



EURO MEDITERRANEAN COPRODUCTION FORUM

5th EDITION

October 9-10-11, 2014

TARANTO

www.forum.apuliafilmcommission.it

CATALOGUE



In 7 years 229 movies filmed in Puglia
 938 members of production guide
 91 weeks of work in 2014
 39 million euro of direct impacts

There is so much Puglia to explore!



APULIA FILM COMMISSION

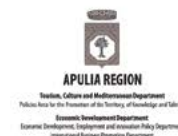
La Puglia è tutta da girare.
 Puglia, scenes to explore.



Initiative co-financed by the European Regional Development Fund (ERDF)



REGIONE PUGLIA



Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013
 Axis IV Line 4.3 Action 4.3.1 "Promotion, communication, technology and digital infrastructure services, aimed at the tourist valorisation of the territory"
 Axis IV Line 6.3 Action 6.3.2 "Initiatives in support of local business internationalisation"

**EURO MEDITERRANEAN
 COPRODUCTION FORUM**

5th EDITION

with the patronage of



in cooperation with



www.forum.apuliafilmcommission.it

PRESENTATION

The *Apulia Film Commission Foundation* introduces the **5th edition** of the **Euro Mediterranean Coproduction Forum**, taking place on 9th-10th-11th October 2014 in Taranto, with the aim of supporting film projects (feature-length fiction, TV series or documentary), at a development stage, with at least 30% of the budget secured, containing a link in the plot to the European or Mediterranean region.

After a long and hard process of selection, 20 projects with good potential have been detected. These projects are only partially financed by institutions, domestic producers or EU funds and are looking for an international coproduction to increase their percentage of budget secured, hopefully

closing it. The Forum encourages one to one meetings and partnerships between professionals, such as producers, financiers, experts, world sales, and the representatives of the 20 selected projects. The programme also includes discussion panels on issues of interest for film industry experts such as "Completion Bond & Collecting Account" and "Video on Demand, Subscription VOD, Advertising VOD", with a focus on some film case studies. With this event the Apulia Film Commission Foundation completes its building strategy of the audiovisual industrial chain, allowing the exchange of good production methods, as well as financial resources, in order to boost and ease film making in Apulia and Italy.

CREDITS

EUROPEAN UNION

Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013

Axis IV Line 4.3 Action 4.3.1 - "Promotion, communication, technology and digital infrastructure service, aimed at the touristic valorisation of the territory"

Axis VI Line 6.3 Action 6.3.2 - "Initiatives in support of local business internationalization"

APULIA REGION

Tourism, Culture and Mediterranean Department

Policies Area for the Promotion of the Territory, of Knowledge and Talents

Economic Development Department

Economic Development, Employment and Innovation Policy Department

International Business Promotion Department

APULIA FILM COMMISSION FOUNDATION

President: **Antonella Gaeta**

Vice-president: **Luigi De Luca**

Chief Executive Officer: **Daniele Basilio**

EU Projects: **Cristina Piscitelli**

Production Office: **Raffaella Delvecchio,**

Antonella Lopopolo, Roberto Corciulo,

Massimo Modugno

EU Projects Management: **Dina Allegretti,**

Andreina De Nicolò

Realized with the Patronage of EURIMAGES, City of Taranto and in cooperation with ACE, Sofia Meetings, FOCAL

EURO MEDITERRANEAN COPRODUCTION FORUM

Director: **Alberto La Monica**

Project Manager: **Roberta Vernice**

Office Coordinator: **Mario Muscogiuri**

Programme and Meetings Coordinator: **Davide Carrozza**

Hospitality Coordinator: **Elisa Reale**

PROJECT SELECTION BY:

Alberto La Monica EMCF Director

EURO MEDITERRANEAN COPRODUCTION FORUM

APULIA FILM COMMISSION FOUNDATION

Cineporti di Puglia/Bari - c/o Fiera del Levante

Lungomare Starita, 1 - 70132 Bari, Italy

Tel: +39 080 9752900 - Fax: +39 080 9147464

forum@apuliafilmcommission.it

www.forum.apuliafilmcommission.it

PROGRAMME

9TH - 10TH - 11TH OCTOBER, 2014

UNIVERSITÀ DI BARI - DIPARTIMENTO JONICO,
VIA DUOMO 259 - TARANTO, ITALY

1st day: THURSDAY 9th

9.45 am - 10.00 am

• WELCOME MESSAGE AND PROGRAMME PRESENTATION
by **Alberto La Monica** - EMCF Director

10.00 am - 11.00 am

• "APULIA SYSTEM" PRESENTATION:
- **Apulia Film Commission presentation** by **Daniele Basilio** - AFC Chief Executive Officer
- **Apulia Film Funds presentation** by **Roberto Corciulo** - AFC Film Fund Manager
- **Services available in the Region** by **Massimo Modugno** - AFC Multimedia Account
- **Locations available in the Region** by **Raffaella Delvecchio** - AFC International Production Manager
- **Creative Apulia District presentation** by **Ivan D'Ambrosio** - Creative Apulia District, Audiovisual Department Manager

11.00 am - 11.30 am

• Coffee Break

11.30 am - 12.00 am

• "SHOOTING IN PUGLIA" TESTIMONIALS:
Riccardo Neri - **Lupin Film** on *THIRD PERSON* by *Paul Haggis*
Caroline Levy - **Vertigo Films** on *WALKING ON SUNSHINE* by *Max Giwa and Dania Pasquini*
Ivan D'Ambrosio - **Dinamo Film** on *THE BOLD AND THE BEAUTIFUL* by *Michael Stich*

12.00 am - 1.00 pm

• SELECTED PROJECTS BRIEF FINANCIAL PRESENTATION
by **Davide Carrozza** - EMCF Programme and Meeting Coordinator

1.00 pm - 2.30 pm

• Lunch Break

2.30 pm - 5.30 pm

• **One to One Meetings**
Individual meetings where producers of every project meet potential co-producers and financiers

6.00 pm - 8.00 pm

• **Taranto City Tour:**
Aragonese Castle

9.00 pm

• Dinner

2nd day: FRIDAY 10th

9.30 am - 1.00 pm

• **PANEL #1: "VOD, SVOD AND A VOD"**
Focus on VOD, SVOD and A VOD with a compared analysis between US and EU system - approaching Italian new practices - contribution to the business model of the independent sector and development of film industry.

Moderator: **Alain Modot** - Media Consulting Group

- **USA & EUROPE: AN OVERVIEW OF THE INTERNATIONAL MARKET**
Nicolla Allieta - Under the Milky Way
Christophe Cluzel - France Tv Distribution, Head of Digital Development

- **ITALIAN MARKET: NEW OFFERS, NEW PERSPECTIVES**

Angelo Pettazzi - Mediaset Marketing Manager

Andrea Fabiano - RAI Marketing Strategy

Saverio Mascolo - Quavlive CEO

1.00 pm - 2.30 pm

• Lunch Break

2.30 pm - 5.30 pm

• **One to One Meetings**
Individual meetings where producers of every project meet potential co-producers and financiers

6.00 pm - 8.00 pm

• **Taranto City Tour:**
MARTA National Archaeological Museum

9.00 pm

• Dinner

3rd day: SATURDAY 11th

9.30 am - 1.00 pm

• **PANEL #2: "COMPLETION BOND & COLLECTING ACCOUNT"**
Focus on movie financial tools for coproduction: completion bond - collecting account - movie insurance - special purpose vehicle companies.

Moderator: **Bernie Stampfer** - Focal

- **COMPLETION BOND:**

Per Neumann - European Film Bonds

Ali Moshref - Film Finances

Michael Steiger - C-Films, CASE STUDY: *NIGHT TRAIN TO LISBON* by *Bille August*

- **COLLECTING ACCOUNT:**

Martijn Meerstadt - Freeway

Entertainment

Amanda Pyne - Ap Media Consultancy

Michael Steiger - C-Films, CASE STUDY: *NIGHT TRAIN TO LISBON* by *Bille August*

1.00 pm - 2.30 pm

• Lunch Break

2.30 pm - 5.30 pm

• **One to One Meetings**
Individual meetings where producers of every winning project meet potential co-producers and financiers

6.00 pm - 8.00 pm

• **Taranto City Tour**

9.00 pm

• **Closing Dinner**

INDEX

Projects, directors, producers and guests

- 40% (ITALY)** pag. 6
Production Company: **Jole Film**
Producer attending: **Andrea Stucovitz**
- ALI, THE GOAT AND IBRAHIM (EGYPT)** pag. 8
Production Company: **Transit Film**
Producer attending: **Hossam Elouan**
- BROTHERS (TURKEY)** pag. 10
Production Company: **Anka Film**
Producer attending: **Funda Ödemiş**
Selected in partnership with Sofia Meetings
- CHARLES IV (CZECH REPUBLIC)** pag. 12
Production Company: **Three Brothers Production**
Producer attending: **Viktor Krištof**
- DO MY HANDS NOT BURN? (PORTUGAL)** pag. 14
Production Company: **Alce Filmes**
Producer Attending: **Teresa Villaverde**
- FIRST PERSON (UK)** pag. 16
Production Companies: **Irregular Features / Tunic Media**
Producer Attending: **Mark Forstater, Nicholas Cohen**
- INSYRIATED (LEBANON, BELGIUM, FRANCE)** pag. 18
Production Company: **Exit Film Production**
Producer attending: **Rosy Abdo**
- KABUL DREAMS (CZECH REPUBLIC)** pag. 20
Production Company: **Negative Film**
Producer Attending: **Kateřina Černá, Zuzana Bielikova**
- LOUD (GERMANY)** pag. 22
Production Company: **Mouna**
Producer attending: **Nicole Ackermann**
- MONK (NETHERLANDS)** pag. 24
Production Company: **Viking Film**
Producer attending: **Marleen Slot**
- ROMANTIC RESEARCHER (ITALY)** pag. 26
Production Company: **R.T.I. Romantic**
Producers attending: **Sergio De Giuseppe, Michele Lanubile**
- THE BOUNCER (ISRAEL)** pag. 28
Production Company: **Transfax Films**
Producer Attending: **Marek Rozenbaum**
- THE DAWN OF SARAJEVO (ITALY)** pag. 30
Production Company: **Khàrisma Produzioni**
Producers attending: **Anna Murolo, Etleva Benga**
- THE DAYBREAK (ALBANIA)** pag. 32
Production Companies: **Artalb Film / 90 Produktion**
Producer attending: **Gentian Koçi**
- THE WHITE FLY (ITALY)** pag. 34
Production Company: **La Luna**
Producer attending: **Amedeo Pagani**
- TWIN FLOWER (ITALY)** pag. 36
Production Company: **Picture Show**
Producer attending: **Giuseppe Gallo**
- THE DREAM GOD (RUSSIA)** pag. 38
Production Company: **Proline Films**
Producer attending: **Leonid Choub**
- UNFORGETTABLE SPRING IN FORGOTTEN VILLAGE (MACEDONIA)** pag. 40
Production Company: **Manufaktura**
Producer attending: **Sasho Pavlovski**
- VIVA (UK)** pag. 42
Production Company: **Cinatura**
Producer attending: **Kees Kasander**
Selected in partnership with Puglia Experience
- WALDEN (FRANCE)** pag. 44
Production Company: **Sedna Films**
Producer attending: **Cécile Vacheret**
- GUEST ATTENDING LIST** pag. 46



CORRADO IS ONE OF THE EUROPEAN POLICEMEN INVOLVED IN A MISSION IN POST-REVOLUTION LIBYA. HIS ENCOUNTER WITH A YOUNG SOMALI MIGRANT, SWADA, WILL TAKE HIM TO DRAMATIC CROSSROADS.

Director: **Andrea Segre**

Scriptwriters: **Marco Pettenello, Andrea Segre**

Project Type: **Feature**

Production Company: **JoleFilm**

Producers: **Andrea Stucovitz, Francesco Bonsembiante**

Total Budget: **€2,725,000**

Secured Financing: **€817,500**

Percentage of Secured Financing: **30%**

SYNOPSIS:

Over the last 10 years, the European Union has implemented a system to control the flow of clandestine immigration in collaboration with police in neighbouring states, who often have no respect for human rights. A task force of specialized police officers manages this system. Corrado is one of them and his work often takes him far from his family. The Italian Ministry of Interior involves him in a delicate European mission in the Libyan Desert. There, one night, Corrado had stepped away from his colleagues to call home when he heard a sound; he turned around and saw a shadow... Swada is a young Somali woman who left her warring country to go to Europe. One misfortune after another brought her, alone and worn-out, to that corner of the desert. Corrado had never spoken to one of the people he is paid to stop. He gives her something to eat and drink, as well as directions to get out of there. From that moment on their destinies cross. Corrado continues his work to strengthen the collaboration with the Libyan forces, but he will soon find himself at dramatic crossroads: respect his orders and state law or save Swada's life. One misfortune after another brought her, alone and worn-out, to that corner of the desert. Corrado had never spoken to one of the people he is paid to stop. He gives her something to eat and drink, as well as directions to get out of there. From that moment on their destinies cross. Corrado continues his work to strengthen the collaboration with the Libyan forces, but he will soon find himself at dramatic crossroads: respect his orders and state law or save Swada's life.

DIRECTOR'S STATEMENT:

I am eager to write and direct this film because I believe that today more than ever Europe needs to explain to itself how it is facing the momentous phenomenon of migratory pressure. Europe is the richest and the oldest continent in the world and it is surrounded by much younger and poorer continents along its south-eastern border. This situation, along with the fall of dictatorships and the development of satellite and online communication, has unavoidably enhanced migratory pressure. The instinct of protection on the one hand and the research for a weak consensus on the other have encouraged Europe to react to this situation by developing a very complex and expensive system of repression and control of migration flows. In other words, we are trying to stop migratory pressure not by working on its causes, but by attempting to stop migrants themselves: an almost impossible mission, which involves thousands of policemen and international officers, who have ultimately become the outpost of an unlikely applicable political choice and have consequently experienced strenuous situations of human tension. This is the reason why -by telling the story of one of these men, Corrado- I hope that my film will help Europe reflect on what has been done until now. "40%" won't tell about migration as an adventure or as a cross section of human despair. It will focus on the way migration is tackled by the "EU system" at the present time and on the follow-up historical and human consequences. For the same reason, again in the frame of a cinematographic storytelling that implies care to the psychological, intimate and poetic profile of the characters, not only will "40%" be realistic and documentary, like my previous films, but it will also deal with politics and history. There are two onerous and important legacies in the history of Italian cinema, which, in my opinion, we must be able to revisit and rethink: on the

one hand documentary films and Neo-realism (Rossellini, De Sica, De Seta and Pasolini), and on the other political films (Petri, Pontecorvo and Rosi). Over the last few years, with a new generation of filmmaking friends, I have tried to work on the first of them and now, with this new project, I would like to attempt to face also the second. I believe this story will let me work in a cinematic territory that intersects the humanity of Neo-realism and the courage of political films.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Born in Dolo (Venice) in 1976, **Andrea Segre** debuted with some important television work, making, among others, the documentaries "Berlino 1989-1999: il muro nella testa" (broadcast in November 1999 by RAI3) and "Pescatori a Chioggia" for the show "Diario Italiano" (broadcast in September 2001 by RAI3). Starting in 2001, he approached documentaries and the movement of Italian documentary makers, from the group Doc.it to his experience with "Apollo11", working on dozens of important national and European projects. His filmmaking has developed along a path particularly focused on the social and geographical territory of the Veneto region, explicitly in the documentaries "Marghera Canale Nord" and "La Mal'Ombra". Moreover, with a PhD in Sociology of Communications from the University of Bologna, he cultivates an interest in the themes around immigration to Europe ("Come un Uomo sulla Terra", "A Sud di Lampedusa", "Il Sangue Verde", "Mare Chiuso") and for several years he has collaborated on international projects. In 2010 he directed his first feature film, "Shun Li and the Poet", which has been presented in many international festivals and has been awarded several prizes, such as LUX Award 2012; it has been released in more than 30 countries. In 2012 he directed the documentary "Undue Debt", presented at 66th Locarno Film Festival and "First Snowfall", his second feature film, selected at 70th Venice Film Festival - Orizzonti competition. He is the founder of the association ZaLab.

COMPANY PROFILE AND FILMOGRAPHY:

JOLEFILM is a production company founded in Padua (IT) in 1999. Its productions have always aimed to develop public awareness of current topics tied to Italian and European territories. Jolefilm produces famous Italian actor Marco Paolini's theatre and broadcast works as well as documentaries, short films and feature films by emerging talented authors. In 2011 the company produced Andrea Segre's first feature film "Shun Li and the Poet" which was screened in many international festivals and received

numerous awards (i.e. LUX prize, David di Donatello). The film has been released in more than 30 countries. In 2013 Jolefilm produced Segre's second feature film, "First Snowfall", which premiered at 70. Venice Film Festival - Orizzonti Competition.

FILMOGRAPHY:

- First Snowfall**, by Andrea Segre, Italy, 2013
- Con il Fiato Sospeso**, by Costanza Quatriglio, Italy, 2013, short
- Undue Debt**, by Andrea Segre, Italy, 2013, documentary
- Anna**, by Diego Scano and Luca Zambolin, Italy, 2013, short
- L'uomo che Amava il Cinema**, by Marco Segato, Italy, 2012, documentary
- Shun Li and the Poet**, by Andrea Segre, Italy/France, 2011
- In tempo, ma Rubato**, by Giuseppe Baresi (doc., 2009)
- Via Anelli**, by Marco Segato, Italy, 2008, documentary
- Chi Ha Vinto?**, by Enrico Lando, Italy, 2008, documentary
- Tradurre**, by Pier Paolo Giarolo, Italy, 2008, documentary
- La mal'Ombra**, by Andrea Segre and Francesco Cressati, Italy, 2007, documentary
- Ci Resta il Nome**, by Marco Segato, Italy, 2007, documentary

PRODUCER'S FILMOGRAPHY:

Andrea Stucovitz has a long time experience in the industry, he started working for SC Entertainment (already Cinemavault) in 1992, and after three years of experience in the world sales, he moved back to Italy where he worked as distributor for television and later into production. He covered the position of Production Manager as freelance for several production companies. In 2006 he opened his own production company Partner Media Investment, producing and coproducing 4 feature documentaries and a feature film.

FILMOGRAPHY:

- Bota**, by Iris Elezi and Thomas Logoreci, Albania/Italy, 2014
- Adhd Rush Hour**, by Stella Savino, Italy, 2012, documentary
- Michel Petrucciani. Body and Soul**, by Michael Radford, France/Germany/Italy, 2011, documentary
- Ju Tarramutu**, by Paolo Pisanelli, Italy, 2010, documentary

ALI, THE GOAT AND IBRAHIM



LOOKING FOR HOPE, ALI, HIS GOAT AND IBRAHIM EMBARK ON A JOURNEY OF FRIENDSHIP, RECONCILIATION, AND SELF-ACCEPTANCE: A JOURNEY IN WHICH THE ANSWERS WILL COME ONLY FROM WITHIN.

