



مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

A Space for New Voices in Cinema

15–20 March, 2019



Cover: 'Places of the soul', directed by Hamida Issa

Qumra

**A Space for New
Voices in Cinema**

15-20 March, 2019

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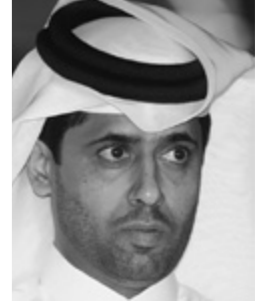
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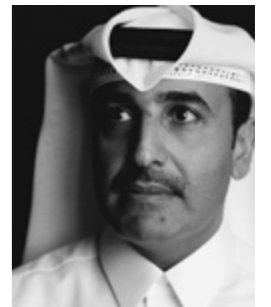
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**Mansour Ibrahim
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**H.E. Issa Bin
Mohammed
Al Mohannadi**

Qumra was launched five years ago with the vision of a strong foundation for a vibrant and thriving film community of collaboration in Qatar, across the Arab region, and beyond. Through the innovative and diverse ecosystem encompassing funding, development and screening programmes, the Doha Film Institute has established a crucial industry platform in the development of global cinema.

Now in its fifth edition, Qumra has evolved from vision to reality. Out of passion, drive and commitment, it has grown to become a respected industry launchpad for emerging filmmakers from the Arab region and across the world, serving to unify a shared understanding of art, the human condition and continuously redefining the very fabric of Arab cinema.

We are immensely proud of the growing number of world-class projects nurtured through Qumra that continue to push boundaries and amplify fresh new voices, using cinema as a catalyst in the discussion and discourse around the most pressing issues of the world. The transformation of each participating project reflects the Doha Film Institute's unwavering commitment to fostering film education and skills development as significant contributions to a vibrant and active creative community.

Central to the success of Qumra is mentorship from accomplished film masters with unique vision, who have uncompromisingly pushed boundaries and redefined storytelling to position themselves as luminaries of cinema. The Qumra Masters inspire and embolden brave perspectives and groundbreaking approaches to technique, which in combination with creative confidence and perseverance, results in truly powerful films that gain significant international awards and critical acclaim.

Qumra connects emerging filmmakers with the most influential names in media and world cinema in a network that strengthens the foundations of a robust creative industry right here in Qatar. The growing support we have received has encouraged an energetic momentum that propels us forward.

Marking its fifth edition, Qumra continues to play a central role in the growth and development of a flourishing regional and international network of a truly representative and actively engaged film industry.

I thank you all for your contribution to Qumra 2019 and to a brighter future for an empowered film industry, and hope you enjoy your experience in Qatar.



**H.E. Sheikha
Al Mayassa Bint Hamad
Bin Khalifa Bin Hamad
Al-Thani**

**Chairperson,
Doha Film Institute**



**Fatma Hassan
Alremaihi**
**CEO,
Doha Film Institute**
Director, Qumra

It is my great pleasure to welcome you to the fifth edition of Qumra, the Doha Film Institute's initiative dedicated to the development of a growing community of world-class regional talent.

Recognised as the key platform for discovering exciting voices and compelling perspectives, Qumra provides emerging and established filmmakers with unprecedented access to accomplished film experts for project feedback and mentorship.

The specialised industry focus of Qumra offers opportunities for creative exchange and collaboration that often propel careers to the next level and has become a crucial incubator for the successful development and global exposure of Arab and world cinema.

Driven by the ambition, determination and commitment of trailblazing filmmakers motivated to direct their own destinies, Qumra equips them with skills and guidance to help them confidently navigate the global film landscape without sacrificing their unique voices. The Institute is extremely proud to see projects continue to build momentum and international recognition, realising its vision for a vibrant film industry in Qatar and the region.

To date, over 100 projects have participated at Qumra, guided by 21 Qumra Masters whose vision is synonymous with the best of contemporary cinema. Each of the Masters, while very different in their approach to making films, are renowned for their innovative approach to their craft, and are an inspiration to us all. We are extremely honoured for their invaluable contribution to the evolution of the next generation of cinematic masters.

Qumra 2019 will present 36 projects, including 15 from Qatar, that make up a rich tapestry of perspectives. I thank these talented storytellers for embarking with us on this creative journey and look forward to witnessing their growth.

We are indelibly grateful for the industry experts who contribute their time, energy and wisdom to supporting the growth of the film industry in Qatar and the region. Their generosity has assured the success of our participating filmmakers and helped them realise the value of their voice.

Qumra would not exist without the invaluable commitment of our Qumra Masters. The unique perspectives of these visionaries of film inspire and illuminate the experience of the power and possibilities of cinema for filmmakers and audiences.

As the Doha Film Institute continues to invest in a strong foundation for our creative industries, I thank all involved for their contribution to supporting Qumra as a central part of our commitment and vision.

When I set out to make *Chronicle of a Disappearance*, my first feature film in the nineties, I wanted to prove a point. That the narrative of Palestine is non-linear, composed of multiple narratives, of small fragments, of moments in the margin, in the personal and everyday life experience, shared, lived here and elsewhere. As such, Palestine would become a microcosm of the world; its narrative, thanks to the cinematic language, becomes a universal one.

End of flashback to the here and now, and the concept and meaning of universality itself continues to be seriously challenged, viciously attacked, gravely threatened by a globalization that is championed for its vulgarity and speed of destruction.

One asks how one could continue. Especially when someone, like myself, has no more desire to prove a point. Save that I have no more ambitions.

And yet, and don't ask me how, when I put one cinematic image next to another and a subliminal meaning unfolds, there is promise. Don't ask me how and I don't know why. I rejuvenate. And this moment, this meaning, is magnified; it becomes the potentiality of better things to come. So, I continue, oblivious of the state of things. Or in denial thereof momentarily. In the process, the personal and the political bond by a metaphysical interlocutor that speaks a familiar language, rings the bell of remembrances, of ethics, of aesthetics, of moral boundaries, of the pleasures of being and the pleasure itself by itself.



Elia Suleiman
**Artistic Advisor,
Doha Film Institute**

Qumra Programming Team

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Director of Strategy and Development
Qumra Deputy Director

Khalil Benkirane

Head of Grants

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Qumra Industry Manager
Film Training Senior Manager

Jovan Marjanović

Industry Advisor

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Senior Coordinator

Quay Chu

Development Executive

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/ Film Workshops & Labs
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/ QFF Programme Manager /
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Workshops & Labs Coordinator

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Grants Coordinator

Rawda Al-Thani

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Jana Wehbe

Qumra Industry Senior Coordinator

Ania Wojtowicz

Qumra Shorts Coordinator /
Film Workshops & Labs
Senior Coordinator

Cultural Partners

Qatar Museums

Qatar Museums connects the museums, cultural institutions and heritage sites in Qatar and creates the conditions for them to thrive and flourish. It centralises resources and provides a comprehensive organisation for the development of museums and cultural projects, with a long-term ambition of creating a strong and sustainable cultural infrastructure for Qatar. Under the patronage of His Highness the Emir, Sheikh Tamim bin Hamad Al-Thani, and led by its Chairperson, Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, QM is consolidating Qatar's efforts to become a vibrant centre for the arts, culture and education, in the Middle East and beyond.

Since its foundation in 2005, QM has overseen the development of the Museum of Islamic Art (MIA), Mathaf: Arab Museum of Modern Art, and the Al Zubarah World Heritage Site Visitor Centre. QM also manages the QM Gallery at Katara Cultural Village, the ALRIWAQ DOHA Exhibition Space and the Fire Station: Artists in Residence. Future projects include the launch of the highly anticipated National Museum of Qatar and the 3-2-1 Qatar Olympic and Sports Museum.

QM is committed to instigating Qatar's future generation of arts, heritage and museum professionals. At its core is a commitment to nurturing artistic talent, creating opportunities and developing the skills to service Qatar's emerging art economy. By means of a multifaceted programme and public art initiatives, QM seeks to push the boundaries of the traditional museum model, and create cultural experiences that spill out onto the streets and seek to involve a wide audience. Through a strong emphasis on originating art and culture from within and fostering a spirit of national participation, QM is helping Qatar find its own distinctive voice in today's global cultural debates.

The Museum of Islamic Art

The Museum of Islamic Art collection features manuscripts, ceramics, metal, glass, ivory, textiles, wood and precious stones. Collected from three continents — including countries across the Middle East and reaching as far as Spain and China — the museum's artworks represent the diversity of the Islamic world and date from the 7th through the 20th centuries. The museum rises from the sea on Doha's Corniche and was designed by noted architect I.M. Pei, who was inspired by elements of classic Islamic architecture. The Museum of Islamic Art is the flagship project of Qatar Museums, which under the leadership of its Chairperson, H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, is transforming the State of Qatar into a cultural capital of the Middle East.

Sarajevo Film Festival

In 1995, towards the end of the four-year-long Siege of Sarajevo, the Obala Art Centre initiated the Sarajevo Film Festival with the aim of helping to reconstruct civil society and retain the cosmopolitan spirit of its city. Today, over two decades later, it is a trailblazing film festival with a special focus on the region of Southeast Europe that shines an international spotlight on the region's talent, their current films and future projects. High-quality programming, a strong industry segment, and an educational and networking platform for young filmmakers attract the international film industry, film authors and media representatives to the event, along with a public audience of more than 100,000. Together, this makes it a leading film festival in Southeast Europe. In a territory of more than 140 million inhabitants, the Sarajevo Film Festival serves as a common platform for film businesses, setting the future standards for festival organisation, film promotion and presentation in Southeast Europe. By partnering with the Doha Film Institute, we are connecting our region to the Arab world and opening up new cooperation possibilities that will ultimately enhance creativity and intercultural dialogue.

Qumra Screenings

Modern Masters

Qumra is honoured to present the Modern Masters Series—a showcase of films presented by Qumra 2019 Masters Eugenio Caballero, Kiyoshi Kurosawa, Paweł Pawlikowski, Alice Rohrwacher, and Agnès Varda.

Qumra Master Classes

Qumra Master Classes are sessions with each of the Qumra Masters, where they share their professional experiences and offer guidance to the participants of the event.



RICHARD PEÑA was the Programme Director of the Film Society of Lincoln Center and the Director of the New York Film Festival from 1988 until 2012. At the Film Society, Peña organised retrospectives of many film artists, as well as major film series devoted to numerous national cinemas. Together with Unifrance, in 1995 he created Rendez-Vous with French Cinema, the leading American showcase for new French cinema. He is Professor of Film Studies at Columbia University, where he specialises in film theory and international cinema, and has served as a Visiting Professor at the Sorbonne, Beijing University, UNAM-Mexico City and the University of São Paulo. He also currently hosts WNET/Channel 13's weekly 'Reel 13'.about Jean Eustache, which will be published at the end of this year.



JEAN-MICHEL FRODON is a world-renowned journalist, film critic, writer and historian of cinema. He has worked at the weekly 'Le Point' (1983-1990), and 'Le Monde' (1990-2003), and was editorial director of 'Cahiers du Cinema' between 2003 and 2009. Since then he has written for the website slate.fr and on the blog 'Projection Publique'. He is also a member of the editorial board and permanent writer for 'Caiman, Cuadernos de Cine' (Spain) and founder of the thinktank 'L'Exception'. A professor at Sciences Po Paris (Political Sciences Institute), Jean-Michel Frodon is associated with Prof. Bruno Latour for the SPEAP project. Since September 2012, he is Professorial Fellow in Film Studies and Creative Industries at the University of St. Andrews, Scotland.

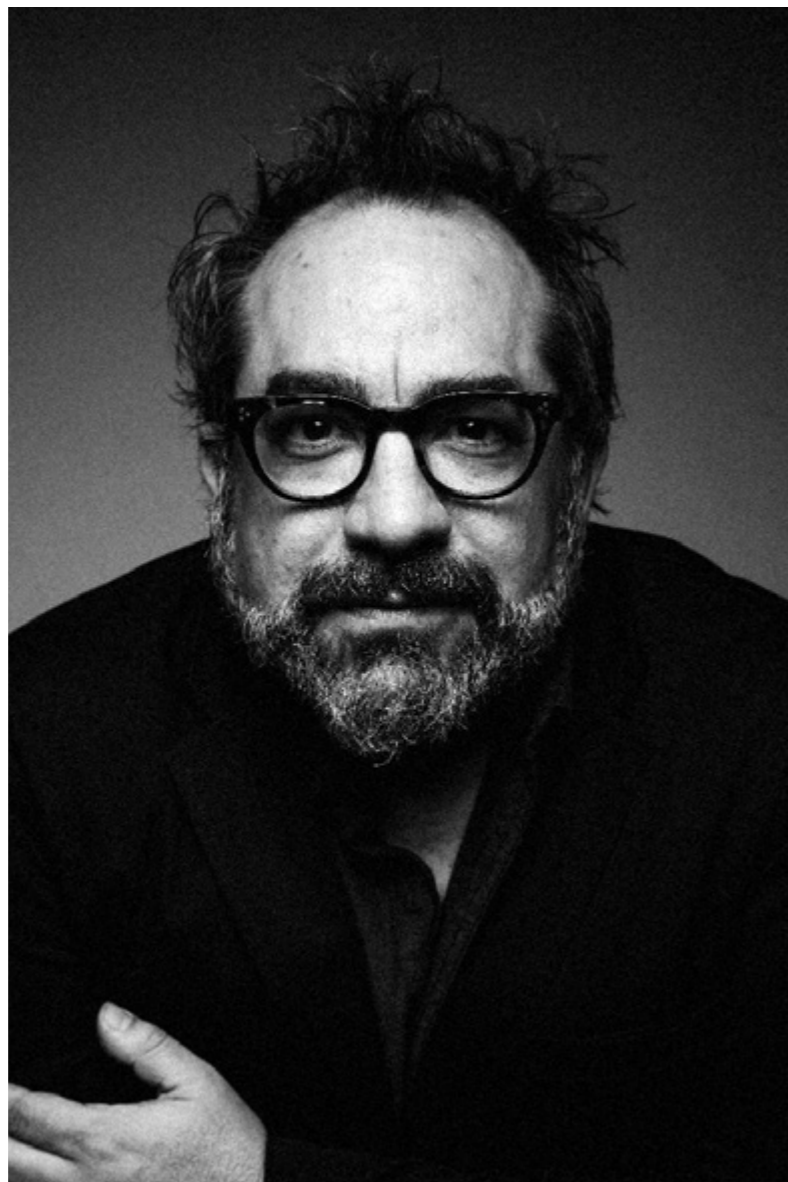
Eugenio Caballero

Eugenio Caballero is the Academy Award-winning production designer of Guillermo de Toro's 'Pan's Labyrinth'. Mr. Caballero's work on the film also earned him an Ariel Award, an Art Directors' Guild Award (the most prestigious award in his field), a Los Angeles Film Critics Association Award, and BAFTA Award nominations.

