada Sesic



Elma Tataragic



Amra Baksic Camo

### ▶ **SCCA/PRO.BA**

SCCA/pro.ba, established in 1998, is the video, film and TV production. After establishing a strong basis in the production of artist videos and installations, pro.ba entered into film production with Aida Begić's short *FIRST DEATH EXPERIENCE* (Cannes Film Festival, Cinéfondation, 2000). In the years to follow pro.ba continued with production of short and feature length fiction as well as documentary films. Our films have participated and won awards at festivals worldwide including Cannes FF, Berlinale, Venice FF, Rotterdam FF, Locarno FF, IDFA, Clermont-Ferrand Short FF, Goteborg FF, Sarajevo FF among others.

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Tiago Pavan

### ▶ **BUSCA VIDA FILMES**

Busca Vida Filmes is an independent Brazilian production company, founded in 2011. Our aim is to support independent cinema, particularly films that challenge the border between fiction and non-fiction. Our approach to films is to be open to take creative risks and to give support to filmmakers that are willing to make something bold and original, not just films, but real experiences, where they can develop their unique and personal universe. We take our expertise in the Latin American market and our knowledge in development and production to work together with talents to create new approaches on the way we understand cinema. Recent projects:

Olmo and The Seagull - Hybrid|87'|DCP|Brazil, Denmark, Portugal, France | 2015

Elena - Documentary|82'|35mm/DCP|Brazil | 2012

The most watched documentary in Brazil of 2013 had a successful theatrical run in the US.

Lira Paulistana e a Vanguarda Paulista - Documentary|97'|DCP|Brasil | 2012

Olhos de Ressaca (Undertow Eyes) - Short| 21'|35mm/DCP|Brazil | 2009

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## ▶ CANAL BRAZIL

Many accents. A single language. Canal Brasil is constantly innovating and creating programs that highlight Brazilian culture and its various artistic expressions. Films, documentaries, interviews, series, shows, musical programs and comedies make the channel's line-up one of the most original and diverse on cable television. By producing 100% nationally, the channel invests in new formats and produces content with irreverence and a sense of humor.

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Andre Saddy

## ▶ CINEMA DO BRASIL

Cinema do Brasil aims to reinforce and expand the participation of Brazilian audiovisual productions in the international market, to encourage the development of co-productions and the distribution of Brazilian films abroad. It is an export program implemented in 2006 by the São Paulo's Audiovisual Industry Guild (SIAESP) in partnership with the Brazilian Trade and Investment Promotion Agency (Apex-Brasil), gathering today 145 companies.

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Andre Sturm



Vesela Kazakova



Mina Mileva

## ▶ ACTIVIST38

Activist38 is attracted to artistic projects carrying out strong political and social messages. Their late documentary "Uncle Tony", author's film of Mina Mileva and Vesela Kazakova, had caused a massive controversy in Bulgaria and abroad and the authors received the support of EDN, EAVE, Cineuropa and 20 Century Fox Europe as well as an extensive Variety film review. The film was part of AFI'14 selection "The Best of European Cinema" and it received several awards in the States, Canada and Europe. Their animated documentary "The Beast is still alive" is currently in completion. It is awarded with IDFA FORUM AVVARD 2015 and it's part of the work-in-progress forum LAST STOP TRIESTE. The film is financed by Creative Europe Programme – MEDIA, the Bulgarian National Film Centre and it's a coproduction with the Bulgarian National Television.

Animated short "Because of Mum", recipient of 10 international awards, was sold to ARTE G.E.I.E. Animated doc "River Tales", developed at BDC and Ex-Oriente workshops, received support from CE's MEDIA and special mention at Power to the Pixel pitch in London 2014.

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## ▶ AGITPROP

AGITPROP is probably the most awarded Bulgarian film production company. AGITPROP has produced a number of films - creative documentaries and fiction films with a strong author's style, among which the multi-internationally awarded GEORGI AND THE BUTTERFLIES (IDFA winner), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes), CORRIDOR #8 (Berlinale), OMELETTE (Sundance). AGITPROP produced the first original Bulgarian content for HBO and National Geographic Channel. The company's latest films include LOVE & ENGINEERING (Tribeca NY, Visions de Reel; Karlovy Vary 2014), DAD MADE DIRTY MOVIES (sold to more than 30 territories), and THE BOY WHO WAS A KING (Toronto IFF). In 2016 AGITPROP was fully commissioned with production of a drama TV series. AGITPROP has co-produced with Germany, USA, Finland, Sweden, Switzerland, Italy, Greece, Romania, Croatia, UAE. Among AGITPROP's leading TV partners are: Channel 4, Sundance Channel, HBO, ARTE, PBS, YLE.

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Martichka  
Bozhilova

## ► BULGARIAN NATIONAL FILM CENTER

Bulgarian National Film Center is the Executive Agency of the Bulgarian Ministry of Culture that administers the implementation of the Film Industry Act (FIA). The main functions of the Agency are to finance film production, film managing, distribution and exhibition of films, to support the promotion of Bulgarian films in this country and abroad, to keep the register under the FIA, to stimulate the development of the film culture.

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Kamen Balkanski

## ► ZOGRAPHIC FILMS

Zographic films Ltd. was established in 1994 as a production company with a focus on the advertising industry. The company has rapidly gained reputation among local and international advertisers as a supplier of high-quality services tailored to the individual client needs.

Zographic films is specialised in TV commercials, 3D animation, short films, education films, editing and special effects, corporate presentations. Zographic gained a lot of experience during the 26-years-experience in Producing and with more than 300 Commercials successfully made.

The company is equipped to do all kind of post-production and adaptation work – 2D and 3D animation, packshot revisions, supers, sound recordings, retouching, compositing.

As a mid-size company, Zographic films is very flexible, adaptive and efficient. Our quality is state-of-art while costs are highly competitive.

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Alexandra Lopez



Rudy Buttignol

### ▶ **KNOWLEDGE NETWORK**

British Columbia's Knowledge Network is a commercial-free, multi-platform public broadcaster. Through television and the web, Knowledge Network broadcasts a mix of arts and culture programs that explore the world from local, national and global perspectives.

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### ▶ **TED KOTCHEFF PRODUCTIONS**

The company is accomplished at producing high quality drama, film and television, based in LA and Toronto, with Hollywood studio and major broadcast credits as well as Canadian produced and co-produced features, supported by an extensive network of creative talent as well as financing expertise.

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Laifun Chung

### ▶ **FONDO DE FOMENTO AUDIOVISUAL CHILE**

Chilean Film Fund. This Fund is operated by the National Council of Culture and Arts.

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Martin Rodriguez  
Castillo

## ► PRECIOSA MEDIA

Claudia Rodríguez Valencia has an specialization in the development of educational and entertainment media, consulting for broadcast strategy, as well as acquisitions and sales for overseas audiovisual content. She also run workshops on management and development of audiovisual media. After 7 years of experience in managing international relations and distribution of content in audiovisual markets in international forums and industry events, and has built a strong network of contacts in the global media industry.

Claudia has worked in the juries for many film, broadcast festivals and funding programs around the world: Docs DF (Mexico), Nordisk Film Panorama (Sweden), Hot Docs (Canada), Chile's CNTV, EMC Docs for Mexico, among others.

Claudia just has founded her own company: Preciosa Media, focused in making alliances between the Latino producers - channels and the rest of the world; and do exactly the same for no-latino producers: to introduce them to the Latino Audiovisual Market.

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Claudia Rodríguez  
Valencia

## ► PROIMAGENES COLOMBIA

PROIMÁGENES COLOMBIA is a non-profit organization that seeks to consolidate and strengthen the Colombian film industry by becoming a key arena for reaching agreements on public policy and film industry policies, and for establishing rules that will bolster and promote the Colombian film industry.

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Mauricio Tunaroza



Dubravko Merlic

## ▶ **CASTOR MULTIMEDIA**

Castor Multimedia is an independent production company dedicated to the development of original television formats which has been recognized both in the region and internationally as a producer of programming that has achieved highest ratings and world recognition. Castor Multimedia was established by its present Director Dubravko Merlic in 2003. Since then, Castor Multimedia has produced and successfully marketed television projects broadcast to exceptional ratings, including The Pyramid, Counter Angle, and the State of the Nation. All have been based on original formats created by Dubravko Merlic. The Pyramid was awarded one of the most prestigious television awards in the world when it won the Golden Rose as the best show of the year at the Rose D'Or in Luzern in 2007. Two years later, Dubravko Merlic was invited to serve as a member of the Rose d'Or jury alongside leading television professionals in the world.

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Martina Petrovic

## ▶ **CED-MEDIA OFFICE CROATIA**

Croatian Creative Europe Desk - MEDIA Office is a promotion and information office for the European Commission's Creative Europe Programme – MEDIA sub-programme, which offers a wide variety of funding for film and television, from training, through development and distribution to markets, events and festivals. CED - MEDIA Office Croatia is hosted by the Croatian Audiovisual Centre. It offers advice and answers enquiries from Croatian film and TV professionals, explaining various funding strands and eligibility criteria.

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## ► CROATIAN AUDIOVISUAL CENTRE

The Croatian Audiovisual Centre (HAVC) is the central film funding and strategic film agency in Croatia. It provides public funding for development, production, promotion and sales of Croatian film abroad, festivals, schemes and programmes aimed at widening audience choice, supporting film education, culture and archives, as well as skills and training initiatives. The Centre also administers the Croatian tax rebate scheme for film and TV production, aimed at encouraging inward investment.

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Hrvoje Hribar



Sanja Ravlic

## ► FACTUM

Factum is the leading Croatian independent documentary production. In the seventeen years of its existence it produced more than 70 documentaries, shown at more than eighty festivals. They won numerous international awards. Recent titles include: "Naked Island" by Tiha K. Gudac, "Happily Ever After" by Tatjana Božić, "Childre of Transition" by Matija Vukšić, and "Chasing A Dream" by Mladen Mitrović.

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Tamara Babun



Ankica Juric Tilić

### ▶ **KINORAMA**

Kinorama is a production company founded in 2003 that has produced 18 feature-length films and 21 shorts, which have won more than hundred mainly international film awards and been screened at numerous festivals around the world. The latest Kinorama's film *Zvzdan*, directed by D. Matanic, won the Jury Prize of "Un Certain Regard" at the 68th Cannes Film Festival 2015.

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Dominik Galić

### ▶ **MISSART**

Feature and documentary film company.

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Vanja Sremac

### ▶ **NUKLEUS FILM**

Nukleus film was established in Zagreb, Croatia in 2003. Over the years, it grew into a company with a strong regional and international network of partners and a portfolio of 13 completed films that have been presented at key festival and TV stations world-wide. In 2012, our outpost Nukleus film Slovenia was founded, followed by *Jaako dobra produckija*, in 2013, a Zagreb-based company specialized in international co-productions (Full Contact by David Verbeek with Lemming Film, Netherlands and BAC Films, France; *Interruption* by Yorgos Zois with Pan Entertainment, Greece) We receive continuous support from Croatian Audiovisual Centre and City of Zagreb's fund for culture. We are members of the European Film Academy, ACE Producers Network, Documentary Campus Masterschool, EURODOC, EAVE and a regular attendant of forums and co-production markets in Cannes, Berlin and Rotterdam.

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## ► ZADAR FILM COMMISSION

Zadar Film Commission is the first Croatian regional Film Commission established in September 2014, by regional government Unit Zadar County. Our aim is to attract audiovisual projects and give a full logistical support (help with permits for filming in Zadar County) and to contribute to the development of Croatian and European Film Industry.

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Martina Vukasina



Ivana Zrilic

## ► ZAGREB FILM

Zagreb Film is a Croatian film-producing company from Zagreb, founded in 1953. Since then, more than 600 animated films, 14 feature films, about 600 documentaries and 800 commercials as well as 600 educational films were produced in this studio. Also we have to mention 30,000 meters of archive material that was shot about the city of Zagreb and another 30 hours of material were shot on a DVCAM. The company operates on several locations; one with ateliers for artists, shooting equipment, small theatre and one with film warehouse, video multiplication room and administration. During all these years, Zagreb Film has received more than 400 awards on various Festivals all over the world. Among them is the Academy Award - Oscar for the best short animated film in 1962. Dušan Vukotic had become the first non-American author to win the Oscar award for Ersatz.

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Vinko Brešan



Marketa  
Santrochova

## ▶ CZECH FILM CENTER

The Czech Film Center (CFC) was established in 2002 to market and promote Czech cinema and film industry and increase the awareness of Czech film worldwide. CFC represents Czech cinema at major festivals and markets and partners with festivals and co-production platforms. It organizes pitching forums and workshops, provides up-to-date information and consulting, networks on the international level and prepares specialised publications on Czech film.

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## ▶ FILM DISTRIBUTION ARTCAM

Film Distribution ARTCAM was founded by Artemio Benki in 2000 with intention to bring a quality European art house cinema to Czech audiences. Since then ARTCAM distributed over 150 films: The White Ribbon, Persepolis, Post tenebras lux among many others. In 2012 ARTCAM entered in production, developing author driven projects of local directors. Since its foundation 20 years ago, Sirena Film produced over 25 films and TV productions and 800 commercial spots and music videos. Within the last 3 years, we have co-produced several major films including "A Royal Affair" (Academy Awards Shortlist, Silver Berlinale Bear), the largest Danish TV project ever - a historical drama television series "1864" (Miso Film), and a period drama "Marguerite" by Xavier Giannoli (Fidelite).

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Artemio Benki



Petra Oplatkova

## ▶ INSTITUTE OF DOCUMENTARY FILM

Founded in 2001, the IDF is a non-profit training and networking centre based in Prague, Czech Republic, focused on the support of East European creative documentary film and its wider promotion. Over the past thirteen years, IDF activities have developed into a comprehensive chain of support that offers assistance to individual filmmakers, groups of carefully selected professionals with projects or films (Ex Oriente Film, East Silver, KineDok, East Doc Platform - East European Forum, Project Market, Doc Tank) the broader professional community, as well as the general public ([www.DOKweb.net](http://www.DOKweb.net)).

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Masha Markovic

## ▶ KARLOVY VARY IFF

The Karlovy Vary International Film Festival is held annually in July in the Czech Republic. It gained worldwide recognition over the past years and has become one of Europe's major film events. Its competitive program includes the section "Documentary Films – Competition", the selection of twelve feature-length auteur documentaries. Each year, KVIFF also presents several informative (non-competitive) sections, focuses and retrospectives.

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Martin Horyna



Jan Macola

## ▶ MIMESIS FILM

Mimesis Film is a feature and documentary film production company based in Prague, Czech Republic. We develop and produce strong cinematic stories with international appeal. Mimesis Film was founded in 2012 by Jan Macola, who had been previously working for Barrandov Studios as Head of Co-Productions and Development. His producing debut *The Way Out (Cesta ven)*, written and directed by Petr Vaclav, premiered at Cannes Film Festival 2014 within the ACID selection and got seven Czech Film and Television Academy Awards, including the best picture category for producers. Since then, the company has produced Vaclav's feature documentary *Confession Of The Vanished* and his new feature *We Are Never Alone*. Mimesis Film has been also producing documentaries by Natasha Dudinski (*Into The North*) and Miroslav Janek (*Normal Autistic Film*).

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## ► AMRION OÜ

AMRION was established in 2003 by Riina Sildos to produce high quality feature films and documentaries for local and international cinema and TV markets. Since then Amrion has produced four documentary films and eight feature films. The box office hits „Mat the Cat” (2005), „The Class” (2007) and „I Was Here” (Estonia, Finland 2008). The „Class” is one of the most successful film ever to come out of Estonia, winning 25 awards from more than 70 festivals, having been sold to more than 90 countries, and evolving into award-winning TV series. These films were followed by „The Poll Diaries” (2010, Germany-Austria-Estonia) and „Hella W” (2011, Finland-Estonia). In 2012, „Une Estonienne a Paris” (Estonia-France-Belgium) premiered at Locarno FF international competition programme. The latest productions include features by Ilmar Raag „Kertu. Love is Blind” (2013 Estonia), „I Won’t Come Back” (2014 Russia- Belorussia-Estonia-Finland-Kazakstan) and shortfilm „Pink Cardigan” (2014 Estonia).

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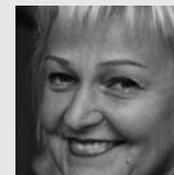
Riina Sildos

## ► ESTONIAN FILM INSTITUTE

European film financing has concentrated on the national institutions since 1970s-1980s, when the state film funds became customary. Consequently - in 1997, the film foundation was established by the Estonian Ministry of Culture, with the task to share and distribute the national film budget.

As the film industry morphs and develops very rapidly due to the technological advancement and the ever-changing financing system, Estonian Film Institute (EFI) came to be as its successor, embracing a much wider spectre of activities in the film industry. EFI’s professional sphere now reaches the whole field of film. Legally, the Estonian Film Institute is a national foundation, financed mainly by the Ministry of Culture. The institute is broadly divided in three departments: development and marketing, production and heritage. A subcompany called Tallinnfilm belongs in the EFI family, managing an arthouse cinema. Another cut member is Creative Europe MEDIA desk, mediating the financing and educ.

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Edith Sepp



Eero Talvistu

### ▶ KINOPORT FILM

Kinoport Film, founded in 2012, is a young film production company with an extensive knowledge of general business know-how combined with a network of young talents and more experienced filmmakers from all over the world. Kinoport is aiming to become a filmmaking platform in a borderless world by offering an umbrella company for ideas and filmmakers. We take advantage of the modern times with its technology and gadgets and run the company with business in mind but without jeopardizing the most important - the creative power. We are constantly selecting, improving and executing different production schemes that is essential to survive in the current film life in transit. We produce and co-produce documentaries and features worldwide and we offer production services in Estonia and Georgia. Kinoport's latest co-production, feature documentary "Rough Stage" was selected to IDFA 2015 First Appearance competition. Kinoport is founded by Eero Talvistu, an EAVE participant 2015.

