THURSDAY
23 JANUARY

09.30
+13.00
PITCHING
SESSION
OPEN TO OBSERVERS
PLACE
BELLEVUE
ESPACE ATLANTIQUE

14.30
+17.30
CLOSED SESSION
ONE-TO-ONE MEETINGS
PLACE
BELLEVUE
SALLE VAGUE

PITCHING SESSION
HOSTED BY
GITTE HANSEN
(First Hand Films)
&
MARGJE DE KONING
(Movies That Matter)

FIPADOC’s international pitching session will feature
15 projects: 5 French and 10 international, pitched
to a panel of Commissioning Editors and other
industry professionals, with the goal of finding
new partners. The projects presented are ambitious
and eclectic, and above all have high potential.
They cover a broad spectrum of storytellings
and subjects.

As part of the 2020 Focus, the pitching
session presents 3 Swedish projects.
Among the projects selected from the hundred
or so applications received, 4 projects have been
scouted in partnering forums or markets:

One French project and one international project
will receive an award of 5,000€ in post-production
services from our partner Saya.
INTERNATIONAL PITCHES

THE PROJECTS ARE LISTED IN ALPHABETICAL ORDER.

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IN A VALLEY IN CHINA THE POLLINATORS HAVE DISAPPEARED. THE LIVES AND FAMILIES OF THREE AGRICULTURAL WORKERS ARE AFFECTED BY AN ECOSYSTEM ON THE BRINK OF COLLAPSE.

ONE STORY, ONE VALLEY, THREE FAMILIES & A NATURAL CRISIS

Award-winning nature documentary director Mikael Kristersson teams up with Åsa Ekman and Oscar Hedin to depict the valley of Hanyuan in the Sichuan Province of China. At the bottom of the valley, bees no longer exist due to widespread use of pesticides and monocultures. This place is extreme but not unique. All over the world, pollinators are dying due to human influence. Hanyuan is an image of a possible future for mankind — but it is happening here and now.

In the film, we follow three characters and their families who mark the lifestyle and geography of the valley. Cao, a thriving fruit cultivator, has made a good life for his family by following the recommendations of the authorities to spray pesticides and pollinate by hand. Yingling is the seven years old daughter of beekeepers Zhang and Chen. Ten months per year the parents are forced to leave Hanyuan to keep the bees from dying, leaving Yingling behind with the grandparents. As summer arrives, she travels thousands of kilometers to spend some time with her mom and dad. High up on the top of the mountains amidst the clouds Ye, a single parent, bets his last money on an organic cherry orchard. But Ye’s father wants him to spray pesticides and Ye is prone to give in as the orchard gets attacked by pests.

Cao, Yingling and Ye are shown in relation to nature – in an orchard without pollinating insects, among the hives of the last domesticated bees and in a mountainside forest where wild bees still fly. Human dramas, fascinating nature scenes and alarming environmental problems form a fateful epic.
Mankind is exhausting the resources of the Earth at an increasing speed. Vertebrate populations have decreased by 30 percent during the last 40 years. Nature is under great pressure.

One third of our food depends on pollinators to grow. The pollinators - butterflies, hover flies, wild and domestic bees, even bats - make a great but often forgotten contribution for mankind. Now their numbers are rapidly dwindling mainly due to widespread use of pesticides, monocultural cultivation, invasive species or viral diseases.

We can capture this complex issue in one story. In one place with a limited but disturbed ecosystem, through three compelling destinies, each affected by a different kind of pollination. On a small scale, Hanyuan valley is an image an ecosystem on the brink of collapse, an omen for the entire global biosphere.

We want to portray man as a species of nature, a part of the local ecosystem. The bustling city centre of Hanyuan, for example, feels like another look inside a hive. The vendors, the workers of the pear cultivation, everybody trying to make a living in their own way mimic the work dynamics of a bee colony and contribution to society, while looking after their own nutritional needs.

Beekeepers, in turn, become just like the wild bees, displaced, depopulated, forced to stay on the edge of society to be able to feed themselves.

In this film, the strength of the portraying social documentary is paired with the magic of the artistic nature film, Kristersson's trademark. Scenes and images will carry the narrative. We will show life in the beehive and the pupation of butterfly larvae as well as Zhang's tearful parting from er daughter, Ye's temptation to introduce chemicals into his farming routine and Cao setting out to give his grandchildren an education.

We will be employing modern camera techniques and studio solutions to better understand the life inside a beehive. We will be focusing on content and drama, not on the perfect image (which is common within modern nature film). We will be working also with interviews with the protagonists, possibly with a few short facts to guide the viewer.

Cinematic nature photography, authentic human activities, and Kristersson's unique attention to animal behaviors, will make the viewers experience the tight, but still fragile, networks of existence that is put at risk without pollinators.

Kristersson's trademark. Scenes of the magic of the artistic nature film, social documentary is paired with cinematic nature photography, authentic human activities, and Kristersson's unique attention to animal behaviors, will make the viewers experience the tight, but still fragile, networks of existence that is put at risk without pollinators.
CHANCELVIE

FEATURE LENGTH
ONE-OFF
BELGIUM
52 & 85 MIN

LOGLINE

CHANCELVIE, 16 YEARS OLD AND PREGNANT, HAS BEEN LIVING ON THE STREETS OF KINSHASA SINCE SHE WAS 8. WITH THE HELP OF HER ARTIST FRIENDS, WILL SHE MANAGE TO BUILD A BETTER FUTURE FOR HER UNBORN BABY?

SYNOPSIS

Chancelvie, 16, has spent half of her life living in the streets of Kinshasa, Democratic Republic of Congo. Her daily life is a challenge to find odd jobs, to eat, to remain clean, to sleep. Carpe diem is the motto of the street life in Kinshasa. Now that she is pregnant, the violence she suffered as a child is resurfacing. Where does she come from? Who is this mother who threw her on the street, accompanied by her younger brother, then 5 years old? Why would a mother take such a drastic action? Who was her father? Although from a rival band, Shekina accompanies her long days. They beg, sleep together and have the same artist friends. These street performers customize waste – plastic bottles and bags, rusty car parts, broken mirrors, cans – to make costumes. During street parades, they hope to alert about the decline of their city. Chancelvie plans to integrate a center for girl-mothers after the birth of her son in the hope of offering him a better future than her own. Nothing is less certain. She is rebellious to any authority.

Since her early childhood, she has learned to fight and to be respected. This portrait is not only that of an adolescent living in Kinshasa, too young to face all these adult issues, but also that of a teenager facing the injustice suffered by all street children who have to manage their destiny so early in life. Chancelvie is like Kinshasa, oppressed and overflowing with vitality, poor and generous, in love with life, its perfumes and its music. Chancelvie is very integrated in the artistic scene of Kinshasa. She dances with Strombo Kayumba’s band, helps Bebson De La Rue to make instruments, shapes masks with Sambu, accompanies Nada in his costume made of phone scraps for street performances, which allows her to earn a few pennies to get through the day. Chancelvie has decided to leave this life and to learn a trade as soon as she gives birth. This involves moving away from her street friends. Fate has put her in the streets, will her determination carry her away from it?
This film shows the difficulty of living as a young girl in a city where the implicit codes of street life create a parallel society with equally stringent and constraining rules. As a young adolescent living in the streets of Kinshasa, Chancelvie faces various problems on a daily basis that are enhanced by her feminine condition. This theme of the genre is present in all the sequences of the film. The situation of street girls, certainly fewer than boys, is catastrophic. Often forced into prostitution, many are already mothers. When girls are thrown out of the familial shelter, often by their own parents and for various reasons, they have to find a protector, a man with whom they have a privileged relationship and who protects them in case of aggression. This protection has a price, a debt that drives them to accept rape and violence and having to work for him. This documentary also looks at the place of women in African society, and especially the place of a woman-child made vulnerable by her situation as a street kid. It would be a positive result if this perspective could stimulate reflection on women’s rights in developing countries and the prejudices that condition and shape gender discrimination. The first protective barrier for a child is its family. Without her family, Chancelvie can only try to rebuild a protective circle around herself, even if that circle is embodied by gangs of street children. But they suffer contempt and rejection from outside, the adult world. These children are in permanent danger. The church should offer them a shelter, yet the hundreds of Revival Churches exploit the credulity, popular belief and urban myths that prevail among the local population to blame children for witchcraft. As a result, they are rejected by their family and end up in the streets. These children are attacked daily by other street children or police officers. The physical and psychological violence undergone by Chancelvie is an everyday routine for her and her young friends and the many scars that mark her body are its sad reflection.

But thanks to her permanent contacts with the artists and musicians of Kinshasa, Chancelvie never considered her condition of street child as a fatality. For her, there is still hope that one day she will build her own home. The birth of her child is probably the last boost that Chancelvie needed to realize this dream in the near future. Chancelvie shows a determination that is both poignant and impressive to make her dream come true, nourishing it with an energy that she draws particularly from artistic inventiveness. Her past and present journey and the one she traces for the future creates the narrative thread of this documentary. This film has no redemptive vocation but it will already have achieved a goal if it allows to raise more awareness about the fate of these children, but also about their resilience and their self-rescuing potential. The narrative force is centered on Chancelvie, her pregnancy and Kinshasa’s artistic inventiveness. The film reveals an intimate and deeply human story, animated by edifying and moving protagonists. Chancelvie, the film, is not just a portrait; it’s also a slice of life, an image of a life course, a life experience different from the lives of young Westerners and immersed in the animation of an African metropolis both plagued by poverty and overflowing with vitality.
In 1966 protests against the war in Vietnam have gathered momentum in the US and Europe. The Nobel prize winner for literature and tireless militant pacifist Bertrand Russell contacts the French philosopher Jean-Paul Sartre and proposes the creation of an international tribunal to judge the US army and government for war crimes. Composed of intellectuals and personalities from all over the world, the mission of the citizen tribunal, a tribunal of conscience, is to enlighten public opinion and judge crimes in accordance with international law. From the opening of its constituent assembly in London, the tribunal meets with the opposition of European leaders who consider this alternative judicial procedure as a source of diplomatic problems. Preoccupied by the potential impact of the initiative, the American government organizes a media propaganda campaign to discredit it and puts the members of the jury under CIA surveillance. The sessions, initially organized to take place in Paris, are prohibited by the French President, General de Gaulle and the British Prime Minister, Harold Wilson.

