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 succeed 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
Peppino, (Toni Servillo), a retired hitman for the Camorra, is proud of his son. In a spiral of 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. When Nino, (Carlo Buccirosso), is climbing the ladder of organized crime, Peppino is determined to take a different road. He looks for support from his old friend Totò, (Carlo Buccirosso), and 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 the job. He has to track Peppino down and kill him. 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.
LEBANON, FRANCE, GERMANY

ALL THIS VICTORY

AHMAD GHOSSEIN

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.

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LOG-LINE

During the 2006 Israeli attack on Lebanon, Marwan, 30 years old, heads out in search of his father who refused to leave his Southern village and leaves his wife Rana preparing their immigration to Canada. Marwan finds no traces of his father and outside of the house.

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 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.

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?

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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

MAIN CONTACT PERSON
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DELEGATE PRODUCTION COMPANY
Quijote Films

DIRECTOR'S STATEMENT
Blanquito 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 police who accuse lie? How much of submission and vampirization is between Blanca and Manuel? Are they both victims or vampirization? Is there a staging of a greater gear that annuls them and discredits them? Is there a staging between them? Blanquito 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 Cesáreo Acevedo, 2015 Cannes IFF
2014 Natural Disasters by Bernardo Luevano, La Habana
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
mm 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

MAIN CONTACT PERSON
Fran Borgia

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WEBSITE
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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 FILOMOGRAPHY 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

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 alumnus of Cannes Cinefoundation 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.
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.

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. 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?

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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, Clus todians, and Tarantula 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 a girl named Sara. After sending a certain amount of money to her, Daniel realizes a strategic departure that culminates 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.

SYNOPSIS
Daniel, a 42-year-old military police officer, maintains a virtual relationship with 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.

Desert Particular
PRIVATE DESERT
ALY MURITIBA

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.

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
Grafo Audiovisual

MAIN FILMOGRAPHY
2018 Rust by Aly Muritiba, Sundance FF, Cine en Construccion, Seattle IFF, Taipei IFF, Thessaloniki IFF.
2017 The Parking Lot by William Biagioli, Festival of Rio de Janeiro, São Paulo IFF, Thessaloniki IFF.
2016 Wolf by Thiago Busse, Mumbai IFF, New Directors New Films, Porto 92 FF.
2015 Tarantula by Marja Calafange and Aly Muritiba, Venice IFF - Orizzonti shorts
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.

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 Penoza (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 stranger is fear. The most common view on the stranger is fear. The other is the 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.

Lemming Film is a key player in the international co-production field and is co-producing projects in Asia, South America and Europe.
ANCA DAMIAN

THE ISLAND

ROMANIA, FRANCE

DIRECTOR’S BIOGRAPHY
Anca Damian is a Romanian filmmaker recognized internationally with her animation Crulic – The Path to Beyond (2015) 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.

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 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.

MAIN PRODUCTION COMPANY
Aparate Film

CO-PRODUCTION COMPANIES
Maiya Productions, Komadoli Studio

PARTNERS ATTACHED
OSG animation+fx

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 Zanovello, Scriptwriter
Alexander Balanescu, Composer
Aida Milea, Composer

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
Aparate 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 (2015), selected in over 150 festivals including Annecy and Locarno and winning more than 35 prizes, including the Crystal Award in Annecy 2012. Currently, Aparate runs 6 projects: The Call (short animation) and Moon Hotel Kabul (feature) ready for distribution, The Extraordinary Voyage of Morene (feature animation) and The Accident (short animation) in production, The Island (feature animation) and The Foun (feature animation) in financing.

FINANCING MARKET

GOALS AT GAP-FINANCING MARKET
To find financial partners, sales, distributors and financiers.

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

VENICE PRODUCTION BRIDGE 2018

VENICE PRODUCTION BRIDGE 2018

VENICE PRODUCTION BRIDGE 2018
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 (s² 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.
**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

**MAJOR PRODUCTION COMPANY**

Prague Movie Company

**CO-PRODUCTION COMPANIES**

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

**PARTNERS ATTACHED**

Czech Television, Media

**CURRENT STATUS OF PROJECT**

Pre-production

**PREVIOUS WORK**

*Time of Servants* (histoire), *Corpus Delicti* (Canne d’Or, 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.

**CREATIVE TEAM**

Irena Pavlásková, Director

Michal Krámer, Producer

Alexander Šurkala, DoP

Jiří Sternwald, Production Designer

**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 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.
Without Sun

**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 hypnotizing 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 hypnosis by the lights of the subway is perceived as a way to calm him. 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 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 has a friendly relationship with his parents, friends and a potential girlfriend. 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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
Danilo Caputo, Director
Paolo Benzi, Producer
Danilo Caputo, Milena Magnani, Writers
Sara Casani, Casting

DIRECTOR’S BIOGRAPHY
Danilo 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.