Director: **Sherif Elbendary**

Scriptwriters: **Ibrahim El Batout, Ahmed Amer**

Project Type: **Feature**

Production Company: **Transit Films**

Producer: **Hossam Elouan**

Total Budget: **€634,819**

Secured Financing: **€370,319**

Percentage of Secured Financing: **58,33%**

SYNOPSIS:

Ali -25 years old- loves a goat, her name is Nada. He lives with her in his mother's house, in the historical neighborhood of Al Darb al-Ahmar in Cairo. The mother considers her son a mad person for refusing to engage to a normal girl. Meanwhile, Ibrahim -30 years old- works in a rundown recording studio. Ibrahim hears indecipherable voices that are starting to frighten him. Ali and Ibrahim live in the same neighborhood but hardly know each other.

After many attempts from the mother to cure him, Ali and his mother go to a sorcerer to find a treatment. The sorcerer gives Ali a set of small stones, and asks him to throw the stones in the sea in order to get rid of the evil spirits.

On his way out from the sorcerer's place, Ali meets Ibrahim and finds out that Ibrahim was given the same stones and instructions by the sorcerer.

After lots of hesitation, Ali and Ibrahim decide to throw the stones together and, because they do not know specifically which sea was meant, they start a journey together to both seas in Egypt; the Mediterranean and the Red Sea, of course accompanied by Ali's girlfriend and lover: the goat Nada.

In the beginning, the journey doesn't go so well; Ibrahim is not giving much attention to Nada and doesn't understand why Ali is in love with a goat. On the other hand, Ali doesn't understand the nature of the hallucinations that occur to Ibrahim, and doesn't realize the pain it causes him.

Gradually the relationship among the three improves throughout their journey. The journey becomes journey of friendship, reconciliation and self-acceptance. The journey of the three will change their views of themselves, the others and the whole life, as each of them will discover the merits of his companion and they become friends by the end of the journey. However, when they return to their neighborhood in Old Cairo they will find more than a surprise awaiting

them, surprises that will change their fates and their paths in life.

DIRECTOR'S STATEMENT:

"Ali, the Goat and Ibrahim" is not just my first feature. It might be an exaggeration but I would like to say that this is the story I would like to tell before I die.

Very few are the films that give us directors enough space to express all the conflicting emotions we have towards the city of Cairo; the love, oppression, belonging, anger, frustration and even hate.

In the eighties of the last century, Egyptian cinema gave birth to a wave influenced by Italian neo-realism, but it's a cinematic style was a result of the sociopolitical changes that shaped our society after the 1973 war and the open door policy that followed. One of the most important characteristics of this wave was the way it showed the oppressive "Cairo" pushing the defeated protagonist to implode and even revolt by the end of the film. Still this anger and revolt remained within the constraints of reality.

Now, thirty years later and after a revolution with a disappointing aftermath, everything has changed, but to the worst. The city has become even more oppressive and its protagonists have become more violent and on the verge of insanity. That is why I see that the stories about the city and its people have to change too.

The city has become more oppressive pushing its people towards insanity but giving them no space to vent out their anger. It has also pushed them to act insane but not revolt. It breaks their souls and eats it up till they find no other option but to ridicule and despise their own existence. The

characters in films should be "unearthly" enough to express that surreal life they are leading.

Ali and Ibrahim are characters that are very grounded in the time and place. They are the natural byproduct of this city. They are estranged lonely characters that are suffocating as a result of the city and its madness. They refuse to accept this surreal existence which is what leads them to be eccentric and maybe even crazy in the eyes of others.

"Ali, the Goat and Ibrahim" is a magical story that pulls out the characters from their lonely existence in this city to take them on a journey. This journey is about a true and unexpected friendship that helps them go back to their city stronger and more able to connect with their worlds. All this happens in an accessible and magical storytelling style, reminiscent of old folkloric Egyptian storytelling tradition.

I see "Ali, the Goat and Ibrahim" as a film that should come out of the fast-beating-heart of this city now. I even see this film as a start of a new cinema movement that honestly reflects the city with all its complexities in a contemporary style.

-It is about a city that "swallows" its own people.

-It is about the marginalized people who are very much a reflection of their time and place.

-It will be told in a magical realism that is the best way to mirror life in Cairo.

-It is an Egyptian fable with magical setting.

-It is for its showing poetry in the harsh reality, I would like to make this film.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Born in 1978, Egyptian filmmaker Sherif Elbendary lives and works in Cairo. Sherif studied film directing at the High Institute of Cinema in Cairo. He graduated in 2007.

Sherif's first short fiction film "Rise & Shine" (2006) won 15 awards in film festivals. His second short film "At Day's End" (2008) won 14 awards.

In 2011, Sherif directed another short "curfew", which was part of the collective film "18 Days", an official selection in Cannes 2011.

Sherif is now shooting his short film "Dry Hot Summers", winner of The Film Prize of the Robert Bosch Stiftung at the 2014 Berlinale.

"Dry Hot Summers", is planned to premiere in early 2015.

"Ali, the Goat, and Ibrahim" is his first feature film.

COMPANY PROFILE AND FILMOGRAPHY:

Transit Films is an Egyptian production company established in 2013 by EAVE 2011 graduate producer Hossam Elouan. Transit Films is an independent film production house specialized in producing Egyptian films that can break through the international film market. In 2014, Transit Films acquired the rights for the film "Ali, The Goat and Ibrahim" written by Ibrahim El Batout and Ahmed Amer. Among the company's current productions is the short film "Dry Hot Summers", winner of Robert Bosch Foundation co-production prize at Berlinale 2014.

FILMOGRAPHY:

-**The Last Supper... For The Revolutionaries**, by Ammar Al Beik (in production)

-**1020 Days of Syria**, by Ammar Al Beik (in production)

PRODUCER'S FILMOGRAPHY:

In 2008, **Hossam Elouan** received his M.A. degree in Cinema Studies from San Francisco State University, and received his diploma in International coproduction from EAVE (European Audiovisual Entrepreneurs) in 2011, and a post production training at EP2C Workshop in 2012.

Hossam Elouan founded his company Transit Films in 2013. Among Hossam Elouan productions are "Hawi"(2010), Best Arab Film at Doha Tribeca Film Festival, "Dry Hot Summers", Robert Bosch Foundation Prize at Berlin International Film Festival 2014.

Among Hossam's projects for development/pre-productions are films by visual artists and filmmakers such as Sherif Elbendary, Khaled Hafez, Hala Elkoussy and Ammar Al-Beik.

FILMOGRAPHY:

-**Dry Hot Summers**, by Sherif Elbendary (in production)

-**The Last Supper... For The Revolutionaries**, by Ammar Al Beik (in production)

-**1020 Days of Syria**, by Ammar Al Beik (in production)

-**La Dolce Siria**, by Ammar Al Beik (in production)

-**Hawi**, by Ibrahim El Batout, Egypt/Qatar, 2010

BROTHERS



IN A SOUTH OF ITALY FULL OF BEAUTY AND HIDDEN DANGERS, TWO ADOLESCENTS, ANNA, WHOSE FATHER HAS BEEN MURDERED AND BASIM, AN IMMIGRANT ORPHAN, ESCAPE TOGETHER TOWARDS A NEW START.

Director: **Ömür Atay**
 Scriptwriters: **Ömür Atay, Levent Canteke**
 Project Type: **Feature**
 Production Company: **Ankafilm**
 Producer: **Funda Ödemiş**

Total Budget: **€707,637**
 Secured Financing: **€197,000**
 Percentage of Secured Financing: **30%**

SELECTED IN PARTNERSHIP WITH SOFIA MEETINGS

SYNOPSIS:

Yusuf (17) has been confined in a youth detention center since he was 13 years old, for a crime he committed. Like all other boys and youngsters in the detention center, his is in the typical introverted life of someone confined into a juvenile hall. Yusuf learns that he will be released from the detention center on probation. Yusuf does not seem to be thrilled with the idea of being released and going back to his family.

When he is released, his brother Ramazan (25) takes him from the detention center. Two brothers drive to their hometown together. When they arrive at the family house, the men of the family meet Yusuf. However Yusuf doesn't see his mother around, though she is the only one whom he is enthusiastic to see. Her mother has not forgiven Yusuf.

In the morning Ramazan takes Yusuf to a truck parking area where they run a small facility as family business. Like Ramazan, Yusuf is supposed to work and stay in this facility; this is like a new prison for Yusuf. Yusuf sinks into an obscure mood of secrecy and profound silence. The two brothers cannot communicate with each other.

The stagnant state of life is interrupted unexpectedly when one night Yasemin (19) arrives at the truck parking facility. Yasemin is a runaway; she has fled her family, hitch-hiked on trucks. Yusuf can communicate with her. Yasemin is also intrigued by this quiet young man. The relation between Yasemin and Yusuf is not that of a brother and a sister, nor is it a relation of two lovers...

In time, Ramazan's growing interest in Yasemin makes him pushy and aggressive. Two brothers fight because of Yasemin. Yusuf beats his brother severely. With Ramazan's questioning «Will you kill me?» the secret is finally disclosed. Together with Yasemin, we learn the true story of Yusuf. Ramazan, who seems to be protecting Yusuf, turns out to be

a murderer. We understand that Yusuf's family comprises a gang of male criminals encouraging murder, with the indefensible excuse of "honor killing". After Ramazan had killed her sister, again with the order of the family, Yusuf had agreed to take the blame on himself as he was a minor then. Now that Yasemin has discovered the truth, she becomes a threat for the men of the family, like Yusuf. Yusuf and Yasemin flee to Ankara. Yusuf finds the only place he knows in Ankara: the hotel where he and his brother had stayed while they were looking for his sister. He cannot make up his mind on whether or not going to the police and telling the truth. The following day Ramazan finds the two. They start quarreling again and during the turbulence, Yasemin gives Ramazan a fatal injury. In order to let Yasemin pursue her own destiny, Yusuf takes the blame on himself once again. Not finding the freedom he was seeking in the world outside, Yusuf goes back to the detention center.

DIRECTOR'S STATEMENT:

"Brothers" is the story of a backwards journey, a journey back to the family. This family is the first world perceived through the moral beliefs, values and traditions imposed on these young men who were transformed to ruthless murderers in the age of blossoms.

Yusuf and Ramazan start their journey at the gate of a youth detention center in a small city amidst the vast steppes of the Central Anatolia and continue towards the isolated and rough geography of East Anatolia. Nothing is as it seems. Yusuf keeps quiet in this crab basket as he is always expected to keep quiet. They are the victims of an entrapping vicious cycle that transforms the innocent to the guilty, the guilty to

the innocent as we get to know these protagonists. The road running by the truck park keeps the will of Yusuf to run away alive. As Yusuf sinks into a profound silence, we hear more of the noises of the trucks coming in and out of the facility, the drivers who always have some stories to talk about with loud conversation, the news on television and the radio and the arabesque songs coming from the tea-house. The only thing that occasionally overcomes this chaotic noise is the whistle blowing of Yusuf of the song his best friend in the detention center (Musa the Butterfly) used to sing. Yusuf's whistle floats over the endless bare land of his childhood and funfair where their sister was killed. When the season turns into winter, Yusuf becomes even more undistinguishable among the other men who, under their thick outfits, all look similar. An introverted adolescent has now replaced the agile, energetic youngster of the detention center. The truck parking facility becomes a new prison for Yusuf, and Yasemin who is obliged to live there with them.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Ömür Atay began his film education at the Fine Arts School of 9 Eylül University and completed it at the Film Direction Department of the Fine Arts School of Istanbul Marmara University. He directed his first short films while still a student at film school. "Necropolis", a film he directed in 1998, won first prize in the İfsak Short Film Competition. His short films have been screened at numerous national and international film festivals. In addition to the TV series "Bir İstanbul Masalı", "Güldünya" and "Kapalı Çarşı", Atay has also directed commercials. In 2006 he directed the "Little Red Riding Hood" segment of "Istanbul Tales", a feature-length film comprised of five intertwined tales.

He is currently engaged in the preliminary stages of the feature-length films "My Name's Nino" and "Brothers".

FILMOGRAPHY:

-**Little Red Riding Hood**, segment from **Istanbul Tales**, Turkey, 2006. The film won the Golden Tulip – Best Film at 24th International Istanbul Film Festival, the Best Film at 12th Adana Altın Koza Film Festival, the Best Actress Award (İdil Üner) at 17th Ankara Film Festival, the Special Jury Award at 2006 International Rme Film Festival, the Special Jury Prize from 2006 Bangkok International Film Festival.

-**Necropolis**, 1998. The short film won the Short Film Competition 1st Prize at İfsak Film Festival, the 1998 O.M. Ariburnu National Short Film Competition 1st Prize, the 2002 Torino Film Festival special screening.

TV SERIES:

-**Bir İstanbul Masalı**, Turkey, 2003-2005, ATV

-**Güldünya**, 2007, StarTV
 -**Kapalı Çarşı**, Turkey, 2009-2010, ATV
 -**Ask**, Turkey, 2013, KanalD

COMPANY PROFILE AND FILMOGRAPHY:

Ankafilm was founded in 2006 May by Ali Akdeniz, Erhan Özoğul and Funda Ödemiş; it provides production service to projects in various scales from all over the World, co-produces and produces its own films.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Born in 1972, **Funda Ödemiş** studied Sociology in Bosphorus University in Istanbul. After graduation she worked at PanFilm in production management of independent and studio productions coming to Turkey in search of crew and location. She worked in big productions such as "Odyssey", "Jason & Argonauts", "James Bond – The World is not Enough", "Armageddon", "Jackie Chan-Accidental Spy" as well as in over 30 documentaries for BBC, Discovery Channel and various international channels.

In 2006 she launched Ankafilm and co-produced Fatih Akin's film "The Edge of Heaven". At Ankafilm she also worked in projects like "The Lost Treasure of Ugarit", "Hitman", "Channel-commercial", "Almanya" and "Secret of Ark" as line producer. She also worked at eight different BKM's (Besiktas Kultur Merkezi) film projects as line and executive producer. She is currently engaged in the preliminary stages of the feature-length films "My Name's Nino" and "Brothers".

CHARLES IV



CZECH KING CHARLES IV. WILL NEED ALL HIS COURAGE AND WIT TO ACHIEVE HIS ULTIMATE GOAL, THE CROWN OF THE HOLY ROMAN EMPIRE, AGAINST THE WISHES OF THE POPE AND HIS FORMER ALLIES.

Director: **Vladimír Michálek**

Scriptwriter: **Jan Drbohlav**

Project Type: **Feature**

Production Company: **Three Brothers Production**

Co-production: **Czech Television, Apple film, RTVS**

Producer: **Viktor Křištof**

Total Budget: **€4,000,000**

Secured Financing: **€2,125,000**

Percentage of Secured Financing: **53%**

SYNOPSIS:

14th Century Europe, the most influential man of the Old Continent (and therefore the world) is POPE INNOCENT VI. He is responsible for appointing the Holy Roman Emperor, the only man with power equal to his own. The roman throne is currently empty and logically the Pope does not want to appoint a new emperor, unless he has to.

The key contender for the Crown is the capable Czech King CHARLES IV. Accompanied by his friend, an Italian swordmaster JACOPO AZZINI they are almost knocking on the Pope's door. Yet, the Pope doesn't like Charles or his modern humanistic ideas that threaten to endanger the old rules. Charles has recently lost his son and married his bride ANNA SVIDNICKA, a wealthy, young, but bright Polish heiress. The 25-year age gap between the new couple and the circumstances concerns Anna's confessor and guardian the Bishop (and informer to the Pope), LESZEK OF WALDENBURG. In contrast to Leszek, Anna's lady in waiting MARGARETA GEYERSBERSKÁ is supportive of the marriage and guide's Anna through the complexities of marital relations. Margareta and Jacopo, brought together due to their friends' marriage, gradually fall in love themselves. Although Anna is in many ways still a child, she is smart and feels betrayed and sold, which of course is not a good start for the future...

Italy is divided into two factions. The first, in support of Charles and praying for unity, represented by the Italian poet and politician FRANCESCO PETRARCA and the influential GAMBACORTA and DI SOREGNA families. The opposing faction wants to preserve the current status-quo and is headed up by GIACOMO RASPANTI. If Italy is to unite, Petrarca's party would need eliminate the opposition, the upcoming coronation would be a perfect opportunity for this attack.

Petrarca sends a letter to Charles assuring him that he has

followers in Italy and encouraging him to come to Rome and claim the Holy Crown. Leszek informs the Pope that Charles's letter of response is on its way to Rome via Jacopo. There is an attack on Jacopo en-route and the letter is intercepted. It states that Charles has declined Petrarca's challenge and will not be travelling to Italy to take the throne.

However, this was a ruse to trick the Pope and in the meantime Charles has secretly set out on his journey to Rome. This unexpected, deceptive move catches the Pope off guard. He is furious and sets humiliating coronation conditions and forms a close secret alliance with the Italian opposition supported by the German king.

As the journey progresses, we see Charles and Anna growing closer. Although they still disagree over Leszek's intentions, it becomes clear that despite his physical flaws Charles is a charismatic man with a keen strategic mind and a good heart. Anna is no longer just an insulted child. She offers valuable advice to the king and shows empathy to his situation. The coronation is a success but the loyal noble families and other supporters of the "New Italy" are dissatisfied. They were waiting for Charles to give the command to attack their opposition, but the king disgusted by the outrage ignored their plea for a massacre. Yes, changes must be made, but as a part of the global humanistic European reformation. Their swords are lowered in despair and oath is sworn - Death will await Charles in Pisa. A plot is formed between Charles' disillusioned former supporters including Jacopo and Raspanti. They will set fire to Charles's Pisa accommodation to kill him and his retinue as they sleep. Fortunately they escape the blaze, including Anna who is saved by Leszek. The only victim is Margareta who is tragically killed despite Charles' attempt to save her.

Everything is like a bad dream, suspected traitors are innocent

and those who Charles trusted the most have betrayed him. Charles wants to forgive this and leave the country, but the new Emperor mustn't show any weakness. Against his own conviction, sword in hand he needs to restore the order in the city. His old friends, including Jacopo, are arrested.

Even though he is disappointed, Charles feels compassion for Jacopo's nationalistic ideas and wants to release him. The heartbroken Jacopo rejects this offer. Thus the new age of humanism starts with unwanted bloodshed and an execution of seven close ex-allies. Jacopo is among them.