Consequently, the hearings of the Russell-Sartre tribunal are held in Stockholm in Sweden and Roskilde in Denmark. The jury must weigh the numerous testimonials and documents and qualify the facts in legal terms. Is the war in Vietnam a premeditated crime? Has the American government authorized the bombing of civilian targets and the use of weapons forbidden by the rules of war? As the hearings unfold, the public is astounded by reports from the commissions sent to Vietnam, but also by the photos and film footage and the lengthy depositions made by Vietnamese victims, by traumatized GIs, the detailed presentations by weapons experts, doctors, legal experts and historians from all over the world. The notions of “war crimes” and “crimes against humanity” are evoked before the tribunal. Inspired by principles inherited from the Nuremberg tribunal and post-war conventions, this unprecedented citizen tribunal conducts a symbolic but carefully argued trial and reaches a verdict.

It is an unprecedented historical event in which the people voice their aspiration for universal justice.
AN INTERNATIONAL DOCUMENTARY

By telling the eventful story of the Russell-Sartre Tribunal, for the first time, the film investigates the work of this citizen initiative and its impact on the war in Vietnam. It also provides an account of the dynamic links between the court and the anti-war movement of the late 1960s and the role it played in promoting universal justice. As a whistleblower, the tribunal sets a precedent by denouncing the most blatant crimes of the American military intervention and the repeated lies of its political leaders long before these were confirmed and recognized internationally.

The film, through the trial archives, filmed in black and white 16mm film, will immerse the audience in a dramatic atmosphere reminiscent of a film noir of the 1960s. We will follow the work of the prestigious jury composed of fifteen highly politically engaged personalities of the period such as the French writers Jean-Paul Sartre and Simone de Beauvoir; the great Italian politician and founder of the Permanent Peoples’ Tribunal, Lelio Basso, and David Dellinger, one of the most influential nonviolent peace activists in the United States. The film footage and photos brought back by the members of the commissions of inquiry in the field which were shown during the hearing will provide vivid and accurate depictions of the effects of the war on the civilian population. Key witnesses who took part in the courtroom proceedings will tell us what they felt. The British writer, Tariq Ali, who was the court reporter; the French lawyer, Gisèle Halimi, member of the commissions of inquiry; American activists who were on the jury and associated with peace movements at the time; and Vietnamese civilians who testified at the hearings. Experts in international law and historians will analyze the impact of this first citizen tribunal on the war and the role it played in building an international state of law which would prevent the “crime of silence” from being perpetrated and ensure that crimes against humanity would not go unpunished in future. A principle that urgently needed to be defended in 1967 as it still does today.

AN INTERNATIONAL PROJECT

This documentary recounts a significant event in world history which still has great resonance today. It is intended for channels with history and international social affairs slots. The film will rely on the participation of witnesses, historians and experts from countries such as the United Kingdom, France, the United States, Switzerland, Belgium, and Vietnam. It will be based on extensive archive materials which will provide a vivid portrayal of the events and make it possible to re-enact scenes from the Russell-Sartre Tribunal proceedings. We will use photographs and film footage from several archive funds in Europe, and notably some remarkable images from a Swedish film archive that were shot during the first court session in Stockholm. The materials will also include footage from the United States that have fallen into the public domain.

These archives will clearly illustrate how the investigations and court proceedings were conducted with rigor and will show the remarkable work done in documenting these events thus providing a vivid and accurate historical perspective on the war.

To produce this documentary, we are seeking co-production partners, especially in Sweden. We are looking for the involvement of producers and broadcasters at several levels: editorial, technical and financial. In France, the project is supported by the Région Grand Est, and we are waiting for confirmation from one or more French broadcasters.

**ANNE MOUTOT**

Producer for Calisto Productions

After 7 years of collaboration with Jean-Michel Carré and Jill Emery at Les Films Grain de sable, Anne Moutot creates the company Calisto Productions in 2008. She develops and produces documentary films for French and Foreign television channels. Her fields of predilection are history, culture, science and society. She notably produces: The Scar – Along the former Iron Curtain by Dominique Maestral (LCIP-AN, Ria Stora, Visaat), Mouotok o Ulysses by Remi Lame (France 5, AVICO) and Nicaragua, a confiscated revolution by Clara Ott (ARTE, ORF).

**Clara Ott**

Calisto Productions

Clara Ott graduates from IHEC-FEMIS as director and film editor in 1985. She is the laureate of the Académie de France in Rome at the Villa Medici, section cinéma (1985.) She devotes herself to the editing and direction of documentary films for international NGOs for French and foreign channels. Most of her films directly or indirectly explore questions concerning Human rights either in today’s world or in history.

**FINANCING SOURCES**

**PUBLIC FUNDING**

Type of Financing: Producer, Co-producer, Public funding.

- **CO-PRODUCER AND PRE-SALE INTERNATIONAL**
  - **PROJECTED**: 24.000€ 12,77%
- **BROADCASTER FRENCH BROADCASTER**
  - **FUNDING**: 5.000€ 7,98%
- **BROADCASTER ARTE**
  - **PENDING**: 92.000€ 2,96%
- **PUBLIC FUNDING RÉGION GRAND EST DEVELOPMENT**
  - **CONFIRMED**: 10.000€ 5,32%
- **PUBLIC FUNDING CNC PRODUCTION**
  - **PROJECTED**: 24.000€ 12,77%
- **PUBLIC FUNDING RÉGION GRAND EST PRODUCTION**
  - **PROJECTED**: 15.000€ 47,87%
- **PRODUCER CALISTO PRODUCTIONS**
  - **CONFIRMED**: 20.000€ 10,64%
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**WITH THE SUPPORT OF ADVANCEMENT STATE**

Région Grand-Est

**DIRECTOR**

Clara Ott

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**PRODUCTION BUDGET**

- **PROJECTED**: 158.000€
- **REMAINING**: 188.000€
- **REQUIRED**: 158.000€
- **CONFIRMED**: 10.000€ 5,32%
- **CONFIRMED**: 15.000€ 47,87%
- **PENDING**: 92.000€ 2,96%
- **FUNDING**: 5.000€ 7,98%
- **PROJECTED**: 24.000€ 12,77%
**DRAW FOR CHANGE!**

**SERIES**
BELGIUM
8×52 MIN

**LOGLINE**
BURNING ISSUES WORLDWIDE, SEEN THROUGH THE EYES AND IN THE DRAWINGS OF FEMALE CARTOONISTS.

**SYNOPSIS**
In *Draw For Change!* each episode initially portrays a female cartoonist somewhere in the world. Then, zooming in on one of her cartoons, she takes us on a journey through her country in search of people who experience that cartoon in reality. Thus, the drawings come to life.

In order to capture these encounters, we will use a mixture of classic documentary and animated film. The animation will be based on the drawings of the cartoonist. Each episode will be co-written and directed by an established female director who has a direct link to the subject or country.

Through the eyes of female cartoonists the audience gets a unique perspective on a number of important issues that women face. Cartoonists are good observers; after all, it is their profession. But that’s not all they do: every cartoonist we portray is politically and socially engaged in her own way and tries to bring about change or increase awareness about the problems.

Each episode has a specific subject, depending on the country and the cartoonist we are portraying. In Egypt Dooa El-Adl fights against female genital mutilation with her drawings.

The Russian Victoria Lomasko makes cartoons about how women are traded for the local sex industry. The cartoonists are often women with a dramatic or unique story, such as that of the Iranian Firoozeh Mozafarri, a successful cartoonist in a country where you can be locked up for the “wrong” drawing. Cintia Bollia became pregnant in Mexico at the age of 19. Abortion is illegal there. Despite the fact that she was forced to stop her studies, she managed, without any education, to become an influential cartoonist and raise her son as a single mother.

In this series we will meet strong women who each rebel in their own way: they draw because it is unthinkable for them not to do so. The price they pay for this gives these characters a dramatic tension. They were fired, imprisoned or threatened with death. But none of them bends and they manage, even a little bit, to change their community.

*Draw For Change!* is an ambitious, international project of universal importance. We are convinced that these female voices from all over the world have the power to reach and move a wide audience.
We want to tell the stories with a mix of documentary and animation. This mixture feeds the narrative in many different ways: the dramatic representation of memories and anecdotes, the integration of animated figures into documentary images to comment on them or to give them humorous accent, the protection of the identity of the interviewees...

Each episode will be directed by an internationally recognized local female director. She knows the culture, habits and issues of local women and will be able to create an authentic and intimate portrayal of the cartoonists. Each film will have its own identity depending on the style of drawing, the subject matter and the director’s artistic vision.

For six episodes the directors have confirmed their cooperation: Laura Nix (US), known from *The Yes Men Are Revolting*; Rokhsareh Ghaemmaghami (Iran) known from *Sonito*, for which she won the jury and audience award at Sundance; Karen Vázquez Guadarrama (Mexico) is a Belgian-Mexican filmmaker and her film *When The Bull Cried* was shown at festivals all over the world; Mariam Abou-Ouf (Egypt) who made a short film selected for Cannes and also numerous documentaries; Arya Rothe (India) made *A Rifle and A Bag* that will premiere on IFFR in 2020; and Ksenia Okhapkina (Russia) known for *Come Back Free* (Best medium-length film IDFA) and *Immortal* (Best documentary Karlov Vary, longlist for the Oscars).