Mr. Caballero's credits include near 30 films, 20 of them as a designer. He has worked with directors Jim Jarmusch (The Limit of Control), Baz Luhrmann (Romeo and Juliet), Alfonso Cuarón (ROMA), Sebastian Cordero (Cronicas, Rabia and Europa Report), Floria Sigismondi (The Runaways), Claudia Llosa (Aloft), Fernando Eimbcke (Club Sandwich) Carlos Cuarón (Rudo y Cursi), among others.

In 2015 and 2016 he worked on the film 'A Monster Calls', directed by J.A. Bayona, earning him a Goya on his third nomination to this award. He received the Gaudi Award, the Fenix Award and the Platino Award for the same film.

In 2017-2018 he designed the film 'Roma' working alongside director Alfonso Cuarón, for this work he has earned multiple international awards and



nominations, including the Critics Choice Awards, the Art Directors' Guild, the BAFTAs and the Academy Award.

Mr. Caballero has been nominated seven times for the Ariel Award (Mexico's main film award) from which he has won

two. He has served on the juries of numerous international festivals and is a member of the AMPAS (Academy of Motion Picture Arts and Sciences), as well as the Mexican and Spanish film academies.

Pan's Labyrinth

Mexico, Spain, USA / Spanish / 2006 / 118 mins / Colour / 35 mm



A dark, twisted and beautiful adventure, 'Pan's Labyrinth' seamlessly blends the real and supernatural in a visually stunning fantasy about Falangist Spain. Young Ofelia travels with her mother to the home of her new stepfather, the cruel and ruthless Captain Vidal, who is engaged in an ongoing battle with local rebels. Ofelia becomes intrigued by a stick insect, which she is convinced is magical. And indeed, while she tries to get used to her new home, the insect turns into a fairy, who leads her to an abandoned labyrinth. There she meets a faun who sets her on a path to saving herself and her ailing mother.

As Ofelia moves between the magical world of the labyrinth and the brutal conflict of her home, the film is wonderfully ambiguous as to whether the labyrinth is merely a product of her overactive imagination. Ofelia is a lover of fairy tales, and it is her firm belief in the enchanted realm that provides 'Pan's Labyrinth' with its enduring charm. The Academy-award winning production design of Eugenio Caballero is exquisite, no small feat considering the complex and often layered interplay between the worlds—and an achievement that many production designers cite today as a benchmark of creative film design.

Director:
Guillermo Del Toro

Producer:
Guillermo del Toro, Bertha Navarro, Alfonso Cuarón, Frida Torresblanco, Alvaro Augustin

Screenwriter:
Guillermo Del Toro

Cinematographer:
Guillermo Navarro

Production Design:
Eugenio Caballero

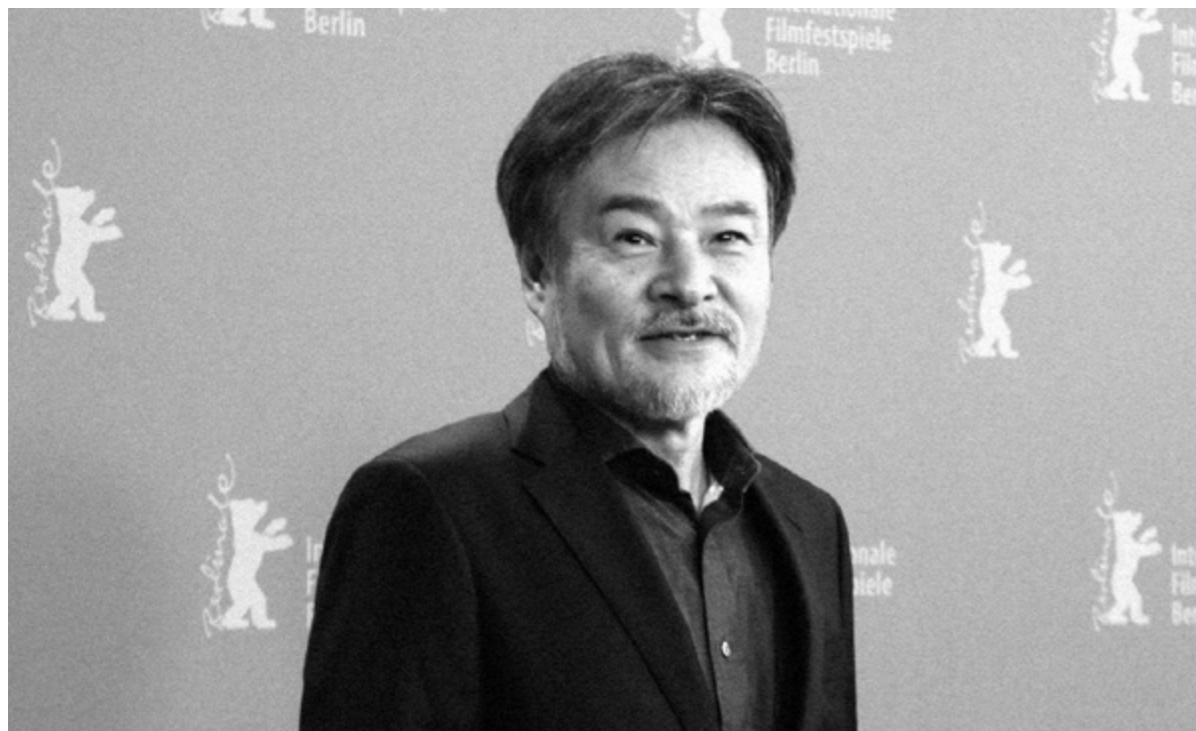
Music:
Javier Navarrete

Sales:
Wild Bunch



Guillermo del Toro was born in Guadalajara in 1964. His work shows a marked penchant for dark fantasy, and is

best known for the Academy Award-winning fantasy films 'Pan's Labyrinth' (2006) and 'The Shape of Water' (2017), winning the Academy Award for Best Director and the Academy Award for Best Picture for the latter.



Kiyoshi Kurosawa

Born in 1955 in Hyogo Prefecture, Kiyoshi Kurosawa is a world-renowned film director, writer, film critic, and professor at Tokyo University of the Arts. After graduating from Rikkyo University, where he produced 8mm independent films, Kurosawa made his commercial feature film directorial debut in 1983 with 'Kandagawa Wars'. He attracted international attention with 'Cure' (1997), and went on to deliver other notable works including 'License to Live' (1998), 'Barren Illusion' (1999), and 'Charisma' (1999).

His film 'Pulse' (2000) was awarded the FIPRESCI Prize in

the Un Certain Regard section of the 2001 Cannes Film Festival. His subsequent films received acclaim at home and abroad, including 'Bright Future' (2002), which was selected in competition at Cannes in 2003, 'Doppelganger' (2002), 'Loft' (2005), and 'Retribution' (2006), which screened at that year's Venice Film Festival.

'Tokyo Sonata' (2008) won the Jury Prize in Cannes' Un Certain Regard section, and Best Film at the 2009 Asian Film Awards. Recent works include 'Real' (2013), 'Seventh Code' (2013), which won Best Director at that year's Rome Film Festival, 'Journey to the Shore' (2014), winner of Best Director in Cannes' Un Certain

Regard section and the 33rd Kawakita Award in 2015, 'Creepy' (2016), an official selection of that year's Berlin International Film Festival, and 'Daguerrtype' (2016) which marked Kurosawa's first overseas production, made with a French cast and crew.

Kurosawa was the recipient of the 2016 Tokyo International Film Festival's Samurai Award. His 2017 film 'Before We Vanish' screened in Cannes' Un Certain Regard and its spin-off 'Foreboding' in Berlinale's Panorama. His latest film, 'To the Ends of the Earth' (working title) is a co-production with Uzbekistan, shot entirely on location.

Tokyo Sonata

Japan, Netherlands, Hong Kong / Japanese /
2008 / 119 mins / Colour / 35 mm



In 'Tokyo Sonata', Kiyoshi Kurosawa—acclaimed master of the slow burning psychological horror—turns his attention instead to “Gendai-geki” (films dealing with contemporary life). A portrait of a seemingly ordinary Japanese family, the film follows hard working husband Ryuhei, his dutiful wife Megumi and their two sons, Kenji and Takashi.

Ryuhei becomes a victim of 'downsizing' when his job is outsourced to China. Ashamed, he does his best to maintain his appearance as family head and primary breadwinner by leaving the house every morning, briefcase in hand, to spend his days in the park with other salary men who are 'in between' jobs. In his absence, the other members of the family live their own deceptions with his youngest son secretly taking piano lessons and his eldest joining the U.S. military, convincing his mother to sign the papers without telling his father.

At its heart, 'Tokyo Sonata' is about the discomfort that arises when humans cannot honestly express the emotions they experience, as each person struggles to find freedom and fulfilment in what has become a life of overwhelming structure and rules. Aesthetically, it is nothing short of outstanding. As always, Kurosawa masterfully controls his film's framing and sound design, and his handling of the family's dynamic challenges viewers to contemplate how societal standards might be shaping our own behavior.

Director / Screenwriter:
Kiyoshi Kurosawa

Producer:
Yukie Kito, Wouter Barendrecht

Screenwriter:
Max Mannix, Sachiko Tanaka

Cinematographer:
Akiko Ashizawa

Editor:
Koichi Takahashi

Music:
Kazumasa Hashimoto



Epics' (1992), made at the height of the Bosnian War, aroused a storm of controversy and incomprehension at the time but has now secured something of a cult status.

Pawlikowski's transition to fiction occurred in 1998 with a short 50-minute hybrid film 'Twockers', a lyrical and gritty love story set on a sink estate in Yorkshire. Among Pawlikowski's other acclaimed narrative works are 'Last Resort' (2000); 'My Summer of Love' (2004); 'The Woman in the Fifth' (2011), and 'Ida' (2015 Best Foreign Language Film Oscar).

His most recent film, 'Cold War' earned him the Best Director Award at the 2018 Cannes Film Festival, and an Academy Award nomination for the same. It also won five awards at the 2018 European Film Awards including Best Film, Best Director and Best Actress Awards.

In 2013, he moved back to Warsaw, where he continues to make films and teaches film writing and directing at the Wajda School. The masterful quality of his work across both documentary and fiction has established Pawlikowski as one of the most esteemed filmmakers of our time.

Paweł Pawlikowski

Paweł Pawlikowski was born in Warsaw, and has lived in London, Germany and Italy. A graduate of literature and philosophy at London University, he started making short films during his postgraduate studies at Oxford,

later joining BBC's documentary department.

In the late 1980s and 1990s, Pawlikowski was best known for his documentaries, whose blend of lyricism and irony won him many fans and awards around the world. 'Serbian

Ida

Poland / Polish, French, Latin / 2013
80 mins / Black and White / DCP



In 1960s Poland, Anna, a novice nun is about to take her final vows at the convent where she was mysteriously left on the doorstep as a baby. Under the advice of her prioress, she is urged to first visit her aunt, and only surviving relative, Wanda Gruz—a chain-smoking and hard-drinking magistrate.

From Wanda, Anna learns that her real name is Ida Lebenstein and her parents were among the millions of Jews who vanished during the German occupation of Poland in World War II. This disturbing revelation triggers a journey into the deep countryside to Ida's family home and the long-buried secrets of a repressed past, recalling the tragic legacy of the Holocaust and the realities of postwar Communism. Using her shrewd investigative skills, the outspoken Wanda helps Ida discover her troubling past, ultimately leading the young nun to question her faith and future.

A modern cinema classic, 'Ida' is a poignant story compellingly told through haunting Bergman-esque shades of grey-and-white that linger long after viewing. Pawlikowski has a photographer's eye for composition, and every incisive, monochrome frame could be a portrait from Poland's distressing history. Concisely written and brilliantly acted, 'Ida' finds acclaimed director Paweł Pawlikowski revisiting his roots to breathtaking effect.

