

***CINEMA
For
CHANGE***

**FILM
MARKET**

7 & 8 APRIL 2021





*1st EUROPEAN
CO-PRODUCTION MARKET
FOR FILMS WITH A POSITIVE
IMPACT*



PROJECTS SELECTION, BY



FICTION

A STARRED DREAM,

by Cédric Ido, produced by Laurence Lascary (De l'Autre Côté du Périph') – France

ALLAH IS NOT OBLIGED (Animation),

by Zaven Najjar, produced by Sébastien Onomo (Special Touch Studios)

France, Luxembourg, Belgium, USA

BEACH,

by Vibeke Muasya, produced by Lene Børglum (Space Rocket Nation) – Denmark

I WILL NOT STARVE,

by Umberto Spinazzola, produced by Alessandro Borrelli (La Sarraz Pictures) – Italy

IN A PERFECT WORLD,

by Émilie Frèche, produced by Laetitia Galitzine (Chapka Films) – France

THE BRAID,

by Laetitia Colombani, produced by Marc Missonnier et Olivier Delbosc (Curiosa Films, Moana Films) – France, Italy, Canada

TRANSAMAZONIA,

by Pia Marais, produced by Sophie Erbs (Cinema Defacto) – France, Germany

DOCUMENTARIES

ABOVE WATER, by Aïssa Maïga, produced by Yves Darondeau, Jean-François Camilleri (Bonne Pioche Cinema, Echo Studio) – France, Belgium

HEAD AND HEART, by Ainhoa Andracka, produced by Cristina Hergueta (Doxa Producciones) – Spain

PEACE BY PEACE, by Wim Wenders, produced by Léa Germain (Road Movies) – Germany

THE FUTURE NOW, by Frédéric Choffat, produced by Joëlle Bertossa (Close-up Films) Switzerland

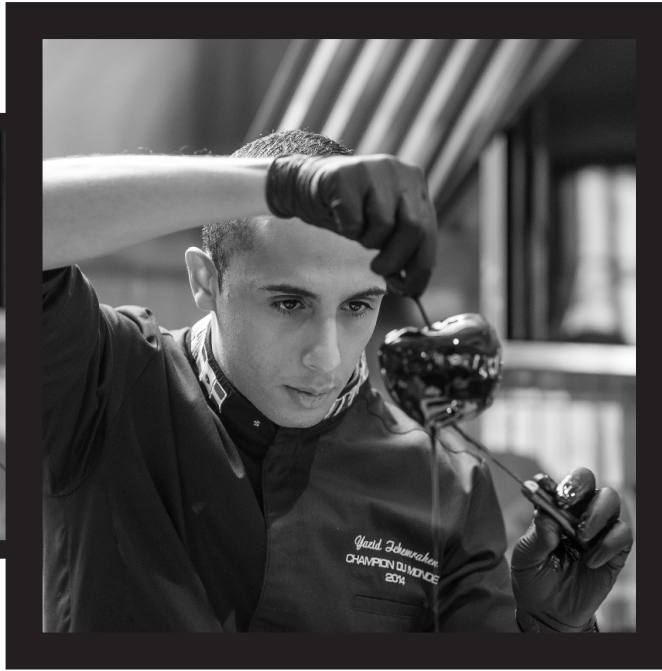
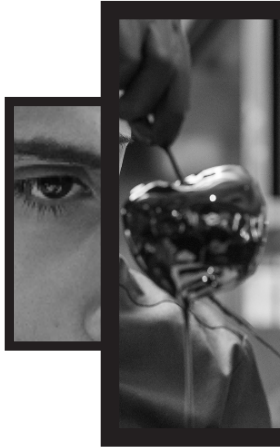
THE ZIMOV HYPOTHESIS, by Denis Sneguirev, produced by Caroline Roussel, Arturo Mio (Notorious Films) – France, Russia, Belgium, USA

DOCUMENTARY SERIES

FASHIONSCAPES, by Andrew Morgan, produced by Livia Firth (Eco-Age) United Kingdom, Italy

JOSEF INTO THE WORLD, by Guy Beauché, produced by Emmanuel Priou (Bonne Pioche) France

MEDITERRANEAN, by Frédéric Fougéa, produced by Gilles Dufraisie (Boréales) France, Spain, Germany



Cédric Ido
France

In Financing

Production

De l'Autre Côté du Périph' /
DACP
(France)
Lascary Laurence
lclement@dac.fr

A STARRED DREAM

(À la belle étoile)

Synopsis

From a young age, Yazid has only had one passion: pastry-making.

Raised between a foster family and an orphanage, the young man has forged an indomitable character. To succeed in the elitist world of pastry-making, Yazid will have to overcome his traumas and change his attitude. From Epernay to Paris via Monaco, Avignon, and Rimini, he pushed through hardships and incomprehension to work for the greatest pastry chefs. His goal - to become the best and fulfill his dream of winning the title of world pastry-making champion.

Director's statement

Making a film is somewhat like cooking. In cinema, as in gastronomy, you must first learn how to use the available ingredients. For me, the parallel was clear. How do I use all the elements of Yazid's life to make the best "pastry" possible?

In the hours spent chatting with Yazid, I sought to extract the essence of what forged his character. For me, this thirst for success was linked to his parents' absence. His mother was an alcoholic. His father was not there. Was it him that Yazid sought to conquer through his success, imagining that if he became world champion, his father would finally acknowledge him?

This film is deeply optimistic. Despite his chaotic life, Yazid displayed a strength beyond comprehension. For me, he is a representation of all those invisible working-class people that our society pretends to ignore. Yazid, by becoming world pastry-making champion, has made himself irreplaceable in the eyes of the whole world.



Cédric Ido

Director

Franco-Burkinabè, Cédric Ido is a versatile artist: screenwriter, director, actor, and illustrator. His first short film *Hasaki Ya Suda* (2011) showcased his various influences and was selected in several prestigious festivals. His second film *Twaaga* (2013), taking place in Burkina Faso during the revolution of Thomas Sankara, also competed in various festivals and won several awards such as Best Short Film at AMAA (2015), which earned it an Oscar preselection.

His first feature film, *La Vie de Château*, co-directed with Modi Barry, was released in 2017. It was presented at COLCOA (2018) and at BFI London (2017) among others.

Laurence Lascary

Producer

Laurence Lascary created *De l'Autre Côté du Périph'* (DACP) in 2008 to take the heat out of the debates about the working-class areas, showing their inhabitants that it is possible to succeed.

Her first feature film, *L'Ascension (The Climb)* directed by Ludovic Bernard, was released in 2017 and gathered more than a 1.2 million spectators.

In February 2018, Laurence received the title of Chevalier of the National Order of Merit for her contribution to the French film industry. In order to challenge gender inequalities in French cinema, she committed herself to the 5050 Collective which she co-chairs since May 2018.



International sales

CHARADES (France)
Carole Baraton
carole@charades.eu

Total budget

€4.989.012

Financing secured

€2.347.012

Partners attached

Apollo Films, France 2 Cinéma, PROCIREP-ANGOA.

Expected delivery

January 2022

Looking for

Financial partners, communication partners...



Zaven Najjar

France, Luxemburg,
Belgium & Canada

In Financing

Animation

Production

SPECIAL TOUCH STUDIOS
(France)

Sébastien Onomo

sonomo@specialtouchstudios.com

Production

PAUL THILGES DISTRIBUTIONS
(Luxembourg)

NEED PRODUCTION (Belgium)

LUNANIME (Belgium)

YZANAKO (Canada)



ALLAH IS NOT OBLIGED

(Allah n'est pas obligé)

Synopsis

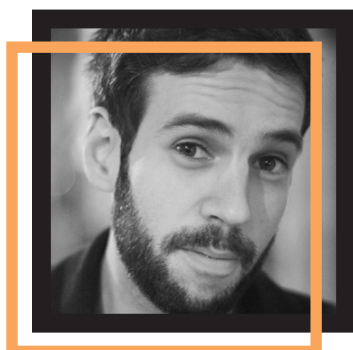
When ten-year-old Birahima's mother dies, he leaves his native village in the Ivory Coast, accompanied by the sorcerer and cook Yacouba, to search for his aunt Mahan. Crossing the border into Liberia, they are seized by rebels and forced into military service. Birahima becomes a child-soldier. Fighting in a chaotic civil war alongside many other boys, Birahima sees death, torture, dismemberment and madness but somehow manages to retain his own sanity.

