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ITA[®]
ITALIAN TRADE COMMISSION
DELEGATION COMMERCIALE D'ITALIE



Ministero dello Sviluppo Economico

9 FILMS, 17 PROJECTS,
46 PRODUCERS, DIRECTORS,
DISTRIBUTORS & ASSOCIATIONS

ITA
ITALIAN TRADE COMMISSION
DELEGATION COMMERCIALE D'ITALIE

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The Italian Trade Commission (ICE) is the public body entrusted with promoting trade, business opportunities and industrial cooperation between Italian and foreign companies, enhancing economic and commercial relationships abroad, marketing Italian goods and services internationally. It further promotes the "Made in Italy" image around the world, and Italy itself as a destination for foreign investments.

With headquarters in Rome, **ICE** guarantees global support to Italian companies through its network of 79 branch offices worldwide.

The audiovisual office of the **Italian Trade Commission (ICE)** is engaged in:

- promoting the internationalization of the Italian audiovisual industry and is committed to growing the value of Italian film exports, supporting the presence of Italian films and TV products at festivals and markets such as Marché du Film Cannes, European Film Market, TIFF, Hot Docs, GZDOC, MipTv and Mipcom among others;
- supporting the Italian Film Commissions in attracting film and TV inward investment, and in promoting Italy as a film making destination, and the Italian technical industries as partner of choice;
- fostering co-production projects by helping to connect Italian film makers (producers, writers,

directors) with international counterparts;

- helping Italian film and Tv festivals to grow internationally by inviting to Italy buyers, producers, broadcasters, commissioning editors and other foreign representatives of the audiovisual sector.

ICE works for the promotion of the Italian audiovisual industry in close connection with ANICA (National Association of Italian cinematographic, audiovisual and multimedia industry), Istituto Luce-Cinecittà, APT (Association of Italian TV producers), Doc/It (Association of Italian Documentary Producers), and with the Italian Film Commissions.

Through its engagement in the internationalization of the Italian audiovisual sector, **ICE** also promotes worldwide the "Made in Italy" image and the Italian life-style, indirectly contributing to the development of other important Italian production sectors (tourism, food, fashion, furniture, culture).

More recently **ICE** has opened up its activity to the promotion of the Italian videogame industry in cooperation with AESVI (Italian Games Industry Association) considering videogames as a new form of artistic expression in itself as well as another possible passage in the exploitation of a film rights.

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Istituto Luce - Cinecittà is the state-owned company whose main shareholder is the Italian Ministry for Culture subsidizing its activities on an annual basis. Istituto Luce Cinecittà holds one of the most important European film and photographic archive in which are collected and digitally categorized both its own productions, and materials derived from private collections and acquisitions by a variety of sources. It is a large audio visual collection concerning the history of the twentieth century, and it has also been inscribed by UNESCO in the registry Memory of the World. Istituto Luce Cinecittà distributes and supports domestically the theatrical releases of Italian first and second time feature films; moreover distributes films and documentaries made by Italian and European directors and guarantees they are

given an adequate release in the national market. Istituto Luce Cinecittà's institutional work includes promoting Italian cinema both at home and abroad by means of projects dedicated to the great authors, actors and personalities of the past and their classic films, as well contemporary ones. Istituto Luce Cinecittà also owns a film library, containing around 3000 titles of the most significant Italian film productions, subtitled in foreign languages, which serve in promoting Italian culture at major national and international Institutes around the world; Istituto Luce Cinecittà is responsible for editing a daily on-line news magazine: CinecittàNews which delivers the latest breaking news on the principal activities involving Italian cinema as well as its developing legislative

and institutional aspects. Since July 2017 Istituto Luce Cinecittà is in charge of managing the legendary Cinecittà Studios and postproduction labs, founded in 1937. Following the acquisition of Cinecittà Studios, Istituto Luce Cinecittà takes over responsibility for the management of theaters located in Via Tuscolana, with the executive production, and a variety of fundamental services for the realization of feature films, TV movies, TV series and the development of new media. Moreover, Luce Cinecittà takes over the activities of Cinecittà District Entertainment as well: exhibitions, events, touristic reception, and a broad service of production and circulation of merchandising, press and audio-visual materials, all branded Cinecittà.



www.toscanafilmcommission.it



Toscana Film Commission

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LA COMPAGNIA

www.cinemalacompagnia.it



La Compagnia – Movie Theatre

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Toscana Film Commission

Stefania Ippoliti has been in charge of Cinema and of the implementation of regional policies for audiovisual production at the Toscana Film Commission since 2006. She manages projects related to Mediateca Toscana through the conservation and valorization of the archives and the program of Cinema Literacy for schools and adults "Lanterne Magiche". She is also in charge of Cinema La Compagnia, a venue entirely dedicated to screening documentary films and hosting events and international festivals such as Festival dei Popoli. Stefania Ippoliti has been the President of the Italian Film Commission, the national association of Italian Film Commissions, since 2014.

TFC supports and assists all production

companies interested in shooting in Tuscany. TFC offers logistic and informative support for all the aspects of the production process such as:

- Welcome and general information about technical issues and logistics
- Assistance in obtaining shooting permits
- Direct liaison with local administration
- Network of Local Film Commission
- Database of audiovisual companies and professionals
- Database of locations and photoscouting
- Special fares for accommodation and catering
- Film Fund

Cinema La Compagnia

Martina Capaccioni works in film programming at FST since 2016. With over ten years of experience in documentaries productions as line producer, production manager and production coordinator, she currently programs La Compagnia, the House of Cinema of Tuscany Region, and she coordinates all the special projects related to the international film festivals supported by Tuscany Region.

The first Italian cinema, located just a few steps away from the center of the City, entirely dedicated to documentary films and audiovisual culture: a technologically advanced, multidisciplinary venue open to a wide public, a breeding ground for collaboration and experimentation with a particular focus on a young international target, contemporary art, workshops and debates. La Compagnia has been renovated and re-opened in 2016 and it is run on behalf of the Region of Tuscany by Fondazione Sistema Toscana. We have been working on a regular basis with international film festivals with regard to the planning, production and promotion of multiple film festival events. Since 2016, international film festivals have found their ideal location at La Compagnia: a technologically advanced public cinema

(35mm and 4K digital projections in 2D/3D, with the possibility of simultaneous translation and multilingual audio transmission), with a large seating capacity (463 seats) and a staff accustomed to managing important events.

La Compagnia is based on the "multiprogramming" concept: more than one film on the same day means more choice and a greater chance of involving different targets of spectators. The theatre is open 11 months a year with non-stop programming starting from the morning. UNDER 35s The target of most of the activities carried out by La Compagnia. An active public with which to conduct an open dialogue. The exclusive beneficiaries of special season passes and reductions. FAMILIES Sunday morning shows especially conceived for families and kids. SCHOOLS Projections and matinees for schools. Thanks to the Lanterne Magiche project run by the Region of Tuscany, there is an increasingly close-knit and effective collaboration with teachers. GENERAL PUBLIC The documentary genre is of universal appeal and, according to the topic addressed, may involve spectators of different ages and backgrounds.



www.documentaristi.it



Doc/it

AGNESE FONTANA

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Doc/it – Italian Documentary Association, operates since 20 years and is known worldwide as the official association representing producers and filmmakers in the Italian Documentary Film Industry. Doc/it has around 100 members covering production companies, authors and cultural operators.

Doc/it's mandate is to promote the documentary genre in all its formats, to nurture its growth and to work towards its widest possible diffusion. In order to fulfil this mission, Doc/it operates on many different fronts:

- Organizing delegations of companies and authors, in Italy and abroad, in order to participate in international markets and festivals
- For the 13th year in 2019 producing IDS - Italian Doc Screenings, the first and most important international market dedicated to the Italian documentary world.
- Producing IDS Academy, a training program dedicated to documentary work, collaborating with the main qualified Institutes of professional development, Universities and specialized schools for documentaries both in Italy and abroad
- Producing Il Mese del Documentario (Documentary Month) and the Doc/it Professional Award, the award to the best documentaries of the year; from 2015 is a partner of Moving Docs;

- Building a network of contacts amongst producers, authors and television channels world-wide for the coproduction of audiovisual documentary product such as creative documentary, genre documentary, factual, docu-reality, etc.
- Offering a database of the companies within the documentary sector
- Managing Italiandoc (www.italiandoc.it), the largest and most up-to-date online platform of Italian documentary archives: it counts over 2.500 titles available for viewing
- Representing requests for Italian documentaries at national and international authorities and institutions
- Being a partner of the principal national and international documentary archives
- Sending out a newsletter which reaches over 4.000 readers with the main news of the field: announcements, contests, festivals, shows, workshops, viewings, etc

Website:

www.documentaristi.it

Italiandoc, Italian documentary directory:

www.italiandoc.it/

Facebook page:

www.facebook.com/Ass.Doc.it

Twitter:

<https://twitter.com/AssDocit>



www.intramovies.com



INTRAMOVIES

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Intramovies is an independent international distributor, with particular focus on high quality first- and second-feature films by talented directors. For over forty years, we have strived to be the helping arm for creative producers and new directors.

Every year, the company's line up is selected from films featured at major international festivals, films that feature high artistic value.

Intramovies also boasts a wide catalogue that includes some of the most prestigious Italian classics directed by acclaimed auteurs such as Fellini, Antonioni, Visconti, Argento, Pasolini, De Sica and many others.



www.raicom.rai.it



RAI COM

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Rai Com is the commercial arm of Rai, the Italian Public Broadcasting Group. Rai Com promotes and distributes TV related rights and Italian content in Italy and abroad. With its International Distribution & Business Development division, Rai Com is the leading supplier of Italian content on the global market. Rai Com's World Sales catalogue counts more than 3.000 titles including TV series, movies, documentaries, operas, ballets, concerts, classics, formats, children and youth programs. Rai Com's Channel Division, distributes Rai's general TV channels Rai1, Rai2, Rai3, the all-news channel Rai News 24 and the thematic channels Rai World Premium and Rai Italia on 5 continents, reaching more than 40 million users worldwide. Dealing with the major players of the industry, Rai Com is carrying out new business development projects with Public Broadcasters, OTT players and producers all over the world.

FESTIVAL dei POPOLI

ISTITUTO ITALIANO PER IL FILM
DI DOCUMENTAZIONE SOCIALE

www.festivaldeipopoli.org



FESTIVAL DEI POPOLI

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Festival dei Popoli

Founded in 1959 by a group of scholars in the Humanities, Anthropology, Sociology, Ethnology and Mass-media studies, the Festival dei Popoli Institute, a not-for-profit organization, has been active for sixty years in the promotion and study of social documentary cinema.

The mission of Festival dei Popoli - International Documentary Film Festival - is to promote and circulate documentary cinema and cutting-edge films.

The festival program includes: the International Competition, where wide relevance is given to International films and filmmakers; the Italian Competition, which presents the world premiere of the best of the Italian new productions; the "Filmmaker in Focus" section, a tribute dedicated to a filmmaker whose work is considered an expression of excellence in the Art of Cinema and a genuine talent in the storytelling; the "Doc at Work Campus", a section with the goal of empowering young European filmmakers by showing their works in the official program of the festival, giving them the chance to meet each other and share experiences; the "Doc Explorer" section, focused on the new territories open to the documentary world thanks to the technologies.

The 60th edition of Festival dei Popoli will be held in Florence (Italy) from November 2nd to 9th, 2019.

All the information are available on our website: www.festivaldeipopoli.org.

VISIONI DAL MONDO

IMMAGINI
DALLA REALTÀ

www.visionidalmondo.it/en/



INTERNATIONAL DOCUMENTARY FESTIVAL VISIONI DAL MONDO IMMAGINI DALLA REALTÀ

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Visioni Dal Mondo

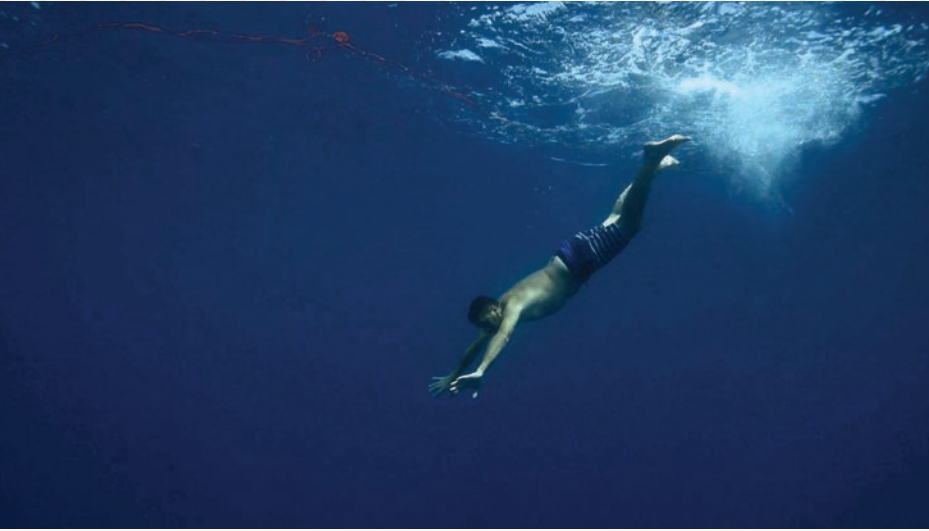
The 'A Window on the World-Images from Reality' (Visioni dal Mondo – Immagini dalla Realtà) International Documentary Festival is entering into its fifth edition taking place in Milan (Italy), from the 12th to the 15th of September 2019, at the Litta

Theater and at the National Museum of Science and Technology Leonardo da Vinci. This Festival is a yearly event organized by the Production Co. FRANKIESHOWBIZ and supported by other private and public sponsors, with focus on contemporary stories and new Italian production in the documentary field and cinematic art. The International Documentary

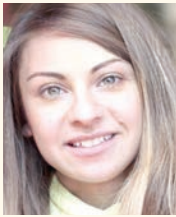
Festival's main focus is to promote the documentary genre as the best cinematic art to report and narrate worldly stories.

The aim is to investigate and report on the most important current events, giving vision of our future and to narrate universal stories as well as small personal stories, with all different accents and colours. The 'A Window on the World-Images from Reality' (Visioni dal Mondo – Immagini dalla Realtà) International Documentary Festival wants to dive into the society we are living in, the politics, the economy, the work, the culture, the social issues, as well as our most private emotions, and everyday private lives.