Director / Screenwriter:
Paweł Pawlikowski

Co-screenwriter:
Rebecca Lenkiewicz

Producer:
**Eric Abraham, Piotr Dzięcioł,
Ewa Puszczynska**

Cinematography:
Łukasz Żal, Ryszard Lenczewski

Music:
Kristian Eidnes Andersen

Cast:
**Agata Kulesza, Agata
Trzebuchowska, Dawid Ogrodnik**

Sales:
Portobello Film Sales



Alice Rohrwacher

Born in Tuscany, Alice Rohrwacher graduated from Torino University in Literature and Philosophy. She has worked as an editor, and composer for theatre.

Her first experience in filmmaking was in 2006, when directing a part of the Italian documentary 'Checosamanca'. In 2011, she directed her first feature film 'Heavenly Body', which premiered at the Directors' Fortnight during the Cannes Film Festival.

Her second feature film, 'The Wonders', won the Grand Prix at the 2014 Cannes Film Festival.

Also in 2014, Rohrwacher was appointed the President of the International Jury for the "Luigi De Laurentiis" Award for a Debut Film at the 71st Venice International Film Festival.

Her latest film, 'Happy as Lazzaro', was released to critical acclaim and won the Best Screenplay Award at the 2018 Cannes Film Festival.

Happy as Lazzaro

Italy / Italian / 2018

125 mins / Colour / DCP



Director / Screenwriter:

Alice Rohrwacher

Producer:

Carlo Cresto-Dina

Cinematography:

Hélène Louvart

Editor:

Nelly Quettier

Production:

KNM, Pola Pandora

Distribution:

Moving Turtle

Cast:

Nicoletta Braschi, Adriano Tardiolo, Sergi López, Alba Rohrwacher, Luca Chikovani

Set in the arcadian hills of Inviolata, a rural village untouched and sheltered from the passage of time, 'Happy as Lazzaro' tells the tale of young farmhand Lazzaro and his unlikely friendship with nobleman Tancredi. Overseen by Tancredi's mother—the Marquise Alfonsina de Luna, known as the "Queen Of Cigarettes"—the workers of Inviolata are subject to harsh and, unknown to them, illegal working conditions.

Exploitation is the norm, and none more so than in the case of Lazzaro who is often taken advantage of because of his good nature. Perpetually but affectionately teased by the other peasants, Lazzaro is happy to carry out duties that no one else wants to do, such as guarding the chicken coop against wolves.

One day, Tancredi hatches a half-baked plan to fake his own kidnapping, one which the amenable Lazzaro dutifully agrees to, setting in motion a series of events that will change the life of all of the inhabitants of Inviolata.

Rohrwacher's sweet, kind-hearted comedy belies a poignant social message that brims with an impressive mix of classic Italian cinema pedigree. She beautifully unfurls a parable about social division through a captivating fairytale-esque storyline. 'Happy as Lazzaro' is a tale for the ages and one that firmly places Rohrwacher as a filmmaking force for long to come.

Agnès Varda

One of the most influential, inventive and beloved artists of our time, the “Grandmother” of French New Wave, Agnès Varda began her career as a still photographer, and has since maintained a fluid interrelationship between photographic and cinematic forms.

Her films, photographs, and art installations focus on documentary realism, feminist issues, and social commentary with a distinctive experimental style. Her body of work includes 33 short, feature-length documentary, and narrative films.

Her first feature ‘La Pointe Courte’ (1955) is widely considered by critics to be the first French New Wave film. She has won numerous recognitions in her career including the Silver Bear Prize at Berlinale (1965) for her film ‘Cleo from 5 to 7’ (1965); Golden Lion at Venice International Film Festival (1985) for her film ‘Vagabond’ (1985), Léopardo d’Onore at the Locarno Film Festival (2014), Palme d’Or d’Honneur at Festival de Cannes (2015), and Grolsch Audience Award for Best Documentary at Toronto Film Festival for ‘Faces, Places’ (2017).

In 2003, Varda launched a third career as a visual artist, and her



installations have been exhibited at the world’s most prominent galleries and museums. Recipient of the Academy Honorary Award for her contribution to cinema, Agnès Varda continues to redefine documentary filmmaking with her playful yet political body of work.

The Gleaners and I

France / French, English / 2000
82 mins / Colour / DCP



‘The Gleaners and I’ follows the acclaimed Agnès Varda as she takes a timeless and empathetic look at a seldom acknowledged subculture of modern France. Taking her inspiration from impressionist art and dictionary definitions (“to glean is to gather after the harvest”), Varda sets out to discover how today’s gleaners have endured and adjusted to the modern world.

Her examination leads us from the picturesque French countryside to the busy markets of Paris, following those who collect and make use of what others have discarded. Some pick through the earth to find potatoes and tomatoes left behind, others scour the beach for oysters after storms, or pick grapes and figs that farmers reject, and more still go “dumpster diving” to recover discarded loaves of bread and other foodstuffs.

Varda realises in herself a gleaner of sorts too, with her handheld digital camera she picks up delightful vignettes of everyday life, piecing them together to create a remarkable tale of those sidelined in modern France. Charmingly blending documentary and narrative techniques, we glimpse Varda’s compassion, wonder, wit and genuine ‘joie de vivre’ in everything she has gleaned from a lifetime of curiosity and filmmaking.

Director:
Agnès Varda

Editor:
Agnès Varda, Laurent Pineau

Music:
Joanna Bruzdowicz

Production:
Ciné Tamaris

Qumra Screenings

New Voices in Cinema

A selection of acclaimed films made with the support of the
Doha Film Institute's Grants Programmes and Filmmaking Labs.

Director:
Fernando Martín Restelli
Producer:
Pablo Cruceño,
Milagros Cabral Montejano
Cinematographer:
Guido Nucci, Orlando Rossomando

Production: **Periferia Cine**



Fernando Martín Restelli is a filmmaker, editor and producer born in 1991 in Misiones, Argentina. In

2016, he made the short film 'Merodeo', which received the Special Jury Prize at FICValdivia. His first feature 'Construcciones' (2018) had its World Premiere at IDFA First Appearance Competition and participated in Mar del Plata Int'l Film Festival. He is in the process of developing his second documentary feature film. As a producer, he's currently working on two films of Pablo Martín Weber; 'Echoes From Xinjiang' and 'City of my Dreams'.

Constructions

'Construcciones' / Argentina, Qatar / Spanish / 2018 / 75 mins / Colour / DCP



Pedro, an ageing security guard, patrols a deserted construction site in Córdoba, Argentina. Accompanied by his trusty radio, he whiles away the twilight hours making figurines from bottle tops. When his shift is over, Pedro returns home to the outskirts of the city and his young son, Juampi. In spite of the difficulties he faces as a single father, he always makes time for his son who is taken care of by a young couple, Jessica and Lucas while Pedro works.

Over time, Juampi grows close to the couple who are planning a new home of their own, and comes to see in Jessica the figure of his absent mother. In an attempt to deepen his relationship with his son, Pedro brings Juampi on a camping trip, hoping that their shared experience will help them reconnect.

In this affecting debut documentary from filmmaker Fernando Restelli, we get an intimate glimpse into the everyday life of a non-traditional family. The camera seems almost invisible to Pedro and Juampi as we share in their touching, genuine moments in this endearing portrait of parental love in the face of economic hardship.

Of Fathers and Sons

Syria, Germany, Qatar / Arabic / 2017 / 98 mins / Colour / DCP



Syrian filmmaker Talal Derki returns after his Sundance prize-winning documentary 'Return To Homs' (2013) with a vivid and deeply disturbing portrait of a household gripped by extreme jihadism. For more than two years he lived with the family of Abu Osama, an Al-Nusra fighter in a small village in northern Syria. Focussing mainly on his children, the film provides an exceptionally rare insight into what it means to grow up with a father whose sole dream is to establish an Islamic Caliphate.

There are fleeting moments of tenderness between father and son, but these only serve as a stark contrast to the ever-darkening events as the film unfolds and the lives of his children are irrevocably changed. Through the journey of his two oldest sons, Osama (13) and Ayman (12), we see how all behaviour, be it compassion or hate, is passed down or learned. Capturing the lives of these vulnerable and impressionable boys as they stand at a crossroads in their development, Derki enables us to emotionally experience and understand the complex tragedy of life in war-torn Syria.

Director:
Talal Derki
Producer:
Ansgar Frerich, Eva Kemme, Tobias Siebert, Hans Robert Eisenhauer
Cinematographer:
Kahtan Hasson
Editor:
Anne Fabini

Production: **BASIS BERLIN**
Filmproduktion GmbH



Talal Derki was born in Damascus and based in Berlin since 2014. He studied film directing in

Athens and worked as an assistant director for many feature film productions and was a director for different Arab TV programs between 2009 and 2011. Furthermore, he has worked as a freelance cameraman for CNN and Thomson & Reuters. Talal Derki's short films and feature-length documentaries have received many awards at a variety of festivals. His feature documentary 'Return to Homs' won the Sundance Film Festival's World Cinema Grand Jury Prize in 2014. The same year, he was also a member of the international Jury at IDFA.

Director / Screenwriter:

Meryem Benm'Barek

Producer:

Olivier Delbosc

Cast:

Maha Alemi , Lubna Azabal, Sarah Perles , Faouzi Bensaïdi , Hamza Khaffif , Nadia Niazi

Production: **Curiosa Films**

Distribution: **mc Distribution**



Meryem

Benm'Barek

was born in 1984 in Rabat. She studied Arabic Languages and Civilisations

at the National Institute of Oriental Languages and Civilizations in Paris before entering the directing department at INSAS in Brussels in 2010. There, she directed five short films, notably 'Nor' (2013), and 'Jennah' (2014)—which was selected for numerous international film festivals, and was considered for submission for an Academy Award in 2015. She also creates sound design art and has had exhibitions at the Victoria and Albert Museum in London. 'Sofia', her first feature film, is notably a recipient of the Gan Foundation prize and a grant from the Doha Film Institute.

Sofia

Morocco, France, Qatar / Arabic, French / 2018 / 80 mins / Colour / DCP



Sofia lives with her parents in Casablanca. Suffering from pregnancy denial, she finds herself breaking the law by giving birth to a baby out of wedlock. The hospital gives her 24 hours to provide them with the identification papers belonging to the father of the child before they will be forced to inform the authorities. Aided by her cousin Lena, the pair embark on a desperate attempt to locate the father and convince him to acknowledge the child. When Sofia's parents become involved, an uneasy agreement is reached with Omar, the suspected father, and his mother, deftly illustrating the class division between the two families.

The feature debut from Morocco-born, Belgium-educated Meryem Benm'Barek is a delicate portrait of contemporary Moroccan society. Expertly cast, Sofia (Maha Alemi), and her cousin Lena (Sarah Perles) give compelling performances that perfectly embody the two faces of modern Morocco— one traditional and reticent, the other outspoken and idealistic. Winner of the best screenplay prize in Cannes' Un Certain Regard section last year, 'Sofia' is a nuanced yet powerful study of feminism and the double standards that face women in a largely patriarchal culture.

Still Recording

'Lissa Am Tsajil' / Syria, Lebanon, France, Qatar / Arabic / 2018 / 120 mins / Colour / DCP



Two young artists, Saeed Al Batal and Ghiath Ayoub become embroiled in the events of the besieged city of Douma in this insider view of Syria's civil uprising and its aftermath. Cameras in-hand and with over 500 hours of raw footage distilled down to an intense two hours— events move fast. The rebels liberate the city as the enthusiasm of revolution spreads among its youth, only to be followed by the tragedy of war, siege, and famine. As the initial euphoria gives way to disenchantment, the ever-present camera not only captures the grievous effects of the conflict, but also the everyday resilience and conviction of the city's inhabitants.

Cinephiles at heart, the two intrepid filmmakers teach the art of cinematography to some of the locals, memorably quoting "The image is the last line of defence against time". Using the Syrian War as its backdrop, it is a powerful reminder of the vital importance of making films as documentary evidence for history. 'Still Recording' is dedicated to all those who held a camera in the face of struggle, and tragically, the list of "those who lost their lives in the making of this film" is very long indeed.

Director:

Saeed Al Batal, Ghiath Ayoub

Producer:

Mohammad Ali Atassi

Cinematographer:

Abed Al Rahman, Saeed Al-Batal, Rafat Bearam, Ghith Beram, Milad Amin, Ghiath Ayoub, Tim Siofi

Production: **Bidayyat for**

Audiovisual Arts



Saeed Al Batal

is a citizen journalist, photographer and filmmaker. He has led numerous

workshops in photography and news reporting, and has worked as a reporter for various radio stations and wrote articles on Syrian current affairs for agencies and institutions worldwide. He is one of the founders of an online gallery entitled "Sam Lenses" and the "Humans of Syria" project.



Ghiath Ayoub

is a filmmaker and visual artist, and a graduate of the faculty of Fine Art at the University of

Damascus. He is the co-founder of a number of open spaces across Beirut. Ghiath also participates in various civic initiatives such as "Humans of Syria", graphic design work, and films that have featured on websites and in exhibition spaces globally.

Amphitheater



'Al Masrah Al Makshouf' / Qatar / No dialogue / 2018

16 mins / Colour / DCP

Director / Screenwriter: **Mahdi Ali Ali**

Producer: **Basel Owies**

Editor: **Youssef Al Madadi**

Cinematographer: **Yasser Mostafa**

Sarah, a professional Qatari photographer, happens upon a rebellious young girl and her family. She follows them as they take photos with the murals that adorn the walls of the cultural village. Fascinated by the girl's increasingly defiant behaviour, Sarah captures her mini-rebellion in candid portraits. Testing our father's patience to the limit, the girl escapes through the corridors and doorways to the imposing Amphitheatre with Sarah in tow.