Director's statement

The animation format seemed obvious to me, because it is my preferred means of expression. I've developed my own style and identity through the illustrations and films I have created. It is a medium that can evolve from one project to the other, depending on the locations and constraints. It is like a second language to me and can take on different accents.

Despite its highly realistic foundation, Allah is not obliged is a mythological story imbued with an epic spirit that can be guided, transcended even, by animation. It is not itself realistic, but an expression of reality, like animation. It is also a deeply personal story, with its own vocabulary and its own phrasing. The drawings and animation will become a metaphorical transcript of the narrator's point of view: we will see the world through his eyes.

I also think that animation can immerse the audience in this very diverse world ranging from small villages in eastern Guinea to roads and forests in Liberia, while allowing us to take a step back from the horrors of war.



Zaven Najjar

Director

This French director and artistic director won fame on the internet in 2013 with the illustration series RapPosters, available through a clothing line in partnership with the brand Quatre Cent Quinze, and sold at Chez Colette, Miami Art Basel, and Citadium.

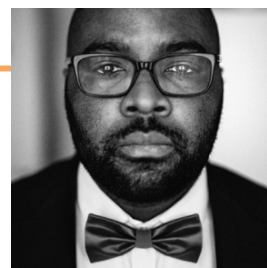
In the summer of 2015, he released *Un Obus Partout*, his first animated short film, produced by Caïman Productions and Arte, which won several festival awards, and a new illustration series called Pharapops made in partnership with Citadium. In 2016, he directed the animated opening credits of *Demain tout commence*, a film by Hugo Gélin starring Omar Sy and Clémence Poésy.

Zaven Najjar studied animation at ENSAD and cinema at the SAIC in Chicago. After graduating, he built a career as a commercial director, graphic designer, and illustrator, notably for the Arab World Institute, the Grand Palais, Cinema Paradiso, Arte, Canal+, IWC Schaffhausen, Baume & Mercier, and Roger Dubuis.

Sébastien Onomo

Producer

Special Touch Studios is an independent production company founded in 2015 by Sébastien Onomo. Its ambition is to bring out talents from diversity and to produce films with the thematic focus of Africa, the West Indies, the Carribbean, Asia and Urban Cultures.



International sales

MK2 (France)

Total budget

€5.669.600

Financing secured

€3.409.600

Partners attached

MG Bac Films, Media Single Project, Région Grand Est, Eurométropole Strasbourg, CNC, TV5 Monde, Canal + International, Région Sud, Département Haute-Savoie, Région Réunion, Procirep-Angoa, Pictanovo, Ciclic, Film Fund Luxembourg, Tax Shelter, Gkids.

Expected delivery

July 2024



**Vibeke
Muasya**

Denmark, Kenya,
Italy & Canada

In Financing

Production

SPACE ROCKET NATION
(Denmark)

Lene Borghlum

lene@spacerocketnation.com

BEACH

Synopsis

Savannah (21), a young intern from abroad, works for a local NGO rescuing and rehabilitating under-aged sex workers off the beaches of Kenya.

One day Teto (23) shows up, a young taxi driver who has driven from Turkana in northern Kenya. He needs to find his missing little sister Luna, having made a seemingly impossible promise to their mother on her deathbed. The search leads Teto and Savannah deep into the underbelly of Mombasa where foreign business tycoons, local law enforcement, hotel managers and 'aunties' harvest poverty stricken young boys and girls in a sex business far beyond their imagination.

Savannah and Teto find themselves in a myriad of lies, secrets, alliances and the true face of poverty driven sexual services. Beach - so much more than sand.

Director's statement

There is nothing more satisfying than successfully telling a visual thrilling story, revealing the need for gender equality and poverty reduction in the global south.

A carefully and well-crafted movie opens the minds and further the understanding of the consequences of unsustainable economic structures throwing millions of vulnerable young girls and boys into being sexually trafficked.

Beach is based on true stories and actual events of gender violence and run-away youth who ends up in modern day slavery, giving service to a well-run sex-industry where cash is king, and vulnerable youth is the commodity.

Beach is structured as a fast-paced action crime story with a hopeful ending. Beach has Linnea Berthelsen (Stranger Things), Paul Ogola (Sense8) and Lars Mikkelsen (House of Cards) attached.



Vibeke Muaya

Director

Multi-award winning Director, whose first theatrical feature film, *Lost In Africa*, (2010) gained more than 40 international nominations and 14 Best Movie Awards from top ranking International Film Festivals. Vibeke wrote and produced the award-winning Kenyan/Danish feature film *Subira* (2018), Kenya's official Oscar bid in 2019. Vibeke Muasya has spent decades in her, through marriage, other home country, Kenya. The stories of the Global South is a matter of personal interest to Vibeke who writes and produces video content on the SDG's for several UN agencies through her own company The Mother Tree. *Twisted*, a psychological thriller written and directed by Vibeke is released October 2021.

Lene Borglum

Producer

As a key executive and co-owner of Zentropa Lene Borglum financed and executive produced Lars von Triers' *The Kingdom*, *The Idiots*, *Breaking the Waves*, *Dancer in the Dark*, *Dogville*, *Manderlay*, and *The Boss of it all*. Borglum left Zentropa in 2007 to exec produce Lukas Moodysson's *Mammoth* and Nicolas Winding Refn's *Valhalla Rising*.



Borglum and Refn thereafter founded production company Space Rocket, where Borglum has produced Refn's *Only God Forgives* and *The Neon Demon*, Liv Corfixen's *My Life*, Anders Refn's *Into the Darkness I and II*, Vibeke Muasya's *Twisted*.

Partners attached

Black Sparrow Films

Total budget

€3M

Financing secured

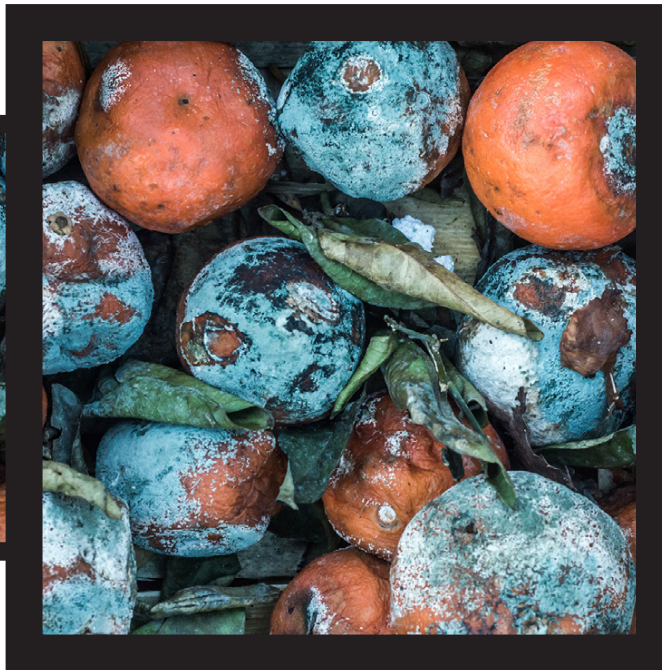
€2M

Expected delivery

October 2022

Looking for

Sales, distribution, equity investment.



Umberto Spinazzola

Italy, Canada & Poland

In Pre-Production

Production

LA SARRAZ PICTURES

(Italy)

Borrelli Alessandro

asarrazpictures@gmail.com

Co-production

DIVA FILM PRODUCTION

(Canada)

KRAKOW FILM KLASER

(Poland)

I WILL NOT STARVE

(Non morirò di fame)

Synopsis

Pier, a former top chef, lost everything and ended up homeless. He hides a dark secret from his past, because of which he left Torino. Annibale, his best friend, asks him to come back to face an urgent matter: Carla, his ex-wife, is dying.

