



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2018



Arte
Architettura
Cinema
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VENICE PRODUCTION BRIDGE

VENICE GAP-FINANCING MARKET

BOOK OF PROJECTS
FICTION AND DOCUMENTARY FEATURE FILMS
AND VR IMMERSIVE STORY PROJECTS

Venice Gap-Financing Market



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31.08 – 02.09.2018
LABIENNALE.ORG

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FEATURE FILMS
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STORY PROJECTS

Co-funded by the
European Union



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Venice Gap-Financing Market
Fiction and Documentary
Feature Films and VR Immersive
Story Projects

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Db Logic S.r.l.
Festival Scope

The Book of Projects for 2018 has been edited using the information assembled by August 10th, 2018.
The Venice Production Bridge may not be held responsible for possible errors.

THE VENICE PRODUCTION BRIDGE WELCOMES THE 46 SELECTED TEAMS AND THEIR PROJECTS TO THE 5TH EDITION OF THE VENICE GAP-FINANCING MARKET.

The **Venice Gap-Financing Market (VGFM)** has been constantly adjusting itself to follow the evolution of the industry with the long-term aim of enabling producers and directors to complete their projects.

Three years ago we opened the **VGFM** not only to *Fiction* and *Documentary* Projects coming from across the world, but importantly to *TV* and *Web Series* and to *VR Immersive Story Projects* and this brought the response and success we had hoped for. Today, seeing the worldwide multiplication of markets and festivals dedicated to *TV* and *Web Series*, we have decided for now to shift the spotlight and to focus our attention even more on *VR Immersive Story Projects*, which are becoming a cornerstone of the **Venice Production Bridge**, as well as of the whole **Venice International Film Festival** with its dedicated competition.

The **VGFM** is, therefore, proud to present this year **25 Fiction and Documentary Projects** and **15 VR Immersive Story Projects**. In addition to these 40 selected projects and by working closely with the Festival and La Biennale di Venezia's training activities – **Biennale College Cinema & Virtual Reality** – we are honored to welcome the **6 VR Projects** developed this year by the 2nd edition of the **Biennale College VR**.

To celebrate the 5th anniversary of an event leads us to thank all of the directors and producers who have attended the **VGFM** and have succeeded in completing their financing through it.

We are thus particularly proud to highlight some of the projects from our previous editions, which have encountered a wide success since the beginning of 2018: *Touch Me Not* by Adina Pintilie, winner of the Golden Bear at the Berlinale, *The Reports on Sarah and Salem* by Muayad Alayan, winner of the Special Jury Award at Rotterdam and Best Picture at Durban, *Funan* by Dennis Do, awarded the Cristal Award at Annecy, as well as several other selections, such as *The Real Estate* by Axel Petersen and Mans Mansson in competition at the Berlinale, *Bisbee 17* by Robert Greene at the Sundance Film Festival, the widely acclaimed *Rafiki* by Wanuri Kahiu at Cannes – Un Certain Regard and *L'ospite* by Duccio Chiarini at Locarno Film Festival – Piazza Grande. We are especially pleased to welcome back two films that were presented at project stage at the VGFM and which will have their world premieres during the 75th Venice International Film Festival, *The Accused* by Gonzalo Tobal, produced by Rei Cine, in the official Competition and *The Day I Lost my Shadow* by Soudade Kaadan, produced by KAF Production, in Orizzonti.

With our constant wish to open the **VGFM** to all genres, to first-time directors as well as to established auteurs, to projects with diverse stories and different budgets, with this new edition we are happy and excited to welcome the new projects of Kiyoshi Kurosawa, David Wnendt, Anca Damian, Andrey Paounov, Hanna Polak, Juan Schnittman, Anna Eborn, Ahmad Ghossein to name just a few.

At last, we would like to express our deepest thanks to **Creative Europe** and its **MEDIA** programme, for the support they have been giving to the **VGFM** for 4 years now.

We wish you a rewarding, efficient and enjoyable stay in Venice!

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

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FICTION



ITALY, BELGIUM, FRANCE

5 È IL NUMERO PERFETTO 5 IS THE PERFECT NUMBER

IGOR TUVERI
(AKA IGORT)

DIRECTOR'S BIOGRAPHY

Towards the end of the 1970s Igor Tuveri, aka Igort, started working as a comic book artist, an illustrator, an essayist and a musician. In the 1980s his work became known and published by national and international magazines such as: Linus, Alter, Frigidaire, Metal Hurlant, L'Echo des Savanes, Vanity Fair, The Face, Vogue, The New Yorker. His books have been published in over 26 countries, including Japan, the United States and France. His most acclaimed and award winning graphic novel *5 is the Perfect Number* has been published in 20 countries and translated in 15 languages.

LOG-LINE

Peppino, former hitman of the camorra, comes back after the murder of his son. In a spiral blood and treason he will be accompanied by his best friend and the woman who has loved him for a lifetime.

SYNOPSIS

Peppino, (Toni Servillo), a retired hitman for the Camorra, is proud of his son Nino who is climbing the ladder of organized crime. When Nino is cold-bloodedly killed in an ambush, Peppino's only option is revenge. He looks for support from his old friend Totò, (Carlo Buccirosso), still connected to the Mob, and Rita, (Valeria Golino), the woman who never stopped loving him. Both immediately accept. Meanwhile, Mr. Ics – the villain who killed his son – is dispatched to finish off the job: he has to track Peppino down and kill him too. During his investigation, Peppino finds out that the guy who hired Mr. Ics is none other than Don Guarino, his old boss. Despite any possible consequences, he decides to confront and kill him. From that moment on, Peppino's has the whole Mob on his tracks, and during the chases, shootouts and robberies, he'll have to prove he's worthy and capable of saving his life and the lives of the people he loves. Only at the end of his journey he'll be able to start a new life away from the city he was born in and that he had never left before. But fate has one last laugh on him: he'll soon find out that he has been the victim of a diabolical betrayal.

GOALS AT GAP-FINANCING MARKET

To find equity with tax credit incentive. We aim at selling Benelux full rights; French TV/Pay rights. The film will reach the market with footage to show.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Cinemascope / 100'

BASED ON

5 is the perfect number by Igort

LANGUAGE / LOCATION

Italian / Naples, Sardegna, Lazio

BUDGET / FINANCING IN PLACE

€ 3.780.000,00 / € 3.296.822,88

MAIN PRODUCTION COMPANY

Propaganda Italia, Jean Vigò Italia

CO-PRODUCTION COMPANIES

Potemkino, Mact Production, Cité Films

PARTNERS ATTACHED

RaiCinema, NourFilms, MiBACT, CampaniaRegFund, LazioReg.Fund, Screen Brussels

CURRENT STATUS OF PROJECT

Shooting

CREATIVE TEAM

Igort (Igor Tuveri), *Writer & Director*
Toni Servillo, Valeria Golino, Carlo Buccirosso, *Main Cast*
Nicolaj Bruel, *DoP*
Nello Giorgetti, *Production Designer*
Nicoletta Taranta, *Costume Designer*
Daniele Maraniello, *Sound*
Rosario Castagnola,
Sarah Tartuffo, *Composers*
Jan Hameeuw, *Editor*

DELEGATE PRODUCTION COMPANY

Propaganda Italia

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Igort (Igor Tuveri), *Writer & Director*



Mattia Oddone, *CEO - Propaganda*



Marina Marzotto, *Head of Development and Production - Propaganda*

DIRECTOR'S STATEMENT

For me, cinema is a new frontier to complete my long time activities as narrator and musician. Most of the ideas in the film are a result of countless meetings with the team. With Toni Servillo we agreed that Naples should be portrayed in a visionary, non-realistic way, finding inspiration in literary and theatrical works of the past, as much as in the disenchantment of the present. To define this visual journey I've worked closely with the DoP Nicolaj Bruel, (Dogman), from the location scouting through to the framing and blocking of each scene, pre-visualising action scenes with storyboard artist Cristiano Donzelli. A huge contribution has come from costume designer Nicoletta Taranta, (Romanzo Criminale, A' Ciambra...). For me, "5 is the Perfect Number" is the story of a man who lived a happy and full life in crime and is given a rare possibility of taking a different road. It's a story of betrayed friendship, the hunger for power and also of Rita's long wait and the rekindling of a dream: leaving Naples becomes a metaphor of a journey into other lights and other worlds. The intention is to make the characters real while staying true to the style of the genre.

PRODUCTION COMPANY PROFILE

Propaganda, founded in 2014, is led by Mattia Oddone and Marina Marzotto. Marina Marzotto is among the founders of Propaganda GEM and was General Manager of Moviemax Media Group. She has been producing with Propaganda Italia and, as executive producer, for third parties. She is currently president of A.G.I.C.I. - Producers Guild of Italy. Mattia Oddone, with over 15 years of experience in rights sales, has been Head of International Sales at RAI Com, distributing Italian masters and financing films by contemporary directors: Matteo Garrone, Gianni Amelio, Francesco Munzi, Gabriele Muccino...

MAIN FILMOGRAPHY OF PRODUCER

Marina Marzotto:

2017 Agadah by Alberto Rondalli

2016 La Macchinazione by David Grieco, Moscow IFF

2015 Ossessione Vezzoli by Alessandra Galletta, Montreal World FF

2012 Razza Bastarda by Alessandro Gassmann, Rome IFF

2015 Ossessione Vezzoli by Alessandra Galletta, Montreal World FF



LEBANON, FRANCE, GERMANY

ALL THIS VICTORY

AHMAD GHOSSEIN

DIRECTOR'S BIOGRAPHY

Ahmad Ghossein is a Lebanese filmmaker and video artist. He directed several documentaries, short films and videos. His shorts *My Father is Still a Communist* and *The Fourth Stage* screened in many international film festivals. He was selected in 2017 to participate in the Lebanon Factory, and co-directed *White Noise* with Lucie La Chimia, that opened the Quinzaine des Réalisateurs at the 2017 Cannes Film Festival.

LOG-LINE

During the 2006 Israeli attack on Lebanon, Marwan, 30 years old, heads out in search of his father. He gets stuck in a house with four villagers. Above them, on the first floor, a group of Israeli soldiers. Over the next three days, the situation spirals out of control.

SYNOPSIS

Lebanon, July 2006. War is raging between Hezbollah and Israel. During a 24h ceasefire, Marwan heads out in search of his father who refused to leave his Southern village and leaves his wife Rana preparing alone their immigration to Canada. Marwan finds no traces of his father and the ceasefire is quickly broken, forcing him to take shelter in Najib's house, his father's friend.

Marwan finds himself trapped under the rain of bombs with Najib and a group of elders, friends of his father. Tension rises inside and outside of the house.

Suddenly, a group of Israeli soldiers enter the first floor and settle in. The Israelis are lost and awaiting contact with their troops, they are unaware of the group hiding downstairs. The group downstairs don't understand Hebrew and are clueless as to what is happening above. They fear for their lives as the people upstairs are the enemies they've been dreading all their lives. As time passes, the situation becomes unbearable for the civilians who are subject to hunger, thirst and hallucinations. As the war becomes intensely crazy between the fighters on both sides, Marwan and his new friends have only one objective. They need to survive.

GOALS AT GAP-FINANCING MARKET

To look for funds to close our financing. To meet distributors, sales agents and post-production companies.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90'

BASED ON

Original screenplay

LANGUAGE / LOCATION

Arabic / Beirut, South Lebanon

BUDGET / FINANCING IN PLACE

€ 862.328 / € 667.661

MAIN PRODUCTION COMPANY

About Productions

CO-PRODUCTION COMPANIES

MPM Film, Endorphine Production

PARTNERS ATTACHED

ART, Organisation Internationale de la Francophonie (OIF), Visions Sud Est, Arab Fund of Arts & Culture (AFAC), Doha Film Institute (DFI)

CURRENT STATUS OF PROJECT

Post-production

PREVIOUS WORK

ON FESTIVAL SCOPE

White Noise (Short)

My Father is Still a Communist (Short)

CREATIVE TEAM

Ahmad Ghossein, *Director*

Ahmad Ghossein, Abla Khoury,

Syllas Tzoumerkas, *Writers*

Shadi Chaaban, *DoP*

Georges Schoucair,

Myriam Sassine, *Producers*

Marie Pierre Macia, Claire Gadea,

Fabian Massah, *Co-producers*

DELEGATE PRODUCTION COMPANY

About Productions

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Ahmad Ghossein, *Director*



Georges Schoucair, *Producer*

DIRECTOR'S STATEMENT

I remember my mother standing before the ruins of her house, after the war of July 2006, searching for her family photo album. She turned to me and said: "War isn't only death and destruction, it's the disappearance of memory. I don't want my memory to be erased".

Houses had been gutted, entire villages destroyed. Seeing all of this, I felt a need to use my camera to revive this memory and try to ward off the destruction.

This is also perhaps why Marwan goes in search of his father, to save what's left of his integrity and what's left of their relationship.

My film asks the question whether the only option left to my generation and that of our children in today's Lebanon is to leave. Is this our only choice?

PRODUCTION COMPANY PROFILE

About Productions produces feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. About Productions has a strong partnership with MC Distribution, a distribution company dedicated to promote new films from the Middle East along with direct and priority access to the sole art house theater in Lebanon, Metropolis Cinema. Its main objective is to help structure the Lebanese and Arab cinema craft into a solid industry.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Amal* by Mohamed Siam,

IDFA, Hot Docs

2017 *Panoptic* by Rana Eid, Locarno IFF

2017 *One of These Days* by Nadim Tabet
Rome IFF

2016 *Tramontane* by Vatche Boulghourjian,
Cannes IFF - Semaine de la Critique

2014 *The Valley* by Ghassan Salhab,
TIFF, Berlinale-Forum

2008 *I Want to See* by Joana Hadjithomas
& Khalil Joreige, Cannes IFF - Un Certain
Regard



CHILE, ARGENTINA

BLANQUITA

FERNANDO GUZZONI

DIRECTOR'S BIOGRAPHY

Born in Santiago, Chile, in 1983, Fernando Guzzoni is a filmmaker and screenwriter. In 2008 his first documentary *La Colorina* premiered in Des Films Du Monde Festival. His first feature film *Carne de perro* was written in the Residence of Cannes 2010 and premiered at 2012 San Sebastian Festival. His second feature film, *Jesús*, premiered in official competition at the 2016 TIFF and San Sebastian festival.

LOG-LINE

Blanca (18) lives in a home for minors directed by Cura Manuel (50). A sexual scandal, seemingly involving businessmen and politicians, will put Blanca and Manuel in the eye of the press and public attention, turning Blanca into a feminist martyr and the key witness of the case. Blanca is seen as a heroine by some and villain by others, in a case that removes the deepest foundations of society.

SYNOPSIS

Blanca returns to the children's home from which she escaped when she was a teenager. Now she returns as a prodigal daughter asking Cura Manuel to receive her once more. This return is different, she has a small daughter in her arms and an uncertain past on her shoulders. A network of child prostitution, involving businessmen and politicians, accidentally puts the focus on Manuel's home. Blanca and Manuel become the focus of press and public attention: interviews and an intense judicial process leaves them confronted with the secrets of their particular relationship. Blanca becomes the victim, the key witness, the protected one. People had divided between those who believe them and those who think that they are part of a political plot. Blanca feels the stress of repeating over and over again the torture to which she was subjected. The pressure increases as a new judge, who coldly questions her testimony, takes charge of the case. Manuel, desperate, tries to reverse the fall of his protégé by crossing his own limits. Blanca, besieged by everyone, wants to run away and forget her torturous present. However, dreams of a new life are held back by the betrayal of former defenders.

GOALS AT GAP-FINANCING MARKET

To look for an European co-producer or investor, together with an international sales agent.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Digital / 90'

LANGUAGE / LOCATION

Spanish / Chile

BUDGET / FINANCING IN PLACE

€ 577.540,54 / € 407.540,54

MAIN PRODUCTION COMPANY

Quijote Films

CURRENT STATUS OF PROJECT

Financing

PREVIOUS WORK ON FESTIVAL SCOPE

Jesús

CREATIVE TEAM

Fernando Guzzoni, *Director*

Giancarlo Nasi, *Producer*

DELEGATE PRODUCTION COMPANY

Quijote Films

MAIN CONTACT PERSON

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Fernando Guzzoni, *Director*



Giancarlo Nasi, *Producer*

DIRECTOR'S STATEMENT

Blanquita is an inquiry about personal truth. About deception, about diffuse ethics, about instrumentalization, about the interpretation of truth. The film is about the double life of a girl, or a girl who has no life because she was usurped by the lack of opportunities and seeks her revenge through her testimony against those in power without mediating consequences.

The central force of the story is placed in the resistance of the real and the imaginary, in the limits of truth, interpretation, fable and orality. With this film I try to explore the exercise of representation, the limits of the performance or the facade inside the story. Does Blanca tell the truth? Do the people around her lie? Do the people she accuses lie? How much of submission or vampirization is between Blanca and Manuel? Are they both victims of a greater gear that annuls them and discredits them? Is there a staging between them? *Blanquita* is an exercise about lying as something extra-moral, as an engine that can change the order of things, regardless of whether this is good or bad.

PRODUCTION COMPANY PROFILE

Founded in 2009 as an independent production company, Quijote Films is dedicated to film and content. Over time, it has gained a lot of experience, which reflects the growing number of productions it brings to light, obtaining recognition and collaborating with local and foreign entities. Its latest projects *Oblivion Verses* (*Los versos del olvido*), by Alireza Khatami, won the Orizzonti Award for Best Screenplay at the 2017 Venice International Film Festival; and *Marilyn*, by Martín Rodríguez Redondo, premiered at the Panorama section of the 2018 Berlinale.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Marilyn* by Martín Rodríguez, Berlinale-Panorama

2017 *Oblivion Verses* by Alireza Khatami, Venice IFF - Orizzonti, TIFF - Discovery

2016 *Jesús* by Fernando Guzzoni, TIFF - Discovery, San Sebastian IFF - Official Selection

2015 *Chile Factory*. Cannes IFF - Quinzaine des Réalisateurs

2015 *Land and Shade* by Cesar Acevedo, 2015 Cannes IFF

2014 *Natural Disasters* by Bernardo Quesney, La Habana



SINGAPORE

CITY OF SMALL BLESSINGS

CHEN-HSI WONG

DIRECTOR'S BIOGRAPHY

Chen-Hsi Wong's debut feature film, *Innocents*, premiered in competition at the 2012 Rome IFF and won Best Director - New Talents at the Shanghai IFF. Her short films include *Who Loves the Sun* and *Conversations on Sago Lane*. Chen-Hsi is an alumna of Cannes Cinefondation l'Atelier, Torino Film Lab, Berlinale Talents and Film Independent Los Angeles. She trained at the USC School of Cinematic Arts.

LOG-LINE

A retired high-ranking civil servant struggles to save his home from being taken away by the beloved city he has dedicated his life to.

SYNOPSIS

A new subway line is planned through his beloved city, but Prakesh, a retired civil servant, discovers that his home has been acquired by the state to be demolished. Prakesh and his wife Anna cannot afford to live elsewhere and he must save his house and garden at all costs. Leveraging old contacts from a successful long-lived career, he appeals to government officials and people of influence. He proposes a range of alternative solutions, but construction advances and the threat of eviction creeps closer. His wife attempts to make practical plans, and his estranged son reluctantly flies home to help, but he violently rejects their efforts. Frustrated with his failing attempts, he writes emotional letters to the national newspaper to garner public sympathy. Eventually, he receives an invitation to meet the Prime Minister on National Day. He believes this is his one chance to make a personal appeal. But when he falls mute at the critical moment, he rushes out of the ceremony in an embarrassed daze. An accident befalls him, and he slips into a coma and dreams of the city he had dedicated his life to. Perhaps he wakes up, perhaps he does not.

GOALS AT GAP-FINANCING MARKET

To find potential investors and/or co-producers partners to close our financing.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 100'

BASED ON

City of Small Blessings
a novel by Simon Tay

LANGUAGE / LOCATION

English, Mandarin, Tamil / Singapore

BUDGET / FINANCING IN PLACE

€ 500.000 / € 351.000

MAIN PRODUCTION COMPANY

Akanga Film Asia

CO-PRODUCTION COMPANIES

mm2 Entertainment

CURRENT STATUS OF PROJECT

Early pre-production

PREVIOUS WORK

ON FESTIVAL SCOPE

Innocents

CREATIVE TEAM

Wong Chen-Hsi, *Writer and Director*
Fran Borgia, *Producer*

DELEGATE PRODUCTION COMPANY

Akanga Film Asia

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Chen-Hsi Wong, *Writer & Director*



Fran Borgia, *Producer*



Gary Goh, *Co-Producer*

DIRECTOR'S STATEMENT

City of Small Blessings is the story of a retired man fighting to save his home. Once prominent and respected, Prakesh discovers to his chagrin, how voiceless and powerless he has become once he is no longer employed within the corridors of power. He has dedicated his life to his city, but does it love him back? At the same time, his wife questions important personal decisions he made in the past, and his estranged son rejects his principles and refuses to move back home. He is a man in crisis, struggling to come to terms with his legacy, to make sense of what the sum of his life has been. As Prakesh tries to save his house, the humiliations he encounters as he wheedles, persuades, and eventually begs, overwhelm him and he suffers painful psychic blows. Still he fights – even as he gradually Becomes aware of how futile it is, and how inconsequential he has become. But perhaps this is what we admire about him, because he must fight, without which he is nothing.

PRODUCTION COMPANY PROFILE

Akanga Film Asia is an independent production company created in 2005 in Singapore.

MAIN FILMOGRAPHY OF PRODUCER

2016 *Apprentice* by Boo Junfeng
Cannes IFF - Un Certain Regard
2016 *A Yellow Bird* by K. Rajagopal,
Cannes IFF - Semaine de la Critique
2016 *A Lullaby to the Sorrowful Mystery*
by Lav Diaz, Berlinale - Silver Bear Alfred
Bauer Prize
2013 *Mister John* by Christine Molloy
and Joe Lawlor, Edinburgh FF
2013 *Disappearing Landscape*
by Vladimir Todorovic, IFFR
2010 *Sandcastle* by Boo Junfeng
Cannes IFF - Semaine de la Critique
2009 *Here* by Tzu Nyen, Cannes IFF -
Quinzaine des Réalisateurs



FRANCE

DES PAS DANS LA NEIGE STEPS IN THE SNOW

JEAN DENIZOT

DIRECTOR'S BIOGRAPHY

Jean Denizot grew up in Sancerre, in central France. He studied cinema in Nantes, then in Saint-Denis. He directed two short films: *Mouche* (2006), and *Je me souviens* (2008). *The Good Life*, his first feature film, was released in 2014. He collaborated in the writing of the series *Ainsi soient-ils / Dein Wille geschehe* for Arte. He is currently writing his second feature film *Steps in the Snow*.

LOG-LINE

Charles goes back to his native village to see his dying father he hasn't seen in 20 years. But Alberto refuses to die until his son owns up to the reasons for his running away. Diving into his troubled past, Charles gets back to his old life and to the man he could have become. But is it too late?

SYNOPSIS

What could Charles have possibly done to find himself unconscious on the steps of his father's old house? Between Alberto and him, bridges have been burnt for twenty years since his leaving. But when he learns of Alberto's imminent death, Charles comes back to see him at the hospital. There, the old man is but a shadow of himself. Charles finds again his childhood memories but he also bumps into people he did not want to see: Maurice, the ex-mayor, and Lila, his past love. When Alberto leaves the hospital and returns to his house to die, Charles needs to live with a man he hates and despises. A father haunted by family disaster, who refuses to die until Charles reveals the reasons for his departure. What really happened on the night of the fire and to his brother? Why was Charles not interrogated or suspected? Who protected him and why? What if Alberto was right and Maurice was indeed the source of all their grievances? Is it time to pay? Having come to say goodbye to a dying father and to his past life, Charles finds himself exhuming the ghosts that made him suffer. But this suffering is mixed with foolish hopes to find the strength to get back to everything he thought was lost.

GOALS AT GAP- FINANCING MARKET

To finance around 290K for French and international distribution, through pre-sales, distribution deals or co-production opportunities.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 75'

BASED ON

Into the Web by Thomas H. Cook

LANGUAGE / LOCATION

French / France

BUDGET / FINANCING IN PLACE

€ 992.188 / € 703.188

MAIN PRODUCTION COMPANY

Mezzanine Films

CO-PRODUCTION COMPANIES

Utopie Films

CURRENT STATUS OF PROJECT

Financing

PREVIOUS WORK

ON FESTIVAL SCOPE

The Good Life

CREATIVE TEAM

Jean Denizot, *Director*

Mathieu Bompont, *Producer*

DELEGATE PRODUCTION COMPANY

Mezzanine Films

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Jean Denizot, *Director*



Mathieu Bompont, *Producer*

DIRECTOR'S STATEMENT

After my first feature, a film full of adventures whose heroes were teenagers facing the future, comes a dark film populated by adults imprisoned in the past. I see continuity between the two, as the conflict is still the same. There is the desire of emancipation and family loyalty on one side and the idea of transmission on the other. Even if the variation around the fathers' sin is here cruel because of the opposition of the two ogres devouring their children. The hero's trajectory is first and foremost an interior one, which forces him to slide in his father's madness, to become the man he really didn't want to become. If the road he must take to find himself doesn't bring anything, it doesn't matter. Those steps in the snow lead nowhere: there is nothing to understand. These are only the wanderings of a poor man on the verge of death, and life passing by and it is high time to catch. To tell this story on our land is to me pursuing a work of miscegenation started with *The Good Life* where European and North American references intertwine in an intended spectacular depiction of landscapes, expressionist lighting, and in the use of music going from lyrical to comical.

PRODUCTION COMPANY PROFILE

Founded in 2004 by Mathieu Bompont, Mezzanine Films produced more than forty short films shown in prestigious French and international festivals and also eight feature films including *The Good Life* by Jean Denizot, presented at the Venice International Film Festival, *Still Life* by Maud Alpi, presented at Locarno International Film Festival and awarded as Best First Film by the Prix Louis Delluc and the upcoming *Alien Crystal Palace*, the new film by Arielle Dombasle. Mezzanine Films develops its feature film production, while continuing producing around three short films a year and favoring the discovery of new authors.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Alien Crystal Palace*

by Arielle Dombasle

2017 *Menina*

by Cristina Pinheiro,

Göteborg IFF

2016 *Still Life*

by Maud Alpi, Locarno IFF

2013 *The Good Life*

by Jean Denizot, Venice IFF

2012 *Beast Paradise*

by Estelle Larrivaz,

Angers European First Film Festival



BRAZIL, PORTUGAL

DESERTO PARTICULAR PRIVATE DESERT

ALY MURITIBA

DIRECTOR'S BIOGRAPHY

Screenwriter, producer and film director, Aly Muritiba won more than 150 awards on the International film festival circuit. He directed films, such as the short *The Factory*, winner of over 60 prizes and pre-nominated to the 2013 Oscar®, *Quadrangle*, *C(us) todians*, and *Tarântula* presented in 2015 at the Venice International Film Festival. His feature films are *To My Beloved* and *Rust*, which premiered in Sundance. Also director of series.

LOG-LINE

Daniel is an introspective military police officer who has a virtual relationship with Sara. Robson is a young man who secretly wants to be a woman, a fantasy that can only be realized in the world of internet and social media. In the arid desert of the San Francisco Valley, a meeting between two solitudes.

SYNOPSIS

Daniel, a 42-year-old military police officer, maintains a virtual relationship with a girl named Sara. After sending a certain amount of money to her, Daniel realizes a strategic departure that culminates with her disappearance from the social network. Disturbed, he begins a journey in search of Sara that takes him to the city of Sobradinho, in Bahia. There, Daniel discovers that Sara is actually Robson, a 19-year-old boy. At first, Daniel tries to satisfy an impulse of revenge against Robson for feeling deceived and unmasks his homosexual identity to the community, something important for Robson to keep secret because of his family's religiosity and the conservatism of the small town. But Daniel ends up in a personal conflict: he feels that his appreciation for Sara remains even in the figure of Robson and his persecution gradually becomes approximation. Robson ends up being expelled from his home and plans to move to some distant city. In the few hours before the moment of the shipment, Daniel envisions the possibility of the meeting he has been waiting for. This encounter culminates in the sexual act between the two.

GOALS AT GAP- FINANCING MARKET

To find partners, to get in touch with potential buyers and companies that can help us develop our project.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Scope 4K / 90'

LANGUAGE / LOCATION

Portuguese / Brazil

BUDGET / FINANCING IN PLACE

€ 721.990 / € 501.990

MAIN PRODUCTION COMPANY

Grafo Audiovisual

CO-PRODUCTION COMPANIES

Fado Filmes

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

Rust

CREATIVE TEAM

Aly Muritiba, *Director*

Antônio Junior, *Producer*

DELEGATE PRODUCTION COMPANY

Grafo Audiovisual

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Aly Muritiba, *Director and Screenwriter*



Antônio Junior, *Producer*

DIRECTOR'S STATEMENT

The narrative is established in two distinct moments. The first occurs in the city of Curitiba, where Daniel works and lives with his father. This first part is the construction of the character's solitude, his isolation from the world and the establishment of his virtual love relationship at the same time as it is broken. Therefore, Curitiba must be presented as a cold, unpleasant and low-light metropolis. Its wide avenues, its buildings and its traffic suggest an urban desert, a cluster where no one knows anyone. The second moment occurs with the departure of Daniel until his establishment in Sobradinho (BA) where the climate changes. The heat is almost unbearable even suggesting a descent into hell. The city is made up of small, crowded houses where everyone knows about everyone's life. A stifling, vibrantly colored place on the banks of a large dam (which contains even Robson's desire to drain away). But it is in this place that the characters will meet and live their love story. A hell that is interior to the characters, but that will be exteriorized by the aesthetics of the film.

PRODUCTION COMPANY PROFILE

Founded in 2007, Grafo Audiovisual's mission is to contribute to independent cinema / "art-house" in Brazil through the realization, diffusion and provision of services, seeking to become an international reference. It was founded and is managed by Antônio Junior and Aly Muritiba and focuses exclusively on the cinematographic area, with content production focused on short and feature films and TV series.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Rust* by Aly Muritiba, Sundance FF, Cine en Construcion, Seattle IFF, Taipei IFF, Thessaloniki IFF.

2017 *The Parking Lot* by William Biagioli, Festival of Rio de Janeiro, São Paulo IFF.

2016 *Wolf* by Thiago Busse, Mumbai IFF, New Directors New Films, Porto7 FF.

2015 *Tarantula* by Marja Calafange and Aly Muritiba, Venice IFF - Orizzonti shorts



© Dominic Bracco

THE NETHERLANDS,
BELGIUM, COLOMBIA

DO NOT HESITATE

SHARIFF KORVER

DIRECTOR'S BIOGRAPHY

Shariff Korver's (1982) debut feature film *Infiltrant* premiered at the 2014 TIFF and won several awards. He directed five episodes of *Penzoa* (2015), six of *Zwarte Tulp* (2016) and three of *Klem* (2017). In 2017 Shariff created, co-wrote and directed the Series *Fenix* (8 episodes). The series premiered at the 2018 International Film Festival Rotterdam (IFFR) and was selected for Series Mania in 2018.

LOG-LINE

During a peace mission three young soldiers are left alone guarding a crashed bushmaster when their commanding officer suddenly disappears. The heat in the desert makes tensions rise and an encounter with a local boy ignites events that will mark the rest of their lives.

SYNOPSIS

On a deserted plain one of the vehicles of a military convoy slides off the road. Six men stay behind to guard the vehicle: corporal Paul and the 18-year-old privates Erik, Thomas, Roy, Peter and Daan. Frightened by some rustling in the bushes they shoot: it's a goat. A 13-year-old boy presents himself as the owner and refuses to go away, even after they offer him some money. From then on, disastrous events pile up. Corporal Paul doesn't return from setting up an extra observation post. A pack of dogs attack Erik. A passing caravan takes their water supplies. Without their superior, tension rises. The boy's presence is irritating them. After a nerve-racking journey to find water, Thomas becomes very ill. They blame the boy and lose control. Roy beats him up and Erik loses it, shooting the boy. They bury the body. When Erik and Roy are back in the camp they don't say anything. As a reward they're praised, they've performed their tasks brilliantly: they're good soldiers! During the debrief on Crete, they almost cave in and confess, but the 18-year old boys decide to believe they are 'good soldiers' and say nothing. This decision will define them for the rest of their lives.

GOALS AT GAP- FINANCING MARKET

To find a sales agent, to meet with potential buyers (distributors, TV pre-sales) and casting agents.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Digital / 90'

LANGUAGE / LOCATION

Dutch, English / Colombia

BUDGET / FINANCING IN PLACE

€ 2.186.000 / € 1.586.000

MAIN PRODUCTION COMPANY

Lemming Film

CO-PRODUCTION COMPANIES

A Private View,
Dia Fragma

PARTNERS ATTACHED

September Film (BeneLux distributor),
NTR (Dutch Broadcaster)

CURRENT STATUS OF PROJECT

Shooting will take place in February 2019

PREVIOUS WORK

ON FESTIVAL SCOPE

Fenix (2 x 50minutes)

CREATIVE TEAM

Shariff Korver, *Director*
Jolein Laarman, *Writer*

DELEGATE PRODUCTION COMPANY

Lemming Film

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Shariff Korver, *Director*



Leontine Petit, *CEO and Producer*



Erik Glijnis, *Producer*

DIRECTOR'S STATEMENT

This is a film about the invisible vulnerability that soldiers suffer: the damage that occurs inside. Perhaps without ever even being shot at. We are making a film about the army, not war. Thousands of soldiers are deployed and return physically healthy. However, what is not immediately visible is what they are not or barely prepared for during training: what is about to happen in their heads. We have gone for a contemporary angle. One that plays an important and topical role in war zones, as well as in Western society today: the encounter of a stranger. The most common view on the stranger is fear.