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Guillaume De Seille

### ▶ ARIZONA PRODUCTIONS

Arizona Productions, Paris based, is led by Guillaume de Seille, Bénédicte Thomas and Rémi Roy to mainly produce art-house feature films directed by non-French emerging talents. Bénédicte Thomas is handling domestic theatrical French distribution for most of the coproduced titles.

To kill a man by Alejandro Fernandez Almendras (Chile), Corn Island by George Ovashvili (Georgia), Paris of the North by Hafsteinn Gunnar Sigurdsson (Iceland), Los hongos by Oscar Ruiz Navia (Colombia), A corner of heaven by Miaoyan Zhang (China), The magic mountain by Anca Damian (Romania), Lazar by Svetozar Ristovski (Macedonia), Memories of the wind by Özcan Alper (Turkey), Much ado about nothing by Alejandro Fernandez Almendras (Chile), I, Olga Hepnarova by Petr Kazda & Tomas Weinreb (Czech Rep), Ali, the goat & Ibrahim by Sherif El Bendary (Egypt)

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Cedimir Kolar

### ▶ ASAP FILMS

Independent production company interested primarily in feature films of authors from all over the world.

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## ► CAT&DOCS

CAT&Docs is a Paris based sales agent company set up by Catherine Le Clef. CAT&Docs is looking for pertinent and impertinent docs at any stage on topical questions and timeless subjects; docs that are carefully researched; docs that rigorously explore the subject matter, that are audacious, open to the diversity of the world and that have their place on the international scene; docs that question the world and propose new ways of looking at it. Docs that keep us from closing our eyes. Award winning documentaries such as: Citizenfour, Don Juan, Sonita, Of Men and War, Cinema Mon Amour, 5 Broken Cameras, Tea Time, My Love don't cross that River, Planet of Snail, Last Train Home, The Optimists, to name a few.

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Catherine Le Clef

## ► CERESA FILMS

Ceresa films was created in 2013 with the main aim of producing Creative Documentary Films. Its first production "American Dreamer" by Thomas Haley (32 minutes ) was awarded Best short film in Visions du réel 2013 and was awarded internationally since then. Ceresa Films also produced the feature length Documentary KRS (KARST) by Vladimir Todorovic -(75 minutes- presented at The Last Stop Trieste in 2015) that had its World Premiere at Visions du réel 2015 (Bosnian Premiere- Sarajevo Film Festival 2015-Official Selection )."

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Adriana Ferrarese

## ► CINEMA DU RÉEL

Cinéma du réel is an international documentary film festival, founded in 1978. The festival presents four competitive sections, featuring films by experienced documentary directors as well as first timers. It includes thematic sections, retrospectives highlighting the best of documentary cinema history, special events, hommages. The screenings take place at the Pompidou Centre in Paris and in several movie theaters partners of the festival.

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Vanja Kaludjercic



Sergio Garcia  
De Leaniz

## ► EURIMAGES

Eurimages is the cultural support fund of the Council of Europe. Established in 1989, it currently numbers 36 of the 47 member states of the Strasbourg-based Organisation. Eurimages promotes the European audiovisual industry by providing financial support to feature films, animations and documentaries produced in Europe. In doing so, it encourages co-operation between professionals established in different European countries.

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Alessandro Raja

## ► FESTIVAL SCOPE

Festival Scope ([www.festivalscope.com](http://www.festivalscope.com)) is the B2B platform for film professionals only, allowing programming of the most prestigious festivals around the world to be viewed online.

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Anna Glogowski

## ► GLOGOWSKI ANNA

Commissioning Editor at France 3/France TV Documentaries from 2005 to end of 2015, having commissioned or executive produced several award winning documentaries like *Elle s'appelle Sabine* by Sandrine Bonnaire, *Le papier ne peut pas envelopper la braise*, *La France est notre Patrie*, by Rithy.Panh, Aurélie Dupont by Cédric Klapisch, *Iran and the West* by Brian Lapping and Norma Percy, *Five Broken Cameras* for France 5, *The March* by John Akomfrah, etc...

After a career in research and teaching in Sociology, joins the French Pay-TV CANAL+ in 1084, until the end of 2002, as Deputy-Director, then Director of the Documentary Department, Festival programmer (2003-2005) at Paris Cinema and Biarritz Latin-American Film Festival. Coordination of the PARIS-PROJECT co-production meeting. International advisor for IT'S ALL TRUE documentary film festival, Brazil since 2005. Consulting activities for documentary projects, advisor at several international co-production sessions.

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## ▶ INSTITUT FRANÇAIS

The Institut français is a cultural diplomacy organization which aims to point out France' most innovative creative scene abroad. It promotes French cinema by setting up non-commercial screenings of recent films and showcasing artists. The Institut français supports world cinema through La Fabrique des Cinémas du Monde Pavilion at the Festival de Cannes, The Cinémathèque Afrique and the World Cinema support (Aide aux cinémas du monde) along with the Centre National du Cinéma et de l'Image animée.

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Fanny Aubert  
Malaurie



Nathalie Streiff

## ▶ IPEDA

Founded in 2009, IPEDA is a non-profit association dedicated to helping its members (Film Producers, Distributors, Sales companies, VoD Platforms, broadcasters and professional associations) in film distribution and marketing, while being dedicated to the advancement of the European Film Industry in the digital age.

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Muriel Joly



Kasia Karwan

### ▶ **KARWAN KASIA**

Kasia Karwan holds a MA degree in Film, TV and New Media production from Paris 1 Sorbonne and a MA in Cultural Anthropology from Warsaw University. She worked in cultural public institutions, with film festivals and collaborated with a production company Alea Films on the development of the feature documentary about Cuban underground rap scene, 'Esto es lo que hay'. Since 2010 she has been working in film world sales, first with Memento Films International and Coproduction Office. Between 2012 - 2016 she worked in Premium Films, company initially specialized in short film sales, where she created and headed the feature films department. She worked on films such as *SOLDATE JEANNETTE* by Daniel Hoesl, *WHITE SHADOW* by Noaz Deshe, *NECKTIE YOUTH* by Sibis Shongwe-La Mer, *FLAPPING IN THE MIDDLE OF NOWHERE* by Hoang Diep...

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Laurent Danielou

### ▶ **LOCOFILMS**

LOCO is a Paris-based world sales and production company created in 2015 by Laurent Danielou and Enrique Gonzalez Kuhn, cinema lovers and veterans in the European film industry who are joining forces in order to find and reveal the finest of independent filmmaking

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Fiorella Moretti

### ▶ **LUXBOX**

A Paris-based company, Luxbox is dedicated to international sales and co-production of select projects. With a complementary industry knowledge built on experience in production, distribution, acquisitions, sales and festival programming, Fiorella Moretti and Hedi Zardi, start with a solid film catalogue and a passionate pool of world cinema directors.

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## ▶ MARCHÉ DU FILM - FESTIVAL DE CANNES

The Marché du Film is the most important event in the industry and the leading meeting place for 10 000 film professionals, including 3 200 producers, 2 300 theatrical distributors, 1 500 sales agents and 790 festival programmers.

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Julie Bergeron

## ▶ MEMENTO FILMS INTERNATIONAL

Memento Films International is a select sales company that tracks and represents high-profile, director driven independent films. We commit to only 8 projects a year and offer tailor-made synergies and business expertise through production, financing and International Sales. We have recently worked with renowned and award-winning filmmakers such as Asghar Farhadi, Laurent Cantet, Jim Mickle, Cate Shortland, Nuri Bilge Ceylan, Kelly Reichardt, Jia Zhang-ke, Ramin Bahrani, Gilles Marchand, Julie Bertuccelli, Aditya Assarat, Pawel Pawlikowski and Olivier Assayas. Memento's dynamic team is devoted to promoting the projects with a maximum level of commitment, rather than merely selling. Whether it is high-end arthouse fare with a medium-sized budget or cutting-edge low-budget projects from emerging talents, we value originality, whether in more traditional narrative forms or from the cinematographic vision of the director.

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Sata Cissokho



Benjamin Mirguet

### ▶ **MOMERADE**

Mômerade is a Paris-based film company founded by Lucie Kalmar, producer and consultant, in 2005. We care for cinematic works, long and short, meant for festivals and theatres, galleries or the world wide web. We dedicate ourselves to the films we love and help them be financed, shot, edited, heard, sold, shown and seen (not necessarily in this order).

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Ilann Girard

### ▶ **OLFFI**

Olfli.com is the largest database about public funding, covering over 70 countries and 600 financing scheme for development, production and postproduction for film and television. Olfli .com which is free. Registered users have access to several useful tools to better search the database and compare funds. Olfli is supported by Creative Europe/Media program as well as several film funds. It is run by Ilann Girard and Joelle Levie. Olfli aims at becoming a fully integrated portal for film financing.

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Jean Des Forets

### ▶ **PETIT FILM**

Initiated in 2010, Petit Film is based in Paris. We produce and co-produce films from a various selection of directors: cineastes or visual artists, formalists or storytellers, French or foreigners. At all times we work in close cooperation with distributors, sales agents and festivals.

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## ▶ QUINZAINE DES REALISATEURS-DIRECTORS' FORTNIGHT

Striving to be eclectic and receptive to all forms of cinematic expression, Cannes` Directors` Fortnight (Quinzaine des Réalisateur)s pays particular attention to the annual production of fiction features, short films and documentaries, to the emergence of independent fringe filmmaking and even to contemporary popular genres, provided these films are the expression of an individual talent and an original directorial style.

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Benjamin Illos

## ▶ REISEN CHRISTINE

After 21 years of commissioning, coproducing and programing documentaries with French-German TV channel ARTE France, she decided to leave her position in the network in 2013 to become an independent consultant. Regularly invited member of selection committees, training workshops, pitchings, juries and panels, she is currently acting as a mentor/expert/consultant for international producers and institutions and as a sophrologist. Since april 2013, she has been collaborating as a freelancer with over 20 production compagnies in the UK, Ireland, Italy, Germany, Poland, Australia, China and France and with a number of international documentary organisations.

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Christine Reisen

## ▶ SÉQUENCES7

Séquences7 is a French association founded in 2001, whose mission is to promote the profession of screenwriting and to break the isolation of young authors.

The association brings together more than 200 emerging authors, developing their network and supporting their professionalization through various initiatives : workshops, masterclasses, meetings, readings and feedback on its members' projects.

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Renato Quittan



Juliette Lepoutre

### ▶ **STILL MOVING**

Still Moving is a new Paris based international production and distribution company founded by Juliette Lepoutre and Pierre Menahem, aiming to produce, co-produce and sell challenging arthouse films by emerging or established directors. Currently in production with *PENDULAR* by Julia Murat and *SCARRED HEARTS* by Radu Jude.

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Patrizia Mancini

### ▶ **WIDE HOUSE**

Wide House is Wide's documentary branch funded in 2011. The company's purpose is promoting and distributing internationally cross-cultural, social, creative and innovative titles for all rights and all Media. Wide House will handle 5 to 10 new feature length documentaries per year and a wide range of TV programs. Wide House is bringing a global service to secure production financing and presales with appropriate partners for specific project. Wide House has the know-how to launch and increase the commercial value of the films with the right festival strategy. We have built over the years a strong network by attending every Cinema and TV market. The company is currently handling *The Great Museum*, by Johannes Holtzhausen, sold in more than 38 territories, *The Circle* by Stefan Haupt (Best Documentary and Audience Award at the Berlinale 2014 and the upcoming titles *Our Last Tango* by German Kral, *Shadow World* by Johan Grimont and *Life & Death Of Max Linder* by Edward Porembny.

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## ► WILD BUNCH

Created in 2002, Wild Bunch is a leading independent film distribution company. A major player in international sales, Wild Bunch is also active in France on theatrical distribution (Wild Bunch Distribution) and in video distribution (Wild Side Video). The company has developed a pan-European distribution network with direct distribution arms in Italy (BIM Distribuzione), in Germany (Wild Bunch Germany) and in Spain (Vertigo). Wild Bunch has also positioned itself in the market of electronic distribution through its French VOD/SVOD platform FilmoTV.

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Marie-Pierre Valle



Alexander  
Kvatashidze

## ▶ LOKOKINA

Lokokina Studio is a film production company based in Tbilisi, Georgia. Lokokina produces and co-produces fiction and documentaries, as well as shorts and music videos.

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## ▶ **ARD/ MITTELDEUTSCHER RUNDFUNK**

MDR is a public service channel of the ARD Network, based in Leipzig. It runs a 24/7 channel being broadcast by cable, satellite, terrestrial network and internet. The station also delivers program to the national ARD network as well as to ARTE and 3sat. This department is responsible for the Factual program History, Science, Wildlife, Arts and Religion producing documentaries, features, magazines and live broadcast of cultural events.

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Claudia Schreiner

## ▶ **CONNECTING COTTBUS**

Connecting Cottbus is the East-West co-production market taking place in November 9-11 2016 in Cottbus, Germany.

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Rebekka Garrido

## ▶ **DECKERT DISTRIBUTION**

Deckert Distribution is a world sales company for documentaries and stands for excellent, director-led, award-winning films, such as EMMY Award winners MINERS SHOT DOWN by Rehad Desai and NO BURQAS BEHIND BARS by Nima Sarvestani, the OSCAR nominated RABBIT A LA BERLIN by Bartek Konopka and Piotr Rosolowski, ¡VIVAN LAS ANTIPODAS! by Victor Kossakovsky, SONG FROM THE FOREST by Michael Oberst, as well as UNDER THE SUN by Vitaly Mansky, THE QUEEN OF SILENCE by Agnieszka Zwiefka, PEPE MUJICA by Heidi Specogna. The company was established by managing director Heino Deckert in 2003 and is based in Leipzig.

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Heino Deckert



Brigid O'shea



Leena Pasanen

## ▶ DOK LEIPZIG

Founded in 1955 DOK Leipzig is the oldest documentary festival in the world, showing also animations since its first edition and today extending into crossmedia art. Leipzig is unique in the international festival landscape, particularly the strict attention to artistic quality. Artistic approach is considered essential for the selection of multilayered works that reflect reality in its complexity and with radical subjectivity. There are international competitions for long and short documentary and animated films as well as for animated documentary, for German documentaries and the Next Masters Competition. There are numerous special programmes like the regional focus, a rich historical retrospective, a homage to a master and many more. DOK Industry, now in its 12 year, is dedicated to the co-financing of new documentaries, to circulating films and works across the globe and a playful inspiration forum for ideas exchange, for encounters between the German and international markets.

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## ► FILMFESTIVAL COTTBUS

The FilmFestival Cottbus, founded in 1991, explores the trends of current feature and short filmmaking in Central and Eastern Europe. It gives special attention to how filmmakers from this region reflect their changing societies, by showing a variety of styles from arthouse to national blockbusters. Thus, it became one of the most important international showcases for Eastern European cinema. In three completion sections, awards in the value of more than 70.000 Euro, will be given to the award winners. A specific section is dedicated to Cuban cinema in 2016. The festival dates are 8th to 13th November, 2016.

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**Bernd Buder**

## ► GOEAST-FESTIVAL

Every year in April, goEast transforms State Capital Wiesbaden into one of the most important international centres for Central and Eastern European cinema. Around 140 feature films, documentaries and short films, covering the seven sections of the festival, will be screened to appeal to both professional visitors and local cinema audiences alike over the seven festival days. The East-West Talent Lab addresses young filmmakers from Central and Eastern Europe as well as Germany to apply for the programme with their project ideas. A programme consisting of a broad range of networking and educational events has been assembled for the 30 participants of the East-West Talent Lab and implemented with the assistance of internationally renowned experts. A central component of the Lab, the goEast Development Award, worth 3,500 euros, is presented to the originator of the best project idea. Deadline is February 19th 2016.

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**Andrea Wink**



Michaela  
Pnacekova

## ▶ **KLOOS & CO. MEDIEN**

Since 2002 we have produced award-winning documentaries for TV and cinema. Our themes center around traditions and change, we are deeply rooted in pop-culture and we love films that feature new ways of storytelling. We love to laugh and we believe that documentary films can and should entertain. Our films are out there to move people, to leave a mark and make their audience think and talk about what they watched. We work with young talents, experienced directors and freelance producers touching most different facets of reality. We focus on creative documentaries as well as on serial docu-formats for TV, and on films that cross the genre between documentary and fiction. Since 2007, we have also written and produced high quality image- and industry films (also for the web), educational films, film-EPKs, as well as commercials and TV-design/On Air-elements.

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Oliver Rittweger

## ▶ **MDM MITTELDEUTSCHE MEDIENFÖRDERUNG**

Mitteldeutsche Medienförderung GmbH (MDM) awards funding to promising film and media projects realised in Saxony, Saxony-Anhalt and Thuringia. Funding schemes are available for all phases, starting from idea development through to production and distribution.

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## ▶ PARABELLUM FILM

Established at the end of 2010, our focus is mainly on female directors, new talents (regardless of their age) and internationally appealing stories (no matter how local the setting). We tend to favour characters and stories which we feel passionate about over fast-lived trends and rigid formats. We have to date (co-)produced the documentaries "Status of Life" by Patricia Lewandowska (Hof Intl. Film Festival, MiradasDoc) and David Valero's multi-award-winning "The Incredibles" (San Sebastián Film Festival - "New Directors" Competition, DocAviv, Guadalajara Film Festival, finalist at PttP's Pixel Pitch, Dok Leipzig Net Lab participant, etc.). Our latest feature-length documentary, the German-Serbian-Croatian co-production "Four Passports" by Mihajlo Jevtic, is screening at Trieste Film Festival 2016. Additionally, we are currently in post-production with a further documentary as well as developing a handful of new projects by German and international filmmakers.

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Natalia Imaz

## ▶ RISE AND SHINE WORLD SALES

Rise and Shine World Sales markets and sells outstanding documentary films to broadcasters and distribution channels around the world. We operate on a boutique size level, taking a maximum of 15 films per year. Often, these documentaries are debut films by talented directors & usually features that can target clearly identifiable audiences. We love to be moved, and we are interested in films that dare to be different. Strong storylines with a clear handwriting and purpose. Discoveries from all over the world. Universal topics seen from a personal or local perspective.

