

**INTERNATIONAL
PITCHES**

FIPA 18-24
JANUARY
2021
DOC

BIARRITZ

**INTERNATIONAL
DOCUMENTARY
FESTIVAL**

**WWW.
FIPADOC.
COM**

WEDNESDAY 20.01 → THURSDAY 21.01

09.30
→ 11.00
14.30
→ 16.00

**PITCHING
SESSIONS**
OPEN TO OBSERVERS

WEDNESDAY 20.01 → FRIDAY 22.01

11.00
→ 13.00
16.00
→ 18.00

**ONE-TO-ONE
MEETINGS**
CLOSED SESSION

PITCHING SESSIONS MODERATED BY GITTE HANSEN & MARGJE DE KONING

International Pitches run for two days, shining a spotlight on 24 new projects during four thematic sessions. The projects presented are ambitious and eclectic, and above all have high-potential. They cover a broad spectrum of storytellings and subjects.

As part of the 2021 Focus Visegrad, the pitching session presents 2 Polish projects, 2 Hungarian projects, 2 Czech projects and 2 Slovak projects. Among the projects selected from more than 160 applications received, 6 projects have been scouted in partnering forums, markets and training initiatives:



The public pitches will be followed by one-to-one meetings between projects holders and financing partners.

AWARDS

BEST INTERNATIONAL PROJECT
5.000€ in post-production services from Saya.

BEST FRENCH PROJECT
5.000€ in post-production services from Saya.

THE LIGHTDOX AWARD
for a high-potential international project, 2.000€ provided by the distributor LightDox.

THE ECHO STUDIO AWARD
for a project with high impact, 2.000€ granted by the producer and distributor Echo Studio.

THE VISEGRAD AWARD
for the best project from one of the four countries in our Territory Focus, 1.500€ granted by the Visegrad Fund.

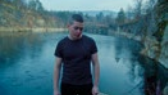
THE DOCSBARCELONA AWARD
an invitation to pitch at the next co-production forum in the Catalan capital.

THE WEMW AWARD
an invitation to pitch at the next co-production forum in Trieste.



THE PROJECTS ARE LISTED
IN ALPHABETICAL ORDER.

**SOCIETY
& POLITICS**

4  **BROTHERHOOD**

8  **THE CAMERA
NEVER CRIES**


12  **CANDIDATES
OF DEATH**

16  **COLORS OF
WHITE ROCK**

20  **KIX
THE STORY OF
A STREET KID**


24  **MARCHING
IN THE DARK**

28  **MUSICA
O MUERTE:
DESTINED
TO FREEDOM**

32  **MY JANITOR
THE WARRIOR**

36  **SWINGING
FIELDS**


40  **VELVET
GENERATION**


44  **WE HAVE
TO SURVIVE**

48  **WEAH:
THE KING'S
SPEECH**

HISTORY

52  **BLIX**

56  **CONQUERING
TIME**

60  **HARLEY MISSION
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SKIES**

68  **SAVOY**

72  **SVETLANA**

**ARTS
& CULTURE**

76  **ALREADYMADE**

80  **CASIMIR
OBERFELD AND
THE PLAGIARISED
SONG**

84  **DEEP THROAT,
1972: THE
YEAR ZERO
OF PORNOGRAPHY**

88  **FRANCIS FORD
COPPOLA,
IN THE HEART
OF DARKNESS**

92  **KLASH!
ART IN ACTION**

96  **UNTITLED CHRISTO
ARC DE TRIOMPHE
FILM**

BROTHERHOOD (WT)

ONE-OFF
SWITZERLAND
POLAND
52 & 90 MIN

LOGLINE

TORN BETWEEN WORLDS OF HATRED AND LOVE, ANTEK GROWS UP IN A POLAND OF WHITE SUPREMACY. WHILE HE GIVES THE BROTHERHOOD KNIGHTHOOD EVERYTHING, HIS HEART IS LEARNING DIFFERENT VALUES.

DIRECTOR
HANKA
MACIAG

AUTHOR
HANKA
MACIAG

PRODUCTION
ESTHER
VAN MESSEL

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DELIVERY DATE
Late 2021

SYNOPSIS

Antek, 22, grows up in a homophobic right-wing society, believing in Catholicism and celibacy. When he falls in love against the rules of his Brotherhood, his friends from the "Konfederacija" – Movement can't know about it. Antek loves being in love – until one day Manuela tells

him that she feels like a man caught in a woman's body. Antek's world crumbles. He leaves Manuela and gives himself completely over to the Brotherhood, chanting against Gay Pride and fighting for a white supremacist Poland.



PROJECT DESCRIPTION

The project is at the same time in development, in production, and in preparation of editing.

The director has been filming her protagonist in the alt-right scene for more than three years. She has throughout remained transparent and not imposed her mindset on the protagonist, despite the fact that during this time she was participating in and witnessing protests, strikes, and acts of civil disobedience. She is transparent about her beliefs as a leftist and a feminist and not undercover.

In the past years, Hana has earned the trust of Antek, the main protagonist, his friends, and his family. She is who she is, never fakes an opinion, and certainly not "one of them". At the same time, she believes that only inclusion can bridge the way between the sides in these extreme times. She has been around for family gatherings, for christenings and Easter celebrations, she has spent time with Antek's mother at the seaside, and with Antek's father in painful discussions about Poland's future. Hana has filmed the Brotherhood in their meetings and at outings, in the woods and on the streets of the cities. She documents carefully and warmly what she sees, she doesn't judge when she films but she tells the story from her own point of view.

We met briefly at a one-day seminar in Warsaw where I was talking about documentaries and their audiences, and I noticed this young woman with her improvised pitch for a sincerity and an audacity that are rare. I asked to speak to her more, and her producers, and was told that she was alone, because nobody dares to work with such a project. We kept talking, texting, e-mailing, insta-following and all that. We started to work on materials, discussed more shootings, and tried to find someone on Poland willing to help and assist.

I paid for Hana's work from my pocket, although financing in Switzerland with a Polish director is nearly impossible. Urgent scenes needed to be captured, nationalist demonstrations, a brief vacation at the shore, and Hana had run out of money. We put together a proposal and we finally received financial support from both the national and the regional film funds here in Switzerland where we are based (Federal Office of Culture and Zurich Film Foundation).

While we are shooting, we see big changes in the Polish society, a strengthening of the alliance between the state and the church and the awakening of a new generation.

We are still filming while working on the script for the festival / cinema feature and a shorter TV version. At the same time, all materials are being logged and spotted for editing both in Poland and Switzerland. We have 15' of selected scenes available. In Poland, we now work with Silver Frame productions.

BIOGRAPHY
HANKA MACIAG
DIRECTOR



Born in 1990 in Białystok, studied Interdisciplinary Studies (Asia, Culture, Ethnology, Polish studies and Arts). Acting since 2009 in theatre, making videos, installations and costumes.

BIOGRAPHY
ESTHER VAN MESSEL
PRODUCER
FIRST HAND FILMS



First Hand Films (FHF) is an award-winning international sales company, a theatrical distributor in Switzerland's four language regions and a producer based in Zürich.

Run by Esther van Messel since 1998, FHF finds partners, finance and deals with the entire production process. FHF has sold hundreds of licenses worldwide, turned over millions of Euros and its films have won many awards including Emmies, Golden Roses and Oscar Nominations.

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

PROJECTED BUDGET	240.000 €				
STILL REQUIRED	180.000 €				
CONFIRMED SALES AGENT	First Hand Films				
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING	FEDERAL OFFICE OF CULTURE	CONFIRMED	25.000 €	10%
	PUBLIC FUNDING	ZÜRICH FILM FOUNDATION	CONFIRMED	15.000 €	6%
	PRIVATE INVESTMENT	FIRST HAND FILMS	CONFIRMED	10.000 €	4%
	PRIVATE INVESTMENT	HANA MACIAG	CONFIRMED	16.500 €	7%
	PUBLIC FUNDING	FOC, ZFF	PROJECTED	100.000 €	43%
	PRE-SALES	VARIOUS	PROJECTED	73.500 €	30%
WITH THE SUPPORT OF	Federal Office of Culture and Zurich Film Foundation				
ADVANCEMENT STATE	Production				
PREVIOUSLY PITCHED AT...					

THE CAMERA NEVER CRIES

أريم الفلأء الفبلا دي جت ال

ONE-OFF
SUDAN
75 MIN

LOGLINE

DRIVEN BY THEIR PASSION, TWO FILMMAKERS ENCOUNTER DEATH TO DOCUMENT THE 2019 SUDANESE REVOLUTION. DURING THE LOCKDOWN OF COVID-19, THEY EXPLORE THE STORY OF THE REVOLUTION AND THEIR GROWING FRIENDSHIP.

DIRECTORS

ELSADIG
ABDELGAYOUM
ABUZAR
ADAM

AUTHORS

ELSADIG
ABDELGAYOUM
ABUZAR
ADAM
ALYAA
MUSA

PRODUCTION

ALYAA
MUSA

Black Balance
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Sudan

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DELIVERY DATE

March 2022

SCOUTED AT



SYNOPSIS

From the beginning of the film we land in an intimate space with those two friends who are trying to re-visit their memories of the revolution through their wide collection of footage. While commenting on their different filming approaches, Elsadig and Abazar begin to recall their first encounter with a camera and how it affected their choices in life. The self-isolation environment of Covid-19 contrasts the images of Khartoum during the revolution of the year before. The calmness of self-isolation is a ripe time for self reflection and brings the two friends closer to their unresolved questions and traumas of the past year. They decide to interview each other hoping that they might help one another open up about their personal expectations and disappointments as the story of the revolution unfolds.

From January to April 2019, the Sudanese protest was in full swing. The people came out in large numbers and protested peacefully even as the violence against them escalated.

On April 6, 2019, millions of Sudanese marched through teargas and bullets and occupied the area around the military headquarter in the capital Khartoum. The Albashir regime fell on April 11, 2019, but a sit-in ensued for another two months to ensure the Sudanese people's demands of the transition to civilian rule were met. After two months, the sit-in was brutally attacked, leaving hundreds dead, tens missing and a nation traumatised while still seeking justice.

Through their footage and online archives taken from social media during the revolution, the film moves between the pursuit of life and or death for the sake of revolution. Shifting between fear, defeat and sometimes victory, between joy and sorrow, dreams and disappointments, hard times and miraculous times. It is not only a story about fears and triumphs but about the struggle of artists at the extreme edges of politics.



PROJECT DESCRIPTION

The film starts in April 2020, during the first complete lock down of Covid-19 in Khartoum, Sudan. A year prior, on April 2019, millions of Sudanese marched towards the military HQ and camped there until the fall of the dictatorship on the 11th of April.

A key setup of *The Camera Never Cries* is to tell a unique story by setting up visual tension between the character's personal cinematic reflections during Covid-19 lockdown today and the intense events of the revolution a year before. The political and social situation of Sudan today is continuously, yet casually, discussed while pointing the camera at the contrasting sceneries between today and then.

In the absence of local and international media filming what was happening at the beginning of the movement, this revolution was captured solely by the protesters themselves, who fearlessly attempted to shoot and stream every demonstration via the social media. Even before they physically meet, both Elsadig and Abuzar have been documenting the events of Sudan revolution since the very first organized demonstration on the 25th of December 2018.

The Sudanese revolution took unusual turns, as does the story of these two young filmmakers. Through the course of the film they transform and develop new perspectives towards their relationship with the camera, their political motives and each other.

BIOGRAPHY
ELSadig
ABDULGAYOUM
ABUZAR ADAM
DIRECTORS



Elsadig Abdulgayoum is a Sudanese photographer and filmmaker. Born and grew up in Omdurman, Sudan. He studied Multimedia from 2005 to 2008. After graduation, Elsadig participated in a few filmmaking and photography workshops in Khartoum and other cities in the continent, which raised his awareness about film and new media.

In 2012 Abuzar Adam graduated from the telecommunication engineering college at the University of Alnileen, Khartoum Sudan. His passion of classic photography is encouraged by his father who used to collect old classic cameras to document their life in rural Darfur where he was working on local trades. Abuzar joined few workshops and filmed few videos for his fellow trainees. Between December 2018 until the end of March Abuzar joined a journalistic network Ayin (Witness).

BIOGRAPHY
ALYAA MUSA
PRODUCER
BLACK BALANCE
ARTISTIC PRODUCTION



A Sudanese independent film production company based in Khartoum, Sudan. Black Balance produces and co-produces documentary films, feature and short fiction and none fiction films, with focus on Sudan based stories and young directors. The company's founders, producers and filmmakers; Alyaa Musa, Mia Bittar and Mohamad Hanafi have a long rich experience making films in Sudan and internationally, individually and collectively since early 2000s. Their work has been screened in International festivals such as Rotterdam, London Africa, Aljazeera,

NY and Texas plus a wide range of regional broadcast channels. Black Balance company originally established in March 2016 to produce three features films developed by the founding members of the company in collaboration with European producers from Germany and Switzerland. However, BB's vision is to support young talented Sudanese Directors to visualise their cinematic vision despite lacking cinema culture, basic film education and freedom of speech.

PROJECTED BUDGET	100.348 €				
STILL REQUIRED	87.555 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	FOUNDATION	MAWRD EXCEPTIONAL GRANTS	CONFIRMED	5.780 €	6%
	PUBLIC FUNDING	DOHA FILM INSTITUTE DEVELOPMENT	CONFIRMED	6.600 €	7%
	GRANT	BRIDGES: A PAN AFRICAN ART MOVEMENT IN USA	CONFIRMED	413 €	1%
	GRANT	HOTDOC BLUE-ICE FUND	PENDING	20.000 €	20%
	GRANT	AFAC DOCUMENTARY PROGRAM	PENDING	17.000 €	17%
	GRANT	IDFA BERTHE CO PRODUCTION	PENDING	40.000 €	40%
	PUBLIC FUNDING	DOHA FILM INSTITUTE DEVELOPMENT	PENDING	10.555 €	10%
WITH THE SUPPORT OF	Mawred Exceptional Grant, 2020, Doha Film Institute fall 2020 development grant, Bridges organization, USA				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...	Close-up initiative development program, Pitching session 2019-2020				

CANDIDATES OF DEATH

KANDYDACI ŚMIERCI

ONE-OFF
POLAND
54 & 72 MIN

LOGLINE

THE DECADE-LONG PROCESS OF CREATING AN AMATEUR HORROR FILM *CANDIDATES OF DEATH* BY A GROUP OF FRIENDS BECOMES THE STARTING POINT FOR OBSERVATION OF THEIR GROWING UP, THEIR SUCCESSES AND FAILURES.

DIRECTOR
MACIEJ
CUSKE

AUTHOR
MACIEJ
CUSKE

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DELIVERY DATE
Mid 2022

**VISEGRAD
FOCUS**



SYNOPSIS

Over 10 years ago, director Maciej Cuske decided to take his son and his colleagues on a holiday trip. He wanted to distract 13-year-old boys from the world of television and computer games, so he offered them to make a movie together. The boys liked the idea, they took the camera and immediately started filming. That year, the first of ten amateur horror films titled *Candidates of Death* was created, and each subsequent summer the crew went to record the next parts of the project.

Over the years, not only each part of *Candidates of Death* have become more and more surprising, but also the characters themselves have changed tremendously. The boys became men, experienced their first successes, as well as first failures.

Stasiek had to face the breakup of his family, Adrian could not find his life path for many years, Rafał struggled with depression and addiction to alcohol and drugs. Maciek, the director and father of Stasiek, had to find himself in the new reality after the breakup of his marriage. All these tensions and problems were discreetly captured by the camera during the filming of horror scenes.

However, now that each of the heroes has their own lives and commitments, the time has come to finally end their joint adventure with *Candidates of Death*. Will the team's last trip be an attempt to settle accounts with the past, recapitulate or stop the last carefree moments before the boys enter adulthood for good?



PROJECT DESCRIPTION

Rafał, Adrian and Stasiek were thirteen when they went on “film holidays” for the first time to create the amateur horror film *Candidates of Death*. Maciej was thirty-five. The film was an idea to take a break from worries and everyday life, unleash the energy cumulated in young boys and stimulate their imagination. The boys grew up and changed over the years. Each of them went through a certain path at that time, overcame many obstacles, but also felt the bitter taste of failure. The creation of different parts of the horror film allowed for a moment to forget everyone on the set about their problems, help each other, sometimes confide with concerns. Unfortunately, the lives of the young people are changing and it is possible that the next trip will be the last. It will be a film about this kind of a journey – the one that allows you to be together, helps you feel strength and gives joy, but also allows you to go deep inside yourself.

The documentary film *Candidates of Death* will consist of two layers. In the first one we will accompany the characters in an expedition during which the last part of their horror film is to be created. This contemporary layer will be very important, it will facilitate building a certain film basis. On a basic level, it will tell the viewers about the characters' trip, from their departure from the city to their return home. Between the beginning and the end we will follow the efforts of a group of friends to make an amateur horror film. The drama will be built by moments of joy and doubt, moments when they encounter obstacles impossible to overcome and those when they will not give up, despite the difficulties. The driving force behind their actions will be the desire to complete, perhaps the last, part of their horror film.

The second layer of the film will tell about the past. As if using a magic wand, the director will return to previous trips, thanks to the huge amount of material filmed during the creation of the previous parts of *Candidates of Death*. This way, the viewer will be able to see with their own eyes the transformation of the characters in such an intense period. Using these fragments he will juggle time and let the viewers immerse in the scene from years ago. Such a process can give the impression that the characters are a bit lost in time, it will add a kind of abstraction and figurativeness to the film. At the same time, it will allow the viewers to get to know and get closer to the characters.

All of the horror films of *Candidates of Death* so far have been based on somewhat similar patterns. Although each of them tells a separate story and uses a slightly different convention, after all, many elements for each episode are the same. The horror film characters – although each time they are called differently, they are played by the same boys. All this means that we are dealing with one process spread over many years, during which the characters truly mature before the eyes of the viewers. This effect will be strengthened by breaking the chronological order of the documentary.

The director does not really know how the last adventure will proceed. They might not reach their goal and have not enough strength to complete the next part of the horror film – it is also a possibility. For the director, the whole process connected to the filming of the last part of the horror film is important. A meeting of several people who have changed a lot during this ten-year journey, but more importantly – have become closer to each other.

BIOGRAPHY MACIEJ CUSKE DIRECTOR



Director, screenwriter, producer. A graduate of the Andrzej Wajda Master School of Directing, currently a lecturer at the Doc Pro documentary course. His previous documentaries such as *The Cure* (2004), *The Second Hand Bookstore* (2004), *Suburban train* (2005) *Far from the City* (2011) have been screened and awarded many times at international festivals (KFF, Ji.hlava IDFF, New Horizons IFF, Doclisboa, GZDOC).

The director's latest film, *The Whale from Lorino* (2019) premiered at the International Documentary Film Festival in Amsterdam, won the largest number of awards among the presented films at this year's Krakow Film Festival (Silver Horn for the best director, best producer and award for editing).

BIOGRAPHY EWA HOFFMANN MACIEJ CUSKE PRODUCERS FUNDACJA BYDGOSKA KRONIKA FILMOWA



A graduate of mathematics at the Economics and Finance Faculty of Nicolaus Copernicus University in Toruń, coordinator of cultural events, production manager, producer. Currently works on productions for Discovery Channel Poland and administers the Bydgoszcz Film Chronicle Foundation (BKF). Her previous productions includes *It's Good Like That* by Marcin Sauter and *The End of the Season* by Stanisław Cuske.

The Bydgoszcz Film Chronicle Foundation, founded in 2007 by Maciej Cuske and Marcin Sauter, deals with the education and production of documentary films. During several years, the Foundation produced over 100 short films by young filmmakers, such as *Pod zagłami* by Stanisław Cuske, *Black Sunday* by Jarosław Piskozub and Maciej Jasiński and *Unexpected* by Mateusz Buława. In addition to the etudes of young filmmakers, BKF produced the film *Rodnik* by Marcin Sauter and the latest production by the director *I Grew Up When You Slept*, which premiered at EnergaCamerimage 2018.

PROJECTED BUDGET	208.000 €				
STILL REQUIRED	59.000 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING	POLISH FILM INSTITUTE	CONFIRMED	50.000€	24%
	PUBLIC FUNDING	SILESIAN FILM FUND	CONFIRMED	14.000€	7%
	PRIVATE FUNDING	PRODUCER BYDGOSZCZ FILM CHRONICLE FOUNDATION	CONFIRMED	41.000€	20%
	PRIVATE FUNDING	MACIEJ CUSKE	CONFIRMED	5.000€	2%
	PUBLIC FUNDING	MUNICIPAL CENTRE OF CULTURE	CONFIRMED	5.000€	2%
	BROADCASTER	POLISH PUBLIC TELEVISION	PENDING	34.000€	16%
	BROADCASTERS, PRE-SALES, CO-PRODUCTION		PROJECTED	59.000€	28%
WITH THE SUPPORT OF	Polish Film Institute, Silesian Film Fund, Municipal Centre of Culture in Bydgoszcz				
ADVANCEMENT STATE	Production				
PREVIOUSLY PITCHED AT...	East Doc Platform, market selection 2020, Krakow Film Festival, Doc Lab Poland 2019				

COLORS OF WHITE ROCK

ONE-OFF
FRANCE
MONGOLIA
80 MIN

LOGLINE

**MAIKHUU IS ONE OF THE RARE WOMEN
AMONG THOUSANDS OF COAL TRUCK
DRIVERS FIGHTING FOR SURVIVAL
ON MONGOLIA'S MINING ROADS.**



SYNOPSIS

The very first image we see while approaching the chinese/mongolian border next to Tsagaan Khad (White Rock) is this infinite line of truck overflowing with tons of coal. They sometime have to wait a week in their vehicle before passing this border.