Fear of the other is in a way the fear for the stranger in yourself. If you would see yourself as an equal to this stranger, then what happens to him could happen to you as well.

We have a screenplay that brings together all the elements I wanted to discuss: young soldiers, the hierarchical and bureaucratic structure of the army, the local population who is seen as the "stranger" and the bizarre debriefing system. We have combined these elements and merged various genres into a gripping story in order to give a strong portrayal of the tension and emotions of our main characters.

PRODUCTION COMPANY PROFILE

Established in 1995, Lemming Film is one of the leading film and television production companies in the Netherlands. It has a proven track record of delivering quality film and television productions. Lemming Film produces projects that reflect an open-minded vision on contemporary society and nurtures close collaborations with the most exciting screenwriters, directors and acting talent. It is a key player in the international co-production field and is co-producing projects in Asia, South America and Europe.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Monos* by Alejandro Landes in collaboration with Alexis dos Santos
2017 *Zama* by Lucrecia Martel, Venice IFF
2016 *The Day My Father Became A Bush* by Nicole Van Kilsdonk, TIFF
2015 *The Lobster* by Yorgos Lanthimos Cannes IFF - Competition - Jury Prize
2014 *Heli* by Amat Escalante Cannes IFF - Competition - Golden Palm for Best Director



ROMANIA, FRANCE

INSULA THE ISLAND

ANCA DAMIAN

DIRECTOR'S BIOGRAPHY

Anca Damian is a Romanian filmmaker recognized internationally with her animation *Crulic – The Path to Beyond* (2011) selected in over 150 festivals and picking up more than 35 prizes, including the Crystal Award at 2012 Annecy IFF. Her film *The Magic Mountain* (2015) was selected in over 60 festivals and won 10 prizes, including Special Mention of the Jury at the 2015 Karlovy Vary IFF and the 2016 Audientia Eurimages Award.

LOG-LINE

An island in the Mediterranean Sea becomes the representation of our contemporary existence and the solitary destiny of the individual invaded by a surrealist and absurd reality in comparison with the vital and spiritual needs of human beings. It is an upside down Crusoe story.

SYNOPSIS

Gellu/Robinson lives on a solitary Mediterranean island. Unlike Robinson Crusoe, his solitude is voluntary but his island is invaded by migrants, NGOs, journalists,... During his strolls on the island, Gellu meets the invaders. Gellu confronts his own solitude by writing a journal filled with extraordinary beings and events, that both fill and trouble his daily life. The slave Friday is a castaway. A woman working for a NGO is the Mermaid. She was Gellu's lover but also the ex-mistress of a Pirate with a wooden leg. The Mermaid teaches Friday the meaning of the word "freedom" so Friday becomes a leader of the Cannibals made up of many Fridays. Gellu goes with Mary, his mother, to find "The Sheepfold Paradise". They go through a Carnival of Capital, a "Pirates" festivity. Here he kills Grandma/the Ogre and goes through a "Forest of Radars", a military outpost. The Grandma reappears transformed into a cloud and helps Gellu fight the military attackers. Gellu returns and finds Friday married with the Mermaid. While watching them walk with their children, Gellu's solitude is overwhelming "So many people... and I'm so alone.../Soon the others will come and you'll be more alone".

GOALS AT GAP- FINANCING MARKET

To find financial partners, sales, distributors and financies.

PROJECT TYPE

Animation feature

FORMAT / RUNTIME

2D+3D, stop motion, real footage / 75'

BASED ON

Insula a play by Gellu Naum

LANGUAGE / LOCATION

English / Romania, France, a third co-production country

BUDGET / FINANCING IN PLACE

€ 698.262,24 / € 482.483,57

MAIN PRODUCTION COMPANY

Aparte Film

CO-PRODUCTION COMPANIES

Miyu Productions, Komadoli Studio

PARTNERS ATTACHED

DSG animation+vfx

CURRENT STATUS OF PROJECT

Financing, pre-production

PREVIOUS WORK

ON FESTIVAL SCOPE

The Magic Mountain

CREATIVE TEAM

Anca Damian, *Director, Scriptwriter, Producer*
Emmanuel-Alain Raynal, *Producer*
Augusto Zanollo, *Scriptwriter*
Alexander Balnescu, *Composer*
Ada Milea, *Composer*

DELEGATE PRODUCTION COMPANY

Aparte Film

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Anca Damian, *Director, Scriptwriter, Producer*



Augusto Zanollo, *Scriptwriter*



Emmanuel-Alain Raynal, *Producer*

DIRECTOR'S STATEMENT

The Island offers a postmodern perspective on our contemporary world through elements from different arts: literature (Daniel Defoe's *Robinson Crusoe*), theatre (GelluNaum's *Insula*), music (Ada Milea & Alexander Balanescu's music score), painting, film and photography (in the animation process). The film will be a kind of *Monty Python* that will reveal us the drama of the present-day through laughter, but leaving behind the bitter taste of tragedy. The characters are archetypes: Gellu (new Robinson), Friday, The Mermaid - ex - lover of Gellu, future lover of Friday (Magdalene), Mary - Gellu's mother, The Pirate, Grandma, Cannibals, Soldiers. Gellu is writing a journal of how he sees reality, in fact, he sees people for what they are inside. The animation will employ different techniques. We will have filmed images (painted over) corresponding to the reality. When Gellu is converting reality into a fantasy, the animation will be in stop-motion, with special graphics. The characters should be conceived organically as being made of objects that would add significance. The sound treated in a subjective key will be mixed with Ada Milea and Alexander Balanescu's music score.

PRODUCTION COMPANY PROFILE

Aparte is a company founded and managed by Anca Damian that came to the attention of the industry with the animated documentary *Crulic - The Path to Beyond* (2011), selected in over 150 festivals including Annecy and Locarno and winning more than 35 prizes, including the Crystal Award in Annecy 2012. Currently, Aparte runs 6 projects: *The Call* (short animation) and *Moon Hotel Kabul* (feature) ready for distribution, *The Extraordinary Voyage of Marona* (feature animation) and *The Accident* (short animation) in production, *The Island* (feature animation) and *The Faun* (feature animation) in financing.

MAIN FILMOGRAPHY OF PRODUCER

2015 *The Magic Mountain* by Anca Damian, 2016 Audientia Eurimages Award, Karlovy Vary IFF - Special Mention of the Jury
2013 *A Very Unsettled Summer* by Anca Damian, Warsaw IFF - International Competition, 2014 Gotheborg IFF
2011 *Crulic - The Path To Beyond* by Anca Damian, Locarno IFF - Special Mention Don Quixote, 2012 Annecy IFF - Cristal Award, 2012 CPHX DOX - Amnesty Award, 2013 SICAF Seoul - Jury Special Prize



ARGENTINA, BRAZIL

LA INTEMPERIE THE COLD WITHIN

JUAN
SCHNITMAN

DIRECTOR'S BIOGRAPHY

Born in Buenos Aires in 1980, Juan Schnitman studied film direction at the Universidad del Cine. In 2004 he co-directed *Love* (1st part) with Santiago Mitre, Alejandro Fadel and Martín Mauregui. The film sold out for six months in Buenos Aires, was part of the Critics Week in Venice and won several awards at other festivals.

In 2015 he premiered *The Fire*, his first solo fiction film, at Berlinale-Panorama.

LOG-LINE

Fernando, a young naval officer, works in an oil tanker between two cities. He has a girlfriend in one and a married lover in the other. As they both become pregnant, his life starts to disintegrate into obsession and violence.

SYNOPSIS

Fernando, a 36-year-old naval officer, arrives from Southern Argentina to work in an oil tanker that sails between Rosario and Buenos Aires. In Rosario he meets a beautiful young Brazilian girl, Melissa. Even though her Spanish is poor, something in their bodies connects. But at the same time he arranges a meeting in Buenos Aires with a former Spanish girlfriend, Gabriela, who now lives with her German husband, Ulrich, on an island at Tigre's delta. Fernando and Gabriela begin to meet alone in an apartment she has in the city. While Fernando and Melissa become a couple and move in together, his affair with Gabriela crumbles with the news of her pregnancy. Surely Fernando would have liked to be the father of that child, and maybe that's why he manipulates Melissa into becoming pregnant. Ulrich learns the truth and drives to Rosario just to punch and threaten Fernando. Melissa witnesses this and goes into labor in the middle of the street. Once in the hospital, Melissa is rushed for an emergency C-section. She's about to be taken to the OR, when Fernando leaves the hospital. He goes to Tigre's delta and desperately seeks Gabriela's house. Blood will soon run through brownish waters.

GOALS AT GAP- FINANCING MARKET

To meet with co-producers, distributors and international sales agents.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Digital 2K / 90'

LANGUAGE / LOCATION

Spanish, Portuguese / Buenos Aires, Rosario

BUDGET / FINANCING IN PLACE

€ 767.068,63 / € 540.141,93

MAIN PRODUCTION COMPANY

Wanka Cine

CO-PRODUCTION COMPANIES

Levante Films

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

El Incendio (The Fire)

CREATIVE TEAM

Juan Schnitman, *Director*

Juan Schnitman, Agustina

Liendo, *Screenplay*

Ezequiel Borovinsky, *Producer*

DELEGATE PRODUCTION COMPANY

Wanka Cine

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Juan Schnitman, *Director*



Ezequiel Borovinsky, *Producer*

DIRECTOR'S STATEMENT

Just like my last film, *The Fire*, was a horror film about a couple trying to move in together, this one reveals itself as the next step: an intimate and erotic drama about a man dealing with pregnancy and the idea of family.

In this way, Fernando becomes a sort of synthesis of something I feel all around me: while kids surface and families rise and fall, a horde of men and women still search for an island to take shelter.

In some way, it's a movie about acting.

The characters constantly show other characters they themselves have created.

The other important field of exploration is eroticism and sexuality. A vast fertile universe we can still look into. Much of the way the characters connect with each other is defined by nuances and details, by the nature of their sexual encounters.

This film is intended to show us a deformed mirror of ourselves, to make us wonder how much of us is in these characters, trapped under the open sky, lost in the cold which seems to devour everything.

PRODUCTION COMPANY PROFILE

Wanka began as a post-production studio. It worked on films of directors such as Francis Ford Coppola, Pablo Trapero and Santiago Mitre.

In 2014 it co-produced *Jauja*, by Lisandro Alonso and starring Viggo Mortensen, Official Selection in Cannes IFF, winner of the FIPRESCI award. The studio also co-produced Hugo Santiago's last film. In 2015 it produced *The Winter* by Emiliano Torres, winner of the Special Jury Prize and Jury Prize for Best Cinematography at the 2016 San Sebastián International Film Festival.

In 2017 Wanka released *Al Desierto* by Ulises Rosell at San Sebastián International Film Festival.

MAIN FILMOGRAPHY

OF PRODUCER

2017 *Al desierto* by Ulises Rosell, San Sebastián IFF - Horizontes Latinos

2016 *El invierno* by Emiliano Torres, San Sebastián IFF - Official Selection

2015 *El cielo del centauro*

by Hugo Santiago, BAFICI

2014 *Jauja* by Lisandro Alonso, Cannes IFF, San Sebastián IFF



CZECH REPUBLIC, SLOVAKIA

PRAŽSKÉ ORGIE THE PRAGUE ORGY

IRENA
PAVLÁSKOVÁ

DIRECTOR'S BIOGRAPHY

Irena Pavlásková debut was *Time of Servants* (Cannes IFF - Camera d'Or - Special Mention, Montreal, Moscow, MoMA, and more than 100 other festivals) and then shot 7 further feature films, that were very well received domestically and internationally (*Corpus Delicti*, *Time of Debts*, *An Earthy Paradise for the Eyes*), including her latest film *Photographer*, which scored number two at the Czech box office in 2015.

LOG-LINE

A famous American writer, Philip Roth's alter-ego, is challenged by a Czech immigrant to retrieve valuable Yiddish manuscripts from communist Czechoslovakia. When arriving to Prague his every step is followed by the secret police and he needs to face the immigrant's flamboyant ex-wife, as she has the manuscripts. She is very angry that her ex-husband left her behind and won't give up the manuscripts easily.

SYNOPSIS

Prague and New York, 1976. In the story, Philip Roth partly draws on his own experiences, having paid a visit to Czechoslovakia, occupied and straight-jacketed by normalisation, to support banned writers. The story tells of the journey taken by successful, well-known American writer Nathan Zuckerman, who arrives in Prague in support of banned Czech writers. At the same time, he carries out the mission and wish of Czech emigrant Sisovský, who asks him to smuggle a unique collection of Yiddish artistic tales over the border and in doing so saving the works. These manuscripts are kept by the emigrant's flamboyant ex-wife, who doesn't want to give them up at any cost. So begins a captivating tale, played out within forty-eight hours, Nathan Zuckerman trying to get the documents from the aforementioned Olga, but Olga is interested in something else. When Olga finally understands Zuckerman will not marry her to escape the regime, she gives up the manuscripts to Zuckerman. But he is immediately sentenced by the secret police and forced to leave the country. He has failed his mission, but experienced a rather wild story. What more could a writer wish for?

GOALS AT GAP- FINANCING MARKET

To present the project to the industry, to meet sales agents, distributors, VOD platforms and festivals (to secure a premiere in 2019).

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Digital 4K / 90'

BASED ON

The Prague Orgy by Philip Roth

LANGUAGE / LOCATION

English, Czech / Toronto (CA), Prague (CZ)

BUDGET / FINANCING IN PLACE

€ 1.600.000 / € 1.350.000

MAIN PRODUCTION COMPANY

Prague Movie Company

CO-PRODUCTION COMPANIES

Eydelle Film, Cinert TV Prague, Analog Vision, Arina, Timshel Pictures

PARTNERS ATTACHED

Czech Television, Media

CURRENT STATUS OF PROJECT

Pre-production

PREVIOUS WORK

On Festival Scope

Time of Servants

CREATIVE TEAM

Irena Pavlásková, *Director*

Michal Krámer, Victor Schwarcz, *Producers*

Alexander Šurkala, *DoP*

Jiří Sternwald, *Production Designer*

DELEGATE PRODUCTION

COMPANY

Analog Vision

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Irena Pavlásková, *Director*



Michal Krámer, *Producer*



Victor Schwarcz, *Producer*

DIRECTOR'S STATEMENT

Philip Roth is one of the most distinguished and highly-rated writers of our time, winner of a whole host of prestigious awards, such as the Pulitzer Prize, a number of PEN Club awards, critical awards and National Awards, also having been nominated for the Nobel Prize for Literature.

In *The Prague Orgy*, Philip Roth depicts a certain part of Czechoslovak society, one that had to face up to the consequences of the influence of the repressive, totalitarian regime during the 1970s. It is a picture that gives us a sense of all paradoxes of the time, the absurdity of human behaviour and of unique human characters. We still feel the influence and remnants of that time to this day. Many of the things that are happening today and leave us wondering why they are happening are rooted in the past. Political manipulation, extensive encroachments on the sovereignty of another country, campaigns of disinformation and turning the truth upside down – these are unfortunately ever-present elements in the world, and indeed one of the reasons why our story is timeless.

PRODUCTION COMPANY PROFILE

Prague Movie Company s.r.o. was created in 2017 by 2 filmmakers - Viktor Schwarcz and Irena Pavlásková. They formed the company together to produce the upcoming film *The Prague Orgy* based on the novel by Philip Roth. Future plans are to produce further films under this new collaborative production company.

MAIN FILMOGRAPHY OF PRODUCER

1998 *Traps* by Vera Chytilová, Venice IFF

2001 *Wild Bees* by Bohdan Sláma, IFFR - Tiger Award

2009 *Foxes* by Mira Fornay, Settimana della Critica, Venice IFF

2009 *An Earthy Paradise for the Eyes*

by Irena Pavlásková, IFF Moscow

2013 *My Dog Killer* - Mira Fornay,

IFFR - Hivos Tiger Award



BELGIUM

SANS SOLEIL WITHOUT SUN (WORKING TITLE)

BANU AKSEKI

DIRECTOR'S BIOGRAPHY

Political Sciences BA holder, Banu Akseki has been trained as a script writer and editor at IAD, a Belgian Broadcast Art Institute. Frakas Productions produced her first two short films. *Without Sun* is her first full-length film.

LOG-LINE

While solar eruptions threaten the earth, Cyril, a teenager adopted by a wealthy couple, crosses the path of a woman who looks like his birthmother Lea, reappearing after almost 10 years of absence. This marginal, excessive and fantasized character will upset the foundations of his personality.

SYNOPSIS

Cyril is 5. Frightened by the subway's lights, he's only calmed by the hypnotic voice of his mother, Lea. A loving and atypical mother, who sells her ophthalmic drug bottles to shady people, and organizes picnics under a highway bridge. Back in their den, she sings again for her son, while Cyril falls asleep. When he wakes up, she's gone, Cyril is alone. 6 months later, we find Cyril along with his adoptive parents, Emmanuelle and Bertrand. High social class, smiling and caring. Cyril is now 17, and has a friendly relationship with his parents, friends and a potential girlfriend. While solar storms increase, Emmanuelle, psychiatrist, receives several patients, all suffering from "the wave". One evening, a chant catches Cyril's attention. It's just like Lea's song. He glimpses a woman who strangely looks like Lea. She lives underground and sells ophthalmic drugs too. He tries to talk to her about his mother, but she keeps talking about the light living in the dark, and ghosts, which you can summon. Convinced that there's truth in her words, Cyril will try to find a way to confront his ghost: Lea.

GOALS AT GAP-FINANCING MARKET

To find a sales agent, distributors and partners, to close the financing.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90' (tbc)

LANGUAGE / LOCATION

French / Belgium, Netherlands

BUDGET / FINANCING IN PLACE

€ 2.000.000 / € 1.118.339

MAIN PRODUCTION COMPANY

Frakas Productions

CO-PRODUCTION COMPANIES

Volya Films, The Jokers

PARTNERS ATTACHED

Fédération Wallonie-Bruxelles, Netherlands Film Fund, RTBF (Belgian Television), Casa Kafka Pictures (Tax Shelter), Proximus (VOD)

CURRENT STATUS OF PROJECT

Production

PREVIOUS WORK

ON FESTIVAL SCOPE

Cleaning Lady's Dream (Short)

Thermes (Short)

CREATIVE TEAM

Banu Akseki, *Director*

Cassandra Warnauts, *Producer*

DELEGATE PRODUCTION COMPANY

FraKas Productions

MAIN CONTACT PERSON

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Banu Akseki, *Director*



Cassandra Warnauts, *Producer*

DIRECTOR'S STATEMENT

When I started working on what was to become my first feature, I wanted to tell a story that immersed the viewer in a film of engrossing atmospheres. I was looking for a core for the film that would transcend plot and allow a vaster dimension to influence my character's trajectories. Solar storms, with their eruptions, quickly imposed themselves to me as the triggering incident I wanted to explore. They are not the subject of the film, however they create a climate of tension and present a metaphoric dimension (shadow and light, repulsion and unveiling). Add to that a second element: the impact the phenomenon of solar storms has on the psychological equilibrium of individuals. It's an element that echoes strongly with the collective melancholy I see in the world today and that I want my film to be steeped in. The narrative is constructed in three parts, encompassing two periods of the hero's life. Cyril is 5 when Léa disappears. A few months later, we find him living with his adoptive family. Then, at 17, Cyril finds an unreal Lea. It's as if she is fantasized but appears very real. In the epilogue we come to understand that the reality of Léa's disappearance is unsurpassable.

PRODUCTION COMPANY PROFILE

Founded in 2007, Frakas Productions is a Belgian production company, producing mainly feature films and is very active in international coproductions. It has produced films such as Marta Bergman's *Alone at My Wedding*, selected at the Cannes IFF in the ACID section. International co-productions include films such as Lukas Dhont's *GIRL*, selected at the Cannes IFF in the Un Certain Regard section, Julia Ducournau's *RAW* (2016), Serge Bozon's *Mrs Hyde* (2016), Frakas is currently co-producing Lorcan Finnegan's *Vivarium*.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Alone at My Wedding* by Marta Bergman, Cannes IFF ACID

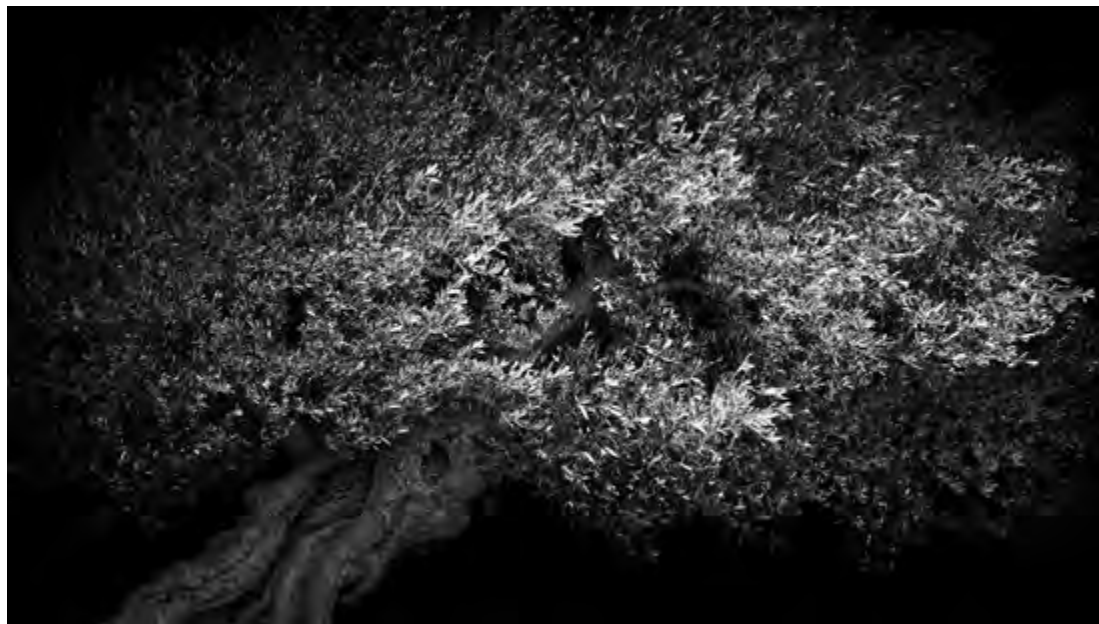
2017 *The Racer and the Jailbird* by Michael R. Roskam, Venice IFF

2017 *Mrs Hyde* by Serge Bozon, Locarno IFF

2016 *RAW* by Julia Ducournau, Cannes IFF - Semaine del la Critique

2015 *All Yours* by David Lambert, Karlovy Vary IFF

2012 *Beyond the Wall* by David Lambert, Cannes IFF - Semaine de la Critique



ITALY, FRANCE

SEMINA IL VENTO SOW THE WIND

DANILO CAPUTO

DIRECTOR'S BIOGRAPHY

Daniilo Caputo was born in 1984. His short films were awarded in many European festivals. He won the Matador Prize for the script of his first film *Late Season* (2014), premiered in competition at the Karlovy Vary IFF and screened in festivals such as Beijing, Montreal Nouveau Cinéma and Rome Independent (Best Italian Film award).

LOG-LINE

Nica wants to defeat the insects that are destroying the family olive grove. While she's on the verge of restoring a bond with this damaged natural environment, her efforts clash against her father's cynical interests. Will she dare to rise up against him?

SYNOPSIS

My name is Nica, I'm 24 years old and I'm an agronomy student. I have returned to my parents' house in a small town a few miles outside Taranto. I haven't been back for years. My grandmother's olive trees have been abandoned. She used to live here, in a farmhouse that for centuries was at the heart of a pagan ritual. It was she who taught me that nature is alive. I want to breathe new life into this land. The trees are infested with a parasite and to save them I try to attract an antagonist insect which will eat the parasites. But my dad does everything in his power to keep me away from the olive grove. Then one night I see toxic waste from the factory being poured among the olive trees. He's found a way of making money. I see everything. I don't know what to do. Stay or or leave. Then one thing becomes clear to me. It's going to take a lot more than antagonist insects to save this place. I have to become an antagonist myself, and fight against him, my own father.

GOALS AT GAP- FINANCING MARKET

To find investors. We are willing to consider a co-production with a third EU or non-EU partner as well as other partnerships.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

Italian / Puglia, Italy

BUDGET / FINANCING IN PLACE

€ 610.666 / € 425.667

MAIN PRODUCTION COMPANY

Okta Film srl

CO-PRODUCTION COMPANIES

JBA Production

PARTNERS ATTACHED

Pyramide Distribution, CNC, MIBACT, Rai Cinema

CURRENT STATUS OF PROJECT

Pre-production

PREVIOUS WORK

ON FESTIVAL SCOPE

Late Season

CREATIVE TEAM

Daniilo Caputo, *Director*

Paolo Benzi, *Producer*

Daniilo Caputo, Milena Magnani, *Writers*

Sara Casani, *Casting*

DELEGATE PRODUCTION

Okta Film

Okta Film

MAIN CONTACT PERSON

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Daniilo Caputo, *Director*



Paolo Benzi, *Producer*



Jacques Bidou, *Producer*

DIRECTOR'S STATEMENT

Growing up in Taranto means growing up surrounded by clashing image. The bond I feel with this land and the rage that I feel about what has been done to it are the same felt by Nica, the protagonist of *Sow the Wind*.

Nica has inherited from her grandmother a culture that no longer exists, and starting from that past she wants to imagine a different future. Her vision of the world clash with her father's: while Nica sees nature as the source of all life, to her father it's a cash machine. This is not a film about pollution. Or rather, it is a film about a rare form of pollution: mental pollution, that blend of resignation and inertia that has struck down those of us from Taranto, but not just us.

PRODUCTION COMPANY PROFILE

Biased towards the kind of filmmaking that is in love with reality, Okta Film proposes auteur-driven films in which the activities of looking and listening intersect with narrative forms that are skillful, experimental and enjoyable. With an international political outlook, we choose creative indiscipline, blends of genres and conflict of languages.

MAIN FILMOGRAPHY OF PRODUCER

2016 *Happy Times Will Come Soon* by Alessandro Comodin, Cannes IFF - Semaine de la Critique

2015 *The Other Side* (Louisiana) by Roberto Minervini, Cannes IFF

- Un Certain Regard

2013 *Redemption* by Miguel Gomes, Venice IFF - Out of Competition

2011 *Summer of Giacomo* by Alessandro Comodin, Locarno IFF - Filmmakers of the Present Golden Leopard



MOROCCO, FRANCE

SID EL MAJHOUL THE UNKNOWN SAINT

ALAA EDDINE
ALJEM

DIRECTOR'S BIOGRAPHY

Trained at ESAV Marrakech and INSAS Brussels, Alaa Eddine Aljem directed 4 short films. *The Unknown Saint* is his debut feature. With this project, he participated at Open Doors, at La Fabrique des Cinémas du Monde and took part in the Sundance Screenwriters Lab. In 2016, he was named by Screen International as one the Five Arab Stars of Tomorrow. Principal photography is set to start in October.

LOG-LINE

After years in captivity, a thief returns to retrieve the money he stole and discovers that, unexpectedly, a mausoleum has been built on the site where he stashed the money.

SYNOPSIS

Young Amine steals a large sum of money and escapes into the hills with the police hot on his trail. Before being arrested, he buries the cash and disguises it as a modest tomb. Ten years later, he is released from prison and sets off in search of his money. In the meantime, a shrine has been built on the place where he buried his stash to honour a saint who used to live in the region, and whose tomb was not found until 10 years ago. His name is lost; he is known as the «Unknown Saint». Down the hill from the shrine, a new village subsists mainly as a result of the economic activity generated by pilgrims who come from all over the country and even from abroad. Amine settles in the new village and tries desperately to get his money back.

GOALS AT GAP-FINANCING MARKET

To find equity partners, pre-sales, explore late stage co-production opportunities.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90'

BASED ON

Original screenplay

LANGUAGE / LOCATION

Darija / Agafay, Marrakech

BUDGET / FINANCING IN PLACE

€ 897.280 / € 653.580

MAIN PRODUCTION COMPANY

Le Moindre Geste

CO-PRODUCTION COMPANIES

Altamar films

PARTNERS ATTACHED

CCM, OIF, DFI, CNC, Condor

CURRENT STATUS OF PROJECT

Pre-production

PREVIOUS WORK

The Desert Fish (Short)

CREATIVE TEAM

Alaa Eddine Aljem, *Director*

Francesca Duca, Alexa Rivero, *Producers*

DELEGATE PRODUCTION COMPANY

Le Moindre Geste

MAIN CONTACT PERSON

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Alaa Eddine Aljem, *Director*



Francesca Duca, *Producer*



Alexa Rivero, *Producer*

DIRECTOR'S STATEMENT

In all my works, I tend to start from an absurd situation. *The Unknown Saint* starts with a fake mausoleum. A mausoleum, holy for the inhabitants of a village that lives off the activity generated by the fake saint even though the saint never existed and indeed was never buried there. The same mausoleum that was once a stash for stolen money. Nowadays, there is nothing as holy as money. The mausoleum where a bag of money is buried is the starting point of entangled stories, where spirituality and greed meet. In this film, I also wanted to work on rumors, how they quickly spread and can turn into legends. *The Unknown Saint* will be shot in the vein of my previous films, in a simple and uncluttered staging that reveals the gravity of certain situations and also offers a space for the burlesque and the comedy.

PRODUCTION COMPANY PROFILE

Le Moindre Geste is an independent production company based in Marrakech and Casablanca, launched by director-producers Francesca Duca and Alaa Eddine Aljem in 2012. It focuses on director driven films, which all have a common denominator: start from the personal to reach the universal.

Altamar Films is a Paris-based production company established to discover and produce up-and-coming filmmakers with an international scope. The company builds on years of experience that its founder, producer Alexa Rivero, has gathered in the industry with distribution, sales and production companies.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Memories from the Future* by Francesca Duca (docu-fiction)
2015 *The Desert Fish* by Alaa Eddine Aljem (short, fiction), Grand Prix - Critics' Award and Best Screenplay Award, National FF, Morocco
2015 *The Bread Road* by Hicham Elladaqi (doc)
2014 *The Third Hand* by Hicham Elladaqi (short, fiction)
2012 *In The Name of the Brother* by Youssef Ait Mansour (doc)



ROMANIA, GREECE

SI POATE MAI TRAIESC SI AZI AND THEY MAY STILL BE ALIVE TODAY

TUDOR CRISTIAN
JURGIU

DIRECTOR'S BIOGRAPHY

Tudor Jurgiu's first short, *Oli's Wedding*, won Best Fiction Short in Leeds and other awards. His MA short, *In the Fishbowl*, won 3rd Prize, 2013 Cinefondation Competition. *The Japanese Dog*, his feature debut, premiered in the 1st Feature Competition at the 2013 San Sebastian, won Best Film in Vilnius, 1st Feature in Warsaw. Currently working on his second feature, *And They May Still Be Alive Today*.

LOG-LINE

Tired of waiting for love to come they decide to make it come. But she wants The One, he wants anyone and he hates being alone more than he loves her.

SYNOPSIS

Tired of waiting for love to happen to them, Clara (33) and Vlad (35) decide to make it happen. Their project? To live the perfect love. Their guide? Books, films and folklore. BUT she wants The One, he wants anyone. She wants a prince, he is only a man. On their first date they plan their perfect love. They make a checklist of all the symptoms of love and they believe that by acting them out, love will surely follow. Then they start to act out their love in hope of really finding it. Soon he loses his enthusiasm but her desperation makes him find his passion again. When she becomes confident, he becomes jealous and paranoid. He finds his peace, she becomes depressed and starts acting like a little girl. He tries to be patient and console her but finally breaks into anger. She wants a saviour, he just hates to be alone. In desperation she goes swimming far into the sea to test him. He barely manages to save her from drowning. After this he decides to break up, but before that they go to the countryside and become fantastic characters from a Romanian fairytale. Fantasy takes over and they will emerge from it more mature. Acting out ends here and now love will or will not come.

GOALS AT GAP- FINANCING MARKET

To find a third country for coproduction, other appropriate partners who can contribute to the financing and visibility of this project.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

Romanian / Romania, Bucharest and the Black Sea coast

BUDGET / FINANCING IN PLACE

€ 517.421 / € 362.221

MAIN PRODUCTION COMPANY

Libra Film Productions

CO-PRODUCTION COMPANIES

Graal, Greece

PARTNERS ATTACHED

Wide (Sales Agent), France; Transilvania Film (Distributor), Romania and Seven Films (Distributor), Greece

CURRENT STATUS OF PROJECT

Script finalized, casting in progress, completing the financing is needed

PREVIOUS WORK

ON FESTIVAL SCOPE

Japanese Dog

CREATIVE TEAM

Tudor Cristian Jurgiu, *Director and scriptwriter*

Bogdan Craciun, *Producer*

Anca Tablet, *Scriptwriter*

Dragos Apetri, *Editor*

Alma Alexandra Ungureanu, *Costume designer*

DELEGATE PRODUCTION COMPANY

Libra Film Productions

MAIN CONTACT PERSON

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Tudor Cristian Jurgiu, *Director*



Bogdan Craciun, *Producer*

DIRECTOR'S STATEMENT

Clara is a victim of the view on love imposed on her by mass media and popular culture. She is intoxicated by this image of a perfect relationship. She goes out to fulfil this fantasy. Vlad is afraid of loneliness and capable of intense but short lasting enthusiasm. So his fear of loneliness and her quest for the perfect love are the things that bring them together. I hate being alone more than I love you is the expression that best describes their relationship. In order to emphasize this contrast between the ideal illusionary love and the reality of a modern relationship, the story will be a mix of realism and scenes inspired by fairytales. I will mix different influences and styles such as elements of absurd theatre, old fairytales, realist drama, romantic comedy (in the spirit of *Pierrot le Fou*). The composition and movement of the camera will be different in accordance to the tone of the scene. At the end of the film the fantasy convention takes over and they act like characters from a fairy tale. Pretending to be someone else sometimes helps us understand ourselves better. So the overall tone of the film will be a childish one: adults acting like kids.