On the glorious arrival to Prague Charles and Anna share a tender moment of understanding as Charles bemoans the monstrosity of power and its many perils. Lit by the shine of the stars, they kiss and retreat towards the silhouette of the Prague Castle seeking the intimacy of its private chambers.

COMPANY PROFILE AND FILMOGRAPHY:

Founded in 1991, **Three Brothers Production** has completed over 85 historical feature films, documentaries and docu-dramas for companies, such as Czech Television, Barrandov, ZDF, ARTE, BBC, History and The Discovery Channel. Three Brothers specialises in creating films with historical content and takes great pride in being conscious of historical accuracy and continuity at all times. The company works with the industry's leading professionals and utilises the onsite weapon house and workshops. Alongside the numerous co-productions, the company has also been involved in a wide range of Hollywood movies.

PRODUCER'S PROFILE AND FILMOGRAPHY:

A graduate of the University of Defence in Brno, **Viktor Křištof** worked as an officer for the Czech army and was later active in management. He received an Executive MBA at the University of Technology in Brno and Dominican University of Illinois (USA). During his career he worked for extended periods in Australia and Japan. He represents the new generation of the Three Brothers family, and is particularly interested in seeking opportunities for international co-productions and trade and providing service for foreign films.

FILMOGRAPHY:

- Cyril and Methodius**, by Petr Nikolaev, Czech Republic/Slovakia/Cyprus/Italy, 2014
- Loucka**, by Davik Kocar, Czech Republic, 2011
- Little Knight Tales**, by Karel Janak, Czech Republic, 2010
- Knights of Blood**, by Petr Nikolaev, Czech Republic, 2009
- In the Name of the King**, by Petr Nikolaev, Czech Republic, 2008

DIRECTOR'S STATEMENT:

The aim of this film is more than just the telling of the life of a prominent European ruler. Our intention, specifically, is to give the audience a glimpse into the feudal and tumultuous world of the time through the perceptive eyes of one of the most dynamic, unique and powerful personalities of history. The story depicts a man who was thrown into a world of intrigue, personal struggles, animosity and a lust for power; against a backdrop of scholars, courtly etiquette, and the unforgiving rules of the Holy Roman Empire. It is this dichotomy and the rough terrain of his environment that forms Charles into a man who sees the necessity for a global change. To achieve this he can't be just another cog in the powerful system, but a leader who can master the operation of the machine.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Czech born **Vladimír Michálek** released his first feature film, "Amerika" in 1994, an adaptation of Kafka's novel of the same name. He followed up with "Forgotten Light", which premiered at the Karlovy Vary Film Festival. Two years later "Sekal Has to Die", won ten Czech Lion awards, including Best Director, and succeeded "Forgotten Light" as the Czech Oscar nominee. He wrote the screenplay for his award winning film "Angel Exit" (2000). In 2001 "Autumn Spring" received rave reviews in the New York Times and Washington Post, as well as winning multiple awards at various US film festivals. He also works for TV productions such as the 2003 series "Záchránáři".

DO MY HANDS NOT BURN?

alce
filmes

WHAT DO THE TEENAGED SONS AND DAUGHTERS OF UNEMPLOYED PARENTS THINK ABOUT THEIR PARENTS THEIR OWN FUTURE, AND ABOUT THE WORLD.

Director: **Teresa Villaverde**
 Scriptwriter: **Teresa Villaverde**
 Project Type: **Documentary**
 Production Company: **Alce Filmes**

Producer: **Teresa Villaverde**
 Total Budget: **€150,000**
 Secured Financing: **€80,000**
 Percentage of Secured Financing: **53,3%**

SYNOPSIS:

How is the unemployment of the parents (45 to 55 years old) affecting the life and development of their teenage children. Many of the parents of this age will never find a proper job anymore, they will probably live working small jobs here and there, and will never have a stable life again. What are they in condition to pass on to their children? How they are all coping with the sudden situation of unemployment?

We will shoot in their apartments and they will talk to us and to each other. The teenagers are having record player where they will record their thought and some of them will be included in the film.

Depression and a sense of uselessness is growing in some of this parents, how can they raise their kids when depressed? Some kids don't forgive their parents for the situation they are living now, they blame them, some blame society. Some just want to help but don't know how. Some kids are starting to grow alone and feeling alone everywhere they go, some hide their family situation from their friends.

This film wants to raise questions. What will the future be like if things keep going like this?

DIRECTOR'S STATEMENT:

In the last three years my country suffered large social changes, the poor got poorer, and the middle class who thought that life was steady and calm, that plans for the future could be made, saw everything at risk. Lots of people lost their jobs, forced to give away to the banks their homes, and start to see no future. I find very interesting and important to find out how are the teenagers living that, how is this new situation affecting the relations between kids and parents. It is easy to imagine that what is happening in

this crucial moment of life, the teenagehood, may affect life forever.

In the development of this project, it is getting more and more clear to me, that the teenagers themselves should lead this film, and that I should follow.

COMPANY PROFILE AND FILMOGRAPHY:

Alce Filmes is a production company based in Lisbon created by Teresa Villaverde mainly to produce her own films. The company was created in 2010 as the economic crises grew in Portugal, in order to save in structure and put as much as possible on screen.

The company is currently opening to low budget films from directors who need a hand organizing and financing their very personal projects.

DIRECTOR / PRODUCER'S PROFILE AND FILMOGRAPHY:

Teresa Villaverde was born in Lisbon on May 18, 1966. She participates in the eighties as an actress, co-author and co-director of the Theatre of Fine Arts School in Lisbon. Still in the eighties she participates as an actress in the movie João César Monteiro's "À Flor do Mar" and worked briefly as assistant to continuity in a film by Paulo Rocha, attended the shooting of Samuel Fuller's "Street of no Return", very important for her.

Works as co-writer with José Álvaro Morais and João Canijo. In the early nineties she begins his activity as director. All her films were viewed, and still are, in many festivals

around the world, always having premiered at festivals such as Cannes, Venice and Berlin, having had commercial premieres in a dozen countries.

She already had full retrospectives of her work in places like Creteil (France) and Alba (Italy).

In 2010 she founded her own production company **ALCE FILMES** mainly to produce her own work.

Teresa Villaverde often collaborates with international film schools and has been part of many juries at festivals all over the world.

FILMOGRAPHY AS DIRECTOR:

-**Sarah and her Mother**, segment of **Bridges of Sarajevo**, Portugal, 2014

-**Swan**, Portugal, 2014

-**Transe**, Portugal, 2006. The film won the Special Prize of the Jury and the Better Photography award at European Film Festival of Lecce (Italy), the Best Director and Best Movie at Coimbra (Portugal), the Best Movie at Covilha (Portugal), the Better Photography and Best Actress (Ana Moreira), at Festival of Portuguesa Speaking Countries (Brazil)

-**Cold Wa(te)r**, segment of **Visions of Europe**, Portugal, 2004

-**A Favor de Claridade**, Portugal, 2004, documentary

-**Water and Salt**, Portugal/Italy, 2001

-**Os Mutantes**, Portugal/France, 1998. The film won the Award O.N.U for the 50th anniversary of the declaration of human rights, the Best Young Director at Festival of Seattle, the Best Actress (Ana Moreira) at Festival of Taormina (Italy) and Festival of Buenos Aires (Argentina), the Best Luso, Best Actress and Best Cinematography at Luso-Brazilian Festival Feira

-**Two Brothers, my Sister**, Portugal/France/Germany, 1994. The film won the Best Actress (Maria de Medeiros) and Best Woman Director-Elvira Notari Prize at Venice Film Festival

-**Alex**, Portugal/Germany, 1991. The film won the Best Film and Video at Festival of Montreal (Canada) and the Best Actress (Teresa Roby) at Festival of Dunkirk (France)

FILMOGRAPHY AS PRODUCER:

-**Swan**, Portugal, 2014

-**Amapola**, segment of **Venice 70: Future Reloaded**, Portugal, 2013, documentary

FIRST PERSON



A GRIEVING NEW YORKER REDISCOVERS LIFE AND LOVE WHILST FILMING ON A GREEK ISLAND.

Director: **Nick Cohen**

Scriptwriter: **Nick Cohen**

Project Type: **Feature**

Production Companies: **Irregular Features / Tunic Media**

Producer: **Mark Forstater**

Total Budget: **€1,000,000**

Secured Financing: **€600,000**

Percentage of Secured Financing: **60%**

SYNOPSIS:

Daniel (32) has recently lost his brother in an accidental overdose.

The film opens with Daniel leaving for an assignment he has taken just to escape. He has been commissioned to shoot a promo for a Greek resort.

Arriving in Athens Daniel discovers his local fixer, Lefteris (59), has ambitions to be a TV presenter and to re-brand Greece. Lefteris wants to shoot absolutely everything and much of himself philosophizing to camera. Lefteris is so persistent that Daniel ends up filming him, his friends, family, ex-girlfriends, livestock and his thoughts on Greek civilization.

Daniel is initially untouched by the charm of the locals and the beauty of the island. He is skeptical when the resort writing teacher, shrewd and charming Ms. Sanders (50), insists he attend her class. Whilst filming the landscape his camera stumbles upon a gorgeous enchanting guest, Anna (33).

The pair hit it off but Daniel backs off completely when he learns that Anna has an alpha-male fiancée in New York.

Following various adventures in which Lefteris and the other men lead Daniel on -including drunkenly storming the local hilltop monastery at midnight and seducing the sexy yoga teacher Greta (29) - the men persuade Daniel to express his feelings to Anna. Daniel musters his courage only to find Anna talking to her fiancé about wedding plans.

Disappointed he decides to catch the early ferry after shooting the last historic site, stone churches hewn into the caves by the sea. Keen to see the churches, Anna accompanies the men. Inside the church she instinctively empathises with Daniel in his grief, holding his hand as he lights a candle for his brother. Outside she leads a makeshift ritual where Daniel sets objects related to his brother to

sail off on the water. Meanwhile Anna's fiancée Johnny has forgotten her birthday giving Daniel further hope.

The new intimacy between them, however, is shattered when the fiancée, good-looking extrovert Johnny (40), arrives unexpectedly looking to atone for his mistake.

The morning of Daniel's departure a group of well-wishers see him off including Anna and Johnny. Johnny and Anna have clearly argued and have a tense public exchange.

The remaining group linger on the ferry, finally disembarking as it prepares to leave. Anna jumps back on with an idea. Daniel should get off at the next island, Evia, and film there. Daniel is confused, he's finished filming. Anna offers to help. Shyly she adds that she isn't ready to say goodbye. Not just yet. On the shore the others wave the couple away as the ferry sails out into the sparkling Aegean and an unknown future.

DIRECTOR'S STATEMENT:

"First Person" is a film about love triumphing over grief. It is a celebration of Greece drawing on the great audience affection for that country that films from "Shirley Valentine" down to "Mamma Mia", and "Before Midnight" have demonstrated.

Through Daniels' eyes the audience get the opportunity to see afresh the stunning island landscape, the generous hospitality and humorous wisdom of the community. They get, in effect, a holiday.

The landscape is offered up in lush wide shot to help transport the audience and give the film scale. Movement is fluid and gentle -tracks and steadicam- unobtrusively following the protagonists. Careful choreography and

rehearsal allowing shots to linger as in films such as "Before Sunrise" so that the feeling is hypnotic, seductive, relaxed; the immersion into the story that comes with the confidence to avoid unnecessary cuts.

A sensual dimension to the island is created through the detail of the food, the wildlife and the locals. Real islanders will be used rather than actors for supporting cast. So many islanders are photogenic characters: the widows in their black dresses, the old men playing chess in the square, the orthodox priests with outlandish beards. The film rejoices in the stubborn persistence of these old-fashioned Greek values in defiance of economic woe and the march of technology.

«Greece is like a goat» says Lefteris «You kick the goat, it doesn't care. You stop feeding the goat. It survives anyway.» There is something about this defiance which is congruent with the enterprise of making a low budget feature film, in which goodwill, passion and experience can be combined to produce something which transmits an integrity and originality for which audiences are hungry.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Nick Cohen took a First Class degree at Cambridge. After graduation he was assistant director to David Farr on Rachel Weisz' first short films and directed Sacha Baron-Cohen in several plays.

«Nick Cohen's direction bears all the hallmarks of a Theatre de Complicite graduate. The choice of work is daring, the imagery striking, the acting understated yet bold.» (Time Out)

This led to a stint as an Assistant Director for the Royal Shakespeare Company World Tour and as a Staff Director working with Trevor Nunn at the Royal National Theatre.

In television his documentary "Firing Line" which followed under-age cadets being brutalized on an army base sparked widespread press coverage and was critic's choice in the Evening Standard, Daily Mail, Daily Telegraph and Guardian. «This excellent thought-provoking documentary...meaty stuff» (Katherine Whitehorn, The Observer)

His debut feature film "Beginner's Luck" starring Julie Delpy, Steven Berkoff and James Callis premiered at the London Film Festival (2001) before UK theatrical release (2002) and world sales by Icon International.

«Hark is that the rumble of a decent British film? Its hard not to be swept up by it» (HotDog 2002 Four stars)

«A Rollercoaster ride with laughs along the way» (Time Out 2001)

«A spirited caper... an enjoyable romp that has a joie de vivre that bodes well for this multi-talented pair.» (Whats On 2002)

In 2006 he was one of only six directors from over seven hundred applicants to be selected by the BBC for their intensive fast-track Directors Academy.

In 2008 Nick was selected after fierce competition to direct the low budget horror feature "The Reeds". The film was shot in 2009 and 2010 on location in Norfolk and in Three Mills Studios and Underwater Action Studios in Basildon. In 2011 the film was released theatrically in America by the After Dark label in collaboration with Lionsgate. In 2013 the film was released with Hi Fliers in the UK.

COMPANY PROFILE AND FILMOGRAPHY:

Irregular Features and **Tunic media** are both new companies that combine talented producers of youth and experience.

PRODUCER'S FILMOGRAPHY:

Mark Forstater started his career in 1975 producing the hugely popular "Monty Python and The Holy Grail" directed by Terry Jones and Terry Gilliam.

Amongst his other 30 film credits are: "The Cold Room" directed by James Dearden, "The Wolves of Willoughby Chase" directed by Stuart Orme, and the Cannes Official Selected Film "Between The Devil and The Deep Blue Sea" directed by Marion Hansel. His current film is "The Power" directed by Paul Hills.

Mark has been involved in a number of Polish films as co-producer and co-financier: "Paper Marriage" directed by Krzysztof Lang, "The Silent Touch" and "Wherever You Are" directed by Krzysztof Zanussi, and "Provocateur" directed by Krzysztof Lang.

INSYRIATED



Exit Film Production

WAR IN DAMASCUS. TRAPPED INSIDE THEIR HOME, SHOULD A FAMILY SACRIFICE ONE OF ITS MEMBERS TO PROTECT THE OTHERS?

Director: **Philippe Van Leeuw**
 Scriptwriter: **Philippe Van Leeuw**
 Project Type: **Feature**
 Production Companies: **Exit Film Production, Altitude100, Liaison Cinematographique**

Producers: **Rosy Abdo, Guillaume Malandrin, Serge Zeitoun**
 Total Budget: **€1,208,500**
 Secured Financing: **€625,000**
 Percentage of Secured Financing: **51,7%**

SYNOPSIS:

Damascus. War is right outside the door. A family is trapped inside its own home. The apartment has become a sort of bockhaus where everything is organised for survival. Every day's moto is to hold on for one more day. Men are away, the place belongs to the women and the old. But other men break in. Everybody runs for shelter inside the kitchen. Everybody but one young woman left alone on the wrong side of the kitchen door.

DIRECTOR'S STATEMENT:

"InSyriated" is not a war film; it is a film about war. It tells how civilian populations are ever more implicated and targeted by the warring factions and totally disregarded as casualties, and how it goes on, day after day.

"InSyriated" is at long last an open window for the world to get an insight on the suffering and the resilience of these forgotten people.

December 2012. A Syrian friend tells me it's been three weeks her father is blocked inside his apartment in Aleppo with no communication possible because of the war devastating the city. I picture this man, a prisoner in his own home, and I imagine others like him trying to survive one day at the time.

This is the story of a family being trapped inside its own home.

The Screenplay. The script had to facilitate and render this. So, from the start, I decided on only one location and a time span of 24 hours. I also bore in mind "The Diary of a Woman in Berlin", written anonymously by a young German woman when the Russians took the city in 1944. I had been moved by this account and the strength and self-control of this

young woman inspired me for Halima's character.

I write about what I sense and I try to understand what animates ordinary people propelled into extraordinary circumstances. Those I see aren't heroes, they simply react to the situation they go through. What I seek to communicate is the frailty and the force emanating from any of us at one point in our lives.

The Shooting. Since it's not presently possible to shoot in Syria, Beirut seems like a natural choice to preserve the authenticity of the project. Many Syrian actors now live there and the cultural ties between the two nations are as close as can be. Moreover, Lebanon has endured the same urban war and every Lebanese knows intimately what it's made of. The Actors. Hiam Abbass (the Mother) and Diamand Bou Abboud (Halima) have confirmed their participation in the project. Hiam Abbass is an internationally acclaimed actress and Diamand is a rising star in Lebanese cinema. I filmed her on "Stable/Unstable" by Mahmoud Hojeij and have been truly moved by her luminous performance.

Ambition. Beyond the Syrian disaster today and others, past and present, I want to explore the contradiction which allows us to survive when confronted to such tragedies. Between the instinct giving us the strength to act for survival and the drive inciting us to avoid helping someone else to protect ourselves, lie the same "vital" impulse and the moral failure.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Belgian born **Philippe Van Leeuw** is a cinematographer and a film writer/director. He first studied cinematography at INSAS in Brussels before moving on to the American Film Institute in Los Angeles.

Back to Europe, he took on as director of photography for feature documentaries, institutional films and commercials. He then came to meet director Bruno Dumont, who directed "La vie de Jésus", Van Leeuw's feature film debut as cinematographer. From here on he dedicated his career to fiction, lensing several films, television features and short films. He is now a member of AFC (Associations Française des directeurs de la photographie Cinematographique). Meanwhile, Van Leeuw has been involved in writing and photography. His dedication to social and poetic films has lead him to his directorial debut, "The Day God walked Away" (2009), was a winner in several top international film festivals including San Sebastian and Thessaloniki. 14th-25th May 2014 - Member of the Jury of La Caméra d'Or, Festival de Cannes 2014.