Maikhuu is among these thousands of drivers supporting their families on Mongolia's hazardous mining roads. She's also one of the rare women braving this job, living out of her truck for days at a time as she waits to deliver coal across the Chinese border. Capturing her resilience, Colors of White Rock follows her as she befriends a lively community of drivers, vendors, mechanics or even

prostitutes all making their living on this highway. Later it shows Maikhuu reuniting with her family at home after weeks of separation – ones she regularly endures in her struggle to give them a better life.

Colors of White Rock allows us to understand, through the extraordinary life of this woman, the current situation of this country and its inhabitants: both the economic dependence of the country, linked to foreign multinationals that plunder its resources with the complicity of politicians, and the environmental and human disaster that they cause in defiance of the laws of protection.

DIRECTOR
KHOROLDORJ
CHOIJOOVANCHIG

AUTHORS
KHOROLDORJ
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CHANTAL
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DELIVERY DATE
January 2022

PROJECT DESCRIPTION

An aerial shot opens onto the immensity of the Gobi Desert dominated by the legendary blue sky of Mongolia – so pure that it attracts astronomers from around the world. As we soar over the desert steppes, the landscape drastically changes. Suddenly, for miles on end, we see nothing but mining pits – a scarred landscape full of smog and coal dust... The vision is hellish.

Reprising an aerial shot, the camera continues to make its way toward the Chinese border, when suddenly appears what looks like a giant, metallic snake stretching across the desert. We realize that this endless line is made up of thousands of rusted trucks transporting minerals. Around 14,000 trucks regularly pass between Mongolia's mines and the Chinese border. The queue stretches can reach up to 100 km.

From here, the documentary crystallizes around the live of its heroin: a 30-year-old woman truck driver, Maikhuu. She is preparing to spend long days slowly advancing in the queue. Once the truck reaches the other side of the border, she will unload her coal before making her way back to the mines.

"This road puts food on the table for many people" she says. Drivers here earn around 3-4 times the average monthly salary of the Mongolian worker.

Maikhuu brings a spirit of humor and resilience to her work. *"When you're living rough, you can't be too picky."* Being a lone woman amongst many men makes it all the more difficult especially at night when she locks herself carefully, or when she needs to do something as simple as go to the bathroom. *"When that happens, I have to take a long walk"* she jokes.

Then, there is the discomfort of living in the cramped cabins, the lack of hygiene, and for some of the drivers, battles with depression, isolation and drug or alcohol addiction, and also harassment by the authorities,

and even fights between drivers when tensions start to mount.

The cross-border highway is dangerous to navigate, as evidenced by the wrecks along the shoulder. Each year, there are many fatal accidents. There is also the necessity of enduring the desert's natural elements.

Side by side with these perils, is the lively diversity of the border town's social fabric. Known as "Tsagaan Khad," which means "White Rock", it began as a settlement of 100 inhabitants a few years ago. Since then, it has seen its population explode, and the town now hosts around 15,000 people. Seeing that there was money to be made at the border, small vendors, canteens, repair shops sprung up, along with gambling dens and brothels. While there are tensions and rivalries that erupt in White Rock, there is also a feeling of solidarity among this improvised community.

Tracing Maikhuu's life over the course of one year will allow us to discover the place in all of its dimensions: incidents, adventures, vicissitudes, extreme weather conditions and forces of violence to which our main character is exposed.

We will also accompany Maikhuu as she returns home to the ger (yurt) district of Ulaanbaatar, where a whole population has taken refuge from the destruction of rural territories by mining companies.

Our subjects will be encouraged to express themselves freely, and a large part of the work will consist in seizing the spontaneous realities of the place in the manner of *cinéma-vérité*. There will be a number of archival images concerning political battles in Mongolia over land conservation, government corruption, and the consequences of the country's mining boom, which, while bringing economic opportunity, has also incurred environmental damage and destroyed traditional livelihoods.

BIOGRAPHY
KHOROLDORJ
CHOIJOOVANCHIG
DIRECTOR



Hogo is a Mongolian director and an alumnus of the Asian Film Academy and Berlinale and Tokyo Talents. His feature *Yellow Colt* (2013), about Mongolia's nomadic culture, screened at festivals in Busan, Fribourg, and Bengaluru and won Mongolia's national prizes for best screenplay and debut film. His short *Dream* (2010) also won top prize at Mongolia's 48HFP.

BIOGRAPHY
TESSA LOUISE
SALOMÉ
PRODUCER
PETITE MAISON PRODUCTION



Petite Maison Production (PMP) was created in 2006 by Chantal Perrin and Tessa Louise-Salomé, both writers, directors and producers. Driven by the desire to create bridges between fiction, art and documentary, PMP explores their boundaries by supporting filmmakers with a unique voice and contemporary artists (Sophie Calle, Terence Koh, Cindy Sherman) on projects in a wide range of formats. The company is highly active on the international market, focusing on co-productions and feature-length film projects.

Our interests are multiple – ranging from studies of social issues (such as same-sex marriage in *Illegal Love*), to portraits of remarkable characters (*Taxi Driver, For the First and Last Time*), to reflections on the processes of artistic creation (*Mr. X, The Wild One*). Petite Maison Production has produced more than a hundred films spanning different genres: feature films, documentaries, short films, music videos, advertisements and art films, and has collaborated with a multitude of directors from diverse backgrounds.

PROJECTED BUDGET	388.925 €				
STILL REQUIRED	352.305 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PRODUCER	PETITE MAISON PRODUCTION	CONFIRMED	20.000€	5%
	COPRODUCER	ICITY FILMS	CONFIRMED	15.000€	4%
	GRANT	COLORS OF ASIA	CONFIRMED	1.620€	0,5%
	PUBLIC FUNDING	CNC	PROJECTED	50.000€	13%
	PUBLIC FUNDING	MEDIA	PROJECTED	25.000€	6%
	PUBLIC FUNDING	ÎLE-DE-FRANCE	PROJECTED	50.000€	13%
	PRIVATE FUND	FIPADOC	PENDING	5.000€	1%
	BROADCASTER	ARTE	PROJECTED	120.000€	31%
	BROADCASTER	NHK	PENDING	25.000€	6%
	FESTIVAL	LOCARNO	PROJECTED	22.000€	6%
	PUBLIC FUNDING	TAX CREDIT	PENDING	55.305€	14%
WITH THE SUPPORT OF	Colors of Asia Pitch (Tokyo Docs)				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...	Colors of Asia Pitch (Tokyo Docs)				

KIX THE STORY OF A STREET KID

ONE-OFF
HUNGARY
FRANCE
CROATIA
100 MIN

LOGLINE

KIX IS A STORY ABOUT A TROUBLED STREET BOY, SANYI, AS HE GROWS FROM EIGHT TO EIGHTEEN, FROM KID STUFF TO THE VERGE OF ADULTHOOD. OVER A DECADE HE TURNS FROM A YOUNG MISCHIEF INTO A PUBLIC ENEMY.



DIRECTORS

DÁVID
MIKULÁN
BÁLINT RÉVÉSZ

AUTHORS

DÁVID
MIKULÁN
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DELIVERY DATE

June 2022

VISEGRAD
FOCUS



SYNOPSIS

KIX is a “coming-of-age” story about the formative years of a troubled street kid, Sanyi, who ends up as a public enemy, facing involuntary manslaughter charges at the age of 16. It shows the adventures and struggles of the young boy as he hops, skips and jumps his way through the minefield of grown-up society.

Having no room of his own, Sanyi instinctively spreads his living space into the outside world, using any thing or situation that comes to hand to amuse himself. He’s an unruly, adrenalin-dependent anarchist, who’s not afraid to say exactly what he thinks. Through 10 years of his life he moves through all values of the opposing spectrums. We see him as he goes from repressed to oppressor, from little brother to older brother, from careless scoundrel to responsible caretaker, from street kid to stay-at-home nihilistic adolescent.

A few days after his 16th birthday Sanyi and two of his friends are searching for trash bins to light on fire. A couple days later Sanyi is taken by police from his home. Their mischievous act had turned into a tragedy this time. The flames of a mattress they had found and lit had spread to a dormitory, killing a

50-year-old father of four children. Sanyi and his friends confess immediately. The state owned media apparatus sees a fantastic opportunity in the incident for further strengthening the prime minister’s image, Viktor Orban, personally visits the site to assess the damages.

The film becomes a moral tale of a boy whom we fall in love with knowing that he’s a murderer, while, due the heroization of childish pranks and scoundrels, the filmmakers’ role and ethical responsibility also gets questioned. The juxtaposition of the film’s two different realms, Sanyi’s internal journey and the external procedures (child protection agency, criminal investigation, court case) he’s going through, will bring cinematic, dramatic tension and raise moral questions. How does the camera affect this frustrated boy? Where lies the responsibility of the filmmakers as opposed to the boy’s own parents, teachers, the school system and child welfare authorities? When is a young boy accountable of his own actions if no one ever taught him how to take responsibility?

Our project discusses problems concerning not only today’s Hungary, but the entire Western, urban lifestyle.

PROJECT DESCRIPTION

KIX is a “coming-of-age” story about the formative years of a troubled street kid, Sanyi, who ends up as a public enemy, facing involuntary manslaughter charges at the age of 16. It shows the adventures and struggles of the young boy as he hops, skips and jumps his way through the minefield of grown-up society.

Through the years Sanyi’s earlier careless, instinctual activism turned into noticeable deviance, and his curiosity became supplemented by aggression. It becomes apparent that if spontaneity and creativity are not paired with a moral value system, it usually leads to destruction. Sanyi subconsciously expresses that something is not right with him, but his environment does not respond. The potential horror of him being taken out of school is only realised once his school absences reach an unacceptable level, but child protection services are indifferent to the case. Sanyi’s isolation deepens and darkens his character.

His baby sister, Timi, is born and Sanyi often finds himself left to look after her, because all the other members of his family are at work. At the age of 13 he is practically forced to take on responsibility and mature a little more than he is perhaps prepared for, becoming a foster parent in front of our very own eyes. The atmosphere is strangling at home and the adolescent psyche’s response to this is insensitivity, a way to remove himself from the tension. On the brim of society Sanyi has no view on his future and no role models, his motivations are short-term. The initial street loitering became limited by the arrival of the new family member.

A few days after his 16th birthday Sanyi and two of his friends are searching for trash bins to light on fire. A couple days later Sanyi is taken by police from his home. Their mischievous act had turned into a tragedy this time.

The flames of a mattress they had found and lit had spread to a dormitory, killing a 50-year-old father of four children. Sanyi and his friends confess immediately.

The filmmakers’ previously implicit and invisible role also becomes questionable at this point, due to their own presence in the story: the heroization of childish pranks and scoundrels raises the question of the creator’s responsibilities.

The creator’s discussions on this topic will be part of the story itself: on what basis may the paternal aged creators intervene in the life of a 16-year-old, already deeply invested in parental responsibilities?

And most importantly, how can Sanyi be prepared for the time he most likely will be imprisoned for? The outcome of the story will be laid out on two different layers: one is the actual court sentence that Sanyi will receive – following a procedure intensely covered by the media and highly politicised by Hungary’s far right government. This will bring cinematic, dramatic tension and raise moral questions. But the other layer is that of the character’s development and internal universe: will the protagonist be able to learn from his own story and own mistakes? Will he grow up mentally, learn to reflect on his own life and take responsibility for his own actions? Sanyi has never been taught how to deal with mental traumas, and as a teenager he doesn’t listen to anyone in his environment. An outsider, his criminal lawyer, is the first person who triggers him to begin to process the event. Hopefully with this final training of self awareness he will be able to survive the desolation of his prison time.

BIOGRAPHY DÁVID MIKULÁN BÁLINT RÉVÉSZ DIRECTORS



Dávid Mikulán is an intermedia artist who graduated from the Fine Art University, Budapest. He’s also attended courses at Hamburg University of Applied Sciences – Film and Media Technology and was a participant at the “Space of Uncertainty” project touring around Krakow, Budapest and Stuttgart. Amongst numerous group and solo exhibitions he collaborated with the Conceptual Soundproductions Budapest, Kolibri Theatre and the Hungarian State Opera. His multidisciplinary works reflect on how public spaces have an effect on social structures.

Psychogeography (2015)
director, 20 min, Hungary

Bálint Révész is a young director/producer who focuses on the frontier between documentary and fiction. He graduated from the University of Brighton in 2012. His first feature documentary, the *Granny Project*, which was 7 years in the making, received the MDR prize at Dok Leipzig, Next Generation Award at Taiwan IDFF, received a Doc Alliance nomination and was featured at Hot Docs and CPH:Doc amongst other major festivals.

Granny Project (2017)
director, 89 min, Hungary, United Kingdom

BIOGRAPHY VIKI RÉKA KISS PRODUCER ELF PICTURES



Viki Réka Kiss is a Hungarian producer from Budapest. She “grew up” in the Nr. 1. Hungarian production company, Laokoon Filmgroup, where she worked exclusively for years in both documentaries and feature films – including the Academy Award winning *Son of Saul*. She started working as an independent producer in 2016. Her main focus has been creative documentaries. She joined Julianna Ugrin on the exceptional project called *A Woman Captured* that premiered at IDFA and at Sundance, and was among the 5 nominees for Best European Documentary at the EFA 2018. She is a DOKIncubator, a Sarajevo Talents and an ExOriente Alumna and an Emerging Producer.

In 2018 she has joined ELF Pictures, founded by Ágnes Horváth-Szabó and András Pires Muhi in 2016. She is currently working on documentaries by award winning directors with international co-production partners and broadcasters (from France, Germany, Denmark, etc.).

A Woman Captured (2017)
producer, 89 min, Hungary, Germany
Son Of Saul (2015)
assistant producer, 107 min, Hungary
Men With Balls (2013)
assistant producer, 68 min, Hungary

PROJECTED BUDGET

302.845 €

STILL REQUIRED

184.700 €

CONFIRMED SALES AGENT

CONFIRMED BROADCASTER

FINANCING SOURCES

TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
OWN INVESTMENT	OWN INVESTMENT	CONFIRMED	23.082 €	10%
PUBLIC FUNDING	HUNGARIAN TV FUND	CONFIRMED	26.389 €	11%
PUBLIC FUNDING	HUNGARIAN FILM INDUSTRY TAX REBATE	CONFIRMED	24.253 €	10%
PUBLIC FUNDING	CREATIVE EUROPE MEDIA	CONFIRMED	25.000 €	11%
PUBLIC FUNDING	CROATIAN AV. CENTRE	CONFIRMED	18.701 €	8%
PUBLIC FUNDING	CINÉPHAGE	PROJECTED	140.000 €	46%
GRANT	SUNDANCE PROD FUND	PROJECTED	24.700 €	8%
PRESALES/MG	PRESALES/MG	PROJECTED	20.000 €	7%

WITH THE SUPPORT OF

Hungarian TV Fund,
Creative Europe MEDIA,
Croatian Audiovisual Centre

ADVANCEMENT STATE

Development

PREVIOUSLY PITCHED AT...

CPH:Forum 2019 (Denmark)
East West Talent Lab at goEast 2019 (Wiesbaden)
DocuTalents from the East pitch 2019 (Sarajevo) – Best Pitch award
Verzió DocLab workshop 2019 (Hungary) – Best Project award
ExOriente Film Workshop 2020
DOKLeipzig IDF Delegation’s pitch 2020 (Germany)

MARCHING IN THE DARK

ONE-OFF
BELGIUM
NETHERLANDS
INDIA
FRANCE
75 MIN

LOGLINE

INDIAN FEMALE FARMERS, WHO RECENTLY LOST THEIR HUSBANDS TO SUICIDE, MEET WITH A LOCAL PSYCHOLOGIST TO LEARN COUNSELING AND HELP OTHERS IN GRIEF. AN ACT OF SILENT REBELLION AGAINST A PATRIARCHAL SOCIETY.



SYNOPSIS

In the drought-struck Latur district of Maharashtra (India) it hasn't rained in three years. Chemical farming introduced during the 1960's has led to the elimination of the micronutrients from the soil and the disappearance of traditional ways of agriculture. Furthermore, farmers get a very low price for their harvest due to a lack of control, pushing farmers into a bottomless well of debt and destitution. Around 12.000-14.000 farmers die by suicide every year.

Amidst this slow genocide, a group of 15 aggrieved female farmers who lost their husband has taken a pledge with Dr. Potdar, a psychologist and activist – what they went through alone, shouldn't happen to anyone else. Connected through a shared pain of losing a loved one, they gather together every weekend to learn about identifying the signs of depression in their communities.

Two years ago Sanjeevani (28) felt helpless and betrayed and wanted to follow the same path as her deceased husband. Today she is determined to go out again and to let her grief behind. Although her orthodox family-in-law thinks she should spend the rest of her life at home to take care of her household and children, through the meetings with Dr. Potdar, and the friendships she builds, she finds the courage to finish her education.

Mental health is a taboo in India and Dr. Potdar is referred to by villagers as a "crazy", but the women are determined. They take time off from their children, households and farms and they travel immense distances every weekend to learn about coming to terms with their own grief.

The classroom, which began strictly as a "training session" to learn about depression, is evolving into a safe space for questioning orthodox traditions; for being vulnerable and sharing emotions.

Shy and soft-spoken Sanjeevani, who has never raised her voice, is learning to speak up to anyone going through depression. She is doing whatever it might take to move on and ensure that her kids do not follow into the footsteps of their deceased father.

The film tracks Sanjeevani's journey with her fellow comrades as they gather courage to stay resilient and help other distressed women farmers in a deeply patriarchal society. *Marching In The Dark* zooms in on the inevitable emancipation of young Indian women in a rural area threatened by climate change.

DIRECTOR
SURJAN KINSHUK

AUTHOR
SURJAN KINSHUK

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DELIVERY DATE
March 2022

PROJECT DESCRIPTION

In the Maharashtra region in India, various causes have put farmers in an increasingly desperate situation. Against this background, *Marching In The Dark* shines a light on the hopeful story of young Sanjeevani.

Between 1995 and 2013, 300.000 farmer suicides have been reported by the NCRB (National Crime Record Bureau). After 2013, the government has stopped publishing official data. Not in any developed country today, agriculture is left to survive on its own. Farmers have tried to express their basic demands through countless protests and marches, still ongoing today.

For female farmers, everyday existence itself is a silent march. They're not recognized as farmers amidst a highly patriarchal society. Not even as they carry out the hard labour of sowing, seeding and ploughing - nor are they given any rights over property or land, even after the death of their husbands. The added domestic responsibilities are only deemed "natural". Yet, female farmers hardly die by suicide, although experiencing the same pressures as men.

My grandfather was a farmer himself. As a kid I often secretly heard his phone calls to my mother, describing the deteriorating condition of our farm. No matter how much they tried to hide it, I could sense his condition worsening year after year. I didn't have the courage to see him losing all hope and stopped visiting. What could I have done?

The reason I want to make this film and engage myself with the agrarian crisis, is guided by a curiosity to know at the cost of whose life my way of living goes. Guided by perhaps a sense of guilt and fear, as a slow genocide unfolds, and by an impulse to know if my education has given me a voice and how far it can reach. For a decade I have been well aware of the rising number of farmer suicides.

Yet somehow, taking up any action seemed too distant for me. How could I have protested? As a filmmaker, what can I do?

Troubled with these questions, I set myself on a journey across Maharashtra's severely affected villages. I met women who never had the time or money to mourn their husband's death and who were, the very next morning, toiling again in their own mortgaged farm as a laborer. Knowing that the responsibility of paying debts and raising their children fell upon them. Knowing that the banks and landlords wouldn't spare them.

My question whether a film can bring change has since that voyage evolved into "how" my films can transform. While the facts and figures are often revealed, a sincere immersion into these farmers' daily life, their struggle, their sacrifices, their resilience and dignity has been completely absent in films. By revealing the tragedy, we have paradoxically made miserable caricatures out of them, stripping them from humanity. Can't I change this?

For me, for my grandfather, for all the farmers who have shared their cup of tea and welcomed me into their families, I want to make this film.

BIOGRAPHY
KINSHUK SURJAN
DIRECTOR



Kinshuk Surjan is a 31-year-old Indian filmmaker, based in Brussels and Bhopal. His graduation film *Pola* won the Indian National Student Film Award for Best Film and Best Script in 2013. After working as a 2nd assistant director on the film *Island City*, awarded at Venice Film festival, he went to pursue his master at DocNomads. In this period, his short *Divided Lines* was screened at the 2015 Ji.hlava Film Festival.

In 2017 his graduation film *De Flandrien* won the Flanders Audiovisual Fund's *Vaf Wildcard*. His films were broadcasted on CT1, WDR and VRT. Kinshuk is currently working on a PhD at the Brussels filmschool RITCS about the impact of documentaries, in which his first feature *Marching In The Dark* is embedded.

BIOGRAPHY
EVELIEN DE GRAEF
PRODUCER
CLIN D'OEIL FILMS



Evelien De Graef is a Belgian producer working for Clin d'oeil films. The company focuses on creative documentaries and author-driven film with a clear preference for films with a social or political statement by creative and innovative filmmakers. For *Marching In The Dark* she'll work together with company founder and lead producer Hanne Phlypo. Among our prior films are: *By The Name Of Tania* (Generation 14+ Berlinale 2019), *Waiting For August* (Best International Documentary Hot Docs),

Samuel In The Clouds (Golden Hugo Chicago Film Fest), *A Family Affair* (Best Dutch Doc IDFA), *Overseas* (Locarno 2019) and *Transnistria* (Big Screen Award IFFR).

Evelien also works as an impact producer for several projects of Clin d'oeil films and she was one of the producers selected for IDFAcademy 2020.