PRODUCTION COMPANY PROFILE

Libra Film has been granted development support by the MEDIA Programme three times in 2009, 2011 and 2014, for its slate of projects. In 2006 Libra produced the local box-office hit *Love Sick* by Tudor Giurgiu, which premiered at Berlinale-Panorama, then *Katalin Varga* by Peter Strickland was named the European Discovery of the Year at the 2009 European Film Awards and won Silver Bear for Outstanding Artistic Contribution at 2009 Berlinale. *Of Snails and Men* directed by Tudor Giurgiu was Romania's box office hit in 2012, while Tudor Jurgiu's debut *The Japanese Dog* premiered at the 2013 San Sebastian.

MAIN FILMOGRAPHY OF PRODUCER

2018 *In the Beat of a Heart*

by Tudor Giurgiu

2018 *Moromete family* (part 2)

by Stere Gulea, post-production

2016 *History of Love* by Radu Mihăileanu

2017 *Breaking News* by Iulia Rugină

2015 *Why Me?* by Tudor Giurgiu

2015 *The World is Mine*

by Nicolae Constantin Tânase

2015 *Cinema, mon amour* (doc.)

by Alexandru Belc

2015 *Aliyah Dada* (doc.) by Oana Giurgiu



JAPAN, UZBEKISTAN

TABI NO OWARI, SEKAI NO HAJIMARI TO THE ENDS OF THE EARTH

(ENGLISH WORKING TITLE)

KIYOSHI
KUROSAWA

DIRECTOR'S BIOGRAPHY

Born in Kobe in 1955, Kiyoshi Kurosawa is one of Japan's most acclaimed filmmakers of the modern era. He first gained international attention with 1997 crime thriller *Cure*. Among his numerous awards, he won the 2015 Cannes Un Certain Regard best director award for *Journey to the Shore*, the 2013 Rome Film Festival best director award for *Seventh Code* and the 2008 Cannes Un Certain Regard Jury Prize for *Tokyo Sonata*. Other recent films include *Foreboding* (2018, Berlinale), *Before We Vanish* (2017, Cannes), *Creepy* (2016, Berlinale), *Daguerreotype* (2016, Toronto), *Penance* (2012, Venice).

LOG-LINE

The film tells the story of a young Japanese woman named Yoko who finds her cautious and insular nature tested when she travels to Uzbekistan to shoot the latest episode of her travel variety show.

SYNOPSIS

Yoko hosts a popular global travel show, but despite her job she's cautious and insular like many young Japanese. But she has a bigger dream. On her latest assignment, in Uzbekistan, Yoko and her small team attempt to catch a mythical fish but fail. They film other segments in Samarkand, but feel they need something more special. Indifferent, Yoko prefers to text with her boyfriend in Tokyo. One night, she comes across a tied up goat and suggests freeing it on camera. The goat's release doesn't go as planned and Yoko feels indignant and naive. The team move to the capital, Tashkent. Yoko wanders into the opulent Navoi Theater and falls into a fantasy-like state. The next day she confides her future ambitions to her cameraman but admits her heart isn't ready. Later, at the massive Chorsu Bazaar, Yoko's timid nature inadvertently gets her in trouble with the police. At the police station, she hears of a disaster in Tokyo and realizes how important human communication truly is. Some of the team return home to cover the news but Yoko stays. As Yoko continues her Uzbekistan odyssey, her heart is set free.

GOALS AT GAP- FINANCING MARKET

To secure additional investment partner(s), investigate funds, finalize international sales company agreement.

PROJECT TYPE
Fiction feature

FORMAT / RUNTIME
4K / 120'

BASED ON
Original screenplay by Kiyoshi Kurosawa

LANGUAGE / LOCATION
Japanese, Uzbek / Uzbekistan

BUDGET / FINANCING IN PLACE
€ 1.317.699 / € 984.186

MAIN PRODUCTION COMPANY

Loaded Films Ltd.

CO-PRODUCTION COMPANIES
Uzbekkino

PARTNERS ATTACHED
King Record, Tokyo Theatres, State Committee for Tourism Development of the Republic of Uzbekistan

CURRENT STATUS OF PROJECT
Shooting completed, offline edit

CREATIVE TEAM
Kiyoshi Kurosawa, *Writer and Director*
Eiko Mizuno-Gray, Jason Gray, Toshikazu Nishigaya, *Producers*
Akiko Ashizawa, *DoP*
Norifumi Ataka, *Production Design*
Shinji Watanabe, *Sound*
Yusuke Hayashi, *Music*
Haruki Koketsu, *Costume Design*

DELEGATE PRODUCTION COMPANY

Loaded Films Ltd.

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Kiyoshi Kurosawa, *Writer and Director*



Eiko Mizuno-Gray, *Producer*



Jason Gray, *Producer*

DIRECTOR'S STATEMENT

The once-great Timurid Empire has fascinated me for decades. Today, the nation of Uzbekistan exists in the very same part of the world and I shot this film there with a cast and crew I admire very much. I threw the overly-cautious, young female character of Yoko into the middle of the Silk Road without any prior knowledge or experience. Will she be able to overcome her trepidation and denial of other cultures, and eventually gain some understanding of this country? Conversely, will the people of Uzbekistan come to recognize Yoko as an individual person? The theme in this film is something I've been confronted with in my personal life over the years.

PRODUCTION COMPANY PROFILE

Loaded Films was established in 2011 in Tokyo by Eiko Mizuno-Gray and Jason Gray. The company originally specialized in film publicity, festival strategy, and movie translation for Japan's major studios and film producers. Presently, Loaded Films is in a unique position as one of the only companies in the territory to focus specifically on international feature film co-productions. We have engaged in collaborations with countries such as Latvia, Hong Kong, Uzbekistan, France and Canada.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Where Wolves Fear to Prey*
by Jason Gray (in development)

2018 *Ten Years Japan* by Five Japanese Directors (Anthology), Executive Producer Hirokazu Kore-eda

2017 *Magic Kimono* by Maris Martinsons, EU Film Days, Japan Film Festival of San Francisco

2014 *Steak Revolution* by Franck Ribière, San Sebastian IFF, Tribeca FF (Associate Producer)



GERMANY, NORWAY, US

THE SUNLIT NIGHT

DAVID WNENDT

DIRECTOR'S BIOGRAPHY

David Wnendt's first short film, *California Dreams*, won the 2006 International Short Film Festival Interfilm Berlin. Whilst still a student, his final degree film, *Combat Girls*, which he both wrote and directed, and which depicts the right-wing scene in eastern Germany, won three German film awards shortly after its cinema release in 2012; the German Film Award in Bronze for Best Feature Film, Best Screenplay and Best Actress for Alina Levshin. His second feature *Wetlands* competed in the World Dramatic Competition at Sundance in 2014. His latest film is *Look Who's Back*.

LOG-LINE

Two New Yorkers escaping city chaos meet in the Arctic Circle, on a remote Norwegian island where the sun never sets. To find their way together, and their way home, they'll need to join forces with an eccentric band of would-be Vikings at the top of the world.

SYNOPSIS

It's summer and Frances's life shatters: her art school professors condemn her new paintings, her boyfriend dumps her, and Frances's own family is collapsing. The only painting program that will accept her now is a residency nobody else wanted: assisting a famously difficult Norwegian artist on a remote island in the Arctic Circle. Meanwhile, in the Russian neighbourhood of Brighton Beach, Yasha and his father Vassily have spent the past ten years running a Bakery. Yasha's mother, Olyana promised long ago to join them, but never did. Vassily dreams of reuniting with his wife and relocating to the Far North: a place of real peace. When Olyana suddenly appears outside the bakery window one morning, Yasha learns that she's been living in New York all along, with another man. Vassily's broken-hearted collapse leads Yasha on a northward journey to honour his father's final wish: to rest at the top of the world. Yasha and Frances meet under the 24-hour daylight of the Nordic summer. Neither has a secure home to return to, nor a clear path forward. As the summer winds down the full cast must navigate between ambition, desire, obligation, and risk in order to find a way forward.

GOALS AT GAP-FINANCING MARKET

To find equity investors and presales.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

Digital / 100'

BASED ON

The Sunlit Night by Rebecca Dinerstein

LANGUAGE / LOCATION

English / New York and Lofoten (Norway)

BUDGET / FINANCING IN PLACE

€ 3.850.000 / € 2.850.788

MAIN PRODUCTION COMPANY

DETAILFILM

CO-PRODUCTION COMPANIES

Ape&Bjørn

PARTNERS ATTACHED

Beachside Films

CURRENT STATUS OF PROJECT

Post-production

PREVIOUS WORK

ON FESTIVAL SCOPE

Wetlands

CREATIVE TEAM

David Wnendt, *Director*

Fabian Gasmia, Ruben Thorkildsen, Michael Clark, Gabrielle Nadig, *Producers*

DELEGATE PRODUCTION COMPANY

DETAILFILM

MAIN CONTACT PERSON

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David Wnendt, *Director*



Fabian Gasmia, *Producer*



Gabrielle Nadig, *Producer*

DIRECTOR'S STATEMENT

To me the two most moving elements of the screenplay are the relationship of Yasha and his long-lost mother, and Frances and the Norwegian artist Nils. I see the delicacy, tender humour, lightness and beauty of the script as a challenge. Hitting a wrong note can cause the whole structure to crumble. There are no grand effects to hide behind. One main goal in directing of the film is to strike a balance between the humor of the scenes and the emotional depth and the tragic elements of the story.

We live in times when more and more people choose to isolate themselves from the world. They want to avoid anyone they perceive as different from themselves. They only want to associate with people who think and talk like themselves. This makes it important to tell a different story.

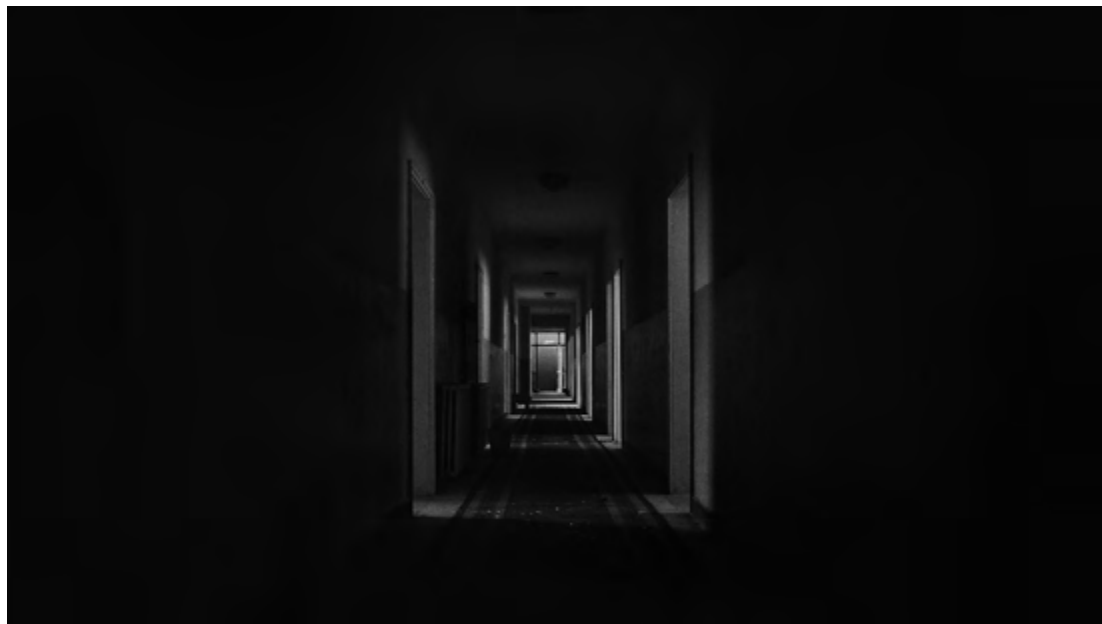
PRODUCTION COMPANY PROFILE

DETAILFILM tells original, moving stories from all over the world for an international audience.

Our films have been awarded at Festivals such as Cannes, Berlinale, Sundance, Karlovy Vary, Locarno and have been shown in cinemas around the globe. We work with the whole spectrum of talents - promising young guns to multi-award winning filmmakers like Olivier Assayas, Mia Hansen-Løve, Karim Ainouz, Kutlug Ataman, Hans Petter Moland, Mohammad Rasoulof and commercial directors like Stéphane Robelin.

MAIN FILMOGRAPHY OF PRODUCER

2018 *The Wild Pear Tree* by Nuri Bilge Ceylan, Cannes IFF
2017 *Mr. Stein Goes Online* by Stephane Robelin
2016 *Personal Shopper* by Olivier Assayas, Cannes IFF
2016 *A Conspiracy of Faith* by Hans Petter Moland
2016 *L'avenir* by Mia Hansen-Løve, Berlinale



BULGARIA, PORTUGAL,
CZECH REPUBLIC

ЯНУАРИ
JANUARY

ANDREY
PAOUNOV

DIRECTOR'S BIOGRAPHY

Andrey Paounov is the director of an award-winning creative non-fiction trilogy on the absurdities of the post-totalitarian transition, including *Georgi and The Butterflies* (2006), *The Mosquito Problem and Other Stories* (2007) and *The Boy Who Was a King* (2011). His films have premiered at IDFA, Cannes and TIFF and have received multiple awards. *January* will be his fiction feature directorial debut.

LOG-LINE

A scary and surreal tale of five men stuck in a snowstorm at the edge of the world, who try to solve a mystery, while it slowly devours them.

SYNOPSIS

Somewhere in the Balkan Mountains, in a desolate 1970s hotel, five men are stuck in a snowstorm: the porter, his stroke-crippled friend, a priest, and the twin drivers of a broken-down snow blower. The closest town lies on the other side of the Black Oak Woods. One has to cross the woods to reach the town, but that is insane in the midst of winter: the road is snowed over, you can get lost and freeze, the wolves are hungry and can be heard howling all night long... Still, early that morning, Petar Motorov, must have harnessed his magnificent sleigh and headed to town. Nobody saw him leave, but the falling snow still hasn't fully erased his deep tracks. But when the sleigh returns, Petar Motorov isn't on it: there's just a fur coat, a shotgun, the frozen carcass of large wolf, and a big, fat mystery. Where is Petar Motorov, and what has happened to him? One by one the men disappear in Motorov's tracks, and each time a dead wolf returns. The Porter is the last man standing, left alone in the hotel that melts into a surreal world where past and present co-exist. He dons the fur coat — a perfect fit, reloads the shotgun — such ease, and off he goes. Or perhaps he has gone already.

GOALS AT GAP- FINANCING MARKET

To close gap-financing through:
sales agent MG; distribution MG;
post-production financing;
in-kind contribution/co-production.

PROJECT TYPE

Fiction feature

FORMAT / RUNTIME

35mm / 90'

LANGUAGE / LOCATION

Bulgarian / Bulgaria

BUDGET / FINANCING IN PLACE

€ 727.500 / € 580.500

MAIN PRODUCTION COMPANY

Portokal

CO-PRODUCTION COMPANIES

Terratrema Filmes, Artcam

PARTNERS ATTACHED

BNT, NuBoyana Film Studios

CURRENT STATUS OF PROJECT

Advanced development

PREVIOUS WORK

ON FESTIVAL SCOPE

The Mosquito Problem and Other Stories

CREATIVE TEAM

Andrey Paounov, *Director*

Alex Barrett and Andrye Paounov, *Writers*

Vasco Viana, *DoP*

Vanya Rainova, *Producer*

DELEGATE PRODUCTION COMPANY

Portokal

MAIN CONTACT PERSON

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Andrey Paounov, *Director*



Vanya Rainova, *Producer*

DIRECTOR'S STATEMENT

January is inspired by a play by Yordan Radichkov – Bulgaria's most distinctly-voiced, locally rooted, yet universal, author of the past century. I'm drawn to *January*, in particular, because it goes a step further into the theatre of absurd of Beckett and the Comedy of Menace by Pinter, with an unusual structure of repetition, where we're seemingly eternally stuck in the first act. Still, several themes run in parallel, and inform each other, in my vision of *January*. The first one poses a rather universal existential question: what is it that makes us act against the advice of our best reason? But at the same time, in reimagining *January* as a film that is set in contemporary Bulgaria, but whose physical world is stuck in the 1970s, I also propose a metaphor for the post-socialist Balkans, where Beckett's surrealism reads like a reportage. The challenge is how to make this film, in which the characters spend the majority of their time talking, a primarily visual and psychological experience. For in all that speaking, it is the unspoken, the silence that should really matter. *January* will have the pace of a Western, the energy of a thriller, and the aftertaste of a horror film.

PRODUCTION COMPANY PROFILE

Portokal is a boutique production company that supports emerging talent and established filmmakers in the development, production and distribution of their author-driven work. Our films have competed in some of the world's most prestigious festivals, including, IDFA, DokLeipzig, HotDocs, Visiondu Reel, Locarno, Clermont-Ferrand, etc. Our current claim to fame is international co-productions for short fiction and feature-length creative documentaries. That said, in 2015 we started working to bring that experience into producing European feature films that have a distinct voice and aesthetics.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Load* by Svetoslav Stoyanov, to be released

2016 *Setembro* by Leonor Noivo, Locarno IFF - Pardi di Domani

2014 *Pride* by Pavel Vesnakov, Locarno IFF - Pardi di Domani

2013 *The Last Black Sea Pirates* by Svetoslav Stoyanov, Vision du Reel, HotDox, DokLeipzig



POLAND, GERMANY

ANGELS OF SINJAR

HANNA POLAK

DIRECTOR'S BIOGRAPHY

Hanna Polak's theatrical feature doc *Something Better to Come* received 40+ international awards, including the 2014 IDFA Special Jury Award. Hanna's documentary short *Children of Leningradsky* received an Academy Award, 2 Emmy nominations and many other awards. Hanna trained as a cinematographer at Moscow's VGIK before becoming a writer-director-producer.

LOG-LINE

Hanifa (35) and Saeed (28) survived ISIS' attempt to kill off all Yazidis in 2014. Now they fight to free loved ones still held captive by ISIS, and to reunite what is left of their families. In the face of despair they are beautiful, caring, and beloved, and muster the strength to carry on living.

SYNOPSIS

Hanifa and Saeed - a woman and a man who lived through, and survived the 2014 genocide against the people of the Yazidis in the Sinjar region in Northern Iraq. The film follows their parallel quest to rebuild what is left of their lives in the most adverse circumstances. Hanifa and Saeed are not related, but they share a similar fate.

Hanifa (38) witnessed how her five sisters, aged 8 to 18, were abducted by ISIS. Saeed (28) was rounded up with 400 other Yazidi men. ISIS gunned them down to kill them all. Saeed, hit by five bullets, survived by miracle – only to see his sisters trucked off to be raped.

Two of Hanifa's sisters managed to escape from ISIS and are now in greater safety in Germany. Three more sisters remained in ISIS' hands. Hanifa managed to buy one sister back. Two remain in captivity – one of them was brainwashed into putting her name on a suicide list. Hanifa still wants to get her out.

Saeed wants to punish the murderers of his father, mother and six brothers - all massacred in August 2014. More close relatives of his died in captivity.

Both Hanifa and Saeed consciously remain in Northern Iraq in order to rescue loved ones and fight for their people.

GOALS AT GAP-FINANCING MARKET

To sell rights to US, UK, Austria, Australia and Italy. To find grants and sponsors. To build ties to festivals and to the cinematic, home, non-TV distribution community worldwide.

PROJECT TYPE
Documentary feature

FORMAT / RUNTIME
HD 4K / 90'

LANGUAGE / LOCATION
Kurdish, English / Sinjar Region, N. Iraq; perhaps Germany, Canada

BUDGET / FINANCING IN PLACE
€ 380.000 / € 268.583

MAIN PRODUCTION COMPANY

Hanna Polak Films; Saxonia Entertainment

CO-PRODUCTION COMPANIES

ZDF / arte, HBO Europe, numerous presales

CURRENT STATUS OF PROJECT

Advanced development

PREVIOUS WORK

ON FESTIVAL SCOPE

Something Better to Come

CREATIVE TEAM

Hanna Polak, *Director and Producer*
Simone Baumann, *Producer*

DELEGATE PRODUCTION COMPANY

Saxonia Entertainment GmbH

MAIN CONTACT PERSON

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Hanna Polak, *Director and producer*



Simone Baumann, *Producer*

DIRECTOR'S STATEMENT

My film will observe Hanifa and Saeed in their daily lives and through the challenges ahead of them.

By focusing on their individual stories, I will deliver a visceral, poetic film that celebrates the power of the human spirit. It is a big story for the big screen. It will be character-driven, utilizing cinéma vérité style. I will be very close to my protagonists, capturing their immediate emotions of the moment. I wish to celebrate the steely strength and humanity with which Hanifa and Saeed are clawing their way back to life in the face of a complete breakdown of civilisation.

I will also carefully select a small number of additional characters to better show the context in which Hanifa and Saeed live today. These very personal stories will help chronicle the fight of the surviving Yazidis to rise beyond victimhood and to demand justice and a lasting peace for their people.

I will embed "found material" into my film, to be shot in 4K. I include - photos and moving images shot by Hanifa herself back in 2014, as well as diary text by her. I will carefully weave this special archive into footage we shoot.

PRODUCTION COMPANY PROFILE

Hanna Polak Films produces internationally the films of Hanna Polak.

At Saxonia Entertainment, Simone Baumann has been leading the documentary department since 2010. Simone has 20+ years of production experience and is an expert in international documentary co-production. She is best known for her work about and with Eastern Europe and Russia. The long list of awards for her productions include the 2014 German TV Award for *Putin's Games*.

MAIN FILMOGRAPHY OF PRODUCER

2016 *Rodnye; Close Relations* by Vitaly Mansky, 35 plus international festivals, 3 awards

2015 *Under the Sun* by Vitaly Mansky, 60 plus festivals, 13 plus international awards



BELGIUM

DRAGON WOMEN

FRÉDÉRIQUE DE MONTBLANC

DIRECTOR'S BIOGRAPHY

Both film director and visual artist, Frédérique de Montblanc was born in Brussels. She studied at Concordia University in Montreal (BFA) and at CalArts in Los Angeles (MFA). *Malta Kano, TX*; her short film created with US choreographer Dominic Walsh premiered at the Brussels Short Film Festival in 2015. *La chute*, a short written for Slam poet Queen KA premiered at the Festival Regard (QC) in 2017. As a designer, she has collaborated with theatre directors and choreographers in Europe and in the US.

LOG-LINE

Often called 'Dragons', women in the finance sector still represent a small minority. Shot in Europe and the US, this documentary is a series of intimate portraits of various senior women in the field. Filmed at work, at home and during their leisure time, they will tell us what mechanisms they had to implement to survive in one of the most competitive sectors in the world.

SYNOPSIS

Dragon Women is a kaleidoscopic series of portraits that creates a conversation between ambitious yet very different women when it comes down to their relationship to work, men, family, and gender equality. We will see them at work: managing their teams, undergoing tremendous stress while keeping up appearances for their clients. They will tell us how they got addicted to the fast-paced culture of finance, the bonuses, the hyper-specialized lingo, the notion of being part of a certain elite. They will describe how they coped with situations of discrimination. We will hear the odd interactions at work that they've learned to accept as their daily load of sexism. While some see themselves as queenbees, others have become sharks; most of them fear the term dragon. We will see why Wall Street is a jungle and in what ways these women have morphed into 'men' in order to stay in the game. During women networking events, seniors will talk about the lack of female mentorship and how it affected who they became. Juniors will discuss their future with them. At home, we will dive into their intimacy and see how these alpha women deal with their partners, family and staff.

GOALS AT GAP-FINANCING MARKET

To meet potential co-producers and other partners interested in *Dragon Women* for their territory.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

4K / 90'

LANGUAGE / LOCATION

English, French, German / New York, London, Paris, Frankfurt

BUDGET / FINANCING IN PLACE

€ 465.000 / € 330.000

MAIN PRODUCTION COMPANY

Savage Film

CO-PRODUCTION COMPANIES

Rise & Shine World Sales

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

Malta Kano, TX (Short)

CREATIVE TEAM

Frédérique de Montblanc,

Director and Producer

Vincent Metzinger, *Producer*

Olivier Boonjing

and Tristan Galand, *DoP*

Julie Naas, *Editor*

DELEGATE PRODUCTION COMPANY

Savage Film

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Frédérique de Montblanc,
Director and Producer



Vincent Metzinger, *Producer*

DIRECTOR'S STATEMENT

In 1992, I founded All-4-U, a multinational company that served the ever-growing needs of its clients. I was determined, ambitious and nine years old. Then I met 'Art' and there was no way back. But part of me remains fascinated by success-driven businesswomen who seem to manage it all: work, family and their femininity. So I decided to write a documentary that focuses on women working in the Finance World, because it attracts women who must be thick-skinned to survive.

In their quest for power, they often conform to pre-established codes and tend to emulate men's individualism, pragmatism and self-assurance. As a consequence, some women sacrifice all prospects of having a family to maximize their career goals. Others manage kids by delegating to nannies, and in some rare occasions, to stay-at-home dads. Others end up leaving the field to recover a healthier work-life balance. To me these women are immensely inspiring because their inner struggles as they pertain to family, morality and success are universal. Reflecting at first on gender equality at home and at work, the film opens up on these women's definition of success and asks whether it is 'womanly' possible to have it all.

PRODUCTION COMPANY PROFILE

Savage Film is a film production company founded in 2007 by Bart Van Langendonck and operating from Brussels in association with Eyeworks Film & TV Drama (Warner Bros. group). Savage Film produces fiction films and documentaries with subjects just as versatile as its directors' backgrounds. Daring or controversial, our productions often balance on the boundaries of genres, be it fiction, documentary or art.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Le fidèle* (aka Racer and the Jailbird) by Michaël R. Roskam, Venice IFF, TIFF

2016 *The Land of the Enlightened* by Pieter-Jan De Pue, Sundance FF - Special Jury Award for Cinematography

2015 *The Ardennes* by Robin Pront, TIFF

2011 *Bullhead* by Michaël R. Roskam, 2012 Oscar® - Nomination Best Foreign Language Film



SLOVAKIA, FRANCE

ET J'AIME À LA FUREUR

ANDRÉ BONZEL

DIRECTOR'S BIOGRAPHY

André Bonzel is a French director and screenwriter, living in Paris. He was educated at INSAS, Brussels and started as co-author of the multi-awarded Belgian cult mockumentary *C'est arrivé près de chez vous* (*Man Bites Dog*), together with Rémy Belvaux and Benoît Poelvoorde. He is also a recognized DoP and photographer.

LOG-LINE

In the midst of a midlife crisis, a film director recounts with wit and humor his turbulent life using 16mm films shot over one century by other filmmakers, anonymous or amateurs, that he collected over 30 years. Using bits and pieces from the lives of others, he draws a picture of one century of drama full of sex, treason and desire for immortality.

SYNOPSIS

André, a filmmaker in his fifties, has collected old home movies of strangers all his life. In voice-over narration, he recalls the first film he collected as a child. It showed a loving family he never had. André remembers his father as a monster. He is shocked when he discovers images of his father in a family film collection, looking affectionate and tender. The contrary of what he remembers. André reconstructs the story of his family, using his own films and those of strangers. His ancestor Maurice and his descendants had adventurous lives, were sympathetic people who adored cinema and sex, yet had dysfunctional families. His wild film school years mirror such a life full of sexual adventures. A friendship with filmmakers Rémy and Ben culminates in a huge success with the cult movie *Man Bites Dog*. But soon after, that friendship ends and they stop making films, leaving André abandoned again. It's through cinema that André finally encounters the love of his life. Three children have sprung from this marriage and André has become the father he never had. From the story of his ancestors he understands that the only thing that counts, only thing that stays, are the people we have loved.

GOALS AT GAP- FINANCING MARKET

To find partners to close the financing, such as and mainly sales agents and distributors. We plan to complete the film by February 2019.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

2K digital / 90'

LANGUAGE / LOCATION

French / Europe

BUDGET / FINANCING IN PLACE

€ 552.866 / € 428.866

MAIN PRODUCTION COMPANY

Artichoke

CO-PRODUCTION COMPANIES

Les Films du Poisson

PARTNERS ATTACHED

HBO Europe

CURRENT STATUS OF PROJECT

Pre-production

PREVIOUS WORK

ON FESTIVAL SCOPE

C'est arrivé près de chez vous

(*Man Bites Dog*)

CREATIVE TEAM

André Bonzel, *Director and Writer*

Juraj Krasnohorsky, *Producer*

Laetitia Gonzales, *Co-producer*

Marek Kralovsky, *Editor* (tbc)

Benjamin Biolay, *Music composer* (tbc)

Erwan Kerzanet, *Sound designer* (tbc)

DELEGATE PRODUCTION

COMPANY

Artichoke

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André Bonzel, *Director and Writer*



Juraj Krasnohorsky, *Producer*



Laetitia Gonzales, *Co-producer*

DIRECTOR'S STATEMENT

I started to collect amateur films, because they were unique and there was nothing equal in professional cinema. These were people shooting their own life, filming the ones they loved. Over 30 years, I collected 200 hours of footage covering one century. Among the first films I got as a child, there were some showing a voyage, in an old automobile, of a small girl and her parents. This, more than any other films, made me dream. Only years later I understood my fascination: the parents in the film seemed madly in love with each other, with a lot of affection for the little girl. This happiness of a perfect family is something I never experienced. I started to imagine what the life of the people in the films was like. It made me think of my own destiny. Then came the idea of telling the story of my life using some of their images, together with my own. This is what my film is about, the story of one's life. Each of us. What is evident from these old films, is that even though technology and fashion change over the years, the essence of life and what is important stays the same. At the same time, my film will be a celebration of cinema, of sensuality, and of the act of filmmaking.

PRODUCTION COMPANY PROFILE

Artichoke is a Slovak production company managed by two producers, EAVE graduate Juraj Krasnohorsky and Henrieta Cvangova. We produce ambitious feature films and animation. We are working on the next film by French director André Bonzel, *Et j'aime à la fureur*, a co-production with France and HBO Europe, supported by CE MEDIA single project development, Slovak AVF and French CNC. Our animation slate includes *White Plastic Sky* a feature film for adults co-produced with Hungary and France and the stop-motion film for children *Of Unwanted Things and People* coproduced with Czechia, Poland, Slovenia.

Les Films du Poisson is an independent French company, producer of internationally acclaimed fictions and docs, committed to an exacting cinema. Latest releases include Finkiel's *Memoir of War*, Eric Caravaca's *Plot 35* and Bertuccelli's *Claire Darling*.

MAIN FILMOGRAPHY OF PRODUCER

2019 *Et j'aime à la fureur* by André Bonzel, Karlovy Vary IFF - Eurimages Lab Project Award

2016 *Superbia* by Luca Toth, Cannes IFF - Semaine de la critique

2012 *Tigers in the City* by Juraj Krasnohorsky, Artfilmfest



DENMARK, FRANCE,
SWEDEN, NORWAY

FLEE / FLEE (VR)

JONAS POHER RASMUSSEN

DIRECTOR'S BIOGRAPHY

Jonas Poher Rasmussen started his career as a radio journalist for DR. He directed the acclaimed documentary *Something about Halfdan* and made his feature debut with the hybrid film *Searching for Bill*, winner of Best NORDIC:DOX Award at CPH:DOX (2012). Jonas works with many different storytelling formats and recently directed the film *What He Did*, which won the FIPRESCI award at Thessaloniki Documentary Film Festival (2016).

LOG-LINE

Flee is an animated film that tells the true story of a young man running for his life who is forced to lie about his past in order to survive. Twenty years later and at the risk of losing everyone he loves, he confronts the truth.

SYNOPSIS

Amin came to Denmark from Afghanistan by himself at the age of 16 after being on the run for 5 years from the Mujahideen. He was given a fake story by the human traffickers - a story that changed his life as he had to pretend his family had been killed. He had to cut all official connections with his beloved family. Today, he's 36, homosexual and a Fulbright Scholar at Harvard. He is planning to get married to his Danish partner, who would like to move to the countryside. But Amin doesn't feel ready. First he has to come to terms with his past and tell his true story for the first time. He decides to open up and tell his best friend about his family and their escape from Afghanistan. A story about how he had his existence pulled out by the roots, all while having to relate to a dangerous emerging sexuality. But denying his family's existence and their escape are not the only scars in his life. His last chance to tell his family that he is gay, departed with the plane that brought him to Denmark. Time and the distance between them makes him fear that if he comes out to them, he will lose them for real. In addition to the film, we are also producing a VR piece.

GOALS AT GAP- FINANCING MARKET

Ensure the last funding for the film, as well as finding broadcasters, distributors, outreach partners - and VR partners for the VR project.