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Diana Karklin



Stefan Rüll

## ▶ RÜLL LAW OFFICE

Stefan Rüll, J.D., has been active as general counsel and managing director in the film and television industry for many years. He founded his own law firm in 1996 which is dedicated exclusively to the legal consultation and representation of film producers with a special regard to international co-productions (see [www.sr-law.de](http://www.sr-law.de) for filmography), as well as of writers, directors, and other creative talents. Stefan lectures at film schools and various European professional training initiatives. He is founder and managing director of Germany's first international Collection Agency OnTrust.

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Martin Blaney

## ▶ SCREEN INTERNATIONAL

Screen International is the international voice of the film business. From offices in London and LA and with correspondents around the world, it covers the global business of film development, finance, production and distribution. Screen is published as a daily web-based news service - [www.screendaily.com](http://www.screendaily.com) -, a monthly magazine, and as daily editions at all of the world's major film events. Based in Munich and Berlin since 1988, Martin Blaney has been working in the European film industry as a journalist (for Screen International since 1990) and a moderator for panel discussions and pitching forums throughout Europe and beyond. He studied German and Russian at the University of Durham and received a doctorate from the University of Bath (UK) for a dissertation on the relationship between the film industry and television in West Germany from 1950 to 1985.

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## ► SOFA

SOFA – School of Film Agents invites young film agents for a workshop training to Wroclaw, Poland. The program's special quality is its unique target group: upcoming film professionals from Middle and Eastern Europe, Germany, Greece, Central Asia and the republics of Caucasus. SOFA doesn't aim to educate film directors or producers. SOFA supports culture promoters, mediators and catalyzers with unique film/cinema project ideas for the local and international audience in their country of origin – in all possible creative shapes. SOFA helps its participants to make their innovative »dream project« come true and – at the same time – develops regional film culture and industry.

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Nikolaj Nikitin

## ► TANDEM PRODUCTION

Tandem Production is Moscow, Russia and Berlin, Germany based company. Its founder Anna Katchko has more than 10 co-productions to her credit, including: HARMONY LESSONS (Kazakhstan-Germany-France, 2013), Silver Bear Berlinale 2013 and more than 30 international awards; KALO POTHU (Nepal-Germany-France-Switzerland, 2015) Venice Critics Week 2015, Federa Award for Best Film, PUPPET SYNDROME (Russia-Germany-Switzerland, 2015), LUXEMBOURG (Ukraine-Germany-France-Norway, 2016) and others. Anna is one of the founders of Moscow IFF Business Square and of Spotlight: New Kazakh Cinema, the international Film Business Platforms in Russia and in Kazakhstan, she is EAVE representative in Russia and also the organizer of the Ukrainian Film Days in Berlin in support of Oleg Sentsov (2015).

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Anna Katchko



Meinolf Zurhorst

## ► ZDF/ARTE

ARTE is on air since 1992 and is a French-German Cultural TV-Channel. It's unique in Europe as it is public, ambitious and quality driven. The shareholders, which are producing and delivering all the programs, are ARTE France and in Germany the two public broadcasters ARD and ZDF. ARTE's program presents different formats of documentaries, TV-dramas and series and in particular director-driven, European and international movies. ARTE is looking for originality in a mass media like television, therefore working with interesting talents all over the world with a focus on European films. The station wants to be (and is) a driving force in the (co-) production of feature length documentaries and artistically high-aiming movies. Best known is ARTE therefore for its engagement in films. Around 40 films per year are co-produced either by ARTE France or ARD and ZDF for ARTE. These films are regulars in the competition of the major festivals like Berlin, Cannes and Venice and many others.

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Konstantinos  
Kontovrakis

## ► HERETIC

Heretic is an Athens-based production company focusing in director-driven films and international co-productions, dedicated to working with talented filmmakers and bringing creative people together. Holding strong ties with the international film world, Heretic ensures an international perspective in its projects from development till completion. Producers Giorgos Karnavas and Konstantinos Kontovrakis, who have produced some of Greece's most acclaimed films of recent years, founded Heretic in 2013. As producers, they have been trained at the Binger Film Lab, EAVE, ACE and they have both been Producers on the Move, representing Greece in 2013 and 2014. They are both members of the European and Greek Film Academies. Parallel to the production office, Konstantinos and Giorgos, together with Ioanna Stais, founded Heretic Outreach, the international festivals and sales arm of the company that handles internationally outstanding films from South Eastern Europe.

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## ▶ ÉCLIPSE FILM

Éclipse Film is a Budapest-based independent film production company, founded by Julianna Ugrin in 2011. The company concentrates on high-quality productions with relevant, particular or artistic content. It develops and produces mainly documentaries, but also author fiction films, commercials and corporate films on an international level. However, our primary focus is on creative documentaries. Since its foundation, Éclipse Film has managed to connect young, talented Hungarian filmmakers with experienced members of the industry. Our films have participated in festivals like IDFA, DOK Leipzig, Sarajevo IFF, to name but a few. The company is also a co-organizer of DunaDOCK, EURODOC and KineDok.

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Julianna Ugrin

## ▶ HBO EUROPE

HBO Europe currently provides basic and premium channels to fifteen countries: Hungary, the Czech Republic, Slovakia, Poland, Romania, Bulgaria, Moldova, Slovenia, Croatia, Serbia, Kosovo, Montenegro, Macedonia and Bosnia and Herzegovina and the Netherlands. HBO Europe offers five high quality movie channels (HBO, HBO2, HBO Comedy, Cinemax and Cinemax2); HBO Europe also offers the latest on demand services with HBO On Demand, the subscription video-on-demand service, and HBO GO, the broadband subscription service that gives the subscriber unparalleled flexibility and program choice.

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Hanka Kasteliová



Agnes Havas



Balazs Zachar

## ▶ HUNGARIAN NATIONAL FILM FUND

The Hungarian National Film Fund was established in 2011 and started receiving applications in October that year. During the first 2 years 21 feature films and two documentaries were made and more than 60 scripts developed with the contribution of the HNFF. The first 4 films have already been released in the movie theatres, among which *Coming Out* a Hungarian comedy had already 75 000 viewers. The latest Hungarian success is that *The Notebook*, the World War II feature film directed by Janos Szasz got to the shortlist of 9 foreign films for the Academy Awards. The film produced in an organic European co-production: Hungary-Germany-Austria-France, won subsidy of the HNFF and received the support of Eurimages. The film also won the Crystal Globe (Grand Prize) of the Karlovy Vary International Film Festival.

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## ▶ PANNON TV

Our television is a largest regional television of Hungary. We are opening to film markets, cooproductions and other bordercrossing tv – and film productions, film festivals.

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Magdolna Csikos

## ▶ 39FILMS

39Films (39F), is an independent audiovisual production company based in Italy, founded in 2011 by Dario Lanis and Alfredo Federico. We develop and produce international documentaries and features films in coproduction with worldwide partners. Our last production was Francis of Buenos Aires, first documentary based on Pope Francis, released in Italy with more than 300 screens. Upcoming productions include Food on the Go, Suspended Coffee and Radici. About the CEO Alfredo Federico ex COO of Costa Films (where he worked very closely with the The Latin American Film Fund, a joint venture with The Weinstein Company and the start up of MUBI, online cinema with focus in cult movies, classic, independent and awarded films.) Alfredo Federico was involved in many high profile auteur movies, such as: Elite Squad directed by Jose Padilha (Berlin Film Festival, Golden Bear Winner, 2008), The Burning Plain directed by Guillermo Arriaga, The Artist directed by Mariano Cohn & Gaston Duprat.

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Alfredo Federico



Alessandro  
D'Alessandro



Pierluigi Ferrero



Luca Franco



Alice Spigno

## ▶ **4 ROOMS**

4 rooms is a film production company, oriented on national and international market, that works on courageous and high quality, feature film and short films projects.

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Dorino Minigutti



Rosanna Seregni

## ▶ AGHEROSE

Agherose is an independent production company located in Udine, Friuli Venezia Giulia. Agherose has always been involved in social communication, by realising innovative projects with the aim of raising awareness and promoting health, in network with local governments and private firms. Agherose develops and produces creative documentaries in co-production with national and international production companies and broadcasters, with the support of Italian and European film funds. Agherose is specialised in the production of documentaries regarding historical and current topics, characterised by a strong creative spirit and by social commitment.

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## ▶ ALBA PRODUZIONI – SINUOSA

She has always been active as a producer for top quality films, with the company Sintra, she has produced among the others ALLA RIVOLUZIONE SULLA 2 CAVALLI by Maurizio Sciarra- Golden Leopard and Silver Leopard Best leading actor – Locarno 2001

VODKA LEMON by Hiner Salem – Best Film Orizzonti Venice 2003

L'ENFER by Danis Tanovic – Toronto and San Sebastian Competition 2005

PERSONA NON GRATA by Krzysztof Zanussi Competition Venice 2005

NACIDO Y CRIADO by Pablo Trapero Competition Festival di Roma 2006

VINODENTRO by Ferdinando Vicentini Orgnani - in Competition Noir in Festival 2014 – Miami Int Film Festival 2015 – Associate Producer – Producer Alba Produzioni

In development with Alba Produzioni and Sinuosa

DE LA NOCHE A LA MANANA by Manuel Ferrari – coprod Italy – Argentina – Chile

TRUENO DEL CAMINO BY Christian Bernard – Coprod Italy – Argentina

Post prod - Executive Producer - Producer Ra.Mo,

IL MANOSCRITTO , ovvero 10 giorni nella vita di Alphonse Won Worden by Alberto Rondalli

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Chiara Campara

### ▶ **ANG FILM**

Ang Film is an independent production company created in 2004. After producing documentaries and commercials for television (La7, Rai International, Fox, Discovery Channel and others) the company moved its focus to cinema, developing and producing shorts and feature films by young Italian authors. In the last two years Ang Film produced two successful first features: "Arianna" directed by Carlo Lavagna, which premiered at the "Venice Days" during Venice International Film Festival, and "Cloro" directed by Lamberto Sanfelice, which was selected at Sundance Film Festival and at Berlinale (Generation) and was nominated for Best Director Debut Award at David di Donatello. Both films has been sold all around the world by Rai Com. Currently we are in pre-production with one feature film and in development with new projects.

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Federica Masin

### ▶ **APNEA FILM**

Apnea film è una casa di produzione con base a Milano. Produce film e documentari per il cinema e la televisione e si propone di portare la qualità dei contenuti e la cura formale tipica del prodotto artistico anche nella produzione dei corporate aziendali.

Nata nel 2005 per produrre il primo lungometraggio di Francesco Fei "Onde", selezionato a numerosi festival internazionali, Apnea film avvia una nuova nel 2015 con la collaborazione tra Francesco Fei e Federica Masin producendo il docu-fiction "Segantini e il panico sentire" con Filippo Timi.

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Elisabetta Minen

### ▶ **ARTEMEDIA**

Independent Filmmaker.

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## ▶ BO FILM

Bo Film is an Italian production and distribution company, interested in social issues creative documentaries. Its films have premiered in: Visions du Réel, Thessaloniki Doc Festival, DMZ Docs, Festival del Film di Roma, Kiev Human Rights Festival, AlJazeera Film Festival. Two of ZimmerFrei last films ("La beauté c'est ta tête" and "Hometown | Mutonia") were sold to SkyArte | SkyItaliaHD, while "Steadfast on our sand" still waits its international premiere after Festival dei Popoli, in December 2015. "The Human Horses" by Rosario Simanella and Marco Landini was sold to PressTV. Currently Bo Film is focusing on the international co-production: "Un Paese di Calabria" by Shu Aiello and Catherine Catella has recently won Eurimages support. It will be delivered by spring 2016. We are producing/editing "The Black Sheep" by Antonio Martino, a character driven documentary shot in Libya, and pre-producing "CERN. Experimental City" by ZimmerFrei - supported by VAF Script Fund (BE) and Emilia-Romagna Fund (IT).

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Serena Gramizzi



Giordano Bianchi



Martina Marafatto



Paola Sponda

## ▶ **BORDER STUDIO**

The Company uses the proven experience of its three founders: Giordano Bianchi director and filmmaker with his historic colleague Martina Marafatto, editor and filmmaker, they products audiovisual since 2007, and Paola Sponda with her experience in the administration of cultural initiatives, public funding and relations with the PA.

They have worked on development projects financed by the Fondo Audiovisivo FVG and the production of the documentary ""Con gli occhi dell'altro"" purchased by RAI and presented in many other film festivals. Currently working on a documentary about a photographer and its 60 years of activity ""UGO. History in the eye"" , and development and production of other three documentaries.

“We believe in the power of stories and relationships between people. We always put the people, with theirs values and peculiarities at the center of our works.”

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## **CANTONE SANTINA**

Santina Cantone is a longtime producer for major film and tv production in Sicily and Italy.

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Santina Cantone

## ► CAUCASO SOC. COOP.

Caucaso is a production company and group of authors working in Cinema since 2004, with the instrument of visual anthropology. In 2012, the release of *The Golden Temple*, first part of a trilogy film project, premiered at the Giornate degli Autori - Venice Film Festival.

In 2014 the documentary *Muro Basso – the low Barrier*, about the controversial topic of Anti-mafia, is acquired and broadcasted by Italian Rai Storia and the Swiss RSI. The film, with the participation of “Libera” (Italian association against mafia) and the University of Bologna, is used in many Italian classrooms as an educational documentary tool.

The same year, Caucaso presented *Sinai - un autre pas sur la terre* in competition at the Torino Film Festival. Following the international success of the short film

*La pietà del vento*, Caucaso produced in collaboration with Mai the documentary *Tutto è in fiamme*, that continues the exploration on the influence of Buddhism in Italy.

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Enrico Masi



Stefano Migliore



Davide Rabacchin



Carolina Mancini

## ▶ CINEMA&VIDEO INTERNATIONAL

Trade magazine about cinema and audiovisual industry, distributed in the main European markets and festivals.

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Giovanna Nicolai

## ▶ CINEMAUNDICI

In 1998 Luigi Musini and Roberto Cicutto joined director Ermanno Olmi, no longer in the executive board, in the production company Cinemaundici. They have co-produced Jacques Rivette's "Histoire de Marie et Julien", "Ne touchez pas la hache" and "36 Vues du Pic Saint Loup", Otar Ioselliani's "Lundi matin" and "Jardins en Automne", and Ermanno Olmi's "Il mestiere delle armi", "Cantando dietro i paraventi" and "Centochiodi". In 2010 Cinemaundici produced Sergio Castellitto's film "La bellezza del somaro", distributed by Warner Bros. In 2011 Luigi Musini became the sole owner of the company. That same year Cinemaundici presented at the Venice Film Festival Ermanno Olmi's last film "Il villaggio di cartone". The film was also invited and presented at the Toronto Film Festival and Busan Film Festival. From 2012 Olivia Musini has joined the company, helping Luigi Musini in the production of the latest features and bringing specific attention to the development of new projects. Productions completed in 2014 include "Black Souls" by Francesco Munzi, Vincenzo Salemme's "...E fuori nevicca", "Torneranno i prati" by Ermanno Olmi and "Maraviglioso Boccaccio" by Paolo and Vittorio Taviani. Cinemaundici is in post production with Laura Morante's second feature film, "Solo" and is preparing two first feature films.

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## ► CREATIVE EUROPE DESK ITALY - TURIN MEDIA OFFICE

The Creative Europe Desk Italy for the Media Sub-programme is the national information and promotion office that offers free advice and help filmmakers and all audiovisual industry professionals to apply to the media's funding schemes and benefit from the support system. Besides offering information on the various MEDIA funding and networking opportunities, our offices host and attend events across Italy to promote the programme. CED Italy Media consists of three offices (Rome, Turin and Bari) operating within Istituto Luce and Mibact. Creative Europe Creative Europe is the European Union's programme to support the cultural, creative and audiovisual sectors. Launched in January 2014, Creative Europe brings together a Culture sub-programme, which provides funding for the cultural and creative sectors, and a MEDIA sub-programme, which invests in film, television, new media and games.

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Silvia Sandrone

## ► EXIT MEDIA

EXIT media's contribution to international film community spans over 9 years with experience in the arts and entertainment industry. The company, founded by Federico Sartori and Iris Martín-Peralta, is based in Rome and Barcelona. Its first project is an annual film festival of Spanish cinema in Italy.

EXIT MEDIA is actually producing the length documentaries "Esplugas City: a Spaghetti Western Story" and "Rest in Peace Mr. Hopper" about Dannis Hopper's The Last Movie in Perú.

From 2012 EXIT media is a distribution company specialized in independent and quality movies. Its line-up includes the animation "Arrugas" (Wrinkles, 2011) by Ignacio Ferreras; "El estudiante" (The student, 2012) by Santiago Mitre, Locarno Special Jury Prize; EFA nominated documentary "Dancing With Maria" by Ivan Gergolet; and "Vivir es fácil con los ojos cerrados" (Living is easy with eyes closed, 2013) by David Trueba, winner of 6 Goya Awards and selected to represent Spain in the Oscars.

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Iris Martín  
Peralta



Stefano Basso

## ► FANDANGO

Fandango is a Film Production and International Sales company. More, Fandango is a Publishing House and and a Music Label. Fandango has unveiled many of the greatest Italian talents of the last decade: Gabriele Muccino, Emanuele Crialesse, Matteo Garrone, whose two last movies Gomorrah and Reality have won the Grand Prix in Cannes and numerous awards. Among others Fandango also produced THE CONSEQUENCES OF LOVE by Paolo Sorrentino and in these past years some of the most important Italian successes: Loose Cannons and Magnificent Presence by Ferzan Ozpetek; Habemus Papam and MIA MADRE by Nanni Moretti, Diaz- Don't Clean up This Blood by Daniele Vicari which premiered at the Berlin International Film Festival and won the 2nd Panorama Audience Award Panorama. Currently in our line up ONCE IN SUMMER by Fiorella Infascelli, LONG LIVE THE BRIDE by Ascanio Celestini. In post production ITALIAN RACE by Matteo Rovere. We also handle an extensive library including titles by Nanni Moretti.