DIRECTOR'S STATEMENT
Growing up in Taranto means growing up surrounded by clashes of 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

DELEGATE PRODUCTION COMPANY
Okta Film

MAIN CONTACT PERSON
Francesca Bennett

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Italy

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WEBSITE
oktafilm.it
**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

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**MAIN PRODUCTION COMPANY**
Le Moindre Geste

**CO-PRODUCTION COMPANIES**
Altamar films

**PARTNERS ATTACHED**
CCM, OIF, DFI, CNC, Condor

**CURRENT STATUS OF PROJECT**
Pre-production

**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.

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**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 Elladagi (doc)

**DIRECTOR'S BIOGRAPHY**
Trained at ESMV 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 of 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.
TUDOR CRISTIAN JURGIU

DIRECTOR’S BIOGRAPHY
Tudor Jurgiu’s first short, Oil’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 promises 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, becomes depressed and starts acting like a little girl. He tries to be confident, he becomes jealous and paranoid. He finds his peace, she becomes depressed 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, realistic drama, romantic comedy (in the spirit of Pierrot le Fou). The composition and movement of the camera will be different in accordance to 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.

MAIN PRODUCTION COMPANY
Libra Film Productions

CO-PRODUCTION COMPANIES
Graaf, 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

ON FESTIVAL SCOPE
Japanese Dog

CREATIVE TEAM
Tudor Cristian Jurgiu, Director and scriptwriter
Bogdan Craciun, Producer
Anca Tabătei, Scriptwriter
Dragos Apetri, Editor
Alma Alexandra Ungureanu, Costume designer

DELEGATE PRODUCTION COMPANY
Libra Film Productions

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WEBSITE
librafilm.net

FINANCING MARKET
Venice Gap-Financing Market

VENICE PRODUCTION BRIDGE 2018

Bogdan Craciun, Producer

TUDOR CRISTIAN JURGIU

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, realistic 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
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MAIN FILMOGRAPHY
OF PRODUCER
2018 In the Beat of a Heart by Tudor Giurgiu

2015 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 Tăbăce
2015 Cinema, mon amour (doc.) by Alexandru Belc
2015 Aliyah Dada (doc.) by Oana Giurgiu

RECENT PROJECTS

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VENICE PRODUCTION BRIDGE 2018

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DIRECTOR’S STATEMENT
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2015 Cinema, mon amour (doc.) by Alexandru Belc
2015 Aliyah Dada (doc.) by Oana Giurgiu
JAPAN, UZBEKISTAN

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.

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 comes across a tied up goat and suggests freeing it on camera.

Before a disaster in Tokyo, Yoko realizes how her cautious and insular nature tested when she travels to Uzbekistan.

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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.

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.
BULGARIA, PORTUGAL, CZECH REPUBLIC

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 (2009) 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, 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.

DIRECTOR'S STATEMENT
January is inspired by a play by Yordan Radchoev – 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.

MAIN PRODUCTION COMPANY
Portokal

PREVIOUS WORK
by Pavel Vesnakov, Vision du Reel, HotDocs, DokLeipzig, 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

2013 The Last Black Sea Pirates by Svetoslav Staynovan, Locarno IFF - Pardi di Domani
2014 Pride by Pavel Vesnakov, Locarno IFF - Pardi di Domani
2016 Setembro to be released
2018 Lead by Svetoslav Staynovan, Locarno IFF - Pardi di Domani
2020 Theorem by Leonor Noivo, Locarno IFF - Pardi di Domani

DELEGATE PRODUCTION COMPANY
Portokal

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CREATIVE TEAM
Andrey Paounov, Writer
Alex Barrett and Byrine Paounov, Writers
Vasco Viana, DoP
Vanya Rainova, Producer

Director

Andrey Paounov, Director

Producer

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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 (2009) 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.

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January is inspired by a play by Yordan Radchoev – 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 production, distribution and promotion of their author-driven work. Our films have competed in some of the world’s most prestigious festivals, including, IDFA, DokLeipzig, HotDocs, Vision du 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.

Previous Work
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Director’s Statement
January is inspired by a play by Yordan Radchoev – 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.

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Main Filography

Of Producer

2018 Lead by Svetoslav Staynovan, 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 Staynovan, Vision du Reel, HotDocs, DokLeipzig
Both Hanifa and Saeed consciously remain in Northern Iraq in order to rescue loved ones and fight for their people. 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.
We will hear the odd interactions at work that they’ve learned to accept, hyper-specialized lingo, the notion of being part of a certain elite. They got addicted to the fast-paced culture of finance, the bonuses, the stress while keeping up appearances for their clients. They will tell us how they managed their teams, undergoing tremendous pressure down to their relationship to work, men, family, and gender equality.