PROJECTED BUDGET	435.621€				
STILL REQUIRED	180.750€				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING	FLANDERS AUDIOVISUAL FUND DEVELOPMENT SUPPORT	CONFIRMED	40.000€	9%
	PUBLIC FUNDING	FLANDERS AUDIOVISUAL FUND PRODUCTION SUPPORT	CONFIRMED	124.000€	28%
	PUBLIC FUNDING	FLANDERS AUDIOVISUAL FUND BURSARIES	PENDING	2.897€	1%
	PUBLIC FUNDING	CENTRE DU CINÉMA DE LA FÉDÉRATION WALLONIE-BRUXELLES PRODUCTION SUPPORT	PROJECTED	33.750€	8%
	PUBLIC FUNDING	CREATIVE EUROPE SLATE FUNDING	CONFIRMED	20.000€	5%
	PUBLIC FUNDING	DGCD PRODUCTION SUPPORT	PROJECTED	30.000€	7%
	PUBLIC FUNDING	IDFA BERTHA FUND EUROPE	PROJECTED	30.000€	7%
	PUBLIC FUNDING	BELGIAN TAX SHELTER	AUTOMATIC	55.000€	13%
	BROADCASTER FRANCE	TBC	PROJECTED	27.000€	6%
	PUBLIC FUNDING	PROCIREP	PROJECTED	8.000€	2%
	PUBLIC FUNDING	NETHERLANDS FILM FUND	PROJECTED	50.000€	11%
	PUBLIC FUNDING	DMZ DOCS FUND	CONFIRMED	3.850€	1%
WITH THE SUPPORT OF	Flanders Audiovisual Fund, Creative Europe, DMZ Docs Fund, Fund Pascal Decroos, Belgian Tax Shelter				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

MUSICA O MUERTE: DESTINED TO FREEDOM

*MUSICA O MUERTE:
ODSOUZENI KE SVOBODĚ*

ONE-OFF
CZECH REPUBLIC
80 MIN

LOGLINE

**A STORY OF THE MOST FAMOUS
CUBAN PUNK BAND PORN PARA
RICARDO THAT CANNOT PERFORM
BECAUSE OF ITS CRITICAL STANCE
TOWARDS THE POLITICAL REGIME.**

DIRECTOR
HANA
JAKRLOVÁ

AUTHOR
HANA
JAKRLOVÁ

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DELIVERY DATE
2023

VISEGRAD
FOCUS



SYNOPSIS

Gorki is an aging Cuban rocker and the frontman of the famous punk band Porno Para Ricardo. He has fought against the communist regime in his homeland for many years. We meet him when his resistance and protest are replaced by weariness and disappointment. Many people have already given up their fight against the system; most of them have fled the country. Gorki never wanted to admit this possibility of escaping the reality. However, now he begins to flirt with this idea, imagining what his life could look like e.g. in the United States where many Cuban refugees and dissidents live. Still, is this the right moment to leave everything behind? Does it mean that one betrays his own country and himself? After many years of endeavour, Gorki is about to make a decision of a lifetime.

Through Gorki's saying goodbye to his homeland, the film describes the real character of the anti-regime activities, i.e. the poverty in which people fighting against the regime live, or the constant bullying and surveillance that they are subjected to. And it also opens other powerful stories of people from the punk music scene. The most urgent is the protest of the members of Los Frikis group who in 1990s consciously decided to infect themselves with the HIV virus so that, as infectious individuals, they could be isolated in sanatoriums, which musicians considered a relatively free space then. Most of Los Frikis have already died, surviving Gerson and his wife Yoandra, who has had her legs amputated because of her illness and is wheel-chair bound, live in a decaying building of a former sanatorium that nature takes back gradually. Both punk rockers humbly wait what the following day will bring and they meet Gorki in the moment of his deciding if he should leave the country.



PROJECT
DESCRIPTION

Musica o Muerte is a film punk essay on the topic of a revolt of an individual against the system and the power of music in the fight for independence. It is a story about freedom and the price that one is willing to pay for it. The communist regime in Cuba gives a clear choice to its people: either to work and live in loyalty to the system and nonconflicting conformity, or to exist and create relatively freely, but at the cost of being repressed. Hundreds of thousands of Cubans search for freedom and most of them find it in emigration – inner or real.

The punk music, which is a synonym for criticism of the system, has given birth to two phenomena of absolute protest: the movement Los Frikis whose members have consciously infected themselves with the HIV virus in protest against the regime, and Porno Para Ricardo band that has deliberately refused the outer and inner censorship, and consequently it has brought upon itself persecutions and a complete ban of their activities. The legendary punk band that really exists but does not perform, was founded in 1998 and was first accepted by the regime. They gave concerts and appeared on TV and thanks to the daring lyrics, they soon became audience favourite. However, the criticism in songs became stronger and the frontman Gorki was later arrested. Having returned from a two-year prison, he intentionally abandoned self-censorship. Having started to criticize the establishment at full blast, the band fell into disfavour. The regime, through one of its representatives “promised” that the band will never again perform publicly in Cuba.

The decisive moment that defined the topic of the film was when the director Hana met Gorki for the first time. A complicated series of contacts and recommendations resulted into their conspirational meeting in La Havana. It was not because of Gorki’s status of “a secret celebrity” but because of his justified concerns about possible trap of the secret police. Gorki has the charisma of a rock star.

His voluntary sacrifice, the courage to fight against the regime, his melancholically apt comments and his complicated personality makes Gorki a fascinating protagonist. We get to know Gorki not only as a prohibited musician, but also as a man who is relevant and topical with his balancing on the edge: He is defining the limit where he is willing to go for freedom. However, his strong identity is constantly tested in his public and personal life. With all this, the film will also show the darker side of the fight against the system – weariness, loneliness and disunity of the main protagonist.

The tragic and heroic story of Porno Para Ricardo and Los Frikis in Cuba in our film will be the starting point for a deeper and more general story; for analysing a human fate and hopefully for our own self-reflection.

BIOGRAPHY
HANA JAKRLOVA
DIRECTOR



Czech photographer and documentary filmmaker living in Prague and NYC, she focuses in her projects on topics as identity, intimacy and freedom. She published several photography books and her works were published in international medias and institutions as CNN, *Wired Magazine*, *National Geographic*, Museum of Fine Art Houston, Museum of Photography Belgium, Museum of Contemporary Art Moscow, UMPRUM Praha, Václav Havel’s Library or International Centre of Photography NYC.

In her documentary projects she explores often life in countries transitioning from totalitarianism to democracy (Russia, Serbia, Albania, Georgia, Burma and Cuba).

In her photography book *Musica o Muerte*, she wanted to capture life in Cuba stuck between the past and the presence and the struggle of people for freedom and captured the phenomenon of liberation through music and personal sacrifice. Based on her multi-year intense experience from Cuba and the relationship she has built with Gorki, other Cuban artists and dissidents, she started to prepare her feature documentary debut *Musica o Muerte: Destined to Freedom*.

BIOGRAPHY
ALICE TABERY
PRODUCER
CINEPOINT



An independent film production company founded in 1990, Alice Tabery took charge of Cinepoint in 2011 and focuses on daring projects with a strong director’s vision: creative documentaries and author films produced mostly as international co-productions.

Selected filmography: *New Life* by Adam Olha (awarded Audience prize at Jihlava IDFF 2012 and premiered at Hot Docs 2013), *Eva Nová* by Marko Škop (awarded FIPRESCI Discovery award at TIFF 2015) or *Traces of a Landscape* by Petr Záruba (premiered at Visions du Réel 2020 and awarded Student Jury Award at Jihlava IDFF 2020).

PROJECTED BUDGET 200.000 €

STILL REQUIRED 175.000 €

CONFIRMED SALES AGENT

CONFIRMED BROADCASTER

FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING DEVELOPMENT SUPPORT	CZECH FILM FUND	CONFIRMED	18.000€	9%
	PUBLIC FUNDING PRODUCTION SUPPORT	CZECH FILM FUND	PROJECTED	68.000€	34%
	PRODUCER'S OWN INVESTMENT (CASH AND IN-KIND)	CINEPOINT	CONFIRMED	7.000€	3%
	BROADCASTER	CZECH TELEVISION	PROJECTED	30.000€	15%
	PUBLIC FUNDING MINORITY COPRODUCTION SUPPORT	COPRODUCER (SPAIN, OTHER)	PROJECTED	45.000€	23%
	TV PRE-SALES/ COPRODUCTION	BROADCASTER(S)	PROJECTED	32.000€	16%

WITH THE SUPPORT OF Czech Film Fund Support for development

ADVANCEMENT STATE Development

PREVIOUSLY PITCHED AT...

MY JANITOR THE WARRIOR

MA CONCIERGE
FAIT LA RÉVOLUTION

ONE-OFF
FRANCE
52 MIN

LOGLINE

HOW THE WOMAN TAKING CARE
OF A PARIS BUILDING PREPARES
TO OVERTHROW A DICTATOR
IN THE COMORO ISLANDS
AND ESTABLISH DEMOCRACY.

DIRECTOR
JULIEN
BLANC-GRAS
ÉRIC
CHEBASSIER

AUTHOR
JULIEN
BLANC-GRAS

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DELIVERY DATE
September 2021

SYNOPSIS

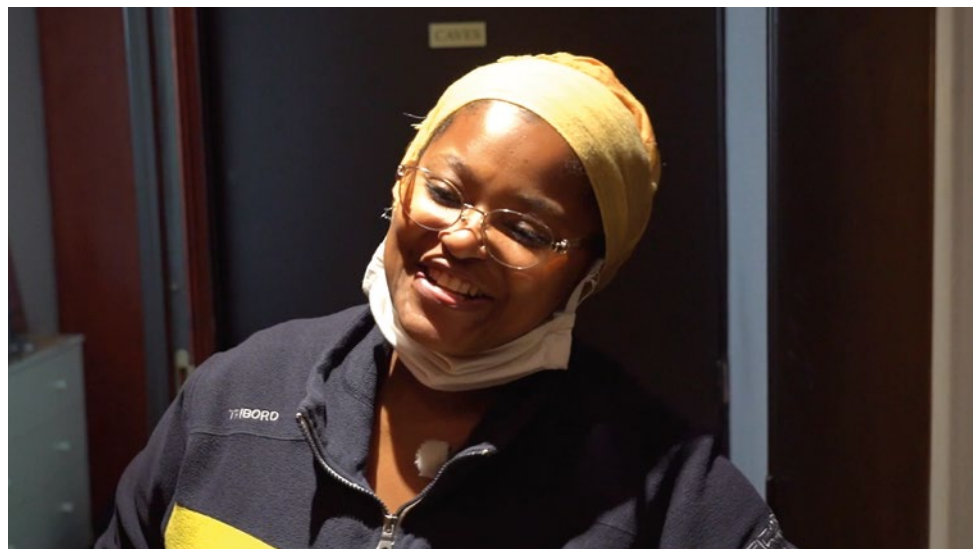
Fatima Oussoufa is from the Comoro Islands. She's lived in France for the past 22 years, in a project in the suburbs where she raises her four children, alone. Everyday she heads to Paris to work as a janitor.

She works in my building. I'm a travel writer, but I'm stuck in Paris because of the Covid. I've been friends with Fatima for years, but thanks to the pandemic I've learnt something more about her.

For Fatima has a double life. On the week-end, she joins other democratic activists from the Comoro Islands to prepare the overthrow of the dictatorship in her native country.

This is a movie about a woman who, by sheer strength of character and with a certain idea of dignity, transcends her daily-life struggles to shape her own destiny, improve the lives of others, and change the course of history.

Will the janitor manage to clear-up the mess?



PROJECT DESCRIPTION

My Janitor the Warrior is filmed close-up, with a hand-held semi-pro camera by co-director Julien Blanc-Gras in his everyday interactions with Fatima Oussoufa, during the first and second Covid lockdowns in France (spring and autumn 2020). This unobtrusive filming method allows for a simple, *cinéma-vérité* approach which, we believe, is key to this type of documentary and will be at the core of the film.

In addition, we will be filming high quality, Sony FS7 and Alpha 7R, for the larger scenes and for the sit-down interviews, with co-director Éric Chebassier as, the idea being to have high quality interviews filmed bi-camera, easy to edit and to use as IN images or as “voice over” in any section of the film, which otherwise does not have a commentary voice.

Our main scenes in France are in the building where Julien lives and Fatima works, doing her daily routine as a janitor, but also much more: as a social or medical assistant for the old people and lonely people in the building, as matron supervising the young kids playing in the common garden, and as off-the-cuff shrink for many a-person in the premises.

The camera then follows Fatima going home, and during her now daily choirs in her flat in the suburbs. We also follow her four children, teens and young adults, pursuing successful lives in academia and sport, completely integrated to French society.

Then begins Fatima's other life, broader than her daily existence: that of freedom and hope. We splice archive material of smart-phone low-res videos filmed by democracy activists protesting and assailing Comoro government officials during their visits to France with our own material of Fatima speaking at democracy rallies. We also film the various groups meeting for semi-clandestine gathering at a local Burger King restaurant, from which they are hushed away because the crowd doesn't respect anti-Covid social distancing measures.

All along the movie, music takes an important part in the story-telling, from traditional Comoro tunes to revolutionary chants to more vocal hip-hop lyrics in French or Comorian.

Our camera then follows Fatima and a hand-full of her associates to the Comoros, where they link up with local democracy activists. We don't know the end of our story yet.

Will they participate in a free and fair presidential election, as planned for next March? Will they then join government? Or, more likely, will they be repressed by local police after sham elections and join the underground preparing democracy marches?... Or, still more likely, will they pursue the long-lasting Comoro tradition of staging another Revolution?

BIOGRAPHY

JULIEN BLANC-GRAS
ÉRIC CHEBASSIER
DIRECTOR



Travel writer Julien Blanc-Gras has worked and written from 80 countries. He's published 8 novels, including a best-seller, and has been translated in 15 languages, including Chinese.

Now, thanks to the Covid, he's confirming an age-old saying : some of the best stories can be just around the corner... Or even on your doorstep!

Éric Chebassier has been a DOP and a filmmaker for 15 years. He has shot a dozen documentaries for French television, and many magazine programs.

BIOGRAPHY

ALFRED
DE MONTESQUIOU
PRODUCER
DREAMTIME



Alfred de Montesquiou created *Dreamtime* in 2020 after having founded and run MatchProd since 2017 as a documentary subsidiary of the French magazine *Paris Match*. A long-time war reporter for the Associated Press and then at *Paris Match*, Alfred is a laureate of France's highest journalism prize, the Albert Londres. He has been directing his own documentaries since 2015 (an investigation on mountain gorilla killings in the Congo for France 5),

mainly on war, terrorism, travel and ecology (*Infrarouge/France2*). He is also the author of several travel documentary series for ARTE, of which the latest (*The Silk Road*) currently airs in English on Amazon Prime Video.

As a producer he has managed feature-length documentaries for ARTE, France 2 and M6 TV Channels in France.

PROJECTED BUDGET	198.000 €				
STILL REQUIRED	170.000 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	OWN INVESTMENT	DREAMTIME	PENDING	28.000€	14,4%
	BROADCASTER	FRENCH BROADCASTER	PROJECTED	72.000€	36,3%
	PUBLIC FUNDING	CNC	PROJECTED	34.000€	17,1%
	PUBLIC FUNDING	PROCIREP/ANGOA	PROJECTED	14.000€	7%
	PRE-SALE & COPRODUCTIONS	INTERNATIONAL PRE-SALES & COPRODUCTIONS	PROJECTED	50.000€	25,2%
WITH THE SUPPORT OF					
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

SWINGING FIELDS

ՕՐՈՐՎՈՒՄ ԵՆ ԱՐՏԵՐԸ ՄԵՐ՝

ONE-OFF
USA
IRELAND
FRANCE
70 MIN

LOGLINE

SWINGING FIELDS FOLLOWS THE LIVES OF CHILDREN WHO WERE BORN AFTER A MASS WEDDING, INTO A MILITARIZED SOCIETY, IN THE INTERNATIONALLY UNRECOGNIZED WAR-TORN REPUBLIC OF ARTSAKH.

DIRECTOR
SAREEN
HAIRABEDIAN

AUTHOR
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HAIRABEDIAN

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DELIVERY DATE
February 2022

SCOUTED AT
medimed
ميديماد

SYNOPSIS

On October 16, 2018, seven-hundred Armenian couples gathered in a stadium in Stepanakert, the capital city of the de facto Republic of Artsakh, to experience the most memorable day of their lives: a mass wedding. The purpose of the wedding was to boost the birth rate of the region after a destructive war between the Armenians and the Azeris over the independence of the land at the collapse of the Soviet Union. Thirteen years later *Swinging Fields* profiles the lives of children conceived after this wedding, a generation of warriors with an undefined future, learning to protect their unrecognized homeland boiling with conflict and war. Behind these resilient hidden mountains of the Southern Caucasus, borders are redrawn, hometowns are shrunk, peacekeepers are deployed and cemeteries are overfilled. Our film exposes the fragmented stories of this militarized society, whose children feel the threat of war every single day.

Vrej is a bright 11-year-old from the village of Martakert who dreams to travel the world and become the best dentist in his village. He was displaced in Armenia after a bloody war erupted in Artsakh in September 2020. Vrej's father came back from the war defeated, as Armenians faced heavy losses of lives and lands.

Having seen the war first hand, Vrej dreams to return back to his village, rebuild and follow the footsteps of the men, the heroes of his family.

Artur, 12, returns back from refuge into his war torn city of Stepanakert that was heavily shelled in the war. He struggles to adapt to the instability in the region. His school is transformed to a hotel for the Russian peacekeepers recently deployed in the city. Artur slowly sets back into his routine, attending martial arts classes. From his kitchen window he gazes at Shushi, the fortress city that was recently captured by the Azeris. The enemy is closer than ever before, filling him and his siblings with rage and fear.

Nelly from Martuni lost her father at the frontlines in 2017. She lives with the trauma of this loss and uses art to find comfort. She is displaced in Armenia, and is waiting to go back home where she is steps away from her hero father's graveyard.

These children have all heard the sirens of war and its traumas have been planted in their hearts. They are now building their own stance about their futures and their role to protect this invisible land that they will always call home.



PROJECT
DESCRIPTION

ARTISTIC APPROACH

Swinging Fields follows the details of the militarized lives of the children of Artsakh. The film is told through the perspective of the children protagonists who become the heroes of their own stories. In a *cinéma-vérité* style they take us through the landscape, inside their homes, their martial arts studios and schools, to paint an authentic picture of life on this land that breathes the air of war and resilience, where the threat of the enemy is closer than ever before. Still and wide shots representing the stoic land are juxtaposed with handheld dynamic shots, depicting the energy and dissolving innocence of our children protagonists.

PROJECT STATUS

We started researching and developing the film in the winter of 2018. During our visits to the Republic of Artsakh, we conducted on the ground research in the villages, gained access to families, pre-interviewed residents and developed strong connections with the protagonists of the film. Beginning on September 27th 2020, Artsakh fought a fierce 42 day war, causing significant wreckage in the region, immediate displacement of families along with major losses of Armenian lives and lands. Given that his crucial event will echo in the lives of our protagonists, our director travelled to Armenia to document the instantaneous repercussion of the war on the lives of the protagonists and reflect that in the film's treatment. In the coming months we aim to hire crew, and start funding the film. We are aiming for two phases of production; winter/spring 2021 and spring/summer 2021. Post production will take place in the fall/winter of 2021 and we aim to be ready for a release by early 2022.

The unstable situation in the region creates a stronger need to tell these stories more urgently than ever before. Our subjects are also at

a crucial age, transitioning into adolescence while losing their innocence as they carry the terrors of war that they have witnessed. They are the future protectors of Artsakh...

DIRECTOR'S NOTE

This film explores the mental and emotional state of a nation that breathes from its wounds. As a granddaughter of an Armenian genocide survivor, what I see happening in Artsakh today is an extension of the tragedy that my ancestors lived almost a hundred years ago; a tragedy that defines every Armenian that I know.

In Artsakh, in the lush mountains of the Southern Caucasus, Armenians feel forgotten and unimportant to the rest of the world. When a bloody war erupted in the region in the midst of a global pandemic, the world watched but remained silent...

Children and families fled their homes while their schools, churches and theaters were being shelled. Teachers, artists, engineers, doctors were on the frontlines fighting a war against drones while the world watched but remained silent...

As an Armenian storyteller, I feel the responsibility more than ever, to carry my weapon, my camera, and share the human stories, the struggles, and the dreams of this resilient society that the world has chosen to ignore. A society that has always lived under the cloud of war, marching toward an undefined future. I have shared meals, gotten haircuts, cried and laughed with the people of Artsakh since I started developing this film in 2018. Now is the time to carry their stories forward and liberate them, so that the next generation of this land will no longer remain unnoticed or unheard of.

BIOGRAPHY

SAREEN HAIRABEDIAN
DIRECTOR



Sareen Hairabedian is a documentary filmmaker based between Washington D.C. and Jordan. Her eagerness to tell socially conscious stories led to the foundation of Hai Creative, a production company that collaborates with artists and organizations to create human-driven documentaries that bring stories of the unheard and underrepresented to screen. Sareen's directorial debut *We Are Not Done Yet* is an award-winning HBO documentary that highlights U.S. veterans grappling with PTSD who use poetry to process their traumatic pasts. The film won Best

Documentary at the G.I. Film Festival, it received a nomination for Best Documentary Short at the 2018 International Documentary Association awards and was nominated for the NAMIC Vision Awards. When she's not making films, Sareen connects to her dance background and explores the connection between choreography and technology. HAI Creative collaborates with international organisations such as HBO, United Nations Women, Aurora Prize for Awakening Humanity, Carnegie Endowment for International Peace, The Surgo Foundation and others.

BIOGRAPHY

AZZA HOURANI
PRODUCER
HAI CREATIVE

JULIE PARATIAN
CO-PRODUCER
SISTER PRODUCTIONS

DAVID RANE
CO-PRODUCER
SOILSIU FILMS



Azza Hourani is a Jordanian producer and filmmaker. In 2010 she produced her first feature film with award winning director Everett Lewis. She focuses on the regional and the international market, producing with institutions such as National Geographic, O2 Productions/MBC and various non-profit organizations. Azza plays a major part in producing at HAI Creative.