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## ► FAR EAST FILM FESTIVAL

Born in 1999 after the success achieved in 1998 by the Hong Kong Film focus, Far East Film is about to reach its 18th edition in Udine (Italy) and still represents a unique opportunity to experience current trends in East Asian filmmaking. Every year, during its nine days of screenings, FEFF offers the chance to watch the most successful recent Asian releases as well as staging important retrospectives. In the pleasant and relaxing festival mood, the newest feature films from the Far East are presented along with tributes and focuses on specific directors.

Growing every year, Udine FEFF is the Europe's largest showcase of Asian Popular Cinema: a total of 60.000 viewers and more than 1.200 accredited guests coming from 20 different countries, plus more than 60 VIPs, 200 journalists, buyers and representatives of International Film Festivals attended FEFF17. Beyond many important VIP guests that attended last FEFF edition, we can remind, among the others, the popular Jackie Chan and the great Mo. Joe Hisaishi.

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Sabrina Baracetti



Elena Bertoni

## ► FONDAZIONE SARDEGNA FILM COMMISSION

Sardinia Film Commission is a non-profit organization of the Autonomous Region of Sardinia which offers free assistance, creative production services to national and international film productions which are interested in shooting in the island.

The goal of the Foundation is to promote Sardinia, with its talents, locations, cultural and natural heritage and innovation strategies to encourage the growth of audiovisual industry in the area.

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**Maria Nevina  
Satta**



Elisa Bordon

Alessandro  
Groplero

Paolo Vidali

## ▶ FVG AUDIOVISUAL FUND

First experience in the Italian panorama, the aim of the FVG AUDIOVISUAL FUND is to support the development of local film companies and promote the regional audiovisual works in national and international markets. The Fund operates in three main sectors: training, to encourage the participation of local audiovisual professional in national and international courses for directors, scriptwriters, producers, editors, camera operators, and sound engineers; development, to cover all the activities between the idea and the production phase, from the script-writing and the research, to the casting, the fund raising and the presentation of a teaser; distribution, along with the promotion of the projects, this last action includes a financial support to cover production expenses, so as to create more competitive products. Along with the ordinary management of the fund, the FVG AUDIOVISUAL FUND has organized several events aimed at creating platforms for cinema professionals from all around the world and developing the local audiovisual industry. The main purpose is to offer new training possibilities and set up new market places, where professionals can meet up, share experiences and start to collaborate.

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## ▶ FVG FILM COMMISSION

The FVG Film Commission gives technical support to the production industries that choose to shoot in Friuli-Venezia Giulia.

It manages also the FVG FILM FUND that provides grants of up to 200.000 euros to audiovisual productions filming in Friuli Venezia Giulia.

Assistance to production companies

Friuli Venezia Giulia Film Commission offers its collaboration, and provides the following free services to movie, TV, advertising and multimedia companies:

- welcome and lodgings
- direct liaison with local Public Officers
- introductory information about technical, logistical and bureaucratic matters
- assistance with bureaucratic proceedings
- general information about production resources
- visits to the locations detected by the production
- location scouting regarding other possible shooting sets
- liaison with resident professionals offering production services

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Guido Cassano



Gianluca Novel



Federico Poillucci



Fabio Canepa

## ▶ GENOVA - LIGURIA FILM COMMISSION

GLFC is a non-profit entity created by the Region Liguria, the City of Genoa and other smaller local governments with a territorial marketing goal: to attract to Liguria investments in the field of audio-visual production to create jobs and to support the creation and the development of local service companies and suppliers. GLFC provides free services to production companies (Italian and foreign) in all stages of the production process (development, pre-production, preparation, production) assisting them in during recce, research of location images, relationships with local professionals and authorities. GLFC offers very competitive fares for hotel, restaurants and other services. During the shooting we set up a one-stop office for permits. Our Videoporto is a resource available for production companies in need of parking facilities, production offices, sound stages, dressing and make-up room. On selected projects, we help producers to find local financial support.

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Enrica Capra

## ▶ GRAFFITIDOC

GraffitiDoc srl is an independent company, established in 2004, whose mission is the production of creative documentaries and arthouse feature films for the international market.

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## ► HYPHAE

Hyphae are long and thin cellules of fungi, permitting communication between the roots of very far trees, creating a Wood Wide Web.

Similar to hyphae, we want to connect diverse means of visual communication, faraway worlds, different people, distant knowledge, creating a widespread net of exchange which could be of great value for the creation of effective visual messages. HYPHAE has realized many visual projects and documentary films on different topics, mainly focusing on science in collaboration with the World Academy of Sciences and the Abdus Salam International Centre for Theoretical Physics.

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Nicole Leghissa

## ► IDEAL FILMWORKS ITALIA

Idealfilmworks acts as an Executive Producer, primarily responsible for raising financing for feature films, feature documentaries, animated features and TV series. It also facilitates Strategic Planning workshops for production companies and consults on government policy and programmes relating to project funding.

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Linda Beath

## ► INTERLINEA FILM

INTERLINEA FILMS was founded back in 1971. In 1994, with management change, it was re-launched and started work with some of the most important film directors producing and servicing International productions in commercials, documentaries and feature films. In 2014 released in Italy its latest feature Controra - House of Shadows, a supernatural thriller set in southern Italy, an Irish-Italian co-production. Selected in competition at the NIFFF (Neuchatel International Fantastic Film Festival), Galway Film Fleadh in the New Irish Cinema Section, BIF&ST (Bari International Film Festival) and at the Bolzano Cinema / Bozen Filmstage. Winner in 2014 as best film at the Italian Horror Fest and at Ortigia Film Festival.

Current Focus of the company is in the development of international co-productions that can accommodate Italy as one of the partners for story setting and/or cultural content.

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Maurizio Antonini



Marco Valerio  
Fusco

## ▶ INTRAMOVIES

Intramovies is an independent sales company established over forty years ago with the intent to be the helping arm for creative producers and new directors. During all this time it has remained mainly and foremost an International distributor of quality movies from all over the world

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Laura Pellicciari

## ▶ KINEOFILM

Kineofilm was founded in April 2009. In 2012 kineofilm works out V.A.M. (video and multi-sensory literacy), that has been recognized by the United Nations Educational, Scientific and Cultural Organization U.N.E.S.C.O. as a project sharing the same goals of the audio-visual communication paper rights. Kineofilm's last two feature films, produced between 2010 and 2013, are taking advantage of the collaborations started with an American distribution and with an Italian VOD platform.

2011 ""LA DONNA E IL DRAGO"" Feature Film, 100 minutes, kineofilm production, 16:9, HD.

2013 ""VOCI NEL BUIO"" Kineofilm, Gianluca Arcopinto and Studio Arkadena co-production.

2015 ""La crudeltà del mare"" Kineofilm production.

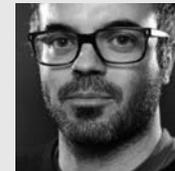
IN DEVELOPMENT : [aldioignoto.com](http://aldioignoto.com)

**Contact details:** [president@kineofilm.it](mailto:president@kineofilm.it) | [www.kineofilm.it](http://www.kineofilm.it)

## ► KINO PRODUZIONI

Founded in 2005 Kino produzioni is an official provider for Italian Television. With the change in management, Kino has shifted the attention from the tv products to development and production of narrative films, both documentaries and feature film projects. Kino's productions were selected in festival like Venice Film Festival, Abu Dhabi Film Festival, Dok Leipzig, Jean Rouch among others.

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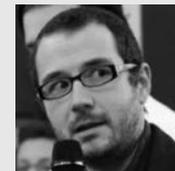


Giovanni Pompili

## ► LA FOURNAISE

La Fournaise is a late-eighteen-century industrial building in Vallée d'Aoste, now being restored in order to host artistic and cultural projects. It was built in 1885 as a lime furnace, and it used to perfectly combine a technologically advanced industrial production and a careful exploitation of the local resources. The modern La Fournaise sticks to its origin by preserving the fruitful marriage of a vanguard production and an innovative proposal of ideas. Nowadays the production is artistic and it is carried out by artists, filmmakers, photographers and experts in territorial development.

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Daniele Ietri



Eleonora  
Mastropietro



Pierpaolo Cortesi

## ▶ LUMEN PRODUCTION

Pierpaolo Cortesi is a Producer for film and Tv Series.

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Graziella  
BildesheimAlejandro  
de la Fuente

## ▶ MAIA WORKSHOPS

Maia Workshops is an advanced training programme for young and upcoming producers supported by European audio-visual programmes and institutions since 2005. Its hands-on participative and creative approach to coaching young professionals has attracted more than 400 participants and over 20 partners to its workshops held in 35 different countries.

Maia has a steady hold on the state of the art in the global audiovisual market and involves many among the best industry experts in the world. Its exclusive focus on new and innovative ways of making and marketing films sets the participants at the very centre of the process and provides them with the fundamental skills to steer their projects to their chosen audience.

Maia is made up of three independent five-day workshops across a year. Its offer also includes collaborations with Festivals and markets and tailored events for partners.

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## ► MANSARDA PRODUCTION

In 2012 Nicoletta Romeo, Thanos Anastopoulos and Roberto Romeo created the film company Mansarda Production based in Trieste, Italy. We coproduced the film I KORI by Thanos Anastopoulos, a Greek-Italian co-production which had its international premiere in Berlin in February 2013, and then had its North American premiere in Toronto. The film participated in several other international film festivals and received the Fipresci Award in Motovun and Best Directing and Best Actress in Tirana. I KORI won also Best Directing, Best Screenplay and Best Photography at the Hellenic Film Academy Awards.

In 2015 we produced the documentary FIGLI DI MARIA by Cristian Natoli, which was screened at the International Festival "èStoria" and was bought by Rai FVG and Rai Storia. We are currently producing the film L'ULTIMA SPIAGGIA (ON THE BEACH), a creative documentary directed by Thanos Anastopoulos and Davide Del Degan, an international coproduction among Italy, Greece and France.

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Thanos  
Anastopoulos

## ► MIA | NEW CINEMA NETWORK

New Cinema Network (NCN), is the co-production Platform of the MIA|Mercato Internazionale Audiovisivo of Rome. NCN is the place where filmmakers and their producers – selected from among the world's most interesting talents on the independent film scene – find an ideal platform for presenting their new film projects and connect with key players in the International film industry.

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Alexia De Vito



Chiara Fortuna



Iole Maria  
Giannattasio



Maria Giuseppina  
Troccoli



Armando Maria  
Trotta

## ► MIBACT

Italian Directorate-General Cinema is in charge of public functions and duties related to the Film Industry within the Ministry of Cultural Heritage and Activities and Tourism.

The statutory mandate entails the promotion, the development, the protection and the diffusion of Italian Cinema aiming to consolidate its paramount role in creating and preserving national and local cultural identity. The main activities are: promoting and coordinating initiatives for film production, and spreading European films in Italy and abroad; providing financial support to film production, distribution and exhibition and promotion of film culture. Both direct support (through grants) and indirect support (through fiscal incentives) are provided. Fiscal incentives are also intended to works for TV and Web. Directorate-General Cinema supervises the Fondazione Centro Sperimentale di Cinematografia, the Istituto Luce - Cinecittà and the Fondazione La Biennale di Venezia.

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**[LIVE]** CULTURE



## **[FRIULI VENEZIA GIULIA]**

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Pepi Romagnoli

### ▶ MICHELANGELO FILM

Michelangelo Film is an independent Italian production Company headquartered in Milan, dedicated to making auteur and quality films. The Company's objective is to support creative and exciting projects based on universal stories, to be developed through international co-productions involving the artistic contribution of foreign partners. Michelangelo Pastore is the Company's CEO which he manages together with Pepi Romagnoli, director. Presently it is working on the project ""Apatride"" in co-production with Belgium and Lithuania, and the support of UNHCR.

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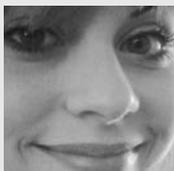


Natalia Larovere

### ▶ MILANO FILM FESTIVAL

Milano Film Festival is an open platform for international cinema. With 21 years of activity, it looks for new cinema languages and contents to support young Italian and international talents as well as rediscovers and reinterprets some of the greatest artists of Film History. Every year MFF travels to collect and discuss about films, different by length and genre, coming from all over the world. Our festival takes place in public spaces throughout Milan: for days and nights, MFF occupies squares, theatres, auditorium, streets, alleys, car parks, suburbs, parks, museums and galleries, frequented by people of different ages and nationality, to point up that Public Spaces must be always open, appealing, enlightened and lively.

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Carla Vulpiani

## ► NEFERTITI FILM

Nefertiti Film is an independent production company, located in the north-east of Italy, which operates at both national and international level. It creates research projects with a strong authorial orientation for film, but not only, all based on an 'artisan' philosophy. It is a small but dynamic company, with a modular structure, that adapts itself to the work in progress. Nefertiti Film believes that cinema can be a means of social development. Its projects stimulate the audience to active participation: the film becomes the starting point for personal reflection that is an integral element of viewing the film but also continues outside the cinematographic scope. Nefertiti Film have already participated in a number of international film festivals (Locarno, Rome, Munich, Reykjavik, Montreal, Belfort, Moskow ...), being often praised and awarded.

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Nadia Trevisan

## ► ORIZZONTI

oriZZonti is documentary production company who works worldwide, mainly with spanish, french and english speaking countries.

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Paolo G. Marino

## ► PASQUALINI MARTA

Marta was born in Italy in 1976. She has alternated being director's assistant in features and documentaries, director of documentaries, script writing and story development. Graduated at DAMS University of Cinema, she is also a researcher for film and documentary stories, and has followed some projects for RAI Sat & History Channel and for some Italian cinema companies.

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Marta Pasqualini



Leonardo Paulillo

## ▶ PAULILLO & TETI

Leonardo Paulillo is the founder of the Law Office of Paulillo & Teti. He has over 10 years experience dealing with intellectual property, working and negotiating contracts with many of the top companies in the entertainment industries and a deep commitment to providing the highest level of service to every client he works with. His practice focuses on entertainment, intellectual property, fine arts, digital, communications and media transactional issues but he also handles corporate, LLC and other business matters, intellectual property agreements, and various general legal matters and transactions in the field of business and law. As part of his duties, Mr. Paulillo is responsible for structuring, analyzing, preparing and revising business proposals for acquisitions, strategic partnerships, co-financing, film library acquisitions, production financing matters, non-disclosure agreements and related transactions. Additionally, he prepared and negotiated international agreements.

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## ▶ QUASAR MULTIMEDIA



Marta Zaccaron

Quasar Multimedia was set in 2001, we have produced documentaries and short films weaving up important collaborations. In 2008 Marta Zaccaron joins the company with the aim of developing and producing high quality creative documentaries for the national and international television and cinema market. Quasar works with RAI and SKY, and co-produces with France, Slovenia, Croatia and Austria documentaries that have a distribution on several European broadcasters - DR Denmark, YLE Finland, SRF Switzerland, Histoire, Vosges and Styria TV France, TFO and Planète Canada, C+ Poland, Cinema Prestige Russia, ZDF. Quasar is constantly weaving up important connections with international co-producers and Television channels. The editorial line is to make documentaries for society and history slots.

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## ▶ RAI CINEMA

Rai Cinema is a Rai Group Company established with the specific purpose of strengthening the Italian cinematographic industry. The obligation to invest in Italian cinema productions, originally provided for by the law, turned over time in an opportunity for developing the cultural industry of the country. Rai Cinema offers its ideational, productive and financial contribution to independent producers who intend to implement projects in the cinematographic field. Important films, bought in the international markets, back up this quality production, creating a list that succeeds in attaining mutual synergic effects. With a view to ensuring the maximum visibility to its own titles, Rai Cinema is operating in the film distribution and home video sector through O1 Distribution that, in just a few years, has achieved an important position in the domestic film distribution, ensuring a previously unknown support to Italy's new quality cinema. Just as important is Rai Cinema's commitment...

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Isotta Mac Call



Federico Pedroni

## ▶ RAI RADIOTELEVISIONE ITALIANA

Doc3, inside RAI3, is a 50' slot entirely dedicated to broadcast documentaries. We are requesting features either from a thematic point of view, or a stylistic one. We try to narrate the contemporary human condition, through individual stories with a relevant social background. A specific interest is dedicated to the situations where contradictions, conflicts and transformations are involved, so that a critical approach to the society can be encouraged. From a stylistic point of view we believe in the classical documentary's resources, based on a mix of real life shooting and interviews, keeping afar either from the journalistic patterns of the reportage, either from the contaminations with the fiction patterns.

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Fabio Mancini



Paolo Spina

## ▶ REVOLVER

From early stage, 2003, Revolver has been involved in international coproductions and domestic projects, both arthouse features or even TV movies. We are always scouting scripts and directors' proposals with coherent, recognizable style. We also organize production services for foreign companies in Italy and other countries.

Revolver is also active in Italian distribution since 2003. We have already acquired several titles in main European festivals for the theatrical release and for all TV and Homevideo/DVD and Internet rights. We are mainly interested on arthouse features produced in any continent, lately from 2005 also in other genre films. With our acquired experience we also organize distribution services on Italian theaters. Revolver always looks for contents for the Italian broadcasters. We work worldwide searching for theatrical, Tv, and Home video productions and we can offer a wide range of films and TV series, mainly family but also genre.

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Luca Quaja

## ▶ ROKE PRODUZIONI

The name of the association "ROKE" arises as a summary of the activities that is made for. The meaning is "hands". "Hands" because we learn to distrust to the ones who don't know how to use hands. "Hands" because they represents a great union between mind and body, hands as emblem of the handed down knowledge. The activity of the association is pointed towards three big branches: culture, kitchen and health. All the activities of the association will be addressed to find points of impact between these three worlds. We think and we highly support that places where to share and access to the communal knowledge, the wellbeing health and the mutual personal paths are needed and needed. The meaning of "Culture" in our opinion is a book, is music, theater, photography, dance, cinema, documentary and visual arts. "Kitchen" for us is tradition, seasoned vegetables, quality of the raw material and ancient recipes. "Health" are therapies that move body and brain and all the technics that look at the human kind in an holistic way. Put together all those things means, for example, be seated all around a dining table and taste words that speak our own life in order to share a thought. The culture and the knowledge must be used in order to generate closeness between people and not to create inequality.