She wants to give Anna, their daughter, in custody to Lucia, Anna's aunt. Pier signs the papers, aware that Anna is better off with Lucia. Annibale owns a shack in a construction storage and Pier decides to take it as a home. Pier meets Granata, an old aristocratic beggar, who is an expert on surviving with nothing, collecting leftovers.

With him, Pier starts a journey that helps him to reconnect with his love for cooking. When Carla dies, Anna decides to stay with him in the shack. Pier is forced to live with a teenage daughter that he really doesn't know, learning what it really means to take care of someone else.

Director's statement

I have been involved with food for many years. Food has always been my passion, in one way or another. In the past few years, thanks to programmes like Masterchef Italia, of which I am the director, I learned a lot about the food chain. I was able to meet many chefs and other people with strong stories linked to this topic. One of the aspects that struck me most is food waste. The waste that pervades each stage of the food chain is simply crazy, devastating. The first time I encountered this data about waste, I was just left speechless.

It's scary to discover how much is wasted and thrown out every day. When I started telling my friends and acquaintances about this waste, I found out that people know very little about this topic. So, I thought I would tell a story that would discreetly and gently make viewers aware of it.



Umberto Spinazzola

Director

After directing commercials and video clips, his first feature film, *Cous Cous Don't Stop The Music* (1996), was a finalist at the Italian Golden Globes.

Since 2007 he has been the director of the cult television programme *Masterchef Italia*. He also directs the spin-offs *Junior Masterchef*, *Masterchef Celebrity* and *Masterchef All Stars*, besides *Hell's Kitchen*, *Italia's Next Top Model* and *Family Food Fight*. For LA7, he directed *La Banca della Magliana*; for MTV Italia, the primetime show *La Prova dell'otto* (2013).

Alessandro Borrelli

Producer

After travelling and working abroad, Alessandro Borrelli set up his own company, La Sarraz Pictures in Turin, Italy.

He attends all major international markets on behalf of La Sarraz as well as representing other companies; during these years he has acquired the best practice for the promotion and the development of projects for cinema. He works with several training institutions as a tutor and talent scout, seeking for and promoting new Authors and original projects.



In 2012, he was selected by European Film Promotion to attend the Cannes film festival in the section "Producers on the move 2012" for Italy.

Partners attached

MiBACT (Italian Ministry of Culture), Creative Europe Media, Regione Piemonte, Rai Cinema, Italian Tax Credit.

Total budget

€1.450.000

Financing secured

€1.122.500

Expected delivery

Summer/Autumn 2022

Looking for

Co-producers, private investors, distributors, world sales agents, broadcasters.



**Emilie
Frèche**

France

In Shooting

Production

CHAPKA FILMS

(France)

Laëtizia Galitzine

lgalitzine@chapkafilms.com

Co-production

ECHO STUDIO (France)

IN A PERFECT WORLD

(Dans un monde idéal)

Synopsis

For the first time, David takes Gabrielle and her children climbing in the mountains. It's a magical day, but on the way back down to Briançon, their car hits a young migrant who is pursued by the police. David instinctively hides him in his trunk.

Moved by this kid's fate, he decides to help him at all costs. Gabrielle, on the other hand, has another fight on her hands: her ex-husband has discovered her relationship with David and is taking her to court to regain custody of the children.

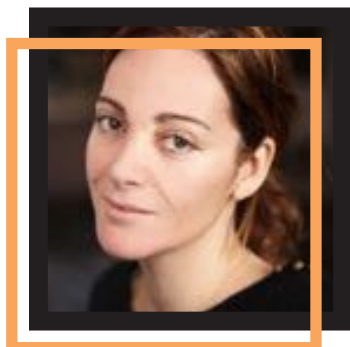
Caught up in this double reality, will David and Gabrielle manage to keep loving each other? How can they reconcile their personal commitments with their commitment to society? What sacrifices are we able to make to remain true to our values?

Director's statement

I had the desire to make this film in 2018 when I learned in the press that three people had been arrested in Briançon and placed in pre-trial detention in Les Baumettes prison in Marseille for having encouraged "the illegal entry of foreigners on French soil" - they were facing 10 years in prison and 750,000 euros in fines. However, they were not people smugglers, merely volunteers. People who had a family, a job, friends, and who, out of conviction, humanism, or simple respect for mountain traditions, had decided to help others.

For that, their lives would be shattered, or at the very least considerably damaged. Their journey immediately appealed to me. How far could I myself go for my ideas? Would I be able to put my personal life at risk to remain true to my values?

This is the question I wish to ask audiences through the story of David and Gabrielle.



Emilie Frèche

Director

Émilie Frèche holds a DEA (post-graduate diploma) in the philosophy of law and is a multidisciplinary author. Between 2001 and 2018, she published more than ten books (novels, essays and works for young people). She is the author of *Deux étrangers* (2013 Orange Prize and 2013 Prix des lycéens d'Île-de-France – Paris Region High School Students Prize).

Émilie Frèche also pursues a career as a screenwriter. In 2014, she co-wrote Yvan Attal's politically committed film, *Ils sont partout* (*The Jews*), released in June 2016, a comedy that denounces the clichés associated with antisemitism in France. In 2015, she co-wrote with Marie-Castille Mention-Schaar (director of *Les Héritiers – Once in a Lifetime*) a drama about young girls who are candidates for jihad, *Le ciel attendra* (*Heaven Will Wait*). *A Perfect World* is her first film as a director.

Laëtizia Galitzine

Producer

Comme des Frères (*Just Like Brothers*), by Hugo Gélin, co-prod ZAZI FILMS, STONE ANGELS

La Cage Dorée (*The Gilded Cage*), by Ruben Alves, co-prod ZAZI FILMS, PATHÉ

Tout Pour Être Heureux (*Dad in Training*), by Cyril Gelblat, co-prod VENDÔME PRODUCTION, MARS DISTRIBUTION

Comment J'ai Rencontré Mon Père (*How I Met My Father*), by Maxime Motte, co-prod VENDÔME PRODUCTION, SND

Demain Tout Commence (*Two is a Family*), by Hugo Gélin, co-prod VENDÔME PRODUCTION / MARS FILMS, MARS DISTRIBUTION

L'un Dans L'autre (*In and Out*), by Bruno Chiche, co-prod VENDÔME PRODUCTION, UNIVERSAL

Antoinette Dans Les Cévennes (*My Donkey, My Lover And I*), by Caroline Vignal, co-prod LA FILMERIE, DIAPHANA

Miss, by Ruben Alves, co-prod ZAZI FILMS, WARNER



International sales

Other Angle Pictures (France)
Olivier Albou
otheranglepics@gmail.com

Total budget

€2.454.378

Financing secured

€1.554.538

Partners attached

Tandem, Echo Studio, Canal +, Ciné +, Soficas, Other Angle Pictures.

Expected delivery

November 2021

Looking for

Complementary financing as Co-production part, SVOD distribution, TV distribution, Equity.



Laëtitia Colombani

France, Canada,
Italy & India

In Financing

Production

MOANA FILMS and
CURIOSA FILMS (France)
Marc Missonnier
& Olivier Delbosc
marc.missonnier@moanafilms.fr
accueil@curiosafilms.fr

Co-production

FORUM FILMS (Canada)
INDIGO FILMS (Italy)
SND (France)

THE BRAID

(La tresse)

Synopsis

India. Smita is an Untouchable. Cleaning latrines, she nourishes the dream of seeing her daughter escape this tradition and go to school. When her hopes are dashed, she decides to flee the village with the child, despite the dangers...

Sicily. Giulia works at her father's workshop. Upon suffering a serious accident, she discovers that the family business is in dire straits...

Canada. Sarah, a mother of three, is a well-known lawyer. On the verge of being promoted to head of the firm, she is diagnosed with breast cancer. Her apparently perfect life then begins to crack...