ALLA SALUTE



BRUNELLI FILI

SYNOPSIS: Charismatic and handy with a persimmon, food presenter Nick Difino had a career that was taking off. His cooking series *Breakfast Club*, featuring vegan, vegetarian and traditional Italian dishes, had barely gone online when a most unexpected diagnosis hit: cancer. Food had already inspired his motto, "Happiness can be found everywhere... It's better if you find it at the table." But his recipes now had to guide the shell-shocked Difino on a deeper search for meaning. Part interview, part cooking lesson, part road trip, *Alla Salute* seeks out Difino's chef, poet and philosopher pals to share their thoughts about life's greater purpose—and the dishes their dear friend craves, but can't eat. Combining their culinary demonstrations with Difino's video diary of cancer treatment, the film asks whether a person can be truly happy despite being gravely ill. Somewhere between plates of eggplant parmigiano and golden panzerotti with wild broccoli, filmmaker Brunella Fili turns up unexpected answers. Myrocia Watamaniuk

WELL

Production Countries

Italy

Director

Brunella Fili

Producer

Officinema Doc , Nightswim

Trailer:

https://www.youtube.com/watch?time_continue=5&v=vU9nWc4xdtU

Screenings:

Wed, May 1 - 5:45 PM Scotiabank Theatre 3

Fri, May 3 - 8:45 PM Scotiabank Theatre 3

Sun, May 5 - 3:45 PM TIFF Bell Lightbox 3 Food & Film

Food & Film: Salute To Pizza

While many new faces have joined Toronto's pie scene, Pizzeria Libretto was one of the first gamechangers to revolutionize how we eat pizza. Secure your spot in this hands-on pizza-making workshop with Pizzeria Libretto's executive chef and partner Rocco Agostino. We'll explore the origins of Neapolitan pizza, and how food creates warm memories and community.



ANBESSA



MO SCARPELLI

SYNOPSIS: Ancient Ethiopian farmlands are increasingly being cleared for dense condo development. Ten-year-old Asalif and his mother have already been displaced from their homestead to the outskirts of sprawling capital Addis Ababa, and it seems looming cranes are closing in on them again. With little to do, the precocious boy scavenges wires and bulbs from sprawling construction sites to literally keep the lights on in their makeshift house. Pushed around by new neighbour kids, the sensitive child retreats into his imagination, the only place where he can rage like a lion against the forces he can't control. Old enough to sense impending realities but still innocent enough to play, Asalif provides an irresistibly tender foil for the city's coming-of-age story. Rare and thoroughly beautiful, *Anbessa* observes the ever-forward march of progress with true originality.

W E L C O M E

Production Countries

Co-Production Italy/USA

Director

Mo Scarpelli

Producer

Mo Scarpelli, Caitlin Mae Burke

Trailer:

<https://vimeo.com/319457220>

Screenings:

Thu, May 2 - 9:00 PM TIFF Bell Lightbox 3

Fri, May 3 - 12:45 PM Scotiabank Theatre 13

Sun, May 5 - 3:15 PM Aga Khan Museum



BUTTERFLY



ALESSANDRO
CASSIGOLI



CASEY
KAUFFMAN

SYNOPSIS: When 18-year-old Irma “The Butterfly” Testa becomes the first female boxer to make Italy’s Olympic team, she’s an instant media sensation. Cameras can’t get enough of the gorgeous young girl, and a childhood spent in one of the most violent Mafia-controlled neighbourhoods of Naples only gilds her image. Filmmakers Alessandro Cassigoli and Casey Kauffman began filming the fighter long before the 2016 Rio Olympics and sensed a complex story beneath her Cinderella veneer. Intimate cameras capture the one constant in Irma’s turbulent life: Lucio, her elderly coach, father figure and confidant. Their mutually tearful goodbye as she leaves for competition betrays Lucio’s fear that he hasn’t quite prepared the young star for what awaits. When she fails to reach the podium in Rio, her bravado disappears. Without any cameras watching, she now faces the fight of her life—to give into fear and an unexpected family crisis, or to fight for herself.

W E L L E

Production Countries

Italy

Director

Alessandro Cassigoli, Casey Kauffman

Producer

Michele Fornasero

Trailer:

<https://vimeo.com/320274364> PW irma

Screenings:

Mon, Apr 29 - 9:45 PM TIFF Bell Lightbox 4

Wed, May 1 - 3:30 PM Scotiabank Theatre 4

Sun, May 5 - 10:00 AM Scotiabank Theatre 13



DICKTATORSHIP



GUSTAV HOFER



LUCA RAGAZZI

SYNOPSIS: Inspired in part by the apocryphal warning from Sophocles that “to have a penis is to be chained to a madman,” two Italian filmmakers examine the connection between the three Ps: penis, power and politics. The award-winning and waggish directors of Italy: Love It or Leave It (2012) study our global phallogocentric system through the lens of Italy’s historical association with brutish dictators and Latin lovers, digging into the institutions of politics, education, media, church and family. This cheeky and playful doc is rooted in the sad reality that ours continues to be a man’s world, with an openly chauvinistic president in the White House, reports of rampant sexual abuse surfacing in industries worldwide and runaway hashtags bringing to light the daily indignities of women living in a sexist world. The directors meet leading experts, rogues and even a male porn star to understand and confront those who oppose a more gender-equal society.

W E L L E

Production Countries

Italy

Director

Gustav Hofer, Luca Ragazzi

Producer

DOC LAB

Trailer:

<https://vimeo.com/305941963> PW dick_23

Screenings:

Tue, Apr 30 - 5:45 PM Scotiabank Theatre 4

Wed, May 1 - 12:00 PM Scotiabank Theatre 3

Sat, May 4 - 5:45 PM Scotiabank Theatre 3



I HAD A DREAM



CLAUDIA TOSI

SYNOPSIS: Ten years ago, director Claudia Tosi began filming the careers of two good friends and politicians in Italy: local councillor Daniela de Pietri and Deputy of Parliament Manuela Ghizzoni. A decade later, Tosi reunites them to reflect on the footage together. Surprised by images of their optimism in 2007 when they first challenged Berlusconi's power, neither could have predicted they'd end up fighting for democracy itself by 2018. Cameras witness the chauvinism and racism each struggled against at work and in the streets as they pursued their commitments to women's issues and workers' rights. They see the humour and support they shared to keep the fires for change alive. But their hope and progressive policies slowly dissolve as the seeds of an unexpectedly fierce populism take root. Winner of DOK Leipzig's Golden Dove for Best Documentary, this rousing censure of government tracks the irrevocably changed tone of politics not only in Italy, but in the world.

W E L L E

Production Countries

Italy

Director

Claudia Tosi

Producer

Nathalie Combe, Claudia Tosi

Trailer:

<https://www.youtube.com/watch?v=jDh2ZkOAvs>

Screenings:

Sun, Apr 28 - 2:45 PM Scotiabank Theatre 3

Tue, Apr 30 - 4:15 PM TIFF Bell Lightbox 4

Sun, May 5 - 8:30 PM Scotiabank Theatre 8



ISIS, TOMORROW. THE LOST SOULS OF MOSUL



FRANCESCA
MANNOCCHI



ALESSIO
ROMENZI

SYNOPSIS: Islamic State of Iraq and Syria (ISIS) may have lost control of the Iraqi city of Mosul, but they left behind their deadliest weapon: children. For an ideology aimed at raising the great universal caliphate, where people are either loyal jihadists or expendable infidels, young minds are pliable, in wide supply and a guarantee of future armies. Acclaimed journalists Francesca Mannocchi and Alessio Romenzi returned to Mosul in 2016, just months after Iraqi forces and their allies liberated the city. For two years, they documented children from both sides of the conflict, including 13-year-old Omar, who was indoctrinated as an ISIS fighter by his own father, and 12-year-old Yousef, who watched his family resist and be slaughtered in front of him. In chilling interviews and starkly beautiful compositions, this searing indictment leaves little hope for the coming generations—lost souls either frozen in trauma or hungry for revenge.

W E L L E

Production Countries

Italy

Director

Francesca Mannocchi, Alessio Romenzi

Producer

**Gabriele Immirzi, Martina Haubrich,
Lorenzo Gangarossa, Francesca Mannocchi**

Trailer:

<https://fmebrandmanagement.box.com/s/7dinw8kbi1w5jdv2sqs9x07snksao7y0>

Screenings:

Tue, Apr 30 - 6:45 PM Hart House Theatre

Wed, May 1 - 3:15 PM Hart House Theatre

Sat, May 4 - 9:00 PM Scotiabank Theatre 13



THE DISAPPEARANCE OF MY MOTHER



BENIAMINO
BARRESE

SYNOPSIS: 1960s Italian supermodel Benedetta Barzini was a cover girl for every major magazine and was a muse to Warhol, Dalí and Avedon. But her time in the spotlight clashed with her political awakenings, leading her to become an outspoken academic and women's rights activist. Teaching new generations to identify and fight the objectifying gaze of the patriarchy, she increasingly retreated from view. Now in her 70s, she announces to her filmmaker son Beniamino that she wants to disappear. He is troubled by her ominous but vague plans and her insistence that she needs to escape. To keep her close, Beniamino films her as she sorts her belongings and closes up the family home. By forcing her in front of the camera, her nemesis, his attempt to understand her devolves into an uncomfortable battle between mother and son, viewer and object, in this original study of liberation.

W I L L F

Production Countries

Italy

Director

Beniamino Barrese

Producer

Filippo Macelloni Nanof

Trailer:

https://www.youtube.com/watch?time_continue=6&v=DpEHuJFuLSU

Screenings:

Sun, Apr 28 - 6:00 PM TIFF Bell Lightbox 4

Mon, Apr 29 - 10:15 AM TIFF Bell Lightbox 2

Sun, May 5 - 1:00 PM Scotiabank Theatre 3



THE VALLEY



NUNO
ESCUDEIRO

SYNOPSIS: High in the French Alps, on the border between Italy and France, migrants fleeing war, poverty and political persecution risk their lives crossing dangerous mountain routes. Witnessing the increasing influx of refugees, local communities in the Roya and Durance Valleys start providing them with shelter, food and legal counselling. Since transporting and hosting undocumented migrants is a criminal offence, these Good Samaritans find themselves on the wrong side of the law, sometimes even facing jail time for their acts of civil disobedience. At a time when migration issues in Europe are politicized and thrust into the media spotlight more than ever before, Nuno Escudeiro documents the battle between the population and the authorities, who themselves blatantly violate human rights when refusing to process asylum seekers and minors' requests. This gripping and necessary chronicle rightfully reclaims the ethical duty of solidarity, criminalized by a perverted system.

W E L L E

Production Countries

Italy/France

Director

Nuno Escudeiro

Producer

Andreas Pichler, producer Luc Martin-Gousset

Trailer:

https://www.youtube.com/watch?time_continue=4&v=RkKbrfZ2LQc

Screenings:

Sun, Apr 28 - 5:45 PM TIFF Bell Lightbox 3

Mon, Apr 29 - 10:30 AM TIFF Bell Lightbox 3

Sat, May 4 - 3:15 PM Hart House Theatre



UNA PRIMAVERA



VALENTINA
PRIMAVERA

SYNOPSIS: After 40 years of abuse, Fiorella finally leaves her husband for good. Now the mother of three grown children, she wearily departs her beloved Italian country house and the only identity she's known since she was a teenager. As her filmmaker daughter begins a video diary of her mother's experience, one wonders what took the broken woman so long. But what begins as a chronicle of a midlife bid for freedom widens into a startling image of a culture that's doing its best to push her back home. Her elder daughter concedes that "she is free to do as she pleases, but she'll have to live with it," while an uncle quotes Mussolini: "It is better to marry a lion than a sheep." Intimate confessions and subtle observations reveal an insidious machismo that trumps Fiorella's right to live as she chooses. Quietly engaging, *Una Primavera* is an eye-opening look at women's place in modern Italy.

W E L C O M E

Production Countries

Italy

Director

Valentina Primavera

Producer

Johannes Schubert

Trailer:

<https://www.youtube.com/watch?v=QMymF4khce4>

Screenings:

Mon, Apr 29 - 9:00 PM Scotiabank Theatre 8

Wed, May 1 - 4:00 PM TIFF Bell Lightbox 2

Sat, May 4 - 12:45 PM Scotiabank Theatre 3



B&B FILM
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PROJECT

BECAUSE OF MY BODY

A NEW SEXUAL REVOLUTION IS ABOUT TO EXPLODE

Access to sexual pleasure has long been denied to disabled people. In Italy, the first course for sex assistants is taking off. It will train aspiring operatives to meet people who have been waiting for this chance all their lives. It will be an unprecedented event, riding on the margins of legality.

SYNOPSIS

Disabled people have always had limited access to sexuality. Families, society and nations fail to recognise their rights to discover and enjoy their own bodies. In Italy, a group of activists has organised the first preparatory course in Sexual

Assistance for People with Disabilities, focusing on emotion, affection and sexuality.

The documentary examines the experiences of two couples, each consisting of a disabled person and an assistant. The training course starts with a meeting that is literally in the dark and proceeds to sessions with physical contact. The individuals are described in the intimate setting of this special two-person relationship, as well as in the everyday context in which they come to terms with their body: the preparatory course that the assistants follow, and the

complex family situations of disabled people. This fascinating human journey lasts three months and will close with a goodbye and a rule that is difficult to apply: falling in love is forbidden.

PROJECT TOPIC

BECAUSE OF MY BODY addresses two of society's most difficult taboos simultaneously: sex and disability. In Italy, where families are still influenced by Catholic traditions governing propriety, the film represents a uniquely-positioned workshop for examining the current global focus on disabled people and their demands for rights, including sexual rights.

Director Francesco Cannavà has spent more than three years following and documenting the social turmoil that is leading to a new sexual revolution. His ability to connect with people, embracing their causes, has allowed him to gain exclusive access to film all of the phases of Italy's first training course for assistants in emotion, sentiment and sexuality: from when people first get to know each other to when they share the intimate secrets of physical contact.

DIRECTOR'S NOTE AND VISUAL APPROACH

This film is the fruit of long-term research into the sexuality of disabled people, undertaken in close collaboration with two associations that use innovative social approaches to address the rights of such people: Love Giver and Disability Pride Italia.

At the heart of this work lies the dignity of every human body. The aim is to question assumptions about normality and beauty, shared concepts that create insurmountable divisions between disabled people and so-called normal people. It defines who has a right to sexuality and who is destined to live a life of emotional, sentimental and sexual solitude. This image often leads to disabled people living inside a protective cocoon based on the love provided by their parents who continue to see their son or daughter as "sexually immature", a kind of eternal child. A harmonious relationship with one's own body and experiencing physical contact with another person should be seen as a key new horizon for human rights, as demonstrated by the recent debate that had led to the drafting of a declaration of sexual rights (Hong Kong, 2008).