PROJECT TYPE

Animation feature

FORMAT / RUNTIME

Scope / 80'15' (VR)

BASED ON

Real story

LANGUAGE / LOCATION

Danish, English, Russian, Dari / Denmark, France

BUDGET / FINANCING IN PLACE

€ 2.700.000 / € 2.400.000

€ 235.000 / € 100.000 (VR)

MAIN PRODUCTION COMPANY

Final Cut for Real

CO-PRODUCTION COMPANIES

Sun Creature Studio, Vivement Lundi!, Most Films, Mer Films

PARTNERS ATTACHED

Arte France, DFI, SFI, NFI, CPH Film Fund, Western Region, Nordic Film and TV Fund, Vpro, DR, SVT, FrittOrd, Animation Workshop, Movie Star, I Wonder, Region Bretagne, Region Haute De France

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Jonas Poher Rasmussen, *Director*

Monica Hellström, *Producer*

Charlotte De La Gournerie,

Animation producer

DELEGATE PRODUCTION COMPANY

Final Cut for Real

MAIN CONTACT PERSON

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Jonas Poher Rasmussen, *Director*



Monica Hellstrom, *Producer*



Charlotte De La Gournerie,
Animation producer

DIRECTOR'S STATEMENT

I clearly remember the first time I saw Amin. It was on the train. We were both around 16 years old. Amin was not from Denmark, and he stood out as he sat on the train. But that was not the only reason I noticed him. He was really well dressed, with a smart, tight t-shirt and black trousers with a little sway that went beyond his Buffalo Boots. The year was 1997, and his clothing was the height of fashion, a rare sight in our village. And then there was his gaze. He was serious and just sat looking straight ahead, without moving so much as a muscle. I found out that he had moved in with a foster family close to my parents. We started in high school together, and we met almost every morning at the bus stop. We became good friends. But he never told me about his family or his life before Denmark. There were many rumours, including one that he had seen his parents being shot and that he had fled on foot all the way to Denmark. Amin himself never said anything. It's been over 20 years since I first met Amin. We have built a close friendship, we have travelled and become men together – but it's not until now that he feels ready to tell me his story.

PRODUCTION COMPANY PROFILE

Final Cut for Real is a two-time Oscar®-Nominated production company based in Denmark dedicated to producing high-end, creative documentaries and fiction films for the international market. Recent titles: *The Distant Barking of Dogs* (2017) by Simon Lereng Wilmont, *Drowning Man* (2017) by Mahdi Fleifel premiered at Cannes IFF, *Land of the Free* (2017) by Camilla Magid, won the Nordic DOX Award, CPH:DOX, *Les Sauteurs* by Estephan Wagner by Moritz Siebert and Abou Bakar Sidibé, premiered at 2016 Berlinale, the two Oscar®-nominated documentaries by Joshua Oppenheimer - *The Look of Silence* and *The Act of Killing*.

MAIN FILMOGRAPHY OF PRODUCER

2017 *The Distant Barking of Dogs*

by Simon Lereng Wilmont, IDFA - Best First Appearance Award, Göteborg IFF - Best Nordic Doc, Thessaloniki IFF - Golden Alexander Award, San Francisco FF - Best Doc

2015 *The Dvor Massacre* by George Larsen

2014 *The Fencing Champion*

by Simon Lereng Wilmont

2013 *Chikara – The Sumo Wrestler's Son*

by Simon Lereng Wilmont

2012 *Moon Rider* by Daniel Dencik.



CZECH REPUBLIC, FRANCE,
ARGENTINA, AUSTRIA

FUGA
FUGUE
(WORKING TITLE)

ARTEMIO BENKI

DIRECTOR'S BIOGRAPHY

Artemio Benki is a director and producer born in Paris. Since 1992 he has been living in Prague. His documentary short *My Land* (1993) was selected at Karlovy Vary IFF and Munich IFF. He directed and produced an episodic fictional documentary, *Moon Valley* (1994), presented at Locarno IFF, Karlovy Vary IFF, Freiburg - Main Prize, St Petersburg IFF - Award Ecumenical Jury. The creative documentary *Fugue* will be Artemio's feature length debut.

LOG-LINE

Martin is a young Argentinian piano virtuoso and composer, who since his breakdown four years before has been a patient of El Borda, the largest psychiatric hospital in Latin America. A child prodigy and most promising talent of his generation, he is trying to recover from his psychiatric illness and return to life outside the walls of the asylum, back on concert stages, while working on his new composition.

SYNOPSIS

Martin is young Argentinian piano virtuoso and composer, who is one of the 1500 male patients of El Borda, the biggest psychiatric hospital in Latin America, a small city in itself, nestled close to the centre of Buenos Aires. Now in his early thirties, he's been living here for the last four years, after his complete breakdown. A former child prodigy and most promising talent of his generation, he is now trying to find a way to overcome his psychiatric mental illness (schizophrenia) and return to life outside the walls of the asylum and back on concert stages, while working on his new composition *EnferMaria*. *EnferMaria*, a pun on "infirmary", is a complex piece, viscerally connected with the process of healing. Excited and scared in equal measure to cross the border, Martin becomes an outpatient. The perpetual transition between the safety of El Borda and the chaos outside starts to fuel a source of a constant fear of relapse. His jobs as a bar pianist, his psychodrama sessions, his confrontation with influential figures from his musical past, all add up to his coming to terms with the essence of his trauma and self worth. Martin will translate this process into what will essentially become *Enfermaria*.

**GOALS AT GAP-
FINANCING MARKET**

To secure an agreement with World Sales Agent (MG), possible pre-sales, to get feedback and interest from festivals.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

HD 1,85 / 90'

LANGUAGE / LOCATION

Spanish / Argentina

BUDGET / FINANCING IN PLACE

€ 585.739 / € 495.739

MAIN PRODUCTION COMPANY

Artcam Films

CO-PRODUCTION COMPANIES

Petit a Petit Production, Lomo Cine & Buen Destino, Golden Girls

PARTNERS ATTACHED

Eurimages, MEDIA, CNC, Czech Film Fund, INCAA, BKA

CURRENT STATUS OF PROJECT

Post-production

CREATIVE TEAM

Artemio Benki, *Director and Producer*
Petra Oplatkova, *Producer*

**DELEGATE PRODUCTION
COMPANY**

Artcam Films

MAIN CONTACT PERSON

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Artemio Benki, *Director and producer*



Petra Oplatkova, *Producer*

DIRECTOR'S STATEMENT

The narrative of *Fugue* is essentially focused on the character of Martin. What interests me in his trajectory – he is in the hospital and plans to get out of it – is that, in the process of crossing it, he's drawing a line between the inside and the outside. Martin tries to find his place, and it's in this intermediate world between "madness" and "normality" that he creates a safe space for himself. This border and the crossing thereof are key elements of *Fugue*. They are important factors in Martin's life and evolution. The two worlds oppose one another in reciprocating movements, pushing us to question the notions of normality, artistic creation and individual freedom. Using no interviews or voiceover and letting situations develop over long shots, *Fugue* tells the story of the evolution of a man who derives his power from his own fragility.

PRODUCTION COMPANY PROFILE

Artcam Films, established in 2000, is a major arthouse film distributor in the Czech Republic and has released over 250 titles such as *Fuocoammare*, *Mommy* and *120 BPM*. Since 2013 Artcam has been expanding its activities in alternative distribution (DIY Cinema, Fresh Artcam - 1st & 2nd films label), exhibition and production. The production unit is led by producers A. Benki and P.Oplatkova. The feature length creative documentary *Fugue*, directed by Artemio Benki, a Czech, French, Argentinian and Austrian co-production, supported by MEDIA, Czech Film Fund, CNC, INCAA, BKA Austria and Eurimages, currently in post-production, is Artcam's most recent project.

**MAIN FILMOGRAPHY
OF PRODUCER**

2018 *Humorist* by Michael Idoz (co-producer)
2016 *Personal Shopper* by Olivier Assayas, Cannes IFF - Best Director Award (co-producer)
2016 *La Danseuse* by Stephanie di Giusto, Cannes IFF - Un Certain Regard (co-producer)
2015 *Marguerite* by Xavier Giannoli, Venice IFF



SWEDEN, CANADA

PUSH

FREDRIK
GERTTEN

DIRECTOR'S BIOGRAPHY

Fredrik Gertten is an award-winning director and journalist based in Malmö, Sweden. Today he combines filmmaking with a role as a creative producer at his production company WG Film – famous for local stories with a global understanding. His past films include *BANANAS** (2009), *BIG BOYS GONE BANANAS** (2012), *Bikes vs Cars* (2015) and *Becoming Zlatan* (2016, co-directed with Magnus Gertten).

LOG-LINE

Why is it so expensive to rent or own a house in cities around the world right now? *PUSH* investigates the global housing crisis that has gripped our cities. This is not gentrification. It's something stronger, until now a monster without a name.

SYNOPSIS

Housing prices are skyrocketing in cities globally. Longtime residents are pushed out. Not even nurses, policemen and firefighters can afford to live in the cities they are supposed to protect. This is not gentrification; it's a different kind of monster. Housing as an asset, a place to park money. *PUSH* is a global drama – investigating an ongoing crime. Who are the players and what are the forces gripping cities around the world? In New York, we meet a man who spends 90% of his income on a flat. In Barcelona, Ahmed and his family are the last left in their building. The new owner has been successfully pushing all of their neighbours out. In London, people talk about Bank Boxes in the sky. New condo buildings, where flats are sold on international fairs to investors, only to be left to stand empty. Enter Leilani Fahra. Leilani has for the past three years been the UN Special Rapporteur on Adequate Housing. She believes that if we really want to make a change to ensure all people can live in the city then we have to be able to hold someone responsible for what is going on. *PUSH* will follow Leilani's quest to understand the radical change that many cities are now being confronted with.

GOALS AT GAP-FINANCING MARKET

To find new partners to collaborate with – both financiers, distributors and other partner organizations, and secure the last piece of funding for *PUSH*.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

HD / 90'

LANGUAGE / LOCATION

English / Stockholm, London, New York, Toronto, Valparaiso, Seoul, Barcelona, Milan, TBC

BUDGET / FINANCING IN PLACE

€ 750.974 / € 447.046

MAIN PRODUCTION COMPANY

WG Film

CO-PRODUCTION COMPANIES

Cave 7

CURRENT STATUS OF PROJECT

Late development

PREVIOUS WORK

ON FESTIVAL SCOPE

Bikes vs Cars

CREATIVE TEAM

Fredrik Gertten, *Director*

Margarete Jangård, *Producer*

Erik Bäfvig, *Editor*

Iris Ng, Janice d'Avila, *DoP*

Florencia Di Concilio, *Composer*

DELEGATE PRODUCTION COMPANY

WG Film

MAIN CONTACT PERSON

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Fredrik Gertten, *Director*



Margarete Jangård, *Producer*

DIRECTOR'S STATEMENT

In my colorful, immigrant hood in Malmö, Sweden, the word gentrification has always been heard. Twenty years ago I founded a group that wanted a new and better school, safer courtyards, no more crime, none of the junkie needles in our kids' playgrounds. I soon came to understand that our struggle was creating gentrification. When we, a group of successful families, decided to remain, the prices went up. However, I still want to believe that people who want to make their part of town cooler and safer, is a positive force in society. Both *Bikes vs Cars* and *PUSH* tell a story about cities that no longer work for the benefit of their citizens. Construction companies, private equity funds are setting the agenda through their PR and lobby and sometimes also by clear corruption. It makes it very hard to change anything when all powerful have something to lose and the homeownership middle-class is partly dependent on the system. They all feel the stress. Because even if you've made it, your kids won't. The elevator pitch for the ambition of this film could be NAME THAT PUSH. We need to understand what the heck is going on to be able to talk about it. A clearer language. A deeper knowledge.

PRODUCTION COMPANY PROFILE

WG Film has extensive experience in working with documentaries and employing films as a tool to create change. Films like *BANANAS**, *Burma Vj*, *Big Boys Gone Bananas!**, *I Bought a Rainforest* and *Bikes vs Cars* have been used by many as tools to talk about important topics of our time and were selected to festivals like IDFA, Sundance, Berlinale, Cannes, Hot Docs, SXSW and CPH:DOX as well as hundreds of other festivals around the world.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Dead Donkeys Fear No Hyenas* by Joakim Demmer, Sheffield Doc/Fest
2016 *Becoming Zlatan* by Fredrik Gertten and Magnus Gertten, IDFA
2015 *Bikes vs Cars* by Fredrik Gertten, SXSW
2012 *BIG BOYS GONE BANANAS** by Fredrik Gertten, Sundance FF
2009 *BANANAS** by Fredrik Gertten, Berlinale
2008 *Burma VJ* by Anders Östergaard, Sundance FF (co-producer)



ITALY, MEXICO

TONY DRIVER, UN DEPORTATO AL CONTRARIO TONY DRIVER, A BACKWARD DEPORTEE

ASCANIO
PETRINI

DIRECTOR'S BIOGRAPHY

Ascanio Petrini was born in Bari. He directed a few short films, among which *Piscio*, presented at Cortodoric and among the finalists of Nie Wiem. His first documentary *Salva la cozza* was selected at Sguardi Altrove Film Festival in Milan and at RIFF in Rome. He has been working on several films as a 1st AD for directors such as Edoardo Winspeare and Vincenzo Marra. *Tony Driver* is his first feature film.

LOG-LINE

In a small town on the southern Italian coast lives a stocky and tough man, Pasquale Donatone, aka Tony. He migrated to the US with his family when he was nine years old, and never returned to Italy until recently, when he was deported because of his second "job"- smuggling illegal migrants into the US. The American Dream is Tony's creed and now it lies in pieces. But Tony is not going to give up.

SYNOPSIS

Tony Driver is a story about immigration, drugs, love and a sense of belonging to a country that seizes you forever: The United States of America. Pasquale Donatone, aka Tony, left Italy 40 years ago when he was a small child. Not knowing any different ways of life, he grew up to become deeply American. He never returned to Italy till bad circumstances forced him to. Tony did some mistakes, the biggest was to sign to be deported in stead of going to jail for ten years in Arizona. Why? Due to its "second job". While being a taxi driver for the Yuma City Cab Company, he used to smuggle illegal Mexican migrants and drugs into the US. Now he is a backward deportee in his native country and has to wait ten years before he can return to the US. But ten years is a long time for an "American old dog", like Tony likes to call himself. Italy seems hopeless to him, a land with no opportunities, and Tony is on the verge of madness. Will he accept his fate at the risk of breaking down or will his tough temper push him to play hazard once again?

GOALS AT GAP- FINANCING MARKET

To find international sales, broadcasters and distributors to partner with us.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

2K / 80'

LANGUAGE / LOCATION

English, Italian, some Spanish / Polignano a Mare (Italy), Baja California, San Luis Rio Colorado (Mexico), Yuma-Arizona, Sonora Desert (USA / Mexico)

BUDGET / FINANCING IN PLACE

€ 170.000 / € 110.000

MAIN PRODUCTION COMPANY

Dugong Films

CO-PRODUCTION COMPANIES

Fulgura Frango, Rabid Film

PARTNERS ATTACHED

Mibact, Apulia Film Fund

CURRENT STATUS OF PROJECT

Editing

CREATIVE TEAM

Ascanio Petrini, *Director*

Marco Alessi, Giulia Achilli, *Producer*

DELEGATE PRODUCTION

COMPANY
Dugong Films

MAIN CONTACT PERSON

Giulia Achilli

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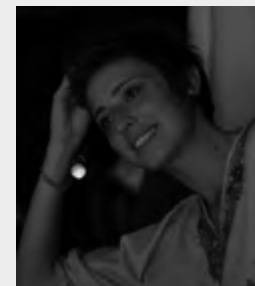
dugong.it



Ascanio Petrini, *Director*



Marco Alessi, *Producer*



Giulia Achilli, *Producer*

DIRECTOR'S STATEMENT

«My name is Pasquale Donatone, but in the United States of America, they call me Tony». His story is one of immigration across continents. Italy, the US and Mexico are the stage of a drama where the protagonist is the personification of ideals fuelled by the collective imagery of America we all know from film and literature.

He's a man who was not capable to stop. As Tony says "The best is to die, the worst to be deceived." And now that life seems to have deceived him, the risks of going crazy are high.

His tough delicacy fascinated me from the day I first met him in a cave by the Mediterranean Sea.

I slowly started wishing for Tony to go for a second chance, and I had to be with him when that would happen. Cost it what it will.

PRODUCTION COMPANY PROFILE

The Dugong is a large marine mammal, and the inspiration for ancient sea-faring tales of mermaids and sirens. Taking its name from this creature, Dugong is a Rome based production company focused on the blurred line between fiction and documentary. Dugong films have been screened in festivals across the world such as Venice (*Controfigura*, 2017), Toronto (*Mon Amour Mon Ami*, 2017), Locarno (*The Challenge*, Special Jury Prize, Cinéastes du Present 2016), Rotterdam (*Whipping Zombie*, 2017), and Cannes (*Samouni Road*, Winner Oeil d'Or for Best Documentary, 2018).

MAIN FILMOGRAPHY OF PRODUCER

2018 Samouni Road by Stefano Savona, Cannes IFF - Quinzaine des Réalisateurs, Oeil d'Or Award

2017 Mon amour mon ami by Adriano Valerio, Venice IFF, TIFF

2017 Controfigura by Ra Di Martino, Venice IFF

2016 The Challenge by Yuri Ancarani, Locarno IFF - Special Jury Prize, Indielisboa, CPH:DOX, MOMA, Hot Docs
2011 Tahrir - Liberation Square, Stefano Savona, Locarno IFF, David di Donatello Award for Best Documentary



SWEDEN, DENMARK, BELGIUM

TRANSNISTRA ANNA EBORN

DIRECTOR’S BIOGRAPHY

Anna Eborn was born in 1983 on the island Skaftö in Sweden. Her debut and self-edited film *Pine Ridge* premiered at the 2013 Venice IFF and won the Dragon Award for best documentary at Göteborg IFF. Her second feature *Epifanía* premiered at the 2016 Busan IFF and her latest film *Lida* premiered in competition at Visions du Réel and CPH:DOX in 2017. *Lida* won the Jury Prize at the 2018 Tempo Documentary Festival.

LOG-LINE

Set in the self-proclaimed state of Transnistria – a country founded on an old Soviet legacy – a group of seventeen year olds search for love, friendship and acknowledgment among each other when society has turned its back on them. Lingerin in the background is “The Blue Whale Game”, an online suicide game triggering young people to take their own lives.

SYNOPSIS

In the small town of Kamenka in Transnistria, a self-proclaimed state situated between Ukraine and Moldova, a group of friends play in an abandoned building site. Tanya is the only girl among them. All the boys seem to be in love with her and fight for her attention.

The young group of friends has never finished school and have a hard time finding work. Instead they spend days and nights outdoors in each other’s company.

In stark contrast to their seemingly carefree existence and dreams of making it big, there is the shadow of the old communist society reminding them of the limits of their possibilities. In addition to this, the number of suicide attempts has escalated among young Transnistrians during recent years the number of as a result of the online hype around the Russian “Blue Whale Game”. Recently a friend of Tanya committed suicide.

Transnistria tells a story about being young, outside of the norm and left on your own, without the safety of a caring society. While weaving a fragile narrative thread of a classic love story, the movie is carried forward by the youths in their longing to be acknowledged, and their belief in walking towards adulthood in their own way.

GOALS AT GAP- FINANCING MARKET

To secure a sales agent, a festival premiere and close the final financing gap.

PROJECT TYPE

Documentary feature

FORMAT / RUNTIME

16mm / 90'

LANGUAGE / LOCATION

Russian, Romanian, Ukrainian / Transnistria (Kamenka Village and Tiraspol)

BUDGET / FINANCING IN PLACE

€ 519.616 / € 468.556

MAIN PRODUCTION COMPANY

Momento Film

CO-PRODUCTION COMPANIES

Adomeit Film, Clin d’œil Films

PARTNERS ATTACHED

Swedish Film Institute, Danish Film Institute, Flanders Film Funding, Federation Wallonia Brussels, Casa Kafka Pictures, Folkets Bio, Docpoppies, Eurimages, Øst for Paradis

CURRENT STATUS OF PROJECT

Post-production

PREVIOUS WORK

ON FESTIVAL SCOPE

Pine Ridge

CREATIVE TEAM

Anna Eborn, *Director*

David Herdies, *Producer*

DELEGATE PRODUCTION COMPANY

Momento Film

MAIN CONTACT PERSON

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Anna Eborn, *Director*



David Herdies, *Producer*

DIRECTOR’S STATEMENT

I have been working in *Transnistria* during the course of one year and I’m trying to catch the expressions of, and the search for love within a group of friends where Tanya plays the center character.

I first heard about *Transnistria* through my late main character Lida in Ukraine. The old generation she belonged to talked about it as a country that had kept the socialist society when Ukraine became independent.

I asked myself how the generation born in the nineties might feel about growing up in the old style of a Soviet system that the surrounding countries turned away from. How do the young people in

Transnistria feel about their country?

I asked myself if the young might feel like Moldovans, Ukrainians or both?

What I found out as I traveled there in February 2017 was far from a clear answer, I rather returned to Sweden with contrasts and contradictions. The young people I met in *Transnistria* were connected to the world through Internet and I found them being way more influenced by modern Russia than the old Soviet state. They listened to modern Russian pop, they were fans of Putin and watched commercial Russian movies. And they were proud to be Transnistrians.

PRODUCTION COMPANY PROFILE

Founded in 2011 by David Herdies, Momento Film is one of the most vibrant independent documentary production companies in Sweden, producing numerous award winning documentaries screened at the major festivals (IDFA, Hot Docs, CPH:DOX etc). In 2016, the company moved successfully into fiction with *Madre* by Simón Mesa Soto (Official Short Film Competition in Cannes 2016). Currently, Momento Film is working on a slate of fiction and documentary projects among which can be mentioned: *Madame Luna* by Daniel Espinosa, *Transnistria* by Anna Eborn and *The Rabbit Yard* by Goran Kapetanovic.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Horizon/Drama* by Tinatin Kajrishvili, Berlinale-Panorama (co-production)

2018 *My Heart Belongs to Daddy* by Sofia Haugan, Göteborg IFF - Special Jury Mention (co-production)

2017 *Ouaga Girls* by Theresa Traore Dahlberg, Göteborg IFF, Visions du Réel

2016 *Madre* by Simon Mesa Soto, Cannes IFF - Competition

VR IMMERSIVE STORY PROJECTS



FRANCE, BELGIUM

-22.7°C

JAN KOUNEN

DIRECTOR'S BIOGRAPHY

Director, screenwriter and producer Jan Kounen directed his first feature film, *Dobermann*, in 1997, followed by *Blueberry* (2004) and several documentaries. He then directed *99 francs* in 2007 and *Coco Chanel & Igor Stravinsky*. He is currently developing 3 VR experiences: *Kosmik Journey*, *Seven Lives* and *- 22.7°C*.

LOG-LINE

Guided by the sounds, we explore the powerful nature of the polar regions and face our inner self until we enter a state of harmony.

SYNOPSIS

An iceberg is cracking, the ice flow is breathing and a sled dog is howling... Electronic music producer Molécule cuts himself off in a village of hunter in Greenland. He records sounds of the Arctic to compose. Inspired by his adventure, *-22.7°C* VR offers a sensory and introspective trip in the polar regions. Guided by the sounds, the user is in a deep listening state. Through an initiatory journey, he reconnects with Nature and his inner self. The user navigates between an «outer» dimension, where he discovers a powerful, majestic but dangerous nature; and an «inner» dimension, where he faces his sensations and fears. Little by little, these two dimensions merge and lead the user to a final state of harmony and communion with the universe.

PARTNERSHIPS SOUGHT

To find financiers (VR headset version + 360°dome) and broadcasters.

PROJECT TYPE

VR fiction

FORMAT / RUNTIME

360 VR 4K / 8'

LANGUAGE / LOCATION

French / Greenland

BUDGET / FINANCING IN PLACE

€ 799.000 / € 419.000

MAIN PRODUCTION COMPANY

Zorba Production

CO-PRODUCTION COMPANIES

ARTE France, Novelab, Nexus Forward, DV Group

PARTNERS ATTACHED

CNC, City of Paris, French Institute, Because Music, Miala, Mille Feuilles

CURRENT STATUS OF PROJECT

Post-production

CREATIVE TEAM

Romain de La Haye, Sérafini

(Molécule), *Author*

Jan Kounen, *Co-author and Director*

Amaury La Burthe, *Co-author*

and *Sound Designer*

DELEGATE PRODUCTION COMPANY

Zorba Production

MAIN CONTACT PERSON

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Jan Kounen, *Director*



Guillaume de la Boulaye, *Producer*



Aurélie Leduc, *Project manager*

DIRECTOR'S STATEMENT

Molécule is one of the figureheads of a handful of French musicians who combine musical creation with the best of audiovisual technologies. His project *-22.7°C* invites us to a unique place, close to the magnetic pole, and challenges us on the importance of listening to the world and to ourselves. *-22.7°C* VR calls for a triple approach, confronting music and cinema creation with the writing for virtual reality. The narration of *-22.7°C* lies in the image as much as in the sound: the experience will make room for moments of pure contemplation and deep listening. The sound will operate as the user's guide through the experience.

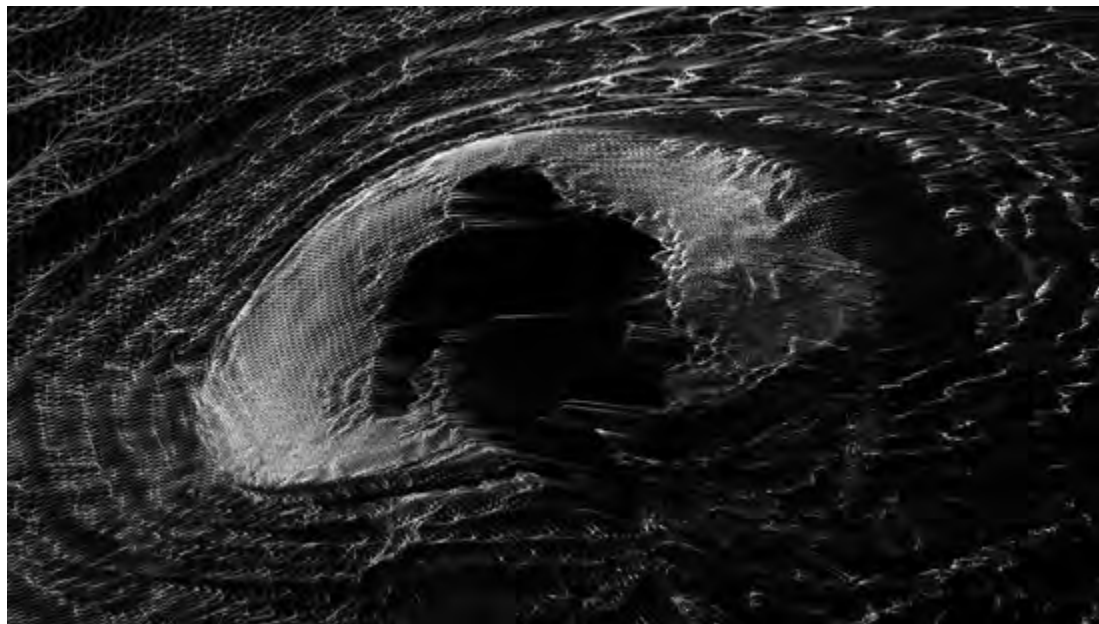
The two dimensions will have their own sound and visual language. The "outer dimension" will be made of 360° real images shot in Greenland and the "inner dimension" will be designed in CGI but we will create graphic connections between the two worlds.

PRODUCTION COMPANY PROFILE

Founded in 2003 by Guillaume de la Boulaye and Olivier Mardi, Zorba Production develops and produces films and transmedia projects, from authors of very diverse cultural backgrounds, like Olivier Assayas, Mia Hansen-Love, Elie Wajeman, Oxmo Puccino, Jero Yun (South Korea) and Song Chuan (China). The company is committed to an international and new media-oriented production dynamic. It is part of Zorba Group, based in Paris, Shanghai and Singapore, which produces digital contents and has its own graphic production studios.

MAIN FILMOGRAPHY OF PRODUCER

2017 *French Waves* by Julian Starke, IndieLisboa, Melbourne Documentary Festival
2017 *CiaoCiao* by Song Chuan, Berlinale-Panorama, Indie Lisboa
2016 *Mrs. B., A North Korean Woman* by Jero Yun, Cannes IFF - ACID, Moscow IFF, Zurich IFF



GERMANY, UNITED KINGDOM

A SYMPHONY OF NOISE

JAMIE BALLIU,
MICHAELA
PNACEKOVA

DIRECTOR'S BIOGRAPHY

Jamie Balliu is a creative director, producer and mentor of digital campaigns, stories and experiences, including in 2014 *The Brussels Business* a crossmedia production with arte and ZDF. His work has won international campaign and interactive awards including Promax Gold and AIMIA Best New Media Gold.

Michaela Pnacekova is an awarded producer and emerging interactive creator. In 2017, she released the interactive app *Pre-Crime Calculator* accompanying the launch of the documentary. Her documentary *Border Cut* by Igor Chojna won Special Mention at the Bosch Stiftung East European Co-Production Prize.

LOG-LINE

Celebrated artist Matthew Herbert invites you on an immersive and poetic journey – to listen differently to our world and to discover the hidden musical layers connecting all life.

Explore sonic landscapes in VR and unlock a 3D symphony of found sounds from all scales. Conduct a deep ocean trench, tiny bacteria spreading, a neon cityscape, and the breaths of sleepers. 'All life can be music'.

SYNOPSIS

Immerse yourself in a world of sound with the deep listening of an artist. Explore sonic landscapes in 3D and rediscover listening - in this mobile and roomscale VR experience. Journey down the rabbit-hole with Matthew Herbert as we segue from the world of tiny microorganisms to vast urban environments and to inaccessible natural landscapes... discovering the layers of music and poetry hidden within all scales of life. Activate tectonic plates shifting deep in the ocean trenches, synchronise the choir of post-coital breaths, listen to bacteria growing within the body. Here all spaces are expressed as unique scores and stories. Found-sounds are rendered as spatial music and CG animations - worlds that the user can influence and conduct with simple gestures and movements.

All these journeys tie together in one finale - a poem and a symphony of all life. A celebration of, and reflection upon modern life and its interconnected rhythms. Here Matthew offers us his lens and microphone on the world - to find the links between all these daily rituals and natural events around us. In here all elements combine into one lyrical story and abstract tapestry, a stirring - *Symphony of Noise*.

PARTNERSHIPS SOUGHT

To find partners in sound technology, headset manufacturers, arts funds, exhibitors, VR distributors and media.

PROJECT TYPE

VR documentary

FORMAT / RUNTIME

VR - CGI Animation / 12' - 18'

LANGUAGE / LOCATION

English / United Kingdom, Germany

BUDGET / FINANCING IN PLACE

€ 200.000 / € 102.000

MAIN PRODUCTION COMPANY

Kloos & Co.

CO-PRODUCTION COMPANIES

Up Creatives

PARTNERS ATTACHED

CreativeXR - UK, Arts Council, Medienboard Berlin-Brandenburg, Mitteldeutsche Medienförderung, CreativeXR & Digital Catapult

CURRENT STATUS OF PROJECT

Design and development phase completed.

Soon to enter into production

PREVIOUS WORK

ON FESTIVAL SCOPE

Pre-Crime

CREATIVE TEAM

Jamie Balliu, Michaela Pnacekova, *Creative Leads, Producers*
Anrick Bregman, *VR Director*

DELEGATE PRODUCTION COMPANY

Up Creatives

MAIN CONTACT PERSON

Jamie Balliu

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kloosundco.de/en
upcreatives.com



Jamie Balliu, *Creative Lead, Producer (UK)*



Michaela Pnacekova, *Creative Lead, Producer (DE)*



Anrick Bregman, *VR Director*

DIRECTOR'S STATEMENT

During the development of a documentary about Matthew Herbert, we realised that we needed another concept, a unique way to engage audiences to the linear film form and so we created ASON VR. The project is inspired by Matthew Herbert's book *The Music*, where he composes 'sound poetry' and makes all of us sound documentarians and composers. Another important aspect of Matthew's vision is hearing noise as music and to experience our world differently through these sounds.

Our concept invents a world without limits (via scaling, imaginary soundscapes and binaural sound in a VR space). As the user you can gain a form of superpower: to both listen deeply and to become the conductor of the world. You can be atom sized, fly above a city to conduct it, and interact with a David Lynch-like supermarket. Finally you dive into a space combining all visited sounds and assets into a stirring poem and symphony of noise which gets synced with your own heartbeat, connecting you to this world. Through art direction, narrative and playful elements our world is presented to the user in an entirely new way, experiencing it differently by listening deeply and co-creating throughout the VR experience.

PRODUCTION COMPANY PROFILE

Kloos & Co. are one of the most active players for international documentary productions for cinema and TV in Germany. Recent award-winning films and coproductions include: *Last Men in Aleppo*, *Pre-Crime*, *A Modern Man*, *Transit Havana*, *The Other Chelsea* and *Chuck Norris Vs. Communism*.

UP Creatives is an award winning digital design and production agency based in the UK, creating factual crossmedia experiences with our film partners, along with campaigns and VFX for broadcasters and NGOs including: BBC Studios, Emap, arte, Jigsaw Productions and the European Climate Foundation.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Pre-Crime Calculator* an interactive app by Michaela Pnacekova, Kloos & Co. Median, official selection at Hot Docs

2017 *Last Men in Aleppo* by Feras Fayyad and Steen Johanessen, Kloos & Co. Sundance FF, Oscar® nominated documentary

2015 *A Good American Crossmedia* production by Blue & Green, Up Creatives, CPH:DOX

2014 *The Brussels Business* crossmedia film/online, interactive democracy platform by Jamie Balliu, with arte and ZDF, Sunny Side Of The Doc.

2017 *The Party – VR*. Anrick Bregman and Shehani Fernando by The Guardian VR team, Doc Leipzig, Winner at VR



USA, CANADA

BREATHE

MILICA ZEC,
WINSLOW
PORTER

DIRECTOR'S BIOGRAPHY

Milica Zec and Winslow Porter formed New Reality Co., an NYC and LA based mixed reality production studio in 2016, creating the award-winning VR experiences *Giant* and *Tree*. Both premiered at Sundance before going on to 80+ festivals including Cannes, Tribeca and CPH:DOX. *Tree* has been distributed at IMAX VR Centers across North America. Zec and Porter were named to Adweek's Top 100 Creatives.