FILMOGRAPHY:

-In Cold Blood, by Raphael Girardot and Vincent Gaulier, 2014, documentary, (in shooting), as Director of photography/Camera operator

-The Day God Walked Away, France, 2009. Award: Kutxa-New Directors Award, San Sebastian IFF 2009 - Grand Prix, Bratislava IFF 2009 - Best Actress Award, Thessaloniki IFF 2009 - Best Actress Award, Bratislava IFF 2009 - Discovery Award, Namur FIFF 2009, Toronto 2009 - FACE Award, Istanbul IFF 2010 - Best Film, Best Director, Best Actress, Nairobi KIFF 2010 - Grand Prix, 15th Forum for European Cinema, Lodz 2010 - Winner of The Groupama-Gan Foundation for Cinéma 2007 - Best Screenplay Audience Award, Angers Premiers Plans Festival 2008

COMPANY PROFILE AND FILMOGRAPHY:

Exit Film Production is a production company dedicated to both Television and Theatrical films (documentary, cultural, artistic and dramatic).

Based in Beirut, Exit Film originated from the partnership between filmmaker Fouad Alaywan and Rosy Abdo, journalist. Their combined experiences enabled them to set up and launch the company with the purpose to promote quality creative and journalistic productions of artistic films and documentaries on a local and regional level.

From the beginning, Exit Film Production opened its door to new talents, giving them the opportunity to fulfill their creativeness (image and content) and eventually to launch them into the professional world of television and filmmaking along with organizing, producing and directing cultural events.

FILMOGRAPHY:

-Asfour, by Fouad Alaywan, 2012
-Blue Night, by Fouad Alaywan, 2000, short
-The Wind of Beirut, by Fouad Alaywan, 2002, short
-Ya Salam, by Fouad Alaywan, 2002, short
-See you later, by Fouad Alaywan, 2006, short
 - Promotional Spots for Orbit TV and Al Jazeera Channel, 1999
-Art, Fashion and lifestyle, 2000- 2006, Al Jazeera Channel, artistic series
-Body, mind and nutrition, 2001-2002, documentary series, 30 episodes
-Arabic cinema, 2003-2006, Al Jazeera documentary Channel, documentary series, 102 episodes
-Refugees, by Fouad Alaywan, documentary, 2004, Al Jazeera Channel
-Snake Charmer, by Rania Rafei, documentary, 2007, Al Jazeera Children
-Behind the Curtain, 2009 - 2010, Qatar TV, documentary series, 42 Episode

PRODUCER'S PROFILE AND FILMOGRAPHY:

Rosy Abdo, born in Lebanon, holds a Master Degree in Journalism with a BA in Communication Arts from France & Lebanon.

She worked as Presenter & Producer in many Pan Arab Television Networks until 2007.

In 2007, she founded her own production company, Exit Film Production, with Lebanese Filmmaker Fouad Alaywan. Her expertise varies from TV Programs to Documentaries and Films (as Presenter, Writer, producer, Production Manager and/or Executive Producer).

Since August 2010, she has been working as Producer & Executive Producer on Fouad Alaywan's 1st Feature Film "Asfour" and is now in preparation of two feature films, including "InSyriated".

KABUL DREAMS



THIS IS THE STORY OF HERRA, WHO LEFT EUROPE FOR KABUL, AFGHANISTAN, TO MARRY HER BELOVED NAZIR, VOLUNTARILY ACCEPTING EVEN THE ORTHODOX LOCAL FAMILY CONDITIONS.

Director: **Radim Špaček**
 Scriptwriter: **Ivan Arsenjev**
 Project Type: **Feature**
 Production Company: **Negativ**

Producer: **Kateřina Černá**
 Total Budget: **€1,800,000**
 Secured Financing: **€539,000**
 Percentage of Secured Financing: **30%**

SYNOPSIS:

Herra (35) is a native Czech woman, who at university fell in love with Nazir, a student from Afghanistan. She married him and moved with him to his family home in Kabul. She gave up the freedom and good life of Europe, put on a burka and lived for several years under the cruel Taliban regime, and she did this all for love. Her story starts just after coalition forces have taken control of Afghanistan (ca 2002), when she gets the opportunity to work for a humanitarian organisation, despite her husband's reluctance to agree.

The atmosphere in the family is tense, especially the relationship between Nazir's sister Frishta and her husband Kaiz, a fanatical Muslim, who humiliates and treats her violently and unfairly. One day a family friend, Nafisa, chief doctor at a birth clinic in Kabul, brings a young boy named Mad (12) to see them, hoping that childless Herra and Nazir will take the physically disabled but exceptionally intelligent boy into their care. They do, and Mad becomes another member of the family, more the female section given his disability, but he also wins the respect of the elderly grandfather, a figure who represents wisdom, experience and tolerance.

At work Herra has to solve various problems arising out of conflicts between European and Afghan tradition, especially in relation to women, and she even secretly helps her sister-in-law Frishta obtain gynaecological care. It later emerges that Frishta and the French gynaecologist Dominic have become very close and as soon as Frishta's daughter Roshangol runs away from home they start planning their escape to Europe. Kaiz leaves his wife and takes their remaining children with them. Nazir cannot endure the conflict between his love for his wife and Islamic tradition, and chooses suicide (to die like a martyr), while with the help of Herra and Mad Dominic and Frishta manage to get to the

airport. Mad discovers that Herra is also planning to leave and to take him with her, but he refuses to leave Kabul and the old grandfather behind. After hesitating, Herra gives up hope of fleeing and stays with Mad in a desolate country that clearly has yet to face its toughest trials...

DIRECTOR'S STATEMENT:

The film will be shot as something in between a documentary and a fictional film, which will allow us to combine the style of the somewhat uncomfortable filming conditions in Afghanistan today, where we will have to cope with a smaller crew of good professionals, and additional filming in the studio, where most of the indoor scenes will be filmed. The result should be a compact, integrated film that will combine various location shots using a pseudo-documentary approach and thus add to the overall authenticity.

The language of the film will even include hand-held camera shots and camera angles that convey the characters' psychological states. We are not aiming to describe reality before the camera, but to convey the characters' emotions through expressive images. In the indoor scenes, in terms of lighting we will be working with the dark passageways and clay rooms of traditional Afghan qalats (the term for the traditional local housing, surrounded by walls, and built entirely out of clay bricks dried in the sun, almost devoid of furniture inside, with just the kitchen functionally equipped with a large gas burner and a large sink for washing dishes, and where every day raisin rice is prepared for the entire large family). There are small window openings and a cooking vent in the ceiling and sharp sunlight penetrates the interior through these spaces. This light is reflected off

the dark trodden clay floor, creating a unique contrastive chiaroscuro. We plan to respect this mysterious lighting during filming and to use the minimum of additional lighting and use background lighting to suggest sunshine reflecting off dark clay.

During the technically difficult filming in the setting of contemporary Kabul the camera will live with the actor and respond to his improvisations, which will necessarily occur in the streets of Kabul. We want to avoid film techniques that would create an artistic or unnatural outside look at reality.

DIRECTOR'S PROFILE:

Radim Špaček was born in 1973 in Ostrava. When he was five he moved with his parents to Prague and started to play minor parts in radio plays and TV dramas. As a high school he chose Prague conservatory, acting department. After school-leaving exam in 1991 he worked as an assistant of director at few foreign movies shot in Prague ("Swing Kids", "Il Giovanni Mussolini", "Catherine Courage"), when one year later he was accepted to study directing on Prague Film Academy (FAMU). After he finished his first year he went to Sarajevo, capital of Bosnia and Herzegovina under siege (1993). In production of Cestmir Kopecky (Czech Television) he shot his first film there, a semi-documentary story called "Young Men Discovering the World" (1996) about war life of young people living there. Film was chosen for the Karlovy Vary IFF competition and got a Film Clubs International Association Award and an Ecumenical Jury Award as well as a special mention on Alpe Adria Festival in Trieste (1996). He continued his studies and for two years worked as a speaker and director of alternative music programme in Czech TV called "60" (1996). He finished his studies with his second film "Rapid Eye Movement" (1998). Immediately after that, he got a German foundation's DAAD scholarship for 6 months in Berlin.

In 2010 he finished his feature film "Walking Too Fast" (2010) that was awarded with 5 Czech Lions (Czech Academy Awards) and 5 Czech Film Critics Awards and was successfully screened at international film festivals.

He visited Afghanistan 4 times in last 2 years, where he is currently preparing two documentaries.

COMPANY PROFILE:

Founded in 1995, **Negativ s.r.o.** is one of the leading film production companies in the Czech Republic. It has produced more than 30 feature length films, fiction, documentary as well as animation. Its films have received 34 Czech Academy Awards, including three for the Best Picture

and one for the Best Documentary, and have taken home more than 50 international festival awards, most notably the Golden Shell in San Sebastian in 2005 for "Something Like Happiness" and the Crystal Globe in Karlovy Vary in 2002 for "Year of the Devil" and for "Rene" won the European Film Academy Award for the Best Documentary in 2008. The latest film by Bodan Slama, "Four Suns" was screened in the World Dramatic Competition at Sundance Film Festival. Internationally recognized "Alois Nebel" won the European Film Academy Award for the Best Animated Feature.

PRODUCER'S PROFILE:

Kateřina Černá started working in film in 1985, spending three years as a production assistant and line producer at Krátký Film, working on approximately 90 different documentary projects. From 1988 to 1994 she lived abroad, in Germany and then Belgium. During this time she served as a production coordinator on two documentaries. Upon returning to Prague in 1994 she began producing commercials and video clips, producing over 60 until 1998. In 1995 she was involved in her first feature film, as executive in charge of production for "Marian" (directed by Petr Václav). Since then she has worked as a line producer or producer on a number of features and documentaries, including Helena Třeštková's award winning films "Marcela", "René", "Katka" and "Private Universe".



WHAT DO YOU DO WHEN THE WORLD GETS TOO LOUD?

Director: **Aneta Lesnikovska**
 Scriptwriter: **Aneta Lesnikovska**
 Project Type: **Feature**
 Production Company: **Mouna**

Producer: **Nicole Ackermann**
 Total Budget: **€1,067,701**
 Secured Financing: **€408,000**
 Percentage of Secured Financing: **40%**

SYNOPSIS:

Phillip, a sensitive young boy, impulsively chooses to become deaf to keep his peace of mind. As a grown up, his deafness turns out to be an ideal protection from the loudness of the world. Every time things get too loud or too much Philip just switches off his hearing aid and is able to retreat in his silence. His on-off world gets disturbed once his girlfriend gets her biological clock ticking and wants him to conceive a child. His switching off does not help anymore. He needs to make a decision. He asks his shrink for advice and that sets him off to a journey that will make him turn up the volume on the humour, pain and absurdity of life.

DIRECTOR'S STATEMENT:

Sometime ago the scientific information struck me that reading out loud is a right brain activity. And that this means reading silently is a left brain activity. So, when you read silently it's easier to think you know how the words will come out when spoken out loud. Meaning in the end for me, that reading out loud is more of a risk, more of letting go. I originate from a country with very loud people. Or, to be more precise, growing up I was surrounded by loud family members and friends all the time. It meant that if you wanted to be heard, you learned to turn the volume up. And it definitely doesn't look or feel like anybody is risking anything or letting go for that matter. Being silent rather meant you risked never being heard at all. I talked to my mother about it and to my great surprise she told me that she always shuts off (and goes to a silent place within) when people start to scream or talk loud. When she was very young, her parents would fight so hard and so loud that she would hide under her bed and mumble songs to

herself not to hear them. This deeply touching family fact led me towards developing the story of "Loud". "Loud" is a film about finding your own inner stillness in a loud world. A film about finding your own true self in a world full of other peoples concepts. A film applying one's own sensitivity in a fast and demanding world. It's about finding your true and authentic way of life that allows you to bring forth your vulnerability. But not only within your safe internal space but also when being connected with the outside world in a way that really makes you participate in the beauty of life as it evolves in the here and now.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Graduate from Gerrit Rietveld Academy, Amsterdam, in audio-visual design, film and media lab.
 Selected positions:
 -Guest professor, Master of Arts program National Film Television Academy, Amsterdam
 -Transmedia producer/story architect Games meet Film @ Binger
 -Associate professor digital film/media, ArtEZ, Holland
 -Co-founder, creative director Digital Film Lab @ ArtEZ, Holland
 -Co-producer/artistic director Resfest Media Group, USA; Holland division

FILMOGRAPHY AS DIRECTOR:

-**Does It Hurt? The First Balkan Dogma**, Macedonia/Holland/Kosovo, 2007. Award: Tiger Award nomination, IFFR '07 Special Jury Prize, BIFF '07
 -**Paradiso**, video clip "Even weg". Award: 1st jury price Rocket Video Clip Festival

FILMOGRAPHY AS PRODUCER:

-**The Bugs and Fleas**, by Helene Friren, France, 2007, animation. Award: Best of Tricky Woman 08 International Animation Film festival (Vienna)

COMPANY PROFILE AND FILMOGRAPHY:

We are a filmed content creation and distribution company, born from our wide expertise in the world of the creative industry. For our clients and audiences we fabricate delighting entertainment and empowering messages inspired by audacity and our ongoing quest for outstanding experiences. Our artistic approach is Western-Europe, our creative production standards are on the US American level, our work-ethics are Asian inspired. Using our outstanding expertise, knowledge and 360° perspective on our industry as leverage on a daily basis, we continue to build our reputation and to work with the best in their respective fields. From development to directing, film to animation, sound to digital design, production to distribution. Bringing together awesome visuals with amazing storytelling pushing the limits of aesthetics in every imaginable way whether in feature films, television, commercials, music videos, or brand-integrated content. By controlling our own distribution structures we take best care of the business side, by making sure that marketing, licensing and sales serve the artistic vision and support it in the best way possible in the marketplace. Supporting and producing outstanding talent and product, we lead the way to navigate on the path to success in the ever changing media landscape. Because we believe that all there is, that all there ever will be, all that ever matters, is one great story that brings it all together in one "wow" experience.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Economist, film producer and serial entrepreneur **Nicole Ackermann** is an internationally well-known expert for film production and film distribution. As a story expert she has a great sense for award-winning talent and trends as well as transmedia architecture. Together with her extraordinary managing skills, she previously worked as owner, partner, managing director, producer, head of distribution and adviser in the international film & media industry (exhibition, world sales, production, distribution). Nicole is a board member of WIFT Germany.

FILMOGRAPHY:

-**I ♥ Heart**, by Sascha Seifert (in financing)
 -**Immer Liebe**, by Alina Cyranek (in financing)
 -**Slow**, by Sascha Seifert, Germany, 2013, documentary
 -**Cato**, by Dagmar Brendecke, Poland/Germany, 2009, documentary
 -**Little Paris**, by Miriam Dehne, Germany, 2008
 -**Brotherhood Of Blood**, by Michael Roesch & Peter Scheerer, USA/Germany, 2007

SELECTED DISTRIBUTION TITLES:

-**Crulic**, by Anca Damian, Romania/Poland, 2011
 -**The Black Power Mixtape 1967-1975**, by Goran Hugo Olsson, Sweden/USA, 2011
 -**The Real Dirt of Farmer John**, by Taggart Siegel, USA, 2005
 -**The Giant Buddhas**, by Christian Frei, Switzerland, 2005
 -**12 Tangos - Adios Buenos Aires**, by Arne Birkenstock, Germany, 2005
 -**Metallica: Some Kind of Monster**, by Joe Berlinger & Bruce Sinofsky, USA, 2004
 -**I Am Dina**, by Ole Bornedal, Norway/Sweden/Denmark/France/Germany, 2002
 -**L'Amour**, by Philip Gröning, Germany, 2000

MONK



THE CHAOTIC FAMILY OF HYPOCHONDRIAC MONK (13) IS ABOUT TO COLLAPSE BUT THE FAMILY MEMBERS NEVERTHELESS TRAVEL TO SPAIN TOGETHER TO SAY GOODBYE TO A DYING RELATIVE.

Director: **Ties Schenk**

Scriptwriter: **Roosmarijn Roos Rosa de Carvalho**

Project Type: **Feature**

Production Companies: **Viking Film, A Private View, Les Films d'Antoine**

Producer: **Marleen Slot**

Total Budget: **€1,451,000**

Secured Financing: **€452,000**

Percentage of Secured Financing: **31,5%**

SYNOPSIS:

Hypochondriac Monk (aged 13) tries frenetically to carry on in his troubled family. His family in which extremely rebellious Joni (aged 15) makes the lives of the others a misery, father Fabian (aged 47), suffers from a severe depression and has locked himself up in the broom closet and mother Maria (aged 44), once a flamboyant Spanish girl but now totally burnt out tries to rediscover her inner strength.

Monk tries to keep the disintegrating family together. No one listens to him or to anyone else in the family and they're all fed up with each other. But then Maria receives an urgent and distressing phone call from Spain. Her brother, Esteban, suffers from HIV and now he has contracted a double pneumonia that will undoubtedly be the end of him. Overcome by sorrow Maria decides to leave for Spain the very next morning to be in time to say goodbye to her brother. And everyone has to come with her. This sudden departure causes a lot of tumult, since no one wants to go.

With an incredible display of perseverance Maria manages to get everyone into the car but gradually tension rises. Their individual struggles, crises and fears each reach a climax during the trip. At the French border Monk is caught with a bag full of medication and thus with his hypochondria, in a dirty and smelly toilet Joni finds out that she's pregnant after having been deflowered coldly in the dressing room at the gym, Fabian can't handle the abundance of sunlight and reality and Maria... after losing her husband and herself Maria is about to lose her brother too.

When after an exhausting journey they finally arrive in the shady Spanish hospital they're told that Esteban has already died. Maria is grief-stricken and the family travels on to Maria's traditional and authentic native village. There,

Esteban will be buried in the family grave according to tradition. Amidst sensational stories about ghosts and life after death told by village women dressed in black and hung with gold during the traditional death watch, Monk realises that fear of death is far worse and much more frightening than death itself. Maria finally feels at home again in this spirited environment and after the confrontation at the psychiatric ward in the hospital Fabian has decided to start taking antidepressants. And Joni, who has evoked a miscarriage in a French dodgem car now has to cope with the physical consequences and with the awareness that she is only a child and that all that she really needs right now is her mother.

After the religious funeral ceremony the crowd walks back to the village but Monk stays behind at his uncle's grave alone. He looks at the fresh earth covering the coffin as if he dares to look death in the eye for the first time in his life. When he walks off the cemetery with a slightly more energetic step he sees Joni, Maria and Fabian standing in the middle of the Spanish country road. They're waiting for him. Through the grand landscape they walk back to the village and towards their future, together like a family for the first time.