With this series we want to deliver an ambitious high-end product that can play a role on the international market in terms of artistic, cinematographic and technical qualities. Not only the choice of talented and committed directors, but also the collaboration with a top animation studio will contribute to this.

Hanne Philypo is a Belgian producer and founder of Clin d’œil films. The company focuses on creative documentaries and author-driven film with a clear preference for films with a social or political statement by innovative filmmakers. Hanne has produced over 20 feature documentaries that have been screened and awarded at festivals around the world. Among her prior films are *Waiting For August* (Nominated for EFA, Best International Documentary Awards Hot Docs), *Nothing Is Forgiven* (IDFA 2018 – Nominated for EFA), *Manu* (DIFA 2018 & SCAM Star Award 2019) and *The Yes Men Are The Yes Men* (selected for Generation 14+ at Berlinale 2019 and winner of Best International Feature at Raindance). Hanne is an alumna of Eurodoc, member of Flanders Doc and is tutoring at the Belgian Film School INSAS.
Expedition 49 will be a teenage adventure documentary, an observational apprenticeship film: the encounter between an aging man who has never given up on his childhood dreams, and five war trapped teenagers craving for new horizons. The film will explore the fragile and shiny world of adolescence: with the war in Eastern Ukraine as a rumbling background, but above all with a fantastic expedition to the Himalayas as a horizon, an open door to the outside world.

At the age of 73, Valentyn Scherbatchev is a living legend of Ukrainian alpinism, a former football matches TV host and a famous sports commentator on the public radio in Kyiv. He has extreme adventure in his blood: he was parachuted in Antarctica, sailed on the oceans and climbed 48 times the Himalayas... Recently, he’s been working on the creation of a sports television for children. But lately, Valentyn has been feeling disturbed. Born just after WW2, he’s been profoundly shocked by the return of war in Ukraine. And then, he feels that his energy is declining: he will not roam in the mountains forever. Valentyn’s mind begins to wander and he draws the outlines of his next expedition. But the last one has to be a first one for someone. How to pass the baton?

Valentyn decides to launch a rehabilitation project helping children who have psychologically suffered the horrors of war. For his 49th and last expedition to the Himalayas, he will train and bring with him 5 teenagers from the war zone in Eastern Ukraine, offer them their first eternal snow and bow out in style. The alpinist publishes a call for teenagers aged 13 to 16. The key word is: “Do you want to climb your first Himalayas?” This message spreads like a powder trail... Dozens respond with letters, phone messages, smartphone videos... Five of them emerge: Lera, Ruslan, Alexander, Lisa and Andriy, the “Adventurous Five”, modern Ukrainian reincarnations of Tom Sawyer and Huckleberry Finn.

During one year, the old man and the kids will train hard under the sun or in the snow of Donbass, to prepare for a long journey. In the middle of this process, we will discover each of the characters, their story, their family, the situations in which they struggle, their personal dramas. On the way, they will find themselves and find a new horizon: to build a life which is not synonym of being just a war victim.
Eastern Ukraine, 2020. The largest mining and metalworking area in Europe has been devastated by a six-years war between Ukraine and Russia, which has taken 13,500 lives and forced 2 millions of people to leave their homes. 3,500 civilians were killed, among them 300 children. 700 schools have been destroyed by artillery, one in five schools in the region.

“The psychological trauma these kids suffered will forever remain in their lives”, according to the Unicef. In October 2019, the government of Ukraine granted the official status of “war victim” to 33,000 children who lives on the immediate frontline of Donbass. In 2020, Donbass new teens turning 13 will have spent half of their life in a war zone.

What kind of adults does a war rise? Does one have a chance to heal his or her wounds and build himself as an adult. Are they doomed to pain, violence and self-identification as a victim? This is the question raised by this film, with the background of Europe’s single raging war.

The war has transformed daily lives to a wild wild east, full of guns, landmines and shell shrapnels. They discovered death and pain too early. What strikes at most: here they live in the little frontline town of Stanytsia Luhanska, in a foster land of the separatist side and might get enrolled by the pro-Russian militias, while her brother is a cadet at the Ukrainian army academy. They could fight each other. She’s panicked by the situation.

Ilya, 15 years old, would like to become an actor. Ruslan, 16 years old, lives in Zolote. From his bedroom, he can see the explosions. His father, a miner digs coal with a hammer like a century ago and he wants his son to become a miner too. While his dad doesn’t receive his salary, Ruslan’s making money for the family commenting Counter Strike tournaments online.

Andvry, 16, is the local Elon Musk! From his workshop, he invents and repairs everything. Recently, after a bombing cut off power, he provided electricity for the whole neighborhood! All of them are beautiful dreamers: With the heroes of “Expedition 49”, we found the krainian brothers and sisters of Tom Sawyer and Huckleberry Finn!

The main narrative conflict that underlies “Expedition 49” is this vital force, this will, this incredible ability of our five teenage protagonists to build a world of adventure, while the centrifugal forces of war are locking them within four walls and confining them in a deadly narrow environment.

The war locks up children, while they want to open up very wide the windows of life. Preteens have this need for transgression. To get out of the family cocoon, to see if the grass is greener somewhere, to confront the unknown. What is adventure? It is freedom: freedom of movement and the freedom to choose one’s own destiny.

Our heroes live in small dusty cities, in the region of Luhansk, Ukrainian side of the frontline. Lera, 14 years old, is a refugee from Luhansk. Now she lives in the little frontline town of Stanytsia Luhanska, in a foster home settled in a former library with her seven siblings. She dreams of becoming a photographer.

Lisa, 15, also lives in Stanytsia. In the future, Lisa would like to create animated films. Her boyfriend lives on the separatist side and might get on the separatist side and might get animated films. Her boyfriend lives in the region of Luhansk, Ukrainian side of the frontline. Lera, 14 years old, is a refugee from Luhansk. Now she lives in the little frontline town of Stanytsia Luhanska, in a foster home settled in a former library with her seven siblings. She dreams of becoming a photographer.

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FATNA, A WOMAN NAMED RACHID

FATNA UNE FEMME NOMMÉE RACHID

FEATURE LENGTH
ONE-OFF
MOROCCO
FRANCE
80 MIN

LOGLINE

FORMER POLITICAL PRISONER, FATNA EL BOUIH IS KEEPING UP HER FIGHT IN MOROCCO DESPITE THE OBSTACLES. SHE DREAMS OF OPENING THE IMPENETRABLE CASABLANCA PRISON TO THE PUBLIC THROUGH A FILM FESTIVAL.

SYNOPSIS

In the National Archives of the Kingdom of Morocco, a huge project is beginning: a meticulous inventory of the files of thousands of recognized victims of human rights violations during the “years of lead”. Among these files is that of a former missing person and political prisoner, Fatna El Bouih. Driving all over the labyrinthine city of Casablanca, Fatna keeps dreaming of change after years of rebuilding. Today, with her NGO Relais-Prison-Société, she is fighting to organize a film festival in the impenetrable Oukacha prison.

Despite the many obstacles the Moroccan authorities are putting in the way of her project, Fatna has not given up her other commitments: helping the reintegration of former prisoners, taking a keen interest in the schooling of little girls, and sharing her own story with newly released young Syrian political prisoners. Every day, Fatna struggles humbly and discreetly to exist and pass on her ideas in a profoundly shifting society that is still under close surveillance. Only the rare moments she spends singing with her friends in the choir, or talking on the phone with her two daughters living abroad, allow her to relax.

As she travels around, Fatna shares with us the intimate and sensitive story of a life punctuated by the great events of our time, from country girl born in the year of Moroccan independence to revolutionary schoolgirl in 1970s Casablanca; from underground activist to former missing person. Today, we see the strength and resilience of a woman whose whole life is dedicated to the traditionally male arena of political activism.

Through Fatna El Bouih’s story, the film tells us how women must transgress if they are to enter history, questions the constant risk of their erasure from the collective memory, and highlights the great changes of our time.
On reading her file for recognition as victim of human rights violations during the “years of lead”, Fatna El Bouih, a feminist activist of the Moroccan left, describes her frustration at seeing her past as a political prisoner summarized in a one-page administrative form. This film attempts to tell us what the form can’t reveal by portraying a Moroccan activist whose story resonates with the contemporary history of an entire generation well beyond Morocco’s borders. But how to tell a story that left behind no marks? As I delved into for Fatna’s past, it was her present activism that really caught my attention: campaigning on multiple fronts, driving around Casablanca, and often traveling outside of Morocco (Lebanon, Spain, Turkey, United States, Germany, etc.), she has the beauty of an Egyptian movie star and, at over 60 years of age, her energy remains undiminished.

I knew then that I wanted to make a movie firmly rooted in the present, in which the past shines through like a light or tone in which all the facets of Fatna’s personality are refracted. Throughout the film, we follow Fatna’s struggle to organize a film festival as an executive producer on Moroccan production companies as production coordinator. She worked on TV series such as Game of Thrones, Homeland, Tyrant and Bureau des Légendes and on feature films such as Paris by Cedric Klapisch, A View of Love by Nicole Garcia, Of Gods and Men by Xavier Beauvois and Queen of the Desert by Werner Herzog. Since 2014, Ilham Raouf joined Abel Aflam Company. She accompanies fiction and documentary directors in their creative process, as an executive producer on Burn Country by Ian Old and Waltham Front by Clement Cogitore. As producer she develops documentaries that reflect the social, political and cultural situation in Morocco like Mothers by Myriam Balik, Undebuled by Amina Harar and Mark Lahai, The Secret Garden of Tsunami by Anas Ouedel Merrah and now Fatna a woman named Rachid.