LOG-LINE

Breathe is an immersive VR experience that transforms you into Rose, a young girl orphaned by war. Through her eyes, you witness key moments of her life as she ages and follow her path to empowerment - from surviving war to building human connections and a career in conservation. You see how the world will be affected by climate change and war, but also the power of the individual to influence it.

SYNOPSIS

Breathe, a virtual reality experience, exists in the not-too-distant future, where man-made climate change has caused a deficit of resources, leading to war in the usually sheltered West. In the headset, you see that you embody Rose, a young girl orphaned by war. Users witness first-hand the many ways that the world will be affected by climate change and war, but also what role the individual can play in influencing it. You follow Rose through key moments of her life until she is 90 years old, releasing her last breath. But... instead of an ending, you experience a new beginning. You look down to see your body dissipating into small particles. With each slow breath, these particles flowing out are shaping into stars and galaxies. You notice other beings in the distance also breathing galaxies in and out and see your particles intermingling with theirs. *Breathe* begins as an individual experience and by the end it grows into a social experience where the audience, united by the power of their breath, co-creates the entire universe.

PARTNERSHIPS SOUGHT

To find tech, funding, innovation and creative partners (particularly in game design, VFX, AI, AR, haptic and multisensory installations).

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Game engine, volumetric capture, motion capture / 15'

LANGUAGE

English

BUDGET / FINANCING IN PLACE

€ 881.500 / € 296.900

MAIN PRODUCTION COMPANY

New Reality Co.

CO-PRODUCTION COMPANIES

Dpt.

PARTNERS ATTACHED

Epic Games, Technicolor Experience Centre, Chicken and Egg, Leap Motion

CURRENT STATUS OF PROJECT

Development, prototyping stage

PREVIOUS WORK

ON FESTIVAL SCOPE

Giant

CREATIVE TEAM

Milica Zec, Winslow Porter, Co-directors, Producers, Writers
Luke Davies, Screenwriter
Devon Baur, Producer

DELEGATE PRODUCTION COMPANY

New Reality Co.

MAIN CONTACT PERSON

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newreality.co



Milica Zec, Director, Producer



Winslow Turner Porter III,
Director, Producer

DIRECTOR'S STATEMENT

Our projects aim to transform audiences; everyone from artists to technicians, gamers to philanthropists, students to seniors. We use immersive technology to impact the viewer in a profound, positive way. Over the past two years our team has been traveling the world, witnessing the moments when people take off their headsets and seeing people transformed. It's crucial for us that our audience embodies the protagonist of the story, because it allows participants to feel as though what they're experiencing in-headset is really happening to them. In making *Breathe*, we will push the boundaries of technology to blend real and virtual worlds and create a new level of immersion into a story. Our audience will experience what it's like to be pulled from rubble and to start over in a war torn environment.

We are passionate about creating art that stands for things we believe in. With *Breathe* we want to send a message about how the world might look if we don't take steps to combat climate change now, but at the same time give hope for how things can be different. We want people to leave the experience feeling inspired and empowered, and to continue to explore ways to propel change.

PRODUCTION COMPANY PROFILE

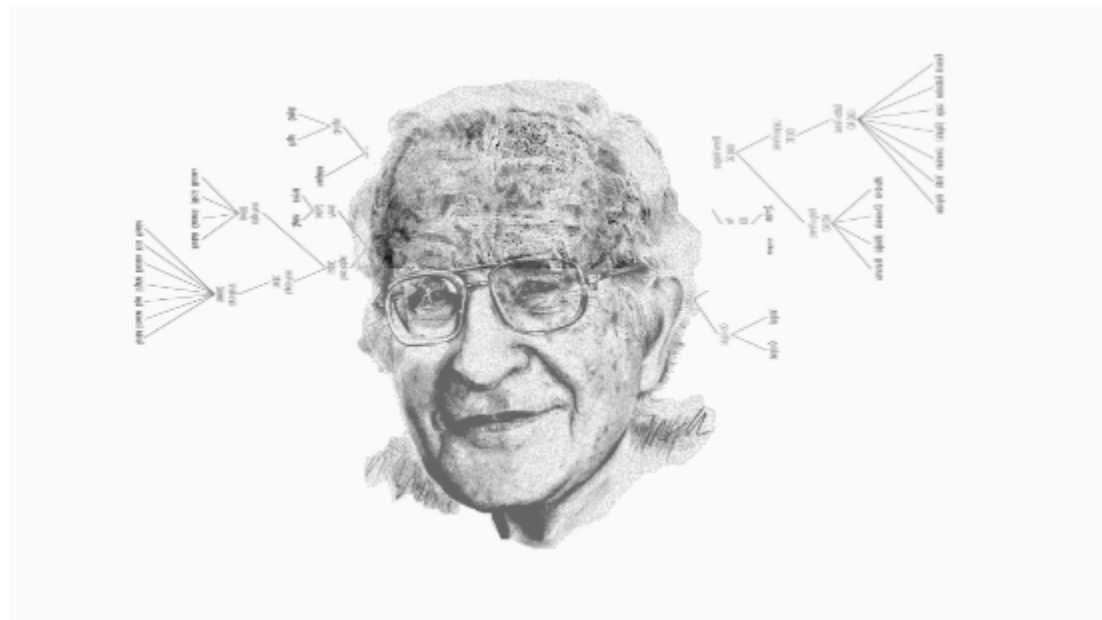
New Reality Company is a creative studio that utilizes virtual, augmented and mixed reality to tap into positive social change with an aim to inspire viewers whether in a large-scale experiential installation or intimate at-home viewing. NRC's award winning VR projects *Giant* and *Tree* have been written up by newspapers around the world including Forbes, New York Times and Vanity Fair. Co-founders Milica and Winslow are Artists-in-Residence at R/GA New York and Technicolor Experience Center Los Angeles and have given masterclasses for major networks including A&E, Disney and ABC News.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Tree* by Milica Zec and Winslow Porter, Sundance FF, Tribeca FF, CPH:DOX, Unreal Dev Grant Award, VR for Impact Award, Lumiere Award, Telly Gold Award, Webby People's Voice Award, Games For Change Most Innovative Award

2016 *Giant* by Milica Zec and Winslow Porter, Sundance FF, Cannes IFF, Busan IFF, Unreal Dev Grant Award, Columbia Digital Dozen Award

2014 *CLOUDS* (interactive feature length VR doc), Tribeca FF - Award for Transmedia, New York Design Award, Interactive Media Award



CANADA

CHOMSKY VS CHOMSKY

SANDRA RODRIGUEZ

DIRECTOR'S BIOGRAPHY

Sandra Rodriguez is a creative director and a sociologist of new media technologies. In 16 years, she directs award-winning docs (*We Were There*, *Enemy Within*) before pushing creation in the interactive realm. She was a director on the acclaimed webseries *Do Not Track* (2016 Peabody Award), and UX consultant, mentor or creative director on VR experiences (*Deprogrammed*, *Big Picture*, *MANIC*). A regular speaker on digital storytelling, she is also a lecturer at the MIT, where she teaches VR/AR production. Sandra combines an original voice with immersive know-how and a fascination for algorithmic futures.

LOG-LINE

Chomsky vs Chomsky is a collective, Mixed Reality experience, that explores the promises, pitfalls and futures of AI. Guided by an AI-Chomsky - we open a timely conversation about AI, with AI, through AI. By questioning our fundamental assumptions about artificial intelligence and what it tries to emulate, we discover the complexity of our human minds, paying tribute to our endless creativity.

SYNOPSIS

Artificial Intelligence is everywhere, hailed as the inevitable way of the future. But as big companies race to build machines that “think”, will AI be a new source of wealth and scientific discovery, or bias and discrimination? Those who understand AI claims will have the power to shape what it becomes.

In the age of Big Data and smart devices, we all leave behind an ever-expanding digital trail, used by machine-learning tools to predict preferences and construct digital portraits of who we are. What does AI try to emulate? To what end? And in doing so, what does it leave behind? Now is the time we all take part in the conversation.

Chomsky vs Chomsky is a compelling and inspired Mixed Reality experience that investigates the prospects and pitfalls of AI, by interacting with an ultimate guide – AI-Chomsky. Drawing from a vast arsenal of digitized Noam Chomsky videos, 3D volumetric capture, this multi-user experience invites visitors to discover, through interaction and play, how AI functions, how it looks for patterns and predicts outcomes. By venturing into the mapped mind of one of today's greatest thinkers, we discover the human – and its remarkable endless creativity.

PARTNERSHIPS SOUGHT

To find collaborators for financing, distribution, exhibition of this unique MR project and for development, production, 3Dcapture and installation design.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

MR, Videogrammetry, interactive projection mapping / 45'

BASED ON

An original concept, based on conversations between the director and Yarden Katz, (MIT and Harvard specialist in algorithm probabilistic models)

LANGUAGE / LOCATION

English, French / Canada

BUDGET / FINANCING IN PLACE

€ 870.924,50/ € 261.608,50

MAIN PRODUCTION COMPANY

Eye Steel Film

CO-PRODUCTION COMPANIES

National Film Board of Canada

PARTNERS ATTACHED

Phi Center, MIT Open Doc Lab

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

Manic VR (walkthrough)

Deprogrammed VR

CREATIVE TEAM

Sandra Rodriguez, *Director and Creative Lead*

Bob Moore, Louis-Richard Tremblay, *Producer*

DELEGATE PRODUCTION COMPANY

Eye Steel Film and NFB

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Sandra Rodriguez, *Director and LeadCreative*



Bob Moore, *Producer*



Louis-Richard Tremblay, *Producer*

DIRECTOR'S STATEMENT

In a world fascinated by machine intelligence, *Chomsky vs Chomsky* is an unprecedented way to learn about AI through function and form. Building on a compelling Mixed Reality experience, we cross original 3D-volumetric capture, AI-back-end, machine generated images and a rich interface and design, to question fundamental assumptions around AI and machine learning, drawing us towards a deeper understanding of what it means to be human.

We believe it is the role of artists and public media to make projects that empower individuals towards understanding how decisions today impact society going forward. *Chomsky vs Chomsky* is playful, inspired, yet always thought-provoking. Chomsky's theories have helped lay important roots for AI. Yet Chomsky himself is skeptic: after all, we still are at a pre-Galilean stage of understanding human cognition. So what exactly are we trying to emulate with AI? We want to push a global conversation around AI - its use as a catch-all phrase denoting “technological sophistication”, its frequent role as a smokescreen for big data interests, and ultimately its ability as a concept to draw us closer to an understanding of true human intelligence.

PRODUCTION COMPANY PROFILE

Eye Steel Film is an award-winning film and digital media company, dedicated to using visual expression for social change. With background in participatory media, we build stories that empower. Named “Realscreen Top 100” company, productions include 24 feature films, web and VR experiences, tackling diverse subjects (*Anote's Ark* 2018, *Manic* 2017, *Let There Be Light* 2017). Since 2009, the NFB's digital studios have produced over 90 works exploring new storytelling: web, mobile, installations, VR/AR – garnering over a 100 awards in Canada and abroad (*The Enemy* 2017, *Do Not Track* 2015, and more).

MAIN FILMOGRAPHY OF PRODUCER

2018 *Anote's Ark* by Matthieu Rytz,

Sundance FF, Visions du Reel, Hot Docs

2017 *Let There Be Light* by Mila Aung Thwin,

CPH:DOX, SXSW

2017 *The Enemy* by Karim Ben Khelifa,

Tribeca FF, Sundance FF

2015 *Do Not Track* by Brett Gaylor



SOUTH AFRICA

CONTAINER

MEGHNA SINGH,
SIMON WOOD

DIRECTOR'S BIOGRAPHY

Meghna Singh is a visual artist creating immersive work on the theme of 'humanism' within global mobilities. Exhibits include Hangar, Portugal; Fondazione Pistoletto, Italy; Spielart Munich & Kerkennah, Tunisia.

Simon Wood is a documentary filmmaker whose work pushes form within storytelling. Films include: *The Silent Form* (2016 Hot Docs), *Orbis* (2014 Hot Docs, Visions du Réel), and *Forerunners* (2011 IDFA).

LOG-LINE

A dark shipping container, smelling of the ocean, becomes the platform to experience stories of people caught up in the system of modern day slavery. Told through layers of the physical, virtual, constructed and documented, *Container* is a multisensory virtual reality and installation art experience that confronts us with the truth behind the 'invisibilized'.

SYNOPSIS

On Cape Town's beautiful Clifton beach, a playground to the privileged white South Africans, lie the remains of the "Sao Jose", a Portuguese slave ship that sank with 212 slaves onboard in 1794. A few kilometres from where the wreck lies, ships enter and leave Cape Town's busy port laden with thousands of shipping containers, their contents invisible, rarely discussed. Playing on the theme of the 'invisibilized', *Container* uses the hidden world of goods crisscrossing the globe in anonymous shipping containers to highlight the lives of the invisible millions that continue to be enslaved in new forms of modern slavery.

Positioned at the intersection of virtual reality and installation art, the project invites you into a surreal maze-like world of containers. The first container is an installation with a bench. The second container, accessed by wearing a VR headset is a virtual container, is almost identical to the first container with one key difference: you have become invisible. As you sit down on the bench you trigger a 360° video and enter the third container. A cyclical mix of documentary and constructed reality, we will show black bodies trapped in an endless historical cycle of servitude.

PARTNERSHIPS SOUGHT

To find production financing, co-producers, investors, distributors and outreach partners. Interest in making connections across both film and art worlds.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

360 Video; Unity / 15'

LANGUAGE / LOCATION

English / South Africa

BUDGET / FINANCING IN PLACE

€ 88,339 / € 38,532

MAIN PRODUCTION COMPANY

Electric South, SaltPeter Productions

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

The Rusting Diamond (Short)

Orbis (Short)

CREATIVE TEAM

Meghna Singh, Simon Wood, *Directors*

Steven Markovitz, Ingrid Kopp,

Executive Producer

Caitlin Robinson, *Producer*

DELEGATE PRODUCTION

COMPANY

Electric South

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Meghna Singh, *Director*



Simon Wood, *Director*



Steven Markovitz, *Producer;*
Co-Founder: Electric South

DIRECTOR'S STATEMENT

The world's major cities are filled with invisible people forced into economic and domestic servitude. People have become commodities, which is the very definition of slavery: people as products. Our aim is to throw light on the notion of modern slavery and the commodification of labour. The site of the container circulating around the globe epitomizes the idea of consumerism and entrapment. The *Container* experience blurs fiction with non-fiction by combining documented realities filmed inside the port of Cape Town with constructed realities based on testimonies from people based on our research of the past three years. The viewer is taken on a surreal cyclic journey that ends where it started. Characters emerge from water, take us on an unknown journey into the world of products and people, and eventually sink into the ocean again. The ocean cannot speak, but has ways in which it reminds us of those who were chained, those who drowned, those immersed in new forms of economic servitude and those made invisible. The shipwreck, the commodification of labour and the invisibility of contemporary slavery is what drives us to tell this story to the world.

PRODUCTION COMPANY PROFILE

Electric South collaborates with artists across Africa in emerging storytelling, through labs, production and distribution. We believe that new technologies must open up spaces for original voices and underrepresented narratives. We provide mentorship, production services, funding and exhibition for a network of artists across Africa to explore their worlds through immersive, interactive stories including virtual and augmented reality, and other digital media. Our slate of VR films have screened at 60+ festivals, including Tribeca and the Berlinale. We are based in Cape Town, South Africa.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Rafiki* by Wanuri Kahiu, Cannes IFF - Un Certain Regard

2017 *Silas* by Hawa Essuman & Anjali Nayar, TIFF, CPH:DOX

2017 *High Fantasy* by Jenna Cato Bass, TIFF, AFI Fest, Berlinale

2017 *Winnie* by Pascale Lamche, Sundance FF, Seattle IFF

2014 *Beats of the Antonov* by Hajooj Kuka, TIFF, Dubai IFF

2014 *Stories of Our Lives* by Jim Chuchu, TIFF, Berlinale



UNITED KINGDOM

FATHERLAND

BEN SAMUELS

DIRECTOR'S BIOGRAPHY

Ben Samuels, Artistic Director of Limbik, co-created and performed their first two shows, *The Harbour* and *Ghost Town*, and directed their recent productions *The Messenger* (based on interviews with NHS nurses who work organ donation cases) and *The Forecast* (a dystopian snapshot inspired by George Saunders' short story *The Semplica Girl Diaries*). He has performed in streets, theatres, village halls, private homes and pop-up diners with Nutkhut, Likely Story, Barnstorm, Theatre of Europe, Fix & Foxy, and Lemonade & Laughing Gas.

LOG-LINE

Fatherland uses real-time motion capture, virtual reality and audience participation to create a ground-breaking, live, immersive cinematic and theatrical experience exploring the theme of disembodiment in the modern world.

SYNOPSIS

A solo performer, a swivel chair, and a whole heap of motion capture computing power bring to life the story of an elderly man with dementia, his conspiracy-theory minded son, and their Guatemalan carer. The son, Wayne, becomes convinced that his father is not ill, but rather that his soul has been stolen by a confederacy of shape-shifting thieves, initiating a chase across California that becomes a journey of acceptance. Acceptance of his father's illness, of his own limitations and prejudices, and of the diversity of lived experience.

To tell the story, the performer wears motion capture trackers, and fits a series of audience volunteers with a VR headset. The virtual reality as experienced by the volunteer is then projected live for the rest of the audience to see. As the story unfolds, the virtual environments shift around the volunteer, and multiple characters are brought to life in real-time by the mo-cap performer.

In addition to the live experience, we will be creating multi-platform, offline content drawn from the story.

PARTNERSHIPS SOUGHT

Investors, international festivals and distribution. Software and or hardware partnerships. International programmers.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Real time motion capture and VR / 15' (festival / offline) 75' (full theatrical)

LANGUAGE / LOCATION

English / United Kingdom

BUDGET / FINANCING IN PLACE

€ 513.000 / € 171.074

MAIN PRODUCTION COMPANY

Limbik Ltd

CO-PRODUCTION COMPANIES

University of Portsmouth,
Doye Mosse Productions

PARTNERS ATTACHED

The National Theatre, London

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Ben Samuels, *Writer, Co-Director and Performer*
Juan Ayala, *Co-Director and Dramaturg*
Greg Mosse, *Story Editor*
Alex Counsell, *Technical Producer*
Lou Doye, *Executive Producer*

DELEGATE PRODUCTION COMPANY

Limbik Ltd

MAIN CONTACT PERSON

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Ben Samuels, *Writer and Co-director*



Laura Doye, *Executive Producer*



Greg Mosse, *Story Editor*

DIRECTOR'S STATEMENT

This project began with me daydreaming about how to make a live show with motion capture technology. My dad was napping on the sofa behind me. He suffers from Parkinson's-induced dementia, and spends a lot of time somewhere else. It took me a long time to accept that he wouldn't ever fully come back from that place. Motion capture takes physical information from our body, transforms and transports it. In that process of disembodiment, I saw my dad reflected. The emotional impact of working with this personal material, combined with the themes implicit in the technology, opened up a series of intriguing, resonant questions: In a world that increasingly invites us out of our bodies, where does reality sit?

PRODUCTION COMPANY PROFILE

Limbik creates original live experiences that explore human stories from epic environments. We create through collaboration: between actors, writers, directors, and designers, and individuals who bring unique viewpoints and expertise to our work. Distilling these often unheard voices into atmospheric works of theatre, we investigate complex ethical, socially engaged questions, aiming to encourage debate and dialogue.

MAIN FILMOGRAPHY OF PRODUCER

The company has devised and toured four projects to date: **The Harbour**, **Ghost Town**, **The Messenger**, and **The Forecast**. Additionally, in 2018 they were one of 20 organisations from the UK selected to participate in Digital Catapult's Creative XR scheme, which supported the creation of **Fatherland**.



FRANCE, BELGIUM, USA

JAILBIRDS

THOMAS
VILLEPOUX

DIRECTOR'S BIOGRAPHY

Thomas Villepoux is a scriptwriter, director and stereographer. Graduate of the famous L. Lumiere cinematography school in Paris, he becomes a DP and 3D specialist before writing and directing a dozen short films, like *Auguries Of Innocence*. In 2012 he joins DVgroup, first VR studio in France and develops the story lab Digital Rise with François Klein. Before *Jailbirds*, they test the media with Vaudeville.

LOG-LINE

Jailbirds don't sing well in cages. *Jailbirds* is a fantasy tale of black poetry. Borrowing both the good giant character, and the dark but soothing emotion from *The Green Mile*, it talks about freedom and beauty. It already won multiple prizes, including the latest SACD best script prize of the Annecy animation film festival.

SYNOPSIS

Jailbirds takes place in a hellish modern prison, a dehumanizing institution ruled by a vicious chief warden. But in this living nightmare, one guy, Felix, a tall, muscular gang member covered in scars, is always happy. This repented giant has reached serenity and peace of the mind, spending his days between crayon drawings and meditation. It enrages the chief warden. For him, the inmates are here to suffer and pay their debt to society. He will spare no efforts discovering Felix's secret. Booker is Felix's cellmate. Sly and fearful, he placed himself under the protection of the good giant, but will finally betray his friend and tell the secret to the chief-warden. Every night Felix drinks a potion made by his grandmother and his eyeballs deploy dragonfly wings and fly out of his body to see the outside world. Felix is a free man in jail. Determined to destroy his freedom, the chief-warden uses his own magic against Felix. But both of them have been playing with forces beyond their power.

PARTNERSHIPS SOUGHT

To find distribution, diffusion, media partners, technical partners.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Animation / 3x5'

BASED ON

Paulots'Évade (Paulot Escapes) (comic) by Philippe Foerster

LANGUAGE

English, French

BUDGET / FINANCING IN PLACE

€ 685.000 / € 485.000

MAIN PRODUCTION COMPANY

Digital Rise

CO-PRODUCTION COMPANIES

Be-Revolution, RES, DVgroup

PARTNERS ATTACHED

CNC, Pôle Image Magelis, Wallimage

CURRENT STATUS OF PROJECT

Pre-production, 1st episode

PREVIOUS WORK

ON FESTIVAL SCOPE

Auguries of Innocence (Short)

Vaudeville (Short)

CREATIVE TEAM

Thomas Villepoux, *Director*

Fred Remuzat, *Artistic Director*

Johan Ingler, *Scriptdoctor*

François Klein, *Producer*

Antoine Cardon, *Co-Producer*

DELEGATE PRODUCTION

COMPANY

Digital Rise

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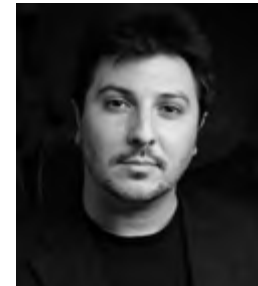
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Thomas Villepoux, *Director*



François Klein, *Producer*

DIRECTOR'S STATEMENT

Jailbirds is a narrative and interactive virtual reality experience based on the world of Philippe Foerster. It takes us into a particular story, *Paulot s'Évade (Paulot Escapes)*, a fantasy tale about the freedom of men, alternating between claustrophobic sequences within a prison and frenzied flights through beautiful landscapes.

The freedom of movement offered by the 6 degrees of freedom devices (Oculus, PSVR, HTC VIVE), takes on a special meaning in *Jailbirds*.

It becomes a new tool of narration, a possibility to intentionally frustrate the spectator, to build envy and offer additional symbolism in which the spectator is involved.

Jailbirds is an expressionist experience where immersion takes place in a universe sometimes dreamlike and sometimes nightmarish. It is a bittersweet, ironic experience like all of Foerster's stories, playing with the voluptuousness of the landscapes and the immersion virtual reality can give, before being plunged into a chilling universe of human malice and frustration.

PRODUCTION COMPANY PROFILE

François Klein is a movie producer specialized in new technologies and 3D content. In 2013, he gets into virtual reality and 360° movies. In 2016, he creates Digital Rise, an international creative production focused on innovative fictions and new forms of storytelling. The same year, he wrote the first guideline book about VR creative process. Make your first film in Virtual Reality.

MAIN FILMOGRAPHY

OF PRODUCER

2018 *The Real Thing* by Benoit Felici and Mathias Chelebourg, New Images Festival - Best immersive content

2017 *Alice - The Virtual Reality Play* by Mathias Chelebourg and Marie Jourden (with DVgroup)

2017 *Being an Astronaut* by P.E. Legoff (with DVgroup)

2017 *Huang Yong Ping Empires 360°* by Rachel Seddoh and Luc Riolo

2017 *Vaudeville* by Thomas Villepoux



COLOMBIA, CANADA

JARDÍN DE VISIÓN GARDEN OF VISION

DIANA RICO,
RICHARD
DECAILLET

DIRECTOR'S BIOGRAPHY

Diana Rico and Richard Décaillet, are a collaborative duo of artist-filmmakers, that explore in their work the interconnections between art, spirituality and territory. 4Direcciones has become a space for dialogue between the ancestral practices of the native peoples of America and those of the urban world, uniting knowledge, trades, and tools to renew our relationship with the planet.

LOG-LINE

Garden of Vision is a Virtual Reality 360° documentary series made up of 4 x 9 min. episodes. Each episode is an immersive journey towards remote destinations of the Americas and of human consciousness arriving to the heart of indigenous rituals with the use of sacred plants. Where the magical and the ancestral are interwoven with the political reality of the indigenous peoples of the Americas.

SYNOPSIS

Garden of Vision is an ethnographic and spiritual exploration into the fascinating cultural origins of psychoactive plants and their roots in indigenous cultures. *Garden of Vision* is a journey of adventure and a transcendental experience created in VR technology to create visceral states of mind, producing real sensations in our physical body that imitate the ancestral power of the plants through hypnotic ritual, chants, sounds, temples, visual distortions, and interactions with people indigenous to the Americas. This four-part series will explore the Americas for indigenous practice of Peyote (Winnipeg), Ayahuasca (Amazon), Mushrooms (British Columbia) and Coca Leaf (Colombia). With the use of spatialized audio, interactive elements, and hypnotic sensory experiences, we have the ability to induce real physical reactions to each plant based on their psychoactive properties. VR is the perfect medium to intimately transport users and expand their perceptions of medicinal and ritual use of these plants. The experience allows the explorer to travel in a safe manner to the ends of the earth to experience the secrets of these plants while connecting with worlds considered "primitive".

PARTNERSHIPS SOUGHT

To find co-producers, distributors, publishers and broadcasters.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

4K-UltraHighDefinition

3DStereoscopic / 4x7'

LANGUAGE / LOCATION

Native languages, English / Colombia, Canada, Ecuador, Mexico, USA

BUDGET / FINANCING IN PLACE

€ 643.000 / € 200.000

MAIN PRODUCTION COMPANY

4Direcciones Audio-Visual

CO-PRODUCTION COMPANIES

Occupied VR

PARTNERS ATTACHED

NewMediaFund, Proimagenes Colombia, MinticColombia, CMFCanada, Deep360

CURRENT STATUS OF PROJECT

Financing, pilot produced

PREVIOUS WORK

ON FESTIVAL SCOPE

El Origen de la Noche (The Origin of Night)

CREATIVE TEAM

Richard Decaillet, *Director and Producer*

Diana Rico, *Director and Producer*

DELEGATE PRODUCTION COMPANY

4Direcciones Audio-Visual

MAIN CONTACT PERSON

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Diana Rico, *Director and Producer*



Richard Decaillet, *Director and Producer*

DIRECTOR'S STATEMENT

Garden of Vision is an expanded narrative universe where cutting-edge VR technology meets ancient indigenous cultures in Colombia, the Amazon, USA and Canada; allowing the viewer to intimately experience the uses and rituals of the sacred plants of the Americas and understand the points of encounter and separation with the Western world. The immersive nature of the VR experience allows not only a geographical journey, but one that expands the consciousness through the introspection inherent in any ritual using entheogenic plants.

This alchemy between cutting-edge technological tools, non-linear narratives and inaccessible ancient knowledge, opens the possibility of bringing the universe of magical plants closer. Holding hands with living indigenous communities allows us to deliver this journey in a respectful and profound manner to an audience that craves accessible media, all in an innovative language that makes it both entertaining, culturally sensitive, and educational. *Garden of Vision* comes from a strategic alliance between the Colombian studio, 4Direcciones, that works on artistic projects with indigenous communities and the Canadian VR production studio Occupied VR.

PRODUCTION COMPANY PROFILE

4Direcciones is a Colombian audiovisual production company, internationally recognized for bringing environmental, indigenous, cultural, and young people's content to a variety of platforms.

4Direcciones has experience in feature films, series and art installations that combine animation, documentary and fiction, as well as live events reaching viewers in Latin America, Canada, the United States, Asia, and Europe.

MAIN FILMOGRAPHY OF PRODUCER

2018 *PickPockets* by Peter Webber

2016 *The Origin of Night*

by Diana Rico, Richard Decaillet

2015 *El Ruiseñor y la Noche* by Rubén Rojo

2012 *Hee Yaia Ketí Oka*

by Richard Decaillet, Diana Rico

2010 *The Sand and the Rain*

by Diana Rico, Richard Decaillet



UNITED KINGDOM

INSIDE: A JOURNEY INTO THE WORLD OF OUTSIDER ARTIST JUDITH SCOTT

SACHA WARES

DIRECTOR'S BIOGRAPHY

A leading figure in British theatre, director Sacha Wares is known for her body of boundary pushing stage work that consistently probes the question of what it means to be a witness to challenging contemporary stories and events. Sacha was an associate director of the Royal Court from 2007 – 2013 and an associate at the Young Vic from 2010 – 2017. She has directed 16 major stage productions including *Boy* (2016, Almeida Theatre, London), *Game* (2015, Almeida Theatre, London) and *Wild Swans* (2012, Young Vic, London).

LOG-LINE

A large-scale immersive art exhibition, *Inside* invites the audience on a journey into the life and work of artist Judith Scott, through a series of dynamic sculptural installations and VR experiences.

SYNOPSIS

Born in 1940's Ohio with Down syndrome, Judith Scott spent 35 years in abusive, repressive institutions. Years later, she found her voice as an artist and began to explode people's assumptions about her abilities, producing sculptures of breathtaking originality, that are now renowned across the international contemporary art scene.

Inside will offer the audience a unique promenade experience through Judith's life and work, inviting them to wander through a series of domestic and institutional spaces inspired by the contrasting worlds Judith inhabited over the course of her life. As the audience travel from room to room – re-treading Judith's physical path from childhood home, to institution, to artist studios - they will encounter her original sculptures. In each room, the audience will also be able to step into virtual reality memories of events relating to those locations and sculptures.

Physically complex and disorientating in structure, *Inside* comprises different formal strands interwoven into a single experience that blurs the boundaries between exhibition, installation, film, and theatre: a response to the eclectic originality of Judith's art and the biography behind it.

PARTNERSHIPS SOUGHT

To find financiers, distributors and co-producers.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

Cinematic virtual reality / 45'

BASED ON

Entwined: Sisters and Secrets in the Silent World of Artist Judith Scott by Joyce Scott

LANGUAGE / LOCATION

English/ UK and USA

BUDGET / FINANCING IN PLACE

€ 855.000 / € 155.000

MAIN PRODUCTION COMPANY

The Royal National Theatre

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Sacha Wares, *Director*

Johanna Nicholls, *Senior Producer*

DELEGATE PRODUCTION

COMPANY

The Royal National Theatre's Immersive Storytelling Studio

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Sacha Wares, *Director*



Johanna Nicholls, *Senior Producer*

DIRECTOR'S STATEMENT

Judith Scott - disabled, discarded and without verbal language - is now considered to be one of the most extraordinary and innovative sculptors of the 20th Century. This is a story about the power of a rich, deep and complex inner life and the unexpected force and beauty with which it found expression in the external world. It is a story wrapped up in memory and visual experience. It is the story of the birth of an artist who overcame a lifetime of obstacles and alienation and found a means to embody her inner world for others to see. We feel this project fulfils a social mission as much as a cultural one, with a compelling urgency and relevance. We feel certain that cinematic virtual reality is the perfect medium to communicate this story and to give life to the dynamic interplay between ideas of able and disabled; between inside and outside; between past and present; hearing and seeing; feeling and speaking; silence and expression.

PRODUCTION COMPANY PROFILE

The National Theatre's Immersive Storytelling Studio is an environment where storytellers and creative technologists come together to develop new forms of narrative, performance and audience experience through the use of emerging technologies. It is a space where story and audience experience take the lead role above an otherwise ensemble cast of technical solutions. The studio's work has premiered at the Venice, Sundance and Tribeca film festivals.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Draw Me Close: A Memoir*

by Jordan Tannahill, Venice IFF

2016 *Home: Aamir* by Rufus Norris,

Toby Coffey and Erfan Saadati,

Social Impact Media Awards - Jury Prize

Winner for Best Journalistic Achievement

2016 *Fabulous wonder.land*

by Lysander Ashton, Sundance FF,

New Frontiers



CANADA

MARCO POLO GO ROUND

BENJAMIN STEIGER LEVINE

DIRECTOR'S BIOGRAPHY

Described by Boards Magazine as the *Soulful Surrealist*, Ben Steiger Levine was featured as a Best New Director at the Cannes Lions International Advertising Festival, as part of the Saatchi and Saatchi New Directors' Showcase. Ben's work has been featured in countless blogs and festivals around the world and he has just completed an immersive, in-store VR experience for Samsung Gear VR and Oculus.

LOG-LINE

Marco Polo Go Round is a virtual reality experience that allows the viewer to participate in a couple's relationship as their world quite literally falls apart around them. A metaphor of the end of a love relationship.