DIRECTOR'S STATEMENT:

MONK tells the funny and touching story of the threatening downfall of a capricious Dutch-Spanish family, the members of which suffer from a variety of (modern) illnesses such as hypochondria, depression and identity crisis. With MONK we mock, in a compassionate way, the extreme way in which we are focused on ourselves nowadays. The story is not merely

satire but also offers consolation. MONK has to become both dryly humorous and warm-blooded.

The subject matter of the story is universal: family ties (within a modern family), love, beauty and passion but also fear, depression and death. These themes appeal strongly to me and they are part of my personal life too. Seldom has a (Dutch) script managed to surprise and affect me so strongly. The vulnerable characters and the relationship between Joni and Monk in particular moved me right away.

In MONK the characters are, despite their extreme behaviour, personalities instead of odd characters. The suffering of the characters and their extreme behaviour is not in the first place intended to support the form or tone of the film but springs from the characters themselves instead. The script has momentum and one can easily identify with the characters and on top of that it is situated in places that are nostalgic and dear to me.

The atmosphere and the colours evoked by the script, the tone, the high-spirited environment it is set in (unafraid of drama and conflict) and the fact that the story is about a (young) family make this film my ideal feature film debut.

I have been training my skills with increasingly sharp, tough and moving (youth) drama in which my personal views on how individuals develop or stick to their own identity in a group or family are clearly put forward.

With this film I hope I can make a dream come true that I've had for a long time: to make a European film. A film that moves beyond the Dutch borders showing the European in all his varieties! I want to show the beauty of Amsterdam, southern France and Spain. Let the locations contrast with how the characters are feeling. They're living in a rich part of the world and yet they only become aware of that beauty while mourning and when they find themselves again with the help of the other members of their family.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Ties Schenk graduated in 2005 from the Netherlands Film and Television Academy. With her two graduation films, which were also broadcasted by VPRO television, she won at the Cinekid festival two important awards (Golden and Jury Award), that she later on would also win for short film "Donkeygirl" and youth series "Strong Stories from Zoutvloed". Recent years Ties directed a lot of youth drama series, in which she developed her directors skills. She, among others, directed "Docklands" and she co-directed the young adult series "How to Survive" that was nominated for a Rose d'Or and won the Cinekid Jury Award. At the moment she's teaching directing and scene development at the Netherlands Film Academy first and second year students. Furthermore she's shooting the television series "Black

COMPANY PROFILE AND FILMOGRAPHY:

Viking Film is the Amsterdam based film production company founded in 2011 by Marleen Slot. International in scope, Viking Film wants to make high-quality films for both Dutch and international audiences with a special focus on arthouse, children films and animation films. At this moment Viking Film is working on several films like "Zurich" from director Sacha Polak (selected for Berlinale Residency 2012) "Monk" from Ties Schenk (Cinemart 2014) and "Bull Down!" by Gabriel Mascaro. Besides that, Viking Film recently finished the feature documentary "New Boobs" (Sacha Polak) and the co-production "Leones" (Jazmin Lopez, selected for Venice Film Festival 2012).

PRODUCER'S PROFILE AND FILMOGRAPHY:

Marleen Slot worked as a producer at Lemming Film for many years. Her productions at Lemming Film include the feature films "Tony 10" (Mischa Kamp), "Taking Chances" (Nicole van Kilsdonk, opening film Cinekid 2011, selection Berlinale K+ 2012), "Snackbar" (selection Berlinale 14+, 2012), "My Joy" (Sergei Loznitsa, Competition Cannes Film Festival 2010), "Oxygen" (Hans van Nuffelen, European Film Academy Discovery Award) and "Vivan Las Antipodas!" (Victor Kossakovsky, opening film Venice Film Festival 2012). Marleen worked as a producer at Lemming Film for many years. She is part of EAVE and member of the board of ACE. In 2013 she was selected Producer on the Move during the Cannes Film Festival.

ROMANTIC RESEARCHER

Ricercatore
Romantica

YEAR 2015. THREE ROMANTICS, WITH CLOTHES AND ACCESSORIES OF THE 1800'S, TRAVEL TO NAME EMOTIONS OF BEAUTIFUL PLACES OF MEDITERRANEAN, AND FIGHT NEGATIVE EMOTIONS OF POWER.

Director: **Michele Lanubile**

Scriptwriter: **Michele Lanubile**

Project Type: **TV Series**

Production Company: **R.T.I. Romantica**

Producers: **Sergio De Giuseppe, Massimo Guido,**

Enzo Lacasa

Total Budget: **€2,503,059**

Secured Financing: **€753,059**

Percentage of Secured Financing: **30,09%**

SYNOPSIS:

In each episode three Romantics visit a different region of the Mediterranean with the mission to give a name to the Emotion of a special beautiful naturalistic Place of that region. They belong to our time, year 2015, even if they are dressed with middle 19th century clothes and they use automated water vapour bicycles. They belong to the Ancient Romantic Society, born in middle 1800's, to discover the name to new and beautiful Emotions, and to spread them among European people. Only when people know the names of beautiful Emotions, Beauty enters in their souls and becomes a bulwark for negative Emotions, spread from men of Power. These people are enemies of the Ancient Romantic Society since forever. The three Romantics are a Researcher, 45 year old man with clumsy movements, a 18 year old male Assistant with irrepressible energy, and an 18 year old female Telegraphist always determined and secure. In each episode, the Researcher with the two companions will look for a special beautiful Place of a Mediterranean region, with a particular scientific tool he will measure the Emotion of the Place to compare it with the one that he is feeling inside himself. Emotions have always been a delicate and fragile subject, it's easy to find obstacles that stop you from recognizing and naming Emotions. The Researcher will face a different obstacle, linked to the nature of Emotion that he is feeling. This is the vertical story for each episode of the Series. The horizontal story consider different narrative segments related to the three main characters. The Researcher doesn't remember how he became the best of all when he was very young, and how at the age of 30, at the peak of the success, he was hiding from the entire world and suddenly he appeared again. This is his first mission after 15 years. He always feels clumsy and insecure in his

movements, like he doesn't know how to move his body. Little by little he will remember, but it is thanks to a new character that will have all the answers that he was looking for. The Assistant is sure to become a very big Researcher, but his numerous attempts to give a name to the Emotions of Places fail over and over again. He discovers he has a particular sensibility, capable of absorbing people Emotions, unfortunately both positive and negative. He will succeed to realise his desire to name an Emotion thanks to the initiatory teaching of a secret Architect, that will teach him how to use his particular sensibility. The Telegraphist has been sent by the Ancient Romantic Society to help the Researcher and the Assistant to keep away people already corrupted from men of Power. His secret role in reality is the one of the Architect, it's her that will teach the young man "The Recording of Soul", destined to the most sensitive only. His relationship with the Assistant wavers between adolescent fights, unexpected affectionate moments, till ingenuous games of seduction. In the meantime, the men of Power, after 15 years, have started a new cyclical advance, and they are corrupting men and women with their negative Emotions. The Researcher feels they are always coming closer, and it will be more and more difficult to achieve their mission. They have to resist, they have to give names of beautiful Emotions, to spread too as many not corrupted people as possible.

DIRECTOR'S STATEMENT:

Romantic Researcher is a project formed by: 1) production of a TV Series named "Romantic Researcher" with 8 episodes, 25 minutes each, set in 8 different Euro-Mediterranean regions, 2) realisation of 8 Maps of the Emotions of these 8 regions, which have been recommended by a Community of

active users called Romantic Researchers which are inspired by the protagonist of the TV Series. Maps are available on a web and mobile platform for smartphones and tablets. Each Map permits to the user to organise his own trip in the 8 Euro-Mediterranean regions depending on the Emotions associated to the Places (naturalistic and urban) and on the feelings that they want to experience during the journey. It is the reinstatement of what Romantics did starting from the end of 1700's when they travelled through Europe looking for Emotions of beautiful places that could elevate their soul, desirous of beauty and innovation. Like them, the Community of Romantic Researchers want to go back to give a name to these Emotions. Because, as all artists have always known, when you give a name to a beautiful thing, whichever it is, this thing will exist forever in your soul and you will protect it forever.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Michele Lanubile was born 23.11.1959 in Bari where he took a degree in structural engineering. He taught Analysis in the Architecture Department of Bari and then collaborated as director in the Kismet Theatre of Bari. In 1998 he wrote and directed the movie "I Have No Head" produced by Cinema Undici with Rai Television. He realised the documentary "Puglia Night Parade, la Bellezza e il Futuro", produced by Puglia Government and Public Apulian Theatre, and participated to the organizing Committee of the collective movie "All Humans Rights for All" of which he wrote the episode "Cellule".

COMPANY PROFILE AND FILMOGRAPHY:

The **R.T.I. Romantica** is a Temporary Group composed by three Companies, **Co.M.Media srl**, **ECO-logica srl** and **I.T.S. srl**. The R.T.I will realise the prototype of the project "Romantic Researcher" thanks to the financing of the announcement Living Labs Smart Puglia 2020, in collaboration with research laboratory Collab and tourism-cultural association PugliaArte. The prototype is formed by: production of the pilot episode of the TV Series, creation of the first Community of "Romantic Researchers", realisation of the Map of Emotions of the beautiful places in Puglia Region available on a web and mobile platform for smartphones and tablets. Co.M.Media srl, multimedia communication company located in Lecce (www.commediasrl.it), will be interested in communication, organization of workshops for the training of the Community, advertising for web and mobile platform on media and social channels. ECO-logica srl, environmental engineering and landscape architecture company located in

Bari (www.eco-logicasrl.it), will be interested in collecting the recommendations of the beautiful Places with its related Emotions by the Community, it will elaborate an informative card for each recommended Place, and it will realise an Android app for smartphones and tablets. I.T.S. Srl, planning development and realisation of informative systems located in Matera (www.itsmt.it), will be interested in design and development of web application, client and server side, and it will develop the iOS App for smartphones and tablets. The R.T.I. Romantic will avail of a movie production society for the executive production of the pilot episode of the TV Series, as financing of the announcement Living Labs Smart Puglia 2020.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Sergio De Giuseppe was born in Poggiardo (Lecce) 04.04.1969. Since 2012 he is the administrator of Co.M.media srl, company interested in multimedia communication. Here he worked as a project coordinator of many public and private initiatives. Among those: Municip@zione, ScuolaAperta, Municipality of Brindisi, PostelPrint, Telecom Italia, Almaviva Spa, Province of Lecce. In these years he has revealed a strong vocation for audiovisual and photographic productions and supported the Co.m.media team in short movies production and TV advertising, acquiring a strong competence in this subject.

THE BOUNCER



THIS IS A STORY OF FATHERHOOD. OVADIA IS THE STRONGEST AND MOST VIOLENT DOORMAN OF TEL AVIV NIGHT CLUBS. HE HAS NO FEAR OF ANYTHING UNTIL ONE DAY HE REALIZES THAT SOON HE WILL BECOME A FATHER.

Director: **Meni Yaesh**
 Scriptwriter: **Meni Yaesh**
 Project Type: **Feature**
 Production Company: **Transfax Film Productions**

Producer: **Marek Rozenbaum**
 Total Budget: **€692,639**
 Secured Financing: **€547,560**
 Percentage of Secured Financing: **78,23%**

SYNOPSIS:

Ovadia is the bouncers' manager of a nightclub where all the popular Israeli singers go. No one equals him to kick out the troublemakers. One night, Shalom Rosenthal, a ravenous mafia member who comes often, witnesses a fight that Ovadia stops by three sensible blows. He is impressed and thinks that it is a real gift that Ovadia has got here. Shalom offers him a job where Ovadia would substantially increase his revenues and would be treated like a prince. Ovadia refuses. He is an honest man and wants to remain one. Ovadia is married to a wife that he loves more than anything. After trying different treatments, they still haven't had a child together. Dealing with despair, a doctor recommends them a private hospital that shows unrivaled results. However, this private hospital is too expensive for them...

DIRECTOR'S STATEMENT:

«I know an amazing Bouncer that can take out five people at once and live without a scratch. This guy is gifted with strength beyond perception... But his biggest dream his to become a father... he will die for it.»
 When I was about to become a father for the first time, I was both excited and frightened. Just thinking about raising a child appeared to me like a new responsibility with no limits. My life and my health weren't just about me anymore, I had to be careful for my child so he could have a father able to take care of him. Paradoxically, I was ready to become a wild beast to protect my offspring... Today I have two children and I still keep seriously in mind the fact that my behaviour has to be moral and responsible. I sometimes make mistakes but I try to correct them and to get back on the right track quickly but I am not a saint.

Ovadia, my character, is not a saint too. He was born with a gift: he knows how to fight. Son of an honest man, he has always decided not to fight for the bad. Violence is part of his gift. When the story begins, he controls it and he is not aslaved to this violence, he masters it. However, it is his desire to become a father that will make him change dramatically. I like this paradox in Ovadia's story, because it is for me a metaphore of what I have been through when I had my first child. What is it to be a father? What is it to be a good father? It is a big adventure and I have become a director to answer these personal questions.

I make films with my guts as much as with my head. My first feature film "God's Neighbor" was the translation of what I have been through when I was a teenager. I believe in God and for many years I was stupid and intolerant but I fell in love with a woman who makes me see the world differently. I changed, I saw the world in another way. I told my story with the gangster film genre. That is the cinema I like, a cinema able to speak about mankind and society just like directors that I admire did: Scorsese and Coppola. Ovadia joined the crime world to become a father, his paternity path is unique. Despite being his own it is full of my personal experiences. The film will explore three aspects of the Israeli society: the Middle East musical culture, a music very similar to the arab one but sang and danced by young people who deny this similarity. The importance of the religion in the Israeli culture. The Mafia world, as it is, cruel and far away from how it is shown in the American movies.

I will be very happy to work with actress Rotem and actor Maurice Cohen who are a real couple in life and both religious. Maurice used to be a bouncer and they are now trying to have a child. They would both literally embody the characters so well and give them a beautiful dimension.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

EDUCATION:

-2005-2007, Minshar for Art - School of Art (Tel Aviv);
 -2003-2005 Camera Obscura (Tel Aviv)

FILMOGRAPHY:

-**God's Neighbors**, France/Israel, 2011
 -**Blood Parking**, Israel, 2009, short. Special Mention at the 13 International Students film festival, Tel Aviv
 -**Eliko**, Israel, 2007, short

COMPANY PROFILE AND FILMOGRAPHY:

Transfax Films Productions, was established by Marek Rozenbaum in 1988. In addition to feature films, Transfax has produced over 40 documentaries for Israeli Television, 7 dramas and over 80 television commercials and television programs, including one of 1995/6's highest rated entertainment shows.

FILMOGRAPHY:

-**God's Neighbors**, by Meni Yaesh, France/Israel, 2012
 -**Live and Become**, by Radu Mihaileanu, France/Israel, 2005. Award: Audience Award at Berlin Film Festival 2005, Best Script and Best Film Award at Copenhagen IFF
 -**Or**, by Keren Yedeaya, France/Israel, 2004. Award: Camera d'Or Prize and Grand Prix-Semain de la Critique at Cannes Film Festival 2004, Wolgin award for best film at Jerusalem Film Festival 2004, Best Film Award at Bratislava FF 2004, Best Film Award at Dortmund FF 2005
 -**To Take a Wife**, by Ronit and Shlomi Elkabetz, France/Israel, 2004. Award: Critics Award at Venice Film Festival 2004, Best Actress Award at Jerusalem Film Festival 2004, Prize of the Hamburg at Hamburg FilmFest Critics, Best Actor at Thessaloniki IFF 2004
 -**Avanim**, by Raphael Nadjari, Israel/France, 2004. Award: Special Panorama at Berlin Film Festival 2004, Reflet d'Or for best film - Cinema Tout Ecran at Geneva 2004, Official Section Award for best film and Special Jury Award at Sevilla FF 2004, nominated for Best Actress in the European Academy Award at Barcelona 2004
 -**Late Marriage**, by Dover Kosashvili, Israel/France, 2011. Award: 9 Israeli Academy Awards, including Best Film; Winner of Best Film, and Director's First Film 2001 at Jerusalem Film Festival 2001, Best Film at Molodist IFF, Best Actress, Best Script and Jury Award at Thessaloniki IFF, Best Actress and Int'l Critics Awards (FIPRESCI) at Buenos Aires IFF

PRODUCER'S PROFILE AND FILMOGRAPHY:

Marek Rozenbaum holds a degree in Social work and Film from the Tel Aviv University. He has directed 2 films and produced over 40 feature films and international co-productions, among them award-winning films that have received worldwide recognition. Mr. Rozenbaum is the Chairman of Public Steering Committee of Film & Television at the Israeli Export Institute. Mr. Rozenbaum held for 10 years the position of Chairman of the Israeli Academy for Cinema and Television, 6 years the position of Chairman of Israel's Film and Television Producers Association, and today is a Member of its Board, as well as member of the board of the European Film Academy. Mr. Rozenbaum is one of the most experienced film producers in Israel today.

THE DAWN OF SARAJEVO



DURING THE WAR IN THE BALKANS, THE FRIENDSHIP BETWEEN AN ITALIAN WOMAN AND A BOSNIAN ONE, BECOMES A PLAN TO ESCAPE TOGETHER TO PACIFIC ITALY. BUT THEIR DESTINY WILL BE DIFFERENT.

Director: **Pascal Pezzuto**

Scriptwriter: **Pascal Pezzuto**

Project Type: **Feature**

Production Company: **Khàrisma Cineproduzioni**

Producer: **Anna Murolo**

Total Budget: **€600,000**

Secured Financing: **€180,000**

Percentage of Secured Financing: **30%**

SYNOPSIS:

The Serbian Radovan Karadzic, who carried out ethnic rape during the war in Bosnia, is going to be tried for crimes against humanity by the International Criminal Court. Among the judges of the court there is a fifty-year-old Italian woman who remembers what happened in 1995.

Twenty years before, she leaves Brindisi to take part in a humanitarian mission in Sarajevo. She is leading a convoy of three trucks carrying provisions around the hills near the Bosnian capital city, when a group of Serbian soldiers halts the convoy. Two hooded men attack her and she is saved by Amina, a Bosnian guerrilla. The two women spend the night hidden among the thick vegetation to flee from the Serbian patrols. There, in that field of battle a great friendship between them begins. A friendship that combines the best values of the Western culture with the purest side of the Eastern one. Alessandra, this is the name of the Italian woman coming from Salento, tries to persuade Amina not to take revenge on the man who raped her. All of a sudden the two women are captured and taken to the camp of Pale. By a twist of fate the commander is Zoran, the man that raped Amina and who claimed that he would set her free as he loved her desperately. However, one night Zoran enters Amina's cell with the intention to kill her. Amina senses what is about to happen and plays up to Zoran's desires, removing her clothes and giving herself to him in an attempt to save her own life. She manages to kill Zoran, but is then hit by a sniper while trying to escape the prison. She is comforted by Alessandra, and as she lays dying she tells Alessandra that when she is free to look up into the sky on a summer night, and should she see a falling star, it will be Amina, greeting

her from the kingdom of Allah.