Nadège develops international co-productions (Italy, Belgium, Brazil, Morocco, Switzerland) to make possible independent and innovative cinema, carried by a young generation of directors. Since 2011, she has produced a dozen films, including De que vuelan, vuelan, winner of an “Etotes de la Scm” in 2014, The third shore by Fabian Remy, co-produced with TremChic (Brazil), selected in international festivals including Dok Leipzig, Forum Doc, Traces de vie (Best first film), it's all true (Best Brazilian Film) and broadcasted on Tenk. This year, she finalizes three films, co-produced with France 3. Public Senate and vidoWags support the post-production of the feature length documentary, Mother Lode, co-produced with Italy and Switzerland, supported among others, by the CNC-Innovation and the Aide aux Cinemas du Monde. This film has just received the Eurimages Award during the Work in Progress of Thessaloniki Festival.

PROJEC TED BUDGET 275,833€
STILL REQUIRED 23,850€
CONFIRMED SALES Agent TBC
CONFIRMED BROADCASTER TBC
FINANCING SOURCES

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WITH THE SUPPORT OF Procrep – société des producteurs et Angoa (development)
ADVANCEMENT STATE Development
PREVIOUSLY PITCHED AT Sitges – October 2019
N.D. and N.T., two young men from Mali and Ivory Coast, leave their homes and undertake a long journey to Europe. They reach Morocco, where they remain for two months in an illegal camp on Gourougou Mountain, very close to the Spanish border in Melilla. We met them in this camp.

Two weeks after meeting our protagonists we follow them in the dead of night as they descend the mountain and scale a huge metal border fence and cross into Spanish soil. However, as soon they are across the border they are arrested and immediately returned to Morocco under a procedure known as "pushback", an instantaneous deportation.

Two lawyers with the German non-profit organisation European Center for Constitutional and Human Rights (ECCHR) Hanaa and Carsten commence and fight an action against the Spanish state for violating the European Convention in the treatment of the migrants using pushback. Heard before the Court of Human Rights in Strasbourg, we follow the trial as Spain protests its right to use pushback under certain circumstances. The final sentence will be issued in December 2019.

Ultimately, the fate of these two migrants is a test for Europe. Are we prepared to face the great challenges of the modern world and the future that lies ahead of us? And in so doing adhere to the law and retain our core values?

It is a judicial thriller where European political power and two migrants are confronted, revealing a gulf between the institutions that determine Europe's migration management strategy and the reality of those suffering the consequences. A look through the intimate stories of two migrants and two lawyers and the political and legal mechanisms they face.
There are some key narrative features that are worth mentioning.

The driving force behind the story lies in the characters of Hanaa and Carsten: we will follow them in their fight throughout the process to bring this case before the International Court of Human Rights, until the final ruling.

Together with them, we will reconstruct the investigation of the judicial case through unreleased footage of the ‘before and after’ of the jump, testimonies of people who were there that night in Melilla and the unreleased testimony of the two migrants – whom the Strasbourg judges did not even see in person. The narration of the Strasbourg trial also examines the arguments of the Spanish Government’s defence team and explores the lawyers’ feelings after the trial.

We will recount the personal stories of the two migrants, where they came from, why they left and where they are now, as well as their opinion of the entire process.

Throughout the documentary, and while we await the final ruling, we will get close to Hanaa and Carsten’s everyday life, get to know their life stories, the way they work on other international cases of Human Rights and their motivation.

The guiding thread of this section is the concern that, as lawyers specialising in Human Rights, has haunted them for years: the risk that the European Court of Human Rights will succumb to political pressure, and that the so-called Europe of Rights will be in danger at a key time for the continent.

For this purpose, we will accompany them in various conversations with international justice experts.

We find out the result of the ruling at the end of the film, which provides closure to the story of the two lawyers and the two migrants, as well as a possible answer to Hanaa and Carsten’s concerns about the evolution of the European Court of Human Rights. We will be with them when they hear the ruling and accompany them to Madrid, where they will communicate it to the media. From there, we will follow them to Huelva, where they will communicate the ruling to one of the claimants, and finally to Mali, home of the second claimant.

The trial brings together the stories of two migrants and two lawyers, providing a double narrative structure, i.e. the trial vs personal stories, which, in addition to moving us, also offer an interesting perspective which is based on contrast. This contrasts of characters, motivations, situations, locations and environments, will provide great contrast that will be key to the expressive nature of the film and its ability to inspire us.

The idea is for the verdict – the final moral decision on whether the outcome of this story is fair or not fair – to be in the audience’s hands.

So through the story of two migrants and the struggle of two lawyers, we are ultimately looking at the attitude of Europe towards human rights not just of migrants but potentially everyone in Europe.

Santi Palacios is a renowned photographer born in Madrid in 1985. He currently lives in Barcelona and works with news agencies from around the world, including Associated Press, TIME, New York Times, El País, Sunday Times and CNN. His work has been published in leading newspapers and magazines around the world and he is the recipient of a number of awards, including the World Press Photo, Picture of the Year, Overseas Press Club of America and the Premio Nacional de Fotoperiodismo de España 2015 and 2016. Santi was one of the six European talents selected for the World Press Photo 6×6 Talent Program.

In addition to his career as a director, Simón Casal has produced the four short films he has made, most of them selected at international festivals worldwide. These productions are made with the support of Galicia public funding and co-produced alongside other production companies. Recently, he has further produced considerable online video content for brands and TV spots.

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**H2 – ONE KILOMETER OF CONFLICT**

**FEATURE LENGTH**
Israel
90 MIN

**LOGLINE**

LEGALLY SEGREGATED, HIGHLY SURVEILLED AND INTENSELY GUARDED: THE FILM UNCOVERS THE WAY A ONE-KILOMETER LONG STREET IN HEBRON FUELS THE ENTIRE ISRAELI-PALESTINIAN CONFLICT: PAST, PRESENT AND FUTURE.

**SYNOPSIS**

Hebron is the largest city in the West Bank with 215,000 Palestinian residents. Its center, known as “H2”, is home to 800 Jewish settlers and 17 IDF companies (one soldier per settler). At one end of the one-kilometer road which crosses H2 lies the Cave of the Patriarchs, a holy site for Muslims and Jews alike.

For hundreds of years, the cave and its surrounding area were the town's center, but today it is one of the most segregated, and surveilled areas in the Middle East where Jews and Palestinians walk on separate paths, divided by metal gates, fences and concrete walls. Cameras are everywhere, filming is a form of a political struggle.

The events that transpired in H2 have set the tone for the entire region. H2 is where the Jewish settlement movement was born, and where the mass murder which killed the peace process was committed. This is where the policy of ethnic separation, now enacted throughout the West Bank, was tested and implemented.

The story of this road is the story of the entire conflict. It shows how we got to this political impasse, and where we are heading. Through the story of H2 we witness the evolution of the occupation, and the various methods that were used over the years to control the lives of the local population.

The Israeli army captured Hebron in 1967 and attempted to create a “benevolent occupation” that legitimized Israel's control. But in 1968, a group of religious Jews moved into Hebron, creating the first settlement and turning H2 into a religious and symbolic battleground. Since then, a series of mutual attacks have resulted in the army converting Hebron into an “open air prison” where every daily activity is regulated and supervised.

Attempts to bring peace, democracy and coexistence have been replaced by an ideology of ethnic segregation, implemented through military power and technological control. This is also where the universal message of the film lies: in a world where democratic norms and values are abandoned in favor of oppressive systems; and where walls are built to separate people and communities, H2 is a warning of the dystopian future we are heading towards.
H2 is the name given in the Oslo Accords to the ancient center of Hebron, where 800 Jewish settlers live among thousands of Palestinians under a permanent military occupation.

At its heart is the Cave of the Patriarchs: A 2,000-year old building where Jews and Muslims believe their common father, Abraham, is buried. The film tells the story of this small yet contested space, from the perspective of local decision makers and through vast amounts of footage captured there.

In 1967 Israeli army units entered Hebron expecting a major battle. Surprisingly, the city surrendered without a single shot fired. Legendary mayor, Sheikh Ja’abari became close to Defense Minister Dayan who tried to implement an “invisible occupation” with open borders and a flourishing economy.

But in 1968 a group of religious Jews came to spend Passover in Hebron. When the holiday was over they refused to leave, and were backed by Israeli leadership. This “spontaneous” event marks the birth of the settlement movement which sets the tone to this day.

To solve the problem, and out of friendship to Dayan, Mayor Ja’abari offers to move the settlers to his own family land on the outskirts of Hebron. Today, this land is Kiryat Arba, home to 8,000 of the most extremist settlers.

More settlers move into Hebron, and with them, more soldiers patrolling the streets, imposing curfews and clashing with residents. The younger generation had enough, they ousted Ja’abari, and launch the first Palestinian “intifada” (uprising). Israeli responds with a heavy hand, Palestinian “intifada” (uprising). They oust Ja’abari, and launch the first and clashing with residents.

The new-old situation leads Jewish settlers to surround themselves with walls and watchtowers and Palestinians to live under heavy restrictions. Hebron becomes a site of oppression and segregation; the beginning of the “open-air prison” era. The once busy shops and markets, have been welded shut and wired with security cameras and barbed wire. At night, Israeli soldiers raid houses of Palestinians to create a database of potential activists.

In Hebron religion has become a pretext for politics and short term gains have led to long term consequences. The implementation of an intense security and surveillance apparatus in Hebron is not just a microcosm of the conflict, but a ‘test lab’ to what lies ahead for the entire region.