Mahdi Ali Ali is a Qatari filmmaker and a manager in the Training and Education Department at the Doha Film Institute. Through the years, he has successfully worked with major industry players in providing filmmakers in Qatar with comprehensive learning initiatives. Mahdi has contributed as Executive Producer and supervisor on more than 30 short films produced by the Institute. He holds an MFA from EICAR, the International Film School of Paris, and has made short films including 'Champs Elysées, I Love You' (2009), 'The Gulf Habibi' (2011), and 'Amphitheater' (2018), as well as other shorts for Al Jazeera Documentary and Al Jazeera Children's Channels.

Gubgub



Qatar / Arabic / 2018

9 mins / Colour / DCP

Director / Screenwriter:

Nouf Al Sulaitii

Producer: **Justin Kramer**

Editor: **Youssef Al Madadi**

Cinematographer: **Christopher Moon**

After getting her first catch of the day while crab-hunting with her father and brother, bright-eyed Jawaher shows it to her father. He dismisses her but goes on to praise her brother's catch. Determined to win her father's approval, Jawaher shrugs off his hurtful reaction and sets out to catch ten crabs. On her quest, she finds herself battling for a catch with Nawaf, a boy who shares her goal.

Nouf Al Sulaitii is a Qatari producer with a passion for storytelling. She has worked on numerous film projects, both fiction and documentary, including AJ Al Thani's 'Black Veil', Yassine Ouahrani's 'Noor' (2017), Zaki Hussain's 'How to Get Over a Heartbreak' (2017), and her own 'Outdated' (2016) and 'Papers' (2016), both of which she also produced. Nouf has received grants to make Zaki Hussain's 'Terima Kasih', and Zahed Bata's 'Burn the Bird', which she is producing, and her own, 'Gubgub'. Nouf is currently producing a feature film called 'Khuzzama'.

Hope



'Hevi' / Syria, Iraq, France, Qatar / Kurdish / 2018

15 mins / Colour / DCP

Director / Screenwriter / Producer:

Mohammad Shaikhow

Editor: **Adrien Pagotto**

Cinematographer:

Samuel Brien, Luca Rossa

Hévi and Walat, a Kurdish-Syrian refugee couple in their thirties meet a human trafficker. They try to cross an undefined border amid an endless environment of winter with spotless, but hostile, whiteness. The man offers to bring the young woman with him if Walat would take another road alone. So, Hévi ends up by herself, fragile, in front of an unstable man whose intentions are little by little unveiled.

Mohammad Shaikhow was born in Qamishli in 1988. He is a Kurdish-Syrian film director and cinematographer based in Paris. His films have screened in numerous festivals. He is currently a PhD Candidate in the School of Cinema at the École National Supérieurs d'Audiovisuelle (ESAV). He received his MA in Directing from ESAV, and is a graduate of the Film School of Salahaddin University in Erbil.

Just Another Memory



Qatar / Arabic, English / 2018

14 mins / Colour / DCP

Director: **Mariam Al-Dhubhani**

Producer: **Yasmine Hammoudi**

Editor: **Abdul Jabar Maki**

Cinematographer: **Yasser Mustafa**

Amidst the ongoing war in Yemen; torn between being "safe" and "away", weighed down by the ever-present mental and emotional baggage that still holds you back. How does one move forward and heal? How to deal with so much suppressed pain? In this profoundly affecting documentary, we investigate these questions and explore what it feels like to be suddenly uprooted and displaced by war.

Mariam Al-Dhubhani is a Yemeni-Russian journalist and filmmaker. She is currently a senior at Northwestern University in Qatar. Al-Dhubhani co-founded a production named Background Group for Media. Her first short film 'We are the Peace' (2011) received an award in Yemen's first film festival. 'Wishes for the New Year' (2012) was the first chalkboard animation in the Middle East. Her recent film 'Just Another Memory' (2018) is her directorial debut and was produced as part of the Doha Film Institute's annual Documentary Lab in 2018 which was led by world-renowned Cambodian documentary filmmaker Rithy Panh.

Sh'hab



Qatar / Arabic / 2018

13 mins / Colour / DCP

Director: **Amal Al-Muftah**

Screenwrite: **Amal Al-Muftah**

Producer: **Basel Owies**

Cinematographer: **Rachel Aoun**

In the old village of Al Wakrah, a mischievous 8-year-old girl would do anything to spend time with her father and older brother at sea. In an effort to keep her home and safe, her mother begins to share with her the most elaborate mythological tales about falling stars. But this only stokes the little girl's imagination further, and she sets out to find one at night in an enchanting tale about childlike curiosity and wonder.

Amal Al-Muftah was born in Doha in 1994. She started making films in high school, including 'Al-Kora' (2013) and the award-winning 'Alhamali' (2014). After graduating from high school, she enrolled in Northwestern University in Qatar's Communications programme. During her first year there, she worked on 'Smicha' (2016) with Innovation Films, and 'Eh fe Amal' (2015). Her third narrative film, 'Sh'hab', is currently in post-production.

The Wake



Jordan, Qatar / Arabic / 2018

13 mins / Colour / DCP

Director: **Zahed Bata**

Screenwrite: **Zahed Bata**

Producer: **Nouf Al Sulaiti,**
Mayar Hamdan

In the midst of night, Samaa, an old woman and her pubescent son Sari are at odds on the appropriate burial for 'The White Box'. While Samaa's reaction to the disposal is very sentimental, Sari is pragmatic and dismissive of his mother's emotions. After their attempts to dig a burial hole fail and with Sari now fast asleep, Samaa comes to the difficult decision that the only way for her to achieve peace of mind is to set the box on fire. A police patrol stops the suspicious duo from starting the fire, but Samaa and Sari ultimately succeed in putting the box and what it carries behind them as they finally decide to come together.

Zahed Bata is a Qatar-based Palestinian filmmaker. He has worked on a variety of projects including documentaries, narrative and experimental films such as 'Good as New', 'Upon the Death of a Nation', 'The Dog's Children', 'Shishbarak' and advertisements for clients such as Al Jazeera, and Ooredoo. He has gained experience as a Director of Photography and Gaffer on over 27 projects in total, 13 of which were short films.

Qumra Projects

Twenty-six feature-length and ten short film projects at various stages of production have been selected to benefit from the experience of the Qumra Masters, as well as bespoke mentorship and business meetings with international experts. The primary motive of this international gathering of creative film professionals is to contribute to the development of emerging voices in cinema, with a special focus on first and second-time filmmakers.

Development Feature Narrative

'Behind Closed Doors' by Hend Fakhroo
'Daughters of Abdul-Rahman' by Zaid Abu Hamdan
'In Vitro' by Larissa Sansour
'Khuzama' by A.J. Al-Thani
'Lavandula' by Mahdi Ali Ali
'Mediterranean Fever' by Maha Haj
'My Little One' by Kadija Saidi Leclere
'Severed Head' by Lotfi Achour

Development Feature Documentary

'The Earth Doesn't Move' by Yosr Gasmi
'Femmetasia' by Mouhssine El Badaoui
'Qatar Stars' by Danielle Beverly
'We are Inside' by Farah Kassem
'You Don't Die Two Times' by Ager Oueslati

Director / Screenwriter:
Hend Fakhroo

Contact:
Hend Fakhroo
hendfakhroo@gmail.com

Behind Closed Doors

Qatar / Arabic

Genre: **Drama**

Interests: **Family, Psychological Drama, Women's Issues**

Leila wakes up one day and finds her mother gone with just her father to take care of her. After weeks of struggling, the small family settles into an emotional equilibrium, only to have Leila's mother suddenly return.



Six-year-old Leila and her mother, Sara, have a close relationship. They live a comfortable life in Qatar with Ali, Leila's father and Sara's husband. One morning, Ali and Leila wake up to find Sara gone. Ali does his best to reassure his daughter, even though he's deeply concerned at his wife's abrupt disappearance. Ali soon realises that he needs help taking care of Leila, and calls upon his mother, Mariam, to move in. It's apparent that Mariam and Sara had a broken relationship, and she now revels in the idea of being the family saviour. She takes over, and the small family soon starts to settle into a routine.

Leila becomes ill one day and has to be taken to the hospital—she's discharged and recovering at home when suddenly her mother returns. The family is shocked by Sara's reappearance, and Ali tries to find out where she has been. Mariam is concerned about Sara's capacity to take care of Leila, and how her troubled mother's mysterious disappearance and return might affect the young child. Sara finally reveals she has only returned to take Leila and leave, but Ali and Mariam will do everything in their power to stop her.

Hend Fakhroo



Hend Fakhroo is a Qatari writer and director. She graduated with honours in 2005 with a marketing degree

from St Edward's University in Austin, Texas. Her first short film, 'His Name' (2012), screened at various international festivals, including the Short Film Corner at the 67th Festival de Cannes, the Doha Tribeca Film Festival and the River Film Festival. Her second film, 'The Waiting Room' (2016), had its home premiere in two competitions at the Ajyal film festival in Doha, and its international premiere, also in competition, at the Dubai International Film Festival. It was screened at the 70th Festival de Cannes Short Film Corner, and was also officially selected at the Beirut International Film Festival, as well as the Malmo Arab Film Festival. In 2017, Hend directed a visual campaign for Salam Stores in Qatar, and she is currently developing her first feature-length film.

Director's Note

This film takes an intimate look at members of a Qatari family all centring around the father figure. It highlights how different perceptions can affect a person's judgement, especially within an abusive marriage. The idea of making a film, and opening a discussion, about emotional and physical abuse is taboo in most of the world, let alone in Arab countries. It's time we took a closer look at our immediate surroundings.

FINANCIAL INFORMATION

Total Budget: **\$600,000**

Confirmed Financial Partners:

- Certifiable Productions, Qatar
- Doha Film Institute, Qatar

Looking For:

- Co-producers
- Funding

Director:
Zaid Abu Hamdan

Producers:
Zaid Abu Hamdan, Saba Mubarak

Company Profile

Pan-East Media is a production company led by actress/producer Saba Mubarak. Established in 2011 in Amman, the company aims to create compelling audio-visual content, and develop the region's media sector by hiring and training young talent. Pan-East Media adapts original scripts for TV while also developing corporate videos and feature films as well. The company relocated to Dubai in 2015; expanding its business to include event management.

Contact:
Zaid Abu Hamdan
zaid.abuhamdan@gmail.com

Daughters of Abdul-Rahman

'Banat Abdul-Rahman' / Jordan, Egypt, Qatar / Arabic

Genre: **Drama, Comedy**

Interests: **Coming of Age, Drama, Family, Women's Issues, Social Issues**

Four estranged and offbeat sisters are forced to come together to find their suddenly-missing father.



Single and middle-aged, Zainab lives a dreary existence as a local seamstress and her father's keeper—a stubborn and distant old man who is going senile. After unexpected events, Zainab wakes up to find her father missing. Zainab must now reunite with her three estranged sisters at the old family home to find their father, unwillingly creating a recipe for disaster. As the search for him begins, buried secrets come out, and the sisters get pushed to the edge. Through fights and laughter, the sisters realise that only through overcoming their differences will they find their father, and discover who they truly want to be. 'Daughters of Abdul-Rahman' is a universal family drama about women making choices in a patriarchal society. It is a realistic and uplifting tale about four different women who confront the truth about themselves in the most unlikely of situations.

Zaid Abu Hamdan



Zaid is a holder of an MFA from the New York Film Academy in Hollywood California, and a BA

in Communication Arts from the Lebanese American University in Beirut. He started his career working on international TV shows as an Assistant Director and Producer, including years of TV reporting and producing for NBC group from Hollywood. Zaid's TV work extended to developing content for E! Entertainment's Golden Globes coverage in Los Angeles, in addition to directing reality and scripted shows such as 'Sesame Street' and competition shows. In 2009, Zaid established his company Zaha Productions, producing five internationally award-winning short films to date. He travelled with his short films to more than 40 international film festivals worldwide, gaining critical acclaim. His internationally distributed films include 'Love...Older' and the 2012 Oscar-qualified film 'Bahiya & Mahmoud', the short that is now in final development into a TV series.

Saba Mubarak



Saba Mubarak is a multi-award winning Jordanian actress and producer, majored in Directing &

Acting at Al Yarmouk University in Jordan. Saba has taken part in over 50 highly acclaimed TV productions such as the Emmy Award-winning TV series 'The Invasion', in addition to many feature films locally and internationally, and numerous theatre plays. In 2012, she established Pan East Media, a Jordanian production house that produced and developed many TV series in Jordan and the region such as 'Zain' (2013-) that was a big success and broadcasted on numerous TV networks in the Middle East. 'Tawq Al Asphalt'(2014-) a Bedouin, historic drama series inspired by Shakespeare's Hamlet. In 2016, Pan-East Media produced an animated web series 'Fiber' and co-produced the award-winning Turkish feature 'The Guest' in 2017.

Director's Note

In 2011, while I proudly share my accomplishments with my parents, a certain gaze in my mother's eyes became unsettling to me. A part of her felt that her own goals and dreams had been lost in the process of conforming to become the perfect eldest sister, trophy wife then the expected mother in our Arab society. Ever since, I've experienced a rude awakening of marginalisation in conformity that gradually strips Arab women, and also men, of their own ambition, especially to the underrepresented age group of my main characters. Revolutions start one person at a time, and we know that 'Daughters Of Abdul-Rahman', with its' subtle yet unapologetic themes, will create the buzz and start conversations that are way overdue today. I've seen cultural conformity marginalising and watering down the ambitions of many women in love in our Arab culture/society, and this film aims to challenge that.