The style of the documentary will allow the viewer to rediscover physical traits that diverge from the traditional norms defining beauty. The aim is to broaden views currently constrained by stereotypes. The film will explore a range of situations, from initial introductions to when physical contact occurs. It includes everyday events like resting or dressing, and by removing the veil that hides their vitality and desires it promotes an appreciation of the secret intimate beauty of disabled people.

DISTRIBUTION AND MARKETING STRATEGY

In Italy the film will be aired by RAI in the Doc 3 slot. We are currently looking for international broadcasters, co-producers and distributors. We will use the occasion of the International Day of Sexual Wellness on September 4th, 2019 to generate interest in the film by showing clips at events and on social media. The film will be submitted to documentary festivals such as Hot Docs and IDFA and to festivals focusing on disability, such as the Sprout Film Festival, New York, USA, the Breaking Down Barriers Film Festival, Russia, and the Festival International Entre'2 Marches, Cannes, France.

COMPANY PRESENTATION- B&B FILM

B&B Film (www.bbfilm.tv) develops and produces creative documentary films and docu-series through co-production

PRODUCTION SUMMARY

Company Name: B&B FILM SRL

Writer/director Director: Francesco Cannava

Writers: Francesco Cannava and Andrea Paolo Massara

Genre of project: Gender & Sexuality / Social & Human Interest / Society & Community

Estimated length, Format: 52'/80'

Country of production, Language: Italy, Italian

Funding opportunities: Co-production, Pre-sales

Stage of the project: In Pre-Production

Total Estimated Budget: € 206,000.00 – CAD \$308,360.00

Confirmed financing: € 59,500.00 - CAD \$89,000.00

Proposed Delivery Date: February 2020

Teaser link: <https://vimeo.com/266153909>

agreements with Italian and foreign broadcasters such as RAI, Arte, YLE, SVT, MDR, RSI, Al Jazeera, Discovery and others. B&B Film's documentaries have been shown in more than 160 countries and have been featured at major international film festivals such as IDFA, the Locarno International Film Festival, the Full Frame Film Festival and Hot Docs.

B&B Film has received numerous awards, including "Creative Excellence" at the US International Film Festival, "Premio Ondas", "Globo D'Oro" and the jury award at the Guangzhou Documentary Film Festival as well as several nominations such as Banff and the Shanghai TV Magnolia awards. B&B Film received Slate funding in 2008 and 2011, Development Single Project funding in 2014 and TV Programming funding in 2015.



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MUSSOLINI AND THE BEAST

1920, Sicily. Aleister Crowley, the infamous occultist, moves to Cefalù, upsetting the life of the village. At the same time Mussolini marches to Rome. Their vision of the world clashes.

SYNOPSIS

At the beginning of the 1920s, in the aftermath of World War I, Europe is lost and full of fear, and looking for answers from mysterious powers. A whole series of cutting-edge sciences like astrology and parapsychology contribute in spreading occult thought proposed by tens of thousands of magicians or fortune-tellers. Among them, the undisputed number one is the British occultist, Aleister Crowley.

Known as a decadent poet, writer, libertine, profound anti-Catholic as well as drug and sex-addict, Aleister Crowley has been an unparalleled landmark of occultism in the 20th century.

After unsuccessful attempts at revolt in British Masonry and travels to the East, Aleister moves to the small village of Cefalù in Sicily. He creates a community by renting the isolated villa, Thelema Abbey, that soon becomes a famous esoteric center. The basic rule of the cult for which he gained his fame was: "Do what thou wilt shall be the whole of the Law."

His beliefs were connected to a liberal attitude towards sexuality that he

maintained even in the prudish Sicilian countryside.

This nonconformist doctrine was introduced almost 100 years ago, within the small community in the religious south of Italy, where although faith was strong, people were still influenced by strong pagan beliefs. It was also the time of the birth of Mussolini's fascist government. During the regime, there was no space for freedom of speech. Under the jurisdiction of Il Duce, a liberal way of life was forbidden. Three years after arriving in Cefalù, Crowley was expelled from Italy, and the sect he created dissolved.

Jimmy "Trash" Cameron an Australian musician with a passion for the occult, director of ROOTS, a documentary about Witchcraft in Mediterranean Europe; and the documentary filmmaker Mario Bucci, aim ironically to reconstruct the nebulous and bizarre experience of Aleister Crowley

in Cefalù, between fascism and magic, order and paganism that are still at odds in Italy's deep south today.

PROJECT TOPIC

MUSSOLINI AND THE BEAST is a documentary on Aleister Crowley and a circumstance occurring today when Mafia and xenophobic crimes operate side by side with improvised wizards or debtors. In Cefalù, the filmmakers want to reconstruct the reality and to question life in Thelema Abbey while investigating today's citizens on the topics of religion and fascism.

DIRECTOR'S NOTE AND VISUAL APPROACH

Approach: The journey of Jimmy Trash Cameron and Mario Bucci will start from Cefalù, with the letter addressed to the police chief Generale De Bono, charged with investigating and reporting on the life of British citizen Edward Aleister Crowley. Then, Jimmy will go on to

investigate the Cefalù Historical Archive about the arrival of Crowley in Cefalù and people he met: Don Giosuè, the local Don Giovanni, who rents him Baron Carlo La Calce's Villa Barbara (which used to be Thelema Abbey.) Through authenticated documents the filmmakers will reconstruct the act of possession and transformation of the Villa and the micro-society that lived there.

Jimmy Trash Cameron and Mario Bucci will look into the presence of Donna Scarlatta, one of Crowley's lovers.

After having reconstructed Crowley's story and his relationship with the Italian Fascist Party, the documentary will show the contemporary conditions of Thelema Abbey. In 1990 it has risked demolition but the Cultural Heritage's council member, Turi Lombardo, following the request of the Municipality of Cefalù signed a decree of constraint for the building for its important artistic interest. In 1998 he planned to recover

the building and turn it into a Crowley Museum. It has been stuck in limbo since then.

They plan to interview descendants of the villagers, guardians of the legends that are handed down from generation to generation and to gain access to documents relating to Aleister Crowley's stay in Italy. Footage and archival footage from the Rai/Luce archives will be accessed

DISTRIBUTION AND MARKETING STRATEGY

A pre-purchase with an Italian broadcaster will be negotiated.

PRODUCTION SUMMARY

Company Name: Dinamo Film Srl

Writer/director: Mario Bucci

Genre of project: Documentary

Estimated length (in minutes), Format: 70

Country of production, Language: Italy

Funding opportunities: Acquisition, Commission, Co-Production, Pre-Buy

Stage of the project: Development

Total Estimated budget: € 100,500.00 / CAD \$150,000.00

Confirmed financing: € 24,790.00 / CAD \$37 .000

Proposed Delivery Date: 04/01/2020

Teaser link: <https://www.youtube.com/watch?v=xXM6XuhfC0k>



DOC ART
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PROJECT

CINE LIBRE

CINEMA AND GRAPHICS IN THE CUBAN REVOLUTION

Created with zero budgets, in a hurry, using improvised materials. Hidden away for decades. The carteles de cine (movie posters) of the Cuban Revolution are masterpieces of 20th Century Art. They changed modern graphic art forever and bore witness to a new notion of cinema.

SYNOPSIS

Cuba, March 24th, 1959. Fidel Castro founds the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC) the Cuban Institute of Cinematographic Art and Industry, and it's the beginning of a new cinema.

The Hollywood movies are banned from Cuban screens, now the Revolution calls for political and art films. Eisenstein and Chaplin, Fellini and Kurosawa, Truffaut and Bergman... In this context the carteles de cine are created. The official movie posters are shunned in their totality. The new version loses all its publicity connotations and becomes a visual and conceptual interpretation of the film. Through an ever fresh and original graphic and visual structure, the cartel attracts attention and stimulates critical reflection. ICAIC organizes 'Korea,' its' own printing lab and invites young

promising graphic artists to work there: Eduardo Muñoz Bachs, Rafael Morante, Antonio Reboiro, Alfredo Rostgaard, René Azcuy and Níko to mention a few. In the following decades they created posters for hundreds, thousands of films, giving life to a school of graphics now recognized all over the world. Today the ICAIC has decided to reopen the lab and calls on a group of graphic designers of the latest generation. Will the heirs of that tradition be able to revive the spirit and demonstrate its strength and timeliness? In a Cuba marked by the contradictions of its recent history, we will follow the daily life and work of today's graphic designers and we will reconstruct one of the most fruitful and happy époques of twentieth century visual culture.

The story develops along two narrative arcs: in today's Cuba, a group of graphic designers is invited to create from scratch a series of posters inspired by several masterpieces of the Sixties. We will follow the most important phases of their work from design to final realization. The artists will guide us along the second narrative arc from 1959 to 1979 - and here we will recount the golden years of Cuban graphic arts.

PROJECT TOPIC

This film is about a group of talented graphic designers and how their masterworks radically influenced the graphics' world of the 20th century. It is a group of artists whose story is as incredible as it is unknown.

A story which has never had a narrator... one who can speak of the love for cinema in a land where many people had only discovered the Seventh Art through the revolution. About the difficulties of the artists, who with each passing day were increasingly crushed by international isolation and the shortage of tools necessary for the creation of their work. A story made of pride, hope, victory, resistance, and defeat.

A narrator who can tell us, without rhetoric, how those artists overcame multiple obstacles with an ever-imaginative and positive approach, and somehow always turned their tears and sweat into honey.

It is also a narrator who can finally name those formidable but forgotten artists.

DIRECTOR'S NOTE AND VISUAL APPROACH

This story delves into the deeper meaning of artistic creation: free from commerce and compulsions. These Cuban shadow-artists, practically unmentioned in the books of Art History, created something important having as their only reference the need to do their best in a big hurry and on a shoestring budget.

That is why we fell in love with the 'carteles de cine.' By telling their stories we return to the essence of artistic creation and the deeper meaning of artistic work.

In today's Cuba, while many things are unchanged others have made a radical departure. There remains a flat-out pushback of the jargon of advertising and

promotion. But at the same time, isolation is no longer a viable way forward. Today, they might work with computers, yet they stubbornly maintain the traditions of craftsmanship; today there might still be a chronic shortage of ink, paper, cardboard and punching tools, but such obstacles continue to be overcome with the ongoing discovery of new and ingenious ways of making posters.

We believe that this universal confrontation between past and present lies at the heart of the film.

VISUAL APPROACH

The documentary will follow the graphics of the most recent generation in their daily life and work. Between a coffee break and a discussion with the printer, or a talk with friends and a work session at the drawing board, the film's protagonists will lead us through their work and the

glorious époque of their Masters. The lensing will be as objective as possible, often letting the camera's dispassionate eye take in the details of the work process to highlight the great artisanal and artistic abilities of the protagonists. Archive photos and film footage will enrich the narration of the past.

DISTRIBUTION AND MARKETING STRATEGY

CINE LIBRE goes beyond the boundaries of a typical art documentary intertwining visual art and cinema, culture and revolution. It could fit both art, culture and history television slots.

In Italy the first broadcast will be with SKY ARTE.

The French company Upside is in charge of the distribution of the program.

PRODUCTION SUMMARY

Company Name: DOC ART

Writer/director: Adolfo Conti /Elia Romanelli

Genre of project: Documentary / Culture

Estimated length (in minutes), Format: 52

Country of production, Language: Italy, Spanish

Funding opportunities: Pre-Buys /Coproductions

Stage of the project: Development

Total Estimated budget: € 314,430.00 / CAD \$471,639.00

Confirmed financing: € 131,700.00 / CAD \$197,141.00

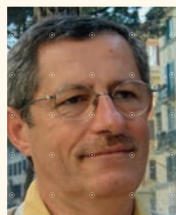
Proposed Delivery Date: May 2020

Teaser link: <https://vimeo.com/279688217>

NOT available: Italy, The Netherlands, Italian Italian speaking Switzerland; Greece



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PROJECT

CAVEMAN

Is it better to fail following an important dream or to settle for a smaller achievement, with the certainty of being successful? Which of these two roads makes people happier? The answer may lie at 650 meters underground, in the most inaccessible marble cave of Italy.

SYNOPSIS

It has been thirty years since Filippo Dobrilla started to sculpt a giant male nude into the marble of Saragato in Tuscany, a cave 650 meters underground, the deepest and most inaccessible in Italy. Since then, Filippo has been returning regularly to the cave to work on the most important sculpture of his life, a sculpture no one will see. Each time he lowers himself into the darkness of the earth's bowels, he finds himself in the only place in the world where he feels comfortable, protected from prejudice and from the conventions of modern society, which

he refuses to accept. This cave is the place that has jealously protected the secret of the overwhelming love of his youth, the passion for a man that Filippo only managed to experience within the intimacy of this cave. Is this love beyond the world and its rules connected with the tragic death of Filippo's father, who committed suicide?

Filippo Dobrilla is now 50 and feels his life is at a turning point. This reassuring escape from the real world is no longer enough, it's time for him to stop hiding his love inclinations and face the outside world. It's time to show himself and his art, in the hope of finally being accepted and maybe even understood, as an artist, as a man and as a father.

PROJECT TOPIC

When the director Tommaso Landucci presented the documentary "Caveman" at DocLab we were all struck by the

originality and universal appeal of what he was proposing. An extreme life story in which a consuming love affair that required the utmost secrecy was connected to an equally consuming necessity for it to be lived and “sublimated” into a colossal work of art buried in the heart of the earth. How can one resist the power of a human story so extravagant and at the same time so exemplary in its capacity to reveal the intricate mechanisms of the human soul?

A cave beyond this world and a sculpture protected by total darkness become a means to be able to live and elaborate an otherwise forbidden passion. It's just one of the paradoxes that artists are at times forced to experience. This unique connection between art and human passion is the central theme of the project. The film isn't a biopic about an artist or an art documentary. Here the sculpture represents not only an expression of human creativity, but mirrors the artist's personality becoming a symbol of his restless and troubled nature. The descent into the cave with Filippo, when the sculpture is revealed, is the climax of the film, a cathartic moment and, at the same time, a regression to a now distant past, but from which he's failed to become detached.

Like a modern Michelangelo, fraught between the ecstasy of creation and the torment of passion, Filippo challenges his demons, the harshness of these places, risking his own life, to lower himself into the depths of the earth where he has created his sculpture.

What does this incredible work of art hide? How did he manage to sculpt it at such an inaccessible depth?

Why did he never want to reveal to the

world the relationship he had with the man it's dedicated to?

Fascinated by our complex and tormented character, viewers are encouraged to ask themselves where their true selves live - in the hiding places we build as a refuge from the outside world or in the real world, where we are forced to play the role that society asks of us?