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## ▶ **SETTIMANA INTERNAZIONALE DELLA CRITICA DI VENEZIA – VENICE INTERNATIONAL FILM CRITIC'S WEEK (SIC)**

The Venice International Film Critics' Week (SIC) is an independent section of the Venice International Film Festival. It is promoted and organised by the Union of Italian Film Critics (SNCCI), in association with la Biennale di Venezia. Every year, the Venice International Film Critics' Week presents a competition of seven first time director's full-length films, and two films out of competition.

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Beatrice Fiorentino

## ▶ **SLINGSHOT FILMS**

Slingshot Films is a sales agency based in Trieste (Italy), and specialized in creative documentaries and arthouse fiction films. Founded in 2013, the company soon became recognized in the worldwide market after the great success of its first title, ZORAN MY NEPHEW THE IDIOT, the winner of Venice International Film Critics' Week that was afterward sold to more than 20 territories worldwide.

Other titles in the catalogue include the following documentaries:

Dancing With Maria, by Ivan Gergolet, Italy/Argentina/Slovenia, 2014, in competition at the 29. International Critics Week.

13 Doors, by David Rubio, Argentina, 2014 (Bafici 2014)

Maximum Pleasure, by Kasia Trsaska, Poland, 2014 (Visions du Réel 2014)

From the Depths, by Valentina Pedicini, Italy, 2013 (Winner of Documentary Competition at Rome International Film Festival 2013, Visions du Réel 2014)

The Train to Moscow, by Federico Ferrone and Michele Manzolini, Italy/UK, in Competition at Torino Film Festival and Karlovy Vary International Film Festival

The Last Shepherd, by Marco Bonfanti, Italy, 2012 (more than 100 festivals around the world)

Our inputs include: project development, financing strategies, traditional and digital distribution, rights negotiation, promotion marketing and exploitation, project packaging.

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Manuela Buono



Michela Pascolo



Stefano Tealdi

## ▶ STEFILM INTERNATIONAL

Stefilm is one of the leading documentary production companies in Italy. It is committed to creating and distributing documentary films which bring new talent and stories with an exciting approach to the world. We produce one-offs and documentary series on historical, social and cultural issues. Award winning films include Porto Marghera – Venice 59<sup>th</sup> Mostra del Cinema di Venezia 2002, Sorriso Amaro (Rice Girls) 60<sup>th</sup> Mostra del Cinema di Venezia 2003 and MoMA New York, International Documentary Fortnight; Citizen Berlusconi, nominated for the German Grimme Award in the year 2004; Mostar United (IDFA 2009), Vinylmania (Goteburg Int. Film Festival 2012 and IFF Rotterdam 2013) and Char, No Man's Island (selected at Berlinale Forum 2013 and winner of 23 awards in various international festivals. The doc series Food Markets – In the Belly of the City (5 X 52') has just received the US.Taste Award as 'Best Foreign Language Program'. Co-producer of The Queen of Silence (Int. Doc Competition IDFA 2014).

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Kristoph Tassin

## ▶ TASSIN KRISTOPH

Fiction film director, producer and screenwriter, Kristoph Tassin expanded his professional journey from independent project to mainstream productions, starting from middle nineties to now. He developed is workout in a 360° experience with image and contents. Essential for him were his documentary works and the investigation in the docufiction genre, where the border between reality and fiction rediscover the "dramaturgy of the ambiguous". Most of his earlier works live of reality and are partially shot in dramatic situations (Bosnia 1994, Kosovo 1999, New York 9/11/01, Genova G8 2001, Irak 2003).

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Mauro Tonini

## ▶ TONINI MAURO

Mauro Tonini is a free-lance visual researcher. He is an expert in Arts History, Italian History and Culture, and contemporary issues. Building on solid cultural foundations and continuous study, over the years he has gained expertise, refined working methods and cultivated sound contacts with public and private image/documental archives and collections. He is based between Venice and Trieste where he works with both major and emerging Italian companies at local and international co-productions.

Mauro Tonini is also an author and director. His last work "Like a Bullet Around Europe" won the first Prize at the 2015 Valsusa Film Festival in Turin, Italy.

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## ► TORINOFILMLAB

TorinoFilmLab is a year-round, international laboratory that supports emerging talents from all over the world, through training, development and funding activities. The training initiatives Script&Pitch, Audience Design, Writers' Room, and AdaptLab, as well as the development-focused FrameWork programme run parallel during the year. They all reach their conclusive moment at the TorinoFilmLab Meeting Event in November during the Torino Film Festival, with the exception of the Interchange programme that ends during the Dubai Film Festival.

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Matthieu Darras

## ► TOSCANA FILM COMMISSION

TFC supports and assists all production companies interested in shooting in Tuscany.

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Raffaella Conti

## ► TRENTINO FILM COMMISSION

Trentino Film Commission & Fund was opened in 2011 to promote and support film, television and documentary companies to shoot in our Province. TFC offers logistical support such as location scouting, contacts with local professionals, institutions, public administration and law enforcement, facilitation of permit processes, hospitality and accommodation, production facilities and support in locating logistical and technical solutions. For 2016, the total amount of the Film Fund is EUR 1.200.000

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Laura Zumiani



Thomas Bertacche



Viola Calia



Samantha Faccio

## ▶ TUCKER FILM

Set up in 2008, Tucker Film is an Italian independent production and distribution company with two fields of interest: projects related to our region, Friuli Venezia Giulia, and Asian films.

Among the movies distributed are: Rumore Bianco by Alberto Fasulo, Departures by Takita Yojiro (Oscar Award for Best Foreign Movie), Poetry by Lee Chang-dong, A Simple life by Ann Hui, L'Éstate di Giacomo by Alessandro Comodin (Pardo d'oro Cineasti del presente, Locarno Film Festival), and Zoran, Il mio nipote scemo by Matteo Oleotto (International Critics Week Award, Venice Film Festival) and TIR by Alberto Fasulo (Marc'Aurelio d'oro, Festival Internazionale di Roma). In 2015 Tucker distributed six restored masterpieces by Yasujiro Ozu to over 50 cities nationwide.

While opening towards the distribution of films from neighbouring countries (Class Enemy by Rok Bicek and High Sun by Dalibor Matanic), Tucker Film has recently enhanced its production activity with Parole povere by Francesca Archibugi, a documentary on Italian poet Pierluigi Cappello. The Angel in the Wall is the first feature film produced by Tucker Film.

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## ▶ VENICE INTERNATIONAL FILM FESTIVAL

The Venice International Film Festival is the oldest and longest running film festival in the world. The aim of the Festival is to raise awareness and promote the various aspects of international cinema in all its forms: as art, entertainment and as an industry, in a spirit of freedom and dialogue. The 73rd Venice International Film Festival, organized by La Biennale di Venezia and directed by Alberto Barbera, will run from August 31st to September 10th, 2016.

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www.labiennale.org/en/cinema/index.html



Paolo Bertolin

## ▶ VERDEORO

Verdeoro is an Italian production company based in Rome, specialized in international co-productions between Europe and Latin America such as Road 47, The Lost World Cup – the true incredible Story of the 1942 Patagonian World Cup, and Absolute Palate, currently in co-development with Gullane Entretenimento (Brazil). Verdeoro strives for the production of quality feature films for the Italian and international markets. All of Verdeoro's productions have been recognized by the Italian Ministry of Culture as "films of cultural interest", and have obtained national contributions to support the production and distribution.

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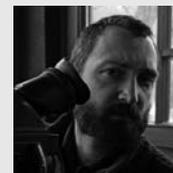


Daniele Mazzocca

## ▶ VIDEOEST

Videoest was founded in 1990 by five members already engaged in the professional video industry. After an initial start-up phase it gave rise to investments to enhance the productive capacity of society and bring the standard in broadcast production. The company deals with institutional documentaries, video advertising, promotional and product videos for trade fairs and exhibitions, educational videos, press releases, audio-visual documentation for the company archives. Advertising campaigns, integrated communications. Its strength is the production of documentaries. In recent years Videoest has increased its productions of documentary about contemporary art and architecture. Its latest productions, MEMORY OF FLUIDS – GIUSEPPE PENONE SCULPTOR and WHY A FILM ABOUT MICHELE DE LUCCHI have been both selected in 2013 and 2014 for the International Festival of Films on Art in Montreal.

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Alessio Bozzer



Erica Barbiani

### ▶ VIDEOMANTE

Videomante, funded in 2004, is a co-operative company that originates from the will to mould together documentary production and socio-anthropological issues.

In 2010 Erica Barbiani, who is currently the CEO and legal representative of the company, attended the training initiative Eurodoc. Since that year, Videomante is dedicated to the production of creative documentaries for the international market. Among the recent productions of Videomante, *The Special Need*, the documentary by Carlo Zoratti premiered at the Locarno Film Festival 2013, selected at more than forty festivals world wide and winner of the Golden Dove at Dok Leipzig 2013. Erica Barbiani holds a PhD in Sociology, is a published author of two novels, and works mainly as head of development and story-editor.

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### ▶ VITAGRAPH

Vitagraph is an Italy-based international sales agent, founded in 1995 by Filippo D'Angelo. We license documentaries mainly, but also Arthouse feature and short films for all media including TV, DVD, VOD, Mobile and the Internet. Furthermore, being in contact with the most important Italian TV channels, we collaborate with several international production and sales companies in order to place their products on the Italian market.

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Filippo d'Angelo

## ► ZELIG SCHOOL FOR DOCUMENTARY / ESODOC EUROPEAN SOCIAL DOCUMENTARY

Zelig School for Documentary, Television and New Media is a non-profit educational centre based in Bolzano since 1988. Zelig runs a three-years vocational training course in documentary filmmaking with specializations in directing, cinematography and editing. The course is held in Italian, German and English. ([www.zeligfilm.it](http://www.zeligfilm.it)) Zelig is a meeting point for students and teachers from throughout Europe, bringing together a world of diverse outlooks and work methods. An important part of Zelig's mission is its creative focus on this multi-lingual, multi-cultural tradition. Within this vision Zelig developed ESoDoc – European Social Documentary, supported by the EU's Creative Europe Programme.

ESoDoc is a training initiative for media professionals and »cross-thinkers« who want to develop new storytelling skills, putting together different expertise, to develop film and cross-media projects with social impact. ([www.esodoc.eu](http://www.esodoc.eu))

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Heidi Gronauer

## ► LITHUANIAN FILM CENTRE

The Lithuanian Film Centre, established in May, 2012, is a state institution under the Ministry of Culture of the Republic of Lithuania. The Centre operates under the Film Law (amended in 2011). The aim of the Centre is to participate in designing an effective film and audiovisual sector policy and to foster the sustainability of the Lithuanian film industry. The Lithuanian Film Centre: allocates subsidies for the development, production and distribution of Lithuanian films and international co-productions; promotes Lithuanian films at home and abroad; implements programmes in areas of film education, national film heritage, training for professionals, research and statistics; administers The Film Registry and film ratings scheme; represents Lithuania at international film festivals, fairs, organizations and programmes.

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Irma Šimanskyte



Marion Guth

## ▶ **A\_BAHN**

a\_BAHN is a documentary and fiction films production company specialized in new storytellings and virtual reality. We thrive at the intersection of two industries: the creative one, where cinema and storytelling are our domains of predilection, and the new technologies one, always moving forward. Pioneering in Luxembourg and France in new storytellings for more than 4 years now, we create and produce experiences based on live, animation and virtual images and sounds.

Our projects are supported by private funds and institutional funds, as per FILMFUND Luxembourg, ARTE, France Télévision, WALLIMAGE, le CNC, PICTANOVO and have been selected in international festivals and awarded (Gold FIPA 2015 in Biarritz, selection at Europa Prize in Berlin...). We create and produce with dedicated teams, locally and internationally, because we aim to share and integrate. We enjoy great collaborations with Jean-Michel Jarre, Mathieu Kassovitz, Vincent Ravalec and talented creatives. We deliberately chose.

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Alexander  
Dumreicher  
Ivanceanu

## ▶ **AMOUR FOU LUXEMBOURG**

Founded in Luxembourg in 1995, AMOUR FOU Luxembourg realises artistically exceptional feature, documentary and short films for the international market with international and, most frequently, European partners. Throughout the process AMOUR FOU stands for vision and pushing the envelope, whether in regard to aesthetics, production or distribution strategies. The focus is on European independent auteur cinema and the distinctive “handwriting” of the directors who work with AMOUR FOU. The associate partners of AMOUR FOU Luxembourg are Bady Minck and Alexander Dumreicher-Ivanceanu.

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## ▶ EAVE

EAVE is a professional training, project development and networking organisation for producers. Working with a worldwide network of partners we are involved in programmes in Europe, Russia, Latin America, the Arab World, Asia and Africa. At the heart of our programmes is the EAVE Producers Workshop which has created a unique co-producing network in Europe. The EAVE Marketing Workshop and EAVE+ complete our core programmes. EAVE also offers various tailor-made 'EAVE on DEMAND' workshops and several international programmes such as PUENTES, TIES THAT BIND and B'EST.

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Kristina Trapp

## ▶ FILM FUND LUXEMBURG

Film Fund Luxembourg was first established in 1990 and then restructured in 1999. It exists primarily to promote and foster an environment in which the country's film production industry can develop and flourish. The Fund, an official body supervised by the minister responsible for the audiovisual sector and the minister responsible for culture, implements the overall policy of the government's support for audiovisual productions. Thus it manages the program through which the Luxembourg government provides financial support to audiovisual productions. The Fund co-operates closely with the audiovisual industry representatives, like the Luxembourg Film Academy, Luxembourg Producers Association (ULPA), the writer's and director's association (LARS) and the association representing all the local film technicians (ALTA) in promoting the sector's development. The Fund also assists supervisory Ministers in areas such as the drafting of regulations and legislation and developing international.

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Guy Daleiden



Karin Schockweiler



Paul Thiltges

## ▶ PAUL THILTGES DISTRIBUTIONS / JULIETTE FILMS

Paul Thiltges Distributions is a Luxembourg based private World Sales and Production Company that owns a significant catalog of films. Focused on feature documentaries with universal themes, family animation feature or European art house feature films, Paul Thiltges Distributions has produced and/or distributed to date more than 70 films. Since 1993, Paul Thiltges Distributions has released such titles as: The Blue Arrow, first European animated feature to be distributed in the US by Miramax & The Walt Disney Company; Kirikou and the Sorceress, more than 1.6 million entries at French b.o., Megacities and Workingman's Death by Michael Glawogger (+ 22.4.2014) and many, many more. In January 2012, Paul Thiltges Distributions' sister company Juliette Films was launched with producer David Grumbach. Juliette Films is meant to take over the production activities initiated by Paul Thiltges Distributions, whereas PTD will now focus more on distribution and international sales activities.

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Bernard Michaux



Jani Thiltges

## ▶ SAMSA FILM

Samsa Film is, by both its size and number of films, Luxembourg's biggest production company. Through its involvement with IGC Films (Berlin), Bac Film (Paris), Liaison Cinématographique (Paris), Artemis Productions (Bruxelles) and Fado Filmes (Lisbonne), Samsa Film is fully represented in the European market. In its 29 years of existence, the company has produced over sixty feature films, as well as an equal number of documentaries and shorts, many of which have attracted international acclaim in festivals such as Cannes, Berlin, Venice, San Sebastian and Toronto. SAMSA FILM's most recent productions include Christophe Wagner's second feature "Eng nei Zäit", "Melody" by Bernard Bellefroid (Best Actress Award for both Rachael Blake and Lucie Debay at the Monreal World Film Festival), Vincent Garenq's "L'Enquête" (aka "The Clearstream Affair"), "Avant l'hiver" by Philippe Claudel, Eric Rochant's « Möbius » (starring Oscar winner Jean Dujardin alongside Cécile de France), Joachim Lafosse.

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## ► KRUG FILM

KRUG FILM was established in 2008, with the goal of working on projects in the film, theatre and music spheres. Its focus is on providing organizational and production services to young authors. So far, KRUG FILM has produced four short films, co-produced one feature film, as well as four independent theater productions and four music videos. Currently, we are working on the development of the feature films *Midnight Train* by Ana Jakimska, *Sister* by Dina Duma & Martin Ivanov and the documentary film *Ladies from the Museum* by Ana Aleksovska & Angelika Apsis. Krug Film, also has 2 short films in preproduction: *The Children* will come by Ana Jakimska and *Days like dominos* by Lavinija Sofronievska.

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Marija Dimitrova



Ana Jakimska



Dejan Krajcevski



Izabela Igel



Roman Jarosz

## ▶ ALTEREGO PICTURES

Alter Ego Pictures is a Polish production and distribution company based in Warsaw. It was established in 2011 by producers Roman Jarosz and Izabela Igel.

In 2013, we produced *Floating Skyscrapers* by Tomasz Wasilewski, thus launching the company's activities in film production. We are now in postproduction of *Wild Roses* by Anna Jadowska and developing *The Man with the Magic Box* by Bodo Kox and "Fear" by Anna Kazejak.

Our scope of interest in terms of both production and distribution covers arthouse cinema; we like to work with young filmmakers, first- and second-time directors.

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## ▶ BIG WAVE FILMS

Based in Warsaw film production company created recently by Joanna Zielinska. At BWF our goal is to develop & produce films by new generation of film directors. We want to make a creative bay for talented filmmakers and together make innovative films, both fiction and documentaries, for international audience. Apart from own production we are open for co-productions as well as services for productions from outside of Poland who would like to shoot in Poland.

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Joanna Zielinska

## ▶ **KRAKOW FILM FOUNDATION**

The Krakow Film Foundation focuses mainly on the organization the Krakow Film Festival and Industry Zone (with both documentary pitchings: Docs to Start and Docs to Go!) and runs a Film Promotion Agency which promotes Polish films in Poland and in the world. Polish Docs ([www.polishdocs.pl](http://www.polishdocs.pl)) project's main aim is offering a set of newest Polish documentaries to film professionals and preparing promotional events at the most important documentary festivals and markets.