Julie Paratian (co-producer) created Sister Productions with an international, feminist and engaged approach. Sister produced around 30 films including *Should The Wind Drop* by Nora Martirosyan

(Cannes and Acid 2020), *You Think The Earth Is a Dead Thing* by Florence Lazar (IDFA 2019), *Into Battle* by Ève Duchemin - Magritte for Best Documentary 2016.

David Rane (co-producer) is an Irish BAFTA-winning producer. His company Soilsiu Films focus on human rights and social issue documentaries. His films include *In Loco Parentis* (Sundance 2017), *The Stranger* (Locarno 2014), *Fairytale Of Kathmandu* (IDFA 2007). His last film, *School Life*, was theatrically released by Magnolia Pictures in USA, and in Canada, UK, France and Australia.

PROJECTED BUDGET 489.000 €

STILL REQUIRED 460,000 €

CONFIRMED SALES AGENT

CONFIRMED BROADCASTER

FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	FILM FUNDS	SCREEN IRELAND DEVELOPMENT	CONFIRMED	10.000 €	2%
	FILM FUNDS	SCREEN IRELAND PRODUCTION	PROJECTED	90.000 €	18%
	FILM FUNDS	CNC	PROJECTED	40.000 €	8%
	FILM FUNDS	PROCIREP-ANGOA	PROJECTED	15.000 €	3%
	FILM FUNDS	ARAB FUND FOR ARTS AND CULTURE DEVELOPMENT FUND	CONFIRMED	4.000 €	1%
	FILM FUNDS	DOHA FILM INSTITUTE DEVELOPMENT FUND	PROJECTED	12.000 €	2%
	FILM FUNDS	THE GUCCI TRIBECA DOCUMENTARY FUND	PROJECTED	30.000 €	6%
	BROADCASTER	RTÉ	PROJECTED	30.000 €	6%
	BROADCASTER	ARTE/FRANCE TV/CANAL+	PROJECTED	100.000 €	20%
	BROADCASTER	HBO	PROJECTED	50.000 €	10%
	TAX INCENTIVES	SECTION 481 (IRELAND)	PROJECTED	48.000 €	10%
	INTERNATIONAL SALES ADVANCE	SALES AGENT TBC	PROJECTED	20.000 €	4%
	PRODUCERS INVESTMENT	SOILSU TEORANTA	CONFIRMED	5.000 €	1%
	PRODUCERS INVESTMENT	SISTER PRODUCTIONS	CONFIRMED	5.000 €	1%
	PRODUCERS INVESTMENT	HAI CREATIVE	CONFIRMED	5.000 €	1%
	REGIONAL FUNDS	SELECTIVE REGIONAL FUNDS - FRANCE	TBC	25.000 €	5%

WITH THE SUPPORT OF

ADVANCEMENT STATE Production

PREVIOUSLY
PITCHED AT...

Fest Pitching Forum 2020 (Portugal),
MediMed 2020 (Spain), Astra Lab 2020 (Romania)

VELVET GENERATION

ONE-OFF
SLOVAKIA
80 MIN

LOGLINE

A PORTRAIT OF CONTEMPORARY YOUTH IN SEARCH FOR IDENTITY, VALUES AND PLACE IN MODERN SOCIETY THAT UNFOLDS AGAINST THE BACKDROP OF THE EMERGING CZECH AND SLOVAK BALLROOM CULTURE.

DIRECTOR
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HUCIKOVA

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DELIVERY DATE
March 2023

VISEGRAD
FOCUS



SYNOPSIS

The film will have followed the lives of three members of the emerging Czech and Slovak ballroom community for three to four years. The story will provide an insight into the lives, accomplishments and everyday struggles of the LGBTQ+ community from Eastern Europe, which is uniquely brought together by ballroom.

Luky is a teenager from Brno, where he teaches vogue in a local dance studio. He is in the last year of high school, has a deep relationship to nature and tries to figure out what to do with his life once he graduates. His mum is his biggest fan. She chaperones him to all the local and international dance competitions and knows how important it is to have a supportive parent, who's accepting of questioning identity and sexual orientation.

Liberty is 29, lives in Bratislava and she is in the middle of her transition. She is looking for a new stable and serious relationship, but she also has a tough decision to make. Should she stay in Slovakia, where she has her family, or should she return to her life in the Netherlands in search of better work opportunities?

Anton is 32 and he comes from Ukraine. He's been living and studying in Prague for 5 years. Ballroom allowed him to make new friends that became his family in the country where he had known no one, but which he now calls home. As an immigrant, he found the support and acceptance he needed while his conservative family in Ukraine is unaware of his true identity or personal life.



PROJECT
DESCRIPTION

Velvet Generation is a portrait of contemporary youth in search for acceptance, happiness and place in modern society with a backdrop of emerging ballroom culture in Czech and Slovak Republic. At the same time it opens important questions of what it means to be tolerant, respectful and accepting of otherness and encourages a dialogue about these very important topics.

DIRECTOR ABOUT
THE PROJECT

Through our documentary we would like to balance out the debate and give a voice to those who are most directly affected by LGBTI issues. We want to provide an insight into the real lives of LGBTI people and show them in situations which, although they may seem mundane or banal, are generally unfamiliar to majority viewers. We thus hope to contribute to the adequate representation of LGBTI people on the big screen and to use their stories to partly break down social prejudice towards otherness.

Today, many European countries still lack legislation that would adequately reflect the rights of minorities and people of a different sexual orientation or gender identity. In Slovakia and the Czech Republic, too, society has a long way to go when it comes to accepting otherness in the eyes of the law. Our film through its long-term documentation of the protagonists' lives, will present an insight into the evolution of the social discourse regarding these issues, and show how the individual characters take an active role in shaping the civic sphere.

PRODUCER ABOUT
THE PROJECT

Although at first sight it might seem that the documentary is too focused on a single region, this does not diminish its broader relevance. At a time when issues such as civil partnerships for same sex couples (SK) or marriage equality and

same-sex adoption (CZ), not to mention the situation in neighboring Poland and Hungary, are being exploited for political gain both in Central Europe and beyond, an insight into the "backstage" of this community is also an insight into the state of human rights in present-day Europe, both Western and Eastern.

Actual situation connected with Covid-19 requires modern, non-traditional means of distribution. We would like to formulate a distribution strategy that would combine the standard outlets (cinema) with the more modern means (VOD) both including some specific elements to attract a larger audience. The first distribution steps are conservative. We are planning a launch at one of the world's leading documentary festivals. An international premiere will be one of the pillars of subsequent distribution.

Outside festivals, our goal is to distribute and screen the film physically – and to eventise our screenings. At this stage it seems that we will have two options – among the wider public in order to spread awareness of the community – film screenings connected with a discussion about the important topics of tolerance and respect for otherness.

The second option is connected screenings with the topic of the subculture and also the strong visual style of the documentary which is planning to be shot on 16 mm – as special events connected with live vogue performances. The common strategy we would like to use also for digital distribution – to add something special for the audience – connect screenings with Q&As or some specific content which will attract the audience to watch this particular film (and the most important to think about its topics) in a large amount of online content.

BIOGRAPHY
IVANA HUCIKOVA
DIRECTOR

Ivana spent a year at Prague's FAMU and holds an Master of Arts in documentary film from the Academy of Performing Arts in Bratislava.

Her thesis short documentary film *Mothers and Daughters* (2015), a family portrait of 4 generations of women, was distributed by KineDok and screened in more than 60 venues around Europe. Shortly after graduating she helped to produce the upcoming feature documentary film *Yours Sincerely, Social System* (2019), which was selected for the Ex Oriente 2017

workshop and awarded the IDFA Forum Award at the East Doc Platform 2017 in Prague.

In 2017, Ivana moved to New York to be one of the UnionDocs' 2017 Collaborative Studio Fellows. Her latest collaboration, an award-winning short documentary film *Into My Life* (2018), had its world premiere at the Tribeca Film Festival 2018 in New York, competed in the short films' competitions at Toronto's Hot Docs 2018 and 20+ festivals around the world.

BIOGRAPHY
MONIKA LOSTAKOVA
PRODUCER
NUTPRODUKCIA

Monika focuses on developing and producing documentaries, distribution strategies and preparing funding applications in nutprodukcia. In 2016, she has started to work as a programme coordinator of IFF Febiofest Bratislava. Since 2017 she has started to work also at production company Super Film, where in addition to her position as an office manager, she produces documentaries and TV series.

Nutprodukcia strive to build long-term partnerships with artists and work on creating a stable hub for creative filmmaking in Central Europe. The company prefers projects

that connect Slovakia with other countries through co-productions and international releases, as attested by our regular attendance at European markets and workshops (Victim/Cannes L'Atelier, Connecting Cottbus, Yours Sincerely, Social System/IDFA Academy). Nutprodukcia has recently produced the feature debut *By a Sharp Knife* (2019, IFF Cottbus) and co-produced *Spoor* (2017, IFF Berlinale), documentary *Circus Rwanda* (2018, IFF Karlovy Vary) or the short-animated film *Overboard!* (2019, Cinekid).

PROJECTED BUDGET 270.650 €

STILL REQUIRED 148.000 €

CONFIRMED
SALES AGENTCONFIRMED
BROADCASTERFINANCING
SOURCES

TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
PUBLIC FUNDING	CREATIVE EUROPE MEDIA SUB-PROGRAMME	CONFIRMED	18.000€	6,65%
PRIVATE INVESTOR	PRIVATE RESOURCES PRIVATE PERSON	CONFIRMED	3.000€	1,11%
PRIVATE FUNDING	OWN CONTRIBUTION NUTPRODUKCIA	CONFIRMED	3.650€	1,35%
PUBLIC FUNDING	SLOVAK AUDIOVISUAL FUND DEVELOPMENT	PROJECTED	18.000€	6,65%
PUBLIC FUNDING	SLOVAK AUDIOVISUAL FUND PRODUCTION	PROJECTED	80.000€	29,56%
PUBLIC/PRIVATE FUNDING	FOREIGN CO-PRODUCERS Lot of Czech co-producer, looking for another co-producers	PROJECTED	148.000€	54,68%

WITH THE
SUPPORT OF

Creative Europe Media Sub-programme Support for Development (Slate Funding)

ADVANCEMENT
STATE

Development

PREVIOUSLY
PITCHED AT...

WE HAVE TO SURVIVE

MUSÍME PREŽIŤ

ONE-OFF
SLOVAKIA
100 MIN

LOGLINE

MANKIND IS UNLIKELY TO STOP CLIMATE CHANGE, BUT IT CAN ADAPT TO THE NEW, HARDER CONDITIONS. FOUR STORIES FROM ALL CARDINAL DIRECTIONS. THE PROCESS OF ADAPTATION IS THE BASIS OF THE FILM'S NARRATIVE.

DIRECTOR
TOMÁŠ
KRUPA

AUTHOR
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HORVÁTH
TIBOR

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DELIVERY DATE
2024

**VISEGRAD
FOCUS**



SYNOPSIS

Greenland's Qaanaaq is among the world's first casualties in the battle against climate change as sea ice disappears. Jorgen Umaq, a local hunter, has had to change his long-held hunting routes. Some of his fellow hunters have rather decided to follow unexpected opportunities in agriculture. Many people in Louisiana, the USA, are engaged in the ongoing battle against water, but in the case of the inhabited Isle de Jean Charles, it has become clear that the water has won. It has lost far more than 90 percent of its surface area. Father Roch Naquin, a Catholic priest, is trying to convince the divided members of the last 24 families to move to higher ground and rebuilt the community before something terrible happens. In Coober Pedy, South Australia, daytime temperatures reach 55 degrees Celsius. Rod Wells, a former opal miner, lives in "dugout".

Everything, including churches, school, bookstore and hotels are buried in the dirt. Community of local miners led by Rod have been engaged to help transform the desert town into a mostly renewable energy oasis. Guo Kaiming was not ready to join the climate refugees. Four generations of his family lived by the lake in a thriving community on the edge of the desert Tengger not far from Beijing in China. Residents who live on the edge of the deserts try to limit the spreading of the sand. Along with local governments, they plant trees in effort to block the wind and stabilize the soil. The process of adaptation that protagonists go through, with the aim of saving their life's dignity, is the basis of the film's narrative.



PROJECT
DESCRIPTION

TOPIC SUMMARY

The effects of heat, drought, desertification and flooding are the main environments that we will continue to address in our project. These are the four dominant symptoms of global climate change. But this is not a project about the scientific nature of global warming. Definitely we are going to avoid talking about ecology and science. It is not our task to answer the causes that led to disasters, but to capture the consequences and life after it. It is a film about what global warming means for our way of life. Harsh natural conditions, inhospitality of the environment and uncertain survival are antagonists with which one has to fight his new struggle. Transformation, the ability to change and adapt to the tough conditions will be the key principle for the continuation of civilization in the future.

ARTISTIC APPROACH

Talking about the form and structure – using an observational cinematic method we intend to build the story narrative on a timeline, where each story from a different location takes place in a different phase of the climate process or impact, i.e. each location represents a different course time – while one story is at the beginning of adaptation to climate change – Greenland – another story of our narration is already in the middle of its development, a time when it is no longer the initial effects but their consequences – the USA, China, where people are forced despite their will to leave their homes and start somewhere else – whereas the Australian community in caves represents a look into the almost dystopian future, as well as the story in Japan – what life will look like “after the disaster”. At the beginning of the film, we draw the viewer into the story with the principle of “in medias res” – without explanation – into the direct action as if torn from the context. In the next stages of story development we will unravel the network of protagonists’ stories, until the viewer gets the impression that he knows

the protagonists well and that he knows their goals. As the name implies, the purpose of the mosaic montage is to present more motifs and elements, which gradually form higher units that are a colourful collage of human stories and portraits set in a single framework. But the central topic of this film is the topic of adaptability. We consider the title *Workingman's Death* (2005, dir. M.Glawogger) as a source of a visual inspiration.

PROJECT STAGE

In our research, we cooperate with Michal Miadok from the Emergency Response Coordination Centre (ERCC) in Brussels. He helps to coordinate humanitarian aid in emergencies such as earthquakes, tsunamis, forest fires, floods, as well as migration crisis or epidemic. Regulations caused by Covid-19 global pandemic situation have been forcing us to slow down with the development, but we have managed to keep all local connections alive and meanwhile concentrate on financing, which already brought the results. At the beginning of 2021 we intend to continue on working at the locations of our interests.

TARGET AUDIENCE

After the Covid-19 pandemic the global consciousness is awakened. Our goal is to offer the audience a different point of view on the climate change topic they could have experienced. Our target audience starts from the young finishing High School and Universities – students mentally or physically engaged with the climate protests and activism following Greta effect. The age group of 25-44 we consider as the most important as they are/will be in the first line to lower the carbon footprint and overall impact on the environment and the different job positions they could possibly work at.

BIOGRAPHY
TOMAS KRUPA
DIRECTOR

Tomas Krupa is the winner of the Slovak national film award The Sun in a Net 2020 granted by Slovak Film and Television Academy SFTA. Graduated in 2009 from the Academy of Arts in Slovakia – from the studio of the Czech well-known director Olga Sommerová. In 2012 he directed and co-produced his feature debut *Graduates: Freedom Is Not For Free*. The documentary was aired on the Czech and Slovak national television channels and was theatrically released in both countries as well. In 2013 he established his own

production company, Hailstone, focused on producing independent creative documentaries. Its latest release *The Good Death* is the result of an international coproduction of France, Germany, Austria and the Czech Republic including the collaboration with broadcasters ARTE, Czech Television, Radio and Television Slovakia. It has been screened at film festival all around the world and won several film awards including Best Documentary at Slovak National Film Awards The Sun in a Net 2020.

BIOGRAPHY
TOMAS KRUPA
PRODUCER
HAILSTONE

Hailstone is film production company based in Slovakia. Established in 2013. We mainly focus on producing independent documentary films about the topics of society, current affairs, social issues and portraits. On our previous releases we have been successfully collaborating with European TV broadcasters – ARTE G.E.I.E., Czech Television, Radio and Television Slovakia RTVS. Beside feature films we also produce shorts and commercials.

The core team creates producer Tomáš Krupa and executive producer Henrieta Cvangová.

PROJECTED BUDGET	539.850 €				
STILL REQUIRED	318.000 €				
CONFIRMED SALES AGENT	Taskovski Film				
CONFIRMED BROADCASTER	Radio and Television Slovakia RTVS				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	OWN INVESTMENT OF PRODUCER	HAILSTONE	CONFIRMED	23.850 €	4%
	PUBLIC FUNDING	SLOVAK AUDIOVISUAL FUND DEVELOPMENT	CONFIRMED	18.000 €	3%
	PUBLIC FUNDING	SLOVAK AUDIOVISUAL FUND PRODUCTION	PENDING	80.000 €	15%
	SUPPORT OF EUROPEAN UNION	CREATIVE EUROPE MEDIA	CONFIRMED	25.000 €	5%
	BROADCASTER	RTVS SLOVAK TELEVISION	CONFIRMED	50.000 €	9%
	PRE-SALE MG	TASKOVSKI FILM	CONFIRMED	5.000 €	1%
	PRIVATE INVESTOR	MAX LARIN	CONFIRMED	10.000 €	2%
	IN-KIND	DAYLIGHTRENTAL	CONFIRMED	10.000 €	2%
	CO-PRODUCER BROADCASTER	OHTER	PROJECTED	318.000 €	59%
WITH THE SUPPORT OF	Slovak Audiovisual Fund Media Creative Europe				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...	East Doc Platform 2021				

WEAH: THE KING'S SPEECH

ONE-OFF
SPAIN
ZAMBIA
70 MIN

LOGLINE

THE JOURNEY OF GEORGE WEAH FROM A SLUM IN THE LIBERIAN CAPITAL MONROVIA TO BECOME THE COUNTRY'S FIRST DEMOCRATICALLY ELECTED INDIGENOUS PRESIDENT IN 170 YEARS.

DIRECTOR
JUAN
RODRIGUEZ-
BRISO

AUTHOR
JUAN
RODRIGUEZ-
BRISO

PRODUCTION
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**NGOSA
CHUNGU**

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DELIVERY DATE
December 2021

SCOUTED AT



SYNOPSIS

Born in a slum in the Liberian capital Monrovia, and raised by grandmother, Weah's first gift is a football and since then he does not deviate from his destiny. Arsene Wenger notices this young man with an unusual sense of purpose and brings him to France: Weah does not speak a word of French but his football is understood by everyone. *"I'm trying to make a lot of money to help my country"* he repeats.

Because his country is destroyed, ruined by two consecutive civil wars and he commits to the country he loves as his life mission. When Liberia returns to play World Cup qualification games, Weah has the chance to kiss his grandmother who still does not want to leave – despite the insistence of his grandson – his modest house.

George realizes that the best option to help his grandmother is not make her leaving the country but help to rebuilt it.

During his playing career, he becomes a UN and UNICEF Ambassador: he uses football as a way to bring happiness and promote education for children in Liberia. Following the conclusion of Liberia's civil war in 2003, he announces his intention to run for the presidency. Once retired, the striker reinvents himself as a capable politician. After taking Sirleaf to a second round in 2005, he is beaten but he remains active on the political scene and finally wins the 2018 election and becomes the country's first democratically elected indigenous president in 170 years.



PROJECT DESCRIPTION

DIRECTOR'S NOTE

George Weah's story is the archetype of the classic "hero's journey": he is looking to help his country but, as is often the case in classic stories, the hero himself may not realize that he is on that road until he is too late to back down. And on that trip he encounters great problems that he must overcome to be successful: the loss of his family, a civil war that destroys his country... He can reject the call to adventure, choosing to live the life of a millionaire in Europe, but... he decides to return.

In *The King's Speech* George Weah's first presidential speech will be used as a common thread to engage viewers in a story that takes place over several years in Liberia, Cameroon, France and Italy: that speech will act as a link between events and it will set the stage for relevant moments in his life. Throughout his career, Weah has shown that he is not just a football player: not only because he is the one and only African player awarded as Ballon d'Or, but also not being the kind of person who wants to play football just to escape from the harsh reality of his country. He dreams of helping his country: he knows that sport can be a powerful political tool and, just as he played naturally, he feels that he has been called to help the people of Liberia.

For this reason, during *The King's Speech* we will analyze his achievements not only from a sporting point of view but also from a historical perspective: Liberia was founded in 1847 by ex-slaves and free-born blacks from the United States who settled on the coast of West Africa. The first ten presidents of the country were African-American, born in the United States and, after them, always American-Liberian presidents: born in Liberia but with colonist ancestors. Until the arrival of George Weah, inaugurated as the 25th president of Liberia, and the first democratically elected indigenous president since the creation of the republic, 170 years ago!

Will this presidency be symbolic? Will he be the first of other democratically elected indigenous Liberian presidents? Will it be one more step in the decolonization of the oldest republic in Africa? Whatever the answers to these questions, the significance of Weah's election goes beyond the victory of a former sport star turned president of a country. And that is what we want to pose the audience during *The King's Speech*.

ARTISTIC APPROACH

George Weah's Inaugural Speech as president will be the guide of the documentary, as in several paragraphs of that speech, he evokes situations and experiences of the past and how all of them led him to be in the position where he is now.

Using the *cinéma-vérité* shooting of one week of the life of Liberia's president and documentary cinematographers, we will follow Liberia's president as he prepares for his day by day life, and the drama of his confrontation with the past.

The film will include interviews from citizens: former child soldiers, rape survivors, teenagers growing up today, George Weah's family, friends and cabinet, local, African and international journalists, social commentators and football pundits, what will add depth and breadth to the story.

Finally, footage will cover all the highlights of George Weah's life from his football career in Europe to his political campaign for president, but also including the two civil wars in Liberia, his speeches at UN and UNICEF and his meetings with Nelson Mandela.