As in an ancient fairy-tale, the story of Filippo Dobrilla features all the typical elements of a hero's journey. To reach that fame, that success which all artists aspire to, during his journey he will have to face-up to terrible challenges, he will have to enter the cave and defeat the dragon that captured his soul.

Marco Visalberghi - Producer

DIRECTOR'S NOTE AND VISUAL APPROACH

I heard about Filippo Dobrilla by pure chance when, in the bar of Garofigliano – a tiny village in the Garfagnana region at the feet of the Apuan Alps – two hunters talked about a statue sculpted in the heart of a mountain that overlooks the village, Mount Pisanino. It portrayed, so they told me, a recumbent male nude longer than 3 metres. I thought it was just another local myth, but the two men insisted that, despite never seeing it, given it's so hard to reach, the statue really existed, just like its creator. At my first meeting with Filippo I was expecting to be greeted by a difficult man, but his welcome was the complete opposite. A kind and helpful person, he was sincere and immediately talked to me openly without steering clear of sexuality. He defines himself as homosexual, despite having had important relationships with two women following which Rodrigo and

Melia, now aged 10 and 6, were born.

When I hinted at my fascination for the statue sculpted in the mountain, he offered to take me down to see it. The cave descent was extremely demanding, at times even dangerous. It took us some ten hours to reach the enormous room – almost 50 metres high – in which Filippo has sculpted his statue and a further 18 hours to climb back out into the sun. Here I discovered that Filippo has been working on the sculpture for more than 20 years.

During this expedition I discovered many aspects that persuaded me to plan a film about him.

Tone and Style: The photography will be neat and elegant. The idea is to create an observational documentary, with many scenes filmed using a tripod and wide-shot angle. The use of direct interviews will be minimal and only used to explore Filippo's emotional complexity. The chromatic research will try to focus on the greens and browns of nature, the red of the cave and the milky white of the Carrara marble. The editing will focus on

PRODUCTION SUMMARY

Company Name: Doclab – Contrast Film

Writer/director: Tommaso Landucci

Genre of project: Documentary

Estimated length, Format: 80', 4k

Country of production, Language: Italy, Switzerland, Italian

Funding opportunities: Distributors and broadcasters (with the exception of Switzerland)

Stage of the project: In production

Total Estimated budget: € 295,166.00 / CAD \$331,825.00

Confirmed financing: € 210,447.00 / CAD \$314,798.00

Proposed Delivery Date: Fall 2019

Teaser link: <https://vimeo.com/312724212/3745378273>

the protagonist's moods. The rhythm will be relaxed during the scenes in the bucolic world of the Florentine hills and in the wilderness of the Apuan Alps, to then become fast and nervous when telling the protagonist's interactions with the chaotic world of the city and art galleries.

Tommaso Landucci, director

DISTRIBUTION AND MARKETING STRATEGY

We are convinced that, thanks to its multiple selling points (promotion of Italian art and natural settings, LBGT issue, involving main character, sophisticated style), Caveman has the potential of an internationally relevant art film. Together with the Swiss co-producer, we are working on the Film Festival strategy in order to present Caveman internationally in A-list festivals. Both in Italy and in Switzerland, the film will be distributed in cinemas and then will have a TV release. In order to reach the different targets we aim to involve, the online and offline campaign will play with the most relevant elements of the film: the mystery around a never-seen-before piece of art and the eccentricity of the main character.

DUEL

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PROJECT

BORDERS? I HAVE NEVER SEEN ONE **HOW A LUCKY PICTURE CHANGED** **WALTER LEONARDI'S LIFE FOREVER**

How a lucky picture changed Walter Leonardi's life forever. From being an Italian amateur paparazzo with dreams of riches and fame, to travelling all around the world as the personal photographer to Thor Heyerdahl.

SYNOPSIS

This is the story of how a picture changed Walter Leonardi's life forever. From being an Italian paparazzo and an amateur photographer with the dream of riches and fame, to travel all around the world as personal photographer of Thor Heyerdahl, the greatest explorer of the post

industrial era, Academy Award winner documentarist and writer of best sellers. Twenty years of pictures that, in 2011, have been included in UNESCO's "Memory of the World" collection". Everything started from a single picture of a beautiful woman.

PROJECT TOPIC

The passion of a photographer who realizes his big dream: being a witness to history, travelling the world, scoring cover pages of international magazines and becoming a legend himself. From a small village to the stages of the world.

It all started with the fascination for a woman, that transformed into a call to adventure. And, on top of that, the love for photographic film processes: cameras, lenses, films, acids, enlargers, prints.

Moreover, the iconic character of Thor Heyerdahl, who dared to challenge established truth with his own life, creating a new scientific method in archeology.

DIRECTOR'S NOTE AND VISUAL APPROACH

"Borders, I Have Never Seen One", is an homage to my childhood dreams, of becoming an adventurer and an invitation for others to see what hidden magic exists on the hill of my quiet hometown.

The movie is 70% new material shot in 2018-2018, interspersed with photos and footage from Walter's personal archive leading us back and forth in time, following Walter's stream of consciousness.

DISTRIBUTION AND MARKETING STRATEGY

Thor Heyerdahl is a national hero in Norway and still very well known in USA, South America and Russia. The Kon-Tiki book sold 100 million copies worldwide. This story influenced popular culture (songs, restaurants, products all over the world were named after it).

We think the movie appeals to a 50+ audience that likes exploration and adventure stories and, may have read the best-selling Kon-Tiki when teenagers.

Walter Leonardi himself has been influenced by this book and his story as a photographer should attract adventure lovers and photo enthusiasts. We will build the audience engagement strategy starting from that demographic.

We aim for a prestigious premiere in a North American festival such as Sundance and Hot Docs Toronto. We think North America is the right place for premiering but we will certainly work also on the European premiere focusing on Nordic Country Festivals and Italy and then focus on Festivals targeting adventure and biography topics (eg the Italian festival Biografilm)

PRODUCTION SUMMARY

Company Name: DUEL: FILM

Writer/director: Franco Dipietro

Genre of project: Creative Documentary

Estimated length, Format: 70' 52'

Country of production, Language: Italy, Norway- Italian, English

Funding opportunities: Gap financing, Festivals, Sales, Broadcast

Stage of the project: Late development

Total Estimated budget: € 260,000.00 / CAD \$393,000.00

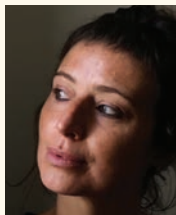
Confirmed financing: € 160,000.00 / CAD \$241,000

Proposed Delivery Date: MID 2020

Teaser link: <https://vimeo.com/299837799>

DUGONG
FILMS

DUGONG FILMS
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PROJECT

TONY DRIVER, a backward deportee

When you grow up in America and your "job" is smuggle illegal Mexican migrants into the US, it's tough to get use to the life of a small Italian village. Even if you born there.

SYNOPSIS

Tony Driver is a story about immigration, drugs, love and a sense of belonging to a country that changes you forever: The United States of America. Pasquale Donatone's story means entering a dream, breaking it with your hands and looking over the damage for ten years.

Pasquale Donatone, a.k.a. Tony, left Italy 40 years ago when he was a small child. He grew up deeply American and never returned to Italy until bad circumstances forced him to.

Tony made many mistakes, the biggest was to sign to be deported instead of

going to jail for ten years in Arizona, because of his "second job" as a taxi driver for the Yuma City Cab Company, when he smuggled illegal Mexican migrants and drugs into the US.

Now he is deported to his native country and has to wait ten years before returning to the US. But ten years is a long time for an "American old dog", as he calls himself. Italy seems hopeless, a land with no opportunities, and Tony is being driven mad.

Will he accept his fate at the risk of going over the edge or will his fiery temper push him to risk things once again?

PROJECT TOPIC

The film is character driven, shot in three countries (Italy, Mexico, the US), and capable of being moving while causing us to smile at the touching roughness of its' protagonist. It tackles important themes

such as immigration and deportation, explored from a new and fresh perspective: just as the wall between the US and Mexico is front page news, Tony dreams of jumping it, from the caravan where he's confined in the beautiful Apulian countryside (the American flag flapping outside ...)

Lives that take unexpected turns are fascinating. Tony's life is suited to a movie script. The work that we did is to turn it into a documentary that teeters on the edge of reality and fiction.

It's the American Dream in a moment when US immigration policies have hardened, and it's a reflection on the sense of belonging somewhere.

DIRECTOR'S NOTE AND VISUAL APPROACH

Tony looked straight into my eyes. "You can't teach an old dog a new trick" he said dryly.

A ray of sun played over his wrinkles. The sound of far-off trucks. There, for the first time, I saw Tony Driver.

I found in Tony a character between Travis Bickle and Wiley E. Coyote, an anti-

hero par excellence, destined to lose yet to keep trying. His story, marked by adventurous twists like in the American movies that nurtured my whole generation's imagination, and coupled with his larger than life character, fascinated me.

With a loose link between documentary and fiction, I gave Tony a chance to engage with an audience-to-be, and to get closer to where he deeply feels he belongs...the United States of America.

DISTRIBUTION AND MARKETING STRATEGY

We intend the film for theatrical as well as digital platform release and TV broadcast. Ideally, we would like to premiere the film at a recognized film festival first, and build from there. We need to find the right market partners (international sales and distributors) before completion to begin working on the positioning and distribution of the film while still finishing it.

We think the film could do well both in Europe and North America for a niche audience that if rightly engaged, could trigger a broader circulation.

PRODUCTION SUMMARY

Company Name: Dugong Films

Writer/Director: Ascanio Petrini

Genre Of Project: Creative Documentary

Estimated Length, Format: 75 / Dcp

Country Of Production, Language: Italy/Mexico English / Some Italian/Some Spanish

Funding Opportunities: International Sales, Acquisitions, Completion Funds

Stage Of The Project: Rough Cut

Total Estimated Budget: € 155,000.00 / CAD \$ 235,000.00

Confirmed Financing: € 107,000.00 / CAD \$ 162,000.00

Proposed Delivery Date: July / August 2019

Teaser Link: <https://vimeo.com/326152990>

P'word: arizona19



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PROJECT

VEGANSTERS

WHY EATING VEGAN MAY NOT BE THE MOST ETHICAL CHOICE

The number of people becoming vegan for ethical reasons is rising. Join them, we are told, and we can end cruelty, improve our health and save the planet. But is the vegan diet really as ethical as they say?

SYNOPSIS

The vegan diet is considered healthy and sustainable: it's environmentally friendly, it opposes the industrial dictatorship of meat consumption, it presents a fresh and attractive design, and it counters the obesity epidemic in developed countries. All these factors have led some to think they are looking at a mathematical formula: veganism = ethical choice.

But what happens when foods produced locally - and above all not intensively -

begin to be exported massively to the rest of the world?

Growing demand for quinoa, a staple of the vegan diet, has led to rising crop prices and increasing malnutrition in Bolivia. Avocados, which provide vegans those good unsaturated fats and Omega 3, fundamental for those who practise raw foodism, are associated with drug cartels and deforestation in Mexico. The water-intensive cultivation of almonds — high in calcium and essential in the vegan diet in the absence of milk and dairy products - was partly blamed for dramatic water shortages in California's multi year drought. Likewise, the Vietnamese nut industry has been accused of producing "blood cashews," forcing drug addicts to

shell the nuts through treatment centres doubling as labour camps, to cash in on this increasingly lucrative crop. Meanwhile intensive soy farming in the US, China and Brazil — though mostly used for animal and chicken feed — has been linked to the destruction of the Amazon rainforest.

A journey across 3 continents chasing down the main ingredients of the dish which more than any other might satisfy an unrepentant carnivore's palate - the vegan burger - looking for an answer to the question: is the vegan diet really the most ethical choice?

PROJECT TOPIC

This project explores a question that cuts across the globe in terms of consumers and producers of vegan staples. It is urgent because of the environmental, human rights and health impacts of industrial-scale food production as demand continues to rise for vegan foods. As experienced investigative journalists concerned about how well-informed we are when we make 'ethical' choices, we feel compelled to raise the public's awareness and to promote a more complex understanding of this issue.

CRISTIANO BARBAROSSA was born in Rome in 1968, and raised between Italy and Venezuela. Since 2002 he has written and directed 70 short films and reportages in different countries (Brazil, Venezuela, Colombia, Denmark, Germany, Iceland, UK, Spain, Poland, etc.) for Superquark the leading culture/science program broadcast by Italian public Television, RAI 1. Among his documentary credits are: "Iraq: The Truth Denied", for RAI 3 and HISTOIRE; "A Slum Symphony", his first feature length documentary,

"Indagine Villa Borea", a reportage made for RAI 3, the TV movie "L'Infiltrato — Operazione Clinica degli Orrori" and the program "A Single Origin" (45 minutes x 4) made between Brazil and Peru for RAI 2. He is currently producing and directing a series for Discovery Channel titled "It's all true — Tutta la Verità".

FULVIO BENELLI Selected works include: Discovery Channel, Creator, writer and director of the format "Tutta la verità" (2017); La7 "In Onda", Correspondent (2017); "Bianco e Nero", Correspondent (2017);

"Crimine Infinito", Author of the concept, treatment and script for a TV series (2016); Rete 4, "Quinta Colonna", Correspondent (2015); Rai 3, "L'infiltrato", Co-creator and co-writer of the TV film (2014); Rete 4 "Terra!", Short film looking at the judicial inquiry known as Mafia Capitale on corruption in Rome. La7, "Servizio Pubblico", Correspondent and reporter on the Speciale case (2014); "Il Dono", Writer and director (2014) La 7, Linea Gialla, Correspondent (2013-2014)

DIRECTOR'S NOTE AND VISUAL APPROACH

In the world of food, we are seeing an increase in the temperature of the debate between those who have made an ethical choice, converting to veganism, and those who have stayed omnivorous. Not carnivorous, omnivorous. That is, those who eat a bit of everything including vegetables, legumes and fruit. And so, as with every product that gains widespread popularity, we could not help but wonder: what happens when a food, produced locally and above all not intensively, is

"discovered" and claimed as healthier or fairer and so exported massively to the rest of the world? Once out in the world, will it manage to maintain its original "soul" or will it start to drag in its wake a series of distortions, in some cases injustices, for those who produce it or who have eaten it for centuries?

This documentary was born from a reflection: can we be sure that all our choices, even the most ethical, are fully informed? It's a question that underpins our work as writers and directors: we like to pick apart "certainties" that turn out not to be so set in stone if you dig into them. Things, as always, are not entirely as they appear. Even if motivated by the noblest of ideals. Indeed they are often the ones that conceal the most unexpected traps.