By investigating the history of a single location, we explore the myriad forces driving the conflict, and the way they have shaped reality: past, present and future. As our world veers toward more segregation and ethnic hatred, H2 serves as a warning against the reality of military control, surveillance, and racism.

At the heart of the film are thousands of hours of footage. This vast archive’s scenes and sequences accompanied by interviews with decision-makers who shaped the city’s life during various periods and saw the action firsthand, will tell a larger story of social and political changes, ambitious plans, and their collapse, all in one road. We plan to put H2 in historical and political context, to understand how the choices of individuals led us here, and where will they take us in the future.

In 1983 Jewish settlers refuse to accept the agreement. A Jewish settler from Kiryat Arba, guns down 29 Palestinians praying in the Cave of the Patriarchs. This is the terminal blow to the peace process. Negotiations collapse and the Second Intifada begins. Hebron transforms into a battleground, machine guns and tanks dominate the streets.

For the film’s international sales, Vesna Cudic, MetFilm Sales will handle sales. Assistant Sales Agent will be Stéphanie Norgard, New Fund for Cinema and TV (Israel), and for Israel, Channel 8 – Israel.

Political journalist, head of research and content for Dr. Nuriel Rotten’s The Corridors of Power. The Human Factor; script writer for Lieberman (Dr. Nuriel Kedar), director of Meshulam (Channel 8, Kan, and the Halla TV). He was a Research Editor and Deputy Editor for Maariv Magazine, writes for Ha’aretz, Yedioth Ahronoth and others and Editor in Chief of >972 Magazine – a news and opinion webzine that allows for international debate regarding Israel and Palestine.
NATURAL DISASTERS: MEGA-REGULATORS
CATACLYSMES, LES GRANDS RÉGULATEURS

FEATURE LENGTH
ONE-OFF
FRANCE
90 & 52 MIN

LOGLINE
ON A GLOBAL SCALE, NATURAL DISASTERS NEVER ARRIVE ALONE. THEY ARE BRUTAL, RUTHLESS, DANGEROUS FOR LIVING SPECIES, BUT THEY ACT AS REGULATORS AND CONTRIBUTE TO ENSURE THE WORKINGS OF THE PLANET.

SYNOPSIS
Man has always feared natural disasters, and science is now looking at them in a new light. More and more researchers now consider our Earth as a complex organism with its various elements constantly interacting. When a balance is offset, one or several cataclysms intervene and bring in a new balance. They are brutal, ruthless, dangerous for living species, but they act as regulators and contribute to ensure the workings of the planet.

Thanks to the latest technological advances and compiling of enormous amounts of data, scientists reveal that yet unsuspected connections exist between these phenomena. They are able to draw links between cyclones and earthquakes, between volcanic eruptions and marine currents, etc. They bring to light the secrets on a natural world which is suffering from these upheavals but is also adapting, as they offer opportunities for development to evolving species.

DIRECTOR
CHRISTINE TOURNADRE

AUTHOR
CHRISTINE TOURNADRE
ESTELLE RAFFIN
BERNARD MATHIEU

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JÉRÔME Duc-MAUGE
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DATE DE LIVRAISON
N.C.
These scientists gave us privileged experts whose works are captivating. Of 15 passionate world-renowned in the script is featured a panel between 2016 and today. So far who have published reference papers. In order to tell about this new paradigm, connecting cataclysms with to the previously unsuspected links have progressed in leaps and bounds, their own – a world that will keep a much longer timeline than a complex world unfolding along humans back in their place within offers a lesson in humility by putting the history of humans to focus more proposes a never-seen before disturbance, our documentary about the consequences of climate deals the cards again. By bringing an imbalance to a brutal resolution, nature deals the cards again.

At a time when mankind wonders about the consequences of climate disturbance, our documentary proposes a never-seen before scientific synthesis reaching beyond the history of humans to focus more on the history of the planet. Our film offers a lesson in humility by putting humans back in their place within a complex world unfolding along a much longer timeline than their own – a world that will keep developing with or without them.

Over the last years, Earth sciences have progressed in leaps and bounds, making discovery upon discovery. The most surprising ones point to the previously unsuspected links connecting cataclysms with each other.

In order to tell about this new paradigm, we interviewed some 50 researchers who have published reference papers between 2016 and today. So far in the script is featured a panel of 15 passionate world-renowned experts whose works are captivating. These scientists gave us privileged access to their research, to archive footage of many scientific missions, as well as to modeling and technical imagery that they developed. They have also opened the doors of rare film settings for us. For instance, we have been authorized to shoot in the real Chauvet cave in France and in the workshops of the European Space Agency where is taking place the strictly confidential construction of the new observation satellite Terre Sentinel6.

In the course of this investigation, we worked with the support and advice of Claude Jaupart, former director of the Institut de Physique du Globe in Paris, a member of the French Academy of sciences and co-author of the report “Quand la terre tremble”.

In contrast with fear-mongering and sensationalist documentaries that often deal with natural disasters by playing on the fears of the audience, our film is a celebration of the Earth. More than being our main axis, the Earth is our main character.

The acceleration of technological progress since the turn of the century has considerably advanced research in Earth sciences. Ultra-deep coring, airborne probes filled with sensors, submarine robots, satellite imaging, digital modeling, mega data collecting around the globe spanning hundreds of years, supercomputing centers – a whole arsenal of tools is in the hands of experts today. Our film relates the investigations, the discoveries and the fresh look taken by scientists at cataclysms.

The narration is carried by a panel of American, Asian and European experts whose works have been recently published in journals. In a field where rumors and controversies are rife today, they invite us to disentangle true from false and to acquire a sense of perspective. And they reveal the fascinating relations between the history of the climate, the history of cataclysms and the history of men.
**LOGLINE**

**SAMUEL AND THE LIGHT**
SAMUEL E A LUZ

**FEATURE LENGTH**
BRAZIL
FRANCE
70 MIN

**SYNOPSIS**

Samuel is the fourth child of a family in Ponta Negra, a village of 170 inhabitants on the coast of Paraty, Brazil. The family lives an idyllic daily life without electricity, following the rhythm of nature, fishing and agriculture. Samuel's father Eliseu sees him as a promising fisherman. At night, the family gathers around the flames of candles to have dinner in an intimate atmosphere.

Samuel grows up and learns the ways of the world. He takes his first steps into fishing with his father. He discovers the village, other children playing with his brothers and sisters. Piles of garbage accumulate on the beach. The community has difficulties to handle its waste. Rumors circulate about the arriving of electricity, but the government has been making promises for more than ten years.

When Samuel turns 3, electric poles get set up. He now knows all the fishes’ names, but half of them have already been declared endangered species. Eliseu is worried, he considers opening a bar on the beach: with the electricity the number of tourists is going to grow. Cellphones start to be seen in the village.

Houses are finally connected to the electric wires that go out from the deep forest and cut across the village. There’s euphoria the night the electricity is inaugurated.

Eliseu’s bar is ready just before the touristic New Year’s season starts. Colorful parasols and vacationers bloom on the beach, observed by the villagers with curiosity and sometimes suspicion. Samuel plays with them. Eliseu’s work at the bar is stressful. New Year’s Eve marks the end of the season. Samuel watches the fireworks with wonder but also fear: colors in the sky don’t match the sounds that remind him of shootings he heard on television or in Counter Strike.

Tourists leave the village, assuring that they will come back next year. The beach is desert again, dominated by kids and teenagers who seek the phone network. The village resumes its normal rhythm. Eliseu goes fishing; Samuel asks if he can come with him.

**DELIVERY DATE**
September 2020
**Samuel and the Light** is based on a ten years observation in Ponta Negra and almost six years of filming Samuel and his family.

The village is located in the Ecological Reserve of Joatinga, on the coast of Paraty halfway between Rio de Janeiro and São Paulo. People from Ponta Negra belong to the caíçara culture; they are descendants of indigenous people, escaped slaves and European shipwrecked pirates. It's a highly mixed population. Because of its geographical isolation and difficult access, it is one of the last places where the caíçara way of life based on fishing, hunting, harvest and craftsmanship has been preserved.

The arrival of electricity in 2017 represented an unprecedented change and is a key pivot in the film. But longer term changes were also occurring in the village and will progressively appear as many layers in the story. The fish extinction started 15 years ago with the intensification of industrial fishing and pollution. At the same time tourism started developing and offered the villagers work alternatives. Today half of Ponta Negra’s houses belong to vacationers and are inhabited only a few days during the high season. The luxurious condominium of Laranjeiras built in the 70’s next to Ponta Negra hosts houses of the richest families in the country and has reached 1.131 hectares of forest and four beaches. It limits the access of the region’s inhabitants to the road and the next city, which creates social tension.

These elements interfere with the village’s traditions and create new habits. The arrival of electricity will be used in the film as the most visible change but concentrates questions related with the extinction of fishes, the pressure of the condominium, the arrival of tourism and the waste handling. Ponta Negra is a microcosm of the Brazilian society, a population historically marginalized and kept away from decision centers. Samuel grows up in a key moment of the village and represents a generation directly impacted. They will most probably have two choices: leave the village or live from a recent tourism that is already saturated. With television and cellphones, Samuel and his brothers discover images from worlds they don’t know, hear various accents from the country, get to know other cultures, other ways of life, other heroes and models. New desires and dreams can awake or be invented.

The intention is not to impose a simplistic view on the arrival of electricity, rather to show a community facing radical changes in a social and environmental disastrous context, on a human scale. We try to understand what changes in the relationships between the characters, not only on the material level but also on the spiritual level. Beyond the most obvious things we try to give a glimpse of these changes, make them emerge in the gestures, the speeches, the glances, the way people react with their environment.