BIOGRAPHY

JUAN RODRÍGUEZ-BRISO
DIRECTOR



Juan Rodríguez-Briso studied at the School of Cinema at UNT Tucuman (Argentina). He began his career as a short film director and producer with *Encuentros*, followed by *Desayuno*, *La Duda* and *Mis Huevos*.

His script *The Bastard* was finalist in the Amazon Studios Script Contest 2010.

In 2012 he wrote and produced the feature film *30 Días Antes*, Spanish-Argentinian co-production awarded as Best Feature Film

in the New Horizon International Film Festival in Iran and Best Editing in the Peloponnesian Film Festival (Greece).

In 2015 he wrote, directed and produced the documentary film *Eighteam*, screened in Cannes and awarded in 5 international film festivals.

He is also the screenwriter and producer of the documentary series *Club Cultura* about the 21 Spanish-speaking countries.

BIOGRAPHY

JUAN RODRÍGUEZ-BRISO
PRODUCER
OMNICORP ESTUDIO

NGOSA CHUNGU
PRODUCER
PURPLE TEMBO MEDIA



Ngosa Chungu is a Zambian filmmaker and CEO of Purple Tembo Media. Her mission is to create proudly and positively African multimedia content that is authentically local, yet globally accessible to diverse audiences.

In 2015 she co-produced the documentary film *Eighteam*, first Zambian film screened in Cannes.

In 2016, she won Woman of the Year in Filmmaking award for producing *Eighteam*

She is also known for her social media documentation of Zambian life and events, as well as for her work researching, writing, directing and presenting Season 2 of *Today with Zamtel*, a show that showcased and documented Zambian history, culture and natural beauty.

PROJECTED BUDGET	495.375 €				
STILL REQUIRED	148.875 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER	RAKUTEN TV				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	RAKUTEN TV	CONFIRMED	346.500 €	70%
	COPRODUCERS	LATIN AMERICA / AFRICA	PROJECTED	148.875 €	30%
WITH THE SUPPORT OF					
ADVANCEMENT STATE	Developement				
PREVIOUSLY PITCHED AT...	Lau Haitzetara San Sebastian Film Festival 2020 (Spain)				

BLIX

ONE-OFF
CZECH REPUBLIC
80 MIN

LOGLINE

SOMETIMES JUST TELLING
THE TRUTH IS NOT ENOUGH.



DIRECTOR
GRETA
STOCKLASSA

AUTHOR
GRETA
STOCKLASSA

PRODUCTION
RADOVAN
SIBRT

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DELIVERY DATE
February 2022

VISEGRAD
FOCUS



SYNOPSIS

At first glance, Hans Blix seems like a common Swedish pensioner – he spends his days in his Stockholm apartment, takes long afternoon walks along the beach with his wife, he plays with his grandkids, enjoys bird watching. Hans knows that his time in this world is nearing the end. So, he begins to clean up – his possessions, his relationships with the family. And, above all, his past.

The photos on the walls of his dark study reveal that not so long ago, this seemingly ordinary old man stood in the epicenter of geopolitical turning points that impacted the politics of today.

Seventeen years ago, Hans Blix was given the most important task of his career. As the head of the United Nations Monitoring, Verification and Inspection Commission, he was sent to Iraq in order to find out whether the suspicions of the US concerning the manufacturing of weapons of mass destruction were founded or not. If the suspicions turned out to be true, it would validate the intention of the United States to invade Iraq, overthrow Saddam's regime and to install a new government. Every Blix's step was tracked by world media and the world nervously awaited his verdict.

After three months, Blix presented his final report: his team of experts did not confirm the existence of nuclear weapons in Iraq. However, the leaders of the United States, Great Britain, Spain and other allies decided to ignore Blix's report and to launch the invasion that was the starting point of a chain of conflicts that resonate up to this day. And although Hans Blix did not agree with the invasion, he did not make any significant effort to prevent it, either. As a proper civil servant and diplomat, he accepted the decision and withdrew from the public space. "My task was to present an objective report, and I did fulfil that mission" he explains.

Did he fail when he couldn't persuade the Western leaders? Does he bear responsibility for the invasion that, in turn, led to the breakdown of the Iraq army, that in turn helped the rise of the Islamic State and the ensuing immigration crisis in Europe and the rise of populists in the West? Did his peaceful stand make sense or would it have been better to be aggressive like the seasoned political leaders? Is this quiet, inconspicuous man, who strove all his life for appeasement, co-responsible for genocides, wars and millions of lives wasted?

PROJECT DESCRIPTION

In June, Blix will celebrate his 92nd birthday, traditionally in his summer house on the Gräsö island near Uppsala, surrounded by his family members. For the party, a delegation of Hans' former colleagues will arrive as well. Happy celebrations are tinted with melancholy. Everyone including Hans knows that this birthday may be his last. He is sharp and active, yet, in the last couple of years, his health has deteriorated. For several months now, he needs a walking stick to go out. This year, he will skip the traditional dance around the midsummer pole.

Hans knows very well that his time is running out. His pragmatic approach to life is reflected in his preparations for death. *"In Swedish, there is a word for it, döstdåning. It basically means cleaning up before death. And that's exactly what I decided to do right now."* Hans begins to go through his stuff – rugs, paintings, statuettes, awards, diaries, archives. He already gave a few rugs to his sons, he will sell or throw away the rest. He plans to donate his notes and writings to the Royal Library in Stockholm. Over the years, he collected a number of awards and prizes from statesmen and institutions. There are two full cabinets in his flat, crammed with medals and badges. Orders from Japan and Hungary, coins from Kuwait... he will sell these at internet auctions and give the money to the grandkids. The only medals he plans to keep are the ones he received from the King of Sweden. *"I never want to be anyone's burden. I do not want to leave the kids with a bunch of rubbish; I'd like to lighten their load"* he says.

Did Hans clean up on a more abstract level than that of things and worldly possessions? Can he leave with his conscience clear?

In 2003, the director Greta was 10-years-old. She represents a different generation than Hans Blix. She is the generation of 20-year-old who bear the weight of the decisions of their parents and grandparents.

She interviewed Hans Blix not only as a director, but also as a member of this young generation. He is leaving the world, while she enters it. Formally, the film will consist of three core elements: the interview in the form of a "talking head", the materials from the archives and the observations of situations from Hans's daily life. We will use archival materials to illustrate Blix's testimony. Apart from the footage from the archives, we would like to use press cuttings, communications and Blix's personal diaries. The situations from Blix's personal life will be recorded from an observational point of view. We will focus on situations related to the theme of nearing the end of one's life.

The core of our film is an interview between the director and Hans Blix at his home. In his own words, Blix talks about the greatest challenge of his trust in diplomacy - the months leading up to the US invasion of Iraq in 2003. He formulated the story a long time ago, yet we are ready to ask Blix questions that weren't asked before. Did he do everything in his might? Doesn't his diplomatic, conciliatory approach make him guilty (or at least partly guilty) of participating in one of the biggest political (and personal) errors of modern history and partly responsible for the millions of lives wasted? Could his correct, clerical approach mean that he betrayed his own conscience, his moral autonomy? And how does he live with the fact that despite his lifelong struggle for peace and disarmament, he will be forever remembered in connection with one of the most brutal and baseless conflicts of modern history?

BIOGRAPHY
GRETA STOCKLASSA
DIRECTOR



Greta Stocklassa was born in 1993 into a Czech-Swedish family. Since 2013, she studies documentary at the Film and TV School of Academy of Performing Arts (FAMU) in Prague. Her short student films were screened at festivals in the Czech Republic and abroad. In her work, she focuses on the shadowy aspects of the prosperous Western society. Using strong visual tools and film language more often used in feature films,

she tries to describe the underside of current socio-political phenomena; her films border on documentary and fiction. In 2019, she finished her full-length documentary debut *Kiruna - the beautiful new world* that premiered in the main section of the Swiss documentary festival Visions du Réel and it collected a number of awards, for example the main prize of the student jury at Finále Plzeň 2020.

BIOGRAPHY
RADOVAN SÍBRT
PRODUCER
PINK



PINK is a Prague-based production company, founded in 2009 by Alžběta Karásková and Radovan Sibrť. Its focus lies in producing documentary and fiction films as well as multimedia exhibits and commercial campaigns. PINK also represents a number of photographers and directors from the Czech Republic and abroad. PINK also successfully produces the Czech mutation of the MasterChef show.

Award) and *Touch Me Not* feature film (dir. A. Pintilie, winning the Golden Bear Grand Prix).

In 2018, PINK took part in the Berlinale International Film Festival with projects *When the War Comes* (dir. J. Gebert, nominated for Glashütte Original-Documantary

At present, PINK is developing/producing several projects. Among them is a short film from Lun Sevník - *The Tourist*, a new ambitious project from Adina Pintilie *Death and the Maiden*, Jan Gebert's documentary *Organism*, or the series *Saint Barbara* about one of the most mysterious criminal cases of Czech history, where an adult woman posed as a small child, first in the Czechia and then in Norway.

PROJECTED BUDGET 349.476 €

STILL REQUIRED 280.046 €

CONFIRMED SALES AGENT

CONFIRMED BROADCASTER

FINANCING SOURCES

TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
PUBLIC FUNDING	CZECH TV IN KIND	PENDING	21.829 €	6%
PUBLIC FUNDING	CZECH FILM FUND DEVELOPMENT	CONFIRMED	25.969 €	7%
PUBLIC FUNDING	CZECH FILM FUND PRODUCTION	PENDING	82.236 €	24%
PUBLIC FUNDING	CO-PRODUCER PUBLIC SOURCE STV	PROJECTED	21.641 €	6%
PUBLIC FUNDING	CO-PRODUCER PUBLIC SOURCE ARTE	PROJECTED	56.455 €	16%
PUBLIC FUNDING	OTHER (FUNDS ETC)	PROJECTED	34.626 €	10%
PRIVATE FUNDING	CZECH TV FINANCING SOURCE	PENDING	30.109 €	9%
PRIVATE FUNDING	CO-PRODUCER FINANCING SOURCE	PROJECTED	9.522 €	3%
PRIVATE FUNDING	CO-PRODUCER IN KIND SOURCE	PROJECTED	12.339 €	4%
DISTRIBUTOR OR SALES AGENT		PROJECTED	3.763 €	1%
PRESALES	TV PRESALE	PROJECTED	7.527 €	2%
PRODUCER'S OWN INVESTMENT	PINK IN KIND	CONFIRMED	33.370 €	10%
PRODUCER'S OWN INVESTMENT	PINK FINANCING SOURCE	CONFIRMED	10 091,10	3%

WITH THE SUPPORT OF Czech Film Fund

ADVANCEMENT STATE Development

PREVIOUSLY PITCHED AT... Ex Oriente Film 2020

CONQUERING TIME

AKI LEGYŐZTE AZ IDŐT

ONE-OFF
HUNGARY
ISRAEL
80 & 52 MIN

LOGLINE

WARRIOR, FEMINIST, SUPER-HUMAN: ÁGNES KELETI, THE WORLD'S OLDEST LIVING OLYMPIC CHAMPION, THE MOST DECORATED FEMALE JEWISH OLYMPIAN OF ALL TIMES AND HUNGARY'S MOST ACCOMPLISHED LIVING ATHLETE.

DIRECTOR

KAŢA
OLAH

AUTHOR

KAŢA
OLAH

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DELIVERY DATE

December 2021

VISEGRAD
FOCUS



SYNOPSIS

Ágnes Keleti will be 100-years-old in January 2021. Our film will showcase Ágnes 100 years, as an exemplary woman who teaches us about the ability to endure, with a will to live and have pride in one's talent. Ágnes Keleti's successful life is inseparable from the historical events she has lived through, war, hiding, and loss of family members, emigration, and statelessness. Framed by enormous silent suffering, she moved on towards this extremely successful life path. Ágnes Keleti reached the peak of her career at the Australian 1956 Olympic Games, at the age of 35, in Melbourne. She became the most successful competitor in the games, as well as the oldest Gymnast to win a gold medal. Yet, she had to wait another 46 years to be recognized and appreciated. Ágnes was born under the name of Ágnes Klein on January 9, 1921 in Budapest. Despite the indescribable physical and mental suffering caused by World War II and later during the anti-communist uprising in Budapest, nothing could tear Agnes away from gymnastics. At the age of 27, in 1948, she made it to the Olympics for the first time, but as a result of an unfortunate accident, she could only watch her companions competing from the stands in London.

She arrived at the next Olympics at the age of 31 and won her first medals in Helsinki. Ágnes has conquered Newton's laws, conquered time. She was successful long before gymnastics became one of the most popular Olympic disciplines. In later generations there are many well-known champions in gymnastics. Ágnes Keleti remained mostly unknown until 2002. That is the year, when at the age of 81, she was chosen as one of the "immortal gymnasts" and became a member of the Hall of Fame. Two years later the "Athlete of the Nation" in Hungary, and in 2017, she received the highest possible prize in Israel, The Israel Prize. By telling the eventful story of Ágnes Keleti for the first time we wish to send a message: Never give up! Agnes Keleti has conquered time more than once, proving that we do not have to live as others dictate, and we must not conform to others, but to our own principles. The frame of our film is set against the preparation for the 100th birthday of Ágnes Keleti. The observational footage of her personal everyday life complemented with interviews, black and white handmade animation, dramatized re-enactments and a rich mix of archive footage.

PROJECT DESCRIPTION

The frame of our film is set against the preparation for the 100th birthday of Ágnes Keleti. The observation of her prosaic daily life complemented by the recordings of various events, book presentation, greetings and meetings with important and not so important people. With young and old. Her extraordinary life story comes together from various interviews we plan to record in many locations. Family members, ex-students, sport historians help us to understand not only her personality but the historical background of the story.

Most importantly we will hear Ágnes story from her own telling. Ágnes is only weeks away from her 100th birthday, as well as interviewing her now, we will use historical archive interviews, she will read from her biography. Incorporating a mix of archive footage, black and white handmade animation, and dramatized re-enactments, will help the viewer to fully experience this story. Pristine archival footage from the 1950's till now, will enrich the visuals of the film. We will use photographs and film footage from several countries, including Germany, Israel, and the Hungarian film archive. We have full access to her private archive as well.

I'm a woman filmmaker. Even though I've always worked in the Television and Film world, mainly as a producer, I only started directing about 10 years ago, after my children grew up. Being a beginner and middle aged at the same time is a challenge. So, I can relate very easily with the incredible life story of Ágnes. I have been working with different protagonists, establishing close relationships with them in order to understand their lives, their motivations and to be able to capture the meaning of their lives and convey their messages. My diligent work was rewarded by the possibility of creating a film about Ágnes Keleti. I'm more than proud that I have the chance to create this documentary and I can deliver her story to the world. I'm privileged that Ágnes lets me enter her closest circle, I can spend valuable private time with her, when she is sharing with me her extraordinary memories and thoughts. Her charismatic feminist life is so inspiring for me, her positive energy is radiating, her way of thinking and her sense of humor is contagious. She never gave up and that is her message for everyone: Do what you have to do, follow what you feel your own way is. It is not the success that matters! It is love you have to live and wish for.

BIOGRAPHY KATA OLÁH DIRECTOR



Kata Oláh is a producer and director. Born into a film making family she started her career at the age of 14 as the host of a teenage show. She has since worked in the industry mainly as a story editor and a producer. Since her focus on directing her films have received several national and international awards. Her first feature length documentary, distributed in Hungarian cinemas, *The Bar Mitzvah boys* has been nominated to compete in the Prix Europa 2018, Berlin. She was nominated several times by The Hungarian Film Academy and was

awarded as best editor for her TV documentary *Couture behind the iron curtain* in 2019. Her latest short documentary received the best short documentary award at BDF. She has recently finished her personal full-length documentary *My digital nomad*. She is working on *Narrow path to happiness*, a full-length documentary for more than three years, a film that she has pitched at WEMW and Hot Docs in 2019. She is the board member of Madoke and member of EWA.

BIOGRAPHY BORBÁLA CSUKÁS PRODUCER MAKABOR STUDIO



Borbála Csukás has been working in different rolls in film productions from early age. During the past three years she shared her work capacity between the family-run production company Makabor Studio and other Hungarian production and distribution companies. She is the leading producer of a feature length documentary, *Divas* currently in post-production, co-produced with HBO Europe, which she had the chance to pitch at several forums and participated at Sarajevo Rough Cut Boutique

workshop. Makabor Studio is an independent production company, established by Kata Oláh director-producer and Sándor Csukás, cinematographer-director in 2004, based in Budapest, Hungary. Since Borbála Csukás joined the team in 2018 as producer their intention is to focus on international coproduction and distribution. Being a family production company, their unique passion and enthusiasm creates strong trust and creative intimacy with the protagonists of their films.

PROJECTED BUDGET	276.200 €				
STILL REQUIRED	170.000 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER	HIR TV, Hungary				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING	HUNGARIAN FILM INSTITUTE	CONFIRMED	74.180 €	27%
	PUBLIC FUNDING	TAX REBATE	CONFIRMED	32.020 €	12%
	PUBLIC FUNDING CO PRODUCTION	ISRAELI FILM FUND	PENDING	45.000 €	16%
	BROADCASTER	HOT 8, IL	PROJECTED	25.000 €	9%
	CO-PRODUCTION	INTERNATIONAL	PROJECTED	60.000 €	22%
	PRE SALES	INTERNATIONAL	PROJECTED	40.000 €	14%
WITH THE SUPPORT OF	Hungarian Film Institute, Hungarian Tax Rebate Co-Production Israel via Israeli Doc. Fund				
ADVANCEMENT STATE	Production				
PREVIOUSLY PITCHED AT...					

HARLEY MISSION UNKNOWN

NIEZNANA MISJA HARLEYA

ONE-OFF
POLAND
90 MIN

LOGLINE

HOW ABANDONED BY THE RED ARMY ICONIC HARLEY-DAVIDSON MOTORCYCLES PAVED A WAY TO FREEDOM FOR A GROUP OF YOUNG PEOPLE LIVING BEYOND THE IRON CURTAIN.

DIRECTOR
ANDRZEJ
MIĘKUS

AUTHOR
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DELIVERY DATE
2021

SCOUTED AT



VISEGRAD
FOCUS



SYNOPSIS

A story of a group of young people who 50-year-old challenged the system in a communist Poland. They assembled legendary Harley-Davidson motorcycles, abandoned by the Red Army returning home from Berlin after the World War II.

The WLA model from 1942 was intended to serve soldiers for one year during the war. It was brought to Poland by the Red Army and for 20 years "hid" in rural barns, like a "sleeping spy agent". It unknowingly became a Trojan horse for the communist regime. Behind the Iron Curtain even possession of Harley was politically incorrect and its owner was at least a suspect. Still, our protagonists – Wojtek, Krzysztof, Rafał and Fischer – brought this motorcycle back to life and managed to set out on a Harley journey in search of freedom.

For each of them, the story began in a similar way. However, when we delve deeper, each of our protagonists had his own idea of freedom. We will take our protagonists on a journey through their lives, discover their stories and their individual extraordinary fate. We will mix timeline, formats, archival materials with contemporary materials, documentary scenes with re-enactments. Unique, never published archival materials from the private archives of our protagonists will be an extremely important element of the narrative. Re-enactments, just like in *The Imposter* or *Wormwood* series by Errol Morris, will aim to recreate the climate and atmosphere of the events we talk about.



PROJECT
DESCRIPTION

Everyone has heard of legendary Harley-Davidson motorcycles, some have even heard their characteristic deep sound. Established over 100 years ago, the brand quickly gained recognition among users, the most important of which was the army. American troops used them already during the IWW. Poles also rode them during the Polish-Bolshevik war in 1920-22. Their later "civil" legend was built, among others, by the film *Harley Mission Unknown*, in the '70s the brand was also associated with Hell's Angels groups.

For some, Harley-Davidson is a symbol of freedom, for others a synonym of vanity and wealth, for others it can be associated with street gangs. It seems that everything about them has already been told and shown.

However, we will tell a completely unknown, sensational, sweet and sour story that - if it were not true - would have to be invented. *Harley's unknown mission* is a history lesson. The most important dates in Polish history between 1945 and 1989 provide the background for a surprising pop-cultural story of how 3 Harley WLA units helped to overthrow communism behind the Iron Curtain.

It all started in 1942 when the Harley-Davidson WLA models (the letter "A" for "Army") were purchased by the Pentagon. The "Land & Lease Act" passed by the US Congress gave the President of the US the right to provide assistance to allied countries - on a loan or rent basis - weapons, military equipment and materials necessary for the conduct of hostilities. As a result, tens of thousands of Harley-Davidson motorcycles went to... the Red Army in the '40s. The Russians conquered Berlin on Harleys, but on their return home they have abandoned most of the American equipment on Polish soil. They did not know that in this way they introduced the Trojan horse into the system that Stalin intended to implement in the new Poland.

According to American designers, the WLA model was supposed to serve in the military 12 months. Nobody expected their second life would last another 50 years and its consequences would be disastrous for the System. Our protagonists will be 3 HD WLA units, which changed the fate of quite a large group of people. It is from their point of view that we will narrate, in a way humanizing these machines (one of the main formal procedures). The story will be told chronologically, but we want to constantly mix formats.

Archival materials will be one of the most important elements. We collected a unique archive that no one really knew about - movies and photos from our heroes' private archives. Archival material will be the backdrop or the main part of the story and will be mixed with quotes and contemporary scenes. We will use effects to "bring some photos to life" and combine them with contemporary material, ensuring dynamics that match the pace of the film. We will use articles from the Polish and international press from the '60s to '80s, clips from the TVP Film Chronicle, materials documenting the events in which our protagonists participated, photo sessions, rallies, etc.

Many of the stories told by our heroes differ in detail and it is impossible today to determine with complete accuracy which of them is fiction, legend or really happened. Using the fiction, we play this game. We add our own brick to the legend. All the events might not have happened exactly as we show them, but they certainly could. We will show how freedom is born in the minds and what the consequences are.