Back to the present day, the court hearing finishes and Alessandra is sitting in a café on the beach with her husband. Her thoughts turn to Amina and how she would have been proud to see justice running its course. She looks up and sees a shooting star crossing the sky and disappearing into the horizon.

DIRECTOR'S STATEMENT:

Contrary to what might appear at first glance, the story does not simply recall to memory the war in the former Yugoslavia, but more than that it enhances the meaning of friendship among people, brotherhood of religions and the affirmation of justice, guaranteed by International Courts. The film's target audience, then, is very ample and affects in particular women's world and all those who believe in the ideals of justice and peace in the world.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Pascal Pezzuto, born in Squinzano in the province of Lecce (Italy), lives and works in both Rome and Salento. He has a law degree and has attended public and private schools amongst which the Vittorio Gassman school for the training of actors and directors.

In the theatre (drama) he made his debut as co-protagonist in "Ottocento Volte No" with Mita Medici and Carlo Hinterman, directed by Andrea Camilleri. Afterwards he received recognition from the Italian Institute of Drama as

leading actor and director of "Il segreto di S.Pietro", written by Guglielmo Negri and produced by the Theatre of Rome (1986). In 1996 he received the "International Amnesty Prize" as the author and director of "Donne d'Assalto", drama inspired by the war in Bosnia.

In the theatre (opera) he has played the part of Lillas Pastia in Bizet's Carmen directed by Franco Ripa Di Meana. He has been the narrative voice in stage works directed by Katia Ricciarelli. He has played the part (acted) of Spiridione and has been co-director in Donizetti's "Il Campanello" directed by Tito Schipa Jr. (Politeama Theatre in Lecce).

On RAI-TV he worked until 1985 as the main character in various serials. After that he played different parts on national private TV channels.

On RAI-Radio he has hosted programmes for Italians abroad. In the cinema, as well as acting, he has often given his services as a voluntary assistant to the director.

He is author and director of the scientific serial "Il Segreto dei Serial Killer", developed from the researches of criminologists Vincenzo Maria Mastronardi and Ruben De Luca (University of Rome "La Sapienza"). He is author and director of the documentary serial "Vino Amaro", developed from an article by Vittorio Bodini, presented by Puglia Region at the Bit of Milan and at the Festival of European Cinema, arrived first at the "iCORTO.it FESTA INTERNAZIONALE di ROMA". He is author and director of the documentary serial "Antichi mestieri".

His work in the teaching sphere has been notable (theatre/cinema). He has collaborated with Alessandro Fersen, Krzysztof Zanussi, Ugo Pirro and Carlo Merlo in the realisation of various experimental training courses on the art of the actor, director and dramatist at the University of Rome and the Theatre of Rome. He has been artistic director of the Municipal "Paisello" Theatre of Lecce and the "Tito Schipa" Theatre of Gallipoli. Currently he is President of the Cinetv Khàrisma Centre of Production, he directs the National Laboratory of the Spoken Italian Language and he teaches Verbal Communication at the University of Salento.

COMPANY PROFILE AND FILMOGRAPHY:

Khàrisma is a company founded with the aim of promoting the cine television production in Apulia. Legally founded in April 2001 in Squinzano (Lecce-Italy) after having worked as a matter of fact, the previous year, to the realization of the Rai fiction "Mafia Women" in Salento, directed by Giuseppe Ferrara. With the same Ferrara and the director Pascal Pezzuto, Khàrisma established, also in 2001, the first film school at the University of Lecce, collaborating with several productions to the realization, in Otranto land, of movies, TV shows as well as national and international commercials.

Currently, Khàrisma has acquired the rights of the following movie screenplays: "Dora"/"Padre Pio's case"/"The rock"/"Sarajevo's sunrise"/"Paper Miracles". Moreover she set up, in Bari, a post-synchronization studio, where she has already dubbed some international movies from English as "The hunt for Gollum" and "Born of Hope" and, for MONDO TV S.p.A., the animated movie "My friend Napoleon". Thanks to the contribution of Apulia Film Commission, Khàrisma has produced the documentary movie "Bitter Wine", winner of several international awards. On assignment of Youth Ministry, Khàrisma realized three short films about ancient crafts of Otranto Land (papier mâché, stones of Lecce, sartorial art) and the docu-fiction "Paper Paradise". With the contribution of the Apulia Region, Khàrisma has produced the movie "The serial killer's secret", taken from the criminologists Vincenzo Maria Mastronardi and Ruben De Luca's theories of the University "La Sapienza" of Rome.

PRODUCER'S FILMOGRAPHY:

Graduated from the "Peter Scharoff" Academy of Dramatic Arts in Rome, **Anna Murolo** has always between her actress activity to that of film and theatrical producer, even winning significant awards such as that of the Italian Drama Institute for the realization of "The secret of S. Peter", produced by the Theatre of Rome. As for movies and TV, she began as an assistant-organiser in Rai production "Mafia Women" (directed by Giuseppe Ferrara) and, for the German Wüste Film West, in the film "Solino". As a producer, she realized for the Khàrisma Cineproduzioni: "The secret of the serial killer", scientific series; "Bitter Wine", medium-length film awarded with first prize at "iCORTO.it International FILMFEST OF ROME 2009"; "Ancient Crafts of Terra d'Otranto", a medium-length film commissioned by the Youth Ministry. All written and directed by Pascal Pezzuto.

THE DAYBREAK

LETA, MOTHER OF AN ONE-YEAR-OLD BOY, KEEPS ALIVE AT ANY COST SOPHIE, AN OLD WOMAN SHE'S WORKING FOR SINCE SHORTLY.

Director: **Gentian Koçi**
 Scriptwriter: **Gentian Koçi**
 Project Type: **Feature**
 Production Company: **ARTALB FILM / 90 Production**

Producers: **Gentian Koçi / Bujar Alimani**
 Total Budget: **€520,000**
 Secured Financing: **€160,000**
 Percentage of Secured Financing: **31%**

SYNOPSIS:

Leta, in her thirties, lives with her one-year-old son in a small rented apartment on the outskirts of today's Albanian capital. Ariana has recently employed Leta as her mother's caretaker. Her 80-year-old mother, Sophie, is being hooked up to an artificial breathing machine. Even if Leta has a part time job, money is not enough to pay the rent. The owner of the apartment warns her if she does not pay the rent within a few days, he will throw her out. Ariana unexpectedly announces to Leta that she must leave to France. Her marriage is breaking down because of her frequent round-trips between France and Albania. For the night shift Ariana hires Ola, a young girl in her last year of nursing studies. Suddenly Leta feels threatened by the new hire. A few days after Ariana leaves, Leta catches Ola in Sophie's apartment along with her boyfriend. That morning Leta finds Sophie short of breath. She has purposely removed her oxygen mask. After several attempts to help Sophie regain her breath, her condition is finally stabilized. Sophie asks Leta to let her go, but Leta has to raise a child alone and this job is vital to her. Leta is evicted from her apartment. Having nowhere else to go, she calls Ariana to tell her about Ola's episode, who in turn gets fired. This means that Leta has a better paid, full-time job, and a new place to stay. As usual, the postman delivers at home Sophie's pension after checking her health condition. Since Sophie, Leta and her baby live under the same roof, Sophie looks better. Things are going very well until one day a French Embassy employee announces to Leta that Ariana and François had a tragic car accident. Ariana died whereas her husband is in coma. Leta grows more anxious about her future and her son's. Her only source of money is Sophie's pension. In order not to be homeless once more, Leta has to make sure Sophie keeps breathing at any cost, but after Ariana's death this turns out to be much more complicated.

DIRECTOR'S STATEMENT:

"The Daybreak" is an intimate drama that takes place in an apartment, in Tirana's urban context, but it could take place everywhere. Human relations and their deep complexity have always fascinated me. The story relies on three characters, two women and a baby-boy. Its pivot is the very fragile relation between the young and the old woman swinging between empathy and pragmatic aims. One of the most important challenges for me is to keep a subtle balance between two opposite aspects of their relationship: humanity and pure pragmatic interests. The way in which characters deal with space is one of the most important visual components. They are set mostly in indoor locations (small rooms, bathrooms, apartments, crowded bank halls, behind walls), which allow the camera to get closer to the characters, to penetrate progressively into their psychological condition and their relationship developments. The more the camera captures meticulous details and adopts the characters' perspective the more relationships between them become ambivalent. In terms of tone and style, I aim at balancing what we see and what we don't see whilst adopting a realistic approach. The daily repetitive movements of the characters, minimal and intense dialogues condensing cinematic emotions unfold progressively the dark development of the story. "The Daybreak" is about silent, small and imperceptible compromises we all make somehow in a ceaseless struggle for survival. The actual moral crisis is questioned from a social microcosm perspective. Instead of punishing the young woman for her extreme decision, we should consider it as a symptom whose causes are still to be understood. While the old woman is like an endangered species, a woman of olden times, the younger one cannot allow herself to contemplate the sky. She is just a survival.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Gentian Koçi was born in 1979, in Tirana. He graduated from the Academy of Film and Multimedia "Marubi" in 2009 in film directing. His short fiction film "Antenna" (2008) played in numerous film festivals including Trieste International Film Festival and won two top prizes in DokuFest and Balkan Film Festival in Pogradec. His second short fiction, "Jinx in a Jiffy" (2009) played in a dozen international film festivals from Munich, Trieste to Uruguay and Nigeria, eventually garnering five top prizes including Best Film at the SwiKos Film Festival in Basel, Switzerland. Gentian Koçi has also directed and shot several noted documentaries. Koçi's 2011 non-fiction short "Revenge" supported by Goethe Institute played at several film festivals. In 2012, Gentian Koçi shot and directed the fifty-minute documentary "Not a Carwash" which chronicled the battle between students and police at his former school. "Not a Carwash" premiered as official selection at Hot Docs and was nominated for the Special Jury Award at Sheffield Doc/Fest 2012. Gentian Koçi participated in Berlinale Talent Campus in 2011. In June 2014, the premiere of his latest documentary "Ajaso. A Philoperformance" was held at the University Paris-Sorbonne.

COMPANY PROFILE AND FILMOGRAPHY:

ARTALB FILM is a film company based in Tirana and founded by emerging filmmaker Gentian Koçi in 2011. From 2007 to 2009, Gentian Koçi in collaboration with AFMM produced three short movies written and directed by him, "The Mirror", "Antenna" and "Jinx in a Jiffy", which have been screened in numerous international film festivals garnering seven prizes. In 2011, ARTALB FILM produced for Goethe Institute the short documentary "Revenge" directed by Gentian Koçi and in 2012 the middle length documentary "Not a Carwash" shot, edited and directed by Gentian Koçi. "Not a Carwash" premiered in the official selection at Hot Docs and was nominated for the Special Jury Award at Sheffield Doc/Fest 2012. In 2014, ARTALB FILM and Erraphis in France co-produced the documentary "Ajaso. A Philoperformance", which premiered at the University Paris-Sorbonne. 90 Production is an independent film company co-founded in 2008 by director and producer Bujar Alimani and producer Tefta Bejko. In 2011, 90 Production produced its first feature film, "Amnesty", the first Albanian film supported by Euroimages. In the same year, "Amnesty" was officially selected in Berlinale Forum where it won the C.I.C.A.E award. "Amnesty" participated in fifty film festivals and won twelve international awards all over the world.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Gentian Koçi is an Albanian writer, director, producer and founder of ARTALB FILM. From 2007 to 2009, Gentian Koçi in collaboration with AFMM wrote, directed and co-produced three short movies, "The Mirror", "Antenna" and "Jinx in a Jiffy". In 2011, Gentian Koçi directed and produced for Goethe Institute the short documentary "Revenge" and in 2012 he shot, directed and produced the middle length documentary "Not a Carwash". In 2014, ARTALB FILM and Erraphis in France co-produced the documentary "Ajaso. A Philoperformance" directed by him, which premiered at the University Paris-Sorbonne.

Bujar Alimani is an Albanian writer, director and producer who started his carrier in 2008. His 90 Production Company is based in Albania. In 2011, he directed and produced his world renown and successful feature film "Amnesty". "Amnesty" participated in various international film festivals eventually garnering twelve international prizes including C.I.C.A.E. prize in Berlinale Forum 2011. He is also producing a feature project entitled "Gold", which depicts life in the Northern Albanian mines. Actually he resides in New York City.

THE DREAM GOD



A 7 YEAR-OLD BOY IS HAUNTED BY A MONSTER, WHO COMES TO HIM EVERY NIGHT. HE BECOMES A FRIEND TO THE BOY, THOUGH DRIVES MAD ONE OF THE ADULT NEIGHBORS MAKING HIM TO COMMIT SUICIDE.

Director: **Valeriya Gai Germanika**
 Scriptwriter: **Alexander Radionov**
 Project Type: **Feature**
 Production Company: **Proline Film**

Producer: **Andrey Sigle**
 Total Budget: **€1,875,000**
 Secured Financing: **€1,631,250**
 Percentage of Secured Financing: **87%**

SYNOPSIS:

The screenplay is loosely based on the fairy tale "The Sandman" (also translated as "Ole-Luk-Oie, The Dream God") by the Danish writer Hans Christian Andersen.

"The Night Light" is a film about difficult relations between parents and children. And although the plot is based on a fairy tale that was written many years ago, the story remains vibrantly relevant today. It tells the story of what seems to be a happy and well-off family. But the little boy and his parents don't understand each other, and so the child looks for the answers to his questions in the world of dreams.

DIRECTOR'S STATEMENT:

In a typical gated community (like hundreds of others) in suburban Moscow, the most ordinary family lives: a civil servant father, a stay-at-home mother, and their children, a boy and a girl... And like every other family, the storms of life hit them and turn their world upside down: the stubborn daughter who grows up too quickly, the father's "ordinary" infidelity, the little boy's first disappointments and sorrow... The little boy is the main character in our story. He perceives all the events in his own, small world and in the big, grown-up world of his parents as part of his dreams. In his dreams, he fantasizes, resolves problems, overcomes his school-time fears and difficulties. In his dreams, he sees what he can't see when he's awake – the answers to his homework, other worlds, distant lands, and death.

Like in Hans Christian Andersen's fairy tale "The Sandman" about Ole Lukøje, the little boy has seven dreams, each of which reveal something to him. But his dream conductor is nothing like Andersen's kind little man with his magical dust. He is a strange, mysterious Night Visitor who looks

like the rock musician in his older sister's posters. But, like in Andersen's fairy tale, the Night Visitor opens the doors to unseen worlds for the little boy.

In the end, the fragile atmosphere in the "magic house" – which is what the little boy calls the part of the half-built duplex where his family lives – falls apart in an instant. And it almost takes down the family and their love; the love that holds together a man, a woman and children in this cruel world.

The upheavals, both internal and external, do not pass without affecting this impressionable little boy. He realizes that when he loses his "magic house" he will never be the same. He has been thrown out into the grown-up, cruel and un-magical reality. The dream comes to life, and the fairy tale is over.

The idol of the little boy's 14-year-old sister is a world famous rock star, whose image looks out from the posters in her room and whose music pours from his sister's tablet and television. Jyrki Linnankivi, a Finnish performer and leader of the Finnish English-speaking rock group "The 69 Eyes", has been cast in the role. He has composed three original songs especially for the future soundtrack. The romantic and somewhat sorrowful music sung with Jyrki's deep bass vocal will give the film depth and vibrancy.

In the film, the little boy's dreams will be animation. Since he is not allowed to watch cartoons, he sees them in his dreams. The Night Visitor also appears to the little boy as an animated character that resembles the Finnish rock musician. The boy has seen him on the posters in his sister's room, and his transformed image appears to him as a modern Ole Lukøje in his dreams.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Valeriya Gai Germanika is a Russian film director, dedicated to the topics of growing-up and coming-of-age. This author, who gained international recognition with major festival awards including Special Distinction (Camera d'Or) at the Cannes Film Festival in 2008 ("Everybody Dies but Me"), is considered to be "enfant terrible" of the Russian modern cinema and one of its art leaders. "Yes and Yes" won the director award at the 36 Moscow International Film Festival.

FILMOGRAPHY:

- Yes is Yes**, Russia, 2014
- Brief Guide to a Happy Life**, Russia, 2012, TV series
- School**, Russia, 2010, TV series
- Everybody Dies but Me**, Russia, 2008
- Birthday of the Infant**, Russia, 2005, documentary
- Girls**, Russia, 2005, documentary

COMPANY PROFILE AND FILMOGRAPHY:

Proline Film was founded in 2004 by a famous Russian movie composer and producer Andrey Sigle. The Studio cooperates with many independent European producers, major funds, film studios and TV channels such as: Le Canal+ (France), Downtown Pictures (Italy), Mact Productions (France), Rezo Films (France), Barrandov (Czech Republic), Sagafilm (Iceland), Generator Post (Finland) and others. Our mission is to promote Russian Auteur Cinema worldwide. "The Sun" (2005) directed by famous Russian cinema figure Alexander Sokurov was the first Studio's project. It was the first movie in the past five years to represent Russia at the 55th International Film Festival in Berlin. "The Sun" and "The Ugly Swans" by Konstantin Lopushansky (screen version of the original Strugatsky brothers' novel) are the following reflection of the Studio's high art standards. In 2006 the Studio was the co-producer of "Serko", a French project by Joel Farges starring Aleksey Chadov and Jacques Gamblin. In 2007 the studio presented "Alexandra" at Cannes International Film Festival, a movie by Alexander Sokurov starring opera diva Galina Vishnevskaya. In the following year Proline Film released a new movie called "The Orchard" by Sergey Ovcharov (screen version of Anton Chekhov's famous comedy "The Cherry Orchard"). The world premiere of the film took place at Moscow International Film Festival. In 2011 "Faust" by Alexander Sokurov won The Golden Lion at Venice Film Festival. In 2013 Proline film presented a new film by Konstantin Lopushansky "The Role", nominated for Best Movie at Moscow International Film Festival. At the present moment Proline Film studio is working on two

movies: "Arventour" by Irina Yevteeva and "The Night-Light" by Valeria Guy Germanika. Studio's CEO Andrey Sigle acts as a producer and composer of the movies.

PRODUCER'S PROFILE AND FILMOGRAPHY:

A producer and composer, Andrey Sigle also is a CEO of Proline Film and ASDS studios (Saint-Petersburg), Honored Art Worker of the Russian Federation, member of the European Film Academy and the European Producers Club. Russian and foreign critics have described Sigle as one of the best Russian producers of Auteur cinema. He was awarded many times. Among his awards are international prizes such as Time for peace film and music awards ("Alexandra") and Golden Lion of The Venice Film Festival (for Best Film "Faust").