Three women, three lives, three continents. Three utterly unrelated paths. And yet, three connected stories.

Director's statement

La Tresse is the adaptation of my first novel. Accordingly, I want to shoot the film in the three regions of the book, in three languages (Hindi, Italian, and English). I am convinced that the casting must reflect the diversity of the fate of the three heroines: I want to bring together on the screen an actress of international renown to play Sarah, the powerful Canadian lawyer, a young Italian actress to play Giulia, the Sicilian worker, and an Indian woman from the Untouchables community for Smita, the latrine cleaner. Because the novel evokes the link between women across borders, beyond social, religious and cultural chasms, it seems essential to me to bring these profiles together on the screen. I choose an extremely realistic approach. I want to immerse the viewer in the daily life of each of these women, to show the harshness of their life and their environment.



Laëtitia Colombani

Director

As Author:

La Tresse (roman), Paris, Grasset, 2017 – over 1.5M copies sold worldwide, translated in 40 languages

La tresse ou le voyage de Lalita, Grasset, 2018

Les Victorieuses (roman), Paris, Grasset, 2019

As Director:

2018 *La Tresse* | En développement | CURIOSA FILMS & MOANA FILMS

2007 *Mes Stars et Moi*

2002 *A la folie...Pas du tout* Prix Junior du Meilleur scénario en 2001

As Actress:

2020 *Les choses humaines* | Yvan Attal

2018 *Fête de famille* | Cédric Kahn

2011 *Cloclo* | Florent Emilio Siri

2007 *Mes Stars et Moi* | Laetitia Colombani

2003 *Gomez et Tavares* | Gilles Paquet Brenner

1998 *Cousin Bette* | Des Macanuff | In English

Olivier Delbosc & Marc Missonnier

Producers

Olivier Delbosc and Marc Missonnier have produced together at the head of Fidélité Films for almost 20 years. In 2015, they have both



decided to build their own production structure: Curiosa Films and Moana Films, strengthened by their producers' experience, mounting to the production of almost 70 feature films of all genres in less than 20 years. They continue to collaborate on many films, as LA TRESSE by Laëtitia Colombani, as co-delegate producers.



International sales

SND (France)

Thierry Desmichelle

tdesmichelle@snd-films.fr

Total budget

€8.000.000

Financing secured

€4.690.000

Partners attached

Indigo Films, Forum Films, Snd, Mk2, Mile End, France 2 Cinema.

Expected delivery

May 2022

Looking for

Financing and partners



Pia Marais
France & Germany

In Financing

Production

CINEMA DEFACTO (France)

Sophie Erbs

sophie@cinemadefacto.com

Co-production

PANDORA FILM PRODUKTION
(Germany)

TRANSAMAZONIA

Synopsis

Rebecca was declared a miracle, after she survived a plane crash in the Rainforest. A trauma she has no memory of. Now thanks to her father Lawrence Byrne's entrepreneurial talent, Rebecca has become a notorious miracle healer to whom people flock. This supports their mission of evangelising the neighbouring indigenous population.

When marauding loggers plunder the indigenous reservation, the bible students desert the Mission to take up arms. Rebecca and her father are drawn into this conflict, hoping to broker peace and hinder further violence.

An encounter at the illegal sawmill leads Rebecca to make an unexpected discovery: the loggers have unearthed parts of a plane. Rebecca is propelled into an emotional journey, discovering that her past is not what she was led to believe.

She begins to question her father and his endeavors of gaining influence over the fortune hunters. As the conflict takes a bloody turn, father and daughter realise they cannot preach peace without confronting their own demons and the mystery of their own past.

Director's statement

With an idea about a girl who survives a plane crash in the Rainforest, I travelled to the Brazilian Amazon. Stepping out of the Airport, I was hit by the suffocating heat of the Porto Velho tarmac and the intense smell of burning wood. Yet there were no trees in sight. As we travelled up the Trans-Amazonian Highway, an endless gravel road that cuts through the Amazon, I was struck by the deforested landscape.

Even in the remotest logging towns, we found evangelical churches preaching prosperity gospel, an accelerating factor in the devouring of the forest. In this presence of indigenous people, fortune hunters and the bible, I knew I was in a Western.

The time spent in the Rainforest gave birth to the characters of Rebecca and her Missionary father Lawrence Byrne, and the conflict between those who go after the land and souls and those who fight to resist. Through fiction, I wanted to address the preciousness of the Rainforest and the life within it. Important for me is not to lay judgement. Instead, through the journey of Rebecca and Lawrence Byrne, to allow us to reflect the miracle of the Rainforest itself.



Pia Marais

Director

Pia Marais is South-African and Swedish. After studying art, she went on to study film at the DFFB in Berlin, where she is still based. Her feature debut *The Unpolished* premiered in Competition in Rotterdam where it won the Tiger Award (2007). *At Ellen's Age*, was developed at the Residence du Festival de Cannes and premiered in Competition in Locarno 2010. *Layla Fourie* was set in her home country South Africa and premiered in Competition at the 2013 Berlinale, receiving a Special Jury Mention. *Transamazonia* will be her fourth feature film. Together with Karim Ainouz and Dirty Films, she is also developing a horror series *White Horse*.

Sophie Erbs

Producer

Cinéma Defacto is a French, author-driven production company at human scale, based in Paris. The company's track-record totals 40 features, almost all premiering in A-class festivals. Films such as *LOS PERROS* by Marcela Said (Critic's Weeks 2017), *THE HARVESTERS* by Etienne Kallos (Un Certain Regard 2018), *APPRENTICE* by Boo Junfeng (Un Certain Regard 2016). Focusing on international productions as a lead producer and as a coproducer, the ambition of the company is to reach a wide market with crossover titles and to forge links with major independent players abroad.



Partners attached

CNC – Aide aux Cinémas du Monde, CNC – FFA – Aide à la coproduction franco-allemande, Collectivité Territoriale de Guyane, NRW, FFA, MEDIA – Creative Europe.

Total budget

€3.5M

Expected delivery

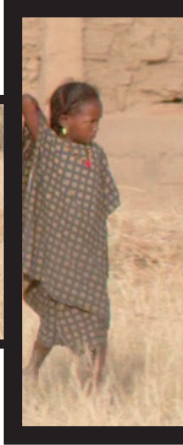
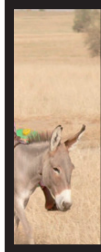
May 2022

Financing secured

€2.2M

Looking for

Private investors, Sponsorship, Sales & Distribution.



Aïssa Maïga
France & Belgium

In Post-production

Production

BONNE PIOCHE (France)

Yves Darondeau

darondeau@bonnepioche.fr

Co-production

ECHO STUDIO (France)

PANACHE PRODUCTIONS

(Belgium)

FRANCE 3 CINEMA (France)

ABOVE WATER

(Marcher sur l'eau)

Synopsis

12-year-old Houlaye lives in Tatiste, Niger, and travels dozens of kilometers every day to fetch water. The village got together to obtain the construction of a well. This is the promise of a new life for these men and women who have been walking on water since birth.

Director's statement

When the producer Yves Darondeau suggested that I make "a documentary film on water in West Africa, in relation to global climate change", the first images that came to me were those of my childhood.

In this film, as in my memories, it will be about family ties. This story will be told through the eyes of a young teenage girl, Houlaye, designated by her family to assume the survival of her siblings.

How can a family remain united when it is cruelly deprived of something as fundamental and indispensable as access to drinking water?

Walking on water is the story of a battle, an epic of everyday life led by a teenager with great responsibilities, a united community, who deploys an incredible force every day to manage the unbearable lack of water. A victorious battle, told at a child's height, for a film with positive social impact.



Aïssa Maïga

Director

Aïssa Maïga is a French actress born in Dakar, Senegal. Revealed to the public by Cédric Klapish's *Russian Dolls*, she is later nominated for a Best Newcomer César for *Bamako* by Abderrahmane Sissako. Since then, she starred in *The Age of Man* (2007), *The Counsel* (2010), *Anything for Alice* (2013) and *He Even Has Your Eyes* (2017).