It is not only a lesson in the history of the fall of the communist system but also an attempt to find an answer to a very serious question - how is free?

BIOGRAPHY
ANDRZEJ MIĘKUS
DIRECTOR

Andrzej Miękus is a creative producer, director and scriptwriter of independent documentary movies. His current documentary projects include: *The Quest* - a full-length documentary, the story of an American scientist Howard Urnovitz and his path to find a "cure for cancer". *Angels of Sinjar* - a full-length documentary done with Hanna Polak, Polish filmmaker, scheduled for premiere (HBO) in 2020.

Andrzej has created the idea and is a co-producer and associate director of the movie.

BIOGRAPHY
OLGA BIENIEK
PRODUCER
FILMIKON

Filmikon was created in 2010 by Olga Bieniek (producer and production manager) and Mirosław Piepka (producer and script-writer) to produce feature film and documentaries. They produced features: *The Closed Circuit* by Ryszard Bugajski, *The Butler* by Filip Bajon and documentaries: *Black Box* by Krzysztof Kowalski and *Kult Film* which is Olga Bieniek's first film as director.

Currently they're working on feature film *The Hunt* and documentary *Harley Mission Unknown*.

PROJECTED BUDGET 220.000 €

STILL REQUIRED 200.000 €

CONFIRMED
SALES AGENTCONFIRMED
BROADCASTER

FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PUBLIC FUNDING	POLISH FILM INSTITUTE	CONFIRMED	20.000 €	9%
	BROADCASTERS	TBD	PROJECTED	120.000 €	55%
	COPRODUCERS	TBD	PROJECTED	60.000 €	27%
	SALES AGENT	TBD	PROJECTED	20.000 €	9%

WITH THE SUPPORT OF Polish Film Institute Development Fund

ADVANCEMENT STATE Development

PREVIOUSLY PITCHED AT... Docs to Start Doc Lab Poland 2020

MURKY SKIES

ONE-OFF
& SERIES
ISRAEL
GERMANY
90 & 2 x 54 MIN

LOGLINE

THE MYSTERIOUS CRASH OF AN
ISRAELI BOEING 747 IN AMSTERDAM
SHEDS A LIGHT ON COVERT
OPERATIONS, FINANCIAL CORRUPTION,
AND POLITICAL WHITEWASHING.

DIRECTOR
NOAM
PINCHAS

AUTHOR
NOAM
PINCHAS

PRODUCER
NOAM
PINCHAS
Laughing Buddha
Films, Israel

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TINA LEEB
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**EXECUTIVE
PRODUCERS**

**OLI
HARBOTTLE
ANNA GODAS**
Dogwoof, UK
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dogwoofsales.com*

DELIVERY DATE
Fall 2022

SCOUTED AT
CoPro21

SYNOPSIS

ON DEMAND



PROJECT
DESCRIPTION

ON DEMAND

BIOGRAPHY

NOAM PINCHAS
DIRECTOR
PRODUCER
LAUGHING BUDDHA FILMS



He is an award-winning Israeli filmmaker. He was educated at the North East College of Communications in Boston. He has been writing, directing and producing documentaries since 2006. *The Good Son*, which Noam co-produced and co-edited premiered at IDFA and was the opening film at Docs-Barcelona. *The Wonderful Kingdom of Papa Alae*, Noam's French-Dutch-Israeli co-production feature-length documentary premiered in the Hotdocs Film festival to critical acclaim.

Noam recently released a short documentary for BBC and is currently working on several projects with international partners.

Laughing Buddha Films, Noam Pinchas' production company produce compelling and unique stories, driven by strong characters, aimed for international audiences.

BIOGRAPHY

TINA LEEB
PRODUCER
SAXONIA ENTERTAINMENT



Tina Leeb produces international co-productions for Saxonia Entertainment GmbH. Since 2016 she has been working with *fastforward* as consultant and freelance producer. From 2011 to 2017, as managing producer of Celluloid Fabrik, she produced international award-winning documentaries for TV and cinema including *10 billion - what's on your plate?*, *Shalom Italia* and *MUHI - generally temporary*.

Saxonia Entertainment is one of Central Germany's leading production companies for high-quality documentaries, reportages and non-fictional formats with offices in Leipzig, Magdeburg and Berlin.

Since 1999 Saxonia Entertainment GmbH successfully produces non-fictional formats and documentaries for the German and European TV market and as international co-productions for the small and big screens worldwide.

BIOGRAPHY

OLI HARBOTTLE
ANNA GODAS
EXECUTIVE PRODUCERS
DOGWOOF



Founded in 2003 by Andy Whittaker, Dogwoof is a London-based, documentary film company integrating production, sales and UK theatrical distribution.

Dogwoof has so far released 26 Oscar®-nominated documentaries, with four wins and an additional three BAFTA winners; notable titles include Oscar®-winning and BAFTA-winning *Free Solo* (the UK's highest grossing documentary of 2018), BAFTA-nominated *Three Identical Strangers*, Oscar®-nominated *RBG*, BAFTA-winning *The Act of Killing* and *Blackfish*.

Releases in the past 12 months have included double-Oscar®-nominated *Honeyland*, Oscar®-nominated *The Cave*, and BAFTA-nominated *Apollo 11* which is the UK's highest grossing doc of 2019.

Dogwoof's TDog production investment fund has currently six features and two series currently in production; the fund is focused on feature docs, docu-series, and remake rights, gearing up the company towards vertical integration.

PROJECTED BUDGET	698.000 €				
STILL REQUIRED	239.978 €				
CONFIRMED SALES AGENT	Dogwoof (UK)				
CONFIRMED BROADCASTER	Channel 8 (Israel), Arte / ZDF (Germany), ZDF Info (Germany)				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	CHANNEL 8 ISRAEL	CONFIRMED	167.431 €	24%
	BROADCASTER	ARTE / ZDF ZDF INFO	CONFIRMED	175.000 €	25%
	EQUITY INVESTOR	DOGWOOF	CONFIRMED	115.591 €	17%
	ISRAELI FILM FUND	NFCT	PROJECTED	50.736 €	14%
	PRE SALES / 3RD EUROPEAN COPRODUCTION / US DEAL		PROJECTED	189.242 €	27%
WITH THE SUPPORT OF	Dogwoof (UK)				
ADVANCEMENT STATE	Early production				
PREVIOUSLY PITCHED AT...	CoPro Tel Aviv 2020 IFP New York 2020				

SAVOY

ONE-OFF
ISRAEL
84 MIN

LOGLINE

WHILE CHEATING ON HER HUSBAND, PALESTINIAN GUERRILLAS STORMED INTO THE SAVOY MOTEL AND TOOK KOHAVA LEVI HOSTAGE. TO SAVE HER LIFE AND HONOR, SHE TRANSFORMED HERSELF THROUGH THE NIGHT INTO A HEROINE. HOWEVER BY DAWN SHE WAS LEFT WITH ONLY SHAME.

DIRECTOR
ZOHAR
WAGNER

AUTHOR
ZOHAR
WAGNER

PRODUCTION
ZOHAR
WAGNER

Zohar Wagner
Films, Israel

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DELIVERY DATE
May 2022

SCOUTED AT



SYNOPSIS

On March 5th, 1975, eight-armed Palestinians broke into the old “Savoy” in Tel Aviv, demanding the release of ten Palestinian prisoners in exchange for nine hostages they had found in the small hotel.

Kohava and her lover checked in at the day-use hotel just before the squad’s arrival. At the same time, her husband and daughter were sleeping at home.

Being the only Arabic speaking hostage, Kohava (which in Hebrew means “star”) approached the Palestinian leader, Mohammad Masalha, offering him help as a translator. As she later said, she perceived his kindness as he’d prevented one of the squad members from raping her. *“I was looking at him with wonder. Through his half-open mouth, a gold tooth flashes in front of me. I felt the surrender in each cell of my body.”* The two formed a close bond which led to saving a few people’s lives.

Unlike the other 7 hotel guests locked in one of the hotel rooms as hostages, Kohava joined the guerillas. She initiated a negotiation with the Israeli army representatives that were outside of the building. She provided first aid to the wounded on both sides, the Palestinians and the hostages.

In one of the most dramatic moments, she dragged out a severely wounded Dutch hostage, Karol Felman, handing him to the soldiers and then returned to her captivity, as she’d promised the Palestinian commander. Later on, he offered her to live with him in Cairo after the event ends.

During the event, an audio engineer enthusiast, Robert Wagner, risked his life lying by the hotel’s fence with a Nagra III recording device and a long boom microphone directed towards the inside of the hotel. Wagner’s audio tapes captured the entire event in which we hear Kohava, the Palestinian commander, the hostages, and the military negotiator. These are the only recordings ever found, enabling us to learn about a young Palestinian guerrilla’s personality and dreams. But the armed forces’ infiltration into the hotel at dawn put an end to Kohava’s innocence. 3 soldiers, 6 hostages, and 7 Palestinians were killed.

Kohava Levi passed away this year. Rare archival materials that were never released before – Kohava’s diaries, police and court protocols, Robert Wagner’s audio recordings, news footage, as well as reenacted scenes, will expose the role that she had played that night and will reveal why Kohava’s name was tarnished.



PROJECT
DESCRIPTION

Savoy is a hybrid thriller that will be told from the point of view of Kohava, a 31-years-old married woman who was taken hostage in 1975 by armed Palestinians while cheating on her husband at the Savoy hotel.

The film begins when Kohava leaves her husband at home, at sunset, dressed up, to meet her lover at the day-use "Savoy" hotel in Tel Aviv. The film will end at sunrise when Kohava comes out of the ruined hotel, her clothes soaked in blood, after being held as a hostage for a long terrifying night.

Throughout her life, Kohava provided two detailed testimonies regarding what happened within the hotel. The first testimony was given at the police station one hour after the incident had concluded. Eight months later, she reluctantly delivered another testimony at the trial of the sole surviving Palestinian, Musa Jumaa.

Her testimonies shed light on the exceptional qualities that enabled her to become the heroine of that night. However, they include blunt lies and contradictions regarding two issues. The first, what was a married woman and a mother doing at the Savoy with another man?

The second is related to the close relationship that she developed with Masalaha. At the course of her interrogation, Kohava praised the guerilla's human behavior and declared, "*they came for peace.*" But the cops accused her of collaborating with the Palestinian guerillas. They also named her a whore and disrespected her. Maybe this is the reason why later, she changed her narrative and told the authorities that the Palestinians "*were animals that came to kill me.*"

The police interrogation and her court testimony will be interlaced in parallel with the night events at the hotel.

The film is about a woman who faced a horrible bloody situation and fearlessly communicated with armed enemies, exercising feminine empathy, compassion, and wisdom. And yet, she was never awarded and only condemned. *Time* magazine described her as: "*A petite, black-haired prostitute who picked up some Arabic in the streets.*"

The story will shade light over the Israeli-Palestinian conflict, focusing on the '70s era – the glorious years of the PLO movement. A year prior the event, Yasar Arafat got his first opportunity to speak in front of the United Nations. The movement's agenda at that time was based on a liberal idea of a democratic state in Palestine, in which Jews, Arabs, and Christians would live peacefully together as equals.

Looking back to those days, Israel missed an opportunity to solve the conflict because of being arrogant and feeling omnipotent.

BIOGRAPHY
ZOHAR WAGNER
DIRECTOR
PRODUCER
ZOHAR WAGNER FILMS



Ms. Zohar Wagner is an Israeli documentary filmmaker and journalist. As the founder of Zohar Wagner films she directed and produced five feature films which aired on Israeli television, presented in cinema theaters, and won prizes in film festivals worldwide. Her film *Stretch Marks* (2008) was a huge hit and had 7 million views on YouTube.

In Ms. Wagner's works, she explores femininity, body image, the balance of power between men and women, as well as the relations between weakened women in local middle

eastern societies and powerful man. Ms. Wagner's films also promote better communication between Israelis and Arab minorities in Israel.

As a Hebrew and Arabic speaker, Ms. Wagner founded in 2015 in Jaffa, a film program for Arab youngsters, *Jaffa Cinema*, teaching them documentary filmmaking and journalism, hoping to enhance their awareness for social activism. *Jaffa Cinema* has produced five.

PROJECTED BUDGET	573.913 €				
STILL REQUIRED	157.113 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER	Israel Public Television "kan 11", RBB/ARTE				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	ISRAEL PUBLIC TELEVISION	CONFIRMED	250.000€	44%
	BROADCASTER	RBB/ARTE	CONFIRMED	45.000€	8%
	PUBLIC FUNDING	THE NEW FUND FOR FILM AND TELEVISION	CONFIRMED	50.000€	9%
	PUBLIC FUNDING	GESHER FUND	CONFIRMED	18.000€	3%
	PRIVATE FUNDING	DORIT KREMER HAKIM	CONFIRMED	50.000€	9%
	FOUNDATION	VAN LEER INSTITUTE	CONFIRMED	3.800€	1%
WITH THE SUPPORT OF	The new fund for Film and Television, Geshher Fund, Van leer Institute				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...	DocsBarcelona 2020, CoPro Tel Aviv 2020, IFP Week 2020, Close Up 2020				

SVETLANA

ONE-OFF
SWITZERLAND
52 MIN

LOGLINE

WHEN YOU WERE BORN STALINE'S DAUGHTER, WHAT DOES IT TAKE TO GAIN CONTROL ON YOUR OWN DESTINY? AN INTIMATE PORTRAY OF A FREE WOMAN IN A FEVERISH TIME, SVETLANA NARRATES HER ESCAPE TO THE WEST.

DIRECTOR
GABRIEL
TEJEDOR

AUTHOR
GABRIEL
TEJEDOR

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PALMYRE
BADINIER

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DELIVERY DATE
December 2021

SYNOPSIS

Cold War, secret services and anti-communism, *Svetlana* exhumes an obscure page in history from the hardly insignificant event – involuntary greetings of Stalin's daughter in Switzerland, performed under the pressure from the North American government in 1967.

Lead by Svetlana's voice and the one of a fictional friend, this film is inspired by the passages from her two books. The film starting with her flight from the USSR portrays a woman, crushed by her father's shadow, at the moment when she is leaving her motherland as well as her own children. She is heading west, where she has no real friend, no landmarks and no resources.

Driven from television, federal and private archives, some of which are unpublished, and supported by the interviews of historians, direct witnesses and biographers, the documentary recounts the six weeks she spent in Switzerland before obtaining the right to enter United States are a veritable saga, punctuated by surreal episodes, journalists' pursuits and a ballet of lawyers and American officials.

Together with Svetlana, the film plunges us into a Cold War atmosphere. At the same time, Switzerland was secretly participating in the signing of a nuclear disarmament treaty between the United States and the USSR. This documentary sets the context of the passage to the West of the girl formerly known as The Princess of the Kremlin.



PROJECT
DESCRIPTION

Because of her position in the Soviet apparatus, Svetlana had a front row seat to observe the politics and life of the Soviet elite. And yet during her whole life she tries to escape from this condition and to live a simple and free life. By escaping the USSR in 1967, she realized her boldest move.

In order to escape her father and his legacy, she abandoned her own children and her homeland. But even though her fate crossing the Iron Curtain, always in the front row, is tragic, it offers us a new insight into the geopolitics of the time. By having been a grain of sand in the machine of the two blocks, Svetlana showed the cold operating of it. We will use these comings and goings between the twists and turns of her daily life and world geopolitics, between "small" story and great history. Thanks to the many texts she wrote on this crucial period and the interviews she gave, it is possible for us to create a dialogue between Svetlana's emotions on a daily basis and world events.

She is the central character of the film and its plot: the one we follow and the one through whom we experience global events. To do this, the animations will be drawn to make it easier for the spectator to identify with her character. The film focuses on the period when Svetlana changes her life. It begins with her asylum request at the US embassy in New Delhi, proceeds through Rome and Switzerland and ends when she sets foot on the tarmac of JFK. However, it is clear that in order to understand this period, to grasp the extraordinary in Svetlana's decision, one must first know who she is, who her parents are, what her father represents and what he has done. A section devoted to her childhood add the context of the time in the USSR. Similarly, to complete the exercise, we will follow her arrival in the United States and some key facts,

which illustrate her disappointment and the lack of interest in her person by the two blocks, once her transfer has taken place. It is in this context that we will end by mentioning the good memories that she kept all her life of these six weeks in Switzerland.

The narrative follows 2 long arches. The first arch is macro: will Svetlana manage to join the free world in such a Cold War context? And how this will be perceived by the two blocks? This arch examines Svetlana's affair from the perspective of the Cold War. It therefore covers her relations with the Indian, Soviet, US, Italian and Swiss authorities, and thus gives an overview of the Cold War. Will Svetlana become the spark that triggers a real war between the two blocs?

The second arch concerns her relationship with her children: Iekaterina and Joseph who remained in the USSR. Even if she does not seem to have been an ideal mother, she tries to contact them from the very first moment of her exile, to explain them her gesture.

During our research, we came across a small, one-minute colour amateur silent film showing Svetlana visiting the Blancpain family. François Dominique Blancpain, son of the Blancpain couple, was present during the filming and today willingly recounts two afternoons spent in the company of the most famous refugee of that time. On 15th and 17th of April 1967, the journalist and writer Emmanuel d'Astier (who had met Svetlana in 1962 in Moscow) met her in Fribourg, at the house of the industrialist Claude Blancpain. It was on this occasion that this amateur film was shot. It shows Svetlana Allilouïeva, Emmanuel d'Astier de la Vigerie, his wife Lioubov Krassina and Bertrande Blancpain (wife of the industrialist Claude Blancpain).

BIOGRAPHY
GABRIEL TEJEDOR
DIRECTOR

Journalist and independent film director, Gabriel Tejedor works for RTS (Temps présent, Les Docs) as well as for independent productions (Idip films, Akka films). He regularly visits the countries of the former Soviet bloc, questioning the disappearance of the communist utopia, the sentiments of the citizens about their past and their relationship with authority. Gabriel Tejedor co-directed, filmed and edited *The Trace* (Earthing productions, 77 min.), a film set in the Russian

Far East, released in festivals (Nyon, Montreal...) and in Swiss cinemas in 2014. In 2017 he directed *Mayskaya Street* which takes place in Belarus. It's World premiere was held at Visions du Réel in Nyon, where the film received a special mention, and then it was followed by a screening at the IDFA. His third feature-length documentary: *Kombinat* (Idip films, 2020) is set in the industrial and highly polluted city of Magnitogorsk in the heart of the Russian Ural mountains.

BIOGRAPHY
PALMYRE BADINIER
PRODUCER
AKKA FILMS

Palmyre studied Arabic Literature and International Relations at Sorbonne. In 2007 she became associate producer of the Palestinian production company Dar Films. In 2008 she graduated with a Masters in Law and Management for the Audiovisual Industry and founded a company Les Films De Zayna. Since 2017 she is an associate producer for Urban Factory and head of development at AKKA Films.

Since 2005, AKKA has dedicated itself to art-house documentaries, fiction films and television programs. Based in Geneva, we favour works of international and universal scope, although strongly anchored and incarnated in their regions of origin: powerful, contemporary and singular films carried by an affirmed vision of their authors.

Far From you I grew (2020) by Marie Dumora
Railway Men (2018) by Erige Sehiri
Ghost Hunting (2017) by Raed Antoni

PROJECTED BUDGET	234.217 €				
STILL REQUIRED	32.025 €				
CONFIRMED SALES AGENT	SSR, TV5 Monde				
CONFIRMED BROADCASTER	SSR, TV5 Monde				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	GOUVERNEMENT FUND	OFC AIDE À LA RÉALISATION	CONFIRMED	45.750 €	23%
	REGIONAL FUND	CINÉFOROM SOUTIEN COMPLÉMENTAIRE 80% DE PACTE	CONFIRMED	54.900 €	27%
	BROADCASTER	SSR COPRODUCTION PACTE	CONFIRMED	68.625 €	34%
	BROADCASTER	SUCCÈS PASSAGE ANTENNE	CONFIRMED	7.663 €	4%
	BROADCASTER	TV5 MONDE	PENDING	2.379 €	1%
	BROADCASTER	FONDS DE PRODUCTION TÉLÉVISUELLE	PENDING	22.875 €	11%
	COPRODUCTION		PROJECTED	32.025 €	14%
WITH THE SUPPORT OF	OFC, SSR				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

ALREADYMADE

ONE-OFF
NETHERLANDS
70 MIN

LOGLINE

A CHESS-PLAYING DANDY,
A NYMPHOMANIAC BARONESS
AND AN UNKNOWN THIRD CLAIM
AUTHORSHIP OF THE MOST INFLUENTIAL
ARTWORK OF THE 20TH CENTURY:
FOUNTAIN. REVISITING THE WORK
THAT CHANGED EVERYTHING.

DIRECTOR
BARBARA
VISSER

AUTHOR
BARBARA
VISSER

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BUSMAN

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DELIVERY DATE
June 2022

SYNOPSIS

Alreadymade revolves around the controversy over the true author of the most influential work of art of the 20th century: *Fountain* (1917), an industrially produced porcelain urinal. A practical utensil which gained artistic value because it was labeled as an artwork, and signed with the name: R. Mutt.

Who is the real creator of this artwork? The common answer to this question is being increasingly disputed, while the three eligible artists have long been deceased. This opens room for speculation.

In this alternative whodunnit this speculative space is entered with verve: from a cinematic afterlife we listen to the true connoisseurs: the three artists themselves.

Three dogs fight over a bone: the artists Marcel Duchamp, Elsa Von Freytag-Loringhoven and a certain Richard Mutt (as the attached shipping label once mentioned). But who will eventually run off with it?