We will see them at work: managing their teams, undergoing tremendous pressure. Juniors will discuss their future with their career goals. Others manage kids by delegating to nannies, and in some cases, 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 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.

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.

**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). Motta 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.
ET J’AIME À LA FUREUR
ANDRÉ BONZEL

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.

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.
Venice Production Bridge 2018

**JONAS POHER RASMUSSEN**

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).

**DIRECTOR’S BIOGRAPHY**

**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 being on the run for 5 years from the Mujahideen. He was given a fake story about his family in order to find a way 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.

**DIRECTOR’S STATEMENT**

I clearly remember the first time I saw Amin. He 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 swag 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*

**MAIN PRODUCTION COMPANY**

**Final Cut for Real**

**CREATIVE TEAM**

Jonas Poher Rasmussen, Director

Monica Hellström, Producer

Charlotte De La Gournerie, Animation producer

**PARTNERS ATTACHED**

Arte France, DPI, SFI, NFI, CPL 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

**REAL STORY**

Amin came to Denmark from Afghanistan by himself at the age of 16 after his parents being shot and that he had fled on foot all the way to Denmark.

**PARTNERS ATTACHED**

Arte France, DPI, SFI, NFI, CPL 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

**REGION**

Region Bretagne, Region Haute De France

**CURRENT STATUS OF PROJECT**

Pre-production

**FORMAT / RUNTIME**

Animation feature

**SCAPE**

80’/75’ (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)

**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

**PROJECT FOCUS**

**Director’s Statement**

I clearly remember the first time I saw Amin. He 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 swag 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.
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 Lord (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, visceraally connected to 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.
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 pushed out. Not even nurses, policemen and firefighters can afford to live in the cities they are supposed to protect. This is not gentrification; this is something stronger, until now a monster without a name.

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.

MAIN PRODUCTION COMPANY
WG Film

CD-PRODUCTION COMPANIES
Cave 7

CURRENT STATUS OF PROJECT
Late development

PREVIOUS WORK
Bikes vs Cars

CREATIVE TEAM
Fredrik Gertten, Director
Margarete Jangård, Producer
Erik Bäfving, Editor
Iris Ng, Janice d’Avila, DoP
Florenza Di Concilio, Composer

Sweden

CO-PRODUCTION COMPANIES

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
2008 Burma VJ

by Fredrik Gertten, Sheffield Doc/Fest
2016 Becoming Zlatan by Fredrik Gertten and Magnus Gertten, IDFA
2015 Bikes vs Cars by Fredrik Gertten, Sundance FF
2012 Big Boys Gone BANANAS* by Fredrik Gertten, Sundance FF
2011 BANANAS* by Fredrik Gertten, Berlinale
2008 Burma VJ by Anders Ostergaard, Sundance FF (co-producer)

REGIONAL SUPPORT

DELEGATE PRODUCTION COMPANY
WG Film

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Ascanio Petrini was born in Bari. He directed a few short films, among which Pisco, presented at Corto Dorico and among the finalists of Nie Wierm. His first documentary Solvo 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.

**Description**

Tony Driver, a back and deportee.

**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 instead of going to jail for ten years in Arizona. Why? Due to its "second job". He's a man who was not capable to stop. "The best is to die, the worst to be deceived." And now that life seems crazy are high. His tough delicacy fascinated me from 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.

**Director’s Biography**

Ascanio Petrini was born in Bari. He directed a few short films, among which Pisco, presented at Corto Dorico and among the finalists of Nie Wierm. His first documentary Solvo 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.

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Towards adulthood in their own way. Young people in their longing to be acknowledged, and their belief in walking on your own, without the safety of a caring society. While weaving a fragile friendship and acknowledgment among each other when society has turned its back on them. Lingering in the background is “The Blue Whale Game”, an online suicide game triggering young people to take their own lives.

In the small town of Kamenka in Transnistria, a self-proclaimed state situated between Ukraine and Moldova, a group of friends play an online game “Blue Whale Game”. Recently a friend of Tanya committed suicide 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.

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 pop. Some of them 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 a lot of 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.

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 a lot of 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.

**Director’s Biography**


**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. Lingering 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 Kamena in Transnistria, a self-proclaimed state situated between Ukraine and Moldova, a group of friends play 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.

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. Transnistra 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.
VR IMMERSIVE
STORY PROJECTS
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, Novelaab, Nexus Forward, DV Group

PARTNERS ATTACHED
CNC, City of Paris, French Institute, Because Music, Mlia, Mille Feuilles

CURRENT STATUS OF PROJECT
Post-production

CREATIVE TEAM
Romain de La Haye, Séraphini

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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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, Inde Lisboa
2016 Mrs. B. A North Korean Woman by Jero Yun, Cannes IFF - ACID, Moscow IFF, Zurich IFF

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-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.