We want to go behind the scenes to the places in the world where the staples of the vegan diet are cultivated to try and understand the collateral damage of the rising demand for vegan foods. In

each country we are identifying strong human stories among those who harvest and process the main ingredients of the vegan burger: quinoa, avocado, soy, almonds and cashews — and among those journalists, activists, union leaders and farm leaders who seek to fight and denounce these situations. The film wants to be thought-provoking but fair. The style will be cinematic but in certain situations we will have to rely on some handheld filming more typical of a news report when the priority is to obtain certain sequences and information.

DISTRIBUTION AND MARKETING STRATEGY

While GA&A has a lot of experience in mounting co-productions for high-end projects between European broadcasters and with the US, Canada and Japan, we feel this project is a natural fit with the streaming platforms Netflix and Amazon and so plan to approach them as a priority.

PRODUCTION SUMMARY

Company Name: GA&A Productions Srl

Writer/director: Cristiano Barbarossa & Fulvio Benelli

Genre of project: Investigative/current affairs/culture

Estimated length (in minutes), Format: 90' & 52'

Country of production, Language: Italy — Italian, English, Spanish

Funding opportunities: Co-production, pre-sales, acquisitions

Stage of the project: Advanced Development

Total Estimated budget: €450,000.00 / CAD \$688,000.00

Proposed Delivery Date: April 2020

Teaser link: <https://vimeo.com/276833786>

Password: vegansters



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PROJECT

MILK DROP. THE CAMEL REVOLUTION

AN AFRICAN INDIGENOUS START-UP TO BRING CAMEL MILK TO THE WORLD

The Karrayyu are traditional camel herders from Ethiopia who are struggling to survive. Roba is an enlightened Karrayyu who is sure that camels that have fed this tribe for centuries can now save his people. Roba's quest and determination will take him to America.

SYNOPSIS

Roba is a Karrayyu camel shepherd from Ethiopia, son of the tribe's leader, with a unique and inspirational story. He left an arranged marriage and his family to achieve his dream of becoming a literate and educated man. The Karrayyu mainly produce camel milk which they keep for their own consumption. This makes it difficult for them to be part of the country's economy and they risk losing their social and cultural identity by becoming sedentary farmers.

Roba, after obtaining a Masters in Nutrition, is convinced that the production and distribution of Karrayyu's tasty camel milk can sustain his tribe and their traditions, assuring their survival.

Camel milk has incredible nutritional properties that make it a much lighter, yet healthier milk, especially for those who are allergic to cow milk. While in Ethiopia camel milk has always been considered a "drink for shepherds"; in other parts of the world the same product is consumed in fancy cafes and is used to make cheese, chocolate and even cosmetics. In North America camel milk costs more than some premium liquors (\$20 for less than half litre) and it is consumed mainly for its' health benefits.

In 2014 Roba established in Ethiopia a cooperative of herders collecting the

milk from their camels and distributing to Addis Ababa. However, 40% of milk was wasted everyday due to the lack of a refrigeration infrastructure and Roba is determined to improve the project. In 2017 Roba won a bursary in Boston for a Masters in Business and Development and once in America he discovers a whole world around camels and camel milk. He ends up meeting some key individuals connected with camels and camel milk, who will be determinant for his project back home. Each meeting will relate to the animal or the product. Roba's initial idea becomes an indigenous start-up with the ambition to sell camel milk throughout Ethiopia and maybe even the world.

Milk Drop follows this unique camel milk enterprise, nothing less than a modern-day revolution.

PROJECT TOPIC

The international appeal of the story, the strength of the main character and the universal topics (climate change, sustainable development, indigenous rights, food waste) make this film globally interesting.

Camel milk is almost unknown in the Western World, however soon it can (and most probably will) have a great impact on this part of the world too. For example, people who are lactose-intolerant can drink it. It is said to lower blood sugar, ease food allergies and keep random colds and flu at bay. Such features account for the milk's appeal not only to young camels and their nomad owners, but to an estimated 200 million potential customers in the Arab world and millions more in Africa, Europe and America.

In North America camel milk is becoming popular and its demand is growing,

mainly for its health properties. There are several Facebook groups such as 'Healing with Camel Milk' with over 10.000 members. There are some famers in California producing camel milk as well as soaps, lotions and chocolate. Some Amish farming families own hundreds of camels (even in the cold of Missouri). Some businessmen have understood its' economic potential and have started to distribute all over North America. There are even charities using camels for their pet therapy projects.

In Ethiopia camels are free and are herded by tribal shepherds with a profound knowledge of camel milk and camels. The distribution of camel milk from some remote areas to the fast-developing capital has just started but all the milk transported there is sold. Moreover, Ethiopia is one of the biggest African importers of milk and cheese and the internal production of camel dairies could be revolutionary.

Since I have already filmed Roba and the Karrayyu tribe during an extended period of time, I am now totally accepted by this very remote and closed community. When I first decided to realize my previous documentary, I faced some difficulties in terms of accessibility, since most Karrayyu were skeptical about the power of filming and the impact that this could have on their life. However, since "Jeans & Martò" was released, the Karrayyu have received great benefits in terms of visibility and also concrete improvements.

For example, Petrini, the Slow Food founder, after the screening of "Jeans & Martò", decided to support Roba, in attending a Master in Food studies in Italy. Roba is now transferring the skills acquired in Italy to his fellow Karrayyu

and we have a formal agreement with Roba, who is willing to participate in the film and guarantees the total access to other Karrayyu. Regarding the United States part, I have already met 3 characters (Gil who owns a camel farm in California, Christina, a famous journalist and writer supporting camel milk, Walid who distributes this product all over North America) all of whom are eager to participate in the film.

DIRECTOR'S NOTE AND VISUAL APPROACH

While I was living in Ethiopia between 2007 and 2010, I met Roba, a Karrayyu shepherd who since childhood was different from all the other children: he loved studying so much that he used to fake being sick to avoid herding camels—instead, he ran to school with excitement. The day of his arranged marriage, he fled his village to pursue the dream of becoming an educated man. I was so fascinated about Roba's story that I decided to follow him for three years to witness where his passion and will power would lead him. Through many conflicts and challenges, he was able to achieve a degree and reach a balance between tradition and modernity. "Jeans & Martò" was released in 2011 and aired on ARTE TV (French and German broadcaster) among others, and has been screened at more than 50 Film Festivals worldwide (including many festivals in the U.S., such as New York, Portland, Chicago, Stanford University), winning 10 prizes.

Today, after obtaining a Masters in nutrition supported by Slow Food International (a non-profit organization promoting good, clean, fair food). And unlike many of his fellow Africans who have moved away, Roba has decided to return to his village to realize a second

big dream: to help his community survive modernity.

"Milk Drop" is the natural result of my history as author/director. At the moment my films are made up of three main ingredients: films for change; films on food; films focusing on an exchange between the so-called "rich" and "poor" countries, between tradition and modernity.

Regarding the first ingredient, "Milk Drop" intends, on one hand, to help Roba and the Karrayyu to achieve their aim; on the other hand, to advocate by finalizing and showing the film both to decision makers and to the general public. Universities and development institutions have shown "Jeans & Martò" for training purposes and this of course had represented a great opportunity to influence the way of thinking about and approaching the future experts managing development projects. At another level, "Jeans & Martò" increased the awareness of people about a very remote and almost unknown community.

Concerning the second ingredient, since 2010 I have been working on documentary projects focusing on food-related topics. For example, I have realized a web documentary for Slow Food International and this year a documentary series on a culinary learning exchange between European and Asian quality foodmakers, co-produced and broadcast by MDR/ARTE (Stefilm and Ma.ja.de production).

Finally, my intention, as with my previous films, is not to show a miserable Africa, but a continent full of richness and potential. I like to look at Roba and the Karrayyu's camel milk enterprise as a proper and viable start-up entrepreneurial



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PROJECT

WE ARE THE THOUSAND THE BIGGEST ROCK BAND ON EARTH

1,000 musicians play together to convince Foo Fighters to perform in a little village in Italy, and in doing so, became the biggest rock band on Earth.

SYNOPSIS

In 2015 1,000 musicians from all over Italy gathered in Cesena to play "Learn to Fly", the famous Foo Fighters' hit. Their aim was to convince Dave Grohl, the leader of the band, to come and play in the town. They made a video clip of the performance and published it on YouTube where the video had more than 46 million hits. Soon afterwards Dave Grohl got the message and he decided to make their dream come true, by bringing Foo Fighters to play in the village of Cesena.

That was the beginning of an adventure that became the biggest rock band on earth. We Are The Thousand tells the unique story that changed the lives of many people forever.

PROJECT TOPIC

WE ARE THE THOUSAND is a film of how music can be a tool to achieve a dream: actually, it is the key element to achieve the dream of 1000 people.

The documentary will show some of the amazing personal stories of the members of the 1000, trying to give an answer to the simple question: what does it mean to be part of the Thousand?

We believe by telling this story that we can deliver an important message today:

in the era where individualism is the leader of our generation, by putting aside your egos you can achieve something extraordinary together.

DIRECTOR'S NOTE AND VISUAL APPROACH

The artistic innovation of the project proposal lies in its narrative form. "We are the Thousand" transforms a unique and unrepeatable live event into an immersive cinematic narration that allows the viewer to enter the personal stories of the participants (thanks to the interviews with the musicians) and at the same time to live the live performance (through the shooting of the concerts and an accurate work on sound). The emotional tension of the story is based on the coexistence of two narrative lines: the first is represented by the path (full of difficulties and obstacles) to achieve the dream to bring the Foo Fighters to Cesena, the second is the gamble to realize a real concert with 1000 musicians playing together.

Besides this main narrative structure lead by these challenges, we have the stories of the musicians themselves, with their completely different backgrounds and their common dream of becoming a

Rockstar, even for a day, even together with another thousand.

The cinematic language we intend to use in the film is aimed at telling the personal and collective story: we already have materials to document the first phases of the event, since its very beginning. We have drones, high res images and a great sound that will allow us to build a powerful audio-visual narration.

DISTRIBUTION AND MARKETING STRATEGY

We Are The Thousand is a film designed mainly for cinematic release. In theatres you can truly experience the live event with cinematic sound quality and a live audience.

We will design a festival release strategy depending on the period of the year the film is released. Based on our previous experience, we believe a good strategy would be to premiere the film at the Mostra del Cinema di Venezia, followed in Europe by IDFA, where we premiered new titles for the last three years (in 2016 we opened IDFA with "Becoming Zlatan", in 2017 our film "Happy Winter" screened there, and in 2018 it was the turn of "Butterfly").

In North America, we would like to premiere the film at Hot Docs in 2020, where "Happy Winter" played in 2018 (which also pitched at the Hot Docs Forum in 2016) and "Butterfly" this year.

Theatrical distribution will be pursued in both Europe and North America. We are in discussions with the American distributor Abramorama, who has expressed strong interest in We Are The Thousand, and who has extensive experience with music-themed non-fiction. Abramorama has handled well over 100 such films ranging from The Beatles (4), Pearl Jam (3), Green Day (3), and Neil Young (12 films over a 16-year period).

In Italy our goal is to create a big cinematic event with We Are The Thousand, programmed for a few days in many cinemas (at least 200). We hope to attract a general cinematic audience through a marketing campaign aimed at the Rockin'1000 fan base.

A possible distributor for the theatrical release could be Nexo Digital, a company specialized in cinematic events that has already distributed musical documentaries in Italy such as "AMY - The Girl Behind The Name", which had an excellent result at the box office (about € 840,000).

PRODUCTION SUMMARY

Company Name: Indyca srl / Primitive Entertainment Inc

Writer/director: Anita Rivaroli

Genre of project: Creative Documentary

Estimated length, Format: 90, HD

Country of production, Language: Italian/English

Funding opportunities: financiers

Stage of the project: development

Total Estimated budget: € 606,438.00 / CAD \$ 921,471.56

Confirmed financing: €156,000.00 / CAD \$ 236,377.50 caD

Proposed Delivery Date: Summer 2020

Teaser link: <https://vimeo.com/302964121>

Password: WATT

project. I am sure that through the encounter between Roba and U.S., interesting and important issues can emerge and be addressed.

The Karrayyu camel milk project surely represents one drop in the ocean, but the ocean is made up of small single drops.

"Milk Drop" will be made up of a mixture of tones (serious and humorous) and rhythms (slow and fast) depending on the situations and locations. Slow sequences for example will emphasize breathtaking panoramas and represent the rhythm of pastoral life; bright colours and muted settings will impregnate luxurious Dubai.

DISTRIBUTION AND MARKETING STRATEGY

The project has already participated in different European pitching forums such as Sheffield and Leipzig. Since the storyline has slightly changed including an important part of the film taking place in North America, Hot Docs surely represents a great opportunity to talk with possible interested partners.

Our distribution and marketing strategy will work on different levels.

- A crowd funding campaign to collect resources for the editing stage as well as give visibility to the film.

- Educational distribution. Slow Food has already agreed to promote the film and use it in their 'teaching' activities as a model of sustainable development. Slow Food has over 100,000 subscribers

worldwide with a great number in Italy and the US. Many of them volunteer in organizing social events and film screenings on issues regarding food and its' sustainable production. Other associations interested in the topics of nutrition and health will be interested in screening and distributing the film to universities (also Clio's previous film "Jeans & Marto" was broadly used for educational purposes and to give a voice to indigenous people).

-On-line and VOD platforms. We will be very careful in managing the internet rights giving very short windows to the broadcasters, in order to promote the film but also to bring the web audience to our VOD platforms.

-TV distribution. An initial interest was shown after pitching by: ARTE, TV Morocco, SWR, RTL, The Guardian, Al Jazeera, Discovery channel and several distributors.

- Internet site, where it will be possible to track the proceedings of both the film production and of Roba's start-up (even once the film is released). This will give the users a reason to visit the site more than once to see if and how this African indigenous start-up develops and possibly expands. The description of the start-up project in detail could also be inspiring for other camel herders' communities around the world. The website will be useful also to present the distribution schedule and give audience feedback to the film.