SYNOPSIS

It is the morning of Marco's 32nd birthday and he is confronted by his girlfriend, Polo, who has questions about the future of their relationship. By the end of the day, gravity itself will have turned their world upside down. Marco is gaunt, handsome, with a mop of unkempt, curly hair and two days too much worth of stubble. He sits in front of his birthday cake radiating about as much excitement as a jar of chilled molasses. The kitchen is a mess. Flour, mixing bowls and broken eggs litter every surface. All around him the furniture has been mysteriously battened down with strips of duct tape and lengths of twine as if in preparation for a coming storm. Polo, 26, is Marco's exact opposite. She wears a twisted mountain of wild hair piled on her crown and operates with manic energy on another plane, oblivious to the chaos around her. She confronts Marco about the foreboding warning she received and what it could all mean for their future together. Marco just cannot deal with it. Polo pushes on with her questions. Marco continues to deflect. And then a large carving knife sitting beside the cake magically takes on a life of its own. It begins to twitch and vibrate under its own power.

PARTNERSHIPS SOUGHT

To find international buyers, funding and distributors.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

Volumetric capture and CGI / 14'

LANGUAGE / LOCATION

English / Montreal

BUDGET / FINANCING IN PLACE

€ 544.000 / € 220.000

MAIN PRODUCTION COMPANY

Item7

PARTNERS ATTACHED

Diversion (distributor)

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

The Salesman (Short)

CREATIVE TEAM

Benjamin Steiger Levine, *Director*

Audrey Pacart, *Producer*

DELEGATE PRODUCTION COMPANY

Item7

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Benjamin Steiger Levine, *Director*



Audrey Pacart, *Producer*

DIRECTOR'S STATEMENT

In the early 2000's I experienced this childlike excitement once again, when Chris Cunningham and Michel Gondry were creating music videos that seemed visually 'impossible', VR offers users the possibility of a dreamlike, surreal and even unreal experience. It is precisely the contrast between the commonplace and the impossible that makes VR experiences so powerful to me. Authors such as Kafka, Ibsen, Borges, Murakami have explored Magic Realism in literature. Bunuel, Emir Kusturica, Charlie Kaufman have explored it in film but Virtual Reality is the perfect medium to actually transport viewers to a world that is imagined and dreamlike because the viewer is submerged within the story, surrounded by it, placed inside it and invited not to watch it, but to experience it. *Marco Polo Go Round* is a human story built around this concept of turning the common place into the surreal. The physical experience of seeing the world turned upside down is perfectly set against the emotional angst, humor and pain of watching Marco and Polo, struggling to connect. The story line itself is an attempt to bridge the complex communication gap between partners.

PRODUCTION COMPANY PROFILE

Item 7 was founded in Montreal in 2009 and has produced many outstanding and internationally acclaimed films, such as *Café de flore* (3 Canadian Screen Awards and 3 Jutra Awards), by director Jean-Marc Vallée (*C.R.A.Z.Y.*, *Wild*), starring Vanessa Paradis, premiered at Giornate degli Autori in Venice and was followed by a Special Presentation at TIFF. *Rebelle* (10 Canadian Screen Awards) by writer-director Kim Nguyen has been nominated for Best Foreign Language Film at the 2014 Oscar®.

MAIN FILMOGRAPHY OF PRODUCER

2018 *The Hummingbird Project*

by Kim Nguyen

2018 *Birthmarked*

by Emanuel Hoss-Desmarais

2017 *Eye on Juliet* by Kim Nguyen

2015 *Brooklyn* by John Crowley

Oscar® nomination

2015 *Le fils de Jean* by Philippe Lioret

2013 *Rebelle* (War Witch) by Kim Nguyen

Oscar® nomination



FRANCE, BELGIUM

MIRROR

PIERRE ZANDROWICZ

DIRECTOR'S BIOGRAPHY

Pierre Zandrowicz is a French filmmaker whose passion for visual storytelling has pushed him to create a wide range of memorable and awarded works. He has also directed music videos, commercials and short films. Using new techniques and through clever use of imagery, Pierre has the ability to create authentic and engaging experiences. He is one of the first European directors to work in this field, with his former label Okio-Studio specialized in VR. He has already directed a short VR fiction, *I Philip* for arte, as well as a 360° film for Jean Paul-Gaultier.

LOG-LINE

A group of astrobiologists crashes on the planet Mirror. After surviving the crash, one of the crew members realizes that the planet materializes visions connected to her past.

SYNOPSIS

Claris spent her childhood gazing at the stars and the sky, wondering what could be up in space. After graduating from a top school, she gets a job at NASA. She is soon chosen to be one of the first astronauts to set foot on Planet Mirror, a planet discovered a few years earlier thanks to a signal sent to Earth. At the same time, her husband dies in an accident. Determined, Claris refuses to back away from her mission. After a full year of hypersleep, she sets foot for the first time on the arid surface of Mirror. Haunted by her memories and a form of guilt, she nonetheless remains very professional in her exploration of the planet. But little by little, the line between the memories playing out in her mind and the reality of the planet become one. Claris feels more and more like she is losing her grip on reality, as the planet seems to take possession of her. Unless it's the other way around? Because the more Claris progresses in her exploration, the more the planet transforms and takes on all the characteristic of Planet Earth. Is it possible to live inside our memories on Planet Mirror?

PARTNERSHIPS SOUGHT

To find co-producers, investors, broadcasters, distributors and technical partners.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

UNREAL CGI / 15'

BASED ON

Original idea

LANGUAGE / LOCATION

English / France

BUDGET / FINANCING IN PLACE

€ 400.000 / € 150.000

MAIN PRODUCTION COMPANY

Atlas V

CO-PRODUCTION COMPANIES

Fauns, Appeal

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

I Philip (Short)

CREATIVE TEAM

Pierre Zandrowicz, *Director*

Arnaud Colinart, Antoine Cayrol,

Producer

DELEGATE PRODUCTION

COMPANY

Atlas V

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Pierre Zandrowicz, *Director*



Arnaud Colinart, *Producer*

DIRECTOR'S STATEMENT

Mirror is a trip to another planet. It's also and above all, a voyage through a woman's sentimental landscape, after she's lived through a tragedy. We retrace her history through her memories – real or not – to understand her quest. Her loneliness. When we saw *2001: A Space Odyssey* for the first time, we had a sense of something vertiginous and new. This monolith produced by another form of intelligence sends us back to our own human condition. Beyond a science fiction adventure, Kubrick meant for his film to be a visual experience. His film manifests our incapacity to understand certain phenomena. And so it is with *Mirror*. Because Planet Mirror is alive. It wants to understand us, it tries to enter Claris's mind. This VR experience is nothing more than the point of view of an extra-terrestrial intelligence, navigating through the consciousness of the first human it encounters. There is no "sense" as we generally understand it. But there is a logic, a search, an apprehension, a contact, an exchange – and unsuspected depth. Planet Mirror feeds on the most precious thing humans possess: our emotions.

PRODUCTION COMPANY PROFILE

Atlas V is an immersive studio. The company, built with a team of VR pros / pioneers has one goal, plain and simple: a new form of storytelling. Original. Unheard of. Fascinating. Immersion is not a format, a gimmick, a bubble bath or a pipe dream: it is what we owe to the public. Atlas V's work utilizes Augmented Reality, Virtual Reality, Mixed Reality allowing every spectator to dive into a new universe, all shapes and colors. Every project will have three outcomes: Individual digital viewing; Location-based entertainment; Amusement parks - with a scripted narrative.

MAIN FILMOGRAPHY OF PRODUCER

2015 *Notes On Blindness* by Colinart,

Amaury, Middleton, Spinney

Sundance FF - New Frontier, Tribeca FF

Storyscape Award, SXSW

2017-2018 *Battlescar* by Nico Casavecchia

x Martin Allais Sundance FF, SXSW, Tribeca FF,

Annecy 2018)

2017-2018 *Sphere* by Eliza Mcnitt,

Sundance FF, Tribeca FF, SXSW

2018 *Vestige* by Aaron Bradbury,

Tribeca FF, Sheffield



BRAZIL, CHINA

NA PELE UNDER THE SKIN

JOÃO INADA

DIRECTOR'S BIOGRAPHY

João Inada is a Brazilian filmmaker and multimedia reporter based in China. A former researcher at the Brown Institute for Media Innovation, he was the winner of the World VR Forum Imperial Crown Prize for Best VR Film with *Reframe Iran*. Inada has also directed a series for The Guardian, *Crossing The Line*, and is currently producing a documentary about the Chinese football ultras, *Shanghai Blues*.

LOG-LINE

Under The Skin is an interactive social-justice VR documentary that takes the user inside Rio de Janeiro's favelas, experiencing in first-hand the values, sense of community, and hostile environment faced by three of its residents on a daily basis.

SYNOPSIS

Rio de Janeiro is a divided city. The rich beachside buildings cast a shadow over the poor and neglected favelas. A shadow that extends to its residents. In this ultimate VR experience, which combines 360°3D videos with fully interactive virtual environments, users will be plunged into a favela during a busy day. An unexpected shootout begins and they are forced to hide in a corner shop along with three local residents also seeking refuge. As tensions grow with sounds of gunshots approaching, they will interact with the characters and their environment, getting to know who they are and where they come from while hiding from the violence that slowly approaches. Users will be able to understand — through dive-in stereoscopic 360° documentary videos— the social and racial tensions faced regularly by these residents but also the sense of community and ever-growing affection that helps them overcome such trials. Amidst the vivid danger that progressively grows near, they will be brought closer together in a visceral and emotionally bonding first-person experience.

PARTNERSHIPS SOUGHT

To find co-productions, industry investors, distributors, film funds and financiers.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

8K Stereoscopic 360-Degree Film and Interactive CGI and Environments / 15'

LANGUAGE / LOCATION

Portuguese / Rio de Janeiro, Brazil

BUDGET / FINANCING IN PLACE

€ 291.033,00 / € 96.824,70

MAIN PRODUCTION COMPANY

Luz Mágica Produções

CO-PRODUCTION COMPANIES

Sete Léguas Filmes, Coqueirão Pictures, Studio KwO

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

Reframe Iran (360° Short)

CREATIVE TEAM

João Inada, *Director*
Raul Santiago, Thamyra Thâmará, *Creative Producers*
Francisco Almendra, *DoP*
Nelson Porto, *Chief of Interactive Experience*
Diogo Dahl, Carlos Diegues, Renata Almeida Magalhães, Luiz Borges, *Executive Producers*

DELEGATE PRODUCTION COMPANY

Luz Mágica Produções

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João Inada, *Director*



Diogo Dahl, *Executive Producer*

DIRECTOR'S STATEMENT

As immersive filmmakers, we see VR as the next frontier of storytelling. Unlike traditional documentaries that show a world through a window, we want our viewers to jump through the window becoming themselves the protagonists of our stories. They will transgress the role of witnesses and be able to interact with life-like surroundings and real-life characters, connecting to issues in a singular manner and feeling emotions on a sensorial level.

In this project, we want to push the boundaries of immersive documentaries by exploring the full potential of innovative technologies in regards to story design and narrative, blending formats — old and new — to enhance perspectives and perceptions, adapting techniques and styles that push the story forward in a bold new way while maintaining reporting rigor and ethics that are the benchmark for non-fiction stories.

By seamlessly combining interactive sceneries with 360° videos and designing audio to conduct and dictate rhythm, we intend to demonstrate that documentary filmmaking is the tour-de-force of this new field of immersive media.

PRODUCTION COMPANY PROFILE

Luz Mágica was created in 1983 by internationally acclaimed film director Carlos Diegues (*Bye Bye Brasil*, *Orfeu*, *Um Trem para as Estrelas*), responsible for directing and producing some of the most important films in Brazilian history and co-founder of the Cinema Novo movement in the 60's. In their vast portfolio, Luz Mágica has produced a series of feature films that were box office hits such as *Xica da Silva* and *God is Brazilian*, and has been acclaimed with awards in international festivals with films like *Maior Amoro Mundo* and *5X Favela Agora por Nós Mesmos*.

MAIN FILMOGRAPHY OF PRODUCER

2016 *Cinema Novo* by Eryk Rocha, Cannes IFF - Cannes Classics - Oeil d'or - Best Documentary

2014 *O Brasil de Darcy Ribeiro* by Ana Maria Magalhães, TAL (Televisión América Latina) Prize - Best Documentary Series

2013 *Copa União* by Diogo Dahl



SPAIN

PEEP SHOW

NACHO VIGALONDO

DIRECTOR'S BIOGRAPHY

Nacho Vigalondo was born in 1977 in Cabezón de la Sal, Cantabria, Spain. He is an actor, writer and director known for *Timecrimes* (2007), *Extraterrestrial* (2011) and *Open Windows* (2014). Vigalondo's most recent film is *Colossal*, which he wrote and directed, and was premiered in 2016 in the US with great success. The film is a twist on the Kaiju genre and a homage to the Godzilla franchise.

LOG-LINE

Although the story takes place in the present-day, it is influenced by the horror story tradition, ironic and moralistic American terror comics of the 1950s as the legendary *Tales of the Crypt* or the feature film *Creepshow*, which served as a tribute to that gloomy universe full of macabre surprises, but also colourful, crazy and pop at its core.

SYNOPSIS

Peep Show has the vocation to be a story with a vintage and playful flavor, but in an unexpected context and a new language, as if in the 1960s you could have shot a horror movie to see with virtual reality glasses. *Peep Show* intends to tell a story with minimum complexity, an element associated with conventional short films, but at the same time, it squeezes the narrative possibilities of the 360° camera, among these, it converts the viewer's point of view in a dramatic artefact.

PARTNERSHIPS SOUGHT

To find co-producers is the main form of direct financing, to expand and to exploit different options in diverse markets.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

8K Stereoscopic 360 / 15'

LANGUAGE / LOCATION

English / Madrid, Spain

BUDGET / FINANCING IN PLACE

€ 360.525 / € 108.157

MAIN PRODUCTION COMPANY

GAZ VR

CURRENT STATUS OF PROJECT

Pre-production

CREATIVE TEAM

Nacho Vigalondo, *Director*

Eduardo Suarez, *Producer*

Rafael Celda, *Executive Producer*

DELEGATE PRODUCTION

COMPANY

GAZ VR

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Nacho Vigalondo, Director



Eduardo Suarez, Producer



Rafael Celda, Executive Producer

DIRECTOR'S STATEMENT

The first time I outlined this project, I had in mind the possibility of shooting it with conventional cameras.

At the time of writing the script, already with the VR format in mind I had to adapt transitions between scenes, and the geography of the staging. Not all stories ask for an adaptation to virtual reality.

If I chose this story to be added to this project it is for several reasons:

- It's a horror story, a genre that has already proved to adapt like none else to the possibility of making the viewer feel the physical proximity of threat.

It can be the most sensorial of all, something that marries perfectly with the VR glasses and headphones.

- The horror stories that we are used to tend to be very linear, as well as making the viewer identify with a mute victim.

This story has a more twisted strategy when showing its cards (we take time to discover its real genre), it also places the viewer in the role of a character who, from a certain point of view, is the villain of the story.

- One of the claims that predictably has gained more prominence when being adapted to virtual reality is the pornographic.

PRODUCTION COMPANY PROFILE

GAZ VR is a production and creative studio of audiovisual content, graphic and 3D animation for virtual reality, a new communication media that manages to cross the screen and place the audience in the center of the action.

GAZ VR is integrated by a team of multidisciplinary professionals, from different sectors (film, music production, television, communication, software development, graphic design and 3D animation) that put their experience at the service of a common dream: tell stories in a different way.

MAIN FILMOGRAPHY

OF PRODUCER

2018 *El gran río* by Rafael Celda

2017 *Asignatura empatía* (VR)

by Aitor Gutiérrez

2016 *Ceremony* (VR) by Nacho Vigalondo



FRANCE, TAIWAN

THE ANDROID

GAËLLE MOURRE

DIRECTOR'S BIOGRAPHY

Gaëlle Mourre, a graduate of the London Film School, is a young director that has already won multiple awards. "As a french Londoner having lived in Singapore, NY and Madrid, I am always curious about perspectives and cultures. I have a soft spot for subverting expectations, lending a new perspective to otherwise ordinary subjects and exploring established themes through an unexpected metaphorical lense".

LOG-LINE

A glimpse of a soul in a mechanical heart. *The Android* is a dark comedy set in a near future, but in a still very traditional and stiff chinese culture. It explores the human nature through the relationships with human-like androids, each character reacting differently to that mirror that technology holds for us.

SYNOPSIS

In a sumptuous traditional Chinese hotel, an impressive wedding is about to take place. Mrs Song managed to find a good match for her daughter Zhen-Zhen: the heir of the rich Zhang family. Zhen-Zhen does not contradict her mother. Despite the cost, Mrs Song hires android guests who are similar to humans. For the bridesmaid, she chooses Ah-Hui, a new generation prototype. Trying to modify its behaviour, Mrs Song and later Zhen-Zhen mess with its parameters. The outcome for Ah-Hui is an identity awarness and violent defense mechanisms. Unaware of her own strength, she ends up killing one of the guests that was trying to take advantage of her. Discovering the body, Zhen-Zhen will try to save the android from destruction. Both in search of their right place in this world, Zhen-Zhen and the newly-aware android develop an emotional bond. The other guests of the wedding are all struggling with their own relationships to humans or androids alike. The best man considers them as sexual objects, whereas they are signs of wealth for the mother-in-law. Ting ting, the bride's best friend, also pressured by her parents to get married, hires an android to play her boyfriend.

PARTNERSHIPS SOUGHT

To find investors, distribution and technical partners.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

360° 3D / 7x10'

BASED ON

Free adaptation of the novel
"Reflection in a Mechanical Eye"

LANGUAGE / LOCATION

English / Taiwan

BUDGET / FINANCING IN PLACE

€ 240.000 / € 190.000

MAIN PRODUCTION COMPANY

Digital Rise

CO-PRODUCTION COMPANIES

Serendipity films, DVgroup

PARTNERS ATTACHED

Kaohsiung film festival

CURRENT STATUS OF PROJECT

Post-production, 1st episode

PREVIOUS WORK

Awakening (Short)

The Beast (Short)

CREATIVE TEAM

Gaëlle Mourre, *Director*
Marie Jourden, *Artistic Director*

François Klein, *Producer*

Laura P Lee, *Author*

Estela Chen, *Producer* (Taiwan)

DELEGATE PRODUCTION

COMPANY

Digital Rise

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Gaëlle Mourre, *Director*



François Klein, *Producer*

DIRECTOR'S STATEMENT

The Android is a multi-segment narrative experience. It appears as a linear fiction to the viewer, but each viewer will see a different film.

Based on the behaviour of each viewer in the 360° space, a decision engine will send them to follow a different character, living the same story of the wedding from a different perspective. All 8 main characters live a different part of the story and meet in the same final epic scene.

Introducing humanoid machines deceptively similar to human beings is a suitable set-up to question concepts such as identity, apparence and humanity. The presence of androids brings out the inner nature of each character. Some of them treat the machines as objects - objects of desire even - other treat them as humans or sub-humans. The script explores the different possibilities, the different human reactions, emotions and social paradoxes stemming from the very existence of those androids.

PRODUCTION COMPANY PROFILE

François Klein is a movie producer specialized in new technologies and S3D content. In 2013, he gets into virtual reality and 360° movies. In 2016, he creates Digital Rise, an international creative production focused on innovative fictions and new forms of storytelling. The same year, he wrote the first guideline book about VR creative process. Make your first film in Virtual Reality.

MAIN FILMOGRAPHY OF PRODUCER

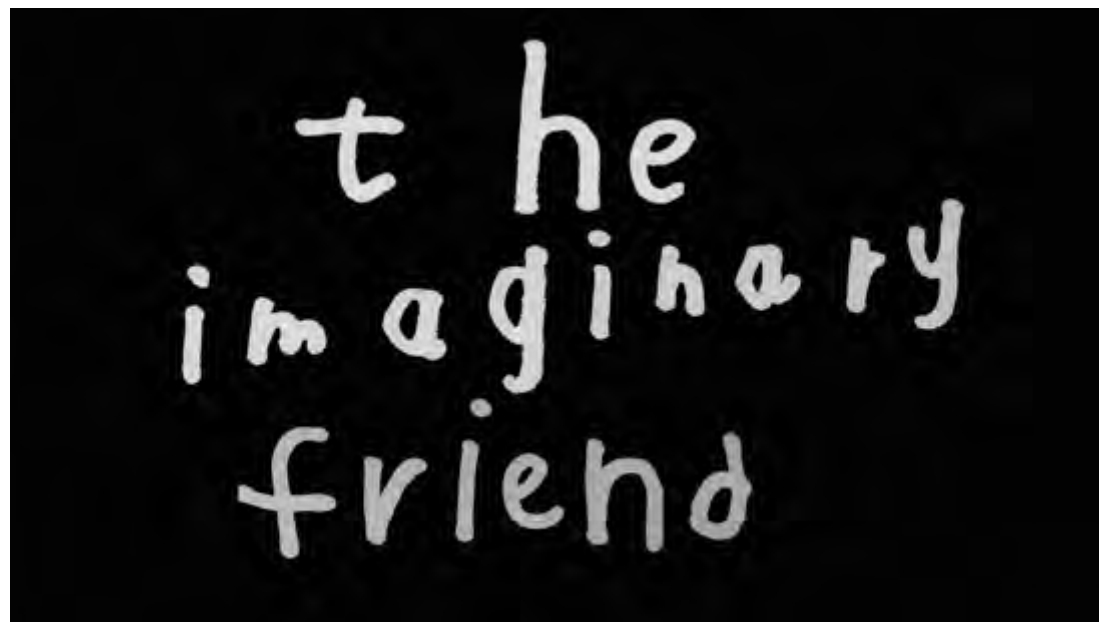
2018 *The Real Thing* by Benoît Felici, Mathias Chelebourg, New Images Festival - Best immersive content

2017 *ALICE The virtual reality play* by Marie Jourden, Mathias Chelebourg (with DVgroup), multiple awards

2017 *Being an astronaut* by PELeGoff (with DVgroup), Huang-Yong Ping, EMPIRES 360°

2015 *Vaudeville* by Thomas Villepoux

2012 *Auguries of innocence* by Thomas Villepoux



THE NETHERLANDS,
UNITED KINGDOM

THE IMAGINARY FRIEND

STEYE HALLEMA

DIRECTOR'S BIOGRAPHY

Steye Hallema's background in computer animation, music, theatre and tech gives him the ability to combine the many different disciplines that make up VR. Steye created the company WildVreemd and works as freelance director for Jaunt VR. His VR music video *What Do We Care 4*, the VR film *Ashes to Ashes* and the Virtual Reality Opera game *Weltatum* have won several awards.

LOG-LINE

The Imaginary Friend tells the story of an 8-year-old boy with an extremely vivid imagination. He has a friend: you. He tries desperately to convince his peers and parents that you exist. Because he is not crazy, is he?

SYNOPSIS

The Imaginary Friend tells the story of Daniel. He has a serious problem with distinguishing between what is real and what is not. Making him do and say things that are not socially accepted by his peers. This makes him feel lonely and isolated. Therefore he created you as his imaginary friend. But since Daniel can't really distinguish between reality and fantasy, things easily get dangerous. *The Imaginary Friend* is a surreal and cinematic VR experience in which you - the viewer - are the fantasy of the main character. The story is completely told from your point of view being this imaginary friend. At moments you might even feel responsible for him, since apparently because of you, he does things that cause him danger.

As a cinematic VR experience it explores the new relationship between the viewer and the story that arises in immersive media in a very clear manner. It makes the most out of being present in the story and the consequential altered sense of empathy that this feeling of presence can create. *The Imaginary Friend* is an accessible and heartfelt story about a boy learning to deal with being different.

PARTNERSHIPS SOUGHT

To find co-producers, sales, distribution and financial partners.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

Mixed media VR -
Live Action & Animation / 21'

LANGUAGE / LOCATION

English / tbc

BUDGET / FINANCING IN PLACE

€ 300.000 / € 120.000

MAIN PRODUCTION COMPANY

Submarine Channel

CO-PRODUCTION COMPANIES

National Theatre London -
Immersive Storytelling Studio

PARTNERS ATTACHED

WildVreemd

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Steye Hallema, *Director*

Corine Meijers, *Interactive Producer*

Toby Coffey, *Head of Digital Development*

DELEGATE PRODUCTION

COMPANY

Submarine Channel

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Steye Hallema, *Director*



Corine Meijers, *Interactive Producer*

DIRECTOR'S STATEMENT

What is the role of the viewer? With *The Imaginary Friend* we've created an exciting answer to that question, that makes the main subject of this film imagination itself. To me the magic of VR comes exactly from the wonderful combination of perceiving a space as real with filling this place with things that can never be real. Since you live in Daniel's world you will see the world as he sees it: a real world filled with fantasies that seem real. People's fantasies are mostly not perfect though. So his imaginary creations are imperfect as well. The filmed scenes will be seamlessly merged with CGI and special effect that show Daniel's reality. Although they might look like unfinished drawings or half-finished ideas they are completely convincing parts of the story world, because light- and perspective-wise they completely fit in. Extreme care will go into acting; the distinct role of the viewer helps us here. Since his parents don't see you, I will not stage them around the camera, but in a much more casual way instead. Daniel on the other hand does see you very clearly. His intimacy with you is the heart of the film.

PRODUCTION COMPANY PROFILE

Submarine Channel explores the narrative possibilities of new and emerging genres such as the interactive documentary, the interactive graphic novel, transmedia storytelling and virtual reality. The channel aims at creating impact with its productions and to distribute its new-found knowledge to international audiences. Submarine Channel is part of the award-winning production outfit Submarine, founded in 2000 by Femke Wolting and Bruno Felix.

MAIN FILMOGRAPHY OF PRODUCER

2018 *The Industry – Mapping the Dutch Drug Economy*
2017 *POPPY Interactive – War and organized crime gone global*
2017 *Echoes of IS – We Share the Scars*
2017 *Ashes to Ashes*
2016 *Refugee Republic*
2014 *Last Hijack Interactive*



INDIA, USA

A CITY OF FOXES

NIHAARIKA NEGI

DIRECTOR'S BIOGRAPHY

Nihaarika Negi is a multi-award winning actor, an immersive theatre and filmmaker and a screenwriter. She makes work that blends the cinematic and the theatrical, and places the audience at the center of the live experience.

Her work in theatre has been supported by the UK Arts Council and performed at many venues in the UK and India. Her films have been screened, and have received critical-acclaim and awards at many International film festivals. Through her work, she seeks to make space for celebrating diverse Indian voices in a sustainable global context.

LOG-LINE

An intimate and tender approach to immersive storytelling through VR that allows the audience to have an interactive encounter with a philosophical fox that questions what companionship means in times of loss.

SYNOPSIS

You - the audience member - enter. You put on a cloak and a VR headset and are transported into a desert land in India and its palaces from a fantastical time. You find yourself in the magical Royal Gardens. There you encounter a fox. He is dressed as a little boy. The fox is played by a performer who, through live-action motion-capture, appears to the audience as a fox in a live-rendered VR world.

He is the only surviving fox in a land that was once populated with them. In his last moments, he offers you his hand and asks you to take a walk with him. On this walk, through the answering and asking of questions you converse about childhood, companionship and loss. What does it mean to lose someone? Have you ever made anyone feel alone? The fox takes you into his broken home and asks if you would tuck him into bed one last time. Would you tell him a bedtime story?

Could you sing him a song? *A City of Foxes* allows you to share a moment of deep intimacy with a fox in a way that might not be possible in everyday life, that might not be possible without VR.

PARTNERSHIPS SOUGHT

To find individual investors, grants.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

CGI / 30'

LANGUAGE / LOCATION

English / US, India

BUDGET / FINANCING IN PLACE

€ 100.000 / € NA

MAIN PRODUCTION COMPANY

United Reality

CURRENT STATUS OF PROJECT

Prototyping

CREATIVE TEAM

Nihaarika Negi, *Director*

Ishita Gandhi, Uday Dasari, *Producers*

DELEGATE PRODUCTION COMPANY

United Reality

MAIN CONTACT PERSON

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Nihaarika Negi, *Director*



Ishita Gandhi, *Producer*



Uday Dasari, *Producer*

DIRECTOR'S STATEMENT

I've often wondered – when was the last time I spoke to someone in a way that really mattered? When was the last time I had a real conversation with someone outside of my social circle? Or inside it? I couldn't remember, so I decided to make space for answers to questions that never came. And I wondered, as a theatre-maker working across the UK and India – how could I open up that space for others? This position of enquiry led to a piece that I made in 2015 in Mumbai – titled *36 Questions in Proximity of a Conversation*. It was based on a series of questions developed by sociologist Arthur Aron that when asked and answered, accelerated intimacy between strangers. I began to wonder - what if these questions were asked to you by a fictional character from your childhood? What if this character was a fox - in a desert in India and its palaces from a fantastical time? What if this encounter allowed you to ask yourself that simple question that had the power to transform our minds as children – WHAT IF? A question filled with the possibility of magic. *A City of Foxes* attempts to be such a piece. A piece that seeks to blur the lines between the real and the fictional.

PRODUCTION COMPANY PROFILE

United Reality creates premium, world class VR experiences with expertise from the world's best talent which include filmmakers, writers, VFX artists, animators and designers. U.R has been consistently experimenting with the grammar of virtual reality with our in-house team and collaborators from different parts of the world. U.R believes in the dictum of creativity through collaboration and compassion. Founded by Uday Dasari, a Mumbai based artist with a background in theatre, digital arts and A.I. He was instrumental in connecting the virtual reality ecosystem in India.

MAIN FILMOGRAPHY

OF PRODUCER

2017 *An Insignificant Man* by Khushboo Ranka and Vinay Shukla, TIFF

2014 *Gulaabi Gang* (doc) by Nishthajain, Dubai IFF

2013 *Ship of Theseus* by Anand Gandhi, TIFF



RUSSIA

СКОРОСТЬ СВЕТА VR LIGHTSPEED VR

ANTON OUTKINE

DIRECTOR'S BIOGRAPHY

Anton Outkine is a writer-director based in Moscow, Russia. Anton has previously had a successful career in interactive design, consulting for the United Nations. As of 2018, Anton is developing several sci-fi projects while teaching interactive storytelling at the Moscow Film School. His previous work includes the sci-fi shorts *Summer* (2015) and *Imps* (2017) and the interactive dramedy series *It's Complicated* (2018).

LOG-LINE

Alex, a Russian space-suit engineer from our time, is ejected into space and finds himself inside a malfunctioning space-suit in the 22nd century. Alex has to overcome his initial state of denial and gain the trust of a hostile AI ship, carrying what remains of humankind, in time to escape the sun that is about to become a supernova.

SYNOPSIS

In *Lightspeed VR*, you are Alex, a Russian space suit engineer from our time. You wake up inside a space suit, thrown out into space, all alone. A voice on the radio reaches you: it is TURMS, an artificial intelligence onboard a spaceship. TURMS explains that you are now in the 22nd century and planet Earth is dead. What remains of humankind is on board the only surviving spaceship, inside cryogenic sleep. The Sun is about to become a supernova and your space suit is malfunctioning - time is running out.

As Alex, you're going on an emotional journey. On this journey you will or will not save other stranded cosmonauts. You will discover more of Alex's personal story, as TURMS will try to get into his mind. At the end it will be a dialogue-driven battle of wits and a kind of "therapy session" for both.

Can you survive? What is it to be human? Can you reveal the AI's real aim and confront it? What does it mean to feel lonely when the fate of humanity depends on you? *Lightspeed VR* asks you a lot of tough questions.

It's an interactive sci-fi VR thriller based on a realistic spacewalk simulation.

PARTNERSHIPS SOUGHT

To find narrative and interactive VR expertise, co-financing, marketing and distribution opportunities.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

Unreal Engine / 30'

BASED ON

Original Script

LANGUAGE / LOCATION

English, Russian / Moscow, Russia

BUDGET / FINANCING IN PLACE

€ 120.000 / € 40.000

MAIN PRODUCTION COMPANY

Droog Drooga Film Company

CO-PRODUCTION COMPANIES

CGF

PARTNERS ATTACHED

Zvezda, Energiya

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Anton Outkine, *Writer-Director*

Sergey Kornikhin, *Producer*

Konstantin Anufriev, *Art Director*

Denis Shashkin, *Project Manager*

Mark Serov, *Cosmonaut, Consultant*

Nata Pokrovskaya, *Writer*

DELEGATE PRODUCTION

COMPANY

Droog Drooga

MAIN CONTACT PERSON

Sergey Kornikhin

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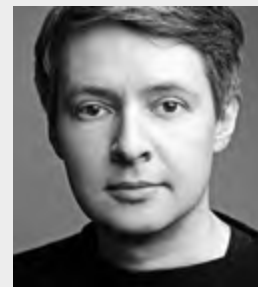
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Anton Outkine, *Director*



Sergey Kornikhin, *Producer*



Nata Pokrovskaya, *Writer*

DIRECTOR'S STATEMENT

Lightspeed VR is an artistic study of the man-versus-machine conflict. The actual human vs AI opposition is open for interpretation: one can see it as a man vs state machine conflict, the other as a deeply personal struggle with overwhelming circumstances. Our ultimate goal is to allow the player to rediscover their own humanity as the only true means of survival, either on a cosmic scale, or in everyday reality.

To achieve that goal, we use VR as the ultimate immersive tool, and the New Testament as an archetypal story, combining them into a therapy-like experience where the player starts as a "pale white dot" thrown into the immense starry void and completes his journey by realising how significant he is on both a cosmic and inner personal scale. We're a team of sci-fi enthusiasts and film industry veterans trying to push the creative boundaries of popular science fiction in VR. We aim to marry highly dramatic narrative with ambitious and realistic execution. Our consulting partners are Energiya (Russian spacecraft manufacturer) and Zvezda (Russian spacesuit manufacturer), and our main production partner is CGF, Russia's leading visual effects studio for film productions.