Duchamp and Von Freytag: greater opposites are hardly conceivable. The fact that Duchamp had a female alter ego (Rose Sélavy) and Von Freytag was repeatedly arrested for openly wearing men's clothes, is a cross-connection rendering the identity of both to be more fluid: everyone is fictional, to some extent. And that certainly applies to the third character, Richard Mutt. He has always remained an empty vessel: is he a mirror, the symbolic artist, or are we all Mutt?

In the film *Alreadymade*, these three eccentric protagonists each demand authorship of the *Ready-made*¹ entitled *Fountain*. We see how I, as the director and visual artist, give them the means to do so, through artificial intelligence. Initially I have the reins firmly in hand, but gradually the protagonists turn on me, as they are digitally brought to life. They rebel, for the only thing they agree on is clear: defending their freedom.

From a cinematic afterlife we follow their story, in which Deep Fake technique enables them to reach us, the spectators on earth.



1. READYMADE IS THE ART-HISTORICAL TERM FOR AN INDUSTRIALLY PRODUCED OBJECT, WHICH THE ARTIST DID NOT MAKE BUT CHOSE, AND WHICH IS PRESENTED AS A WORK OF ART. IN THIS CASE, READYMADE IS USING AN EXISTING IMAGE, WHICH IS PLACED IN A NEW CONTEXT, WHICH CAN CHANGE ITS VALUE.

PROJECT DESCRIPTION

Alreadymade is a film in which different truths are deconstructed and reconstructed. The film draws a big curve around the question: who is the true author of the most important artwork of the 20th century called *Fountain* really? Our journey makes convincing arguments for three artists: Marcel Duchamp, Elsa von Freytag-Loringhoven or the unknown Richard Mutt. The arena is the art world, then and now. For example, *1917* is presented by making contact with the protagonists from a place Visser calls the cinematic afterlife, an appropriate term for this contemporary narrative in which historical facts are the basis. Bringing the characters to life with state-of the art digital image making is at once a nod to the past (Pinocchio, Frankenstein) but their true urgency is situated in the present, where moving images of politicians and other public figures are manipulated to make them do and say unexpected things. Our aim is to use these possibilities to their full extent, yet in a transparent way, by lifting the veil: it is the way in which the dead are brought to life on screen that's magic, and not the make-believe itself.

The film is constructed out of multiple image sources: from YouTube videos to the Deep Fake material as described above, as well as reconstructions of historical spaces to archives. This way, the film follows the idea of the *Readymade*, as everyday objects presented by artists are called.

BIOGRAPHY
BARBARA VISSER
DIRECTOR



Barbara Visser (Haarlem, NL 1966) studied photography and audiovisual arts in The Netherlands and the USA. She works as a visual artist, filmmaker and mentor.

Her work hovers between registration and dramatization, authenticity and artificiality, convention and exception. Her films exceed cinematic formats, combining archive and found footage with constructed realities.

BIOGRAPHY
MONIQUE BUSMAN
PRODUCER
TOMTIT FILM



Tomtit Film is the new production company (from 2020) of Monique Busman. Busman produces within Tomtit Film and De Familie Film & TV: an award winning production company, founded in 2004 by producer Monique Busman and director Michiel van Erp. Our both Amsterdam based companies produce documentaries, drama series and fiction for theatrical release and television.

The documentaries cover a wide range of subjects, such as the photographer Erwin Olaf or about the artist Barnett Newman (*The End of Fear*).

PROJECTED BUDGET	617.245 €				
STILL REQUIRED	302.245 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER	VPRO, CoBO				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	VPRO	CONFIRMED	40.000€	67%
	PUBLIC FUNDING	COBO	CONFIRMED	115.000€	19%
	PUBLIC FUNDING	NPO FUND	CONFIRMED	160.000€	26%
	PUBLIC FUNDING	DUTCH FILMFUND	PENDING	115.000€	19%
WITH THE SUPPORT OF					
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

CASIMIR OBERFELD AND THE PLAGIARISED SONG

CASIMIR OBERFELD,
LE SPOLIÉ DE LA CHANSON

ONE-OFF
FRANCE
52 MIN

LOGLINE

CASIMIR OBERFELD IS A WELL KNOWN JEWISH COMPOSER OF THE '30S WHOSE SONG *LA MARGOTTON DU BATAILLON* WAS PLAGIARIZED TO BECOME *MARÉCHAL, NOUS VOILÀ*.



SYNOPSIS

Casimir Oberfeld was a well-known Jewish composer in the 1930s whose song *La margotton du bataillon* was plagiarised to become *Maréchal, nous voilà*. Deported to Auschwitz in 1942, he died when, faced with the arrival of the Red Army, the Nazis evacuated the camp. An outraged Polish priest made sure that he had a decent grave with his Nazi camp ID number engraved on the headstone.

The story could have stopped with this paradox: a Jewish man composed the song used by Marshal Pétain. But it wasn't to be. In 1959, at the age of 17, Grégoire Dunant discovered that his biological father was not Paul Dunant, the man his mother had married in 1945 when he was 3-years-old, but a certain Casimir Oberfeld. He search for him for a long time and finally found this grave. He organised the transfer of Casimir Oberfeld's ashes to the Sacem's musicians' section in Montmartre cemetery.

DIRECTOR
AXEL
CLEVENOT

AUTHOR
AXEL
CLEVENOT

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DELIVERY DATE
Spring 2022

PROJECT
DESCRIPTION

This film will be a journey full of twists and turns. A journey through time and Europe punctuated by the discoveries of Casimir's son, Grégoire.

A search for paternity, a search for testimonies, clues and documents. A path between meetings, judgments, court cases, libraries, museum, death camp and questions!

But Grégoire's determination will meet with silences, doubts, dissimulations and spoliation. The silence of his mother and his adoptive family is only the beginning of many deceptions: A journalist has information but refuses to give it to him. The SACEM refuses to recognize his filiation: it distributes the rights of Casimir to other heirs who suddenly appeared after the war... Fortunately, he receives some support and, gradually, discovers some information. In the SACEM archives, he finds some documents highlighting the breadth of Casimir's career as a composer. He also discovers documents proving the plagiarism of *La Margoton du bataillon*, the melody of *Marechal nous voilà* the song celebrating Marshal Pétain during the French collaboration with Nazi Germany.

Those investigations will lead him to find his father's grave, to have him exhumed and then, buried again at the SACEM musicians' square of the Batignolles cemetery. A quest that takes us to various places in France and in Europe, helps us to reconstruct the story of this famous composer for Fernandel or Mistinguette...

Grégoire leads the story. His point of view and his words outline the film. We follow his approach to know and understand events that would impact and affect the future of this unknown father. We'll meet some of the people who will help him or who will shed light on a part of the historical context in which Casimir Oberfeld lived: the years 1925 to 1945.

Gregory's wife: she helps him in his research and demonstrates the difficulties encountered.

Jean-Pierre Guéno, author of the book *La mélodie volée* (the stolen melody) which recounts the story of Casimir Oberfeld.

Oldrich Plestil, a Czech engineer, who provides political and logistical support to facilitate the discovery of Casimir's tomb, and facilitates DNA study and exhumation.

Guisy Pisano, professor at the École Louis Lumière, specialist of History of radio in the 1930s.

Vincent Jourdan, film historian, specialist of the period Les Studios de la Victorine.

The film will be based on graphic design, form processing, documents and archive associations. Materials, figures, silhouettes, documents, objects, archives are brought together to form a meaningful, evocative image.

Gregory's quest leads him to imagine parts of his father's life. The graphically processed image is an echo of these imagined, fantasized parts of life.

The images that evoke the life of Casimir are colored by the ambiances to which they refer: the musical life of the 1930s and 1940s on the theme of lightness, the songwriters, the cinema and its studios. And then the universe of war, deportation, camps and death.

As his research goes by, Grégoire crosses these universes and leads us through them to tell us this incredible, unique and terrible story.

BIOGRAPHY
AXEL CLEVENOT
DIRECTOR

For more than 40 years, author and director of creative documentaries for the television channels France 3, ARTE, France 5, cable channel, international co-productions – and various French and international institutions and organizations. Single films or series – Imax 3D pilot. Numerous international awards, including twice the Prix Europa.

Films on painting, music, political or social history, scientific films.

Integrates the forms of graphic writing: flame, compositing, animation in its realizations.

BIOGRAPHY
LAURENT DURET
PRODUCER
BACHIBOUZOUK

Bachibouzouk is a production company established in 2015 by Laurent Duret.

Laurent Duret began his professional career as a documentary director and production manager. Since 2007 he has produced or co-produced numerous documentaries for some of most famous indie production companies in France (Les Films d'Ici, Cargo Films...) He produced *14, Dairies Of the Great War*, (8 x 52' docudrama), *The Age of Iron* (6 x 52' docudrama), a collection of economic documentaries *Deciphering* (7 x 75'), and many others documentaries.

He also produces films for institutions and museums such as the Musée du Quai Branly, the French Pavilion at the 2015 Milan Expo, the Musée des Confluences in Lyon, the Cité de la Civilisation des Vins in Bordeaux and develops multi-platform projects such as *14, Breaking News* (Golden Fipa for transmedia projects 2014), *Nestlé, An Empire on my Plate, ON/OFF* (74th Mostra), and some poetic app *I Can't Wait* or *The bug adventure of a little line*, two interactive animated short films.

PROJECTED BUDGET	260.369 €				
STILL REQUIRED	232.500 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PRIVATE FUNDING	BACHIBOUZOUK	CONFIRMED	5.869 €	2%
	PRIVATE FUNDING	PROCIREP-ANGOA (DEV.)	CONFIRMED	5.000 €	2%
	PUBLIC FUNDING	RÉGION OCCITANIE (DEV.)	CONFIRMED	7.000 €	3%
	PUBLIC FUNDING	CNC (DEV.)	CONFIRMED	10.000 €	4%
	PRIVATE FUNDING	1 ST FRENCH BROADCASTER	PROJECTED	120.000 €	46%
	PRIVATE FUNDING	2 ND FRENCH BROADCASTER	PROJECTED	12.500 €	5%
	PUBLIC FUNDING	CNC (PROD.)	PENDING	40.000 €	15%
	PRIVATE FUNDING	PROCIREP-ANGOA (PROD.)	PROJECTED	10.000 €	4%
	PUBLIC FUNDING	RÉGION OCCITANIE (DEV.)	PROJECTED	20.000 €	8%
	PRE SALE FOUNDATION	DISTRIBUTOR (TBC)	PROJECTED	15.000 €	6%
	FOUNDATION	SHOAH FOUNDATION	PROJECTED	15.000 €	6%
WITH THE SUPPORT OF	CNC, Région Occitanie, ProciRep-Angoa				
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

DEEP THROAT, 1972: THE YEAR ZERO OF PORNOGRAPHY

DEEP THROAT,
QUAND LE PORNO
SORT DU GHETTO

ONE-OFF
FRANCE
52 MIN

LOGLINE

PORNOGRAPHY, CINEMA
AND FEMINISM ARE THE INGREDIENTS
OF THIS STRIKING DOCUMENTARY
ABOUT THE FIRST MAINSTREAM
PORN FILM – A STORY THAT STILL
RESONATES WITH TODAY’S NEWS.

DIRECTOR
AGNÈS
POIRIER

AUTHOR
AGNÈS
POIRIER

PRODUCTION
KARINA
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DELIVERY DATE
Summer 2021

SYNOPSIS

On June 12th, 1972, *Deep Throat* was screened at Times Square’s World Theater. Word of mouth for the film was over the moon, its success immediate. For the first time on the silver screen, the general public discovered a porno-comedy that allowed for feminine pleasure and featured explicit sex, including an exceptional fellatio. It marked the arrival of a new era when pornography became mainstream, marking the end of the industry’s illegal, shadow existence, and the blossoming of a dream: to make pornography into its own genre of cinema.

How was it ever possible to make and release *Deep Throat*? How did the film come to enjoy such success around the world, becoming the most profitable movie dollar-for-dollar of all times?

Its winning combination of humor and sex, its elegy of pleasure, certainly made it attractive. But this porn film quickly raised problems: for the government trying to catch the mafia financing the film;

to the conservative Christians that were of course shocked; but also for a whole section of the feminist movement. This last group refused to see pornography as the simple, uncensored expression of pleasure, but rather the unacceptable and dangerous submission of women to man’s desire. It’s the beginning of a true “sex war” causing a violent schism amongst feminists.

Our film looks back at the context that made *Deep Throat* possible, following the after-effects of this cultural and social phenomenon. It is a historical account based in archival materials, marked by eyewitness accounts of the times, and enriched by the opinions of young, present-day pornactivists and other specialists of sexuality and its portrayal.

It’s a deeply thoughtful film about the *Deep Throat* moment and the political and cultural divide that surrounded it, whose stakes remain to this day incredibly timely.



PROJECT
DESCRIPTION

The night of *Deep Throat's* premiere in New York is a deeply symbolic moment: all that had been previously hidden, considered obscene and dangerous, is made public, open to all, and celebrated. Everyone was talking about it; everyone could see it. Porn had come out of its ghetto.

But *Deep Throat* didn't appear out of nowhere. At the end of the '60s, frustration was growing within the constraints of western society. Hemlines were going up in the streets, the sounds from the radio were electric, and the Hays Code was being tested at the movies. Established social models were being questioned, and this rupture was bound together with sex. The situation could be summed up in one image: Mrs. Robinson's leg, defying "the Graduate" and his existential crisis. Some films even went further, pushing the limits of censorship – Andy Warhol's "Blow Job" or the documentary *Sexual Freedom in Denmark* – but they were not mainstream.

It was *Deep Throat* that broke the dam: suddenly it was fashionable to see a porn film!

"It's the first time that sex was treated openly, honestly, with humor, and no shame. It was in synch with its times" explains Gerry Damiano, the director of this burlesque UFO. A former lady's hairdresser, Gerry had dreamt of feature-length porn films. He is one of the characters of this documentary who we will follow through the key stages: his love for movies, which at the end of the '60s were pushing closer and closer to censorship's limits; his relationship to the mafia, that controlled the sex business and financed the emerging porn industry; his disappointment when the arrival of VHS put an end to his ambitious project of bringing together pornography and cinema.

Alongside Damiano is this documentary's main character: Linda Lovelace. The innocent "girl next door", she was idolized widely by the press, rockstars, Hollywood, intellectuals...

who made her into the very first pornstar. That is, until she spoke out in her book, *The Ordeal*, about the physical and psychological abuse suffered at the hands of her husband Chuck, putting her success in a tragic light. Mistreated by the press and public, Gloria Steinem, feminist figure, head and founder of the War Against Pornography movement, accompanied Linda throughout her denunciation. Because a true "sex war" was causing a profound split within the feminist movement. It was a battle ultimately won by a new generation of women, taking cameras, fate and pleasure into their own hands, such as Candida Royalle and Annie Sprinkle, both of whom were porn actresses in the '70s and went to become directors and producers in the early '80s.

But this story is not limited to just America, or even the '70s. We will address the phenomenon's international impact and contemporary effect through interviews with young European, feminist porn actresses and directors, and porn studies historians and experts. The 70s porn of *Deep Throat* has come to represent a golden age of inspiration and creation, far from the present-day mass-production.

Just as '70s archives with their color saturation immediately take us back to the era, the documentary will also show the power of movies as a means of societal change – clips from several features will thus illustrate this dialogue between *Deep Throat* and Hollywood.

Through both its commercial success and the intellectual debates that surrounded it, *Deep Throat* was a major cultural event, pushing society towards a discussion about representations of the body and sexuality that remain relevant today. The documentary will explore this tipping-point moment, in the light of today.

BIOGRAPHY
AGNÈS POIRIER
DIRECTOR

After completing journalism school and working for public TV France 2, Agnès Poirier studied filmmaking in New York and started writing and directing documentary films.

Among her main films, is *Wiz* about the birth of hip hop in the Bronx through the fall and renaissance of one of its pioneers. (France 3, 1996)

Most of her work has focused on social issues, notably gender equality such as *Welcome to the Real Life of Women* (Canal+, 2009); or *Women, Keeping the World Turning* co-directed with Ryoko Tsunoda, shot in 9 countries around the world. (France 5, NHK, TV5 Canada, 2013).

More recently, she directed two episodes of the collection *Moments in History* (Arte, 2016): *Bill Manbo, a Japanese-American in an Internment Camp*, and *Richard and Michael – Love in the Time of AIDS*.

She just finished two films for France 2: *Nous paysans* (co-directed with Fabien Beziat, to be aired on prime time) about the transformation of agriculture in France from the 19th century and *L'Installation*, an intimate portrait of farmers who are handing over their farm to a young couple.

BIOGRAPHY
KARINA SI AHMED
PRODUCER
HAUTEVILLE PRODUCTIONS

Hauteville Productions is an independent documentary production company, born of a desire to make sense of the world, favoring an auteur's approach. It was co-founded in 2017 by Karina Si Ahmed, executive and creative producer of over 30 documentaries and news magazines. She was previously head of documentaries at Flach Film Production from 2011 to 2017, producing films of international scope that were acquired by networks and broadcasters across the world; and by the publisher Guillaume Allary (*The Arab of the Future* by Riad Sattouf), who was previously a director and producer of documentaries

Among our recent documentaries: "Dorian Gray, A Portrait of Oscar Wilde", by Jérôme Lambert & Philippe Picard, 52', ARTE, 2020

The Blob, A Genius Without a Brain by Jacques Mitsch, 52', ARTE, 2020.

Trees, a Global Superpower by Emmanuelle Nobécourt, 90', 52', 2 x 45', France 5, 2020.

John Ford, The Man Who Invented America by Jean-Christophe Klotz, 52', 2018, ARTE

What Ever Happened to Rosemary Kennedy by Patrick Jeudy, 52', France Télévisions, 2018.

PROJECTED BUDGET	368.450 €				
STILL REQUIRED	58.000 €				
CONFIRMED SALES AGENT	In discussion				
CONFIRMED BROADCASTER	ARTE France				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	ARTE FRANCE	CONFIRMED	145.000€	39%
	PUBLIC FUNDING	CNC	CONFIRMED	67.642€	18%
	PUBLIC FUNDING	PROCIREP-ANGO (DEV)	CONFIRMED	6.050€	2%
	PUBLIC FUNDING	PROCIREP-ANGO (PROD)	PROJECTED	9.680€	3%
	DISTRIBUTOR		PENDING	15.000€	4%
	BROADCASTER	PRE-SALES TO BE FOUND	PROJECTED	23.000€	6%
	COPRODUCER	TO BE FOUND	PROJECTED	35.000€	9%
	OWN INVESTMENT	HAUTEVILLE PRODUCTIONS	CONFIRMED	67.078 €	18%
WITH THE SUPPORT OF	CNC, Procirep-Angoa				
ADVANCEMENT STATE	Production				
PREVIOUSLY PITCHED AT...					

FRANCIS FORD COPPOLA, IN THE HEART OF DARKNESS

FRANCIS FORD COPPOLA,
AU CŒUR DES TÉNÉBRES

ONE-OFF
FRANCE
ITALY
52 MIN

LOGLINE

IS FRANCIS FORD COPPOLA
INSATIABLE? AFTER 26 FILMS,
5 OSCARS AND 2 PALMES D'OR
AT CANNES, AND THE DIRECTOR STILL
ISN'T SATISFIED: HE HAS YET TO MAKE
WHAT HE CALLS HIS BIG FILM,
MEGALOPOLIS.

DIRECTOR
YANN
COQUART

AUTHOR
YANN
COQUART

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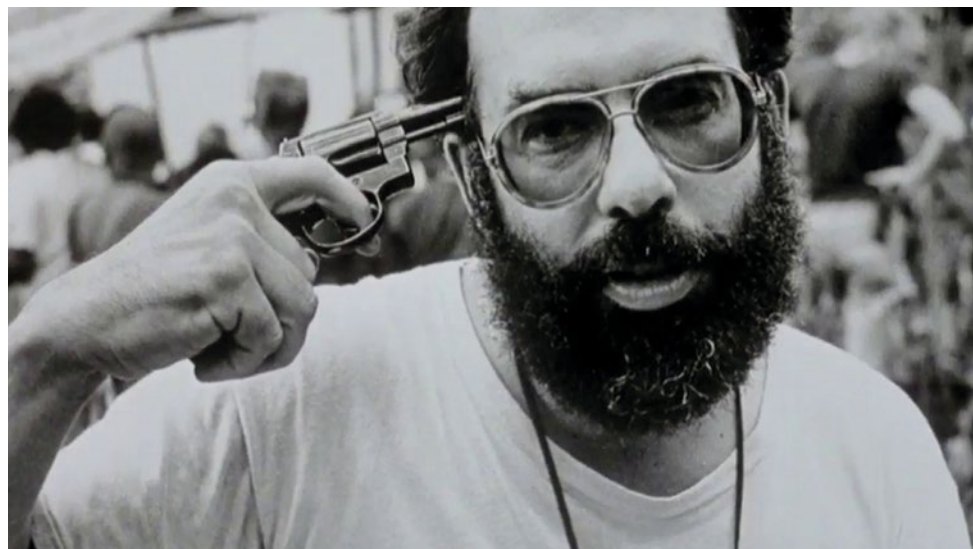
DELIVERY DATE
July 2021

SYNOPSIS

Francis Ford Coppola. This name alone is enough to bring out the best that American cinema has brought us. From the birth, from the 1970s, of the "New Hollywood" and of a whole generation of filmmakers and major actors, to his immense personal successes, the journey of Francis Ford Coppola merges with one of the pages the most important in the history of cinema. But there is also the singularity of a course placed from its beginnings under the sign of excess. The story of permanent back and forth between the most flamboyant successes and the most bitter failures, of successive dangerous bets, of a man who must risk everything every time, of an artist who burns himself at the zenith of his independence to rise from the ashes in an industry he rejects.

What is this fire burning in Coppola? This is the question around which we already planned to build our film, when, last October – like a sea snake – the official announcement erupted that the director was going back to his oldest and perhaps most impossible project: Megalopolis.