FINANCIAL INFORMATION

Total Budget: **\$450,000**
Secured Financing: **\$180,000**

Confirmed Financial Partners:

- Doha Film Institute, Qatar
- Film Clinic, Egypt
- Lagoonie Film Production, Egypt
- Royal Film Commission Jordan

Looking For:

- European Co-producer
- European Distribution
- Financing
- Sales Agents

Director / Co-Screenwriter:

Larissa Sansour

Co-Screenwriter:

Soren Lind

Producer:

Palmyre Badinier

Company Profile

Founded in 2002 by director and producer Nicolas Wadimoff, and recently joined by Philippe Coeytaux and Palmyre Badinier, Geneva-based production house AKKA Films is dedicated to art-house documentaries, series and fiction films. Films ingrained in social debates that reflect and question stakes of the world of today, exploring audacious and original ways of cinematographic expression. Openness on the world and discovery of the other have led AKKA Films to co-produce most of its films internationally and to promote their distribution worldwide.

Contact:

Palmyre Badinier

Akka Films

p.badinier@akkafilms.ch

In Vitro

Palestine, Switzerland, Qatar / Arabic

Genre: **Drama, Science Fiction**

Interests: **Identity, Social Issues, Environmental**

After an eco-apocalypse, the dying founder of a vast underground orchard passes on instructions to her younger successor who was born underground, making her a stranger to the place she is destined to rebuild.



In a converted nuclear reactor, 70-year-old Dunia, the dying founder of a hi-tech orchard, passes on instructions to her younger successor Alia. The aim is to cultivate a replica ecosystem and replant the soil above. As preparations for resurfacing are underway, the intimate dialogue between the two scientists reveals stories of the past, the environmental disaster as well as their personal and collective loss. Alia is born underground as part of a cloning program, an entire generation reborn from the remnants of those lost in the apocalypse. She struggles with her memories, recalling situations and scenes from life above ground, although she has never experienced it. As Dunia's stories from the world before the apocalypse become eerily familiar, Alia becomes intrigued by an early DNA memory encoding program. She starts questioning her origins, forcing Dunia to reveal it to her.

Larissa Sansour



Larissa Sansour is an artist and director born in 1973 in East Jerusalem, Palestine. In her recent works,

she uses science fiction to address social and political issues. Working mainly with film, Sansour also produces installations, photos and sculptures. Her work is shown in film festivals and museums worldwide. She has exhibited her work at Tate Modern, MOMA, the Berlinale and BFI London Film Festival. Recent solo exhibitions include 'Bluecoat' in Liverpool, 'Chapter' in Cardiff and 'Nikolaj Kunsthal' in Copenhagen. Sansour currently lives and works in London, UK. Sansour will be representing Denmark at the Venice Biennial 2019.

Palmyre Badinier



Palmyre Badinier studied Arabic Literature and International Relations, and she holds a master's degree

in Law and Management for the Audiovisual Industry. She has worked in the fields of journalism, diplomacy, and international artistic exchanges. Her career in the film industry began in 2006, when she was an associate producer with the Palestinian production company Dar Films. In 2008, she co-founded Paris-based Les Films de Zayna, an independent production company with a strong focus on stories and talents from the Arab world. Since 2017, Badinier is producing her film projects through Akka Films (Switzerland). Badinier's last titles include Raed Andoni's 'Ghost Hunting' (Best Documentary winner, Berlinale 2017), 'Railway Men' by Tunisian director Erige Sehiri (IDFA 2018), and 'Tiny Souls' by Dina Naser (to be premiered in competition at CPH DOX 2019). Among other projects, Badinier is currently developing Konstantin Bojanov's third feature film 'As I Close my Eyes' to be shot in India, and Larissa Sansour's first feature 'In Vitro'. She is a member of The EAVE network.

Director's Note

Central to my practice is the push and pull between fiction and reality in a Middle Eastern context. A recent interest is the dialectics between myth and history. In a recent body of works, I have been exploring the sci-fi genre. In the case of Palestine, there is an eternal sense of forecasting independence while remembering the past which lends itself well to the odd mix of ambition and nostalgia that sci-fi often embodies. 'In Vitro' being my most ambitious project to date, the film will merge personal and collective history, sci-fi, biblical narratives and myth to conjure up a novel take on the Palestinian experience. By adding fragments from my own family history, 'In Vitro' is a highly personal film with the ambition to bring Arabic futurism to a broader audience.

FINANCIAL INFORMATION

Total Budget: **\$2,000,000**
Secured Financing: **\$48,000**

Confirmed Financial Partners:

- AKKA films, Switzerland
- Arab Fund for Arts and Culture, Lebanon
- Doha Film Institute, Qatar

Looking For:

- Co-producers
- Funding
- Post-production Partners

Director:
A.J. Al-Thani

Producers:
Justin Kramer, Nouf Al Sulaiti

Screenwriter:
Dana J. Atrach

Company Profile

Made up of talented, experienced and creative storytellers, producers, documentarians, animators, photographers and filmmakers, The Film House is an award-winning Doha-based film, video and multi-media production company unlike any other in the region. With a wealth of local knowledge and with Qatar's community in mind, the company is primed to foster local talent and to redefine visual storytelling in the region. The Film House is home for high-calibre international and local productions. The Film House has produced dozens of short films and are currently producing feature films and documentaries by Qatari filmmakers as well as television series for BBC, CNN and PBS.

Contact:
Justin Kramer
The Film House
justin@thefilmhouse.tv

Khuzama

Qatar / Arabic

Genre: **Action**

Interests: **Women's issues, Coming of Age, Social Issues**

Set against the harsh desert backdrop, a Bedouin girl is thrown into a world of turmoil and violence which she can only survive with the help of a group of nomadic women.



Khuzama is a Bedouin girl who lives with her father in an isolated village. One night, they run out of water and Khuzama travels to another well, where she runs into Anter bin Adwan and his gang of bandits. After murdering her father and burning down her village, Anter takes Khuzama as his new bride. With the help of Anter's ex-wives, Khuzama sets out to avenge her father and fight for freedom.

A.J. Al-Thani



A.J. Al-Thani is a Qatari filmmaker. Her love for movies began after watching 'Star Wars' in the cinema at six years old which sparked a lifelong passion. A.J. began making films from the very beginnings of the Doha Film Institute, by participating in their year-long workshops and labs while also pursuing a degree in communication from Northwestern University. Her first grant was for her award-winning short film 'Kashta' (2016) that went on a successful festival run. A.J. received a grant from DFI for her new short 'The Black Veil' about a woman finding her family in ISIS-controlled Mosul, and is currently in a late post-production stage. 'Khuzama' is her first feature film where she is currently working with her longtime producer Justin Kramer of 'The Film House'.

Nouf Al Sulaiti



Nouf Al Sulaiti is a Qatari producer with a passion for storytelling, who has worked on projects with both Doha Film Institute and the Film House. She wrote and directed the short film 'Gubgub', winner of Mohaq Best Short and Abdulaziz Jassim Award

for Best Performance at Ajyal Film Festival 2018. She has produced both fiction and documentary projects, and worked on numerous projects including A.J. Al-Thani's 'The Black Veil' (2019), Yassine Ouahrani's 'Noor' (2017), Zaki Hussain's 'How to Get Over a Heartbreak' (2017), and her own films 'Outdated' (2016), 'Papers' (2016), and 'Unnatural' (2019). Current productions include Zaki Hussain's 'Terima Kasih', Zahed Bata's 'The Wake', Danielle Beverly's 'Qatar Stars' and A.J. Al-Thani' feature debut 'Khuzama'.

Justin Kramer



Justin Kramer is an American producer. His career started in New York City, where he worked on projects for HBO, MTV, CNN, VH1, and AMC among others. His producing and directing have been seen in numerous award-winning short films, television shows, documentaries, music videos, and commercials. In 2009, he moved to Qatar to join the Doha Film Institute, where he produced and mentored numerous workshops that resulted in the first films and filmmakers from Qatar gaining international recognition. Since, Kramer has founded The Film House, the first company of its kind in Qatar, producing documentaries, commercials, and design at a world-class level. Kramer continues to mentor and produce films for filmmakers in

Qatar while producing international films such as 'Mala Mala' (2014) by Antonio Santini and Dan Sickles and episodes of the BBC drama series 'McMafia'. Justin is currently producing 'Khuzama' by A.J. Al-Thani and 'Places of the Soul'; a documentary currently in post-production by Hamida Issa.

Director's Note

'Khuzama' is a story about freedom. Freedom from the circumstances that surround your life; freedom from the constructs of a society that restricts you; and the freedom to be yourself. Khuzama is kept hidden from the rest of the world and is trapped in a bubble far away from everything her father doesn't want to deal with. She is stuck in an internal and external place that deprives her of her deepest needs. I want my audience to feel empowered after they've been on a journey with an ordinary character in an unordinary world doing extraordinary things. Khuzama is the film I have worked my entire life to make. The inner voice that I once fought to silence has been screaming inside of me to make it, and I hear it. Just as I had fought every aspect in my life, 'Khuzama' will have to do the same.

FINANCIAL INFORMATION

Total Budget: **\$1,500,000**

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Financing

Director / Screenwriter:

Mahdi Ali Ali

Contact:

Mahdi Ali Ali

mahdialsharshani@gmail.com

Lavandula

Qatar / Arabic

Genre: **Drama**

Interests: **Psychological Drama, Youth**

A boy goes through a psychological change process to discover his faults which were the reason for the divorce of his parents.



Sultan belongs to a broken family. His parents went through a messy divorce, and as a result, he ends up cast away to an orphanage. Through a series of strange and mysterious dreams, Sultan decides to escape from the orphanage in search of a better life. His dreams begin to blur with reality, and his strange psychological journey ultimately leads him to discover the reason behind his family's breakup.

Mahdi Ali Ali



Mahdi Ali Ali is a Qatari filmmaker and a manager in the Training and Education Department at the Doha

Film Institute. Through the years, he has successfully worked with major industry players in providing filmmakers in Qatar with comprehensive learning initiatives. Mahdi has contributed as Executive Producer and supervisor on more than 30 short films produced by the Institute. He holds an MFA from EICAR, the International Film School of Paris, and has made short films including 'Champs Elysées, I Love You' (2009), 'The Gulf Habibi' (2011), and 'Amphitheater' (2018), as well as other shorts for Al Jazeera Documentary and Al Jazeera Children's Channels.

Director's Note

In Qatar, the divorce rate is high, and the reasons for this are quite uncertain. Many people believe these breakups are due to financial reasons or differences between partners. I wanted to explore the more sensitive areas of the issue. It began as a personal matter influenced by a family difficulty and expanded across the community as I noticed its recurrence in other societies and all walks of life.

FINANCIAL INFORMATION

Total Budget: **TBD**

Looking For:

- Financing Advice
- Mentorship
- Script Consultation
- Workshops & Labs

Director / Screenwriter:

Maha Haj

Producers:

Baher Agbariya, Juliette Lepoutre, Pierre Menahem, Thanassis Karathanos

Company Profile

Majdal Films was founded in 2012 by Baher Agbariya, with the aim to produce both fiction and documentary feature films. Notable and prize-winning features include Hany Abu-Assad's Academy Award-nominated film 'Omar' (2013) and 'The Idol' (2015); Maha Haj's 'Personal Affairs' (2016) (official selection at the Cannes Film Festival, Un Certain Regard); and Jessica Habie's 'Mars at Sunrise' (2014), amongst others.

Contact:

Baher Agbariya
Majdal Films
baheir@gmail.com

Mediterranean Fever

'Hum'a Al Mutawaset' / Palestine, France, Qatar, Germany / Arabic

Genre: **Drama, Thriller**

Interests: **Drama, Dark Comedy, Social Issues**

An aspiring but depressed writer from Haifa befriends his new neighbour in an attempt to convince the man to help him commit suicide.



Waleed, a Palestinian man, lives comfortably in his sea-view home in Haifa with his wife and children. A former Hi-Tech engineer and aspiring writer, he knows the ins and outs of being a stay-at-home dad, but cannot seem to figure out what it takes to be happy. One day, Waleed is introduced to his new neighbour, who soon becomes the most critical person in his life. Jalal, a kind but pretentious small-time crook with a big heart, quickly develops a close relationship with Waleed who has a strange plan; his desperate hope to have Jalal kill him, while making it look like a natural death. Jalal is furious by his new friend's insane request and ends all contacts with him. On the other hand, Jalal continues to receive threats from the underworld to whom he owes money.

Maha Haj



Born in Nazareth, Maha Haj is a graduate of the Hebrew University of Jerusalem in English and

Arabic literature. Her cinematic experience was derived from her work as an art director on films like 'The Time That Remain' (2009) by Elia Suleiman, and others. She wrote and directed the short film 'Oranges' (2009). In 2016, she released her first feature film 'Personal Affairs' which was widely acclaimed and selected to the Un Certain Regard official selection at Cannes Film Festival, and went on to win the Best Feature award at Haifa Film Festival 2016, the Critics award at Montpellier International Film Festival, and Best First Feature in Philadelphia.

Baher Agbariya



Baher Agbariya is a Palestinian producer, living in Haifa. He holds a Bachelor's Degree in International

Business. In 2012 he established his own production company Majdal Films, and has been independently producing feature films ever since. Among those are notable and prize-winning features, Hany Abu-Asaad's films 'Omar' (2013), nominated for an Academy Award, and 'The Idol' (2015), Jesica Habie's 'Mars at Sunrise' (2013), Tawfi AbuWael's 'Thirst' (2004), and 'Freedom Train' (2017); and Maha Haj's 'Personal Affairs' (Cannes Film Festival 2016, Un Certain Regard). Recently, he executive produced the Nazareth shoot for Elia Suleiman's upcoming film.