FRANCE, BELGIUM

-22.7°C

JAN KOUNEN
GERMANY, UNITED KINGDOM

A SYMPHONY OF NOISE

JAMIE BALLIU, MICHAELA PNACEKOVÁ

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, and poetic journeys – 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, and poetic journeys – to listen differently to our world and to discover

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 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.

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 synched 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 VR/AR for broadcasters and NGOs including: BBC Studios, Emap, arts, Jigsaw Productions and the European Climate Foundation.

MAIN FILMOGRAPHY


MAIN PRODUCTION COMPANY

Kloos & Co.

CO-PRODUCTION COMPANIES

Up Creatives

PARTNERS ATTACHED

CreativeXR - UK, Arts Council, Medienboard Berlin-Brandenburg, Mitteldeutsche Mediendeforung, 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

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, and poetic journeys – 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, and poetic journeys – to listen differently to our world and to discover

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 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.

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 synched 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 VR/AR for broadcasters and NGOs including: BBC Studios, Emap, arts, Jigsaw Productions and the European Climate Foundation.

MAIN FILMOGRAPHY

BREATHE

MILICA ZEC, WINSLOW PORTER

PORTER WINSLOW
MILICA ZEC,

USA, CANADA

BREATHE

Breathe galaxies in and out and see your particles intermingling with theirs. With each slow breath, these particles flowing out are shaping into stars beginning. You look down to see your body dissipating into small particles, releasing her last breath. But... instead of an ending, you experience a new

You follow Rose through key moments of her life until she is 90 years old, but also what role the individual can play in influencing it.

We are passionate about creating art that 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.

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 feels like they are experiencing a story. To achieve this we will have to create an emotional connection. By using immersive technology we are able to create a story that is truly interactive and engaging.

Breathe stands for things we believe in. With Breathe we want to send a message about for Transmedia, New York Design Award, Digital Dozen Award, Columbia Digital Dozen Award 2015. CLOUDS (interactive feature length VR doc), Tribeca FF - Award

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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.

DIRECTOR’S STATEMENT
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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 Zec 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.

PREVIOUS WORK
Giant

ON FESTIVAL SCOPE
Giant

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

MAIN PRODUCTION COMPANY
New Reality Co.

CO-PRODUCTION COMPANIES
Opt.

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

CURRENT STATUS OF PROJECT
Development, prototyping stage

PREVIOUS WORK
Giant

ON FESTIVAL SCOPE
Giant

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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, Whitney 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
preferences and construct digital portraits of who we are. What does expanding digital trail, used by machine-learning tools to predict minds, paying tribute to our endless creativity and what it tries to emulate, we discover the complexity of our human By questioning our fundamental assumptions about artificial intelligence Chomsky - we open a timely conversation about AI, with AI, through AI. Chomsky vs Chomsky explores the promises, pitfalls and futures of AI. Guided by an AI-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.
Meghna Singh is a visual artist creating immersive work on the theme of ‘humanism’ within global mobilities. Exhibits include Hangar, Portugal; Fondazione Pistoletto, Italy; Spellart Munich & Kerkennah, Tunisia.

Simon Wood is a documentary filmmaker whose work pushes form within storytelling. Films include: The Silent Farm (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 “São José”, 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.

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.

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 / 9’

LANGUAGE / LOCATION
English / South Africa

BUDGET / FINANCING IN PLACE
€ 88,339 / € 38,532

DIRECTOR’S BIOGRAPHY
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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.

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.

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 / € 271.074

MAIN PRODUCTION COMPANY

Limbik Ltd

MAIN CONTACT PERSON

Ben Samuels

ADDRESS

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London SE9 55Q
United Kingdom

EMAIL

ben@limbiktheatre.com

PHONE / CELL PHONE

+44 7986712082

WEBSITE

limbiktheatre.com

DELEGATE PRODUCTION COMPANY

Limbik Ltd

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

DIRECTOR’S BIOGRAPHY

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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 (comic) by Philippe Foerster.

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.

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 Jourdren (with DVgroup)
2017 Being an Astronaut by P.E.Legoff (with DVgroup)
2017 Huang Yong Ping Empires 360° by Rachel Seddah and Luc Riolon
2017 Vaudeville by Thomas Villepoux

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DELEGATE PRODUCTION COMPANY

Digital Rise

MAIN CONTACT PERSON

Thomas Villepoux

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France

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digital-rise.com

VENICE PRODUCTION BRIDGE 2018

VENICE GAP-FINANCING MARKET
**DECAILLET RICHARD DIANA RICO, OF VISION GARDEN DE VISIÓN JARDÍN COLOMBIA, CANADA**

The fascinating cultural origins of psychoactive plants and their roots arriving to the heart of indigenous rituals with the use of sacred 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".