PRODUCTION SUMMARY

Company Name: Gruppo Icaro

Writer/director: Clio Sozzani

Genre of project: Documentary

Estimated length, Format: 60'

Country of production, Language: Italy, English

Funding opportunities: Co-producers, broadcasters, funding bodies

Stage of the project: Advanced development

Total Estimated budget: € 210,000.00 / CAD \$ 313,613.00

Confirmed financing: € 30,000.00 / CAD \$ 44,776.00

Proposed Delivery Date: November 2021

Teaser link: <https://vimeo.com/306052957>



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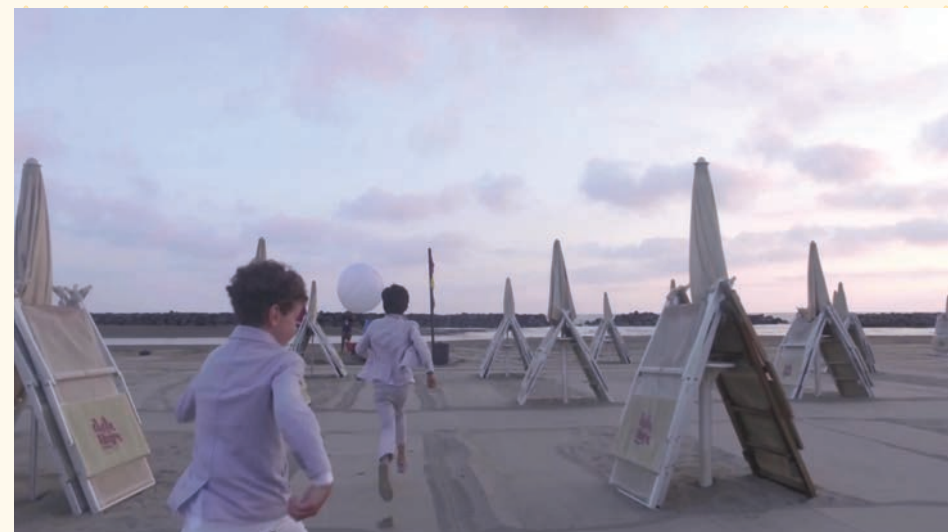
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PROJECT

I'VE TWO FATHERS

Two 9 year old children explain what life is like growing up with two dads in a contradictory environment where acceptance by other families mixes with the hostility of public discourse.

SYNOPSIS

Two children live together with their two fathers in Italy. They attend school and narrate with the lightness of childhood, defying bias and prejudices. I've Two Fathers is a self-standing feature biographical documentary, but also the second part of the project "My journey to meet you" (watch the first chapter here: <https://vimeo.com/306914985/0524f2aefb>) which is planned by the father/director to span 20 years on the children of same sex fatherhood with 4-5 documentaries (one already produced).

"I've Two Fathers" gives voice to David and Denis the children of the director who are now able to express themselves on their origins, how their life is so far in growing together with two fathers. The underground narration of "I've Two Fathers" centres around a series of questions that constitute the main points of conflict between same sex families and a society still very divided on the subject. The documentary will try to give these answers in a natural and observational way following the life of the family in everyday life, spontaneously and almost randomly, as they are lived by David and Denis who know everything about their origin and the circumstances of their birth.

PROJECT TOPIC

"I've Two Fathers is both the most natural and the most difficult project the director Marco S. Puccioni has chosen to do.

Ten years ago, he started the journey that would lead him to become a parent along with his partner. Three years later, Doc Tre (a documentary programme of RAI) asked him to make a documentary on how the children were born through surrogacy and lived as a same-sex family in Italy.

Inspired by this experience and by other famous documentaries that follow the growth of a human being over time, the director imagined that this would be the first of a series of documentaries entitled My Journey to Meet You. Therefore "I've Two Fathers "" is a self-standing documentary but also part of a series on first-hand same sex parenthood. The narrative arch of "I've Two Fathers" develops over the past two years, and gives voice to the children, allowing them to express what they feel about the particular characteristics of their family.

DIRECTOR'S NOTE AND VISUAL APPROACH

From a filmic point of view this documentary will be observational. I believe that children will naturally process answers to the questions that underlie society's concerns, like how do they see the absence of a mother, what do they know about their birth, what relationships

do they have with the women who brought them into the world, how do they tell their classmates, what do they think of their family? Visually the film will alternate sequences from a professional observational documentary, with home movie style sequences. When it will not be possible to describe a scene with live action, there will be short insertions in animation, evoking the style of children's drawings, to tell significant moments of the story. The animations will punctuate the structure thus giving space to our dreams and fears, mixing social realism with the symbolism that has always been linked to parenting.

DISTRIBUTION AND MARKETING STRATEGY

If as planned the documentary is ready in September, it will start its international exposure at IDFA 2019 either as a finished film or as a work in progress. The International distribution strategy will be planned together with our international sales agent who we hope to find at Hot Docs 2019. Being part of a larger doc project, we'll also contact broadcasters who distributed the previous doc PRIMA DI TUTTO (BEFORE ANYTHING ELSE) on similar but different subject matter (WLY, Yes Tv, ERT and obviously Rai and Sky) winner of the ERT Award in Thessaloniki.

PRODUCTION SUMMARY

Company Name: INTHELFILM S.R.L

Writer/director: Marco S. Puccioni

Genre of Project: Autobiographical Documentary

Estimated length, Format: 70/52 minutes

Country of production, Language: Italy, Italian/English

Funding opportunities: Closing the financial plan, the production, editing, animation and the final post production steps.

Stage of the Project: Several hours of footage have been shot, main photography to start in March, first rough cut scheduled in May/June. 2019

Total Estimated budget: € 140,000.00 / CAD \$ 208,955.00

Confirmed financing: € 45,000.00 / CAD \$ 67,164.00

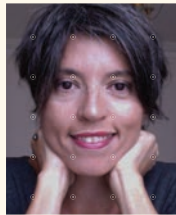
Proposed Delivery Date: September 2019

Teaser link: <https://vimeo.com/306914985/0524f2aefb>

In which territories is your film NOT available: Italy / Free Tv Only



LADOC
www.ladoc.it



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PROJECT

THERE WAS AND THERE WASN'T

Raffi, a former Armenian terrorist, embarks on a difficult reconciliation with his son Haig after decades of emotional distance. When Raffi dies unexpectedly of an overdose, Haig finds himself alone in answering burning questions about his past, while coping with a deep generational trauma.

SYNOPSIS

In 1982, Raffi Balian shot Kani Gungor, a Turkish diplomat, in his apartment building's parking lot. Gungor survived but became paraplegic. Raffi was a soldier for the Armenian Secret Army, a revolutionary group formed to avenge the Armenian genocide of 1915.

Haig is Raffi's son. He says his first memories are of his father's arrest. When Haig was in his 30's he felt it was time to reconnect with his father. So, in 2016 they set off on a journey.

Despite his violent past Raffi was gentle and softly spoken, a talented writer who in his 60s was racked with guilt and yearned for redemption. He had become an injection drug user with a dangerous dependence, but used that experience to improve the lives of drug users like himself.

Raffi took Haig to locations that opened doors to their past: the parking lot where he shot the diplomat, the spots where he first injected heroin. Father and son were different but they were honest, and there was a glimmer of hope that they would reconcile. A few months later, Raffi died from an overdose.

Suddenly, Haig found himself sitting alone in his father's Toronto apartment. He had to decide what to save and what to throw away. He kept only a briefcase and a hard drive with his father's unfinished memoirs.

As the producer and a principal character in the documentary, Haig is a relatable everyman who is the entry to the film's true subject, Raffi. While Haig is on a quest to understand his father, the journey we see is Raffi's.

He inhabits the film through evocative diaries, emails, and memoirs. Raffi's words paint an intimate portrait of a flawed, spiritual, and compelling man.

Haig returned to Canada last September to piece together Raffi's complex life. Next he'll fly to Beirut where the seeds of his father's radicalism were planted, and where he will confront the man who abused his father.

"There Was and There Wasn't" is a universally relatable story of a father seeking forgiveness and a son looking for answers.

PROJECT TOPIC

"There Was and There Wasn't" delves into generational and historical trauma, and tries to bridge the gap between the innocence of a child and the violence caused by a former terrorist. It also touches upon the cause and the effect of the spiking overdose epidemic in Canada through the point-of-view of a man who turned his dependence on opioids into an unwavering commitment to social change. This discourse is crucial in a modern society prone to easy labels.

These themes develop throughout the film while the complex life of the protagonist, Raffi Balian, is slowly reconstructed by his son Haig. Raffi's multifaceted nature brought him through radical changes in his life: from the Armenian armed struggle that he embraced in his youth to his role in the Lebanese civil war; from the tranquility of family life to fervent social battles in

Canada in support of progressive drug policies.

Raffi's son, Haig, has access to extraordinary archival material. Besides the memoirs and photos Raffi provided before his death, personal diaries came to light that added significant insight into Raffi's life while he was transitioning from prison in the late 1980s.

The universal theme of a father-son dialogue, told through a journey of mutual discovery, is at the centre of the documentary, and intersects with current and burning issues such as ideological radicalization, violence as an extreme form of political struggle, and drugs and harm reduction policies.

DIRECTOR'S NOTE AND VISUAL APPROACH

"There Was and There Wasn't" finds a good parallel in the 2003 Oscar nominated, "My Architect: a Son's Journey" by Nathaniel Kahn: a son embarks on a long journey to find out who his father was and, through the recollections of friends, colleagues and family, he reconstructs his father's life while piecing together his own.

Yet, in "There Was and There Wasn't" the same story is approached differently, with important innovations both from a narrative and stylistic perspective.

First of all, the film, although strongly anchored in the son's point of view, is not written, narrated and directed by him in the first person. Mostly built around observational and cinema-vérité scenes and by impromptu interviews, Haig finds his voice along with others in the documentary.

Another important aspect of innovation lies in the visual approach.

As Raffi writes in a passage of his autobiography: "We always leave something of ourselves in the places where we lived. A part of us stays there, even if we leave, and there are things about us that we can only find if we go back there".

The 'pilgrimage' to the pivotal places of the life of both father and son is therefore a crucial element of the film. 'Places', as defined by Raffi, are the 'gates of memory' through which their story flows.

The camera explores them in 'slo mo' to reveal their cumbersome void: the parking lot of the 1982 attack in Ottawa, the Toronto apartment where the Balian family lived, the bedroom where Raffi kissed Haig and his brother goodnight the evening of the attack, the courtroom of the hearings and the trial, the prison cell in which Raffi served his sentence.

This approach brings to light the primary theme of the documentary, which is memory: Raffi's memory, a rollercoaster of pain and guilt; the progressively dimming

memory of his own father, Garabed, who has dementia; Haig's memory, which traces back to a vulnerable age; and then the collective memory of the Armenian genocide and dispersion, looming over the entire story with all its generational weight.

DISTRIBUTION AND MARKETING STRATEGY

Initially, our plan is to submit the documentary to major international festivals then submit to smaller, more targeted festivals that focus on issue-oriented films. We are hopeful of signing a broadcasting license deal with a major Italian broadcaster. We are also working to sign a broadcasting deal with a Canadian broadcaster. From there, the film will be available for pre-sale to international broadcasters, in the United States and Europe. Following broadcast, the film will have a second window when screened at major international harm reduction conferences and at medical teaching facilities.

PRODUCTION SUMMARY

Company Name: Ladoc

Writer/director: Andrea Capranico

Genre of project: Documentary

Estimated length, Format: 90

Country of production, Language: Canada/Italy, English

Funding opportunities: Co-production, pre-sales

Stage of the project: In production

Total Estimated budget: € 370,000.00 / CAD \$ 552,239.00

Confirmed financing: € 100,000.00 / CAD \$ 149,254.00

Proposed Delivery Date: February:2020

Teaser: link:<https://vimeo.com/279815028>



LE TALEE



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PROJECT

SEA SISTERS

Women attracted by the Sea, a journey across two European seas, to express freedom in the "all male" world of Fishermen. How far can a passion lead? The subtle cinematographic portrait of a feminine Europe that fades away, like waves on the sea.

SYNOPSIS

"Sea Sisters" has the structure of a real journey, across the seas of Europe. It is seen through the eyes of women born in different parts who share an attraction for the sea. The journey is their way to find freedom in the "all-male world" of fishermen.

The Mediterranean Sea: Antonia is a 25-year-old from Gallipoli, southern Italy that is crowded by tourists in summer

and beaten by winds and storms in winter. When she was but a few months old, Antonia lost her father in a terrible shipwreck: so, being near the sea helps keep his memory close. She strongly desires to work as a fisherwoman aboard her family's boat. Maybe Antonia will never fulfil her desire. While the sea continues to call her, only her brother Franco is allowed to work on the family boat, because 'this is not a job for women'. In the patriarchal society of this Mediterranean culture, all the members, especially women, are subjected to their family's ruling.

Meanwhile in the Arctic Ocean, Sandra has fulfilled her desire. She is a Sami woman who, after a conflict with her family, has reached her dream to become

a fisherwoman and captain of her own boat. She is a combination of feminine grace and wild force: "This is not only my work. For me, it's a way of life. It means to be free, and in the best office in the world: the sea".

We will witness her life between whales and ice storms, discovering how she confronts this rough profession and the great loneliness of being the only fisherwoman there.

We will discover with them both how far a passion can lead, drawing a cinematographic portrait of an invisible feminine Europe fading away, like waves on the sea.

Is it possible to imagine a future of equal opportunity and self-determination for both men and women?

PROJECT TOPIC

What makes these stories extraordinary is certainly their setting: The Sea. An Archetype (feminine) that contains in itself the concept of freedom, putting all protagonists (and the audience) close to both beauty and danger.

The fascination exercised on the protagonists by the environment in which their stories take place - two different seas of Europe - also extends to the visual and stylistic aspects of the project, which I feel very close to, as I was born in the coastal region of Apulia. In And since I was a child, I have spent all my summers in Gallipoli, the main filming location in Italy.

Like my previous effort, Sea Sisters stems from my desire to tell stories of extraordinary characters, with strong motivations to explore, whose stories could create a dialogue and be inspiring for society and for other women, as it has been for me, since the first time I entered

this world. In particular, in view of their personal and family background, Antonia, and Sandra, became an example of not only how to understand a closed world like that of those who live close to the Sea, seen through a distinctly feminine lens, but also to treat the theme of the 'gender gap', which I feel intensely.

Actually, this is not a film about fishing or women, but about freedom and the fulfilment of one's dreams. The question is: why do these fishermen live a life of sacrifice, low remuneration, risking their lives? Simply because despite everything "they would not want it any other way".

DIRECTOR'S NOTE AND VISUAL APPROACH

The stylistic approach is determined by contrasts and oppositions: the obscurity of the abyss is opposed to the blinding whiteness of the Salento beaches and discotheques that illuminate the nights of Gallipoli; the darkness in which the fishermen of the deep South start off by throwing their nets. This is opposed to the luminous midnight of the Barents Sea, where Sandra and her fishing boat navigate between whales and king crabs in the wild Norwegian fjords; the underwater world, the sea depths, commonly associated with a world populated by deep dangerous creatures, where at any moment one can risk death. This becomes the source and origin of life for those who fish, while the only option for the world "above", for those who live in those areas is: 'here you are a fisherman or you die'. This will be underlined by live action shot in the high seas, in potentially dangerous situations.