Director's Note

I am a filmmaker who has a melancholic state of mind with a sense of humour, which lead me to write the thriller-drama, 'Mediterranean Fever'. The film is about Waleed, a 40-year-old aspiring writer suffering from chronic depression. Through this fictional male character, I took my opinions and my daily thoughts to an extreme. Whether it's writer's block or my own confusion, this is the depression that I express within Waleed. I know Waleed's character, and I am familiar with it. I developed a mockery of my dark side through a person that is similar yet different than who I am. While playing with the theme of life and death, I took Waleed to extremes that I would never dare to reach.

FINANCIAL INFORMATION

Total Budget: **\$1,130,000**
Secured Financing: **\$294,000**

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Cinemed Development Award, France
- Doha Film Institute, Qatar
- Metafora Productions

Looking For:

- Distribution
- Festivals
- Financing
- Sales

Director / Screenwriter:
Kadija Leclere

Co-screenwriter:
Pierre-Olivier Mornas

Contact:
Kadija Leclere
kadijaleclere@gmail.com

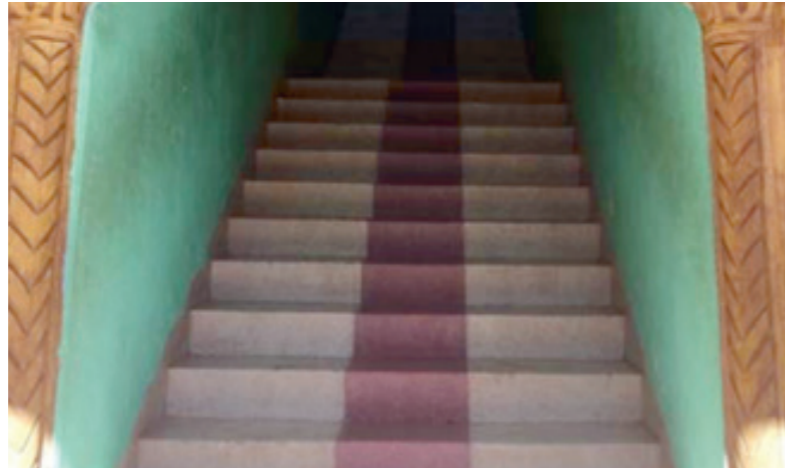
My Little One

'Ma petite' / Morocco, Belgium, Qatar / Arabic, French

Genre: **Drama**

Interests: **Immigration, Social Issues**

Sarah, a Belgian woman of Moroccan descent, adopts a little girl in Morocco. But when the Belgian authorities deny her child's visa, it is the beginning of an arduous ordeal for both of them.



Sarah, a 35-year-old Belgian woman of Moroccan descent, longs to become a mother and start a family of her own. Following the advice of a specialist lawyer, Sarah decides to adopt a child from her country of origin: Morocco. On visiting an orphanage in Ouarzazate, she meets a two-month-old girl named Nae. The pair immediately forms a strong bond and Sarah adopts her. Their happiness is short-lived, however, as when she attempts to bring Nae with her to Belgium, the child is denied a visa. It is just the beginning of a distressing ordeal as Sarah fights to bring her daughter home.

Kadija Leclere



Kadija Leclere is an actress who graduated from the Royal Conservatory of Dramatic Arts in Brussels in 1997. She acted for several years before working as a casting director on over a hundred films. During this time, she also directed her first short film entitled 'Camille' (2001) serving as a springboard to 'Sarah' (2007), her second short, which was selected in many festivals. She directed her first feature film 'The Bag of Flour' in 2013, which was selected in more than 60 festivals. 'My Little One' is her second feature film.

Director's Note

'My Little One' tells of an encounter between a woman, Sarah, who dreams of having a child that nature refuses her, and a little girl, Nae, abandoned in an orphanage. Their two distinct needs come together and crystallize in a single powerful moment, as strong as childbirth and one that binds these two beings forever. Like in my previous short and feature films, I started from a very personal story to hopefully make it a universal story. The abandonment, the adoption, the mother-child bond, are still part of my questioning, even more so after my previous films 'Sarah' and 'A Bag of Flour'. This bond of unconditional attachment has something mysterious, inexplicable, inexhaustible. Whether the child is natural or adopted, this particular bond of filiation is built by a multitude of small, ordinary and day-to-day events. In 'My Little One', everything starts very well with this wonderful encounter. But the situation can change overnight when you set foot on the wrong path, and that's what happens to Sarah who starts her adoption process with false information.

FINANCIAL INFORMATION

Total Budget: **\$2,450,000**
Secured Financing: **\$504,000**

Confirmed Financial Partners:

- Belgian National TV Channel, Belgium
- Creative Europe MEDIA Development Fund, EU WAT production
- Doha Film Institute, Qatar
- Proximus, Belgium
- Sahara Production, Morocco

Looking For:

- Co-producers
- Funding

Director / Screenwriter / Producer:
Lotfi Achour

Co-screenwriter:
Natacha de Pontcharra

Producers:
**Anissa Daoud, Marie Savare,
Sébastien Hussonot**

Company Profile

The Artistes Producteurs Associés (A.P.A.) have produced two documentaries, four short films, the feature film 'Burning Hope' (2016), and have partnered with Canal +, France 3, and Orange Studio. Two of their latest productions in short films 'Law of the Lamb' and 'All the Rest is the Work of Man' were respectively in official competition at Cannes Film Festival and the Mostra of Venice in 2016. Their films have participated in more than 200 festivals and have been awarded over fifty times. The company is co-managed by author, director and producer Lotfi Achour, and actress, author and producer Anissa Daoud.

Contact:
Artistes Producteurs Associés
artistes.producteurs.
associes@gmail.com

Severed Head

'**Tête coupée**' / Tunisia, France, Qatar / Arabic

Genre: **Drama**

Interests: **Based on a True Story, Social Issues, Coming of Age**

Two teenage shepherds are captured on a Tunisian mountainside by jihadists. Decapitating the eldest, the 14-year-old shepherd must return his cousin's head to the victim's mother.



Two young shepherds, Nizar (16), and his cousin Achraf (14) are grazing their goats on a meadow, high in a mountainous region in the Central West of Tunisia. This area has become a militarised zone, prohibited to civilians since it began serving as a hideout for Jihadist groups. Unaware of their misjudgment, the two shepherds are violently attacked and Achraf loses consciousness. When Achraf wakes up, he sees Nizar's body lying inanimately beside him, as one of the terrorists kicks a round mass towards him, telling him to bring it back to their family. Achraf discovers with horror, that it is his cousin's severed head. After some hesitation, full of pain and fear, Achraf finally places the severed head in his bag and carries his terrible burden down the mountain. He finds the courage to perform his abhorrent duty with Rahma's support, his 13-year-old cousin. The victim's family will try to recover the teenager's body at all costs, as they refuse to bury him without his body.

Lotfi Achour



A theatre and cinema director, Lotfi Achour directed more than twenty-five theatrical productions

in London, Paris, Tunis, Avignon and beyond. His last play was produced by the Royal Shakespeare Company for the London Olympics and he was the author of an installation for the 2006 Nuit Blanche in Paris. In film, Achour directed four award-winning short films that screened from Clermont-Ferrand to Tokyo, including 'Father' in the Official Selection of the 2017 César Awards and 'Law of the Lamb', selected in the Official Competition at the 2016 Cannes Film Festival and the 2018 César Awards. 'Burning Hope' (2016) is his first feature film. Achour is currently working on a documentary project and his next fiction feature film, 'Severed Head'.

Anissa Daoud



Anissa Daoud has participated in over 30 projects in both theatre and cinema, in Tunisia, France, Italy, Syria and

Palestine. She has been involved in various projects as an actress, author, producer and director. Anissa has won several awards as an actress in Jilani Saadi's 'Tender is the Wolf' (2006), Fares Naanaa's 'Borders of Heaven' (2015), Kaouther Ben Hania's 'Beauty and the Dogs' (2017) and Lotfi Achour's 'Burning Hope' (2017). She has also directed two documentaries, including the feature film 'Our Women in Politics and Society' (2016), and co-directed with Aboozar Amini the short film 'Best Day Ever' (2018), presented at the Directors' Fortnight "Tunisia Factory" at Cannes Film Festival.

Director's Note

I decided to make this film starting from the question: "What can happen in the mind of a child when travelling ten kilometres with his cousin's head in his bag?". What can happen within him, as he is forced to retrace the path that resonated the same morning with the sound of their laughter, but now with this burden? The film will address how childhood, while being forever scarred by these events has also an almost magical power to transcend even the worst conditions of life. It is also the story of the third teenager of the film, Rahma, a 13-year-old girl, the only one capable of feeling what Achraf is going through. She will help him through the trials, motivated by the strong empathy and love she feels for him. A film deeply rooted in reality, raw and radical, 'Severed Head' is a reflection on violence as much as on childhood.

FINANCIAL INFORMATION

Total Budget: **\$965,000**
Secured Financing: **\$250,000**

Confirmed Financial Partners:

- Cairo Film Connection Prize, Egypt
- Doha Film Institute, Qatar
- Ministry of Culture, Tunisia

Looking For:

- Distribution
- Funding
- Sales Agents

Director / Producer:
Yosr Gasm

Producer:
Mauro Mazzocchi

Company Profile

The production company L'Argent was created in 2015 by a group of filmmakers who worked together for many years. It defends creative and research cinema that seeks to explore boundaries of documentary and fiction. Established on a framework of common concerns, approaches and experiences, the L'Argent company supports in its operations the "horizontality" of relations and projects, and emphasises the fact that films must be made according to own available means, which differ each time. Previous credits include: 'Chantier A' (2013) by Tarek Sami, Karim Loualiche and Lucie Dèche; 'Reflux' (2013) by Guillaume Bordier; 'Metamorphosis' (2015) by Nicolas Pradal et Pierre Selvini.

Contact:
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L'Argent
mauro.mazzocchi1986@libero.it

The Earth Doesn't Move

'La Terre Ne Se Meut Pas' / Tunisia, France, Italy, Qatar / Arabic, French, Italian
Genre: **Creative Documentary**
Interests: **Arthouse, Experimental, Immigration**

This is a contemporary story about migration, borders and an eternal wanderer. It's about exile and space, movement and the human race.



In a three-star hotel converted into a reception centre for political refugees, people wait to cross the France-Italy border. 'The Earth Doesn't Move' follows this moving and suspended image.

Yosr Gasm



Yosr Gasm, born in 1984 in Tunisia, is a graduate of French Language and Literature from Paris-Sorbonne

University and the Ecole Normale Supérieure of Tunis. She has a particular interest in the image, under its diverse artistic and scriptural expressions. As an independent director, she collaborated with Mauro Mazzocchi in writing and producing their first feature film 'I Want to Be Mad, Raving Mad - L.E.N.Z.-' (2016).

Mauro Mazzocchi



Mauro Mazzocchi, born in 1986 in Italy, holds two degrees in Philosophy and Theater. He is an independent

producer and director. As an independent movie maker, he collaborated with Yosr Gasm in the writing, making and production of their first feature film 'I Want to Be Mad, Raving Mad - L.E.N.Z.-' (2016). Since 2018, he joined L'Argent, a production company based in Toulouse, France.

Director's Note

'The Earth Doesn't Move' is a documentary early in the production stage. The film offers an insight into the daily life of a reception centre for asylum applicants in the north of Italy. It is an escape path to borders between Italy and France, a crossing point heavily supervised by authorities. The film is an attempt to think about frontier laws and to understand how the political system is governing illegal migrants in Europe. At the same time, the documentary explores, more generally, power and domination mechanisms in today's societies.

FINANCIAL INFORMATION

Total Budget: **\$118,000**
Secured Financing: **\$54,000**

- Confirmed Financial Partners:
- Doha Film Institute, Qatar
 - L'Argent, France
 - Private Funding

Looking For:

- Distribution
- Festivals
- Financing
- Sales

Director :
Mouhssine El Badaoui

Producers:
Karim Aitouna
Isabel De la Serna

Company Profile
Waq Waq is a film studio and a production company based in Tangier, Morocco. Our last productions are 'Contro Figura' by R   Di Martino, selected at the Venice International Film Festival 2017 and 'Renault 12' (2018) by Mohamed Al Khatib, selected at the Marrakech and Premiers Plans Angers international film festivals.

Contact:
Karim Aitouna
Waq Waq Studio
karimaitouna@gmail.com

Femmetasia

Morocco, Belgium, France, Qatar / Arabic
Genre: **Creative Documentary**
Interests: **Identity, Social Issues, Women Issues**

Hanane, a young woman from a modest village in Marrakech decides to enter the traditionally male-only festival of battle bravery, Fantasia. Assembling her own troupe of horsewomen, she must face the prejudices of a patriarchal society.



Waq Waq is a film studio and a production company based in Tangier, Morocco. Our last productions were 'Contro Figura' by R   Di Martino, selected at the Venice International Film Festival 2017 and 'Renault 12' (2018) by Mohamed Al Khatib, selected at the Marrakech and Premiers Plans Angers international film festivals.