The name itself says it all, of a film to contain all others and to close a monumental career. There is pride to this project that he describes as more ambitious than *Apocalypse Now* – a desire to go all-in one last time, the madness of a man who has never stopped making the world over, and the steadfast belief in movies Promethean power. In short, all Coppola is summarized in this last gest. The fire still burns, this will be our starting point.



PROJECT
DESCRIPTION

We will tell the story of a man who's quest for power has never stop growing. A sick child, bedridden for over a year at a time when his friends were out in the streets, he invented in his bedroom an imaginary world over which he could be the undisputed lord. He would never leave it. As an adult, actors became the puppets in his theatre, his company *American Zoetrope* was his empire, his family was his army, and moviemaking the ideal world upon which he could spread his untameable megalomania. And that became reinforced with each obstacle, as it was by successes. Empowered by adversity, the motor that drove him forward.

We will follow two threads: the unquenchable desire for power that brings us up to today and that plays out across both directing and producing, and Coppola's personal life, the personal aspects that can also be told so well through his work. Film after film, his own personal pantheon unfolds: stories of brothers, of fathers to overcome and power to obtain, of families both protective and alienating, of time ceaselessly fleeing and waiting in the shadows, of a dirty solitude in the face of an ideal by definition inaccessible.

These are Coppola's obsessions, that all his films are about and tell us about his own life. To understand Coppola, one just needs to watch his films.

Our portrait will follow three movements: The origins, education, marriage, children and films of the start for the first movement – like a slow escalation of power (1939/1969). Then the five Coppola films that eclipsed all the others: the trilogy about the greatness and decadence of a family with *The Godfather*, the descent into paranoia with *The Conversation*, a devouring epic with *Apocalypse Now*. It was both an artistic and financial apogee Coppola rivals Hollywood, he is the game master (1969/1982). Then comes the third, uneven and temperamental period, a permanent quest to regain his power without selling out to the studios.

Freedom is possible, but it means losing power. To keep power, one must make do with the studios. Just like his character Michael Corleone, Coppola is trapped within his own milieu. And so he makes compromises so as to keep filming and to stay ahead in his downward race against time. *With Megalopolis*, a trip into the future, even his great enemy time should bend to his will (1982/2020).

Coppola has given many interviews over the course of his career. These include unreleased recordings made by Serge Kaganski. Like Captain Willard as he travels up the river in *Apocalypse Now*, FFC's voice will carry our film, like an inner-voice, as if he were describing his own journey towards Megalopolis. These words will often feature as voice-over, though we will also show the images when the context fits. That will be the case for instance for the *Apocalypse Now* press conference at Cannes, to which FFC arrived surrounded by his children, or when he's at home cooking, or takes us to visit his "Silver Fish".

To accompany us on this journey we will also have *Vittorio Storaro*, Coppola's director of photography (Rom), *Walter Murch*, the editor (London), *Dean Tavoularis*, the set designer (Paris), *David Thomson*, the specialist, *James Caan* and possibly *Al Pacino*.

Coppola's films are dark and magnificent tragedies. Through the storytelling, the images we'll film, the spectacular clips, the archives, the music and the care that we pay to the editing, we want to truly evoke this flamboyant, reckless and formidable man, one of the last great figures of international moviemaking.

This film will be the first one ever made on Francis Ford Coppola.

BIOGRAPHY
YANN COQUART
DIRECTOR

Yann Coquart began his career by editing fiction films and numerous documentaries for the cinema and television with Raymond Depardon, Aline Issermann, Claire Devers, Judith Cahen ou Denis Dercourt. He then turned to directing and creating large historical frescoes such as the *Histories of a Nation* series and *Mesopotamia, a forgotten civilization*. With *The Worlds of Philip K Dick*

and *Ernest Pignon-Ernest, On a human scale*, he presents intimate portraits of major 20th century personalities by following them as closely as possible in their creative work.

BIOGRAPHY
JULIETTE CAZANAVE
PRODUCER
KEPLER22

Founded in 2013 by Juliette Cazanave and César Diaz, Kepler22 is a production company based in Paris and dedicated firstly to creative documentaries, though encounters and enthusiasms can sometimes lead us to work on short or feature-length fiction films, and web-series. Pierre Jestaz joined our team in 2016. Together we have produced or coproduced close to twenty documentary and fiction films in a dozen countries around the world, which have gone on to win numerous awards in international festivals.

Among them, for exemple, *Josephine Baker, the story of an awakening* directed by Ilana Navaro received the Rockie Award for Best Documentary at the BANFF World Media Festival 2020 and has been sold in more than twenty countries around the world. *The Night Is Fading* directed by Cyril Leuthy received the special Regard neuf prize at the Visions du Réel festival in 2015 and the same year Jayro Bustamente's *Ixcanul* received the Silver Bear Alfred Bauer New Perspectives at the Berlinale.

PROJECTED BUDGET	474.986 €				
STILL REQUIRED	95.000. €				
CONFIRMED SALES AGENT	ARTE Sales				
CONFIRMED BROADCASTER	ARTE France, Cine+				
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	PRIVATE FUNDING	KEPLER22 PRODUCTIONS	CONFIRMED	98.676 €	21%
	COPRODUCER	TO BE CONFIRMED	PENDING	9.000 €	2%
	PUBLIC FUNDING	CNC	CONFIRMED	67.000 €	14%
	PUBLIC FUNDING	TO BE CONFIRMED	PROJECTED	15.000 €	3%
	PRIVATE FUNDING	PROCIREP ANGOA	CONFIRMED	13.310 €	3%
	SALES AGENT	ARTE FRANCE DISTRIBUTION	CONFIRMED	25.000 €	5%
	BROADCASTER	ARTE FRANCE	CONFIRMED	155.000 €	33%
	PRE-SALE	CINE+	CONFIRMED	12.000 €	3%
	BROADCASTER	SKY ARTE	PENDING	10.000 €	2%
	BROADCASTER	RAI	PROJECTED	20.000 €	4%
	PRE-SALES	TO BE CONFIRMED	PROJECTED	50.000 €	11%
WITH THE SUPPORT OF	CNC, Procirep-Angoa				
ADVANCEMENT STATE	Production				
PREVIOUSLY PITCHED AT...					

KLASH! ART IN ACTION

KLASH!
L'ART EN ACTES

SERIES
FRANCE
50 x 3 MIN

LOGLINE

IN 3 MINUTES, *KLASH! ART IN ACTION* RETRACES THE HISTORY OF A UNIQUE ARTISTIC ACT THAT CHALLENGES RECEIVED IDEAS ABOUT ART.

DIRECTOR
FRANK
PERRIN

AUTHOR
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DELIVERY DATE

January 2022

SYNOPSIS

As soon as I set up my studio on rue Visconti in Paris in 2007, I had the obsessive desire to tell the story of Christo's founding artistic act in that same street in 1962. From this first gesture and then with Burden and other artists such as Gianni Motti or David Hammons for example, I conceived a project of a series of short films which stages founding artistic acts which each in their own way, in different eras, have marked both the history of art and History at the same time.

Far from galleries and museums, often in the street and public space, in action and in interaction with people, each episode describes an unusual artistic act, often impertinent, and always exemplary. Each episode deciphers the stakes and the historical and artistic context of this heroic gesture, but also the consequences for the artist and for the history of art. The series gradually builds up an encyclopaedia of decisive artistic acts, most of which are little known, and thus reveals an underground and secret history of the avant-gardes, seen from the side of action, under the sign of activism and radical irruption.

In 3 minutes, *KLASH! Art in Action*, retraces the history of a singular artistic act that challenges preconceived ideas about art.



PROJECT DESCRIPTION

The *KLASH* series collects the works of international artists. The first pilot episode was made in 1962 in Paris with the act of Christo, rue Visconti. The series then unfolds over the course of the episodes, without chronology, restoring artistic acts, performed all over the world, from Marcel Duchamp with his bottle holder, the first ready-made, in 1914 until today with the act of the artist Edouardo Kaç, author of the first work performed in space by the astronaut Thomas Pesquet.

Based on the gradual discovery of a key photo, witness to the act, each episode is constructed as an investigative report through the voice of the narrator who unfolds the story of the act in its multiple dimensions, from intention to result, from cause to effect, from gesture to its consequences, thus contextualised in his or her time and in the history of art. Documents or complementary “evidence” of the act (photos, filmed archives, sound elements, press cuttings, etc.) are juxtaposed and superimposed on the main photo to support the narrator’s words.

Frank Perrin was inspired by the work of the American performer Chris Burden, with whom he made his monograph in 1995. While working on his book he understood the narrative and nurturing power of the myth of a single image. The only black and white image chosen by Chris Burden from the performance “Shot” where he is shot in the arm has more power than the documentary video. A photo enlarges the act while a video capture narrows it down. The entire monograph was constructed with a single image per work and a text of 5 factual lines, like a telegram with the facts without any commentary or judgement.

The cinematographic grammar of the series consists of a progressive discovery of a so-called “master” photo of an artistic act, starting from a micro detail that leads us to other elements that complete this

“investigation”, thus constituting clues and evidence of the unique history of this work. This long sequence shot in motion design visually connects facts, temporalities, places, the small story and the big one, the “actors” and the world in order to organise a space by creating juxtaposed or superimposed shots. The effects of transitions, tearing, superimposition, erasure, displacement... contribute to support the intensity of the words while adding a surrealist aspect to a real story. Key words regularly punctuate the film and contribute both to the understanding and the dynamism of the story. They are superimposed and literally become one with the image in a striking typography and size.

The graphic process that applies to each episode thus resembles a large collage that we discover in its entirety at the end of the programme. This collage is made up of the master photograph and all the complementary archives, shown in a street art device (graffiti, poster, torn paper, etc.) on a “wall” in the “street” which accentuates the factual treatment of the series reminiscent of the works of Banksy or Shepard Fairey. Like an investigative painting and its evidence, this collage on a wall summarises and deploys the context and issues of such an artistic act as a methodical account of investigation echoing Antonioni’s film *Blow Up*.

The factual tone and the regular rhythm of the narrator’s voice, modulated for each episode, are decisive in carrying out each of these investigations and thus guaranteeing the original character of this series. This is why we proposed an experienced actor, Charles Berling, to be the voice of this series who was immediately seduced by the project.

BIOGRAPHY
FRANK PERRIN
DIRECTOR



Frank Perrin, French artist based in Paris, has spent the last ten years exploring the notion of Postcapitalism, compiling a compendium of our contemporary obsessions. From *Joggers* and *Yachts* to *Fashion Shows*, *Postcapitalism* is a metaphysical flipbook of the fundamental ideas of our era, where each photography becomes a new landscape of the unconscious and desires of today.

Frank Perrin was formerly a philosophy teacher and an art critic. He starts the photographic series of the *Joggers* in 1998 and the *Fashion*

Shows in 2003. He start the new serie *Streets* in 2005. These three series are from sections 7, 9 and 2 of a global work intitled *Postcapitalism*. He lives and works in Paris. After founding the art review *Bloc Notes* in the early 1990’s he began taking photographs. He is also the founding director of *Crash* magazine.

Significant exhibitions have included those at the Daelim Museum, Seoul, Korea, at Contemporary Art Museum Les Abattoirs à Toulouse, and recently new works at Centre Pompidou-Metz and Shirn Kunsthalle Francfort.

BIOGRAPHIES
FRANÇOIS COMBIN
PRODUCER
URUBU FILMS

GILLES COUDERT
PRODUCER
APRÈS PRODUCTION



François Combin has been working for many years with the Galerie Perrotin, the Espace culturel Louis Vuitton and the channel dedicated to Art Museum TV. The company has produced portraits of 300 artists including Giuseppe Penone, Tracey Ermin, Jean-Michel Othoniel. His latest documentary Veilhan Venezia retraces Xavier Veilhan’s musical experimentation at the 57th Venice Biennale where he met and collaborated with Alexandre Desplat, Thurston Moore, Nigel Godrich.

Gilles Coudert, co-producer of the series, is known for his commitment to the production and direction of films on contemporary art, architecture and environmental issues. He has been accompanying, documenting and analysing contemporary creation for more than 30 years. From 1997 to 2007, he collaborated with Pierre-André Boutang for the cultural magazine *Métropolis* (ARTE). APRÈS Production produces and directs numerous films about artists who regularly intervene in the public space in which he stages the process of the works and questions their issues in their context.

PROJECTED BUDGET	325.000 €				
STILL REQUIRED	275.000 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	CONTRIBUTION OF THE PRODUCTION	URUBU FILMS	CONFIRMED	25.000€	8%
	CONTRIBUTION OF THE CO-PRODUCTION	APRÈS PRODUCTION	CONFIRMED	25.000€	8%
	BROADCASTER FRANCE		PROJECTED	130.000€	40%
	PUBLIC FUNDING	CNC	PROJECTED	15.000€	11%
	PUBLIC FUNDING	PROCIREP ANGOA	PROJECTED	15.000€	5%
	EUROPEAN FUNDING	MEDIA DÉVELOPPEMENT	PROJECTED	15.000€	5%
	PRE-SALES ABROAD		PROJECTED	50.000€	15%
	PRIVATE INVESTOR		PROJECTED	30.000€	9%
WITH THE SUPPORT OF					
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

UNTITLED CHRISTO ARC DE TRIOMPHE FILM

ONE-OFF
BULGARIA
FRANCE
90 MIN

LOGLINE

A LOVE LETTER TO PARIS, 60 YEARS OF CHRISTO AND JEANNE-CLAUDE'S SUCCESSES AND FAILURES AROUND THE WORLD, CULMINATES IN THE ARTISTS' RETURN TO THE CITY FOR ONE FINAL PROJECT, L'ARC DE TRIOMPHE WRAPPED.

DIRECTOR
ANDREY M.
PAOUNOV

AUTHOR
ANDREY M.
PAOUNOV

PRODUCTION
IZABELLA
TZENKOVA

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DELIVERY DATE
June 2022

SYNOPSIS

More than a film about an art installation, it is an archival journey into the magical universe of Christo and Jeanne-Claude and their revolutionary spirit. Part biopic, part romance, the film is a love letter to Paris through the artists' success and failures, on the road to creation of some of the most ambitious art projects the world has ever seen culminating with their return to the city where it all began for one final project, L'Arc de Triomphe Wrapped in Fall 2021.

The film will utilize an extensive film archive of unused footage of Christo and Jeanne-Claude as they fearlessly tackle bureaucracy, nature and time around the world to construct various projects. Starting with the illegal installation of *The Iron Curtain*, 1962, on Rue Visconti in Paris and culminating with the completion of the *L'Arc de Triomphe, Wrapped* once presumed an impossible idea and now supported and flouted by President Macron personally. Footage from *The Pont Neuf Wrapped*, *The Valley Curtain*, *The Running Fence*, *The Wrapped Reichstag*, *The Umbrellas*, *The Gates* and *The Floating Piers*, will build on the persistent process and dedication with which Christo and Jeanne-Claude methodically

and passionately realized each one of their projects. Weaving in exclusive footage of Christo over the last few years of his life and his return to Paris for the realization of the Arc de Triomphe will build on the narrative arc of a lifetime dedicated to freedom and creation.

The true identity of every Christo and Jeanne-Claude project is revealed in the process of its creation. The same is true for *L'Arc de Triomphe, Wrapped*, which lives on and evolves along with the social and political context and physical landscape. Conceived at the very beginning of the duo's career, and due to come to fruition when the artists are not among us anymore, the project grows into an almost metaphoric level – a ray of perseverance and hope at the heart of a Paris – and a world – longing to overcome a pandemic. In physical space and in art, the artists return to the core of their work – a pure manifestation of freedom.

Transcending the form of the classical art documentary, the film aims to sculpt three-dimensional characters with depth and purpose to become a fascinating character study of two inseparable partners in life and art chasing their impossible dreams.



PROJECT DESCRIPTION

Christo and Jeanne-Claude, the artists renowned for their large scale ephemeral artistic works like the *Wrapped Reichstag* in Berlin, *The Pont Neuf Wrapped In Paris*, *The Gates* in New York, *The Surrounded Islands* in Miami have been a disruptive fixture in the art world since the '60s. Born on the same day of the same year, under the sign of Gemini, they referred to themselves as a *ménage à quatre*. Like children whose sandbox is the world itself, they wrapped coasts and buildings, installed gigantic curtains and endless fences, flooded valleys with umbrellas, and built massive structures from oil barrels. Their work evoked the sheer sense of boundless transient beauty, and its magnitude mirrored the hurdles they faced. They fought court battles, argued their case before American and Japanese farmers, the mayors of Paris and New York, and the German chancellor, whom they famously defeated in German Parliament. In the end they realized 23 projects, and failed to get permission for another 47. In the process, they built a unique model for financing and staying independent through the sale of original works of art.

Constrained by communism and the lack of access to art, Christo Javacheff fled Bulgaria in 1957 to Prague. From Prague, he jumped a freight train to Vienna without a penny in his pocket, and then, through Geneva, made it to the city of his dreams – Paris. In October that year, he met Jeanne-Claude, the daughter of a French General. They fell in love, she broke off her marriage to a reputable French aristocrat, fled from her home, and joined the penniless Christo in his *chambre de bonne*. So began one of the most fascinating, romantic, and fruitful partnerships in the history of art.

It was in Paris where Christo started wrapping various objects with fabric; which would become his signature style. It was also in Paris where he manifested his first public art installation, *Iron Curtain*, a wall of barrels on Rue Visconti in

response to the Berlin Wall coming up that year. Sharing an imagination unmoored from the constraints of reality, Christo and Jeanne-Claude began thinking about wrapping a public building. In 1963 they dreamt up the idea of wrapping

The Arc de Triomphe, a project that even the authors deemed too ambitious as to never intend its actual execution. One year later they moved to New York where for the next 60 years they would dream up and realized many more such projects. In 2018, nine years after the death of his partner, Jeanne-Claude, perhaps feeling his own mortality, Christo returned to Paris, where it all started for him 60 years prior, expressing the desire to realize the *Arc de Triomphe Wrapped*. With little objection from the French authorities, the project was set to be installed September/October 2020. In the beginning of May 2020 while in confinement due to the Covid-19 pandemic Christo and his team made the decision to push the project to 2021. Four weeks later, Christo would die in his home in New York, never visiting the monumental show at the Centre Pompidou, *Christo in Paris* set to open the day that all of France shut down due to Covid-19, March 16, 2020.

Films have been an integral part of the documentation of Christo and Jeanne-Claude's work. Their charming and humorous personalities have lent themselves to a vibrant and inspiring collection of art films, started by the Maysels brothers. The completion of *Arc de Triomphe, Wrapped* is Christo and Jeanne-Claude's symbolic, posthumous return to the origins of their art and to a city that has shaped them as artists.

BIOGRAPHY
ANDREY M. PAOUNOV
DIRECTOR



Bulgarian-born Andrey M. Paounov is an acclaimed documentary film director. His film, *Georgi and the Butterflies* (2004) took the Silver Wolf at IDFA for best film. He is a two-time Bulgarian Film Academy Award Winner including *The Mosquito Problem* (2007) which premiered at Critic's Week in Cannes and went on to receive many awards through the world. His films have been co-produced

by Chanel 4 (UK), ARTE (Germany), TV2 (Denmark), PBS and ITVS (USA), YLE (Finland), NRK (Norway), SVT (Sweden). His most recent film, *Walking on Water* (2018), about the artist Christo and his project in Lake Iseo, Italy, premiered in Locarno and TIFF and went on to be theatrically distributed in various EU countries and the United States. It was broadcast on ARTE June 2020.

BIOGRAPHIES
IZABELLA TZENKOVA
PRODUCER
KOTVA FILMS

MARIA Blicharska
PRODUCER
BLICK PRODUCTIONS



Kotva Films was founded by Izabella Tzenkova in the United States in 2010 as a film and commercial production company. In 2018 it added Kotva Films Bulgaria with the intention of bridging European and American Talent. In 2018/2019, Izabella Tzenkova participated in the ACE producer's workshop with Kotva Films. The company produced Andrey M. Paounov's documentary *Walking on Water* (2018), the Sundance Grand Jury Prize winning film *The Wolfpack* (2015), followed by Crystal Moselle's narrative debut *Skate Kitchen* (2018) and most recently *Moments Like This Never Last* (2020). These films have all attended world-class festivals and been acquired for Worldwide theatrical distribution.

With 14 years of experience in production, in parallel and in the continuity of her Polish company Dnten and Lacroix Films, Maria Blicharska creates Blick Productions in 2015 in Paris, with the aim to develop and produce high quality movies of European authors and promoting their talents internationally. In 2017, Damien McDonald joins the company. The two producers graduated from La Fémis in 2005, with their complementary experiences, wish to bring the films of tomorrow into existence by accompanying them towards methods of writing and distribution in constant evolution.

PROJECTED BUDGET	550.000 €				
STILL REQUIRED	500.000 €				
CONFIRMED SALES AGENT					
CONFIRMED BROADCASTER					
FINANCING SOURCES	TYPE OF FINANCING	NAME OF PARTNER	STATUS	AMOUNT IN €	% OF TOTAL BUDGET
	BROADCASTER	FRANCE (ARTE, CANAL PLUS, OCS)	PROJECTED	120.000 €	21%
	PUBLIC FUND	FRANCE CNC	PROJECTED	50.000 €	9%
	PUBLIC FUND	MEDIA TV SUPPORT	PROJECTED	93.000 €	17%
	PUBLIC FUND	ÎLE-DE-FRANCE	PROJECTED	70.000 €	12%
	BROADCASTER	BULGARIAN TV (BNT, NOVA, BTV)	PROJECTED	25.000 €	4%
	PUBLIC FUND	BULGARIA (NFC)	PROJECTED	50.000 €	9%
	PUBLIC FUND	MEDIA DEVELOPMENT	PROJECTED	25.000 €	4%
WITH THE SUPPORT OF					
ADVANCEMENT STATE	Development				
PREVIOUSLY PITCHED AT...					