Vinícius Gimrys has completed his master’s degree in Filmmaking at ENSAV (École Nationale Supérieure d’Audiovisuel de Toulouse) in 2018. His first short fiction film, Le T-Shirt, received the Special Jury Prize at the festival of Imouzzer Kandar (Morocco) in 2017. Benêze (France, fiction, 25 min.) is his study conclusion film and was selected in the Nest Film Student competition of the San Sebastian International Film Festival in 2019. Samuel and the Light is his first documentary feature film and was selected to DocLab (DocSP, Brazil, 2018), to the Public Pitch and Speed Meetings in DocsBarcelona 2019 where it won the IPADOC Award and to the Lau Hazetara Forum (San Sebastian FF) where it won the IBAIA Award.
The Scars of Ali Boulala is the story of Swedish-Finnish-Algerian ex-pro skateboarder Ali Boulala. Ali became legendary in the skateboarding community all over the world in the late 1990s for being the most fearless and eccentric skateboarder of his time. Defined by taking everything to the extreme – his skating, his clothing, and his partying – he was one of the brightest-shining skateboarding personalities the world has seen. He was perhaps most famous for his failed attempts at “ollying” (jumping) a 25-step staircase in Lyon, something that no one else dared to even try for another decade. After a tragic motorcycle accident in 2007 where Ali ended up in a coma for 40 days, everything in his life changed. Not only did he lose the ability that defined him as a person – to skate – but he also lost one of his best friends, Shane Cross, who died in the accident. In addition to that, he was instantly torn away from his extended family, the skateboarding community.

Today Ali has been sober for over five years, and he lives a tranquil life in Stockholm with his girlfriend and little dog. He works part time as a visitors’ host at arts exhibitions and does some modelling jobs. Each day he attends AA meetings, carrying the scars on his body and in his psyche – daily reminders of his past and the accident that still haunts him. After a visit from one of his closest and most loyal friends from the skateboarding era, Ewan Bowman, an opportunity opens up for Ali to perhaps heal the biggest wound inside him, that of being responsible for his best friend’s death.

Through extensive archive material ranging from Ali’s childhood in the early 1990s to the end of his skateboarding career in 2007, and interwoven with newly shot scenes and interviews with Ali, his closest friends from the skateboarding community, and his family today (2013-2019), we aim to make a personal portrait of one of the most colourful skateboarders of our time – a person who has experienced both life on “top” but also the deepest of tragedies. After causing another person’s death, getting lost in a long period of drug abuse, and losing almost all his old friends, against all odds Ali manages to get back to a “normal” life where he fights to heal the wounds on the inside.
The film starts when Ali Boulala is 16 years old and just about to sign a professional contract with Flip, one of the biggest skateboarding teams in the world at that time. The contract will take him all around the world and make him become the legendary person he is today in the skateboarding community. His mother let him fly off to the U.S. without a second thought, and there his new life as a professional skateboarder begins. He immediately becomes a loved and respected central character in the team. Through the archive material we follow Ali and his fellow skaters on long hours in cramped vans, nights in shared hotel rooms, and endless days in foreign cities that forge strong bonds between the teammates. With little to do to pass the time but test their limits on their boards and with alcohol and drugs, Ali and the rest live in a rock ’n’ roll dream life removed from reality.

In 2006 a new talent is recruited to the Flip team, an Australian named Shane Cross. He and Ali immediately find each other, and Ali becomes like a big brother to Shane. On a journey with the Flip team in Australia a year later, in 2007, Ali is persuaded by Shane to go for a motorcycle ride despite the fact that they are both heavily drunk. After a drive around the block from the bar where they were hanging out, they go for another one. Somehow Ali loses control of the motorcycle, and they crash into a wall at 30 km/h. Shane dies on the spot, and Ali ends up in a coma. For a long period of time it is not certain if Ali will survive. Eventually Ali wakes up from the coma and gradually begins to understand the extent to which the accident will change his life. After his rehabilitation period where he has to re-learn the most basic things — how to eat, read, walk, etc. — he is sentenced to four years in prison (of which he serves two years), followed by immediate deportation back to Sweden.

The guilt of having killed Shane, the loss of the ability to skate and to be part of his skateboarding family, and the lack of any reason to live pushes Ali into a new deeper period of destructive living that reaches its peak in 2013. After having another accident with his car, he gives himself two choices: either to commit suicide or quit drugs and go to therapy. Ali decided to choose the latter of the two options.

In 2019 we see Ali as a now-sober, contemplative man approaching middle age. Wounded and unable to skate, let alone to walk without a limp, he has lost the skill that defined him as a person. But he has also survived, not only the accident that almost killed him but also the substance abuse that threatened to do the same. Against all odds he managed break free from the drug and alcohol addiction. His scars remain as daily reminders of the good times and the bad, as souvenirs from his earlier death-defying feats.

When Ali’s old friend Ewan comes for a visit and to celebrate Ali’s fortieth birthday in early 2019, he reveals to Ali the fact that directly after the accident Shane’s father expressed a wish to meet with Ali should he ever wake up from the coma. This is something that was previously unknown to Ali, and it revives a secret dream that Ali has been carrying since he was banned from Australia. Over the years, Ali has longed to visit Shane’s grave and to reconcile with Shane’s family. He begins to realise that the time has come to face the past and once and for all deal with his inner trauma.

Max Eriksson was born in 1983 in Helsingborg in the south of Sweden. Max is always looking for new stories and new ways to tell them. Through the medium of film and storytelling he tries to change our perception of things and open our eyes to see the world in a different light. Since completing his two short documentaries (Tvåvalland 2013 and Shut Eyes, 2011), Max has worked as a documentary editor and director. Max’s first feature film Loving directed by Mette Aakerholm Gardell, produced by Mantaray, which had its cinematic release in 2018.

Mario Adamson has produced a number of internationally acclaimed films such as the multiple award-winning documentary Scheme Birds, (Best Documentary Feature, Tribeca Film Festival 2019) the animated short films Still Born (Swedish Academy Award for Best Short 2015), and I Am Round (Premiered at Berlinale in 2011). Mario has been selected and participated in EURODOC 2019 and is an alumnus of the Sundance Institute.

Mario is originally a sound designer/composer with a career spanning three decades in the film industry.
TO THE NORTH
TILL ETT LAND I NORR
FEATURE LENGTH
SWEDEN
90 MIN

LOGLINE
THE EIGHT YEAR OLD FRIENDS IRIS AND SAMAA SHOW US THEIR DAILY LIFE IN TODAY'S SWEDEN. WHAT IS IT LIKE TO GROW UP WHILE BEING TORN BETWEEN DIFFERENT CULTURES?

SYNOPSIS
When Samaa from Syria and Iris from Albania (born 2008) are placed in the same Swedish refugee camp in 2015, they become best friends. Together they try to find their way in a new country full of questions. Soon they learn that they are treated differently because of their nationalities, and while Samaa longs for her father, still trying to get to Sweden, Iris worries about her parents finding jobs – the only way for her family to get a residence permit. At the same time they play, dance and talk about their everyday life. They celebrate their first Swedish Lucia and Christmas and fill the cold winter landscape with the warmth of hopes and dreams. But all of a sudden Samaa has to move to the other side of the country and the girls have to continue their journey in separate ways.

To the North is a coming of age story about finding your place in society. Told and co-directed by the children themselves the film gives an intimate view of what it really is like to grow up while being torn between different cultures. The film will be recorded over six years. Together with the girls we will capture big events such as moving, changing school and Samaa’s reunion with her father. But also show their everyday life in today’s Sweden. The film will explore themes such as culture and religion but mostly focus on what opportunities Sweden gives young girls like Samaa and Iris. Who and what determines their future here? Voice-overs will be combined with scenes from the Möllstorp refugee shelter, Frölunda’s recreation center, Kalmar’s high school and everything in between.
ON THE VISUAL APPROACH
The film will consist of different type of scenes: scenes where the camera is like a fly on the wall, scenes where the girls are very aware of the camera (where they’re dancing for example) and interviews. But also scenes they film themselves. In January 2019 both girls got their own camera, which gives them the freedom to film whatever they want. By that they can capture the times Jasmijn is not there, as we want us to understand what they experience as important moments in their lives. With the self-filmed material we hope to be able to understand the girls even better and make their voice through the movie stronger.

ON THE NARRATIVE STRUCTURE
As stated before, the film focuses mostly on the everyday life of the two girls. From the perspective of the girls we see how they grow up under tough conditions. When the film starts they’re living at the same place under similar conditions. How are their lives changing now, when the families get different chances and opportunities? Can the girls make their own choices in life? How are their surroundings influencing them? What happens if their new culture would start clashing with their mother culture? To get an inside view in Samaa’s and Iris’ childhood can teach us a lot about the real meaning of integration and emancipation.

DIRECTOR’S NOTE
In 2015 I got to know Samaa and Iris. They had just arrived in Sweden. I lived close to their refugee shelter and went there out of curiosity, hoping to get to know some of the people who lived there. The children touched me deeply. What was it like to come to these small trailers on the Swedish countryside and being forced to build up a life again in this place? When knowing nothing about the culture, language and climate? After a while the children were taught Swedish and for the first time we shared a language. They started telling me about their home countries and their journeys on small rubber boats. But the campsite didn’t feel like a sad place. These children were full of humour and energy. I started dreaming of making a film together with them, on their own terms. Six months later I moved in to the camp and after a few weeks I started to feel more comfortable in my role as a filmmaker. Together we made the short film My New Home is a Trailer (Nur bo jag på en camping) which premiered at Gothenburg International Film Festival 2017. After finishing the short, that focuses on a lot of different girls at the campsite; Samaa, Iris and me decided to continue filming since there is so much more to tell. They are two young girls, two muslims, two refugees: groups that we almost never see represented in media from their perspective. By making this film and especially focussing on a child/young adult audience when distributing the movie, we hope to open up for talking about themes as culture, identity, politics and migration. Sweden is home for a lot of children with diverse backgrounds. But there are almost no Swedish films right now where the main characters are young girls with a non-Swedish background. Screened the film would not just be about “changing perspectives” but also “sharing experiences” with the audience. I had a very different childhood – growing up as a white European citizen I never faced the problems that Samaa and Iris already have faced. That’s why I’m constantly searching for ways to not let my vision on their lives affect the film too much. Samaa and Iris are co-directing the film: they make storyboards and choose what scenes to film and not to film. Later in the process they will choose what material represents their lives in the best way and help with the editing.