**SYNOPSIS**

*Garden of Vision* is an ethnographic and spiritual exploration into the indigenous 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.

**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.

**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 visceral states of mind, producing real sensations in our physical body and a transcendental experience created in VR technology to create an otherworldly experience of both the sacred and the ancestral. Where the magical and the ancestral are interwoven with the political reality of the indigenous peoples of the Americas.

**CREATIVE TEAM**

Richard Décaillet, Director and Producer

Diana Rico, Director and Producer

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**CREATIVE TEAM**

Richard Décaillet, Director and Producer

Diana Rico, Director and Producer
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

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.

DELEGATE PRODUCTION COMPANY
The Royal National Theatre’s Immersive Storytelling Studio

MAIN CONTACT PERSON
Johanna Nicholls

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United Kingdom

EMAIL
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WEBSITE
nationaltheatre.org.uk/immersive

PRODUCTION COMPANY PROFILE
The Royal 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 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

PRODUCTION COMPANY PROFILE
The Royal National Theatre’s Immersive Storytelling Studio
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 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 storm. 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.

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 (so Canadian Screen Awards) by writer-director Kim Nguyen has been nominated for Best Foreign Language Film at the 2014 Oscar®.

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PREVIOUS WORK
Development
Diversion (distributor)

MAIN PRODUCTION COMPANY
Item 7

PARTNERSHIPS ATTACHED
Diversion (distributor)

CURRENT STATUS OF PROJECT
Development

LANGUAGE / LOCATION
English / Montreal

FORMAT / RUNTIME
Volumetric capture and CGI / 14’

BUDGET / FINANCING IN PLACE
€ 544.000 / € 220.000

SESSION
English

DELEGATE PRODUCTION COMPANY
Item 7

PARTNERSHIPS SOUGHT
To find international buyers, funding and distributors.

PROJECT TYPE
VR Fiction

ON FESTIVAL SCOPE
The Salesman (Short)

DIRECTOR’S BIOGRAPHY
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characteristic of Planet Earth. Is it possible to live inside our memories in her exploration, the more the planet transforms and takes on all the her. Unless it’s the other way around? Because the more Claris progresses she is losing her grip on reality, as the planet seems to take possession of and the reality of the planet become one. Claris feels more and more like But little by little, the line between the memories playing out in her mind she nonetheless remains very professional in her exploration of the planet. 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, 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 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’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 logis, a search, an apprehension, a contact, an exchange – and unsuspected depth. Planet Mirror feeds on the most precious thing humans possess: our emotions.

MIRROR

PIERRE ZANEDROWICZ

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.

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

Faura, Appeal

CURRENT STATUS OF PROJECT

Development

PREVIOUS WORK

ON FESTIVAL SCOPE

/Philip (Short)

CREATIVE TEAM

Pierre Zandrowicz, Director

Arnaud Colinart, Antoine Cayrol, 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 logis, 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.

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Under The Skin

**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.

**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.

**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.

**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 scenarios 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.

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PARTNERSHIPS SOUGHT
To find co-producers is the main form of direct financing, to expand and to explore 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

MAIN CONTACT PERSON
EDUARDO SUAREZ

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WEBSITE
gazvr.com

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.

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.

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.

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)

DIRECTOR’S BIOGRAPHY
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MAIN FILMOGRAPHY OF PRODUCER
2018 El gran río by Rafael Celda
2017 Asignatura empatía (VR)
GAËLLE MOURRE

THE ANDROID

French / Taiwan

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. The best man considers them as sexual objects, whereas 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.

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

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 lens".

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

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THE ANDROID

GAËLLE MOURRE

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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, appearance 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.
THE IMAGINARY FRIEND

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. 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.

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 about, 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?

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 him, I will not stage them around the space as real with filling this place with people's fantasies are.

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.

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 / The Netherlands

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
INTRODUCTION

A City of Foxes

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.

DIRECTOR’S BIOGRAPHY

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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.
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 Energia (Russian spacecraft manufacturer) and Zvezda (Russian spacecraft manufacturer), and our main production partner is CGI, Russia’s leading visual effects studio for film productions.

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.

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 overcome his initial state of denial and gain the trust of a hostile AI ship, carrying what remains of humankind. 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.

SYNOPSIS
In Lightspeed VR, you are Alex, a Russian space suits 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-sesison” 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 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
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

MAIN CONTACT PERSON
Aihui Dong

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PHONE / CELL PHONE
+86 18510685375

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 Shiyouzhe (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

Mauricio Osaki, Director
Aihui Dong, Producer

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.