Aïssa Maïga is also very involved with several NGOs among which the AMREF, an African foundation that trains local healthcare providers, especially with mothers and children. *Walk on Water* is her first feature documentary as a director.

Yves Darondeau

Producer



Bonne Pioche is a film and television production company created in 1993 and managed by its two partners Yves Darondeau and Emmanuel Priou. Bonne Pioche strives to portray stories with a positive and humanistic view of

the world.

Bonne Pioche has a catalogue of more than 400 documentary films made for television and broadcast on many channels around the world. Bonne Pioche is the producer of fifteen features-films, including best documentary Academy award winner *March of the Pinguins*, which grossed 120M\$ worldwide.

Jean-François Camilleri

Co-producer

Founded by Jean-François Camilleri (former president of The Walt Disney Company in France, Benelux, French-speaking Africa), Yves Darondeau and Emmanuel Priou (Bonne Pioche), Serge Hayat (Fédération Entertainment, Cinéma), Echo Studio is a committed and actively engaged global studio that deals with social and environmental issues.



Producing documentaries, fiction films, TV series, short films related to social issues and bringing a new vision of the challenges facing the planet: human rights environment, education, health.... Echo Studio drives the audience from awareness to action.

International sales

ECHO STUDIO / ORANGE STUDIO (France)
Daniel Marquet
danielmarquet@yahoo.fr

Total budget

€1.186.760

Financing secured

€872.680

Partners attached

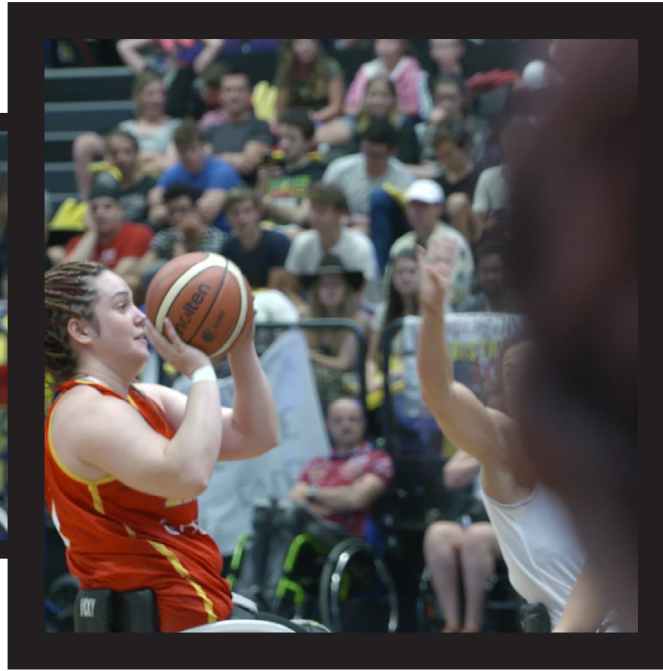
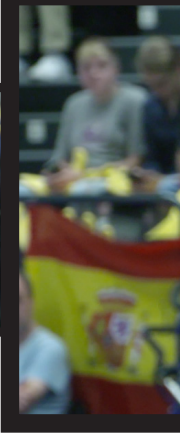
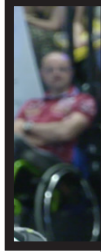
Amman Imman, Orange Studio, France 3 Cinéma, Les films du Losange, OCS, Famae, Artelia, Le fond des Célestins.

Expected delivery

Summer 2021

Looking for

Investors to fill in our production gap as well as financing and partners for the impact campaign.



**Ainhoa
Andraka**
Spain

In Post-production

Production
DOXA PRODUCCIONES
(Spain)
Cristina Hergueta
cristina.hergueta@
doxaproducciones.com

HEAD AND HEARTS

(Cabeza y corazón)

Synopsis

The only time the women's wheelchair basketball team participated in the paralympic games was in Barcelona in '92. Spain did not need to qualify then, it was given a place as the host country.

Twenty-nine years later, they once again have the chance to participate in the Paralympics. Despite having fewer resources than other countries' teams, the Spanish team is making its way against all odds in the international competitions.

The camera, acting as just another player, shows the motivations, doubts, emotions, obstacles, and moments of joy among the athletes, who grow physically and psychologically throughout an Olympic cycle until they achieve the historic qualification for the Tokyo Paralympics (Tokyo 2020-21).

Director's statement

In 2008 I met Victor on a night shift, through an intercom. One day he was early for his shift and he came by my floor to see me. I had pictured him in many ways but never in a wheelchair. One day I went to see him play wheelchair basketball. I was very surprised at the determination with which players of different ages, genders, and capabilities threw themselves on the court and the brutality with which they crashed their wheelchairs into each other.

I met Vicky and Lucía, the only women on the team. Ten years later, they are playing in the women's wheelchair basketball team, and, by their own merits, have the opportunity to qualify in the Paralympics.

I decided to follow them, as if I were part of the team, during an Olympic cycle, to get to know them beyond their wheelchair and their respective disabilities.

The best way to get to know the other is to eliminate prejudice, but the best way to eliminate prejudice is to get to know the other. Our film aimed to be the way out of this catch 22, an intercom on a night shift...



Ainhoa Andracka

Director

Ainhoa has worked since 2005 as an editor, producer, cinematographer, screenwriter and filmmaker. She took part in the Berlinale Talents Programme in 2015. She has produced and edited feature films such as *Los amores difíciles* (2012), *Asier Eta Biok* (2013), that won the Irizar Award at San Sebastian Film Festival, and *Meseta* (2019), awarded with the Jury Mention at

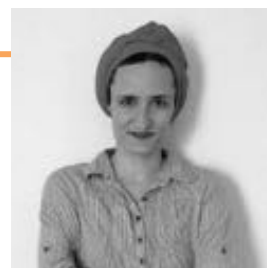
CPH:DOX. Her work has been screened at numerous film festivals like Bafici (Argentina), Docs DF (Mexico), Guadalajara (Mexico), Worldfest (Houston), Female Eye (Toronto), Dok.Munchen (Germany), and Documenta Madrid (Spain).

Cristina Hergueta

Producer

Cristina Hergueta is specialized in arthouse films directed by new Spanish Authors.

Her work includes *PUEBLO* by Elena López Riera, *MESETA* by Juan Palacios and *KAREN* by María Pérez Sanz. Her films have been selected by international film festivals such as La Quinzaine des Réalisateurs du Festival de Cannes, CPH:DOX, Visions du Réel and Chicago Film Festival.



In 2020 she has been selected to participate in the Berlinale Talents program, from the Berlin International Film Festival.

Partners attached

Spanish Culture Department ICAA, Basque Culture Department, Cineteca Madrid, ONCE Foundation, Telemadrid, Spanish Federation of Sports with Physical Disabilities, Spanish Superior Council of Sports, International Wheelchair Basketball Federation.

Total budget

€225.000

Expected delivery

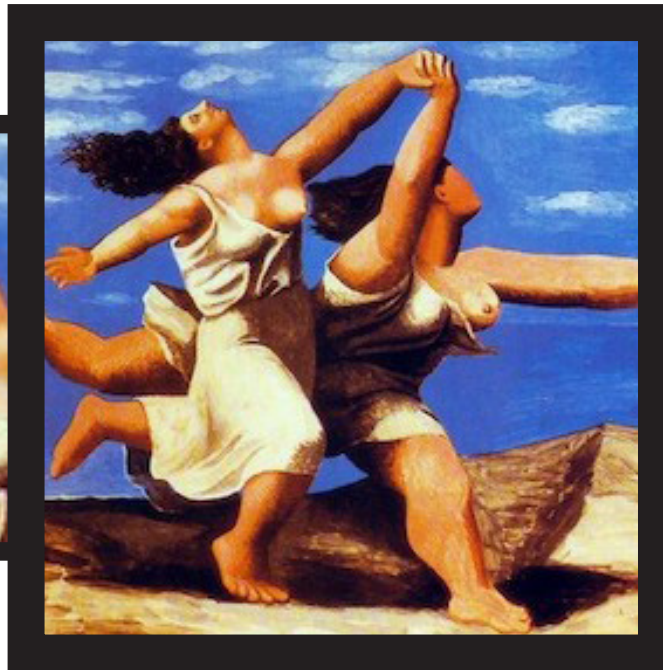
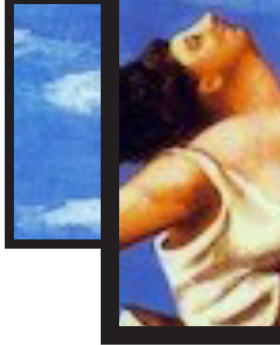
August 2021

Financing secured

€149.500

Looking for

Financing, sales agent, distribution, TV sales.