Set against the background of the protagonists of the film: time, traditions and memory come alive and pulsate

together: there is the world of the Sami people with their customs, myths and legends of the North; and the world of Mediterranean fishermen, made up of beliefs, rituals and re-enactments, (such as the levirato /adoption of a child by an uncle in case of father's death, as with Antonia); the incidence of climate change; and the Sea Crisis, which threatens to erase the past and future of all these people, including our young women.

DISTRIBUTION AND MARKETING STRATEGY

Following our development strategy, we participated in the official selection in the pitching Forum: Lisbon Docs Pitching 2016; In progress Milan 2016; Medimed Forum 2016; IDS - Italian Doc

Screenings 2018; MIA DOC Pitching Forum 2018. As a result, SEA SISTERS is conceived to reach an international audience, through theatrical distribution, TV broadcasting - 50min version, festivals screenings and VOD. We strongly believe that our documentary will reach a broad public, thanks to the passion and self-determination of our protagonists, both young adults, as well as those more interested in topics involving the gender gap and ethnic minorities such as the Sami. We are now developing an outreach campaign with the female association UMAR Acores, that reaches the fisherwoman community world-wide.

PRODUCTION SUMMARY

Company Name: Le TALEE srl / Officinema Doc srl

Writer/director: Brunella Fili, Antonella Gaeta

Genre of project: Creative Documentary (Gender Gap; Social & Human Interest; Environment & Nature)

Estimated length, Format: 90 min; 52 min TV version

Country of production, Language: Italy and Norway; It/ Nor/ Eng

Funding opportunities: Acquisition, co-production, pre-buy, distribution

Stage of the project: Development

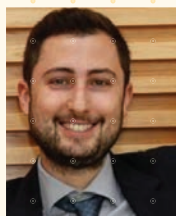
Total Estimated budget: € 250,000.00 / CAD \$ 375.000,00

Confirmed financing: € 40,000.00 / CAD \$ 60,000.00

Proposed Delivery Date: 31.08.2020

Teaser link: <https://vimeo.com/188343056>

In which territories is your film NOT available: Italy



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FELLINI OF THE SPIRITS

FEDERICO FELLINI AND HIS RELATIONSHIP WITH MYSTERY AND THE ESOTERIC

Fellini of The Spirits is inspired by the conviction that the metaphysical irradiates his work and shows Fellini as local, yet universal. The documentary illuminates this protean auteur enchanted by the mystery, which lies throughout his creations.

SYNOPSIS

"Fellini of the Spirits" starts from the belief that it is the metaphysical stance behind his art that makes him local yet universal. We aim to focus on his love of Mystery which crosses, ties in, behind and beyond each of his works. Much has been said, written and filmed about Fellini. His attitudes, art, extravagances, obsessions, and much more. However,

no one until now has investigated his profound interest, fascination and never-ending vehemence for what he defined as "mystery", the esoteric, the non-seen world.

PROJECT TOPIC

Even today, it is impossible to think about cinema without thinking of Federico Fellini, thus the great contemporary filmmakers still look at him with respect and devotion. As Producers we think that one of the eternal aspects of Fellini's cinematography is still to be explored and circumnavigated: the metaphysical aspect and the relationship with the Mystery. It was the need for a deep

investigation of the intellect and his heart that lives at the heart of all his films. Fellini did not want to put the word “the end” as he was convinced that there was not an end to the human journey. Deeply in love with, and amused by life, Federico Fellini was always looking for a meaning. Investigating Fellini’s metaphysical poetics is also coming into contact with the wonderful “Book of Dreams”, a diary where he wrote and drew dreams and nightmares to unveil their meaning, together with his therapist. But the “method” of the appearance of dreams is also a cinematographic one. In many interviews Fellini explains that he made his films in a sort of “mediumship” during which scenes, characters and dialogues suddenly appeared and found an order and coherent dimension. Mad Entertainment – our studio will also animate some drawings from Fellini’s “Book of Dreams” thus telling a world of magic, poetry and fantasy that otherwise we cannot see. We believe we are the right persons to tell such a story: we are Italian, specializing in documentaries and animation, and we believe in the magical aspect of this project.

DIRECTOR’S NOTE AND VISUAL APPROACH

Much has been said, written and filmed about Fellini. His attitudes, art, extravagances, obsessions, and much more. However, no one until now has investigated his profound interest, fascination and never-ending vehemence for what he defined as “Mystery”, the esoteric, the non-seen world. It is well known that he loved magicians, astrologers, mediums and anything able to put him in contact – potential or otherwise – with the supernatural, the invisible. Fellini created the term: ‘Felliniesque’. His movies, art, language are all characterized by a superb, glorified and totally Italian spirit. While being universal, no one has shown his country with such grace and humor. “Fellini Of The Spirits” will tell this through images and without voiceover. There are juicy anecdotes that will be rendered in animation. The spectator will take a trip into the ‘Felliniesque’ and ‘para-Felliniesque’ universe; however, his cinema is the central source. The goal is to render the profound fun and happiness felt by anyone who shared a stretch of his road.

To bring us closer to the great Maestro, the documentary Fellini of the Spirits will use Fellini’s films, photographs, Italian and international archival material, interviews with Italian and international witnesses.

DISTRIBUTION AND MARKETING STRATEGY

As for our previous productions, our primary intent is to distribute the movie theatrically. We still believe in the unique emotions the audience feels watching films on the big screen.

An important national distributor has shown interest in our project.

We will present “Fellini of the Spirits” within national and international Film Festivals.

With the support of our partners and co-producers we intend to let the movie travel all over the world because - for all its elements and peculiarities - the story we want to tell could be well accepted by both national and international audiences.

PRODUCTION SUMMARY

Company Name: MAD ENTERTAINMENT S.P.A.

Writer/Director: Anselma Dell’Olio

Genre of project: Documentary – Arts & Culture

Estimated length, Format: 80’ – Feature Length

Country of production, Language: Italy – Italian / English

Funding opportunities: Co-Production; Pre-Buy

Stage of the project: Production

Total Estimated budget: € 1,200,000.00 / CAD \$ 1,791,045.00

Confirmed financing: € 520,000.00 / CAD \$ 776,119.00

Proposed Delivery Date: 9 MARCH 2020

Teaser link: <https://vimeo.com/293329956/ead258a317>

MICHELANGELO *film*

MICHELANGELO FILM
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PROJECT

DENG AND THE MAOIST ANTIQUARIAN OF LUXEMBOURG

The original and little-known story of the Luxembourger Adolphe Franck, who met Mao Tse Tung during the Cultural Revolution, and helped China with the sale of the antiquities coming from the dismantling operations of the Red Guard, becoming a great and sought-after art expert thanks to this mission.

SYNOPSIS

The project is based on Western travel writer Davide Rossi's book about Deng Xiaoping the Chinese statesman who led China into becoming the world's leading economic power

Accompanied by a friend, Pierluigi Colombini, who will take photographs,

we will see Davide writing on a train that crosses several regions of China, which was the backdrop of Deng Xiaoping's life and activities, always accompanied by a young and attractive Italian-speaking Chinese woman.

During stopovers in cities such as Beijing, Shanghai, Xian, but also in the countryside of the Xinjiang or Sichuan regions, Davide, with the interpreter's help, will ask the locals their point of view regarding Deng Xiaoping, and enquire how they live, and what they think about today's China and their dreams of the future.

The story will be also be told by another figure, a Luxembourger Communist,

Adolphe Frank, who devoted his life in the 60's to the Communist League of Luxembourg, together with Charles Doerner, the only living witness of that period.

PROJECT TOPIC

My desire to become more deeply acquainted with Chinese thinking and culture, propelled me to make this film, for a variety of reasons, which remain obscure and hard to understand for Westerners.

I chose to do so through one of the most charismatic and significant figures of China's history: Deng Xiaoping, who had a life, that seems to me iconic in understanding the Chinese mentality.

I also believe that the best teller of this story from a western point of view, is journalist and writer Davide Rossi, who also belongs to the Communist Party (Switzerland). We will witness an exchange of amusing discussions between Charles Doerner, scholar and leader of the Communist Party of Luxembourg who sides with his friend, the Maoist antiquarian Adolphe Frank and through Davide Rossi, a committed admirer of Deng Xiaoping.

There is another interesting point of this story that few know about.

Hearing talk about the existence of the Communist Party of Luxembourg, the land of banks and finance might seem a contradiction. And yet the Communist Party of Luxembourg was founded on January 2, 1921, and principally composed of Italian laborers working in the mines and steel mills, many of whom, in the crisis of '29 had set off as economic refugees seeking livelihoods in France, Belgium, America. Throughout the Second World War, the contribution of the Communists to the Resistance was fundamental and in the postwar period approval rose, until reaching, 12% and six deputies in Parliament, in the '60's.

DIRECTOR'S NOTE AND VISUAL APPROACH

The development of this documentary follows a story that singles out situations that best help to visualize the project, create possible dynamics, and portray atmospheres. On that basis, it will guide the actual filming.

The structure will look more like that of a film than that of a documentary, and will follow an involving narrative line based on the situations and relationships that the protagonist will confront in depth with the Chinese context. There will be interviews but also moments when the

film will portray nature and landscapes through the train windows, by bicycle and walking. These unpublished images are like those of the inner regions where Deng Xiaoping was born and where he lived when he was removed from Mao to be a normal bureaucrat.

Another essential part of this documentary will be the archival footage and images sourced in China as well as in Luxembourg.

Beginning in Luxembourg, the city also inserts itself into the narration of Davide's journey through China. Like a thin red line, it cuts through the book

that Davide is writing and keeps us connected to the history of relations between China and the West, while recounting, through images and parts of the city, the unsuspected participation that Luxembourg with relation to Mao and China.

DISTRIBUTION AND MARKETING STRATEGY

The film is currently an Italy/Luxembourg co-production and is looking for a Chinese co-producer and distributor. The Michelangelo Film Company has already produced a documentary film in Beijing on May 1 2018.

PRODUCTION SUMMARY

Company Name: Michelangelo Film

Writer/director: Pepi Romagnoli

Genre of project: Creative Documentary

Estimated length, Format: 90/52, 4K

Country of production, Language: Italy, Italian, French, Chinese

Funding opportunities: Co-producers – financing – sales agents, festivals

Stage of the project: Development, Pre Production

Total Estimated budget: € 500,000.00 / CAD \$ 750,000

Confirmed financing: € 100,000.00 / CAD \$ 150,000.00

Proposed Delivery Date: September 2021

Teaser link: <https://vimeo.com/320374074>

password: teasermoaista



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PROJECT

I'M IN LOVE WITH PIPPA BACCA

THE FINAL TRAGIC PERFORMANCE OF PIPPA BACCA.

A young woman has been found dead outside Istanbul". She has been raped and strangled. She was wearing a wedding dress. But she wasn't a bride. She was an artist.

SYNOPSIS

In the first days of April 2008, the news broke in Italian newspapers:

The body of the Milanese artist Pippa Bacca was found lifeless, a few kilometers from Istanbul. Raped and strangled. Dressed as a bride. She was hitchhiking.

For about two years the Milanese artist Pippa Bacca had been working on her artistic project, the performance: 'The Journey of the Brides,' during which she was brutally killed.

The idea of Pippa was to create a traveling performance, a hitch-hiking trip during which the artist, dressed as bride, would have crossed many countries of Eastern Europe and the Middle East, recently devastated by wars or by ongoing conflict, to bring a message of peace and brotherhood between peoples. An opportunity to collect images, sensations, testimonies of different cultures on the role and condition of women in a performance where the roles of viewer and artist overlap. An ideal and symbolic marriage with the world; a provocation that exposes the archetypal strength of love, family and peace to the logic of violence.

"I'm in Love with Pippa Bacca" tells the story of her life leading up to that fateful moment.

The story will be developed on three levels:

1. The biographical part: interviews with the people who knew her, from her boyfriend to her friends, from her mother to her 4 sisters;

2. The journey: we'll go back in the places that Pippa visited and will talk with people that Pippa met, until the moment when her life came to an end;

3. The archive material: both photos and videos will become the visual and emotional memory of the story;

A first version of the project was pitched in Amsterdam and was awarded as Best IDFA Round Table Pitch 2018.

PROJECT TOPIC

How could you not fall in love with her life?

Pippa isn't the story of her death. It's the story of all the things that came before. Pippa's way of discovering the world, her obsession with art, her uncontrollable desire to relate to others

Pippa Bacca was an artist who took risks with her art on behalf of all people. Pippa and Silvia didn't take a trip because of a personal desire; they were inspired by big ideas that could touch every country.

Even if, most of the time, we don't know, there are a lot of people who risk their life for beliefs that go beyond themselves.

Her murder was an individual event that touched all of us, because not only a life was interrupted, but it tried to destroy a light, an idea, a hope: Pippa's conviction in believing and trusting in other people and in the world. Pippa herself trusted in others because she wanted to believe in that. But sometimes destiny is sarcastic: as Pippa's mother says, maybe this ending happened to show her message of peace in a stronger and more explosive way.

DIRECTOR'S NOTE AND VISUAL APPROACH

The movie is going to be a biopic.

A biopic about Pippa Bacca, her life and her art with a specific focus on the last performance "Brides on Tour."

The storytelling will follow different overlapping narrative lines that complement each other. In this way, the story will be wider yet intimate and it will help explain Pippa's artistic reasons, beliefs, needs.

DISTRIBUTION AND MARKETING STRATEGY

The distribution agreements with Andrea Romeo in Italy and Paul Cadieux in Canada have not yet been defined in detail but will be finalized as soon as possible.

We want the film, which has aroused great interest in the markets and was awarded as the best project at the Round Table pitch of IDFA, can be shown for the first time in a major festival and can thus take advantage of a great international visibility. We would like the debut to take place in a context like Hot Docs or Venice. After its' festival debut, the film can aspire, as has also been hypothesized by the expert film distributor Andrea Romeo, to a circulation in Italy for a reduced number of weeks in about 30 theatres. A similar intention was expressed by our Canadian partner Paul Cadieux who, especially in Quebec, imagines a successful distribution. A theatrical circulation is

also possible in Germany and France, but these are still only sketchy hypotheses.

The television distribution is already partly planned: A & E Networks will broadcast the film in its full version once the film programming has been completed, SVT for Sweden has already expressed its intention to broadcast a shorter version in the same phase. No dates have yet been established with our Dutch and Swiss interlocutors, but in all likelihood the airing of the film will take place in the same period in all the countries currently involved.