MAURICIO OSAKI

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.

CHINA, BRAZIL

DEEP CLOT

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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

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

DELEGATE PRODUCTION COMPANY
Atlas V

MAIN CONTACT PERSON
Pierre Zandrowicz

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France

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pierre@atlasv.io

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+33 984365200
+33 688897739

WEBSITE
atlasv.io

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

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
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.
GIULIA OLIVIERI

VENICE PRODUCTION BRIDGE 2018

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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. Psychopompous 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

Psychopompous is a Greek word that literally means "guide of souls". In the most various traditions around the world, the Psychopompous 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 Psychopompous.

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. Psychopompous 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. Psychopompous 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.

Giulia Olivieri, Director

Fabrizio Polpettini, Producer

Musician

Studio Sainkho Namtchylak

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

Giulia Olivieri

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+33 338883728 +39 339837281

WEBSITE

labete.fr

PSYCHOPOMPous

GIULIA OLIVIERI

DELEGATE PRODUCTION COMPANY

La Bête

MAIN CONTACT PERSON

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WEBSITE

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FRANCE

MAIN FILMOGRAPHY

of the production of films that blur the boundaries between cinema, television, new media and contemporary art.

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 Cine+

2015 Icons (documentary)

by Pedro Gonzalez-Rubio, Visions du Réel Nyon - Competition

2016 Spira Mirabilis (documentary)

by Massimo D’Anolfi and Martina Parenti, Venice IFF - Competition

2015: Cartes Blanches (documentary)

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

2016 Icaros

Venice IFF - Competition

by Massimo D’Anolfi and Martina Parenti, Venice IFF - Competition

2015: Cartes Blanches (documentary)

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<td>MILICA ZEC</td>
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107 Venice Gap-Financing Market
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 1,000 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 Levie
Online Film Financing – Olffi

Pascal Diot
Head of Venice Production Bridge

Programmes Supports to Feature Films / Production / Fiction

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<th>Name of the Fund</th>
<th>Name of the Programme</th>
<th>Level</th>
<th>Activity</th>
<th>Maximum Amount</th>
<th>Currency</th>
<th>Cultural Test</th>
<th>Application dates</th>
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<td>ARGENTINA</td>
<td>Instituto Nacional de Cine y Artes Audiovisuales (INCAA)</td>
<td>AR - Fund for Cinematographic Production</td>
<td>National</td>
<td>Production</td>
<td>875000 ARS</td>
<td>NO</td>
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<td>BELGIUM</td>
<td>Film and Audiovisual Centre</td>
<td>BE - CCA Minority Coproductions Support (feature films)</td>
<td>National</td>
<td>Production</td>
<td>100000 EUR</td>
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<td>BE - CCA Post-production Support (feature films)</td>
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<td>Flanders Audiovisual Fund</td>
<td>BE - Production Support - Fiction (one-offs)</td>
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<td>Flanders Audiovisual Fund</td>
<td>BE/NE - Coproducing with NFF</td>
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<td>Screen Brussels</td>
<td>BE - BXL Screen Brussels Fund</td>
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<td>Wallimage</td>
<td>BE - WAL Wallimage Line</td>
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<td>ANCINE - FSA (Audiovisual Sector Fund)</td>
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<td>BRAZIL</td>
<td>Spione - São Paulo Film Comission</td>
<td>BR - Feature Film Production - selective process</td>
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<td>Ministry of Cultures, Arts and Heritage</td>
<td>CL - National Audiovisual Fund</td>
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<td>210000000 CLP</td>
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<td>COLOMBIA</td>
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<td>Production</td>
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<td>State Cinematography Fund</td>
<td>CZ - Film Production Support</td>
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<td>Production</td>
<td>1480000</td>
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<td>Prague Film Fund for Foreign Productions</td>
<td>CZ - Prague Film Fund for Foreign Productions</td>
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<td>EUR NO</td>
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<td>EUROPE</td>
<td>Eurimages</td>
<td>EU - Eurimages (Council of Europe)</td>
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<td>FRANCE</td>
<td>Centre national du cinéma et de l'image animée (CNC)</td>
<td>FR - CNC Aide aux cinémas du monde</td>
<td>Supranational</td>
<td>Production</td>
<td>250000</td>
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<td>FRANCE</td>
<td>Fonds Images de la Francophonie</td>
<td>FR - OFI Support to Cinema Fiction Productions</td>
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**COUNTRY** Name of the **Fund** Name of the **Programme** Level Activity Maximum Amount Currency Cultural Test Application dates