Wim Wenders & Diverse

Germany &
Switzerland

In Development

Production

ROAD MOVIES

(Germany)

Léa Germain

& Karsten Brünig

lea@roadmovies.com

Co-production

DCM (Switzerland)

PEACE BY PEACE

Synopsis

A giant kaleidoscope composed of many short films or episodes, PEACE BY PEACE will be showing surprising aspects of peace around the world, around history and (wo)mankind. Each vignette will tell an unusual story of peace using various genres: documentary, science fiction, drama, comedy and animation, like an amazing reel of trailers or 'commercials for peace'. We need to make PEACE the most precious object of desire, creating a new visual grammar to envision peace from scratch again.

Director's statement

*With a worldwide pandemic,
populists and nationalists striving for power,
the dawning decade sadly resembles the one of the past century.
Will these 'Twenties' be another unfortunate time
on the way to wars of unimaginable proportions?
The question of PEACE imposes itself more urgent than before.
Humanity has made no progress in matters of peace.
It looks like we don't really value the whole concept.
If it had our full support, many things would look different.
This is why I claim as the premise of this film:
We actually barely know what peace is.
This film is supposed to encourage us to grasp the language of peace from scratch.
A multitude of chapters, episodes, vignettes, contributions
will capture any glimpse of peace, however unusual,
that can be found or invented on our planet,
to keep reminding ourselves of what peace can be.*



Wim Wenders

Director

Wim Wenders became internationally known as one of the pioneers of New German Cinema in the 1970s and is considered one of the most important representatives of contemporary German cinema. In addition to multiple award-winning feature films, his work as a screenwriter, director, producer, photographer and author also includes several innovative documentaries (3 of them Oscar-nominated), worldwide photo exhibitions and numerous illustrated books, film books and text collections. He lives and works in Berlin with his wife Donata Wenders.

Karsten Brünig

Producer

Karsten Brünig started his journey in film production in 1986. He has worked on numerous projects as production manager, head of production, producer and line producer.

His experience include German and international film productions. Karsten was Head of Production, then Managing Director and Supervising Producer of Babelsberg International Film Produktion GmbH for 20 years.

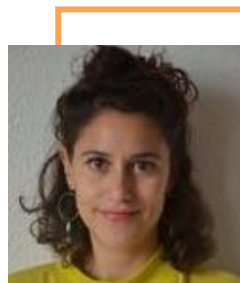


Since 2001 Karsten has been Producer and Managing Director of his own

production company i.p.s. (international production services GmbH). In 2019 Karsten joined Road Movies as Producer and Head of Production.

Léa Germain

Co-producer



Léa Germain began working in film production in 2014. She gained a wide range of experience as a coordinator for German and international film productions.

After a first collaboration with Wim Wenders on his feature film *Submergence*, Léa went on to work as a junior producer and production manager for independent short and feature length films. In November 2018, Léa joined Wim Wenders' production company as a producer.

Since 2020 Léa is Head of Development at Road Movies and is the company's lead producer for several documentary and fiction projects both by Wim Wenders and emerging talents.

Total budget

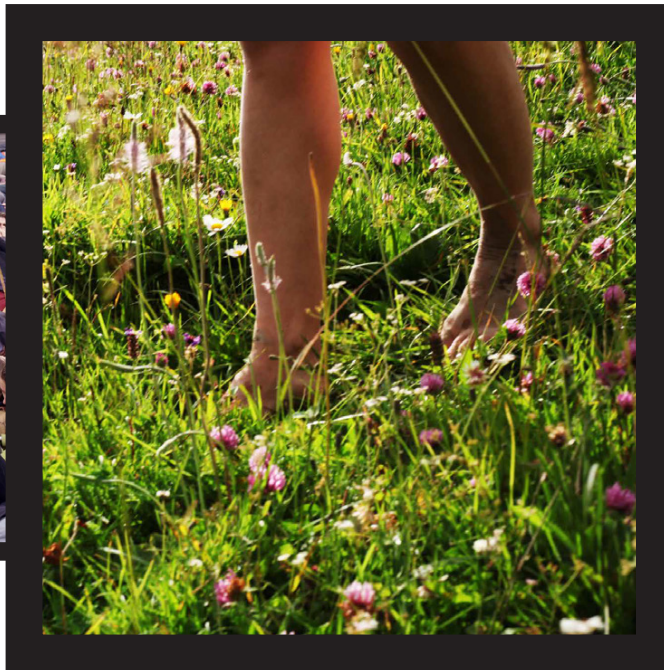
€4M

Financing secured

€660.000

Looking for

Co-producers, contributors, financing, broadcasters, distribution, world sales, platforms.



**Frédéric
Choffat**
Switzerland

In Shooting

Production
CLOSE UP FILMS
(Switzerland)
Joëlle Bertossa
joelle@closeupfilms.ch

THE FUTURE NOW

Synopsis

(Le Futur c'est maintenant)

The heat has risen. The birds have fallen silent. The peak of oil sounded. The children protested. The insects disappeared. And suddenly, the whole world stopped. The sky turned blue again. And then, we put on masks and everything started again. Just like before, with the added fear.

This world burns my fingers. I am a filmmaker and I am the father of two teenagers. What should I do? Should I take action? Should we take to the streets or make a film with them?

How do we imagine together a world that still gives us desire? What if what we glimpsed in the spring of 2020 was a small glimpse of the end of a world?

What if the sudden stop caused by the confinement was the beginning of a solution?

What if the future was now?

Director's statement

This project began in the fall of 2018.

Of a rather committed nature and concerned by ecology since always, I discovered brutally while reading the reports of the IPCC, the club of Rome and the works on collapsology, the extent of a catastrophe to come of which I did not envisage the tip of the Iceberg until then.

In 2019, it was my own children who were sounding the alarm, challenging me on my role as a filmmaker. Taking to the streets with hundreds of thousands of other young people to demand urgent and sustained attention in the face of a collapsing world. The climate emergency, the extinction of species, the abuse of financial systems were suddenly becoming a tangible reality for many of us. And my children became the backbone of my film.

In 2020, everything stopped. Paralyzed by the very syncopation of the march of history. I was forced to take a break, to rethink my project. I needed to take some distance, to slow down, to listen and to see how things were taking shape.



Frédéric Choffat

Director

Director of fiction and documentary films, Frédéric Choffat has been questioning for a long time the issue of migration, identity and the world around him.

In March 2016 he directed *Non-Assistance*, which received the (In)justice for All - New-York 2017. Also in 2017, he covered the American presidential elections from Los Angeles in the mini-doc series *It's So LA*, broadcast online by the daily newspaper *Le Temps*, Geneva, totaling over half a million views. His latest feature-length fiction film, *My Little One* was released in 2019 in Switzerland, then sold in Eastern Europe, South Korea and the United States. In 2020, he will direct the short film *Confinés dehors* as part of the "Lockdown" Collection, by Swiss filmmakers. For two years he has been developing the documentary project *The Future now*.