PRODUCTION COMPANY PROFILE

Droog Drooga Film Company was founded in 2004 by producer Sergey Kornikhin and specialises in art-mainstream. Droog Drooga is a pioneer in VR in Russia. Apart from several marketing projects for different brands, Droog Drooga created *Cage With Parrots*, the first Russian VR film, a sci-fi drama by one of the most influential modern theater directors Maxim Didenko, and *1917* by Yuri Kvyatkovsky, a VR journey into a pre-revolutionary Moscow.

MAIN FILMOGRAPHY OF PRODUCER

2018 *I'm Losing It (Ya Khudeyu)*

by Alex Nuzhnyi

2015 *Samyy luchshiy den!*

by Zhora Kryzhovnikov

2014 *Name me*

by Nigina Sayfullaeva



CHINA, BRAZIL

DEEP CLOT

MAURICIO
OSAKI

DIRECTOR'S BIOGRAPHY

Mauricio Osaki was born in Brazil, where he started his career directing short films and working in feature projects as assistant editor and post producer for major film companies. He is currently completing his MFA in Filmmaking at NYU Tisch. While at Tisch, Mauricio directed the award-winning film *My Father's Truck*, which premiered at the 63rd Berlinale and was shortlisted for an Oscar. He currently lives in China where he is working on his NYU thesis, a micro-budget feature film to be shot in Beijing, while also developing the project *The Paths of My Father* to be shot in Vietnam.

LOG-LINE

An elderly self-retired vampire is forced back into business.

SYNOPSIS

Cassia is an elderly female self-retired vampire who a long time ago gave up her instincts and found comfort in a night shift job as a cleaner at a public hospital. There she can earn her bread and blood, not without the support of her only accomplice Samuel, a nurse in his sixties, who kindly takes care of patients left to die in the hospital.

Their relationship is symbiotic; where Samuel relieves patients from their final pain of death, Cassia uses it for her own survival, sucking their blood and releasing them from this life. Life literally turns upside-down, as Cassia spots a small cleaning robot, one of the austerity measures of the new management team who will be running the hospital. Cassia is being made redundant and fired. Cassia may be the only vampire who gave up that existence and doesn't want to return to her old vampire life anymore. Vanity, Eternity, Cruelty and Self-indulgence are repulsive symptoms for her, but seeing herself unemployed and starving, she first tries to go back onto the streets without success, until she faces the inevitable; fight back for her job.

PARTNERSHIPS SOUGHT

To find financing, co-production and distribution.

PROJECT TYPE

VR Fiction

FORMAT / RUNTIME

3D / 30'

LANGUAGE / LOCATION

English / China

BUDGET / FINANCING IN PLACE

€ 300.000 / € 100.000

MAIN PRODUCTION COMPANY

VRision Film

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

My Father's Truck (Short)

CREATIVE TEAM

Mauricio Osaki, *Director*

Aihui Dong, *Producer*

Zimeng Yang, *Tech Director*

Wenxin Yang, *Associate Producer*

DELEGATE PRODUCTION

COMPANY

VRision Film

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Mauricio Osaki, *Director*



Aihui Dong, *Producer*

DIRECTOR'S STATEMENT

Deep Clot is a story I wrote a while ago when I became more interested in genre films and started to think what would happen with characters who do not really want to follow the genre pattern until it's inevitable. So I came up with Cassia, a vampire who denies her instinct to the point where she has to choose between her life and her repressed instinct.

This year I had the chance for the first-time to direct a small VR project for VRision in Beijing and I was faced with all the challenges to tell a narrative live action story in VR.

I believe that *Deep Clot* would be a very interesting concept to approach in VR narrative. It's a unique universe populated by characters who move slowly into the darkness of the beginning.

PRODUCTION COMPANY PROFILE

VRision Film is an international cinematic content production company, headquartered in Beijing, China, with an established branch in Bangkok, Thailand. VRision Film, with the excellent characteristics of *Internationalization*, *Internet*, and *Industrial*, mainly focuses on feature film, VR film and web series and co-productions.

MAIN FILMOGRAPHY OF PRODUCER

2017 *Detective* (VR multi-player interactive film) Part 2, producer and creator, Beijing IFF

2017 *Shiyuzhe* (VR film)

producer and director

2016 *Da Vinci* (VR interactive film)

producer and creator, Golden Award - Hong Kong Advanced Imaging in Motion Award

2016 *Detective* (VR film) Part 1, director and producer, China Society of Motion Picture and TV Engineer Award, Best VR Feature Film, VRLET - Encounter FF (UK), Shanghai IFF



FRANCE

DESTIN DESTINY

ANDRÉS JARACH

DIRECTOR'S BIOGRAPHY

Born in Buenos Aires, Argentina, Andrés Jarach is an award-winning filmmaker. He studied visual anthropology at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Since 1998, Andrés directed more than twenty TV and online documentaries produced by French TV (Arte - France Télévisions). Currently, Andrés is also working on an interactive VR project about collective memories and archives, called *Replay Memories* (Camera Lucida, INA, Novelab), and a VR game, *1,2,3 Bruegel* (Arte, Camera Lucida) about Pieter Bruegel's painting *Kinderspiele*.

LOG-LINE

The untold story of one of the most famous chefs in the world: Pierre Gagnaire.

SYNOPSIS

"In the beginning, everything merges in my head: my history, memories, the season, the place where we are, ingredients, textures, colours. Little by little, everything is set up, in a certain order. As I'm writing, and when I start cooking, my hands unfold the recipe as a running river. The gesture often leads the idea. But sometimes, barricades and obstacles occur. And I have to improvise and deal with it. At this instant, I know the dish will have something unique, close to emotion."

Pierre takes us to organic fragments of life, through smells and flavours. Virtual reality uses the body of the spectator to discover the story around him. It obliges his senses. I'd like to create this kind of synesthesia that Pierre often told me about: create links between flavours and memories.

PARTNERSHIPS SOUGHT

To find co-producers, distribution and gear partnership.

PROJECT TYPE

VR Documentary

FORMAT / RUNTIME

360 video / 15'

LANGUAGE / LOCATION

French / Paris

BUDGET / FINANCING IN PLACE

€ 350.000 / € 50.000

MAIN PRODUCTION COMPANY

Atlas V

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

El gaucho

CREATIVE TEAM

Andrés Jarach, *Director*

Arnaud Colinart, *Producer*

Pierre Zandrowicz, *Creative producer*

DELEGATE PRODUCTION

COMPANY

Atlas V

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Andrés Jarach, *Director*



Arnaud Colinart, *Producer*



Pierre Zandrowicz, *Creative producer*

DIRECTOR'S STATEMENT

What is fascinating about making documentaries, are precisely those unexpected moments that happen on set - an "accident", a disconcerting word, a twist that shakes up the story from the way we planned it from the beginning. Surprises bring to a documentary the most important thing a director can expect: its emotion. The work of a documentary filmmaker consists in anticipating those surprises. Writing the film with them in mind, and not against them.

I like it this way, knowing what we're looking for and not being sure of what we're going to find. This way of doing, made me come closer to Pierre, as he works in a similar way - he takes what he's given to create sensations, unique moments, emotions. *Destiny* is not a movie about the backstage of a prestigious restaurant. Pierre wants to give himself and tell things he doesn't often share - his successes, but also his failures. His desires, as well as his fears. He wants to get involved in this meeting with himself, with a man who spent most of his life seeking for and finally finding himself.

PRODUCTION COMPANY PROFILE

Atlas V is an immersive studio. The company, built with a team of VR pros / pioneers has one goal, plain and simple: a new form of storytelling. Original. Unheard of. Fascinating. Immersion is not a format, a gimmick, a bubble bath or a pipe dream: it is what we owe to the public. Atlas V's work utilizes Augmented Reality, Virtual Reality, Mixed Reality allowing every spectator to dive into a new universe, all shapes and colors. Every project will have three outcomes: Individual digital viewing; Location-based entertainment; Amusement parks - with a scripted narrative.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Vestige* by Aaron Bradbury, Tribeca FF, Sheffield

2017 *Battlescar* by Nico Casavecchia and Martin Allais, Sundance FF, SXSW, Tribeca FF

2017 *Sphere* by Eliza Mcnitt, Sundance FF, SXSW, Tribeca FF



FRANCE

MEET MORTAZA

JOSÉPHINE
DEROBE

DIRECTOR'S BIOGRAPHY

Josephine Deroche is an artist and director who explores narrative and creative forms in the fields of Cinema, Digital Arts, Theater Stage and VR. She directed two acclaimed 3D short films: *Journal d'un frigo* (2011) and *Souviens-moi* (2013) and co-directed the VR art documentary *The Wedding at Cana*. As 3D specialist, she worked with Wim Wenders from *Pina* to *Les beaux jours* and VR, *I, Philip* and *La tentation de Saint-Antoine*.

LOG-LINE

Meet Mortaza is a poetic documentary experience told in 3D VR and in an AR location-based installation. It recalls the journey of Mortaza, a young Afghan who was forced to flee his country and take refuge in France because of a fatwa. *Meet Mortaza* is an experience of a physical encounter between the viewer and Mortaza, beyond the bias we use to picture migrants in the European Union.

SYNOPSIS

The VR experience follows Mortaza on his odyssey from Kabul to Paris, with his fears and his hopes. Mortaza fled through Iran and Turkey, before he finally reached Europe. In Greece and Italy, he understood that he had to keep hiding to get to France. Once he arrived in Paris, Mortaza had to fight for more than three years to obtain refugee status. During this wait, he learned French, studied at university, did some acting lessons and wrote a book about his journey.

The AR interactive installation will be dedicated to the current refugee situation, from Mortaza's perspective. Mortaza's journey took place 10 years ago, and he now works as chief coordinator in a refugee shelter in the heart of Paris.

Mortaza's story opens the view to the general refugee situation and functions as a bridge connecting the situation of the migrant past and present in France and in the European Union.

PARTNERSHIPS SOUGHT

To find international co-producers, broadcasters, location-based and NGOs partnerships.

PROJECT TYPE

VR documentary and location-based installation using AR

FORMAT / RUNTIME

3D 360° video / 20'-40'

BASED ON

Mortaza Jami's narrative

LANGUAGE / LOCATION

French, English, Farsi / Afghanistan, Greece, Italy, France

BUDGET / FINANCING IN PLACE

€ 153.000 / € 52.000

MAIN PRODUCTION COMPANY

Les Produits Frais

PARTNERS ATTACHED

SGO France, La Fabrique 3D

CURRENT STATUS OF PROJECT

Pre-production, pilot produced

CREATIVE TEAM

Joséphine Deroche, *Director*
Oriane Hurard, *Producer*

DELEGATE PRODUCTION

COMPANY

Les Produits Frais

MAIN CONTACT PERSON

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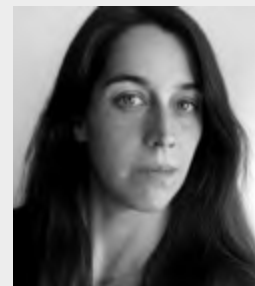
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Joséphine Deroche, *Director*



Oriane Hurard, *Producer*

DIRECTOR'S STATEMENT

The project is born from a desire to not forget what is essential in front of the refugee crisis and what is generating protectionism, disinterest and fear. I chose to approach the global situation from the perspective of a single journey, when I discovered the first-person narrative written in French by Mortaza Jami *Je savais qu'en Europe on ne tire pas sur les gens*.

Mortaza symbolizes what we can consider as a « perfect candidate » to be welcomed.

Because of the fatwa death sentence, Mortaza had a demonstrable reason to obtain refugee status in Europe. In spite of this he suffered for more than three years, before obtaining refugee status.

Meet Mortaza transports the viewer as an invisible witness passing through the various states of Mortaza's journey, mixing real and dream-like situations. *Meet Mortaza* uses the spectator's body involvement as a vessel navigating gradually closer to him, from his past to his present life in Paris.

First, Mortaza is absent from the image, but his voice stays close to the viewer's ears, creating a powerful sense of intimacy, similarly to one's own inner voice. It will gradually prepare the viewer for the physical encounter.

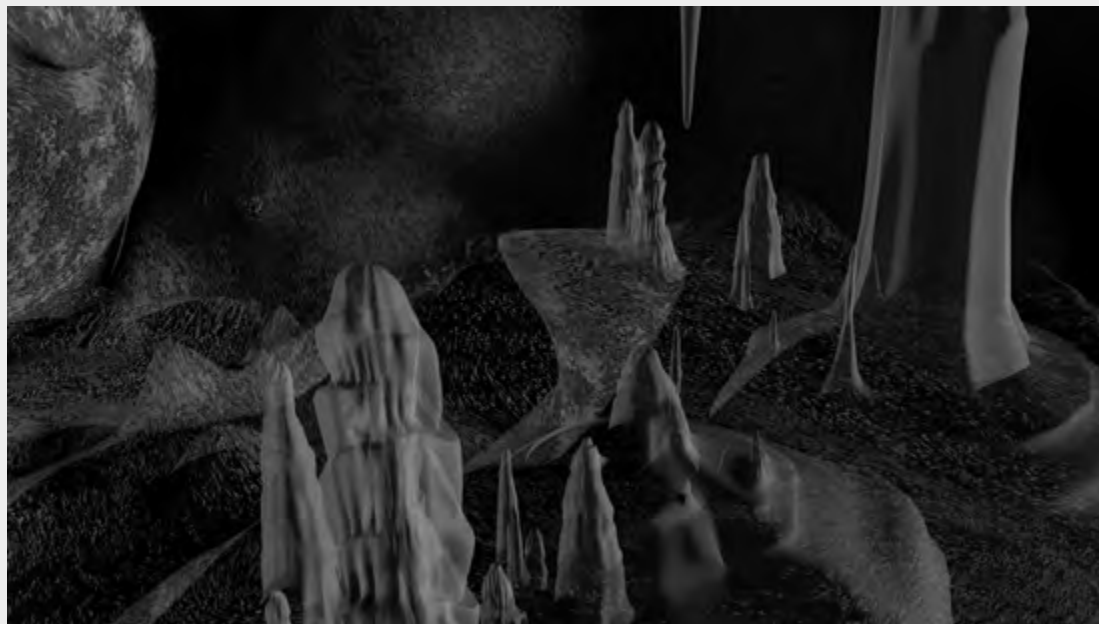
PRODUCTION COMPANY PROFILE

Founded in 2010, Les Produits Frais specializes in emerging filmmakers and new narratives, striving to bring the two together in ambitious projects. The producers Damien Lagogué and Oriane Hurard are developing a diversified portfolio including VR (*Legacy*, *Isle of the Dead* by Benjamin Nuel, *Passengers* by Nicolas Peuffaillit and Yako), feature (*Sun*) and short films (*Dysfonctionnatus*, *Halderablou*, *L'Etoile du matin*).

MAIN FILMOGRAPHY OF PRODUCER

2018 *Isle of the Dead* by Benjamin Nuel

2017 *Legacy* by Benjamin Nuel, Montreal Festival du Nouveau Cinéma (FNC), Angers Premiers Plans, Belfort Entrevues, FIFF Namur



FRANCE

PSYCHOPOMPOS

GIULIA OLIVIERI

DIRECTOR'S BIOGRAPHY

Giulia Olivieri, born in Milan in 1990, is active as a director, producer and set designer. Her documentaries and VR experiences won several competitions and were shown on Italian television. Giulia is now part of La Bête, a Paris-based production company specializing in creative documentaries, where she develops her own projects and those of other international directors.

LOG-LINE

According to some Siberian shamans, the Afterworld is located underwater. All the diving birds, like cormorants, are therefore considered as messengers between the world of the living and the world of the dead. *Psychopompos* takes the user on a journey of dissolution and reconstitution of the Ego on the back of a giant bird that speaks and sings with the voice of a Mongolian throat singer.

SYNOPSIS

Psychopompos is a Greek word that literally means « guide of souls ». In the most various traditions around the world, the Psychopompos escort the dead to the Afterlife. They also introduce the soul of the newborn into the world. More generally, they are mediators between the conscious and the unconscious, and shamans act as psychopompos.

This VR experience proposes you to go on a journey from nonbeing to being on the back of a giant diving bird. First, we will be a soul lost among others in the water, where life originated and flourished at the beginning, and then we will find ourselves nested between two gigantic black wings taking us upwards. The story will take us along the emotional and visionary path of dissolution and reconstitution of the Ego described by the shamans, composed in a visually luxuriant universe, which will be fully computer generated.

The bird will speak to us and sing all along the way, in the guttural voice of Sainkho Namtchylak, one of the most famous artists of Mongolian polyphonic throat singing, who will create and perform a piece specifically for *Psychopompos*.

PARTNERSHIPS SOUGHT

To find international coproductions and distribution outlets.

PROJECT TYPE

VR Immersive

FORMAT / RUNTIME

CGI / 10'

LANGUAGE / LOCATION

English / Paris, Geneva

BUDGET / FINANCING IN PLACE

€ 70.000 / € 15.000

MAIN PRODUCTION COMPANY

La Bête

PARTNERS ATTACHED

CNC

CURRENT STATUS OF PROJECT

Development

CREATIVE TEAM

Giulia Olivieri, *Director*

Fabrizio Polpettini, *Producer*

VOID(LAB) - Geneva-based VR design

Studio Sainkho Namtchylak, *Musician*

DELEGATE PRODUCTION COMPANY

La Bête

MAIN CONTACT PERSON

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Giulia Olivieri, *Director*



Fabrizio Polpettini, *Producer*

DIRECTOR'S STATEMENT

In the shamanic worldview, both beings and non-beings have a soul. This implies a respectful attitude towards the universe as a whole. This brought me to understand that it doesn't matter what are your beliefs, this tradition is so organic that it raises basic questions that we all ask ourselves about the sense of human experience. For this reason and even though we are talking about a very specific culture, we believe that the concepts of harmony and interconnectedness of reality inherent to shamanic culture, are universally valuable and can be crucial to contemporary humans. *Psychopompos* will take the form of an individual VR experience, but we also plan to have a Dome 360 version, because we consider it particularly suited for a collective shared experience. *Psychopompos* will be crafted in such a way as to induce a drifting meditative state. We are considering using a device to measure its effects on the user's body and mind. This data will be printed out a specific sheet for the user to take away as a recollection of the experience he has lived, and the emotional material that might have aroused will be collected through a specifically designed questionnaire..

PRODUCTION COMPANY PROFILE

La Bête is a Paris-based production company created by Fabrizio Polpettini and Pierre Malachin in April 2014, with the ambition of experimenting innovative forms in the field of documentary filmmaking through the production of films that blur the boundaries between cinema, television, new media and contemporary art.

MAIN FILMOGRAPHY OF PRODUCER

2018 Cartes Blanches (web-series) by Boris Mitic, developed for ARTE Creative
2017 In Praise of Nothing (documentary) by Boris Mitic, Locarno IFF - Signs of Life
2016 The Challenge (documentary) by Yuri Ancarani, Locarno IFF - Special Jury Prize Ciné+
2016 Spira Mirabilis (documentary) by Massimo D'Anolfi and Martina Parenti, Venice IFF - Competition
2015 Icaros (documentary) by Pedro Gonzalez-Rubio, Visions du Réel Nyon - Competition

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FUNDS GUIDE

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

Olffi.com is the largest database on public funding around the world. It covers more than 1000 funding programmes and 150 production incentives in 95 countries. It is entirely free of charge and available on desk top, mobile and via iTunes and Google Play.

Following the changes in the production and distribution environment, as well as the need to better accompany new viewing habits, public institutions have tried to adapt some of their funding programmes but have also created “new media” funding schemes for this new generation of projects.

This programme listing is certainly not exhaustive, but gives already a rather synthetic overview of those available. By clicking on the name of the fund or the programme you will get all the information about each one of them, by accessing directly the OLFFI database.

As always, regulations keep changing and we advise you to check the latest news on OLFFI and the funds website. As there is no common definition on what is considered “new media” we have tried to keep the wording used by each of the funds.

We hope that this information will be useful in your research of funding and partners. Have a great festival and we will be happy to meet you there.

Ilann Girard & Joelle Leve
Online Film Financing – Olffi

Pascal Diot
Head of Venice Production Bridge

Find out about funding possibilities in the countries of our participants. Just CLICK on the name of the country, fund or programme you want to check out and NAVIGATE [URL_OLFFI] the largest database on public funds and tax incentives for the development, production and post-production of film and television, around the world. REGISTER to [URL_OLFFI] and discover all the tools and information that have assembled to facilitate the financing of your film and television projects.

PROGRAMMES SUPPORTS TO FEATURE FILMS / PRODUCTION / FICTION

SELECTIVE PROGRAMMES

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
ARGENTINA	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	AR - Fund for Cinematographic Production	National	Production	8750000	ARS	NO	2
BELGIUM	Film and Audiovisual Centre	BE - CCA Minority Coproductions Support (feature films)	National	Production	100000	EUR	YES	3
BELGIUM	Film and Audiovisual Centre	BE - CCA Post-production Support (feature films)	National	Postproduction	75000	EUR	YES	3
BELGIUM	Film and Audiovisual Centre	BE - CCA Production Support (feature films)	National	Production	430000	EUR	YES	3
BELGIUM	Flanders Audiovisual Fund	BE - Production Support - Fiction (one-offs)	National	Production	750000	EUR	YES	4
BELGIUM	Flanders Audiovisual Fund	BE/NL - Coproducing with NFF	National	Production	200000	EUR	NO	3
BELGIUM	Screen Brussels	BE - BXL Screen Brussels Fund	Regional	Production	500000	EUR	YES	3
BELGIUM	Screen Flanders	BE - FLA Production Support Program	Regional	Production	400000	EUR	YES	3
BELGIUM	Wallimage	BE - WAL Wallimage Line	Regional	Production	500000	EUR	YES	4
BRAZIL	ANCINE - FSA (Audiovisual Sector Fund)	BR - PRODECINE (FSA)	National	Production	5762000	BRL	YES	1
BRAZIL	Spcine - São Paulo Film Commission	BR - Feature Film Production - selective process	Local	Production	1000000	BRL	NO	1
BULGARIA	Bulgarian National Film Center	BG - Film Support Scheme	National	Production	573000	EUR	YES	2
BULGARIA	Bulgarian National Film Center	BG - Support of Minority Coproductions	National	Production	150000	EUR	YES	4
CHILE	Ministry of Cultures, Arts and Heritage	CL - National Audiovisual Fund	National	Production	210000000	CLP	NO	1
COLOMBIA	Film Development Fund (Proimágenes)	CO - Convocatoria FDC - Film Fund Programme	National	Production	2147483647	COP	NO	Y

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
CZECH REPUBLIC	State Cinematography Fund	CZ - Film Production Support	National	Production	1480000	EUR	NO	10
CZECH REPUBLIC	Prague Film Fund for Foreign Productions	CZ - Prague Film Fund for Foreign Productions	Local	Production		EUR	NO	1
EUROPE	Eurimages	EU - Eurimages (Council of Europe) - Support for Coproduction	Supranational	Production	500000	EUR	YES	4
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Aide aux cinémas du monde	Supranational	Production	250000	EUR	NO	4
FRANCE	Fonds Images de la Francophonie	FR - OIF Support to Cinema Fiction Productions	Supranational	Production	100000	EUR	NO	2
FRANCE	Fonds Images de la Francophonie	FR - OIF Support to Series and Documentary Films	Supranational	Production	80000	EUR	YES	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Advance on Receipt After Shooting	National	Production	152000	EUR	YES	0
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Advance on Receipts Before Shooting	National	Production		EUR	YES	5
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Image and Diversity	National	Production		EUR	YES	3
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Internet Video Creators Support Program (CNC Talent)	National	Production	30000	EUR	NO	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Selective Support for Feature Films and Short Films of Cultural Interest for Overseas France	National	Production		EUR	NO	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for Creation of Original Music/ Score	National	Production		EUR	NO	3
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for Preparation (feature films)	National	Production	230000	EUR	YES	Y
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for visual or sound creation through the use of image & sound digital technologies	National	Production	200000	EUR	YES	5

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support to Feature Films (automatic)	National	Production		EUR	YES	Y
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/CA - CNC Bilateral Coproduction Fund Canada France	National	Production	381000	EUR	YES	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/GR - CNC Support for the Coproduction of Franco-Greek Cinematographic Projects	National	Production	500000	EUR	YES	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/PT - CNC Support for the Coproduction of Franco-Portuguese Cinematographic Projects	National	Production	500000	EUR	NO	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/TN - CNC Support for the Coproduction of Franco-Tunisian Cinematographic Projects	National	Production		EUR	NO	1
FRANCE	Department of Memory, Patrimony and Archives	FR - Fund for Audiovisual Production	National	Production	30000	EUR	NO	Y
FRANCE	Agence Film Réunion	FR - REU Production Funding Program (cinema)	Regional	Production	100000	EUR	YES	5
FRANCE	Alpes-Maritimes Departmental Authority	FR - ALP Fund for Cinema Production	Regional	Production	100000	EUR	YES	1
FRANCE	Auvergne Rhone-Alpes Cinema	FR - RAC Production Support (feature films)	Regional	Production	500000	EUR	YES	4
FRANCE	Bourgogne-Franche Comté, Regional Council	FR - BOUR Production Support (feature films)	Regional	Production	200000	EUR	YES	2
FRANCE	Brittany Regional Council	FR - FAC Production Support (feature films - fiction & animation)	Regional	Production	200000	EUR	YES	8
FRANCE	Collectivité Territoriale de Corse	FR - COR Production Support (feature films)	Regional	Production	200000	EUR	YES	4
FRANCE	Guadeloupe Region	FR - GUA Post-production Support (cinema and TV)	Regional	Postproduction	80000	EUR	NO	2

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
FRANCE	Guadeloupe Region	FR - GUA Production Support (cinema)	Regional	Production	500000	EUR	NO	2
FRANCE	Ile de France Authority	FR - IDF After Shooting Support	Regional	Postproduction	55000	EUR	NO	4
FRANCE	Ile de France Authority	FR - IDF Cinema (and Audiovisual) Support	Regional	Production	600000	EUR	YES	4
FRANCE	Normandie Images	FR - NOR Production Support (feature films)	Regional	Production	200000	EUR	YES	2
FRANCE	Pays de la Loire Regional Council	FR - LOI Fund for Cinematographic, (Audiovisual Creation and Multimedia)	Regional	Production	200000	EUR	YES	4
FRANCE	Pictanovo	FR - PICTANOVO Production Support	Regional	Production	200000	EUR	NO	4
FRANCE	Pole Image Magelis - Angouleme	FR - Support to Feature Films	Regional	Production	300000	EUR	YES	2
FRANCE	Provence-Alpes-Cote d'Azur	FR - PACA Creation and Production Film Fund	Regional	Production	200000	EUR	YES	3
FRANCE	Region Nouvelle Aquitaine	FR - NAQ Feature Film Support	Regional	Production	200000	EUR	YES	3
FRANCE	Region Grand Est	FR - RGE Feature Film Production Support	Regional	Production	300000	EUR	NO	3
FRANCE	Région Occitanie Pyrénées Méditerranée	FR - OCC Feature Films Production Support (fiction & animation)	Regional	Production	200000	EUR	YES	3
FRANCE	Metropole Aix en Provence / Conseil de territoire Istres-Ouest Provence	FR - Support to the Audiovisual industry (feature films and TV)	Local	Production	200000	EUR	YES	Y
FRANCE	Strasbourg Eurometropole	FR - STRA Fund for Feature Film (TV Production and New Media)	Local	Production	100000	EUR	YES	3
GERMANY	World Cinema Fund	DE - World Cinema Fund	Supranational	Production	80000	EUR	NO	1
GERMANY	World Cinema Fund	DE - World Cinema Fund Europe	Supranational	Production	60000	EUR	NO	1
GERMANY	BKM - Bundesregierung für Kultur und Medien	DE - BKM Funding for Feature Films and Documentaries	National	Production	500000	EUR	NO	6
GERMANY	FFA - German Federal Film Board	DE - FFA Film Production Support	National	Production	1000000	EUR	YES	7
GERMANY	FFA - German Federal Film Board	DE - FFA/BMW German Motion Picture Fund	National	Production	2500000	EUR	YES	Y

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
GERMANY	FFA - German Federal Film Board	PL/DE - FFA Polish German Film Fund	National	Production	70000	EUR	NO	2
GERMANY	FFA - German Federal Film Board	DE/FR - FFA Coproduction Support Germany France	National	Production	300000	EUR	YES	2
GERMANY	Baden-Württemberg Filmförderung, MFG	DE - MFG Line Producer Support	Regional	Postproduction	1000000	EUR	NO	Y
GERMANY	Baden-Württemberg Filmförderung, MFG	DE - MFG Production Support	Regional	Production	1000000	EUR	NO	3
GERMANY	Berlin-Brandenburg Medienboard	DE - MBB Production Support	Regional	Production		EUR	NO	4
GERMANY	FilmFernsehFonds Bayern	DE - FFF International Coproductions	Regional	Production	2000000	EUR	NO	Y
GERMANY	FilmFernsehFonds Bayern	DE - FFF Production Support	Regional	Production	2000000	EUR	NO	5
GERMANY	Hamburg Schleswig-Holstein Filmförderung	DE - FHS Production Support (budget over 800 000€ / Committee 1)	Regional	Production		EUR	NO	3
GERMANY	Hamburg Schleswig-Holstein Filmförderung	DE - FHS Production Support (budget under 800 000€ / Committee 2)	Regional	Production		EUR	NO	3
GERMANY	Hessen Film	DE - HFF Film and TV Investment Program (budget <= 1,5M €)	Regional	Production	500000	EUR	NO	3
GERMANY	Hessen Film	DE - HFF Film and TV Investment Program (budget >= 1,5M €)	Regional	Production	1000000	EUR	NO	3
GERMANY	Hessen Film	DE - HFF Post-production Support	Regional	Postproduction	25000	EUR	NO	3
GERMANY	Mitteldeutsche Medienförderung	DE - MDM Production Support (feature films)	Regional	Production	900000	EUR	NO	4
GERMANY	nordmedia	DE - Production Support (feature films)	Regional	Production	0	EUR	NO	3
GERMANY	North Rhine-Westphalia Film - und Medienstiftung	DE - NRW Production Funding	Regional	Production		EUR	NO	5
GREECE	Greek Film Center	GR - Basic Film Production Program	National	Production	250000	EUR	YES	Y

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
GREECE	Greek Film Center	GR - Low Budget Film Production Program	National	Production	75000	EUR	NO	Y
GREECE	Greek Film Center	GR - Minority Coproduction Support	National	Production	50000	EUR	NO	o
GREECE	Greek Film Center	GR - New Directors Program (1st & 2nd film)	National	Production	150000	EUR	NO	Y
GREECE	Greek Film Center	GR - Production Program for Films for Children & Adolescents	National	Production		EUR	YES	o
GREECE	Greek Film Center	GR - Program for Already Completed Film	National	Postproduction	80000	EUR	NO	Y
GREECE	Greek Film Center	GR/FR - Coproduction Support Greece-France	National	Production	500000	EUR	YES	1
ITALY	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Artistic Quality & Small Budget Films	National	Production	2400000	EUR	YES	o
ITALY	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Documentaries and Shorts	National	Production		EUR	YES	o
ITALY	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Young Autors / 1st and 2nd films	National	Production	2400000	EUR	YES	
ITALY	Calabria Film Commission	IT - Calabria Lu.Ca Production Fund	Regional	Production	200000	EUR	NO	Y
ITALY	Campania Regione Film Commission	IT - Campania Regional Film and Audiovisual Fund	Regional	Production	200000	EUR	NO	1
ITALY	Emilia Romagna Film Commission	IT - Emilia Romagna Production Support (films and audiovisual works)	Regional	Production	150000	EUR	NO	2
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Audiovisual Production Fund	Regional	Production	180000	EUR	NO	Y
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Documentary Film & First Works Production Fund	Regional	Production	50000	EUR	NO	1
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Fund for Audiovisual Productions of Particular Artistic and Economic Value	Regional	Production	180000	EUR	YES	2

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
ITALY	Friuli Venezia Giulia Film Commission	IT - FVG Film Fund (feature films, TV, web projects)	Regional	Production	280000	EUR	NO	3
ITALY	IDM Südtirol - Alto Adige	IT - Südtirol - Alto Adige Production Support	Regional	Production	1500000	EUR	NO	3
ITALY	Lazio Region - Roma Lazio Film Commission	IT - Lazio Cinema International	Regional	Production	1000000	EUR	YES	2
ITALY	Lazio Region - Roma Lazio Film Commission	IT - Lazio Regional Film and Audio-visual Fund	Regional	Production	750000	EUR	YES	1
ITALY	Lucana Film Commission	IT - Lu.Ca Production Fund	Regional	Production	150000	EUR	NO	Y
ITALY	Piemonte Film Investimenti	IT - Film Investimenti Piemonte	Regional	Production	200000	EUR	NO	Y
ITALY	Sardegna Film Commission Foundation	IT - Sardegna Filming Cagliari	Regional	Production	60000	EUR	NO	Y
ITALY	Sardegna Film Commission Foundation	IT - Sardegna Hospitality Fund	Regional	Production	100000	EUR	NO	1
ITALY	Toscana Film Commission: Sensi Contemporanei - Toscana per il Cinema	IT - Toscana Support for Audiovisual Projects	Regional	Production	120000	EUR	NO	1
ITALY	Trentino Film Commission	IT - Trentino Film Fund	Regional	Production	200000	EUR	YES	3
JAPAN	Agency for Cultural Affairs - Government of Japan	JP - Coproduction Subsidy / Unijapan Certificate	National	Production	1000000	JPY	YES	1
MOROCCO	Centre Cinématographique Marocain	MO - CCM Production Support to National Productions	National	Production	10000000	MAD	NO	3
NETHERLANDS (THE)	Hubert Bals Fund	NL - HBF + Europe Minority Coproduction Support	Suprana-tional	Production	52000	EUR	NO	
NETHERLANDS (THE)	Hubert Bals Fund	NL - NFF + Hubert Bals Fund Coproduction Scheme	Suprana-tional	Production	50000	EUR	NO	2
NETHERLANDS (THE)	Netherlands Film Fund	NL - Screen NL (feature Film)	National	Production	600000	EUR	YES	5
NETHERLANDS (THE)	Netherlands Film Fund	NL - Selective Funding for Minority Coproductions	National	Production	200000	EUR	YES	Y
NETHERLANDS (THE)	Netherlands Film Fund	NL/BE - NFF Coproductions with VAF	National	Production	200000	EUR	NO	3