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Katarzyna Wilk

## ▶ **NEW EUROPE FILM SALES**

Boutique world sales company based in Warsaw, Poland working with international content. Founded in 2010 by Jan Naszewski, EAVE expert and industry manager for the T-Mobile New Horizons IFF. Its feature film catalogue includes the Icelandic RAMS (Prix Un Certain Regard in Cannes in 2015, sold to over 40 countries) as well as 7 Berlinale titles (Incl. Generation winners VIOLET and MOTHER I LOVE YOU) and 3 Karlovy Vary FF competition titles (Including Latvia's Oscar candidate ROCKS IN MY POCKETS).

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Zofia Horszczaruk



Radosława Bardes

## ▶ ORKAFILM

ORKAFilm - one of the most experienced producers and a renowned post-production studio in Poland. Since 1999 we have worked on 82 films, including 68 features and 10 documentaries, as well as animations. In 2014 alone, we have created 9 feature films and 2 docs. ORKA has an unparalleled capability as a producer as it caters to all aspects of post-production work.

ORKA Film provides a comprehensive range of services including; On and off-line editing, film scanning and telecine, all aspects of visual and 3D effects, color grading, deliveries and restoration. Our sound post-production studio has been rewarded many times, at some of the most prestigious festivals in Poland and abroad, including most recently the 2015 Golden Reel Award, presented by the Motion Pictures Sound Editors.

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Robert Balinski

## ▶ POLISH FILM INSTITUTE

Established in early 2005, the POLISH FILM INSTITUTE (PISF) has the aim to support national film industry in Poland. His comprehensive system enables the support for film projects at all stages of film production, and helps to promote Polish films in Poland and abroad. With a budget of 22 M EUR for production it subsidizes about 40 feature films par year, including minority co-productions. Among co-financed production there are: 11 Minutes by Jerzy Skolimowski, Body by Małgorzata Szumowska, Game Count by Agnieszka Holland, United States of Love by Tomasz Wasilewski, Les Innocentes by Anne Fontaine.

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**BALKAN  
DOCUMENTARY  
CENTER**



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Manuel Claro

## ► CREATIVE EUROPE DESK PORTUGAL

Creative Europe Desk Portugal is the Portuguese contact point for the Creative Europe Programme of the European Union. Our role is the dissemination of the information concerning the Creative Europe Programme amongst Portuguese professionals of the cultural and creative sectors and provide support to candidates, or others, interested in the Programme's activities. Hosted by ICA – Instituto do Cinema e do Audiovisual (the Portuguese Film Institute), we work in a close cooperation with the Portuguese film and audiovisual industry, the Commission, as well as other funding institutions.

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Nuno Fonseca

## ► ICA

The ICA (Instituto do Cinema e Audiovisual) is the Portuguese public film support agency. Yearly budget: ca. 20 million euros. The ICA manages several support programmes (development, production, distribution, theatres, festivals, etc.), including support to international coproduction. The ICA also represents Portugal in Eurimages and Ibermedia and manages the national participation in bilateral funds (with Brazil and France).

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Pandora  
Da Cunha Telles

## ► UKBAR FILMES

Ukbar filmes is a lisbon based film production company. Good stories full of strength from all over the world made us one of the strongest production companies in Portugal. 90% of our films are in coproduction.

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Anamaria Antoci

## ▶ 4 PROOF FILM

4 Proof Film was founded in 2007 and produced its first feature film, Adrian Sitaru's HOOKED, in 2008 in co-production with MPM Films (FR). This was followed in 2009 by the short film THE CAGE, winner of numerous awards, including DAAD Grant in Berlinale Shorts and Certificate of Excellence by BAFTA. Currently the company is working on several feature fiction and documentary films: TOUCH ME NOT – debut feature by Adina Pintilie, THE FIXER and ILLEGITIMATE – feature films by Adrian Sitaru, SHADOW AND DREAM – debut feature by Hadrian Marcu, CIRCUIT – feature documentary by Monica Lazurean-Gorgan, Ebba Sinzinger and Michaela Kirst.

4 Proof Film aims to produce author driven films and documentaries that are story-led, boldly told, globally relevant and have strong potential for critical and international audience success.

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## ▶ STEPPENWOLF FILM

Alex is a Romanian film consultant. He holds a diploma in Cinematography and has followed multiple training and workshops on creative producing, mentoring and marketing and is an MAIA Workshops and EAVE Marketing & Distribution workshop alumni.

In 2006 established in Bucharest its own production company Steppenwolf Film. He is strongly involved in different industry platforms dedicated to South East & Eastern Europe such as Cinelink – Sarajevo FF, WEMW – Trieste and currently is running the industry department for Transilvania IFF. Along with Connecting Cottbus East West Co-Production Market and WEMW has initiated #FEEDback the think tank platform tackling the future film policy in Eastern European territories.

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Alex Traila



Natalia Ivanova

## ▶ PRODUCER CENTER HOROSHO PRODUCTION

Producer Centre Horosho Production, founded in 2001 by Natalia Ivanova (Member of EFA), specializes in production of feature, documentary and TV-films.

### FILMOGRAPHY

TELL & TOLL, dir. A. Amorov, debut, Russia in association with Georgia, Canada and Greece, HD, 2015, starring Kahi Kavsadze (Georgia)

two women, dir. V. Glagoleva, with GVI-group, Russia-France-Latvia, 35 mm, 2014

Starring Ralph Fiennes (UK) and Sylvie Testud (France)

LESSON, dir. A. Gauja, debut, Latvia-Russia, HD, 2014

CHAPAEV-CHAPAEV, dir. V. Tihomirov, with Bashnya (St.Petersburg), HD, 2013

GULF STREAM UNDER THE ICEBERG, dir. E. Pashkevich, Latvia-Russia, 35 mm, 2011

PRESUMED CONSENT, dir. F. Abdullaev, Russia-Tajikistan, HD, 2011

ONE WAR, dir. V. Glagoleva, with GVI-Group, 35 mm, 2009

NOT GONNA GET US, dir. I. Shilovskiy, debut, 35 mm, 2006

ORDER, dir. V. Glagoleva, with GVI-Group, 35 mm, 2005

Producer of over than 15 documentaries, among which Canada-Russian co-production «The diary from the burnt ghetto» dir. E. Tsimbal (BAFTA)

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## ▶ ART&POPCORN

During nine years' experience, Art&Popcorn produced 10 feature films which ranked the company among the most productive Serbian film producers. Art&Popcorn films have been presented at more than five hundred film festivals on six continents and won numerous international awards. Art&Popcorn authors' team consists of distinguished filmmakers as well as young talents whose professional career is still in its early and promising stage. Development, improvement, challenges and continuous presence in the European audio-visual scene is the basic strategic principle of Art&Popcorn, as well as commitment to the development and production of each film.

Since 2011, company Art&Popcorn has been very active in the field of executive production of European films and co-productions in Serbia. As the time passes, this field of activities developed more and more and in 2013 Art&Popcorn was Serbian partner and in charge for executive production of 4 feature films with more than 120 shooting days.

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Miroslav Mogorovic

## ▶ FILM CENTER SERBIA

Film Center Serbia is a governmental institution of national importance that provides professional assistance to filmmakers. It was founded by the Republic of Serbia, and the founder's rights are exercised by the Government in the name of the Republic of Serbia.

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Una Domazetoski



Milanka Gvoic



Nikola Spasic

## ▶ **INKUBATOR REZON**

Incubator of multimedial arts and creative industries – REZON was founded in 2013 by a group of people who already had experience in other associations dealing with promoting culture. Rezon was founded with the intention to produce and co-produce creative documentaries and short fiction films. The goals of Incubator Rezon are: commitment to promote culture, creative industries, promotion and development of multimedial arts, democratisation of art and media and to support young authors.

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## ▶ A ATALANTA

A Atalanta is an independent film and television Production Company based in Ljubljana, Slovenia (established in 1992). Specialized for production in all Balkans countries. Owner and CEO is producer Branislav Srdic who has been in the film industry for 40 years and has worked on more than 60 film's. A Atalanta Activities: Productions, Co-productions, Services, Distribution, Equipment Rental. Interests: international co-productions.

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Branislav Srdic

## ▶ ARSMEDIA

Production Company ARSMEDIA was established in 1990. It is a company with a big experience and high reputation, which confirms more than 25 years of experience and hard work.

On the web page: [www.arsmedia.si](http://www.arsmedia.si) you can find all our films which where produced, the new films, which are in production and films that are in development phase.

Our last films are:

Features films: Comedy of theirs (2016) Family Film (coproduction 2015), Chefurs raus (2013), Shanghai gypsy (2012) Piran – Pirano (2010)...

Documentary films: To The Top And Back 2015, Living stone 2014, At the end of Tržaške street 2010.

ARSMEDIA's goal is to develop and finalize new screenplay, develop new project, search for co-production, produce new films. Also we can offer: scout location, organization of casting and find other crewmembers in basic production, postproduction, promotion and distribution of films. Members of ARSMEDIA: producer: Boštjan Ilovic & Franci Zajc, organization: Amela & Danica Ilovic.

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Amela Ilovic



Boštjan Ilovic



Sabina Dogic

▶ **ATABA FILMS**

Ataba Films is young production company for short and feature length creative documentary and fiction films.

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Jurij Gruden

▶ **AVI FILM**

We rise, we grow...

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Ida Weiss

▶ **BELA FILM**

Bela film was established in 1998. Its main activity is film production. Company also acts as domestic distribution company for own productions.

We are interested in relevant stories, be it individually human or politically social, told by authors with a recognizable creative style.

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## ► CASABLANCA

Casablanca was founded in 1990 by Igor Pedicek and Boris Jurjaševic, both graduate film and television directors at the Film Academy Ljubljana.

In the first period of its operation the company was exclusively engaged in the production of advertising films. After produced the first feature film the company is lead by Igor Pedicek. Being a director by profession, he is also an author of several film projects. He received a 2006 "Erasmus EuroMedia Medaille" (ESEC) for documentary serial STORY OF A NATION (8 X 50 min).

Production strategy of Casablanca builds on the carefully selected quality and diverse program.

Among a series of international and national awards the most prestigious one goes for the co-production of a feature film No Man's Land, which gained 43 international awards and an Oscar for Best Foreign Language Film 2001. In the feature film section we have worked with producers from France, Italy, Great Britain, Belgium, Hungary, Bulgaria, Canada, Greece, Latvia, Bosnia, Cro

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Igor Pedicek

## ► CREATIVE EUROPE DESK SLOVENIA

The Creative Europe Desk Slovenia (CED Slovenia) is the national information and advice service to promote Creative Europe (2014-2020), the EU programme for the cultural and audiovisual sector.

CED Slovenia operates within Motovila, Centre for the promotion of cooperation in the cultural and creative sectors and is a member of the European network of CED offices in more than 35 European countries. Besides offering in-depth information and tailored guidance on various Creative Europe funding schemes offered by MEDIA and Culture sub-programmes, CED Slovenia organises various events to promote the programme as well as to facilitate cultural and creative projects with European added value in Slovenia and abroad.

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Sabina Briški



Marko Kumer



Katja Lenarcic

## ▶ ENABANDA / SMEHOMAT

Smehomat / EnaBanda production started off as an association in 2010. In the last couple of years its main activity has been devoted to producing documentary and short film. It is a slowly but steadily growing endeavour: by now we had different directors, screenwriters and producers working and cooperating for/ with us. In the past year, the company gained support of both RTV Slovenia (the national broadcaster) and Slovenian Film Centre to create our two main projects of the year, the short fiction film Jašek (Manhole) and a feature documentary film Mesto svetlobe (City of lights). It is a vibrant production dealing both with commercial TV and web projects, but its ambitions mainly lie in fiction and documentary filmmaking.

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## ▶ FESTIVAL OF SLOVENIAN FILM

The Festival of Slovenian Film (FSF) is classified as a national film festival as it offers an annual review of domestic film and television production. It is organised by the Slovenian Film Centre and it is staged annually in September at the Portorož Auditorium in the seaside resort of Portorož. It was established in 1991 as the Slovene Film Marathon but its roots go back to 1973 when the Slovene Film Week was organised for the first time in Celje. The main festival award is the Vesna Award.

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Igor Prassel

## ▶ NOSOROGI

Ljubljana-based production company NOSOROGI was created in 2008 by a group of young Slovenian film graduates as a creative cooperative for production of their first professional films. In 2012, the company was taken over by Marina Gumzi. She reorganized the structure, setting the goal to establish a recognizable platform for production of original and daring visually-driven films, both fiction and documentaries, and assure for them visibility within and beyond the national borders. The company is devoted to discovering and promoting the new generation of filmmakers from the region and establishing meaningful connections with international partners. Current projects include Matjaž Ivanišin's creative documentary *Playing Men* and a fiction debut *Stories from the Chestnut Woods* by Gregor Božic.

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Marina Gumzi

## ▶ PETRA PAN FILM

Since 2003 Petra Pan Film Production is a Slovenian and Macedonian film production company. Funded by director Petra Seliškar and director of photography Brand Ferro. The company produces creative documentaries and art house fiction films focusing on the Balkan's and international market. Petra Pan's focus is developing creativity through education and promotion and distribution. In 2010 we created MakeDox Film Festival in Skopje ([www.makedox.mk](http://www.makedox.mk)) a few years after distribution network (<http://balkandocumentary.net>) as well as educational platform for documentaries in high schools across Macedonia. Petra Pan connects creative people focusing on a strong author's signature. Through its years of existence is continually aiming to produce innovative films with sense of humor and value of difficult subjects .

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Petra Seliškar



Nerina Kocjancic



Ana Lampret



Jožko Rutar

## ▶ SLOVENIAN FILM CENTRE

Slovenian Film Centre, a public agency of the Republic of Slovenia, was established in 2011 as a successor of the Slovenian film fund – a public fund.

The goal of Slovenian Film Centre is to encourage creativity in the film and audiovisual field in Slovenia by creating suitable conditions for film, audiovisual and cinematographic activities. It is co financing all programmes dealing with development, production, promotion and distribution of films. Besides that it also supports film festivals, industry associations, promotion of film locations, film literacy and other.

In 2015 Slovenian Film Centre supported nine full-length films (seven feature films, two documentaries), in addition to six coproductions.

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## ▶ STARAGARA

Staragara institute with its film production label Staragara Production is mainly an arthouse company, dedicated to work with proclaimed inhouse film directors Janez Burger and Jan Cvitkovi as well as some carefully selected new film talents in Slovenia. We are developing stories with strong artistic and personal note, using as form the presence of universal film language. Our recent film productions are both non dialogue films, where visual pictures, music and sounds are used as core elements of story telling (Archeo and Circus Fantasticus). During the period of the last two years we finished a few short films and minority coproductions with Italy (Zoran – my nephew an idiot), Croatia, Serbia and Monte Negro (Life like a Trumpet).

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Miha Cernec

## ▶ STRUP PRODUKCIJA

Strup Produkcija is an independent film and multimedia production company established in 1998 in Ljubljana, Slovenia. We specialize in creative, cultural and innovative educational projects that cross subjects and genres and bring people together. Our projects include award-winning films, animations and interactive video installations.

**Contact details:** [info@strup.si](mailto:info@strup.si) | [www.strup.si](http://www.strup.si)



Viva Videnovic



Bostjan Virc



Ziga Virc

## STUDIO VIRC

Studio Virc is a family-run company for video, film and TV production that was established in 1992. We are based in Slovenia, but operate all over Europe and the Middle East. After our director, Ziga Virc, was nominated for the Academy Award ("Oscar") for best short foreign student film in 2010, we have continued to take bold steps into the international arena.

We produced both fiction and documentary films, being co-produced or supported by the Slovenian Film Centre, MEDIA Creative Europe, Eurimages, Doha Film Institute, HBO Europe, RTV Slovenija, WDR, Croatian Audio-visual Centre and others. We are open for any fresh ideas and authors and looking for stories and projects with international potential.

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## VERTIGO

Established 1994 by Danijel Hocevar, producer with distinctive track record and extensive working experience on international co-productions. (Co)-produced more than 40 feature films incl:

- An Episode in a Life of an Iron Picker (2013) by D. Tanovic / Berlinale Competition: 2 Silver Bears, Shortlisted for FL Oscar;
- Circles (2013) by S. Golubovic / Sundance FF: Special Jury Prize, Berlinale: Ecumenical Prize;
- Slovenian Girl (2009): Sarajevo & Toronto IFF, sold to over 30 territories and Spare parts (2003) / Berlinale Competition, Sarajevo FF: Special Jury Award, both directed by D. Kozole;
- Alexandrians (2011): Best documentary, Trieste FF – Best Doc; and Estrellita (2007): Mannheim Heidelberg IFF: Special Award, Cottbus FF: Dialog Award; both by M. Pevac
- Bread and milk (2001) by J. Cvitkovic / Venice FF: Lion of the Future Award;
- The world is big and salvation lurks around the corner (2008) by S. Komandarev / Short listed for FL Oscar, 30 awards, sold to over 40 territories

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Danijel Hočevár



Maria Zamora



Albert Baquero



Aïda Torrent

## ▶ AVALON P.C.

AVALON P.C. was created in 2007 and has produced several Latin American and European co-productions (such as Federico Veiroj's ACNE, Andi Baiz's THE HIDDEN FACE, or Beatriz Sanchis' THEY ARE ALL DEAD), as well as the feature films and short films of some of the most talented Spanish directors on the scene today. Currently the company's producing several projects such as León Siminiani's NOTES FOR A HEIST FILM, on production; Esteban's Crespo first feature film AMAR (in development) and MARÍA (Y LOS DEMÁS), Nely Reguera's debut, on post-production. Moreover Avalon P.C. opened recently its production line to TV drama.