PROJECTED BUDGET 356,400€
STILL REQUIRED 307,282€
CONFIRMED SALES AGENT
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FINANCING SOURCES

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WITH THE SUPPORT OF
The Swedish Film Institute, The Swedish Arts Grants Committee, Film Region South East, The Swedish Association for Film and Video and Tempo Documentary Festival.

ADVEMENT STATE

PREVIOUSLY PITCHED AT...
THE TRUE STORY OF D’ARTAGNAN

THE TRUE STORY OF D’ARTAGNAN

LA VÉRITABLE HISTOIRE DE D’ARTAGNAN

ONE-OFF
FRANCE
90 MIN & 52 MIN

LOGLINE

D’ARTAGNAN, DUMAS’ EPIC HERO, WAS ACTUALLY BASED ON THE SUN KING’S REAL-LIFE MUSKETEER.

WATCH AS EXPERTS TRACK THIS MAN’S SWASHBUCKLING ADVENTURES THROUGH THE 17TH CENTURY’S GREATEST EVENTS.

SYNOPSIS

2020 marks the 150th anniversary of the death of Alexandre Dumas, the internationally known author of The Three Musketeers – a work of complete fiction, right? Wrong! Charles de Batz de Castelmore d’Artagnan actually existed! Our film follows experts as they investigate and share never-before-seen archival discoveries, long-lost clues and first-hand accounts of the adventures of the man who was the Sun King’s lieutenant-captain, friend and confidante, Mazarin’s spy, and who was involved in Europe’s 17th century geopolitical intrigues.

Since its publication in 1844, the novel has been translated into 92 languages and has inspired countless films around the world, making the most flamboyant of Musketeers a household name around the world. D’Artagnan’s fame as a literary swashbuckler and captain-lieutenant in the King’s Musketeers, overshadows the fact that this person actually existed.

Who was the real captain-lieutenant D’Artagnan? Were his adventures and friends in the books real? What inspired Dumas to tell his story? And how can we separate the truth from fiction today?

By looking at the research of historians like Odile Bordaz who has been investigating d’Artagnan’s real life for 10 years, of Musketeer specialists, Dumas biographers and enthusiasts, we discover that the writer was partially inspired by the adventures of Charles de Batz de Castelmore d’Artagnan whose extraordinary life story was just as exciting as the heroes’ in The Three Musketeers.

The film tells how this young and impetuous show-off, an expert fencer with a nasty disposition went to Paris to escape poverty and become one of the King’s great Musketeers. Finding himself in the middle of the Fronde plots that threatened the crown, he became Cardinal Mazarin’s secret agent and then the right-hand man of Louis XIV for whom he would fight all over Europe.

The film follows the captain-lieutenant’s path, from his family’s house in the Gers region where he was born around 1615, to the streets of Maastricht where he would finally collapse one night in June of 1673. Never-before-seen archives, his contemporaries’ stories, today’s experts, period evocations and clips from film adaptations of Alexandre Dumas’ novels unveil the greatest moments in the life of the Musketeer who became a historic hero and whose real life story is just as thrilling as the legendary swashbuckler Dumas described.

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A MULTI-LAYERED STORY

Behind the swashbuckling character made famous in Alexandre Dumas’ books, there was a “real” d’Artagnan. Our film recounts this real person’s journey from several points of view.

Firstly, from a biographical and historical point of view, we’ll show the real d’Artagnan whose life was as amazing as his literary twin. From his childhood to his final fight, every phase of his life was absolutely worthy of fiction.

Secondly, we’ll go on a fun and fascinating treasure hunt in both Dumas’ books and in reality. The talented author sometimes played fast and loose with the facts, but he also condensed a large amount of information and used many actual episodes from d’Artagnan’s life. He had many to choose from!

Finally, the Musketeer’s journey spans an entire century of history and follows not only the evolution of France but Europe’s as well. It was a pivotal century during which the ever-changing borders of the French kingdom, under the reign of Louis XIV, moved from Feudalism to Absolutism.

These different points of view will complement and overlap each other in an ambitious tale that will draw its energy from the power of d’Artagnan’s legend and from the wealth of historical events that occurred during his lifetime.

Our dramatic retelling, reinforced with numerous quotes from the main players of the time, aspires to reach the epic level of a swashbuckler movie by showing the individual adventures of the Musketeers against the world’s collective adventure in 17th century France. This epic dimension will shape the film in both the way it looks and the way it’s told.

THE TREATMENT

Historians, both French and foreign, specializing in 17th century or military history, as well as biographers of Alexandre Dumas and the “real” d’Artagnan will often appear in real locations. Either they’ll walk in the historic settings that played a role in d’Artagnan’s life or in the creation of Dumas’ work, or they will show objects or archival documents. Longer interviews of each participant will also be filmed against the same background. We will also film the historic settings for illustration purposes.

At the beginning of the documentary, d’Artagnan’s fleeting figure will appear in the same historic locations where our other participants have walked. These almost ghostlike appearances suggest the character’s multifaceted and elusive personality that the narration is trying to decipher.

The more the story advances, the more the “real” d’Artagnan takes the place of his fictional twin and the more he appears in the filmed period evocations.

The movie clips, chosen from the many cinema and television adaptations of Dumas’ work, will show the fictional D’Artagnan in all his swashbuckling glory.

Many iconographic sources will illustrate the situations and characters. Painted portraits of great 17th century figures, war and battle scenes, engravings evoking the misery of the countryside and the Parisian way of life at that time, maps of the French kingdom and the neighboring countries…

The soundtrack will participate fully in the film’s drama, enriching the off-camera world and filmed period evocations. It will make the iconography more dynamic, fill the illustration shots and enhance the conversation and transitions between the film’s different viewpoints. Excerpts of Dumas’ text will be superimposed on the portraits of historic figures or on the episodes illustrated in paintings and engravings from the period. Finally, both classical music from the era and a more contemporary original score will be used to enhance the story’s overall dynamic.

PROJECT DESCRIPTION

After studying filmmaking at INSAS in Brussels, Augustin made short programs for Canal+, TF1 and M6 before moving on to films about art and then to documentaries. Passionate about graphic design, he also works as a director of photography filming the projects that he directs on the subjects of nature and culture for major French networks (France Télévisions, ARTE, Canal+). Often working in collaboration with Gedeon Programmes, some of the standout films he has directed are: the series Tales of Nature (10x45’, ARTE, 2012), Quai Brony, The Other Museum (52’, France 3, 2006), Picasso: o Museum Reborn (52’, ARTE, 2014) and most recently, concerning the renovation of the Albert Kahn Museum in Boulogne-Bilancourt: Citizen Kahn (52’, ARTE, 2019). Augustin has also authored a screenplay for a feature film called Selvo currently in development with Nord-Ouest Films.

Corine Janin has been working in documentary film for over 20 years and has a special affinity for subjects featuring art and culture. Before her collaboration with Gedeon began in 2012, she worked for a number of other film production companies including Les Films d’ici and MK2. She has produced a broad range of work: movies, series, magazines, multiplatform projects, animated series and museum installations, all with different budgets and for both network and cable television, often in conjunction with foreign partners.

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TRUMP VS THE FBI
TRUMP EN GUERRE
CONTRE LE FBI
ONE-OFF
FRANCE
90 MIN
70 MIN
52 MIN

LOGLINE
IN THIS POLITICAL THRILLER, INSIDERS DECIPHER THE ALL-OUT WAR DONALD TRUMP IS WAGING ON AMERICAN INSTITUTIONS. ON THE FRONTLINE, THE FBI TRIES TO KEEP IN CHECK A PRESIDENT BENT ON DESTROYING WHOEVER DOESN'T SHOW ABSOLUTE LOYALTY.

SYNOPSIS
Since taking office, the US president has called the FBI ‘a disgrace’ and portrayed himself as the victim of a conspiracy to force him out of office. Never had a president so repeatedly and openly demonstrated his disrespect for the law, the constitution and the democratic institutions of this country. Why?

In this feature length documentary, we intend to unravel the complex relationship between two vital institutions of the American democracy: the presidency and the Federal Bureau of Investigation (FBI), and propose to lay out the inside story of Trump’s potentially compromised Presidency, examined by those who know him best.

The report by special counsel Robert Mueller on President Trump and Russian involvement in the 2016 election left many unanswered questions, among them what was going on inside the FBI when, secretly, the agency was conducting criminal investigations of both presidential candidates, Hillary Clinton and Donald Trump, just months before the presidential election.

Our film will weave together the strands of incidents that began with Clinton’s handling of State Department emails, and will examine the findings of Special counsel Mueller’s inquiry, an investigation Trump has called part of a “deep state” conspiracy against him.

We will show what exactly was set in motion when President Trump fired the FBI director James Comey in March 2017. The eviction of the FBI director (and weeks later of his successor) triggered the appointment of Robert Mueller as an independent special counsel and caused the FBI to open a formal investigation into the president himself.