At IDFA we have been contacted by many distributors and invited to collaborate.

PRODUCTION SUMMARY

Company Name: NACNE

Writer/director: Simone Manetti

Genre of project: Documentary

Estimated length Format: 90 min

Country of production, Language: Italy, Italian, Croatian, Turkish, English

Funding opportunities: Pre-Buys, Distributors Out Of Canada And Italy

Stage of the project: Advanced

Total Estimated budget: € 335,914.00 / CAD \$ 501,365.00 (To Be Updated)

Confirmed financing: 70%

Proposed Delivery Date: Autumn 2019

Teaser link: <https://vimeo.com/301556918>

Password: bacca

In which territories is your film NOT available: World, except Italy and Canada

start®

START
www.start.mi.it



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PROJECT

THE AGE OF INNOCENCE

THE STORY OF A SEPARATION AS OLD AS THE WORLD.

The age of innocence is the story of a son facing the separation from his mother as he becomes an adult. In an age of eternally adolescent children and aging parents, through scenes of family life, intimate conversations and gestures, together with words and silences, the director digs into his own intimacy, and he rethinks the bond with his mother, to build a path to adulthood.

SYNOPSIS

The courtroom is deserted. In the half-light someone arranges the courtroom chairs. It's my mother President Anna Conforti, who is trying to line up the huge chairs, so much bigger than herself. It's been a few days since she pronounced the last verdict of her life on the Piazza della Loggia bombing. I watch her from afar as she says goodbye to the room:

The Court retires. For good. The end of the age of innocence deals with that sense of melancholy that slowly creeps on us as we perceive the transience of the people we love. As an only child, I recently left my parents' home for good. My mother's exit from the public stage coincides with my own exit. Thus, we both find ourselves in a crucial phase - me, in my early thirties; her, in her early seventies. The documentary depicts this parting and the simultaneous transition of our lives towards a new age. The dismantling of my childhood bedroom with its new coat of paint symbolizes my wish to fly the nest. Without turning back, I begin a journey out of the comfortable enclosure I grew up in, along with my need to prove myself. Upon my return,

my mum is diagnosed with breast cancer and blames me for leaving home without her really ever knowing anything about me. To her, I have remained a mystery, still in the age of innocence: she couldn't even tell if I am gay, or straight, or if I have ever had a love affair. Over the years, I have always carefully hidden all my emotions from her. But how could I tell her all the words I have never said? How can I return my mother's unconditional love? The unexpected beginning of my first important relationship is the chance to try and open up, giving her what she has always asked for: a chance to catch a glimpse of me, of that restricted affective world, an amendment for the fault of leaving home. But could her appeals conceal a deeper and unrealizable need to reconstruct that family unit that no longer exists? Therefore, the age of innocence is the story of a separation as old as the world. The archetypal story of a son who acknowledges his mother's impossible wish; the attempt to fulfill it, and the powerlessness in front of the inevitable cutting of the cord.

PROJECT TOPIC

If I try to imagine my parents when they were my age, I see two adults, independent and professionally fulfilled. They were no longer their parents' children and were ready to become parents in their turn. On the contrary, it seems like my generation is indefinitely prolonging the status of children, still feeling like teenagers while our parents are already getting old, unprepared for the natural role reversal that sooner or

later we will have to face. The age of innocence is rooted in this mismatched time, in the difficulties of communicating as we get older, in the strain of not leaving behind the unresolved issues of a parting that never really happened. Starting with the purpose of documenting my mother's last trial, I soon realize that my desire is driven by something else. I feel like her retirement is showing me the evidence that time is passing, my parents are getting old and I am drifting away from them, although our relationship has never grown. How can I cope with this parting, and with adulthood? The film, revolving around this question, is mainly developed through the observation of family life, thus sparking intimate conversations with my mother. It focuses on her, her gestures, her words and her silences. My journey is fuelled by our conversations, driven by her pleas and questions. The dismantling of my mother's office is mirrored by that of my childhood bedroom. There, several file footages pop out as from a magic box, recorded on many different supports and showing my childhood's light-heartedness, my first film experiments, but also the overprotective bubble in which I grew up, with my mother ready to come to my aid even before I stumbled. Soon she realizes she can take advantage of the camera to access an intimate sphere of my life that had always been restricted to her; now she could reverse the device to reach a kind of communication and keep me close to her a little longer. But again, I put my past aside and, deaf to my mother's call, I leave in search of my own spaces, where she

is physically absent. I need to break away and sound myself out as an individual, to let out my small and big fears, such as my fear of flying, or of insects, emblematic of my dread of the smallest wound.

Upon my return, the sudden appearance of the disease acts as a watershed. My mother's tumor is in its' first stage and the surgery removes it with no consequences. But the idea of her immortality, which I still nurtured inside, suffers an irreversible blow. I am more afraid to film her, now that the camera frames her wounded, frail and mortal body. But this episode acts also as a warning, pushing me to open up more with her. For my mother it's the chance to reaffirm with even greater determination her wish for a handover to another woman, who could relieve her worries of my loneliness and unhappiness, when she is gone. So - almost as a manifestation of my wish to please her - I start filming the beginning of my relationship with Diletta: playful and intimate moments that seem to resonate with my mother's fantasies, with what she wishes for me. It feels like the perfect opportunity to give her what she always asked for, as if I were giving her a piece of myself as a present. But the promise of a handover reveals an insidious and melancholic side, which feels like a substitution; at the same time, it shows how deceptive is the guarantee of a son's everlasting happiness. To my mother, Diletta - who she will never meet in the film - is like a bittersweet phantom who fulfills and takes away her impossible wishes. This is the end of the age of innocence.

DIRECTOR'S NOTE AND VISUAL APPROACH

Form and style have grown through the necessity to move with extreme freedom, opting for an empathetic point of view, close to the characters, whilst pulling back sometimes to observe them from afar, with discretion, depending on the mood. So, the camera is 'present', actively creating and undergoing the effect of the emotional atmosphere, while interacting with the characters it portrays. I have also tried to take advantage of natural light to match the characters' feelings or what I was projecting on them about myself, by penetrating the dim light of summer that surrounds the house before a storm, by sweeping over the surfaces of furniture piled with objects and traces of our past, by investigating mirrors and window reflections, as silent witnesses of our lives.

The narrative structure, on the other hand, is split into two parts: while the first is basically centered on my escape, the second is depicted as a reconciliation that brings me to the end of innocence. But while I'm growing away from it, it seems like my mother is re-encountering her own age of innocence.

Filming my mother has always been, and still is, irresistibly fascinating. Her generosity in sharing her most intimate emotions, her soul-stirring love for me, the way she offers herself to my camera is so powerful and unfathomable, something I could never be capable of. Her character makes a great leap: from dismissing her robe at the beginning of the film to her cyclamen pink dress on her 70th birthday, echoing the pop taste of

my girlfriend, whose identity she knows now. Like undressing from her public role to fulfill once again her role of mother; that all-embracing Mediterranean mother, with whose South roots she has always clashed.

I have often filmed her in an enigmatic half-light, as if I were speaking to a shadow hanging on the verge of dimness, where I can still save her from darkness, before she gets swallowed. Sometimes it seems like I was trying to film a ghost, turning my mother into a memory ahead of time, with the consistency of a mirage, to exorcise her demise and at the same time capturing her presence. As if, by flirting with the fear of my parents getting old, with the ghost of disease and death, I was trying to lean out over the abyss, to peek at it and try to give it a shape.

DISTRIBUTION AND MARKETING STRATEGY

The detachment from the mother that Enrico represents in each of his most intimate facets is the moment of growth that every human being has faced or has to face. This is the reason why we believe that this documentary can reach a very wide audience, from young men and women to adults, from sons to parents, to stimulate a large international discourse about child-raising today.

We intend to introduce the project not only to the public broadcasters RAI and RSI, with whom we have good relationships, but also to other European and worldwide TV broadcasters. We are also planning a distribution including theatrical and festivals in different territories, like, IDFA, Visions du Réel, Berlin, Hot Docs or Sundance.

PRODUCTION SUMMARY

Company Name: Start S.r.l.

Writer/director: Enrico Maisto

Genre of project: Documentary

Estimated length, Format: 80 min., HD

Country of production, Language: Italy, italian

Funding opportunities: Acquisition, Commission, Co-Production, Pre-Buy

Stage of the project: Development

Total Estimated budget: € 225,000.00 / CAD \$ 338,000.00 CAD

Confirmed financing: € 50,000.00 / CAD \$ 75,000.00

Proposed Delivery Date: 2/01/2021

Teaser link: <https://vimeo.com/323479155>



SUMMERSIDE INTERNATIONAL
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PROJECT

AMALATERRA

SYNOPSIS

AmalaTerra is a documentary that captures the tragedy caused by Xylella, a bacterium that has been attacking olive trees in the Salento area (Italy) over the past ten years, and which relentlessly continues its lethal journey. The spread of the disease put to the test the Apulian economy and the landscape. More than sixty million olive trees are likely to decline as well as the tradition of a land that, for thousands of years, has considered its olive trees and olive oil its' most precious bounty.

The documentary lays bare the lives of simple peasants, major agronomists and entrepreneurs who seek to eradicate the disease with all their strength.

PROJECT TOPIC

Awareness raising to respect the land, which is essential to live healthily and in harmony with the world. Important scholars and researchers are trying to shed light on the phenomenon of the XYLELLA bacterium. It's indeed one of the most urgent and dangerous agricultural diseases of the past 10 years and an urgent issue for humanity as a whole.

DIRECTOR'S NOTE AND VISUAL APPROACH

Immigration and Xylella are two different problems but they share the same desperation and sense of abandonment. I can't imagine Salento without olive trees, and I want to do something for Apulia and its inhabitants. I hope that this documentary will give voice to this magical land and its farmers. I would like to inform everybody about this outbreak with no cure. Our only hope for saving sixty million Apulian olive trees is to talk about it.

Regarding the soundtrack, special Italian guest star: Mario Biondi. sings an original song specially written for my project. (Gabriele Greco)

DISTRIBUTION AND MARKETING STRATEGY

The international distribution of the documentary has been assigned to Summerside International, who is also a co-producer in the project. Summerside International is helping in the worldwide promotion of the film, and we'd like to find distributors and festivals to give the project proper attention and visibility. The Italian theatrical release is scheduled for June 2019.

PRODUCTION SUMMARY

Company Name: Summerside International

Writer/Director: Gabriele Greco

Genre of Project: Docufilm

Estimated Length (in minutes), Format: 2 Versions: Theatrical 70' And Tv 52'

Country of Production, Language: Italy - Italian

Funding opportunities: Distributors, Broadcasters, Festivals, Exhibitors, Distribution

Stage of the Project: Post Production

Total Estimated Budget: € 120,000.00 / CAD \$ 179,104.00

Confirmed Financing: 100% - Fully Financed

Proposed Delivery Date: May 2019

Teaser Link: <https://vimeo.com/317265235>

In which territories is your film NOT available: ITALY (COUNTRY OF ORIGIN)



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PROJECT

A BEAUTIFUL SUMMER

Versilia, Italy 1968. A group of young disabled people land on a very glamorous beach. And ever since, they have never stopped coming back to that enchanted place. Fifty years on, the protagonists lead us in an extraordinary journey through the world of disability.

SYNOPSIS

A journey through the world of disability told by a group who 50 years ago, sided with some young disabled people and their families. It was a huge challenge: taking them to one of the most famous and glamorous Italian beaches to experience an unforgettable summer. Since then, they have always returned to

that enchanted place and more and more friends have joined them.

PROJECT TOPIC

The project of the new in-house studio of Tv2000 is telling stories about reality and creating documentaries with alternative languages and modern technologies.

Our commitment is to invent stories of courage and hope, solidarity, legality, integration, immigration and diversity, without ever giving up on real and intimate look. "A Beautiful Summer" is an extraordinary tale of courage, of wins and losses, of loves and caresses, of dawns and

sunsets, of mothers and disabled children.

1968 - It's been 50 years from when a wind of change blew in around the world and how a group of young mothers from Pistoia felt it on their faces and in their hearts. It was the wind that gave them the courage to bring their disabled children out into the small Tuscan town and then to the sea, to the glamorous beaches of Versilia well known for La Dolce Vita.

Without any filter and prejudice, we tried to enter the souls of the protagonists, forgetting about their wheelchairs.

We deeply believe that disability and diversity are very important topics to focus on, today more than ever, in a society where the public's concentration threshold is only eight seconds.

We could have been born with a physical disability like Fabrizio, who uses his feet instead of his hands to write poetry and to chat with his friends on Facebook; or have had a car accident that forced us to change our life plans.

This docufilm was conceived and shot with the aim of sensitizing, of slowing down, and then reflecting on the past,

present and future of the world of disability and beyond.

It's a 50 minute documentary that does not intend to arouse compassion or pity. Love and beauty are the two keywords that form the basis on which the strength and the message of the film are based.

DIRECTOR'S NOTE AND VISUAL APPROACH

The director says: "Valentina and Francesco's smile, Fabrizio's poems, Paolo's tenderness, the mothers' tenacity and hope have been the way to enter in their stories without filters.

Many of the scenes in "A Beautiful Summer" were filmed at sunrise and sunset in front of the sea, where the sound of the waves merged with the most intimate aspects of the protagonists' souls.

The camera followed their rhythm and adapted to their times, catching a slowness unfortunately forgotten".

DISTRIBUTION AND MARKETING STRATEGY

"A Beautiful Summer" was presented at "Italian Doc-IT Better" a showcase for the

best Italian documentaries produced in 2018 at MIA MARKET - Rome.

We are planning to attend to such relevant international festivals and competitions as Hot Docs and we are scheduling over the next few months a theatrical distribution in different Italian cities.

The aims are many: enrich the current product schedule and reinforce the

network brand by spreading these TV productions through international festivals and markets.

TV broadcasters interested in rights acquisitions.

DEMO LINK

<https://vimeo.com/1302046502>
Password: TV2000Factory_abeautifulsummer

PRODUCTION SUMMARY

Company Name: Tv2000

Writer/director: Gianni Vukaj

Genre of project: Human interest

Estimated length, Format: 52'

Country of production, Language: Italy, Italian

Funding opportunities: International distribution

Stage of the project: Completed

Total Estimated budget: € 49.600,00

Confirmed financing: € 49.600,00

Proposed Delivery Date: : November 30th, 2018

Teaser link: <https://vimeo.com/1302839334>

Film NOT available: In Italy



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