FILMOGRAPHY:

- The Role**, by Konstantin Lopushanskiy, Belarus/Finland/Germany/Russia, 2013
- Faust**, by Aleksandr Sokurov, Russia, 2011
- Alexandra**, by Aleksandr Sokurov, Russia/France, 2007
- The Ugly Swans**, by Konstantin Lopushanskiy, Russia/UK/Poland/Germany, 2006
- Serko**, by Joël Farges, France, 2006

THE WHITE FLY

LA LUNA

A YOUNG WOMAN FROM THE EAST ARRIVES IN AN ISOLATED TOWN IN ITALY TO MARRY A MAN WITH WHOM SHE HAS FALLEN MADLY IN LOVE. THERE ARE OGRES WAITING FOR HER.

Director: **Antonio Morabito**
 Scriptwriter: **Antonio Morabito**
 Project Type: **Feature**
 Production Company: **LA LUNA**

Producer: **Amedeo Pagani**
 Total Budget: **€1,500,000**
 Secured Financing: **€500,000**
 Percentage of Secured Financing: **33%**

SYNOPSIS:

Gabi is a young woman from the east, who came to Italy to marry Luca, the man she fell madly in love with and with whom she wants to start a new life with in his hometown. Luca, reluctantly, must stay in the city to handle some paperwork regarding the marriage while Gabi goes on ahead to his Town to meet her future in-laws and plan the wedding. Luca will catch up with her as soon as possible. Gabi says goodbye to him with her heart in her throat as the train departs. After a never-ending trip, she arrives in the Town.

Peppe, Luca's cousin, is there waiting for her; he is truly uncivilized, impolite and crude, only good at giving orders. It is not the welcome that Gabi expected. Time has not passed the Town. It is a profoundly sexist, backward, and unwelcoming society. There are no cars, only horse drawn carriages and tractors. The men fish in the river, the women work in the fields of grain. Over the bridge, on the other side of the river, there is another town with which the farmers of the Town are in eternal conflict.

Meeting her future in-laws was not more encouraging. They are two brutal people, who ignore the girl when they are not treating her poorly and whose main job it is to keep a besieging swarm of flies out of the house. The fly situation is the Town's main problem. The Priest keeps them under control by constantly driving around in the tractor, spraying insecticide everywhere. For some reason, the insecticide does not work in Luca's parents' house.

Gabi is very discouraged, she feels like she is in the midst of real life ogres that she wants to like her and accept her. In theory, she could go to her room, "the door is open" as Peppe had reminded her more than once. Instead, she enters the

craziness of the Town, constantly waiting for her love who she adores and hears from in brief interrupted calls that she makes secretly in the only area that there is cell reception: at the top of the tallest tree. She plummets into a vortex of humiliation and is removed from reality by impoliteness, advance from Peppe, her father-in-law, and the priest, and work in the field, which she can't get out of. She endures constant staring from three mysterious women, who never say a word, but seem interested in her.

She takes refuge at the bank of the river, where she swims and fantasizes at night, sustained by her love for Luca, who isn't far. She secretly meets the priest to solicit how long it would take for her to get married. Her only friend, by marriage and by choice, is Enrichetta, Peppe's much younger sister, who doesn't seem to have anything to do with this world.

Finally, Luca arrives in the Town, Gabi is happy and the wedding day is celebrated, which is the moment in which Gabi realizes the monstrous mystery that brought her to this point.

The ending of biblical proportions initiates the curse necessary for a new beginning.

DIRECTOR'S STATEMENT:

Leaving a harmful situation isn't always easy for the person in the midst of it. This is the premise of "The White Fly," a black comedy and allegory that portrays a young eastern woman struggling with a hostile and mad reality while she waits exasperatedly for her fiancé.

We are sorry to see her so in love with someone that we suspect is deceiving her. We are enraged to discover that the protagonist, Gabi, doesn't want to see things for what they are, but rather is blinded by what she thinks they are. Reality bends to desire. Reality often has unrealistic rules that one must put up with without asking too many questions, otherwise he or she risks being a white fly in the middle of a thick, black swarm, transforming reality into hell. Maybe hell is exactly where Gabi ends up, even if she doesn't know it, even if fear of the road taken can direct her where she doesn't want to go and can turn her dream into a disastrous downfall. The only way to escape is to accept that she's already fallen.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Antonio Morabito (1972) directed several short films screened at the most important international film festivals. A full-length independent film has been developed from the short film "Cecilia". He worked as a director for Sky and Rai. He directed two documentary films, "Non son l'uno per cento" and "Che Cos'è un Manrico", besides several TV documentaries. He collaborated with Tv3 (Spain), Fox, Il Manifesto, Umanità Nova, Il Fatto Quotidiano, Greenpeace and Union Latine. He also works in France with the studio Artadam in Paris. "Il Venditore di Medicina", with Claudio Santamaria, Isabella Ferrari e Marco Travaglio, produced by Amedeo Pagani and Elena Pedrazzoli, is his first feature film.

FILMOGRAPHY:

- Il Venditore di Medicina**, Italy, 2013
- Che Cos'è un Manrico**, Italy, 2012, documentary
- Non Son l'Uno Per Cento**, Italy, 2007, documentary
- Groenlandia**, L'isola del Raggio Verde, Italy, tv documentary, 2006
- Tanzania: i Leoni e i Masai**, Italy, tv documentary, 2005

COMPANY PROFILE AND FILMOGRAPHY:

LA LUNA was founded in 2014 from the experience of Amedeo Pagani, who has been working and writing for cinema since the 1970s, as the executive production company of CLASSIC.

In 1992 Pagani founded CLASSIC, through which he began to produce independent films and to handle their distribution. CLASSIC has acquired in time an international dimension becoming a point of reference for art and quality films at an international level. It has produced or co-produced about 50 films with internationally acclaimed authors such as Théo Angelopolus, Wong Kar-wai, Marco Bechis, Liv Ullmann, Hou

Hsiao Hsien and Daniel Burman. Some of these films have won major prizes in important International Film Festivals such as Cannes, Venice, Berlin. CLASSIC has just finished two feature films in 2013: Antonio Morabito's second feature "Il Venditore di Medicina", with Claudio Santamaria and Isabella Ferrari; Paolo Zucca's first feature "L'Arbitro", starring Stefano Accorsi and Geppi Cucciari.

LA LUNA is currently engaged in the preparation of three new projects: Paolo Zucca's second feature film "L'Uomo che Comprò la Luna"; Antonio Morabito's new feature film, "La Mosca Bianca", and the Indian co-production "Lala. Incontro a Bombay", directed by the award-winning Indian director Goutam Ghose.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Amedeo Pagani started to write for the cinema as an author of stories and screenplays, collaborating on several films, among which "Night Porter" by Cavani, "La Cagna" by Ferreri (dialogues), "Il Maestro e Margherita" by Petrovic, "Ernesto from Saba" by Samperi. He got a Fulbright Scholarship at Brandeis University and studied English Literature and American Theatre with Modern History Professors Herbert Marcuse and Philip Rahv. Amedeo Pagani has been a member of prestigious cultural and cinematographic committees and juries, he was also the President of the Commissione Premi Qualità per il Cinema, President of Producers on the Move, member of the Premio Solinas jury and founder member of the European Film Academy.

Amedeo Pagani has produced or distributed about 50 films. They were often films by first rate directors with an international cast, which were awarded dozens and dozens of prestigious prizes at cinematographic festivals all over the world: from Cannes to Venezia, from Berlin to Canada, from Greece to South America, from Cuba to France and, obviously, Italy. He was personally awarded, for his work as a producer, many prestigious awards, among which, in 2000, the David di Donatello award as Best Producer for the film "Garage Olimpo" by Marco Bechis.

TWIN FLOWER



IN A SOUTH OF ITALY FULL OF BEAUTY AND HIDDEN DANGERS, TWO ADOLESCENTS, ANNA, WHOSE FATHER HAS BEEN MURDERED, AND BASIM, AN IMMIGRANT ORPHAN, ESCAPE TOGETHER TOWARDS A NEW START.

Director: **Laura Luchetti**
 Scriptwriter: **Laura Luchetti**
 Project Type: **Feature**
 Production Company: **Picture Show**

Producer: **Giuseppe Gallo**
 Total Budget: **€863.650**
 Secured Financing: **€605.300**
 Percentage of Secured Financing: **70%**

SYNOPSIS:

"Fiore Gemello" is the Odyssey of two kids abused and damaged by life, who still try to regain their lost innocence. In Calabria, beautiful but full of hidden dangers, where trafficking in migrants arriving from North Africa is an everyday business, the two protagonists, thirteen-year-old Anna whose father has been murdered right before her eyes, and Basim, a sixteen-year-old North African who lost his sister as he was smuggled into Italy by sea, start a flight from a world that has injured them. Anna decides to lose her voice, Basim his identity.

Their souls wounded by a pitiless reality where there is no difference between life and death, the two kids start a journey of escape that will take them across the Basilicata region, facing the various dangers it has to offer. Anna is pursued by Manfredi, the horror concealed by the town's Mafia-style "code of honour", the man who sells and exploits immigrants and all those of use to him. He is feared, revered and protected, and when Anna runs away, taking with her all the immigrants' documents seized by Manfredi, who has enslaved them, the man's fury is unleashed into a pursuit like that of a wild beast on the trail of its prey. Their search for their lost innocence will reach its fruition in a paradoxical act of extreme violence that will set them free. A leap between the sea and the sky, leaving only their laughter, caught in the wind, behind them."

DIRECTOR'S STATEMENT:

"Fiore Gemello" is a sensitive and cruel fairytale about the flight of two young people whose innocence has been robbed by the past. They travel through a spectacular, enigmatic land: an odyssey that takes them through woods,

valleys and the remote villages of Calabria and Lucania. These Southern Italian regions - still shrouded in mystery - provide a compelling setting that we will explore with "magical realism", giving the film a unique, powerful voice. Starting out with the ugly reality of illegal immigration and the criminal organizations that run the human trafficking rings, the story develops into the tale of two kids who complete their journey to freedom thanks to their unusual friendship and strong imaginations. Anna and Basim cross marvellous, menacing landscapes in search of their future and serenity that reality has snatched from them. The silent countryside is rife with the traps of a little known Italy that becomes a character in itself accompanying the kids towards a place where they can make a new start. Hot on their trail is Manfredi, the cause of their misfortunes. Manfredi - the "Monster" that no one dares expose, the immigrant "dealer", the man protected by a conspiracy of silence, the revered, the feared. He pursues his quarry like a wild beast. The audience is witness to the chase and sees the man drawing progressively nearer to the two kids. They fear for the lives of Anna and Basim, who do not realize they are being stalked. They are prey: unaware, weak. The film's rhythm is marked by Manfredi's closing in on Anna and Basim, who unknowingly survive thanks to a magical, ancestral world that hides them. The forbidding beauty of Calabria and Basilicata - the thick, dark woodland, the deserted villages and the religious processions where underworld bosses carry statues of Saints on their shoulders - all become leading characters in the story. It's a Southern Italy possessed of a dangerous, bewitching beauty where the predominant colours are the dark greens of the impenetrable woods, the deep purples of the sea and the leaden blue of the night that hides a thousand secrets. Anna

and Basim create their own world to combat the misery and dangers that suffocate them. When they're together they're one magical thing: a Twin Flower.

PRODUCER'S FILMOGRAPHY:

Giuseppe Gallo is founder and producer of Picture Show. He is a graduate in Modern Literature, Film History and Criticism, of "La Sapienza" University of Rome, and holds a Master of Business Administration from "Luiss Business School" University of Rome. He has been involved in film distribution and production activities in Italy and internationally. From 2000 to 2005 he worked for the Rome operation of the Munich based Bavaria Film Group, as manager of co-productions and sales activities, for which he was responsible of identification of new projects and overseeing the co-productions and sales of a great number of films, many of which were successful films from directors such as Wolfgang Becker, Aki Kaurismaki, Daniel Burman, Kim-Ki-Duk, Fatih Akin and many others. From 2006 to 2012 he joined as head of acquisitions, CDI-CLEMI Spa, buying different US and European feature films (e.g. "The Rum Diary", "Blue Valentine"), and in 2012 he moved to full-time production activity of his own company, Picture Show, developing and producing films of emerging filmmakers. In 2009 he produced and adapted for the stage the Irish musical "Chiedimi se Voglio la Luna" ("Ask for the Moon") and he is currently developing an Italian-Irish feature film coproduction based on the musical. He has been producing several short and medium-length film with emerging Italian talents. He is currently producing the feature film "Fiore Gemello" directed by Laura Luchetti and produced with the support of MIBAC Italian public fund.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Laura Luchetti (Writer, Director, Producer) was born in Rome but has worked mostly in England and in the US. She has directed and produced short films, music videos, commercials, TV pilots, a documentary for Channel4 and Miramax about director Anthony Minghella and also line produced a documentary directed by Russell Crowe and distributed by Miramax. She worked as a Script Reader at European Script Fund and for Miramax ("Texas"). Her passion for Theatre led her to direct several successful theatre productions linked to classical music. In August 2014 she was part of Consenses Art Intl. Exhibition in the U.S. with her first Video Art Installation. In 2006, she founded Donkadiello Films, a young film production company, which co-produced with Dap Italy and Buena Vista her first feature film "Febbre da Fieno" that has been awarded in many International Film Festivals (11 Nominations Hollywood Maverick Awards, Seattle Intl. Film Festival, Los Angeles Intl., New York Independent, Palm Beach Intl., St. Louis Intl., Jaipur Intl., RealHeart Indianapolis, Fantasperto Director's Week, Avola Film Festival, Zlin Film Festival, Maremetraggio).

COMPANY PROFILE AND FILMOGRAPHY:

Picture Show is an emerging film production company based in Rome, focused on a "production brand" aimed to quality films, intended for international coproduction and distribution, encouraging ideas and creativity of new and original European talents. Created in 2008 by Giuseppe Gallo, while he was working in the film industry as a distribution and sales executive, the company is actively involved on trading and distribution of foreign feature films, new media and alternative digital content for full-rights exploitation in Italy. Since 2012, it has been developing and producing a slate of projects that includes feature films, shorts, documentaries and stage productions. Currently, the company is producing the feature film "Fiore Gemello" by director Laura Luchetti, with the support of MIBAC and in coproduction with Donkadiello Films and it is packaging "L'Ultima Sfida", the first feature film by director Francesco Lodari, whose previous short film "Bandito", supported by MIBAC, was produced by the company in 2010.

UNFORGETTABLE SPRING IN FORGOTTEN VILLAGE



THE QUIET AND ORDINARY LIFE OF A FORGOTTEN VILLAGE CHANGES DRAMATICALLY WHEN THREE PROSTITUTES ARRIVE AT THE VILLAGE CAFÉ.

Director: **Kushtrim Bekteshi**
 Scriptwriter: **Kushtrim Bekteshi**
 Project Type: **Feature**
 Production Company: **Manufaktura Production**

Producer: **Sasho Pavlovski**
 Total Budget: **€600,000**
 Secured Financing: **€255,000**
 Percentage of Secured Financing: **42,5%**

SYNOPSIS:

The calm and ordinary life of a forgotten village is disturbed with the arrival of three prostitutes in the village's bar, owned by two pimp brothers. The men, despite the efforts of their wives to stop them, spend all their time in the village's bar, spending their last money on alcohol and sex. Chaos overcomes the village school; its devotees abandon the mosque. Only two youngsters benefit from all this mayhem, by realizing their love affair, forbidden by their parents. At the end, the women start uprising. Consequently, the bar is burnt down and nothing will be the same again.

Nature will play a significant role in the film, through which movie will have subtle and poetic tone of events, in the form of metaphor, logging, increasing tension, etc. The film as genre will be treated as a serious comedy with serious and complex characters and events. With right balance in the usage of static and moving camera will be given an emphasis on the contrast of the idyllic, calm filled with morals and tradition life of the village on one hand and the chaos and hedonism that comes with the opening of the brothel on the other.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Kushtrim Bekteshi born on 02.02.1982 is one of the most talented young Theatre and Film directors in Macedonia. He graduated in 2008 at the Faculty of Drama-Arts in Skopje, Macedonia in the theatre directing department in the class of the professor Slobodan Unkovski, he also has a master degree in Film and TV screenplay. Currently works as assistant professor at the theatre department at the Faculty of Drama Arts.

THEATRE:

-**Figaro - Figaro is getting divorced**, by Odon von Horvath, directed by Kushtrim Bekteshi, Macedonian National Theatre (MNT) 2008
 -**Woyzeck** from Georg Bihner, production of Albanian, Skopje Theatre, 2008
 -**Memory labyrinths** from Avni Halimi, co-production by

Extreme Production and Albanian, Skopje Theatre, 2007
 -**Aquarium** from Refet Abazi, production of Albanian, Skopje Theatre, 2006
 -Co-collaborator in the project "Theatre -intercultural differences" organized by Teatrolgy Institute, Faculty of Dramatic Art, Skopje, 2003/2004

FILMOGRAPHY:

-**Dilettantes**, short
 -**Death of a Swan**, short
 -**Between Heaven and Hell**, by Ibrahim Deari, Ass. Director
 -**East- West-East**, by George Xhuvani, Ass. Director
 -**The Life of a Country**, TV Series, Ass. Director - Two Episodes

COMPANY PROFILE AND FILMOGRAPHY:

Manufaktura Production is a feature film production company trying to specialize in international co-production, with a mandate to make quality, artistic viable feature films for the global marketplace. Based in Skopje, Macedonia (since 2007), Manufaktura focuses on telling great stories in unique ways and in a variety of genres to make movies that resonate with audiences both domestically and abroad. Our focus is on feature film production; however we have been involved in producing, directing and consulting on a variety of genres, from TV documentaries and television movies to mini-series and episodic television.