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<td>BR - Tax Incentive</td>
<td>(Audiovisual Law nº 6689)</td>
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<td>Screen Brussels</td>
<td>BE - BXL Screen Brussels Fund</td>
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<td>FFA - German Federal Film Board</td>
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<tr>
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<td>Baden-Württemberg Filmförderung, MFG</td>
<td>DE - MFG Line Producer Support Regional Production</td>
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<td>DE - MFG Production Support Regional Production</td>
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<td>GERMANY</td>
<td>FilmFernsehFonds Bayern</td>
<td>DE - FFF International Co-productions Regional Production</td>
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<td>Hamburger Schleswig-Holstein Filmförderung</td>
<td>DE - HFS Production Support (budget over 800 000 € / Committee 1)</td>
<td>Regional Production</td>
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<td>EUR NO</td>
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<td>Hessen Film</td>
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<td>GERMANY</td>
<td>Hessen Film</td>
<td>DE - HFF Film and TV Investment Program (budget &lt;= 1,5 M €)</td>
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<td>DE - Production Support (feature films) Regional Production</td>
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<td>Ministero dei Beni e della Attivita Cultural e del Turismo - Direzione Generale Cinema</td>
<td>IT - Production Support - Artistic Quality &amp; Small Budget Films National Production</td>
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### 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 Authors / 1st and 2nd films
  - National Production
  - 240000
  - EUR
  - YES
  - 

- **Calabria Film Commission**
  - IT - Calabria Lu.Ca Production Fund
  - Regional Production
  - 60000
  - EUR
  - NO
  - Y

- **Campania Regionale Film Commission**
  - IT - Campania Regional Film and Audiovisual Fund
  - Regional Production
  - 700000
  - EUR
  - NO
  - 1

- **Emilia Romagna Film Commission**
  - IT - Emilia Romagna Production Support (films and audiovisual works)
  - Regional Production
  - 50000
  - EUR
  - NO
  - 2

- **Film Commission Valle d’Aosta**
  - IT - Valle d’Aosta Audiovisual Production Fund
  - Regional Production
  - 180000
  - EUR
  - NO
  - Y

- **Film Commission Valle d’Aosta**
  - IT - Valle d’Aosta Documentary Film & First Works Production Fund
  - Regional Production
  - 50000
  - EUR
  - NO
  - 1

- **Film Commission Valle d’Aosta**
  - IT - Valle d’Aosta Fund for Audiovisual Productions of Particular Artistic and Economic Value
  - Regional Production
  - 180000
  - EUR
  - YES
  - 2

- **Friuli Venezia Giulia Film Commission**
  - IT - FVG Film Fund (documentaries, shorts, music videos)
  - Regional Production
  - 30000
  - EUR
  - NO
  - 3

- **IDM Südtirol - Alto Adige**
  - IT - Südtirol - Alto Adige Production Support
  - Regional Production
  - 150000
  - EUR
  - NO
  - 3

- **Lazio Region - Roma Lazio Film Commission**
  - IT - Lazio Cinema International
  - Regional Production
  - 100000
  - EUR
  - YES
  - 2

- **Lazio Region - Roma Lazio Film Commission**
  - IT - Lazio Regional Film and Audio-visual Fund
  - Regional Production
  - 75000
  - EUR
  - YES
  - 1

- **Lucana Film Commission**
  - IT - Lu.Ca Production Fund
  - Regional Production
  - 60000
  - EUR
  - NO
  - Y

- **Piemonte Film Investimenti**
  - IT - Film Investimenti Piemonte
  - Regional Production
  - 200000
  - EUR
  - NO
  - Y

- **Sardegna Film Commission Foundation**
  - IT - Sardegna Hospitality Fund
  - Regional Production
  - 200000
  - EUR
  - NO
  - 1

- **Torino Piemonte Film Commission**
  - IT - Piemonte Doc Film Fund
  - Regional Production
  - 60000
  - EUR
  - NO
  - 2

- **Toscana Film Commission - Sensi Contemporanei - Toscana per il Cinema**
  - IT - Toscana Support for Audiovisual Projects
  - Regional Production
  - 400000
  - 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
  - 400000
  - EUR
  - YES
  - 3

#### MEXICO
- **Mexican Film Institute**
  - MX - FOPROCINE / Quality Film Production Fund
  - National Production
  - 3600000
  - MXN
  - YES
  - 1

#### NORWAY
- **Nordisk Film & TV Fund**
  - NO/DK/FI/SE - Support for Documentaries
  - Supranational Production
  - 
  - 
  - 1

- **Norwegian Film Institute**
  - NO - South Film Fund +
  - Supranational Production
  - 1000000
  - NOK
  - NO
  - 1

- **Film Fund Nord**
  - NO - Audiovisual Production Support
  - National Production
  - 800000
  - NOK
  - NO
  - 1

- **Norwegian Film Institute**
  - NO - Minority Coproduction Scheme
  - National Production
  - 0
  - EUR
  - YES
  - 4