At stake in this epic battle is the rule of law itself, the foundation of the U.S. Constitution. We will go beyond the limits of the legally constrained Mueller report, investigating how the president’s obsession with the idea of a conspiracy against him is still upending lives and sending shockwaves through both the FBI and the Department of Justice. We will show what’s real and what matters in this struggle between Trump and the US-intelligence agencies, and examine what it means for the looming 2020 elections.

The stakes are high in this election year. The FBI cannot use all that it knows without being accused of complicity, incompetence or interference in the political process. Trump under threat of impeachment cannot alienate the GOP senators who still protect him by pursuing his impulsive and questionable dealings. The springboard for this film will be the circus of the coming months in American politics. As the situation unfolds, we will entwine the past and present of our dual protagonists.

No one has ever analyzed Trump’s presidency under the proposed angle. In addition to that, the film will have a historic dimension and uncovers Trumps dealings with the organized crime (both Italian and Russian) in the past 40 years. Trump’s real estate activities from New York to Atlantic City naturally led to him and his associates being under scrutiny by the Bureau, but despite proven links Trump was never charged.
This is not intended to be a film wrapped in history but a contemplation on how America defaulted in defending its vaunted democracy. A window into the past, the present and the future, with retired FBI agents and former officials in the intelligence community being interviewed both as highly informative sources and as regular American citizens. A film using pure Americana calmly layering brushstrokes that enable the world to understand what came to be and what may well be coming. Delivered – metaphorically – in a long tracking shot constantly revealing with very incisive flashbacks what the landscape of the American Dream has buried in its unconscious.

Our main characters will be shown evolving against the backdrop of Trump’s America. The particular light Trump sheds on their land is crucial in understanding their current situation. Every morning, President Trump is a fact of life, and the film will show where our protagonists live, their families, their pastimes; golf courses, clubs, evenings with friends, bars, adult children, grand-children... Sifting souvenirs, press clippings, photographs or home movies, transmitting experience, and disagreeing about the current political situation in general and specific events as they are delivered on tv channels and in the press or posted on social media.

New York, Atlantic City, Atlanta, Washington, Miami, Las Vegas... these iconic U.S. cities will all be present with their buildings, malls and suburbs. We will also attend political rallies organized across the country. These events will show the particularities of the different States visited during our journey, adding depth to our characters and bolstering the narrative. That of a reality observed with the spotlight on its contemporary significance. Our documentary will focus both on the president’s current brushes with the law and the candidate’s campaign. But this very contemporary reflection will be linked constantly to Trump’s past, bringing into play protagonists with various cultural, economical and political backgrounds. Some of them are sympathetic to Trump’s style and will give us insights into the psyche of a large portion of Americans who refuse the domination of the Status quo. Others are ardent defenders of the intricate system of checks and balances that maintain U.S. diversity and freedoms. A system albeit accused by Trump of abusing its powers.

We intend to seek the opinion of retired agents from the Behavioral Science Unit of The FBI on the psychopathology of the President. Appearing frequently on television and cinema, the BSU has conducted the first studies on the behavior of criminals. These specialists will dissect some reactions, past and present, of the president. They will deliver both their first-hand information on Trump’s past and their heartfelt opinion on its importance.

The time scale of the film will be that of developing events as we approach the forthcoming presidential elections in November 2020. Each time we will visit – or revisit – one of our characters, the moment will be linked to the unfolding political situation. By revealing to us their role in the FBI and their engagements, they will confront the world that evolved under their watch. A world some amongst them ashamedly admit is part of their infected legacy.

As they will deliver the back story of the film and reveal the forces at play, our characters will comment on its contemporary significance. Since directing his first broadcast documentary for Antenne 2 in 1982, David Carr-Brown has directed and produced over 100 documentaries for European and American networks. Awarded the prestigious Critic’s Prize by the French Syndicate in 2005, he is noted for his critically-acclaimed, in-depth investigations into household names such as the megacorporations of Silicon Valley and the FBI.

Christoph Jörg is a documentary producer based in Paris and New York. From 1994 to 2008 he was Senior Commissioning Editor for Documentaries at ARTE, before founding Pumpernickel Films in 2009. Christoph recently produced the critically-acclaimed documentary One Child Nation (Nafyu Wang Jiajang), which won Best Documentary at the Sundance Film Festival in 2019. He also produced Winnie (Pascalle Lamche) which won the prize for Best Director at the Sundance Film Festival in 2017.

After graduating from Paris’s Louis Lumière film school, Alexandra Carr-Brown and Maximilien Colcy started their career in Manchester, UK in the mid 2000s. They met Julie Pouillon-Terranova at Oscar-winning company Maha productions in 2009 while working on 5x52’ series on the History of the FBI for France 5. In 2014, the three of them founded Allumage to work on projects they liked with people they liked. Specialized in ambitious sound post-production projects (Back To The Moon, Juger Pétan), they went on to produce heartfelt documentary films like Troisième Nage, 2017 and Les Déboîteurs, 2018.
**WILD WILD LIFE**

**FEATURE LENGTH**

GERMANY

90 & 52 MIN

**LOGLINE**

A SOUTH AFRICAN, ALL-FEMALE PARAMILITARY UNIT CALLED THE BLACK MAMBAS FIGHTS TO STOP POACHING, CHALLENGING THE ROLE OF WOMEN IN THEIR COUNTRY.

**SYNOPSIS**

An all-female anti-poaching unit risks their lives saving animals in the context of growing violence against women that rage across Africa. Three black female rangers have to fight together for a cause that is bigger than their initial motivations. Black Mambas Nkateko (28), Qolile (27) and Naledi (19) could not be more different. Nkateko uses the Black Mambas initiative as a platform to achieve grander career goals in conservation. Qolile faces backlash in her family for doing “the man’s job.” She has to provide for her child, and feels uncomfortable assuming the breadwinner role in the family. Naledi wants South African women to stand up for their rights and sees the Black Mambas as the epitome of female empowerment.

To succeed in their individual goals and to be accepted as emancipated black women in South Africa, Nkateko, Qolile and Naledi will have to join forces. After all, they will discover that they have the same aim: to build a fair society for black and white people, female and male, and all without neglecting the animal life roaming South Africa.

*Wild Wild Life* will reveal a journey of empowered women through a dramatic and highly charged world where they are fighting violence against themselves and their animal wards.

*Wild Wild Life* intertwines two narrative lines: a war on poachers to save animals, running simultaneously alongside a war on women.

**DIRECTOR**

LENA KARBE

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**DELIVERY DATE**

2021
The conservation scene in South Africa is a “Wild Wild West.” That’s the context in which our protagonists will struggle to prove their worth as animal protection champions and as citizens.

The earth is losing species at a highly accelerated rate, and the results are apparent all around us: around 55 elephants are killed every day on African continent. On average, a rhino dies every 11 hours in South Africa. War has now become a model and metaphor for biodiversity protection in Africa. But it’s primarily a lucrative activity for all stakeholders: the criminals and the wildlife protection NGOs. Supported by international syndicates and sometimes by the corrupt local governments, the poachers are better equipped than ever. Also, on the other side of this “war,” every conservation program becomes a business model and a new money raising opportunity.

With the rise of commercial poaching around ten years ago, South African national parks administrations have started to adapt a paramilitary style of organization in order to match the strategies the poachers deploy. Inviting former commandos from abroad to give military training to local rangers, and the distribution of heavy weapons to the rangers was a part of new conservation strategies. The rise of “green militarization” has split South African society: Does militarization help to deal with poachers or does it normalize deadly violence in areas historically traumatized by it?

In this environment, an all-female anti-poaching initiative, the Black Mambas, was created in 2013 as a counterpart to paramilitary conservation measures. Functioning as a highly visible policeforce, they wear military uniforms, but carry out their patrols in the bush while unarmed. The Black Mambas members are strategically selected out of the townships neigh-bouring Kruger National Park: they have become role models in their communities and spread a positive image of conservation among local people.

At the same time, the current spike in violence against women in South Africa was proclaimed “a war against women” by the country’s President. According to a recent UN report, gender-based violence is increasing and remains one of the most significant in the world. In most cases, women don’t get justice and must continue living alongside their aggressors. Post-apartheid society of South Africa maintains a toxic, masculine order. Women protests are a regular feature of life in the country’s major cities.

The Black Mambas’ activities undermine an established male-dominated society, confronting them with a backlash from their own communities. These women often become the only breadwinner in the family, which puts them under enormous pressure in their homes. For some of them, they unwillingly challenge the reality South African women face today.

Violence is a leitmotif of Wild Wild Life and takes place on several levels: It is the excessive violence in the context of green militarization, alongside the violence in the lives of the protagonists, who have to assert themselves as women and fight for their rights inside their homes and communities on a daily basis.

**PROJECT DESCRIPTION**

**BIography**

LENa KARBE

**DIRECtor & Producer**

KARBE FILM

Having studied film internationally (École normale supérieure, University of Oxford and University of Television and Film, Munich), Lena Karbe produces and directs international documentaries that usually deal with the topics of immigration, integration and identity. She is also a curator of Chinese Film Festival in Munich. Her series Chinese Dream successfully continues its festival career.

KARBE FILM GmbH, based in Munich, Germany specializes on high-end international documentaries, having produced such projects as Black China/Chinese Dream about African immigrants in China for ZDF/Arte or a feature documentary Chadori shot in the Himalayas. Starting from 2018 the company also produces fictional content with a particular focus on international drama series. Along her production activity, Lena Karbe is a curator of Chinese Film Festival in Munich, she writes and directs.

**FInancing SOURCES**

With the support of Bavarian Film Fund (Development)

ADVANCEMENT STATE Development, Financing

PREVIOUSLY PITCHED AT...