FILMOGRAPHY:

-**This Is Not an American Movie**, by Sasho Pavlovski, Macedonia, 2011
 -**History of Macedonia**, 2013/2014, documentary
 -**40 Degrees** - Macedonian Association of Occupational Safety and Health, documentary

PRODUCER'S PROFILE AND FILMOGRAPHY:

Sasho Pavlovski is one of the most prominent Macedonian film Producers and Directors. He has a master degree in Film and TV directing from the Academy for TV and Film Directing "Krsto Sarafov", Sofia, Bulgaria. Since 1999 until 2005 he has worked as a Production and Art Director for Marketing Agencies like Lowe Swing Communications and Idea Plus - DDB. In 2007 he becomes a Dean and a professor of Film Directing at ESRA Academy (Skopje-Paris-New York). In 2007 he establishes Manufaktura Production a full service company that focuses mainly on feature film productions. His work includes:

FILMOGRAPHY AS DIRECTOR:

-**This Is Not an American Movie**, Macedonia, 2011
 -**40 Degrees**, Macedonia, 2007, documentary for MZZPR
 -**The Mirror - Portrait of a ballet dancer Tanja Vujisic Todorovska**, 2002, documentary for Macedonian Television
 -**Mali Soveti**, Macedonia, 2002, TV Series for Macedonian TV
 -**Tokmu Toa**, 2001-2002, commercial TV short series for Coca Cola
 -**Play With the Letters**, Macedonia, 2000, TV Film
 -**Emigranti**, Macedonia, TV Film for Macedonian National Television, 1999
 -**The University**, Macedonia, 1998, documentary for Sitel Television
 -**Punk's Not Dead**, Macedonia, 1998, short

NOTHING IS WORKING OUT FOR VIVA, NOT ART, NOR ROMANCE, NOR HER FINANCES! BUT WHEN VIVA LEARNS OF A HIDDEN ITALIAN TREASURE THERE MAY BE A CHANCE TO SORT HER LIFE OUT.

Director: **Ian Sellar**
 Scriptwriter: **Ann Marie di Mambro**
 Project Type: **Feature**
 Production Company: **Cinatura UK**
 Producer: **Kees Kasander**

Budget: **€1,930,065**
 Secured Financing: **€31,400**
 Percentage of Secured Financing: **2%**

SELECTED IN PARTNERSHIP WITH PUGLIA EXPERIENCE

SYNOPSIS:

Viva's life is already in disarray when the one anchor in her life, her loving Grandfather, dies. Leaving no space for grieving Viva decides to fulfil her Nonno's dying wish and return to his beloved Italian homeland and retrieve a stolen painting.

The Italy that she finds is not that of tourist dreams, she enters a harsh and unforgiving landscape where people seem slow to accept her, not that she thinks she needs accepting.

Her search is confounded by heat, dogs, a collapsing family house and, most of all, Stefano an un-heard of American cousin. Stefano keeps appearing not only at the house but everywhere irritatingly spreading his easy charm.

The search goes on regardless. A woman already unsure of where she stands is meeting dangerous ghosts from the past. Within the cool of the chapels flaking images of saints watch her awkward progress. Others are also watching and warning her off with increasingly dark threats. The rich people who live in the grand house behind the security gates want her to stop.

The battle between Viva and Stefano escalates till they are literally head to head and of course the obvious is about to happen. Until she remembers he is a cousin. What kind of pervert is he? They row, he goes to leave but, desperate for help, she tells him about the painting.

Viva's world is opening up not only to other people but to the place itself.

Together they find the monastery from where the painting was stolen. Close to abandonment the monastery has been forgotten by the world.

Returning that night, they are attacked. Tending an injured Stefano Viva discovers that Stefano is not whom he says and she assumes the worse, he is just after the painting. Viva, let

down one more time, goes off alone to confront the dark presence in the house within the high gates.

What she finds behind the money, the expensive cars, and the dangerous family is an old man like her grandfather. This was in fact Nonno's best friend who double-crossed him. Despite the wealth this man lies as if waiting to die, waiting for news of his lost friend, and, as she forgives him, his life drains away.

Every emotion that has been held back now erupts to the surface as Viva grieves, not for the man in front of her but for her own Nonno.

The grief blinds her as she make her way back through a village taken over by a mad carnival. As her emotions are released so is her love of Stefano but he is already leaving town. At the last moment they find each other.

It is only a few days later that the painting is mysteriously returned to the monastery. It has also found its rightful place and, for the moment at least, the world is in order.

DIRECTOR'S STATEMENT:

As in the present, thirties Europe saw waves of people on the move. And, as now, there is a legacy created by that movement, a legacy that trickles down through generations, until either time or action creates a closure.

I, like the author Ann Marie Di Mambro, am the product of a thirties migration, in my case Germany. I, like her, have had my own version of needing to go back to find a way of placing myself in the present.

We might all have fantasies about our family pasts, of rural life, of groves, goats, and happy ever after. What our

characters find is something more challenging but all the more rewarding for it. They have to fight to find themselves and each other.

From the lush greens and misty light of a Scottish loch we move into the landscape of Puglia, like Viva's world it can be unforgiving -cut by hidden ravines- towns carved directly from limestone rock which seems to be melting under the relentless sun.

At the centre of it all is a house full of secrets, a house made for two lovers to find each other. Not that they know this yet. They have to fight to find a sense of themselves first and until that light shines on them they are alone in their landscapes. In this film the emotional and physical are inseparable. The landscapes become a psychological stage and, like the backdrops in the medieval paintings that Viva searches through, the landscape will help define the narrative. The lovers, poor things, will find each other in the end, in the penultimate beat. And we will celebrate with them.

Collaborations with directors like Andrea Arnold and Larry Clark, show the ability of Cinatura's creative director Kees Kasander to recognize potential and get projects to completion within an international environment.

Kees Kasander works closely together with Julia Ton. Julia has worked with Kees for over five years and has great experience in managing finances and maneuvering co-productions. Lottie Boumeester, and Production & Communications Coordinator, supports Julia and Kees.

Cinatura Development will continue to build a highly selective slate including the talents of young and upcoming directors like Luke Watson and Tina Gharavi, as well as experienced ones such as Peter Greenaway and Paul Tickell.

The most recent is:

-Who The Devil Can See in the Dark, by Mari Soppela, Finland/Netherlands/Germany, 2014

PRODUCER'S PROFILE AND FILMOGRAPHY:

Kees Kasander entered the film industry in 1978 as Head of Distribution for a Dutch company called Film International. From 1982 until 1985 Kees was also the official creative director of the Festival. Since 1981 he has been an independent film producer and made over 50 feature films.

His collaboration with Peter Greenaway has brought him international acclaim. The films "The Cook, The Thief, His Wife and Her Lover" (1989) and "The Pillow Book" (1995) have also been great commercial successes. Kees Kasander has won both national and international prizes for his film productions. "Fish Tank" (2009), written and directed by Andrea Arnold, premiered at Cannes and received the Jury Prize, as well as a BAFTA, while Sophie Fiennes' "Over Your Cities Grass Will Grow" (2010) premiered at Cannes the year after.

In addition, as a co-producer he has participated in films by Alexander Sokourov ("Elegy of a Voyage"), Hanro Smitsman ("Skin"), and Philippe Garrel ("Sauvage Innocence").

FILMOGRAPHY:

-Who The Devil Can See in the Dark, by Mari Soppela, Finland/Netherlands/Germany, 2014

-To Be King, by Ben Sombogaart, Netherlands/Italy, 2012

-Goltiz & the Pelican Company, by Peter Greenaway, UK/Netherlands/France/Croatia, 2012

-The Domino Effect, by Paula van der Oest, Netherlands/UK, 2012

-Over You Cities Grass Will Grow, by Sophie Fiennes, France/Netherlands/UK, 2010

-Fish Tank, by Andrea Arnold, UK/Netherlands, 2009

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Ian Sellar is a Scottish writer and director whose films have been distributed internationally. He is best known for "Prague" (1992), "Venus Peter" (1989) and "The Englishman" (2007). Since 1994, Ian has been head tutor of fiction direction at the UK National Film and Television School. He has runs master classes world wide.

His work is critically acclaimed with "Venus Peter" receiving a special mention at Sitges -Catalonian International Film Festival 1989 and "The Englishman" getting a Silver Award at the Cairo International Film Festival 2007. Moreover, "Prague" was nominated for a Tokyo Grand Prix 1992 and "Home Road Movies" (2002) for a Best Short Animation BAFTA 2002.

FILMOGRAPHY:

-The Englishman, UK/Ireland, 2007

-Prague, UK/France, 1992

-Venus Peter, UK, 1989

-Maikafer Flieg..., Germany, 1982, TV Movie

COMPANY PROFILE AND FILMOGRAPHY:

Cinatura is the development arm of Kasander Film, a film production company funded by Kees Kasander, for the purpose of enabling structural European crossover productions. With bases in both England and the Netherlands, Cinatura focuses on delivering outstanding films to the global market, ranging from movies to documentaries.

WALDEN



MARTA, A CZECH-BORN PARISIAN WOMAN, TRAVELS TO VILNIUS. AT THE VILNIUS STATION SHE MEETS OSSIP. HE'S A LONELY LITHUANIAN MAN WHO NEVER RECOVERED FROM THE FALL OF COMMUNISM.

Director: **Bojena Horackova**

Scriptwriters: **Bojena Horackova, Francois Prodromides and Julien Theves**

Project Type: **Feature**

Production Company: **Sedna Films**

Producer: **Cécile Vacheret**

Total Budget: **€1,773,068**

Secured Financing: **€673,000**

Percentage of Secured Financing: **40%**

SYNOPSIS:

Marta, a Czech-born Parisian woman, travels to Vilnius. At the Vilnius railway station, she meets Ossip. He's a lonely and wandering Lithuanian man who never recovered from the fall of communism. She follows this man up north in a snowy landscape until a frozen lake. For Ossip, this lake has a name: Walden. Marta's trip resonates with life during Communist regimes in Eastern Europe and with the story of their fall.

a character: Ossip. Disappearance of an imaginary country: the vast country of "Eastern Europe countries during communist era".

Today, it's like a lost world for me. All this Eastern countries have something in common: they were part of Soviet Union. This a common past made of different experiences.

The snow is may be the only point of reference, the only thing these countries still have in common.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Bojena Horackova is a Czech born director. She lives and works in Paris since the 1980's. She directed two long feature films: "Mirek Didn't Leave" and "East of Me". She also directed the documentary "Final Closing of the Kolkhoz".

DIRECTOR'S STATEMENT:

In 1995, I directed a film about the Czech community in Paris: "Mirek Didn't Leave".

In 2008, I directed "East of Me". It's a long feature film mixing documentary and fiction. It was a trip to Eastern countries filmed in parallel with memories of a youth in Paris in the 80's. For me, this movie is like a prelude to "Walden".

"Walden" is a completely fictional movie enclosed in a precise historical reality. "Walden" is the impossible quest of a fantasy, of a romantic hero.

Lithuanian political context is essential to "Walden": my characters evolve in this historic reality that is sometimes destructive. But Ossip is not a victim of capitalism. He is more ambiguous than that. He is able to survive, to adapt himself to any kind of context. Meanwhile, he's never completely there. His goals fail. It's a failure. At the end he lives in the Vilnius railway station where Marta meets him. But he isn't really a loser: it's almost voluntarily that Ossip fails. It's like a refusal, a romantic attitude towards life.

"Walden" is a movie about disappearance. Disappearance of

COMPANY PROFILE AND FILMOGRAPHY:

Sedna Films is an independant production company, located in Paris, founded in 2004 and directed by Cecile Vacheret.

Sedna Films has produced and coproduced around twenty documentaries and fictions. Each one of them have been selected and given a price in several international festivals (Quinzaine des Réalisateurs and Semaine de la Critique at the Festival de Cannes, Locarno, London, Vila do Conde, New York, Winterthur, etc.). They have been broadcast on the main french TV channels.

Since 2010, the company has developed its first feature films. The first one, "You and the Night" directed by Yann Gonzalez, started its career in Semaine de la Critique in

Cannes last year.

Sedna films is currently preparing the shooting of "Walden" by Bojena Horackova which granted the Avance sur recettes and finished "Pitchipoi", new feature film by Charles Najman which will be released in France next autumn.

The main mission of Sedna Films is to discover and follow young and independant directors that develop their own languages.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Cécile Vacheret ia the founder of the company Sedna Films.

She produced more than 20 short films and documentaries (directed by Yann Gonzalez, Jean-Sébastien Chauvin and Mathieu Hipeau). More recently she produced the first feature film by Yann Gonzalez "Les Rencontres D'Après Minuit" ("You and the Night") and the new feature film by Charles Najman "Pitchipoi".

Walden will be her third feature film.

GUEST ATTENDING LIST BY COUNTRY

Albania - **ALBANIAN FILM CENTER** - Ilir Butka
Albania - **ARTALB FILM** - Gentian Koçi
Albania - **SKA-NDAL FILM PRODUCTION** - Genc Permeti
Albania - **RTV ORA NEWS** - Etleva Benga
Belgium - **CORSAN FILM** - Pascal Borno
Belgium - **SCOPE PICTURES** - Marilyne Maia
Bulgaria - **SOFIA MEETINGS** - Mira Staleva
Czech Republic - **NEGATIV** - Kateřina Černá, Zuzana Bielikova
Czech Republic - **THREE BROTHERS PRODUCTION** - Viktor Krištof
Denmark - **EUROPEAN FILM BONDS** - Per Neumann
Denmark - **ZENTROPA** - Marie Gade
Denmark - **SPACEROCKET NATION** - Lene Børglum
Egypt - **TRANSIT FILM** - Hossam Elouan
France - **ARTE FRANCE** - Claire Launay
France - **ASAP FILMS** - Cedimir Kolar
France - **CHIC FILMS** - Lauranne Bourrachot
France - **EURIMAGES** - Iris Cadoux
France - **FRANCE TV DISTRIBUTION** - Christophe Cluzel
France - **INSTITUT FRANCAIS** - Nathalie Streiff
France - **MEDIA CONSULTING GROUP** - Alain Modot
France - **ROUGE INTERNATIONAL** - Nadia Turincev
France - **SEDNA FILMS** - Cécile Vacheret
France - **UNDER THE MILKY WAY** - Nicola Allieta
Germany - **MOUNA** - Nicole Ackermann
Germany - **PANDORA FILM** - Raimond Goebel
Germany - **MATCH FACTORY PRODUCTIONS** - Viola Fügen
Hungary - **FREEWAY ENTERTAINMENT** - Martijn Meerstadt
Italy - **ASCENT FILM** - Andrea Paris
Italy - **CINEMAUNDICI** - Emilia Bandel
Italy - **CREATIVE EUROPE DESK MEDIA, BARI** - Andrea Coluccia
Italy - **CROSS PRODUCTION** - Giuseppe Proietti

Italy - **ITALIAN INTERNATIONAL FILM** - Fulvio Lucisano
Italy - **JOLEFILM** - Andrea Stucovitz
Italy - **KHÀRISMA PRODUZIONI** - Anna Murolo, Enzo Pascal Pezzuto
Italy - **LA LUNA** - Amedeo Pagani
Italy - **LUPIN FILM** - Riccardo Neri
Italy - **MEDIASET** - Angelo Pettazzi
Italy - **MINISTRY OF CULTURAL HERITAGE, ACTIVITIES, TOURISM / DGC** - Silvia Finazzi
Italy - **PACO CINEMATOGRAFICA** - Daniela Masciale
Italy - **PALOMAR** - Nicola Serra
Italy - **PICTURE SHOW** - Giuseppe Gallo
Italy - **QUAVLIVE** - Saverio Mascolo
Italy - **R.T.I. ROMANTIC** - Sergio De Giuseppe, Michele Lanubile
Italy - **VIVO FILM** - Gregorio Paonessa, Arianna Rossini
Italy - **WILDSIDE** - Karin Annell
Israel - **TRANSFAX FILMS** - Marek Rozenbaum
Lebanon - **EXIT FILM PRODUCTION** - Rosy Abdo
Luxembourg - **SAMSA FILM** - Jani Thiltges
Macedonia - **MANUFATURA** - Sasho Pavlovski
Netherlands - **VIKING FILM** - Marleen Slot
New Zealand - **BLUESKIN FILMS** - Catherine Fitzgerald
New Zealand - **DAYDREAM PRODUCTIONS** - Isabella Galluzzo
Portugal - **ALCE FILMES** - Teresa Villaverde
Russia - **PROLINE FILMS** - Leonid Choub
Switzerland - **AMKA FILM** - Tiziana Soudani
Switzerland - **C-FILMS** - Michael Steiger
Switzerland - **FOCAL** - Bernie Stampfer
Turkey - **ANKA FILM** - Funda Ödemiş
U.K. - **AP MEDIA CONSULTANCY** - Amanda Pyne
U.K. - **BEDLAM FILM PRODUCTIONS** - Gareth Ellis-Unwin
U.K. - **CINATURA** - Kees Kasander
U.K. - **FILM FINANCES** - Ali Moshref
U.K. - **IRREGULAR FEATURES** - Mark Forstater
U.K. - **TUNIC MEDIA** - Nicholas Cohen
U.K. - **VERTIGO FILMS** - Caroline Levy
U.S.A. - **KILLER FILMS** - Christine Vachon

EUROPEAN UNION

Project co-financed by the E.U.
in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013

Axis IV Line 4.3 Action 4.3.1

*"Promotion, communication, technology and digital infrastructure service,
aimed at the touristic valorisation of the territory"*

Axis VI Line 6.3 Action 6.3.2

"Initiatives in support of local business internationalization"

APULIA REGION

Tourism, Culture and Mediterranean Department

Policies Area for the Promotion of the Territory, of Knowledge and Talents

Economic Development Department

Economic Development, Employment and Innovation Policy Department
International Business Promotion Department

APULIA FILM COMMISSION FOUNDATION

Realized with the Patronage of EURIMAGES
in cooperation with ACE, Sofia Meetings, FOCAL

www.forum.apuliafilmcommission.it

BUDGET SOLUTION

15% PUGLIA REBATE
25% ITALIAN TAX CREDIT
22% VAT

62% SAVINGS
FOR FOREIGN FILMS

SHOOT IN PUGLIA
AND RECEIVE UP TO € 300,000



La Puglia è tutta da girare.
Puglia, scenes to explore.



Initiative co-funded by the
European Regional
Development Fund
(ERDF) of the EU



Regione Puglia
Assessorato al Mediterraneo
Cultura e Turismo



find out more
www.apuliafilmcommission.it
facebook.com/apuliafilmcommission f
twitter.com/ApuliaFilmComm t

EURO MEDITERRANEAN COPRODUCTION FORUM



EUROPEAN UNION

Initiative co-financed by the
European Regional Development Fund (ERDF)

"Investing in your future"



APULIA REGION

Tourism, Culture and Mediterranean Department
Policies Area for the Promotion of the Territory, of Knowledge and Talents

Economic Development Department
Economic Development, Employment and Innovation Policy Department
International Business Promotion Department



Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013

Axis IV Line 4.3 Action 4.3.1 "Promotion, communication, technology and digital infrastructure service, aimed at the touristic valorisation of the territory"

Axis VI Line 6.3 Action 6.3.2. "Initiatives in support of local business internationalization"

with the patronage of



Comune di Taranto

in cooperation with



www.forum.apuliafilmcommission.it