- **Norwegian Film Institute**
  - NO - New Roads (commissioner scheme)
  - National Production
  - 2640000
  - NOK
  - YES
  - Y

- **Vestnorsk Filmsenter**
  - NO - Development and Production Support (shorts & documentaries)
  - National Production
  - 
  - 
  - 5

- **FilmInvest AS**
  - NO - FilmInvest Private Equity Fund
  - Regional Production
  - 200000
  - EUR
  - NO
  - 2

- **FilmKraft**
  - NO - Production Support (documentaries)
  - Regional Production
  - 
  - 
  - 6

- **Nordnorsk Filmsenter**
  - NO - Support for Short Films and Documentaries
  - Regional Production
  - 600000
  - NOK
  - NO
  - 3

- **Skandinavisk Filmsenter**
  - NO - Support for Short Fiction Films and Documentaries
  - Regional Production
  - 200000
  - NOK
  - YES
  - 3

- **Sørnorsk Filmsenter**
  - NO - Support for Development and Production of Documentaries and Short Films
  - Regional Production
  - 
  - 
  - 3

- **Trøms Filmcamp AS**
  - NO - Contribution in Film & TV Productions
  - Regional Production
  - 4000000
  - NOK
  - NO
  - Y

- **Vikan Filmsenter**
  - NO - Support for Short Fiction Films and Documentaries (any length)
  - Regional Production
  - 
  - 
  - 4

- **Zefyr Media Fund**
  - NO - Zefyr Private Equity Fund
  - Regional Production
  - 
  - 
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<th>Funding body</th>
<th>Name of the programme</th>
<th>Level</th>
<th>Activity</th>
<th>Maximum amount</th>
<th>Currency</th>
<th>Cultural test</th>
<th>Application dates</th>
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<td>NORWAY</td>
<td>Zeby Media Fund</td>
<td>NO - Zeby Regional Fund</td>
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<td>PL - Production Fund</td>
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<td>PL - Krakow Regional Film Fund</td>
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<td>Lower Silesia Film Contest</td>
<td>PL - Lower Silesia Film Contest</td>
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<td>Mazovia Film Fund</td>
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<td>PL - Poznan Film Fund</td>
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<td>SI - Pre-production, Production and Post-Production Support</td>
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<td>SE - Feature Films Support (Audience-related support)</td>
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<td>SE - Production Support (Consultant Scheme)</td>
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<td>SWEDEN</td>
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<td>SE - Production Support for documentaries</td>
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<td>EUR</td>
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<td>SE - Support for film projects - Market support</td>
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<td>SE - Swedish Minority Coproductions</td>
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<td>EUR</td>
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<td>Stockholm-Malardalen Filmregion</td>
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<th>% on Qualifying Expenses</th>
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<td>AUSTRIA</td>
<td>FISA – Film Industry Support Austria</td>
<td>AT - FISA – Film Industry Support Austria</td>
<td>Cash Grant</td>
<td>National Productions, Coproductions, Foreign Productions</td>
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<td>BELGIUM</td>
<td>Belgian Ministry of Finance</td>
<td>BE - Tax Shelter</td>
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<td>State Cinematography Fund</td>
<td>CZ - Film Incentive</td>
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<td>GERMANY</td>
<td>DFFF - German Federal Film Fund</td>
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<td>Centre National du cinéma et de l'image animée (CNC)</td>
<td>FR - CNC Cinema Tax Credit</td>
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<td>Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Generale Cinema</td>
<td>IT - Tax credit for private investment in national film production</td>
<td>Tax Credit</td>
<td>National Productions, Coproductions, Special Effects</td>
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<td>MEXICO</td>
<td>Mexican Film Institute</td>
<td>MX - EFICINE 189</td>
<td>Tax Shelter</td>
<td>National Productions, Coproductions, Foreign Productions, Special Effects</td>
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<td>NORWAY</td>
<td>Norwegian Film Institute</td>
<td>NO - Incentive for International Films &amp; Series in Norway</td>
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<td>POLAND</td>
<td>Polish Film Institute</td>
<td>PL - Cash rebate</td>
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<td>SLOVENIA</td>
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<td>SI - Cash Rebate for Foreign Productions</td>
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Venice Production Bridge 2018
Venice Gap-Financing Market
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<th>Application dates</th>
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<tr>
<td>CANADA</td>
<td>Ontario Media Development Corporation</td>
<td>CA - Interactive Digital Media Fund - Concept Definition Program</td>
<td>Regional Development</td>
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<td>COLOMBIA</td>
<td>Proimágenes Colombia Film Commission</td>
<td>CO/CA - Canada-Colombia Co-Development Incentive for Web Series or other Digital Media Projects</td>
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