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## ▶ CAMILLE ZONCA PRODUCCIONS

Aïda Torrent (Lleida, Spain, 1981) was born in a teachers' family. She has always combined this pedagogical legacy with her passion for filming, trying to portray kids and youngsters' world, from her point of view. In 2009 she released a short-length documentary about a 10 year-old girl who lives in a circus and have to change schools at least every two weeks in order to be able to follow the circus' tour: La Filla del Circ (The daughter of the circus) was broadcasted in Televisió de Catalunya (TVC) and shown in the International Documentary Film Festival Docs Barcelona in 2010.

In 2010 she founded the Camille Zonca production company, based in Barcelona, where she's been working as director and D.O.P in documentary projects and TV series with a social spirit, like La Ciutat de les Bèsties (The City of the Beasts, Barcelona TV, 2013/14) or Al Pot Petit (2011), a tv documentary series (42 episodes) where children explained their vision of current affairs and adult topics: politics, economic crisis, migration, etc. Aïda has also been in charge of the look of music clips like Roige's Un fil de veu, and commercial campaigns like MentidaPodrida, 25gr or TekmanBooks AD video, among others. She's been also part of the DOP crew of films like Caracremada or La Plaga (The Plague), directed by Neus Ballús. In all these works, Aïda has developed her own visual style: warm, cinematographic and sensitive. The same style that permeates NO T'ATURIS - DONT STOP.

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Mar Medir

### ▶ CATALAN FILMS & TV

CATALAN FILMS & TV (CF&TV) was created as the driving force for the internationalization of Catalan audiovisual companies, establishing local, national and international links and promoting the presence of Catalan producers and companies in markets and festivals. The goal of Catalan Films & TV programme is to increase participation of the Catalan audiovisual industry in the international market, providing incentive for co-productions and distribution. The programme also supports Catalan audiovisual creations and talents at the major film festivals around the globe and is the official representative of Catalan audiovisual industry at all key international festivals and markets. In association and cooperation with its shareholders, Catalan Films & TV works to promote feature, documentary, animation, television and short films.

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Victoria  
Fernandez Andrino

### ▶ CREATIVE EUROPE DESK MEDIA ANDALUCIA

Creative Europa MEDIA Desk Andalucia is based in Seville from 1997 acting as local partner the Regional Minister of Culture. It's one of the four Spanish Creative Europa MEDIA desks.

**Contact details:** [victoria.fernandez.a@juntadeandalucia.es](mailto:victoria.fernandez.a@juntadeandalucia.es) | [www.europacreativaandalucia.es](http://www.europacreativaandalucia.es)

Àlex Navarro  
Garrich

### ▶ CREATIVE EUROPE DESK MEDIA CATALUNYA

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## ► CREATIVE EUROPE DESK MEDIA EUSKADI

Creative Europe Desk. Information of the various types of support available, and advice and technical assistance when applying for funding.

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Ainhoa González

## ► DEVISED COPRODUCTION AND DISTRIBUTION

DEVISED is proud to offer services in Coproduction and in Distribution, building business relationships based on trust and constant communication.

In Coproduction, we offer a fast-track path to target commissioning editors with the best chances of success. Our strategy adapts depending on the development stage of the project, from assisting in refining concepts, to reconsidering project proposals and finance plans.

In Distribution, DEVISED offers rights holders, producers, broadcasters and distributors the best access to a selection of territories that continually expands. Our concept is that of a boutique outlet that brings the best content from around the globe to Australia, New Zealand, Latin America, Spain, and more.

Our knowledge of – and respect for – our clients translates into targeted communications. Rights holders have in DEVISED the perfect partner to maximize the potential of their content, be it fiction, factual or even animation.

**Contact details:** [jeremy@devised.tv](mailto:jeremy@devised.tv) | [www.devised.tv](http://www.devised.tv)



Jeremy Hand



Pablo Briseño  
Galván

## ▶ FEELSALES

Feelsales is an international sales agency devoted to documentary films, short films and animation films focusing its efforts in designing the best sales strategies for our contents.

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Adrià Monés

## ▶ FILMAX

With its headquarters in Barcelona FILMAX has confirmed its position as one of the leading spanish groups in the audiovisual sector, creating, producing, and distributing content across the globe. FILMAX INTERNATIONAL is a renowned international sales agency, strongly positioned withing the international film industry. Founded in 1953 as a film distributor of Hollywood movies for Spanish territory, the company produced films like THE MACHINIST (2004), [REC] (2007 – 2014) highly acclaimed horror saga by Jaume Balagueró & Paco Plaza, and an Emmy awarded TV-series, RED BAND SOCIETY (2011). Filmax got international projection in film industry thanks to titles like DARKNESS (2002, Jaume Balagueró), successful box office ratings in United States; FRAGILES (2005) with Calista; the fantasy thriller directed by Tom Tykwer, PERFUME: THE STORY OF A MURDERER (2006) performed by Dustin Hoffman, Alan Rickman and Ben Whishaw; or TRANSIBERIAN 2008), directed by Brad Anderson.

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## ▶ INICIA FILMS

Founded in 2006, Inicia Film is a Spanish independent producer company based in Barcelona. After many years of being involved in the audiovisual production industry, Valérie Delpierre decided to create her own company with the aim of developing projects, main focus at the International co-productions and the development of new talent. Inicia Films is dedicated to produce documentaries, short films and feature films.

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Valérie Delpierre

## ▶ JOPERGON

Jopergon its based on the expertise of Josep Pérez, who has experience of 20 years in which he produced, wrote and/or directed tv programs, tv movies, short movies, scripts and a feature film. He also writes often for the local press. Now, he is producing the documentary "Pemba Returns to Goli", a coproduction with the Catalan broadcaster TV3, labeled as "discoveries" and "lifestyle", which is about the very remote Sherpa communities that live in the Himalayas.

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Josep Pérez



Gorka Gomez  
Andreu



Miguel Angel  
Jimenez



Olmo Figueredo

## ▶ KINOSKOPIK FILM PRODUKTION

Kinoskopik (2007) is a production company based in the Basque Country (Spain). We develop fiction and creative documentary projects, joining artistic values and commercial projection. Our films are focused in the international market basing their financing schemes in international coproductions. Our crew is formed by young professionals with more than 10 years of experience, hardened in cinema, advertising and documentary shootings. Our cameras have shot in Spain, Portugal, Italy, Greece, Norway, Georgia, Russia, Kazakhstan, Ukraine, USA, Argentina, El Salvador, Perú, Camboya, Mozambique, Angola, Guinea... To date, our productions have been recognized internationally with prizes in several festivals in Spain, Italy, Poland, France, Austria, Estonia, Letonia, Russia, Argentina, Mexico or Japan. Kinoskopik is member of the Association of Independent Production Companies of the Basque Country (IBAIA) and Spanish Federation of Association of Producers (FAPAE).

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## ▶ LA CLAQUETA

La Claqueta was founded in 2002 as a content production company. Since then we've participated in more than a hundred productions that have been honored with many national and international awards, included 4 Goya's nominations, the Spanish Academy of Cinema Science and Arts. But above all the numbers, awards and other recognitions, the most valuable thing we've learned during all these years is: to listen. We are artisans of listening and we've been learning to create content since the day we started in this business. Because listening is undoubtedly the best way to learn how to tell relevant stories that move people and reach their hearts.

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## ▶ LATIDO FILMS

Latido is a sales agency founded to commercialize all-film rights of titles from all over the world with a focus in Spain and Latin-America, handling a lineup of a maximum of 15 titles per year. We collaborate with prestigious filmmakers such as Juan José Campanella, Carlos Saura, Andrés Wood and Gracia Querejeta but also rise up new talent such as Sebastian Borensztein, Ernesto Daranas or Celso García.

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Juan Torres

## ▶ AUDIOVISUAL PRODS

Audiovisual prods is a company engaged in film production and event organization. It has received several national (Fiver, Canal +, etc...) and international awards (Jumping Frames Hong kong, 6OSIFF Islamabad, Inshadow Lisboa, etc...) with its short film productions Cracks (2013) and You Will Fall Again (2015). With its last film, not premiered yet, the company won the Doc in Progress award at Visions du Reel last year

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Patricia Sánchez Mora

## ▶ NEOART PRODUCCIONES

Neo Art is a Barcelona based International Production and Packaging company working in a 2 way street between Europe and North and Latin America, focusing on films with strong international appeal and talented filmmakers such as Isabel Coixet (Nobody Wants The Night) Brad Anderson (The Machinist, Transsiberian) It is managed by senior international industry executive producer Antonia Nava.

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Antonia Nava



Iris Carrera Lago

Javier Garcia  
Puerto

Maialen Beloki

## ► REC FESTIVAL INTERNACIONAL DE CINEMA DE TARRAGONA

REC (Tarragona, Spain) is a festival devoted to film debutants and new directors, through Opera Prima Competition, special curated programs or My First Time (recovering first feature of renowned authors). Besides film programs, REC hosts panels and industrial activities for young directors, and calls as Primer Test, open for films in post-production, which together with international experts try to take good decisions for upcoming steps in the project. REC also helps films to find its audience beyond festival dates through different non-theatrical screenings along the country. Other main focus are educational aims, new audiences, transmedia, experimental & music images.

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## ► SAN SEBASTIAN FILM FESTIVAL

The San Sebastian International Festival, founded in 1953, consists of the Official Section, New Directors, Horizontes Latinos, Zabaltegi, Perlas, Zinemira, Savage Cinema, Culinary Cinema and the International Film Students Meeting. There are also a classic, a thematic or a contemporary retrospective. In its endeavour to become a reference platform for the Latin American and European film worlds the Festivals Industry Department, The Industry Club, carries out several activities such as the Europe-Latin America Co-production Forum or Films in Progress.

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## ► TELEVISIÓ DE CATALUNYA (TV3)

Televisió de Catalunya is the public Catalan broadcaster and depends on the Catalan Autonomous Government. It is financed by public funds and advertising. It transmits through TDT network and INTERNET ([www.tv3.cat](http://www.tv3.cat)). Operating 4 channels:

TV3: generalist, wide audiences and public service.

TV3: HD (same than TV3, but on High definition)

Super 3/ Canal 33: two channels sharing the same frequency; SUPER 3 (day time, youth and kids channel) Canal 33 (night time, adult segmented audiences, alternative programming).

Esports 3: Sports channel.

3/24: news channel (24 hours, non stop).

Production ratio: Inhouse 65% Acquisitions and co-productions 35%.

TVC, as a whole, is historically being the most watched station on its territory.

Main weekly documentary slots:

SENSE FICCIÓ (dir Joan Salvat) TV3

Social and political subjects, Current Affairs and Documentaries

EL DOCUMENTAL (dir Jordi Ambrós) Canal 33

Social, cultural and creative Catalan documentaries

60 MINUTS (dir Joan Salvat)Can

**Contact details:** [jambros.f@ccma.cat](mailto:jambros.f@ccma.cat) | [www.ccma.cat/tv3](http://www.ccma.cat/tv3)



Jordi Ambros  
Hortensi



Carmen Comadrán  
Corrales

## ▶ TIERRAVOZ DOCS

Created en 2005, Tierravoz is an independent company specialized in cultural, environmental and social issues from a human interest point of view, developed through transmedia and multiplatform formats. Its productions, which include documentaries, reports, TV programmes, educational material and social communication campaigns, have been showed in regional and national TV channels, cultural centers, museums and international film festivals as: San Sebastian, SEMINCI, FIC Guadalajara (Mexico), IDFA, DOCSDF, FIC Gijon, Mar del Plata, REC, FICMA...

Directed by Carmen Comadrán, Postgraduate in Executive Production, Advanced Studies in Advertising and Media, Degree in Audiovisual Communication, with more than twelve years of experience working in media, producing audiovisuals, directing documentaries and reports and developing social communication campaigns.

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Laura Collado

## ▶ TRUEDAY FILMS

Truesday Films is a boutique documentary production company based in Barcelona, Spain, that focuses on non-fiction, character driven storytelling. Founded by film-makers Jim Loomis and Laura Collado in 2013 Truesday Films specialises in creative documentaries as a source of discovery, emotion, motivation and change. Jim Loomis brings his more than 15 years of experience as a DOP & editor working hand to hand with award winning directors, such as Justin Webster, or Antonio Perez Molero. Documentaries that Jim has shot and/or edited have been coproduced and/broadcasted by BBC, ARTE, DK, Channel 4, TVE, Cuatro, TVC amongst others. Laura Collado began her career in documentary working in a series of documentaries for Al Jazeera's People and Power. With Andoliado Producciones she developed a number of feature documentary films such as "Under Pressure" (2008) and "Yorgos" (2013) for which she secured the support of MEDIA.

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## ► FILM VÄST

Film Väst, now established for more than 20 years, is a regional film fund based in the west of Sweden which provides finance for feature films, feature documentaries, animation, TV drama and short films which can be produced or partly produced in the Västra Götaland region.

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Simon Perry

## ► MORETTI PAOLO

Since 2001 Paolo Moretti worked for several film festivals and film institutions in Europe, including the Pompidou Center in Paris, the Etats Généraux du Film Documentaire (Lussas), Filmoteca Española in Madrid, Leeds International Film Festival (UK), Cinemateca Portuguesa in Lisbon, One World in Prague and Cinéma du Réel in Paris. From 2008 to 2012 he worked as a program advisor for the Venice Film Festival, focusing in particular on short and medium length films of the Orizzonti sidebar. Program advisor for the CinemaXXI sidebar of the Rome Film Festival in 2012/13, he collaborates with FIDMarseille and Visions du Réel since 2012. Associate producer of the American Independent film "L for Leisure" (2014) by Lev Kalman and Whitney Horn, which premiered in Rotterdam (Bright Future). In 2014 he has been appointed as the programmer of the Paris scientific film festival Pariscience and as the director of the La Roche-sur-Yon International Film Festival.

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Paolo Moretti



Gülin Ustun

## ▶ MEETINGS ON THE BRIDGE ISTANBUL FILM FESTIVAL

Meetings on the Bridge (MoB), the industry section of the Istanbul Film Festival, primarily showcases film projects and films in post-production from Turkey and the neighbours at Film Development and Work in Progress workshops with the purpose of initiating negotiations for co-productions. Prior to the workshops a training program is organized with international experts for the the selected filmmakers.

Aiming at offering further incentives, in collaboration with the Medienboard Berlin-Brandenburg and Hamburg Schleswig-Holstein funds established a Turkish-German Co-Production Development Fund in 2011.

MoB continues to offer new prospects to filmmakers in any stage of their films, and acts as a go-to destination of the Turkish film industry for international professionals. of the Turkish film industry for international professionals.

**Contact details:** [gulin.ustun@iksv.org](mailto:gulin.ustun@iksv.org) | [www.film.iksv.org/en/meetingsonthebridge](http://www.film.iksv.org/en/meetingsonthebridge)



Oksana Dykovska

## ▶ GRAPHITE

GraphiTe™ was established 2005 with specializing in documentary. In a year became a distributor of the catalogue of more than 500 documentary and science films produced by world-known former film studio "Kievnauchfilm" (today - "National Cinematheque of Ukraine") which restored and distributed for many years making them alive again through TV and cinema. Working closely with the independent film and television community, today the company represents productions of more than 60 studios, production centers, television stations, independent producers and sell documentaries (feature and series), TV programs, TV-movies and series in all media.

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## ► INSIGHTMEDIA PRODUCER CENTER

InsightMedia Producing Center” is a creative Ukrainian film production and distribution company, based in Kyiv in 2001. At the beginning of its creation, the studio produced documentaries for television. Today InsightMedia produces big format film projects for theatrical distribution and builds up a group of directors and producers striving for revival of national Ukrainian cinema and development of international co-productions.

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Volodymyr Filippov



Andriy Suyarko

## ► ODESSA INTERNATIONAL FILM FESTIVAL

Odessa International Film Festival is one of the biggest audience film festivals in Eastern Europe. The program includes international competition, Ukrainian national competition and non-competitive programs of art mainstream cinema as well as Film Industry Office, Film Market and Summer Film School. Film Industry Office includes Pitching Competition, Work in Progress presentation, panel discussions and Film Market. Eventually, OIFF is becoming one of the main places for Ukrainian film industry, aspiring to cover all the stages of the film process from pitching of the project and production to distribution and audience feedback.

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Julia Sinkevych



Philip Illienko

### ▶ UKRAINIAN STATE FILM AGENCY

Ukrainian State Film Agency is a governmental authority, responsible for the execution of the state policy in the sphere of cinema.

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Ksenia  
Volochkovskaya

### ▶ AMADEUS ENTERTAINMENT

Amadeus Entertainment is a London-based sales company. Amadeus established itself as a "boutique-operation" for independent feature films with strong commercial potential. We acquire from 8 to 12 films per year, making sure we explore the potential of every movie at the maximum. Our catalogue boasts over US\$80m worth of new film productions. We specialise in such genres as historical action, 3D animation, action, biography fiction, fantasy, fairy-tales, dramas, romcoms and high-profile classics.

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## ▶ FILM LONDON

Film London is the capital's screen industries agency, connecting ideas, talent and finance to develop a pioneering creative culture in the city that delivers success in film, television, animation, games and beyond.

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Sara Bonakdar



Helena Mackenzie

## ▶ FILM NEW EUROPE

Film New Europe is an online platform for film professionals focused on Central and Eastern European audiovisual industry and film policy.

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Michal Klimkiewicz



Simon Williams

### ▶ **INGENIOUS MEDIA**

Simon is an Investment Manager within Ingenious Investments, responsible for the sourcing, financial modelling, and analysis of investments within the media and entertainment industries.

Prior to joining Ingenious in 2012, Simon was at The RP Capital Group, an Emerging Markets focused Hedge Fund where he worked on investments in sectors such as Real Estate, Film studios, and E-commerce, as well as heading up the finance functions of the Funds and Companies side of the business. Simon has a Master's degree in Mathematics (MMath Hons) from the University of Exeter, is a member of the Association of Certified Chartered Accountants and passed the final stage of the CFA exams in August 2013.