Joëlle Bertossa

Producer

Joëlle Bertossa founded Geneva-based Close Up Films in 2012. Since then, she has produced around 20 documentaries and 6 fictions, among which *Advocate*, a documentary directed by Rachel Leah Jones and Philippe Bellaïche, which premiered at Sundance and went on winning awards at several festivals. Most recently, she coproduced the feature films *Yalda*, *A Night for Forgiveness* by Massoud Bakhshi, winner of the World Cinema Grand Jury Prize at Sundance, and Philippe Garrel's *The Salt of Tears*, which premiered as part of the Berlinale's Official Selection in 2020.



Before that, Joëlle Bertossa coproduced Cesar documentary winner *I am not your Negro* directed by Raoul Peck, and acclaimed animation film *The Swallows of Kabul*, by Zabou Breitman and Eléa Gobbé-Mévellec that premiered in Competition *Un certain Regard* in Cannes in 2019.

Through her company Close Up Films, Joëlle Bertossa is also very much attached in following young swiss directors and won twice the prestigious Prix de Soleure that honors the best swiss film. She revealed directors such as Karim Sayad (*Of Sheep and Men*, *My English Cousin*), Michele Pennetta (*Pescatore di Corpi*, *Il mio Corpo*) or Maya Kosa and Sergio da Costa (*Rio Corgo*, *Bird Island*).

Partners attached

Swiss federal office of culture, Cineforum, Suissimage.

Total budget

€236.000

Financing secured

€103.000

Expected delivery

End of 2021

Looking for

Financing, broadcast, distributors and sale agent.



Denis Sneguirev
France, Belgium & Russia

In Post-production

Production

Arturo Mio (France)
Caroline Roussel
caroussel@arturomio.com

Co-production

13 PRODUCTIONS (France)
TAKE FIVE (Belgium)
ETHNOFUND (Russia)

THE ZIMOV HYPOTHESIS

(L'Hypothèse de Zimov)

Synopsis

Past the Arctic circle in deepest Siberia, two Russian scientists, a father and a son, are conducting a unique scientific and human experiment to save the world from a climate disaster.

For all scientists agree on at least one thing: the thawing permafrost is one of the most dangerous environmental catastrophes to come. This frozen layer under the earth's surface incubates millions of tons of methane, a powerful greenhouse gas, as well as mega viruses and mercury. The countdown has already started.

In 2005 Sergey Zimov published an article in the prestigious Science magazine that caught the attention of the academic world. According to him, a major reintroduction of large herbivores would have a cooling effect on the climate. In other words, man could mitigate climate change with the help of wild animals. This theory is called "the Zimov Hypothesis".

Their open-air experiment, Pleistocene Park, is listed as one of the "100 most substantive solutions to global warming" by Paul Hawkin's Project Drawdown.

Director's statement

When I heard about the Zimovs' experiment, I was fascinated. I decided to go to Pleistocene Park. I have seen father and son switch between scientific and adventurous modes to capture and reintroduce herbivores to their Park: a hard, exhausting task, full of failure and success. Struck by the contrast between the immense scale of their mission and their isolation in this deserted zone, I'm asking myself: Who are the Zimovs? What drives them?

Sergey is largely moved by his experience of social collapse at the end of the soviet era. It pushed him to create a place where first his family, and later, future generations might be safe. A stable environment full of wildlife: Pleistocene Park.

I want the viewers to live the emotional journey that was mine. As they discover the characters, the place and the nature of the experiment, I want them to go from incredulity to admiration, from admiration to skepticism, from skepticism to action.



Denis Sneguirev

Director

Denis Sneguirev was born in Nijni Novgorod in 1976. Since 1998 he lives and works in France. For the last 15 years he has made documentary films in collaboration with french and german tv stations (Arte, ZDF, France TV) as well as independently (Between the Bear and the Wolf, awarded at Visions du Réel 2008). The range of the topics he's working on goes from

underground culture to political or ecological issues. He particularly favours strong, controversial characters who bring messages of hope.

Caroline Roussel

Producer

Arturo Mio is an independent production company created in 2000 by Caroline Roussel. The company counts more than 50 documentaries, 4 feature films and numerous original productions, short films, web series. Every year the films produced by Arturo Mio are selected in the main international festivals: International Berlin Film Festival, Locarno Festival, Sheffield Doc Fest, etc. The films produced by Arturo Mio marry creative originality and the ambition to reach large audiences. Noticed films: *Mada Underground*, 2016 by Denis Sneguirev and Philippe Chevallier, Sheffield Doc Fest, Prix UTRI, Prix Harambee. *Lulu, Femme Nue* by Solveig Anspach, 2014.



International sales

CPLB Rights
Julie Tolza
julie.tolza@clpbrights.com

Partners attached

Arte France, Pictanovo, La Région Sud, Ushuaïa, CNC, Procirep, RTBF, FWB, Ministère de la Culture Russe.

Total budget

€750.000

Financing secured

€600.000

Expected delivery

April 2021

Looking for

- We're seeking for foreign pre-sales (US/UK and Europe).
- We'd love to meet foundations who support social impact documentary films, exploring climate, biodiversity and sustainability issues.
- We would be grateful for every good-willing partner who could help us meet our impact goals, extend our impact campaign's reach, and amplify its voice. The 4 main objectives of our Impact campaign are:
 - Raise public awareness of the dangers of permafrost thawing and the need for widely accepted and systemic permafrost management.
 - Support a rewilding operation in partnership with The Monts D'Azur Wildlife Reserve.
 - Launch a feasibility study to register the Pleistocene Park on the Voluntary Carbon Market in partnership with EcoAct, international leader in the fight against climate change.
 - Support an indigenous climate change adaptation project.

**Andrew
Morgan**

UK, Italy & USA

In Shooting & Financing**Production**

ECO-AGE (UK & Italy)

Livia Firth

charlie@eco-age.com

Co-productionUNTOLD PRODUCTIONS
(USA)

FASHIONSCAPES

Synopsis

Fashionscapes is a short form documentary series focusing on sustainable solutions for the fashion industry, and was created by acclaimed and award winning film director, Andrew Morgan, and Livia Firth, founder and Creative Director of globally recognized sustainability consultancy Eco-Age. The first series, *Fashionscapes: Forever Tasmania* explored the wool supply chain in Tasmania. The second, *Fashionscapes: Artisans Guatemala* explored the artisanal production of Guatemala. The third one, *Fashionscapes: The Diamonds of Botswana* follows Livia in Botswana where she learns first-hand about the impact of diamond mining, in a country that has an incredible success story and that has unearthed some of the world's most precious stones. The series is available globally on Amazon Prime and Eco-Age TV. Two new editions of the series, *Fashionscapes: The Living Wage* and *Fashionscapes: Circularity*, are in production now.

Director's statement

The global fashion industry sits at the intersection of the most important issues of our time. It is a thread that connects us to the people and places being the things we wear and understanding this story is absolutely essential to all real progress on human rights, women's rights and environmental issues unfolding all around the world. As a filmmaker, I have witnessed the all too often destructive force fashion has become across our world. But stories of what's wrong are simply not enough, people are desperate for hope and help in bridging the gap between their values and everyday choices. That's what makes me excited about the opportunity to tell these unique stories.

There is a profound global shift beginning to take place. People everywhere are beginning to wake up to the unique invitation extended to each of us and all of us to be a part of building the kind of world we actually want and the one we so desperately need. Too many times though we feel as though we are powerless to create change and yet now more than ever we are seeing just how much our individual choices add up. The best things in life are often found at the intersection of meaning and beauty and I believe that is what we are creating here. A series that celebrates age craft, tradition and design while exploring the potential for a more humane and sustainable future up ahead.



Andrew Morgan

Director

Founder of Untold and an internationally recognised award-winning filmmaker, Andrew Morgan focuses on telling stories for a better tomorrow. Morgan's experience includes a broad range of work that spans narrative and documentary storytelling for multiple film and new media projects. His work has been filmed and released all over the world by HBO, Netflix, Hulu and Amazon Prime Video.