Mouhssine El Badaoui



Mouhssine El Badaoui was born in Casablanca to a family of performers. He first worked as a technician in the

El Badaoui theatre company, then as an actor and stage director. He took part in several tours in the kingdom and has directed several radio programmes, tv shows and theatre plays. He went on to study movie directing in the Institut des Arts de Diffusion in Belgium, where he graduated with honours in 2002. Mouhssine has worked as an assistant location manager on Belgian tv series, then as first assistant director on foreign films shot in Southern Morocco such as 'Babel' (Alejandro I  rritu, 2006), '13 Hours' (Michael Bay, 2016), and 'Billy Lynn's Long Halftime Walk' (Ang Lee, 2016). He joined RTBF in 2007 where he directs several live multi-camera tv shows such as 'Au quotidien', 'Mise au point', '69 minutes sans chichis', and 'On n'est pas des pigeons'.

Karim Aitouna



Karim Aitouna is a Moroccan producer working between France and Morocco. Graduate in Law from the

University of Mohamed V in Rabat and former cultural programming assistant at the French Institute of Tangier-Tetouan, Aitouna joined the University Lumi  re Lyon 2 in France, where he got a Master's degree in film studies and in cultural management. He has produced short films, feature-length fiction and documentaries. He was part of the Emerging Producers program at the 2013 Jihlava International Documentary Film Festival.

Director's Note

Hanane has a dream—to become the symbol of women's Fantasia in Morocco. In a discipline that has been dominated by men for centuries, in a society feeling for balance between tradition and modernity. I see Hanane as a being who, despite severe hardships, fights to survive and make her dreams come true. She gave up her studies and her private life to dedicate herself to the forming of her troupe of female riders. She believes in what she does. She doesn't let obstacles standing in her way serve as excuses to give up the fight. On the contrary, Hanane fights harder. She bargains, she comes up with solutions. Her persistence earns her the trust of her entourage. She makes them believe in her dream too. Hanane's story reflects my own, the story of a human being committed to their own freedom, who refuses to follow a destiny dictated by others.

FINANCIAL INFORMATION

Total Budget: **\$404,200**
Secured Financing: **\$52,000**

Confirmed Financial Partners:
• Doha Film Institute, Qatar
• F  d  ration Wallonie-Bruxelles, Belgium
• Playtime Films Production, Belgium
• Wallonie Image Production, Belgium

Looking For:
• Broadcasters
• Distribution
• Funds

Director / Producer :
Danielle Beverly

Producer:
Nouf Al Sulaiti

Contact:
Nouf Al Sulaiti
n.alsulaiti93@gmail.com

Qatar Stars

'Nujoom Qatar' / USA, Qatar / English, Arabic, Russian
Genre: **Creative Documentary**
Interests: **Gender, Girls Empowerment, Sport, Middle East**

Qatar is one of the wealthiest, most aspirational, and most scrutinised countries in the world. What is it like to grow up as a girl in this rapidly changing, majority-Muslim nation; that is a clash of tradition and modernity? For the Olympic Stars, a rhythmic gymnastics team for girls aged 9-15, it offers empowerment opportunities their mothers never had.



'Qatar Stars' is a longitudinal observational documentary that follows The Olympic Stars, a rhythmic gymnastics school and team, as they aspire to represent Qatar on the world stage at the 2020 Children's Asian Games. The narrative arc of the documentary will be a 3-act structure, following the schools' most promising gymnasts as they train, enter their teenage years, and experience the joys and complications of girlhood in a rapidly shifting, and sometimes contradictory, contemporary Middle East.

Danielle Beverly



Danielle Beverly works as a one or two-person crew, to craft observational documentaries. 'Dusty Groove:

The Sound of Transition', edited by Adam Kurnitz ('Gimme Danger', 'Boom for Real: The Late Teenage Years of Jean-Michel Basquiat') will premiere in 2019. Beverly's documentary feature 'Old South' (2015) was broadcast on America ReFramed, toured The Southern Circuit, and community gardens via its DIV "Healing Spaces Tour", and is distributed by Women Make Movies. Her debut feature 'Learning to Swallow' (2005) premiered at Silverdocs, screened on America ReFramed, and is distributed by Women Make Movies. 'Lonnie Holley: The Truth of the Dirt' (2017, Co-Producer/Cinematographer) was broadcast on AfroPop, screened at The National Gallery of Art, and won the Audience Award at Macon Film Festival. Beverly is an Assistant Professor at Northwestern University in Qatar, where she teaches documentary filmmaking.

Nouf Al Sulaiti



Nouf Al Sulaiti is a Qatari producer with a passion for storytelling, who has worked on projects with both Doha

Film Institute and the Film House. She wrote and directed the short film 'Gubgub', winner of Mohaq Best Short and Abdulaziz Jassim Award for Best Performance at Ajyal Film Festival 2018. She has produced both fiction and documentary projects, and worked on numerous projects including A.J. Al-Thani's 'The Black Veil' (2019), Yassine Ouahrani's 'Noor' (2017), Zaki Hussain's 'How to Get Over a Heartbreak' (2017), and her own films 'Outdated' (2016), 'Papers' (2016), and 'Unnatural' (2019). Current productions include Zaki Hussain's 'Terima Kasih', Zahed Bata's 'The Wake', Danielle Beverly's 'Qatar Stars' and A.J. Al-Thani's feature debut 'Khuzama'.

Director's Note

We are a two-person, women-led filmmaking crew. One a Qatari rising star, and the other a seasoned American observational documentary maker - and both equally committed to authentic, nuanced stories of women and girls. I've taught documentary filmmaking at Northwestern University in Qatar for four years, where 80-85% of students are Muslim women from Qatar and other MENA countries. Nearly all are the first in their families to attend university. This is the generation that is not only poised to make change in the region, but is making it. Our aims with this film are both local and global. We wish to be an inspiration for Qatari girls, but also to challenge Western stereotypes about female lives and sport in The Middle East. We seek to bring to the screen images and stories of girlhood that deeply resonate; causing viewers to think "I remember what it was like to be a girl that age. When I felt capable, strong and ready to take on the world."

FINANCIAL INFORMATION

Total Budget: **\$586,360**
Secured Financing: **\$88,000**

Confirmed Financial Partners:
• Private donor

Looking For:

- Broadcasting
- Co-productions
- Distribution
- Financing
- Pitch Forums
- Sales Agents
- VOD/SVOD

Director :
Farah Kassem

Producer:
Cynthia Choucair

Company Profile
Founded in 2007, Road 2 Films is a Lebanese production house specialised in producing documentaries, cultural and social tv programs as well as fiction films, online content and tv Ads. Road 2 Films is the continuation of the long-experienced path of its founders who have been working since 1995 as independent producers and directors for both Arabic and European television networks.

Contact:
Cynthia Choucair
Road 2 Films
cynthia@road2films.com

We Are Inside

'Nahnou Fil Dakhel' / Lebanon, Qatar / Arabic
Genre: **Creative Documentary**
Interests: **Literature, War, Identity, Generation**

Returning to her father's house in the radicalised city of Tripoli, Farah realises that the only way to connect with him is by joining his male-dominated poetry club.



Being away for a decade, Farah returns to her father's place in her hometown Tripoli, Lebanon. After the loss of his wife, Mustapha spends his days watching television and writing poetry. One day, he invites her to his hidden universe: a poetry club of retired men who write in a sophisticated Classical Arabic, alien to Farah. While the poets are in their refuge, their city grows more conservative. Whenever Farah tries to revolt against the social norms adopted by their community, Mustapha becomes frustrated. And because of the apathy of her father's aging generation, Farah worries she is to inherit a city less secular than the one her father once knew; a city turning into a bubble. In order to understand their political submissiveness, Farah needs to understand the old men's poetry. She decides to challenge herself and join the club, to become the first female member.

Farah Kassem



Born in Tripoli, Lebanon, Farah Kassem graduated from ALBA University in 2008 with a bachelor in

Audio Visual studies. Since 2008, Farah has been working as a director, editor and cinematographer on several documentaries. Her filmography includes short documentaries that premiered in renowned film festivals like Visions du Réel, Warsaw Film Festival, DOK Leipzig, Dubai International Film Festival and others. She recently completed her master's degree in documentary filmmaking at DocNomads, a mobile Film School in Documentary Directing taking place in Lisbon, Budapest and Brussels.

Cynthia Choucair



Born in Beirut in 1975, Cynthia graduated from ALBA in 1998 and obtained a master's in Film Directing

from lesav-usj in 2002. She directed 9 fiction and documentary films of different lengths. Her short film 'The Chair' (2002) was selected in more than 35 festivals worldwide and won several prizes. Her last documentary 'Counting Tiles' competed at the International Film Festival of Rotterdam in 2018 and participated at various festivals around the world. In 2007, she established her production house, Road2films, focusing on documentaries, fiction films and cultural tv programs. Cynthia teaches documentary filmmaking at ALBA University and she is a member of the Cultural Association Beirut DC.

Director's Note

My father Mustapha is 52 years older than me and lives in Tripoli (Lebanon), a city known for its rising tension. He loves to share his poetry with me, but I don't understand his words. I dislike poetry as I feel that it over-romanticises times that no longer exist. He and his fellow poets belong to a generation who once dreamt of a secular united Arab world. With the rise of conflicts in the region, the civil war and finally Islamic radicalisation as a consequence, they became overshadowed, sharing the remains of their identity in a closed space, where a sophisticated Classical Arabic has become their tool of alienation. Today I am back to my father's house, and to a conservative city, I no longer recognise. In 'We Are Inside', joining my father's poetry club is a way to indulge in the understanding of a generation and an Arab city that belongs neither to him nor to me.

FINANCIAL INFORMATION

Total Budget: **\$200,000**
Secured Financing: **\$102,600**

Confirmed Financial Partners:

- Al Jazeera Documentary Channel, Qatar
- Cairo Film Connection Prize, Egypt
- Chicken & Egg Accelerator Lab, USA
- Doha Film Institute, Qatar
- DOK Leipzig and EWA Development Prize, Germany
- Road2films, Lebanon

Looking For:

- Co-producers
- Distribution
- Festivals
- Financing
- Sales

Director:
Ager Oueslati

Producer:
Belkacem Hadjadj

Company Profile

Machahou Production was founded in 1999 by Belkacem Hadjadj, an Algerian director and writer whose previous films include 'Machahou' (1995), 'The Woman Taxi Driver of Sidi Bel-Abbès' (2000) and 'La Goutte' (1990).

Contact:
Ager Oueslati
ageroueslati@gmail.com

You Don't Die Two Times

'On ne meurt pas deux fois' / Algeria, Qatar / Arabic, French
Genre: **Creative Documentary**
Interests: **Immigration, Women's Issues**

Prisca, Gift, and Jenny fled their home countries in Africa in the hope of a better life in Europe. A migratory odyssey fraught with violence, smugglers, and closed borders, where the three women attempt to reach their 'El Dorado' at any price.



Jenny and Gift, two sisters respectively 22 and 28 years old, are in North Niger, waiting to travel to Europe. They left Lagos, Nigeria, to join a smuggler in Agades. Upon their arrival, the initial price of their journey doubled and their smuggler forced them into prostitution. Without any representation in this country, they have no other choice. Kilometres from there, Prisca left Ivory Coast for Tunis, in the hope of reaching Europe. She heard about an Ivorian middle-man, who could help her reach the European "El Dorado". When Prisca left her job in Abidjan, she entrusted her children to her sister before leaving the country. Since then, she has entered the hell that is the slave trade. Forced to work for a Tunisian family, and taken on a route with no return, she made her way to Libya, before dying in the Mediterranean Sea in September 2016.

Ager Oueslati



Ager Oueslati grew up like many immigrant children from the 1970s-80s in the Parisian suburbs, or

what she calls the Babel Tower where families had left their home country for different reasons. Her father fled Bourguiba's Tunisia, while her mother left her native Algeria. They met in Paris and named their firstborn Ager, which means migration. After graduating in journalism, Ager worked on the television documentary 'The Women's Jungle' (2016), about the condition of immigrant women stuck in the camp of Calais.

Belkacem Hadjadj



Belkacem Hadjadj is an Algerian director, producer and actor. He attended the École Normale Supérieure in

Algiers, and later the Institut Supérieur des Arts du spectacle (INSAS) in Brussels. He has worked at RTBF (Radio-Télévision belge de la Fédération Wallonie-Bruxelles) and RTA (now EPTV) in Algeria. In 1987, he assisted at the Sorbonne a doctorate of cinema under the direction of Jean Rouch on a theme that reflects one of his permanent concerns—the relationship between oral tradition and image. He then began producing his own films, most notably 'Machahou' (1995) and 'The Woman Taxi Driver of Sidi Bel-Abbès' (2000), going on to found Machahou Production in 1999.

Director's Note

Since 2014, I have worked on migration issues, from the camp of Calais, in the North of France. I was surprised to see only men (migrants and refugees) answering the journalists' questions; never women. That's why I decided to follow the women on the road, between Niger, Algeria, Tunisia and Libya. In this way, I first met Prisca, then Jen and Gift. They told me about the war, the forced marriage they fled, and the sexual mutilations they suffered back home. After Prisca's death at sea, my desire to make this documentary was reinforced. She had agreed to tell me her story to warn other women, who might be potential victims of illegal migration. Today I invest myself in this mission, and I want to highlight their story. I want to enter their world and show their life that nobody can imagine, in this world of extreme violence, to get them out of the mass of "Migrants" flocking to the coasts of Europe. What happens to migrant women, when men are sold through markets in Libya? That's why I chose to shoot their stories intimately and face-to-face, taking the time to tell their unique stories.