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
NORWAY	Nordisk Film & TV Fund	NO/DK/FI/IS/SE - Feature Film Production Support	Supranational	Production	500000	EUR	NO	Y
NORWAY	Norwegian Film Institute	NO - Sørfond + / The Norwegian South Film Fund +	Supranational	Production	50000	EUR	NO	1
NORWAY	Norwegian Film Institute	NO - Sørfond / The Norwegian South Film Fund	Supranational	Production	1000000	NOK	NO	1
NORWAY	Film Fund Nord	NO - Audiovisual Production Support	National	Production	800000	NOK	NO	1
NORWAY	Norwegian Film Institute	NO - Commissioner Scheme Feature Films (development & production)	National	Production		EUR	YES	2
NORWAY	Norwegian Film Institute	NO - Market Scheme (feature films)	National	Production	15000000	NOK	YES	0
NORWAY	Norwegian Film Institute	NO - Minority Coproduction Scheme	National	Production	0	EUR	YES	4
NORWAY	Norwegian Film Institute	NO - New Roads (commissioner scheme)	National	Production	6400000	NOK	YES	Y
NORWAY	Vestnorsk Filmsenter	NO - Development and Production Support (shorts & documentaries)	National	Production		EUR	NO	5
NORWAY	Filminvest AS	NO - Filminvest Private Equity Fund	Regional	Production	200000	EUR	NO	2
NORWAY	Nordnorsk Filmsenter	NO - Support for Short Films and Documentaries	Regional	Production	600000	NOK	NO	3
NORWAY	Østnorsk Filmsenter	NO - Support for Short Fiction Films and Documentaries	Regional	Production	200000	NOK	YES	3
NORWAY	Sørnorsk filmsenter	NO - Support for Development and Production of Documentaries and Short Films	Regional	Production		EUR	NO	3
NORWAY	Troms Filmcamp AS	NO - Contribution in Film & TV Productions	Regional	Production	4000000	NOK	NO	Y
NORWAY	Viken Filmsenter	NO - Support for Short Fiction Films and Documentaries (any length)	Regional	Production		EUR	NO	4
NORWAY	Zefyr Media Fund	NO - Zefyr Private Equity Fund	Regional	Production		EUR	YES	2
NORWAY	Zefyr Media Fund	NO - Zefyr Regional Fund	Regional	Production	1500000	NOK	NO	2
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - ICA Automatic Support	National	Production	350000	EUR	NO	1

COUNTRY	Name of the Fund	Name of the Programme	Level	Activity	Maximum Amount	Currency	Cultural Test	Application dates
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - ICA Feature Fiction Production Support	National	Production	600000	EUR	NO	1
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - ICA Post-production Support (feature films & shorts)	National	Postproduction	100000	EUR	NO	1
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - Minority Coproduction Support	National	Production	300000	EUR	NO	1
PORTUGAL	Instituto do Cinema e do Audiovisual	PT/FR - ICA Bilateral Coproduction Fund Portugal France	National	Production	400000	EUR	NO	1
ROMANIA	Romanian National Film Center	RO - Feature Fiction Films Production Support	National	Production	0	EUR	YES	0
ROMANIA	Romanian National Film Center	RO - Feature Fiction Production Support For First Films	National	Production	0	EUR	YES	0
SLOVENIA	Slovenian Film Center	SI - Minority Coproduction Support	National	Production	70000	EUR	NO	1
SLOVENIA	Slovenian Film Center	SI - Pre-production, Production and Post-Production Support	National	Production	800000	EUR	NO	1

FICTION

PRODUCTION INCENTIVES

COUNTRY	Name of the Fund	Name of the Incentive	Incentive type	Financial Support to	% on Qualifying Expenses
BELGIUM	Belgian Ministry of Finance	BE - Tax Shelter	Tax Shelter	National Productions, Coproductions, Foreign Productions	40
BRAZIL	ANCINE (Agency for National Cinema)	BR - Tax Incentive (Audiovisual Law nº 8685)	Tax Shelter	National Productions, Coproductions	10
CHILE	Ministry of Cultures, Arts and Heritage	CL - Audiovisual Incentive Pilot Program	Tax Rebate	National Productions, Coproductions, Foreign Productions	30
COLOMBIA	Proimagenes Colombia Film Commission	CO - Law 1556 40% - 20% Cash Rebate	Cash Grant	National Productions, Coproductions, Foreign Productions	40
COLOMBIA	Colombian Film Office - Ministry of Culture	CO - Tributary Benefits, Film Production	Tax Shelter	National Productions, Coproductions	40
CZECH REPUBLIC	State Cinematography Fund	CZ - Film Incentive	Cash Grant	National Productions, Coproductions, Foreign Productions	20
GERMANY	DFFF - German Federal Film Fund	DE - DFFF I (for producers)	Cash Grant	National Productions, Coproductions	20
GERMANY	DFFF - German Federal Film Fund	DE - DFFF II (for providers of production services)	Cash Grant	Coproductions, Foreign Productions	25
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Cinema Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	30
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Tax Rebate for International Productions (TRIP)	Tax Rebate	Foreign Productions, Special Effects	30
GREECE	Greek Film Center	GR - 25% Cash Rebate	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25
ITALY	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax credit for private investment in national film production	Tax Credit	National Productions, Coproductions	
ITALY	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax credit for production of national films	Tax Credit	National Productions, Coproductions	30
MOROCCO	Centre Cinématographique Marocain	MO - CCM Incentive	Cash Grant	Foreign Productions	20
NETHERLANDS (THE)	Netherlands Film Fund	NL - Netherlands Production Incentive (feature films)	Cash Grant	National Productions, Coproductions	35
NORWAY	Norwegian Film Institute	NO - Incentive for International Films & Series in Norway	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25
PORTUGAL	Instituto do Cinema e do Audiovisual	PT - ICA Tax Credit	Tax Credit	National Productions, Coproductions, Foreign Productions	25
ROMANIA	Romanian National Film Center	RO - Cash Rebate	Cash Grant	National Productions, Coproductions, Foreign Productions	45
SLOVENIA	Slovenian Film Center	SI - Cash Rebate for Foreign Productions	Cash Grant	Coproductions, Foreign Productions	25

PROGRAMMES SUPPORT FOR DOCUMENTARIES / PRODUCTION

SELECTIVE PROGRAMMES

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
ARGENTINA	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	AR - Fund for Cinematographic Production	National	Production	8750000	ARS	NO	2
AUSTRIA	Austrian Film Institute	AT - Production Support	National	Production	440000	EUR	YES	10
AUSTRIA	Carinthia Film Commission	AT - Production Support	Regional	Production		EUR	NO	2
AUSTRIA	Cine Tirol Film Commission	AT - Cine Tirol Production Incentive	Regional	Production		EUR	NO	Y
AUSTRIA	Cinestyria Filmcommission and Fonds	AT - Production Funding (Films & TV Projects)	Regional	Production	50000	EUR	NO	4
AUSTRIA	Lower Austria Federal Province	AT - Lower Austria Production Support	Regional	Production		EUR	NO	3
AUSTRIA	Vorarlberg Filmwerk	AT - Vorarlberg Production Support	Regional	Production	150000	EUR	NO	4
AUSTRIA	Salzburg Agentur	AT - Support for Commercial Film Productions	Local	Production		EUR	NO	2
AUSTRIA	Vienna Film Fund	AT - Film Production Support	Local	Production	700000	EUR	YES	3
BELGIUM	European Film Agency Directors	EU/Ibero-American Coproduction Grant	Supra-national	Production	20000	EUR	NO	1
BELGIUM	Film and Audiovisual Centre	BE - CCA Production Support (documentary)	National	Production	100000	EUR	YES	3
BELGIUM	Flanders Audiovisual Fund	BE - VAF Production Support - Documentaries (one-offs)	National	Production	160000	EUR	YES	4
BELGIUM	Flanders Audiovisual Fund	BE/NL - Coproducing with NFF	National	Production	200000	EUR	NO	3
BELGIUM	Screen Brussels	BE - BXL Screen Brussels Fund	Regional	Production	75000	EUR	YES	3
BELGIUM	Screen Flanders	BE - FLA Production Support Program	Regional	Production	400000	EUR	YES	3
BELGIUM	Wallimage	BE - WAL Wallimage Line	Regional	Production	500000	EUR	YES	4
CZECH REPUBLIC	State Cinematography Fund	CZ - Film Production Support	National	Production	1480000	EUR	NO	10

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
CZECH REPUBLIC	Prague Film Fund for Foreign Productions	CZ - Prague Film Fund for Foreign Productions	Local	Production		EUR	NO	1
DENMARK	Danish Film Institute	DK - Commissioner Scheme	National	Production		EUR	NO	Y
DENMARK	Danish Film Institute	DK - Market Scheme	National	Production	1000000	EUR	NO	4
DENMARK	Danish Film Institute	DK - New Danish Screen - Production	National	Production	2000000	DKK	NO	Y
DENMARK	FilmFyn	DK - Production and Development Support	Regional	Production		EUR	NO	Y
DENMARK	The West Danish Film Fund	DK - Production Support (feature film and TV)	Regional	Production	0	EUR	NO	2
DENMARK	Copenhagen Film Fund	DK - Feature Films (and TV Series) Fund	Local	Production	500000	EUR	NO	4
EUROPE	Eurimages	EU - Eurimages (Council of Europe) - Support for Coproduction	Suprana-tional	Production	500000	EUR	YES	4
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Aide aux cinémas du monde	Suprana-tional	Production	250000	EUR	NO	4
FRANCE	Fonds Images de la Francophonie	FR - OIF Support to Series and Documentary Films	Suprana-tional	Production	70000	EUR	YES	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Advance on Receipt After Shooting	National	Production	152000	EUR	YES	Y
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Advance on Receipts Before Shooting	National	Production		EUR	YES	5
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Image and Diversity	National	Production		EUR	YES	3
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Internet Video Creators Support Program (CNC Talent)	National	Production	30000	EUR	NO	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Selective Support for Feature Films and Short Films of Cultural Interest for Overseas France	National	Production		EUR	NO	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for Creation of Original Music/ Score	National	Production		EUR	NO	3

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for visual or sound creation through the use of image & sound digital technologies	National	Production	200000	EUR	YES	5
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/CA - CNC Bilateral Coproduction Fund Canada France	National	Production	381000	EUR	YES	2
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/GR - CNC Support for the Coproduction of Franco-Greek Cinematographic Projects	National	Production	500000	EUR	YES	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/PT - CNC Support for the Coproduction of Franco-Portuguese Cinematographic Projects	National	Production	500000	EUR	NO	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR/TN - CNC Support for the Coproduction of Franco-Tunisian Cinematographic Projects	National	Production		EUR	NO	1
FRANCE	Department of Memory, Patrimony and Archives	FR - Fund for Audiovisual Production	National	Production	20000	EUR	NO	Y
FRANCE	Agence Film Réunion	FR - REU Production Funding Program (cinema)	Regional	Production	50000	EUR	YES	5
FRANCE	Alpes-Maritimes Departmental Authority	FR - ALP Fund for Cinema Production	Regional	Production	100000	EUR	YES	1
FRANCE	Auvergne Rhone-Alpes Cinema	FR - RAC Production Support (feature films)	Regional	Production	500000	EUR	YES	4
FRANCE	Bourgogne-Franche Comté, Regional Council	FR - BOUR Production Support (feature films)	Regional	Production	150000	EUR	YES	2
FRANCE	Brittany Regional Council	FR - FAC Production Support (documentary)	Regional	Production	35000	EUR	YES	5
FRANCE	Collectivité Territoriale de Corse	FR - COR Production Support (feature films)	Regional	Production	40000	EUR	YES	4
FRANCE	Collectivité Territoriale de Corse	FR - COR Support to Documentaries	Regional	Production	40000	EUR	NO	4

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
FRANCE	Guadeloupe Region	FR - GUA Post-production Support (cinema and TV)	Regional	Postproduction	30000	EUR	NO	2
FRANCE	Guadeloupe Region	FR - GUA Production Support (cinema)	Regional	Production	500000	EUR	NO	2
FRANCE	Ile de France Authority	FR - IDF After Shooting Support	Regional	Postproduction	55000	EUR	NO	4
FRANCE	Ile de France Authority	FR - IDF Cinema (and Audiovisual) Support	Regional	Production	100000	EUR	YES	4
FRANCE	Normandie Images	FR - NOR Production Support (feature films)	Regional	Production	100000	EUR	YES	2
FRANCE	Pays de la Loire Regional Council	FR - LOI Fund for Cinematographic, (Audiovisual Creation and Multimedia)	Regional	Production	200000	EUR	YES	4
FRANCE	Pole Image Magelis - Angouleme	FR - Support to Feature Films	Regional	Production	100000	EUR	YES	2
FRANCE	Provence-Alpes-Cote d'Azur	FR - PACA Documentary Support (all stages)	Regional	Production	50000	EUR	NO	2
FRANCE	Region Nouvelle Aquitaine	FR - NAQ Feature Film Support	Regional	Production	100000	EUR	YES	3
FRANCE	Region Grand Est	FR - RGE Feature Film Production Support	Regional	Production	100000	EUR	NO	3
FRANCE	Région Occitanie Pyrénées Méditerranée	FR - OCC Feature Films Production Support (documentary)	Regional	Production	75000	EUR	YES	3
FRANCE	Strasbourg Eurometropole	FR - STRA Fund for Feature Film (TV Production and New Media)	Local	Production	75000	EUR	YES	3
GERMANY	World Cinema Fund	DE - World Cinema Fund	Supranational	Production	80000	EUR	NO	1
GERMANY	World Cinema Fund	DE - World Cinema Fund Europe	Supranational	Production	60000	EUR	NO	1
GERMANY	BKM - Bundesregierung für Kultur und Medien	DE - BKM Funding for Feature Films and Documentaries	National	Production	500000	EUR	NO	6
GERMANY	FFA - German Federal Film Board	DE - FFA Film Production Support	National	Production	1000000	EUR	YES	7
GERMANY	FFA - German Federal Film Board	DE - FFA/BMW German Motion Picture Fund	National	Production	2500000	EUR	YES	Y
GERMANY	FFA - German Federal Film Board	DE/FR - FFA Coproduction Support Germany France	National	Production	300000	EUR	YES	2

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
GERMANY	FFA - German Federal Film Board	PL/DE - FFA Polish German Film Fund	National	Production	70000	EUR	NO	2
GERMANY	Baden-Württemberg Filmförderung, MFG	DE - MFG Line Producer Support	Regional	Postproduction	1000000	EUR	NO	Y
GERMANY	Baden-Württemberg Filmförderung, MFG	DE - MFG Production Support	Regional	Production	1000000	EUR	NO	3
GERMANY	Berlin-Brandenburg Medienboard	DE - MBB Production Support	Regional	Production		EUR	NO	4
GERMANY	FilmFernsehFonds Bayern	DE - FFF International Coproductions	Regional	Production	2000000	EUR	NO	Y
GERMANY	FilmFernsehFonds Bayern	DE - FFF Production Support	Regional	Production	2000000	EUR	NO	5
GERMANY	Hamburg Schleswig-Holstein Filmförderung	DE - FHS Production Support (budget over 800 000€ / Committee 1)	Regional	Production		EUR	NO	3
GERMANY	Hamburg Schleswig-Holstein Filmförderung	DE - FHS Production Support (budget under 800 000€ / Committee 2)	Regional	Production		EUR	NO	3
GERMANY	Hessen Film	DE - HFF Film and TV Investment Program (budget <= 1,5M €)	Regional	Production	500000	EUR	NO	3
GERMANY	Hessen Film	DE - HFF Film and TV Investment Program (budget >= 1,5M €)	Regional	Production	1000000	EUR	NO	3
GERMANY	Hessen Film	DE - HFF Post-production Support	Regional	Postproduction	25000	EUR	NO	3
GERMANY	Mitteldeutsche Medienförderung	DE - MDM Production Support (feature films)	Regional	Production	150000	EUR	NO	4
GERMANY	nordmedia	DE - Production Support (feature films)	Regional	Production	0	EUR	NO	3
GERMANY	North Rhine-Westphalia Film- und Medienstiftung	DE - NRW Production Funding	Regional	Production		EUR	NO	5
ITALY	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Artistic Quality & Small Budget Films	National	Production	2400000	EUR	YES	0
ITALY	Ministero dei Beni e delle Attivita Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Documentaries and Shorts	National	Production		EUR	YES	0

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
ITALY	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Production Support - Young Autors / 1st and 2nd films	National	Production	2400000	EUR	YES	
ITALY	Calabria Film Commission	IT - Calabria Lu.Ca Production Fund	Regional	Production	60000	EUR	NO	Y
ITALY	Campania Regione Film Commission	IT - Campania Regional Film and Audiovisual Fund	Regional	Production	700000	EUR	NO	1
ITALY	Emilia Romagna Film Commission	IT - Emilia Romagna Production Support (films and audiovisual works)	Regional	Production	50000	EUR	NO	2
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Audiovisual Production Fund	Regional	Production	180000	EUR	NO	Y
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Documentary Film & First Works Production Fund	Regional	Production	50000	EUR	NO	1
ITALY	Film Commission Vallee d'Aoste	IT - Vallee d'Aoste Fund for Audiovisual Productions of Particular Artistic and Economic Value	Regional	Production	180000	EUR	YES	2
ITALY	Friuli Venezia Giulia Film Commission	IT - FVG Film Fund (documentaries, shorts, music videos)	Regional	Production	30000	EUR	NO	3
ITALY	IDM Südtirol - Alto Adige	IT - Südtirol - Alto Adige Production Support	Regional	Production	1500000	EUR	NO	3
ITALY	Lazio Region - Roma Lazio Film Commission	IT - Lazio Cinema International	Regional	Production	1000000	EUR	YES	2
ITALY	Lazio Region - Roma Lazio Film Commission	IT - Lazio Regional Film and Audio-visual Fund	Regional	Production	750000	EUR	YES	1
ITALY	Lucana Film Commission	IT - Lu.Ca Production Fund	Regional	Production	60000	EUR	NO	Y
ITALY	Piemonte Film Investimenti	IT - Film Investimenti Piemonte	Regional	Production	200000	EUR	NO	Y
ITALY	Sardegna Film Commission Foundation	IT - Sardegna Hospitality Fund	Regional	Production	20000	EUR	NO	1
ITALY	Torino Piemonte Film Commission	IT - Piemonte Doc Film Fund	Regional	Production	60000	EUR	NO	2
ITALY	Toscana Film Commission: Sensi Contemporanei - Toscana per il Cinema	IT - Toscana Support for Audiovisual Projects	Regional	Production	40000	EUR	NO	1

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
ITALY	Trentino Film Commission	IT - Trentino Film Fund	Regional	Production	40000	EUR	YES	3
MEXICO	Mexican Film Institute	MX - FOPROCINE / Quality Film Production Fund	National	Production	3600000	MXN	YES	1
MEXICO	Fideicomiso Comisión de Filmaciones del Estado de Jalisco	Apoyo a la Producción de Largometrajes	Regional	Production	4000000	MXN	YES	1
NORWAY	Nordisk Film & TV Fund	NO/DK/Fl/IS/SE - Support for Documentaries	Supranational	Production		EUR	NO	Y
NORWAY	Norwegian Film Institute	NO - Sørfond + / The Norwegian South Film Fund +	Supranational	Production	50000	EUR	NO	1
NORWAY	Norwegian Film Institute	NO - Sørfond / The Norwegian South Film Fund	Supranational	Production	1000000	NOK	NO	1
NORWAY	Film Fund Nord	NO - Audiovisual Production Support	National	Production	800000	NOK	NO	1
NORWAY	Norwegian Film Institute	NO - Minority Coproduction Scheme	National	Production	0	EUR	YES	4
NORWAY	Norwegian Film Institute	NO - New Roads (commissioner scheme)	National	Production	2640000	NOK	YES	Y
NORWAY	Vestnorsk Filmsenter	NO - Development and Production Support (shorts & documentaries)	National	Production		EUR	NO	5
NORWAY	Filminvest AS	NO - Filminvest Private Equity Fund	Regional	Production	200000	EUR	NO	2
NORWAY	FilmKraft	NO - Production Support (documentaries)	Regional	Production		EUR	YES	6
NORWAY	Nordnorsk Filmsenter	NO - Support for Short Films and Documentaries	Regional	Production	600000	NOK	NO	3
NORWAY	Østnorsk Filmsenter	NO - Support for Short Fiction Films and Documentaries	Regional	Production	200000	NOK	YES	3
NORWAY	Sørnorsk filmsenter	NO - Support for Development and Production of Documentaries and Short Films	Regional	Production		EUR	NO	3
NORWAY	Troms Filmcamp AS	NO - Contribution in Film & TV Productions	Regional	Production	4000000	NOK	NO	Y
NORWAY	Viken Filmsenter	NO - Support for Short Fiction Films and Documentaries (any length)	Regional	Production		EUR	NO	4
NORWAY	Zefyr Media Fund	NO - Zefyr Private Equity Fund	Regional	Production		EUR	YES	2

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
NORWAY	Zefyr Media Fund	NO - Zefyr Regional Fund	Regional	Production	1500000	NOK	NO	2
POLAND	Polish Film Institute	PL - Production Fund	National	Production	234000	EUR	NO	3
POLAND	Subcarpathian Regional Film Fund	PL - Subcarpathian Regional Film Fund	National	Production	0	EUR	NO	0
POLAND	Warmia and Mazury Regional Film Fund	PL - Warmia and Mazury Regional Film Fund	National	Production	0	PLN	NO	0
POLAND	Gdynia Regional Film Fund	PL - Gdynia Regional Film Fund	Regional	Production		EUR	NO	1
POLAND	Krakov Regional Film Fund	PL - Krakow Regional Film Fund	Regional	Production	250000	EUR	NO	1
POLAND	Łódź Film Fund	PL - Łódź Film Fund	Regional	Production	31000	EUR	NO	1
POLAND	Lower Silesia Film Fund	PL - Lower Silesia Film Contest	Regional	Production	80000	EUR	NO	1
POLAND	Lublin Film Fund	PL - Lublin Film Fund	Regional	Production		EUR	NO	1
POLAND	Mazovia Film Fund	PL - Production Support, Mazovia	Regional	Production		EUR	YES	1
POLAND	Poznan Film Commission	PL - Poznan Film Fund	Regional	Production		EUR	NO	Y
POLAND	Silesian Film Fund	PL - Traditional Method	Regional	Production		EUR	YES	
POLAND	West Pomeranian Regional Film Fund	PL - Pomeranian Production Support	Regional	Production	350000	PLN	YES	
SLOVENIA	Slovenian Film Center	SI - Minority Coproduction Support	National	Production	70000	EUR	NO	1
SLOVENIA	Slovenian Film Center	SI - Pre-production, Production and Post-Production Support	National	Production	100000	EUR	NO	1
SWEDEN	Swedish Film Institute	SE - Feature Films Support (Audience-related support)	National	Production	9000000	SEK	NO	3
SWEDEN	Swedish Film Institute	SE - Production Support (Consultant Scheme)	National	Production		EUR	NO	1
SWEDEN	Swedish Film Institute	SE - Production Support for Documentaries	National	Production		EUR	NO	Y
SWEDEN	Swedish Film Institute	SE - Support for film projects - Market support	National	Production	800000	EUR	NO	3
SWEDEN	Swedish Film Institute	SE - Swedish Minority Coproductions	National	Production		EUR	YES	4
SWEDEN	Film i Skåne	SE - Support for Documentaries	Regional	Production	30000	EUR	YES	1
SWEDEN	Film Väst (Västra Götland)	SE - Film Väst Production Support	Regional	Production	2000000	EUR	NO	Y
SWEDEN	Stockholm-Mälardalen Filmregion	SE - Film Capital Stockholm	Regional	Production	1000000	SEK	NO	2

DOCUMENTARIES

PRODUCTION INCENTIVES

COUNTRY	Name of the Fund	Name of the Incentive	Incentive type	Financial Support to	% on Qualifying Expenses
AUSTRIA	FISA – Film Industry Support Austria	AT - FISA – Film Industry Support Austria	Cash Grant	National Productions, Coproductions, Foreign Productions	25
BELGIUM	Belgian Ministry of Finance	BE - Tax Shelter	Tax Shelter	National Productions, Coproductions, Foreign Productions	40
CZECH REPUBLIC	State Cinematography Fund	CZ - Film Incentive	Cash Grant	National Productions, Coproductions, Foreign Productions	20
GERMANY	DFFF - German Federal Film Fund	DE - DFFF I (for producers)	Cash Grant	National Productions, Coproductions	20
FRANCE	Centre national du cinéma et de l’image animée (CNC)	FR - CNC Cinema Tax Credit	Tax Credit	National Productions, Coproductions, Special Effects	30
ITALY	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax credit for private investment in national film production	Tax Credit	National Productions, Coproductions	
ITALY	Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema	IT - Tax credit for production of national films	Tax Credit	National Productions, Coproductions	30
MEXICO	Mexican Film Institute	MX - EFICINE 189	Tax Shelter	National Productions, Coproductions, Foreign Productions, Special Effects	
NORWAY	Norwegian Film Institute	NO - Incentive for International Films & Series in Norway	Cash Grant	National Productions, Coproductions, Foreign Productions, Special Effects	25
POLAND	Polish Film Institute	PL - Cash rebate	Cash Grant	National Productions, Coproductions, Foreign Productions	30
SLOVENIA	Slovenian Film Center	SI - Cash Rebate for Foreign Productions	Cash Grant	Coproductions, Foreign Productions	25

PROGRAMMES SUPPORT
FOR VIRTUAL REALITY PROJECTS /
DEVELOPMENT & PRODUCTION

SELECTIVE PROGRAMMES

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
BELGIUM	Wallimage Creative	BE - WAL Line A Interactive and/or Immersive Storyline	Regional	Production	100000	EUR	NO	Y
BELGIUM	Wallimage Creative	BE/CA - Canada-Wallonia Digital Media Incentive for Multiplatform Projects	Regional	Production	400000	CAD	NO	1
CANADA	Canada Media Fund	CA - Experimental Stream - Commercial Projects Pilot Program (C3P)	National	Production	1200000	CAD	NO	1
CANADA	Canada Media Fund	CA - Experimental Stream - Innovation Program	National	Production	1000000	CAD	NO	
CANADA	Canada Media Fund	CA/BE - Canada-Wallonia Digital Media Incentive for Multiplatform Projects	National	Production	500000	CAD	NO	1
CANADA	Canada Media Fund	CA/CO - Canada-Colombia Co-Development Incentive for Web Series or other Digital Media Projects	National	Development	60000	CAD	NO	0
CANADA	Canada Media Fund	CA/DE - Canada-Germany Digital Media Incentive	National	Production	450000	CAD	NO	1
CANADA	Canada Media Fund	CA/DK - Canada-Denmark Co-Development Incentive for Digital Media Projects	National	Development	70000	CAD	NO	1
CANADA	Canada Media Fund	CA/GB - Canada – Northern Ireland Co-development Incentive for Audiovisual Projects	National	Development	50000	CAD	NO	1
CANADA	Canada Media Fund	CA/LU - Canada-Luxembourg Codevelopment and Coproduction Incentive	National	Production	500000	CAD	NO	1
CANADA	Creative BC	CA - BC Interactive Fund	Regional	Production	50000	CAD	NO	1

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
CANADA	Ontario Media Development Corporation	CA - Interactive Digital Media Fund - Concept Definition Program	Regional	Development	50000	CAD	NO	2
CANADA	Ontario Media Development Corporation	CA - Interactive Digital Media Fund - Production funding	Regional	Production	250000	CAD	YES	2
COLOMBIA	Proimagenes Colombia Film Commission	CO/CA - Canada-Colombia Co-Development Incentive for Web Series or other Digital Media Projects	National	Production	135000000	COP	NO	1
DENMARK	Danish Film Institute	DK - New Danish Screen - Development	National	Development		EUR	NO	Y
DENMARK	Danish Film Institute	DK - New Danish Screen - Production	National	Production	5000000	DKK	NO	Y
DENMARK	Danish Film Institute	DK/CA - Canada-Denmark Co-Development Incentive for Digital Media Projects	National	Production	375000	DKK	NO	1
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC DICRéAM	National	Development	0	EUR	NO	4
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC DICRéAM (production)	National	Production	0	EUR	NO	4
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC New Media Development Support	National	Development	20000	EUR	NO	5
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC New Media Production Support	National	Production		EUR	NO	5
FRANCE	Centre national du cinéma et de l'image animée (CNC)	FR - CNC Support for visual or sound creation through the use of image & sound digital technologies	National	Production	200000	EUR	YES	5
FRANCE	Auvergne Rhones Alpes Region	FR - RAC Support to New Media Projects (development)	Regional	Development	20000	EUR	NO	3
FRANCE	Auvergne Rhones Alpes Region	FR - RAC Support to New Media Projects (production)	Regional	Production	60000	EUR	NO	3
FRANCE	Collectivité Territoriale de Corse	FR - COR Development Support	Regional	Development	20000	EUR	NO	4

COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
FRANCE	Normandie Images	FR - NOR Scripwriting and Development Support for New Media Projects	Regional	Scriptwriting	15000	EUR	NO	2
FRANCE	Normandie Images	FR - NOR Support to New Media Projects	Regional	Production	15000	EUR	NO	2
FRANCE	Pays de la Loire Regional Council	FR - LOI Development Support	Regional	Development	10000	EUR	NO	4
FRANCE	Pays de la Loire Regional Council	FR - LOI Fund for (Cinematographic, Audiovisual Creation and) Multimedia	Regional	Production	30000	EUR	NO	4
FRANCE	Pictanovo	FR - PICTANOVO (Development and) Production Support for New Writings	Regional	Development	60000	EUR	NO	3
FRANCE	Pictanovo	FR - PICTANOVO Development (and Production) Support for New Writings	Regional	Production	10000	EUR	NO	3
FRANCE	Provence-Alpes-Cote d'Azur	FR - PACA Support for New Media and Web Projects (development)	Regional	Development	15000	EUR	NO	2
FRANCE	Provence-Alpes-Cote d'Azur	FR - PACA Support for New Media and Web Projects (production)	Regional	Production	50000	EUR	NO	2
FRANCE	Région Occitanie Pyrénées Méditerranée	FR - OCC Development Support	Regional	Development	21000	EUR	NO	3
GERMANY	Baden-Württemberg Filmförderung, MFG	DE - MFG Digital Content Funding	Regional	Production	200000	EUR	NO	2
GERMANY	Berlin-Brandenburg Medienboard	DE - MBB Innovative Audiovisual Content	Regional	Production		EUR	NO	1
GERMANY	Berlin-Brandenburg Medienboard	DE/CA - MBB Canada-Germany Digital Media Incentive	Regional	Production	300000	CAD	NO	1
GERMANY	FilmFernsehFonds Bayern	DE - FFF TV Film Support	Regional	Production	600000	EUR	NO	5
GERMANY	Mitteldeutsche Medienförderung	DE - MDM Production Support (feature films)	Regional	Production	900000	EUR	NO	4
GERMANY	North Rhine-Westphalia Film - und Medienstiftung	DE - NRW Digital Content	Regional	Development	100000	EUR	NO	2

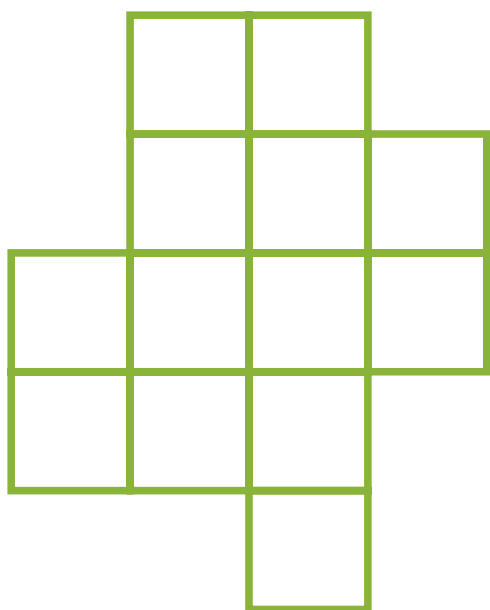
COUNTRY	Funding body	Name of the programme	Level	Activity	Maximum amount	Currency	Cultural test	Application dates
NETHERLANDS (THE)	Creative Industries Fund NL	NL - Non-Fiction Transmedia Programme (Development)	National	Development	25000	EUR	NO	3
NETHERLANDS (THE)	Creative Industries Fund NL	NL - Non-Fiction Transmedia Programme (Production)	National	Production	100000	EUR	NO	3
UNITED KINGDOM	Northern Ireland Screen	GB/CA - Northern Ireland/Canada Co-development Incentive for Audiovisual Projects	National	Development	27500	GBP	NO	1
UNITED KINGDOM	Screen Yorkshire	UK - Yorkshire Content Fund	Regional	Production	500000	GBP	NO	Y

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