The New York Times describes Morgan's unique style as "gentle, humane investigations" and Vogue wrote it is "evidence that each of us can act as a catalyst for change within our own lives and work together towards a greater good."

Livia Firth

Producer

Livia Firth is Co-founder and Creative Director of globally renowned Eco-Age, the leading consulting and creative agency specialised in integrated sustainability.

She is renowned for creating compelling frameworks and campaigns for environmental and social justice with global reach. Livia also produced the award winning documentary *The True Cost*, directed by Andrew Morgan. Livia co-wrote and produced *The Green Carpet Fashion Awards 2020* film, the first event movie to be produced with the use of augmented reality, hologram technology and real time game engines, which was distributed on SKY and Tencent and YouTube.



International sales

Amazon Prime (USA)

???

???

Looking for

Financing for 6 more episodes of Fashionscapes series which are currently in development. 2 will be general topics and 4 will be filmed on location. Each episode can be made over the duration of 2 months and will be approx. 15 minutes long.

Total budget

€200.000 per episode

for 6 more episodes



Guy Bauché
France

In Financing

Production

BONNE PIOCHE TELEVISION
(France)

Emmanuel Priou

priou@bonnepioche.fr

JOSEF INTO THE WORLD

(Voyages en Autistan)

Synopsis

With his curiosity and his boundless passion for travel, Josef follows like a star the advice given by the American poet Jack Kerouac: "There is nowhere to go but everywhere. So keep riding under the stars. "And yet, a few years ago, traveling for Josef was only taking a bus for only three stops. His autistic syndrome made every short trip complicated, especially in crowded places. As a great expert on Iranian culture, Josef decided to follow the advice of Rhazes who had anticipated modern medicine by inventing miracle drug to free all beings from their ills: "Go fast, far and long".

Since, Josef's life has changed radically. He travels to the most isolated places with a touch of frivolity. At a time when mass tourism is widely developed and travel has never been so easy or more common, Josef, a guide with autism, offers a new approach to travel and a different view of the world.

Director's statement

To build this series, Josef and I met several times, and also exchanged a lot on the phone. It is not immediately easy to communicate with him. It was for me (as I imagine it was for him), "a meeting of the third kind". I found it both destabilizing and stimulating. Josef does not mince words, he imposes a high intellectual standard on himself. Making a documentary series with Josef is a double challenge for me: what Josef sees is almost as important as what he is.

Discovering the world with Josef is therefore also discovering a man, and through him, the autism syndrome. As such, Josef is a special person. He knows it and he plays with it, he delights in what he calls "the biodiversity of humanity". Indeed, his way of seeing us and the world is unlike any other.

This is exactly why I want to spend time with him. I want to be shaken up, to be destabilized. The intentions of realizations result from all this reflexion.



Guy Beauché

Director

Graduated in Art History and editing and screenplay at FEMIS (french cinema school), Guy Beauché has been making documentaries and reports for all French broadcasters for 20 years. Very versatile, Guy also makes documentaries of discovery, science, society and history. Both on camera, directing and writing,

Guy likes to immerse himself in the intimate stories that tell the story of French society. Thanks to his experience of more than 20 years, he knows how to adapt to all configurations and protagonists. He recently has directed with Bonne Pioche *Le Grand Jour* for LCP which follows a theater workshop in prison.

Emmanuel Priou

Producer

Emmanuel Priou graduates from ESRA (French audiovisual directing school) along with Yves Darondeau, in 1987. After exploring the realms of documentary and fiction as an editor, sound mixer and director, Emmanuel co-founds in 1993 the independent production company Bonne Pioche, along with his associates and friends Yves Darondeau and Christophe Lioud.

Since then, he runs the documentary department, producing approximately 15 hours of content a year for the French and international television markets (Channel 4, National Geographic, CBC, RTBF, TSR, Discovery, History, Nova PBS). In 2006, Emmanuel Priou is made "Chevalier" in the French Ordre des Arts et des Lettres.



International sales

LUCKY YOU (France)
Robert Salvestrin
r.salvestrin@lucky-you.tv

Partners attached

Planète + (Canal + group) and National Center of Cinema.

Total budget

€310.139

Financing secured

€275.115

Expected delivery

November 2021 (depending on the evolution of traveling restrictions)

Looking for

- International broadcasters
- Potentials coproducers (depending of the shooting's countries to be defined)
- Meeting new potentials partners around Europe (broadcasters and coproducers)



Fred Fougea
France, Greece
& Austria

In Shooting

Production

BOREALES (France)
Gilles Dufraisie (associate
producer)
fredfougea@boreales.com
g.dufraisie@boreales.com

Co-production

FEDERATION
ENTERTAINMENT (France)
TERRA MATER (Austria)
ANEMON (Greece)

MEDITERRANEAN

Life under siege

Synopsis

The great story of Life, in the Mediterranean as elsewhere, is all about a never-ending cycle. It is a region of exuberant biodiversity, from tiny sea horses to huge sperm whales, from short-lived octopus to thousand-year-old olive trees. Life is an everyday struggle, especially since human activities are everywhere and threaten the survival of thousands of species. Mediterranean – Life under siege reveals some incredible stories of animals and plants, under water, on the ground and in the air. It also sheds light on men and women inventing solutions to bring peace in the relationship between humans and their environment.

Director's statement

How many people know that there are 20-meter-long whales a few kilometers away from the French Riviera? That 2-meter-long blue fin tuna reproduce every year in the Balearic Islands? There is a fascination about the Mediterranean because it is the cradle of our western civilization. Yet its biological richness is widely ignored. But the picture is far from being idyllic. Ecosystems are under pressure in the Mediterranean. This small, semi-closed sea hosts 300 million tourists every year. 30% of global maritime traffic. It has the highest density of micro-plastics.

As a storyteller, I see the potential for a great story: little known and beautiful characters that must fight their way and constantly adapt to new conditions in a Mediterranean world that is beautiful but often hostile to wildlife.

As a concerned citizen, I think it is high time to reveal the wonders of Mediterranean wildlife as well as the threats it is facing, mainly caused by our activities.



Fred Fougea

Director & Producer

Fred Fougea is the showrunner, writer, director and producer of numerous documentary films and series for TV and cinema. His films are recognizable for their particular style of storytelling, mixing documentary and drama techniques. Headed by Fred Fougea, production company Boreales is one of the most successful producers of prime-time natural history and science series in Europe. Its landmark events have reached very large audiences on major channels (FR2, BBC, ZDF, NHK, etc...). Thanks to a strong network of international broadcasting partners and its ability to gather the best talents, Boreales has made a name in premium content production for an international audience.

Recent films include *Wild France*, *Man's first friend*, *First Man*, *Ham...*

Gilles Dufraisie

Associate producer

Gilles Dufraisie is a documentary producer with a strong appetite for social and environmental issues. With his company InFocus, he has lately produced *Watt the Fish* that tells the story of small-scale fishermen and an NGO who managed to get electric pulse fishing, a highly destructive technique, forbidden in European waters after an epic fight against lobbyists in the corridors of the EU parliament. He is currently producing *Mediterranean* with Boréales and building an outreach campaign to put conservation issues around the Mediterranean in the spotlight.



International sales

BBC Studio (UK)

Partners attached

France Télévisions, Ushuaia TV, CNC, Région Ile-de-France, BBC, Servus TV.

Total budget

€6.720.000

Financing secured

€5.870.000

Expected delivery

Q1 2021

Looking for

We are planning an ambitious international impact campaign #Saveourmed. This outreach campaign aims at reaching precise conservation goals, for example stopping boat anchoring in areas that have fragile posidonia meadows or promoting systems that prevent boats from colliding with large marine mammals. We need financial partners to help us building this strategy and unfold it around the Mediterranean in 2022-2023 though original content creation, digital communication, events...

CINEMA For CHANGE

CANAL+
GROUPE

vivendi


CANNES DOCS
MARCHÉ DU FILM

**COMMUNE
IMAGE**
Fabrique de Cinéma
(GROUPE SOS)

 **ecoprod**