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Serena Lombardi

### ▶ **SIDEWAYS FILM**

Sideways Film is a documentary and factual television sales agency established in 2010 that specialises in worldwide Broadcast, All Rights, Educational, Online and in-flight sales. We work closely with our film makers to ensure that every title offers a unique perspective and gets the attention it deserves. We can advise on issues from tech spec to style to best cater to licensees worldwide, and we make it our business to know every slot available in order to pitch your films where they will be noticed.

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Sepp Brudermann

### ▶ **SPIRALEYE PRODUCTIONS**

London based, operating internationally, focused on documentaries.

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## ▶ **TASKOVSKI FILMS**

Taskovski Films Ltd. is London based world sales and production company of independent documentary and fiction films. We welcome innovative, playful and risky forms of filmmaking capable of engaging and surprising audiences around the globe. Our passion is discovering new talent and authorial stories.

**Contact details:** [festivals@taskovskifilms.com](mailto:festivals@taskovskifilms.com)



Aleksandar  
Govedarica

## ▶ **FIGA FILMS**

FiGa Films is a world sales agency, production and distribution company. Its growing library contains critically acclaimed, award-winning films, acquired at top film festivals around the world. The focus of the company is the new Latin American cinema and supporting upcoming artists.

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Sandro Fiorin



Luis González  
Zaffaroni

## ▶ **DOCMONTEVIDEO**

DocMontevideo is an International Meeting of Latin American Television Channels and documentary makers. Its mission is to construct cooperation, training and business and thus foster relations between TV channels, filmmakers and independent producers in Latin America.

The main activities are: Pitching Forum and Series Pitching for Latin American projects, Sales Meetings for international contents, the annual meeting of the broadcasters network TAL and different kind of conferences. DocMontevideo take place in Uruguay during the last two weeks of july (20-29 July 2016).

Deadlines: April 15th.

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## ▶ **MUTANTE CINE**

Mutante Cine was created in 2011 by Agustina Chiarino and Fernando Epstein. Over the past decade, from Control Z Films they have produced and distributed several films and short films, including 25 Watts, Whisky, La Perrera, Acné, Gigante, Hiroshima, 3 and Tanta Agua.

Mutante Cine is committed to continue producing films and, at the same time, open to new horizons, maintaining the emphasis in the discovery of new talents and the exploration of different areas inside the film production and audiovisual training. Since 2012, Mutante Cine is the host for the program PUENTES, co organized with EAVE in association with the Locarno International Film Festival.

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Fernando Epstein





**WEMW  
PARTNERS**



The 2016 edition of When East Meets West has several strategic industry partners. Each one of them has a key role in planning, promoting and organizing the co-production forum.

# EAVE

## PROFILE

EAVE is a professional training, project development and networking organisation for producers. At the heart of our programmes is the EAVE Producers Workshop which has created a unique co-producing network in Europe. The EAVE Marketing Workshop, EAVE+ and our international schemes (PUENTES, TIES THAT BIND, B'EST) complete our core programmes. EAVE also offers various tailor-made 'EAVE on DEMAND' workshops all over the globe.

## PARTNERSHIP

Since its foundation, the Trieste festival's professional platform dedicated to co-producing with Eastern Europe – WHEN EAST MEETS WEST – has established itself as an important reference for European professionals. EAVE, one of the leading European training and development providers, is proud to have been a partner from the very beginning. In the framework of this partnership, EAVE is advising on the strategic planning and programming of the event and promoting WEMMW among the members of our network. EAVE is involved in the market in various ways:

- the WEMMW project selection (EAVE group leader Danijel Hocevar is part of the selection committee),
- the preparation day for the WEMMW projects (EAVE graduate Stefano Tealdi is one of the tutors),
- the First Cut Lab expert team (EAVE graduates Amra Baksic-Camo, Guillaume de Seille, Fernando Epstein, Konstantinos Kontovrakis),
- the panel on East & West Side Stories (EAVE Puentes group leaders Fernando Epstein and Puentes Head of Studies Jean des Forêts),
- the award ceremony (EAVE CEO Kristina Trapp and EAVE graduate Nikolaj Nikitin are members of the international jury selecting the best project/producer).
- and the **EAVE live stream session THE DISORDERLY DIGITAL MARKETPLACE** by EAVE consultant Linda Beath and Muriel Joly.

With the support of FVG Audiovisual Fund, one of the producers and projects selected at WEMMW will be awarded with a scholarship for the EAVE 2016 Producers Workshop.

Furthermore, we are delighted that the EAVE network has a strong presence at WEMMW with 11 projects produced and/or co-produced by EAVE producers in the official selection, including DOLORES by Gonzalo Tobal, (producer: Santiago Gallelli), which was developed at the EAVE PUENTES programme, 2 projects in the work in progress section Last Stop Trieste and 2 projects in the new workshop First Cut Lab as well as 55 EAVE network members attending the event.



## CONTACTS

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**MEMBERS OF THE  
EAVE NETWORK  
AT WEMW 2016**

Santiago Galleli  
Alexander Dumreicher Ivanceanu  
Amra Baksic Camo  
Vesela Kazakova  
Sebastian Barriuso  
Ankica Juric Tilic  
Artemio Benki  
Jan Macola  
Dorina Oarga  
Riina Sildos  
Eero Talvistu  
Guillaume De Seille  
Jean Des Forets  
Sergio Garcia De Leaniz  
Heino Deckert  
Anna Katchko  
Nikolaj Nikitin  
Maria Drandaki  
Konstantinos Kontovrakis  
Julianna Ugrin  
Linda Beath  
Enrica Capra  
Alessandro Gropplero  
Giovanni Pompili  
Stefano Tealdi  
Nadia Trevisan  
Flaminio Zadra  
Aija Berzina  
Alise Gelze

Rei Cine  
Amour Fou Vienna  
Scca/pro.ba  
Activist38  
Creative Artisans Media  
Kinorama  
Film Distribution Artcam  
Mimesis Film  
Eventival  
Amrion OÜ  
Exitfilm  
Arizona Films Distribution  
Petit Film  
Eurimages  
Deckert Distribution Gmbh  
Tandem Production  
SOFA - School of Film Agents  
Homemade Films  
Heretic  
Éclipse Film  
Ideal Filmworks Italia  
GraffitiDoc  
When East Meets West  
Kino Produzioni  
Stefilm International S.r.l.  
Nefertiti Film s.r.l.  
Dorje Film  
Tasse Film  
Tasse Film

ARGENTINA  
AUSTRIA  
BOSNIA HERZEGOVINA  
BULGARIA  
CANADA  
CROATIA  
CZECH REPUBLIC  
CZECH REPUBLIC  
CZECH REPUBLIC  
ESTONIA  
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FRANCE  
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GERMANY  
GERMANY  
GERMANY  
GREECE  
GREECE  
HUNGARY  
ITALY  
ITALY  
ITALY  
ITALY  
ITALY  
LATVIA  
LATVIA

**MEMBERS OF THE  
EAVE NETWORK  
AT WEMW 2016**

Marion Guth  
Bernard Michaux  
Paul Thiltges  
Tina Trapp  
Jani Thiltges  
Agnieszka Dziedzic  
Izabela Igel  
Kasia Karwan  
Joanna  
Anamaria Antoci  
Bogdan Craciun  
Tudor Giurgiu  
Alex Traila  
Miroslav Mogorovic  
Miha Cernec  
Marina Gumzi  
Danijel Hocevar  
Jozko Rutar  
Ida Weiss  
Guillermo Carreras-Candi  
Carmen Comadrán Corrales  
Maria Zamora  
Cihan Asli Filiz  
Gülin Ustun  
Fernando Epstein

A-bahn  
Samsa Film  
Distributions Sarl  
EAVE  
EAVE/ Samsa Film  
Koi Studio  
Alter Ego Pictures Sp. Z O.O.

Zielinska Big Wave Films  
4 Proof Film  
Libra Film Production  
Romanian Film Promotion  
Steppenwolf Film  
Soul Food Distribution  
Staragara  
Nosorogi  
Vertigo  
Slovenian Film Centre  
Bela Film Ltd; Ida Weiss  
Atzacac Films  
Tierravoz Docs  
Avalon Distribucion Audiovisual  
Bir Film  
Istanbul Film Festival  
Mutante Cine

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SLOVENIA  
SPAIN  
SPAIN  
SPAIN  
TURKEY  
TURKEY  
URUGUAY

# MAIA WORKSHOPS

## PROFILE

Intensive training for emerging producer

400 producers / 35 countries /  
30 partners and 10 years experience.  
High level trainers and best industry experts!

Our focus:

- New and innovative ways of making and marketing films.
- Setting the producers at the very centre of the process and providing them with the fundamental skills to steer their projects to their realisation.
- Simulations and labs to guide participants through script development, financing plans and packaging, coaching them through distribution and sales negotiations, defining marketing strategies...

Maia proposes several workshops across the year in different countries. Its offer includes events tailored for industry and institutional partners within festivals and markets.



## CONTACTS

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**OLFFI  
FUNDING OPPORTUNITIES  
IN THE SPOTLIGHT  
COUNTRIES**



OLFFI is a consulting firm created by Ilann Girard and Joëlle Levie in 2010, specializing in the financing of audiovisual projects. The company has developed the platform [www.olffi.com](http://www.olffi.com) offering free of charge comprehensive information on public audiovisual funding. With a simple click, you can access basic information of your chosen country, and by logging in with your email address you can get detailed information on available funding programs around the world.

This year, thanks to the partnership with OLFFI, the WEMW catalogue includes a detailed overview of the funding programs in all 2016 WEMW spotlight countries: Spain, Portugal and Latin America.

Oloff.com is the largest database on public funds for film and television productions. It offers a constantly updated review of more than 500 public funds for development, production and post-production around the world. Visit Oloff.com and discover all the tools and information that have assembled to facilitate the financing your film and television projects.

**SELECTIVE PROGRAMMES**

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount (€)*	Cultural Test	Application dates
<b>ARGENTINA</b>	INCAA	Fund for Cinematographic Production	National	Production	500.000		
<b>BRAZIL</b>	Audiovisual Sector Fund (FSA)	BR - PRODECINE (FSA)	National	Production	1.500.000		
	ANCINE	PT/BR - Protocolo Luso-Brasileiro (ICA/ANCINE)	National	Production	125.000		•
	Filme Rio - Rio Film Commission	BR - Public Bid	Local	Production	95.000		•
<b>CHILE</b>	National Council of Culture and Arts	CL - National Audiovisual Fund	National	Production	225.000		•
<b>COLOMBIA</b>	Proimagenes / Fondo de Desarrollo Cinematográfico (FDC)	CO - FDC Film Fund Programme	National	Production	765.000		•
<b>DOMINICAN REPUBLIC</b>	FONPROCINE	DO - FONPROCINE	National	Production	87.000		
<b>ECUADOR</b>	Consejo Nacional de Cinematografía del Ecuador	EC - Film Promotion Fund	National	Production			•

\*Amounts in € are indicative and dependant of exchange rate

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount (€)*	Cultural Test	Application dates
<b>ECUADOR</b>	Consejo Nacional de Cinematografía del Ecuador	EC - Post-production Funding	National	Post-production	27.600		•
<b>MEXICO</b>	Mexican Film Institute	MX - FIDECINE	National	Production	595.000		•
	Mexican Film Institute	MX - FOPROCINE, Quality Film Production Fund, (Fondo para la Producción Cinematográfica de Calidad)	National	Production	595.000		•
<b>PANAMA</b>	Panama Film Commission	PA - Production Support	National	Production	1.800.000		•
<b>PORTUGAL</b>	Instituto do Cinema e do Audiovisual	PT - Feature Fiction Production support	National	Production	600.000	•	•
	Instituto do Cinema e do Audiovisual	PT - Feature Documentaries Production Support	National	Production	80.000	•	•
	Instituto do Cinema e do Audiovisual	PT/BR - Protocolo Luso-Brasileiro (ICA/ANCINE)	National	Production	125.000		•
	Instituto do Cinema e do Audiovisual	PT/FR - France-Portugal Coproduction Fund	National	Production	500.000		•
	Instituto do Cinema e do Audiovisual	PT - Minority Coproduction Support	National	Production	300.000	•	•
	Instituto do Cinema e do Audiovisual	PT - Coproduction with Portuguese Speaking Countries	National	Production	450.000	•	•
	Instituto do Cinema e do Audiovisual	PT - Support for Finalization of Feature Films	National	Production	100.000	•	•
	Instituto do Cinema e do Audiovisual	PT - Automatic Support	National	Production	350.000		

The funds and programmes list is not exhaustive. It is based on information provided by the funds and/or available on their website.

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount (€)*	Cultural Test	Application dates
SPAIN	Andalusian Agency for Cultural Institutions	ES - Development and Production for Audio-visual Projects	Regional	Production	300.000		•
	Basque Country Department of Culture	ES - Production and Promotion Support for Audiovisual	Regional	Production			•
	Catalan Institute for the Cultural Industries	ES - Production Support / SP	Regional	Production	200.000	•	•
	Catalan Institute for the Cultural Industries	ES - Production Support for Artistic Films / SPAF	Regional	Production	200.000	•	•
	Catalan Institute for the Cultural Industries	ES - Funding for Projects with Significant Distribution and Exhibition Potential/FPSP	Regional	Production	400.000	•	•
	Conselleria de Educació, Cultura i Esport de la Generalitat Valenciana	ES - Production Grants	Regional	Production	500.000	•	•
	Galician Agency of Cultural Industries	ES - Production and Coproduction Support	Regional	Production	350.000	•	
	Institute of Cinematography and Audiovisual Arts - ICAA	ES - Support for Amortization of Feature Films	National	Production	400.000		
	Institute of Cinematography and Audiovisual Arts - ICAA	ES - Support for Production of Feature Films	National	Production	1.000.000	•	•
	Institute of Cinematography and Audiovisual Arts - ICAA	ES - Complementary Support	National	Production	1.200.000		•

\*Amounts in € are indicative and dependant of exchange rate

SELECTIVE PROGRAMMES							
COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount (€)*	Cultural Test	Application dates
<b>URUGUAY</b>	Municipal Government of Montevideo Locations Office	UY - Montevideo Audiovisual Filming and Partner Support	National	Production	27.000		•
	Uruguay Film and Audiovisual Institute	UY - Film & Audiovisual Support Fund	National	Production	105.000		•
<b>VENEZUELA</b>	Centro Nacional Autónomo de Cinematografía	VE - Cinematographic Production and Creation Support	National	Production	1.050.000	•	•
<b>ARGENTINA, BOLIVIA, BRAZIL, CHILE, COLOMBIA, COSTA RICA, CUBA, ECUADOR, EL SALVADOR, SPAIN, GUATEMALA, MEXICO, PANAMA, PARAGUAY, PERU, Portugal, PUERTO RICO, DOMINICAN REPUBLIC, URUGUAY, VENEZUELA</b>	Ibermedia	IB - Coproduction Support	Supranational	Production	115.000		•

The funds and programmes list is not exhaustive. It is based on information provided by the funds and/or available on their website.

TAX INCENTIVES

COUNTRY	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	Maximum amount	% on Qualifying Expenses
<b>BRAZIL</b>	ANCINE	BR - Tax Incentive (Audio-visual Law nº 8685)	Tax Shelter	National Productions, Coproductions	2.050.000	N/A
<b>COLOMBIA</b>	Colombian Film Office - Ministry of Culture	CO - Tributary Benefits, Film Production	Tax Shelter	National Productions, Coproductions, Foreign Productions	4.220.000	N/A
	Proimagenes Colombia Film Commission	CO - Law 1556 40% - 20% Cash Rebate	Cash Rebate	National Productions, Coproductions, Foreign Productions	No cap	40%
<b>DOMINICAN REPUBLIC</b>	Dirección General de Cine Republica Dominicana	DO - Transferable Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	No cap	25%
<b>JAMAICA</b>	Film Jamaica	JM - Jamaican Film Incentive	Tax Exemption	National Productions	No cap	Tax exemption of 16,5%
<b>MEXICO</b>	Proméxico	MX - PROAV (Program for High-Impact Film and Audiovisual Industry)	Tax Rebate	National Productions, Coproductions, Foreign Productions	No cap	17,50%
	Mexican Film Institute	MX - EFICINE 189	Tax Shelter	National Productions, Coproductions, Foreign Productions, Special Effects	1.250.000	N/A
<b>PANAMA</b>	Panama Film Commission	PA - Panama Film Incentive	Cash Rebate	Foreign Productions	No cap	15%
<b>PUERTO RICO</b>	Puerto Rico Film Commission	PR - Production Tax Credit Programme	Tax Credit	National Productions, Coproductions, Foreign Productions	No cap	40% on Puerto Rico residents / 20% on non residents spendings

The funds and programmes list is not exhaustive. It is based on information provided by the funds and/or available on their website.

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COUNTRY	Name of the Fund	Name of the Incentive	Tax Type	Financial Supports To	Maximum amount	% on Qualifying Expenses
<b>SPAIN</b>	Gran Canaria Film Commission	ES - Gran Canaria Tax Incentive	Tax Rebate	Foreign Productions	No cap	35%
	Gran Canaria Film Commission	ES - Gran Canaria Tax Incentive	Tax Shelter	National Productions	5.400.000	40%-38% on investment in audiovisual projects
	Institute of Cinematography and Audiovisual Arts - ICAA	ES - Incentive for Foreign Productions	Cash Rebate	Foreign Productions	2.500.000	15%
	Institute of Cinematography and Audiovisual Arts - ICAA	ES - Incentive for Domestic Productions	Tax Rebate	National Productions	3.000.000	20%
<b>TRINIDAD &amp; TOBAGO</b>	Trinidad And Tobago Film Company	TT - T&T Production Rebate Program (National crews)	Cash Rebate	National Productions, Coproductions	No cap	55%
	Trinidad And Tobago Film Company	TT - T&T Production Rebate Program (International crews)	Cash Rebate	Coproductions, Foreign Productions	No cap	35%+20%
<b>URUGUAY</b>	Uruguay Film and Audiovisual Institute	UY - VAT 0 for Coproduction and Production Services	Tax Exemption	Coproductions, Foreign Productions	No cap	22% on services





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