FINANCIAL INFORMATION

Total Budget: **\$168,000**
Secured Financing: **\$88,000**

- Confirmed Financial Partners:
- Algerian Minister of Culture (FDATIC), Algeria
 - Doha Film Institute, Qatar
 - Rosa-Luxemburg-Stiftung, Germany

- Looking For:
- Broadcasters
 - Co-producers
 - Distribution
 - Financing
 - Funds

Qumra Projects

Work-in-Progress Feature Narrative

'Abou Leila' by Amin Sidi-Boumédiène

Work-in-Progress Feature Documentary

'Children of the Famine' by Reine Mitri

'The Forbidden Strings' by Hasan Noori

'Places of the Soul' by Hamida Issa

'Republic of Silence' by Diana El Jeiroudi

Director / Screenwriter:
Amin Sidi-Boumédiène

Producers:
**Fayçal Hammoum, Yacine Bouaziz,
Louise Bellicaud,
Claire Charles-Gervais**

Company Profile

Thala Films is a film production company based in Algiers, founded in 2010. Its ambition is above all to take an active part in promoting and preserving Algerian culture. Thala Films has produced two full-length documentary features to date, as well as six short films that have garnered numerous awards at national and international film festivals.

Contact:
Louise Bellicaud
In Vivo Films
louise@invivofilms.com

Fayçal Hammoum
Thala Films
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Abou Leila

Algeria, France, Qatar / Arabic / 2019

Genre: **Psychological Thriller**
Interests: **Drama, Road Trip, Desert**

Algeria, March 1994. Childhood friends S. and Lotfi travel through the Algerian desert looking for Abou Leila, a dangerous terrorist on the run.



Algeria, 1994. Terrorist attacks have ravaged the north of the country for the past two years. Childhood friends S. and Lotfi travel through the Algerian desert looking for Abou Leila, a dangerous terrorist on the run. Their search seems absurd, given that the Sahara has not been affected by the wave of murders and bomb attacks that have been sweeping through the rest of the country. Lotfi has only one priority: to keep S. as far from the capital as possible, knowing his friend is too fragile to face more bloodshed. As they approach the supposed hideout of Abou Leila, they learn of the mysterious plight in a nearby village, where three youths have been killed under terrible and suspicious circumstances. The Touareg inhabitants of the village believe the killer is a “djinn”, a desert spirit that ceaselessly roams the dunes. To S., the demon is Abou Leila.

Amin Sidi-Boumédiène



Amin Sidi-Boumédiène was born in France and obtained his film-directing diploma from the Conservatoire

libre du cinema in Paris. He returned to Algeria in 2008, where he worked as a director’s assistant, then in 2010 he directed his first short film, ‘Tomorrow, Algiers?’, which was selected for a dozen festivals around the world. His second short film, ‘The Island’, was filmed in Algiers in 2012. His short film ‘Serial K.’ (2014) screened at several festivals.

Fayçal Hammoum



Fayçal Hammoum was born in Algiers and after obtaining his baccalaureate went to Paris to

take up his studies in law, then Cinema (CLCLF) where he earned a double diploma of assistant director and editing. He went back to Algiers in 2009 and joined the production society Thala

Films. Since then he produced many short fictions as well as two feature documentaries. He was awarded in 2011 and 2012 the title of “Best Producer of the Arab world” at the Abu Dhabi Film Festival. He directed his first feature documentary ‘Vote OFF’ in 2014.

Claire Charles-Gervais



Claire Charles Gervais started her career interning for Canal + then worked in production

and acquisition for the sales agency Ondamax based in Miami. Returning to France, Claire worked in business affairs for the production company Fidelité Films for a year, and as business affairs then CFO for Urban Distribution International/Factory for four years. She joined In Vivo Films in 2016.

Louise Bellicaud



Louise Bellicaud began her career in French film distribution in Mexico at Nueva Era

Films. After she became involved in production, Bellicaud went to London, where she worked in development and feature-film financing at Future Films. On her return to France, she worked for four years at Sacrebleu Productions. She has been involved in the animated television series ‘Faces from Places’, broadcast on ARTE, and Rémi Chayé’s animated feature-length film ‘Long Way North’. She launched In Vivo Films in 2015.

Director’s Note

The Algerian civil war of the 1990s claimed thousands of victims and has traumatised the Algerian people as a whole. This period is essential to me and to my generation because it constitutes the unsurpassable background of our youth. To understand the foundations of this tragedy, which are also the foundations of the violent events in history, we have to go beyond particular debates to embrace the root causes of this violence – which we got up close to and which, because of the trauma caused, has contaminated all of us in one way or the other. ‘Abou Leila’ is not a film about the Algerian Civil War; rather, it is about the fragility of a man lost in a violent world.

FINANCIAL INFORMATION

Total Budget: **\$890.000**
Secured Financing: **\$775.000**

Confirmed Financial Partners:

- Centre algerien de développement du cinéma (CADC), Algeria
- CNC, Aide aux Cinémas du Monde, France
- Development Fund of Art, Technique and Film Industry, Algeria
- Doha Film Institute, Qatar
- Région Nouvelle Aquitaine / Charente-Maritime, France

Looking For:

- Additional Funding
- Broadcasters
- Festivals
- French Distributors
- Sales Agents

Director / Producer:

Reine Mitri

Company Profile

After 15 years of producing her own films, individually or within production companies, filmmaker Reine Mitri established her production company, Les films de l'absence. Adopting a non-conformist approach to cinema, the company produces politically, socially and aesthetically "disobedient" films, which are uncompromising and void of self-complacency.

Contact:

Reine Mitri

la_soldadera@yahoo.com

Children of the Famine

'Abna' al majaa' / Lebanon, Qatar / Arabic / 2019 / 100 mins

Genre: **Creative Documentary**

Interests: **History, Politics**

Between 1915 and 1918, an estimated 200,000 people died from hunger in Mount Lebanon. For them, there is no memorial. Few photos remain, and ruins emerge from oblivion.



Between 1915 and 1918, a famine killed an estimated two hundred thousand people, almost half of the population of Mount Lebanon at that time, a region that formed the "Moutasarrifiya" and had a special status in the Ottoman Empire. During the tragedy, villages were entirely emptied; today only ruins remain there. The hungry who fled to cities like Beirut and Tripoli that were outside Mount Lebanon begged and moaned for food while watching the luxurious meals from the windows of wealthy monopolists. The dead were buried in unmarked mass graves all over the territory, and some were even thrown into the sea. Despite the extent of the disaster, today there is no memorial or national day for these dead. Why has the memory of this famine been excluded from official history?

Reine Mitri



Reine Mitri is a writer, director and producer. The primary theme of her films is personal and collective

memory. Always interweaving the intimate and the public, she delves into the reasons for personal and collective malaise. Over the past 15 years, she documented the changes in Beirut in particular and Lebanon in general, challenging the official endeavours to obliterate the country's memory. Since 2001, she has made six films including 'In This Land Lay Graves of Mine' (2014) which documents forced displacements during the Lebanese civil war and the country's present-day divisions

Director's Note

Before the hundredth commemoration of the famine in 2015, I was like the majority of my Lebanese generation, and younger, almost ignorant on this subject. The famine was a vague and distant event disconnected from our daily lives, as if there had been a rupture between this distant past, to recent history and present day. In fact, I realized that there is indeed a rupture and this is due to the fact that this history has been suppressed from the official and popular historical narratives in Lebanon. From here, I started searching for the causes of this suppression and when I saw the photos I was traumatized. This shock mixed with incomprehension pushed me to want to know more and understand. Once again, I find myself in the past searching for a memory, and in this memory, I am trying to understand the malaise of the country and our malaise as its people.

FINANCIAL INFORMATION

Total Budget: **\$94,000**

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Distributors
- Festivals
- Marketing Advice
- Rough Cut Advice
- Sales Agents

Director / Producer:

Hasan Noori

Producer:

Afsaneh Salari

Company Profile

Docmaniacs collective was born out of the collaboration of three young Iranian documentary artists, Afsaneh Salari, Sepand Saedi and Hoda Siahtiri. Afsaneh and Hoda met in Europe during their master studies in Docnomads, documentary directing, and their similar worldview inspired them to work with each other after their education, alongside Sepand, Hoda's old friend and colleague. The collective aims to produce documentaries and are eager to accompany other regional filmmakers into the international circuit, while keeping an independent artistic and social voice. The collective is currently producing the documentaries 'The Silhouettes' by Afsaneh Salari, funded by Sundance Institute and Asian Cinema Fund, and 'The Forbidden Strings' partially funded by IDFA Bertha Fund and Doha Film Institute.

Contact:

Afsaneh Salari

Docmaniacs Collective

afsaneh.salari2@gmail.com

The Forbidden Strings

Afghanistan, Iran, Qatar / Persian / 2019 / 75 mins

Genre: **Creative Documentary**

Interests: **Music, Social Issues, Youth**

Born and raised in Iran, four Afghan musicians risk a dangerous journey from Iran to Afghanistan to make a dream come true—their first rock concert in their war-torn motherland.



During the day, they are labourers and do what most Afghan refugees do in Iran, which is carpentry and tailoring. But as night falls, they change clothes and transform to what they dream to be—rock stars. Hakim, Akbar, Mohammad and Soraya are among the second generation of three million Afghan refugees living in Iran since 1980s. Regardless of their refugee status and its limitations, they dared to dream and managed to form their rock band five years ago. Their dream was clear: their first rock concert should be in the motherland they have never seen, Afghanistan. The film follows the journey of the Arikain band from Iran to Afghanistan despite all odds. They have various obstacles to overcome, from traditional families who are vehemently against music, lack of financial means, to security issues inside Afghanistan. The road between Kabul to Bamyan festival is one of the most dangerous roads in Afghanistan, under the full control of the Taliban. The film follows the Arikain shoulder to shoulder, from the days they dream of a journey to their war-torn motherland, to the hectic and dangerous roads taking them to the music festival.

Hasan Noori



Hasan Noori was born in Iran to Afghan parents. He studied sociology and worked as a social assistant

for NGOs fighting child labour in Iran and mainly with Afghan refugee children. He primarily makes video clips and films that raise awareness for the Afghan community in Iran. Hasan has a master's degree in Cinema from Tehran University. 'The Forbidden Strings' is Hasan's first documentary feature. Hasan is also an alumnus of IDFA Summer School 2017 and Karlovy Vary Docs in progress 2018. He is currently working on his next documentary film, 'The Songs of My Land', which is now in development.

Afsaneh Salari



Afsaneh Salari was born in Iran. She holds her BA in editing from the Art University of Tehran and a master's in

creative directing from Université Paris 8 in France. She continued her education further in documentary directing with Docnomads joint masters. Afsaneh is the co-founder of Docmaniacs collective in Tehran, and works as a documentary director and producer both in Iran and France. She's an alumnus of the Berlinale Talents, IDFA Summer School and La Fémis Summer School. Afsaneh has recently won a Sundance production grant for her current documentary feature in production 'The Silhouettes'.

Director's Note

I've learnt to divide my people into two groups—those who follow their dreams and those who bury them. As an Afghan immigrant, if you are among the first group, it means you believe in miracles. 'The Forbidden Strings' aspires to send an important message to the whole refugee community and not only Afghans. As refugees, we are allowed to dream and fight for it. That's how we change and our societies back home change. A country never changes for the better when arms, tanks and soldiers are involved but it does change gradually through art and culture. And after decades of war, terrorism and foreign intervention, my war-torn Afghanistan needs the presence of art more than ever.

FINANCIAL INFORMATION

Total Budget: **\$147,700**
Secured Financing: **\$77,300**

Confirmed Financial Partners:

- Docmaniacs Collective, Iran
- Doha Film Institute, Qatar
- IDFA Bertha Fund, The Netherlands

Looking For:

- Distributors
- Festivals
- Sales Agents

Director :
Hamida Issa

Producer:
Justin Kramer

Company Profile

Made up of talented, experienced and creative storytellers, producers, documentarians, animators, photographers and filmmakers, The Film House is an award-winning Doha-based film, video and multi-media production company unlike any other in the region. With a wealth of local knowledge and with Qatar's community in mind, the company is primed to foster local talent and to redefine visual storytelling in the region. The Film House is home for high-calibre international and local productions. The Film House has produced dozens of short films and are currently producing feature films and documentaries by Qatari filmmakers as well as television series for BBC, CNN and PBS.

Contact:
Justin Kramer
The Film House
justin@thefilmhouse.tv

Places Of The Soul

Qatar / Arabic, English / 2019 / 75 mins
Genre: **Creative Documentary**
Interests: **Environmental, Identity, Culture**

A Qatari woman travels on an environmental expedition to Antarctica in search of hope for a sustainable future before returning to Qatar in search of inspiration to make positive change.



The story of 'Places Of The Soul' follows Qatari filmmaker, Hamida on a journey to Antarctica with an environmental and leadership expedition. The beauty and heartbreaking realities of the world's most untouched nature was an immensely life changing experience. This leads her to exploring Qatar through a renewed lens, in search of sustainability in her cultural history and the roots of her identity. At the heart of the film is the juxtaposition of two landscapes: the ice desert of Antarctica and the sand desert of Qatar. It is an exploration of duality - between modernity and tradition and nature and civilisation. It is expressed through the eyes of a young woman searching for the places that replenish her soul and a way to inspire change within herself.

Hamida Issa



Hamida Issa is a Qatari director, writer and producer. She graduated with a BA in Politics from University

College London and a MA in Global Cinemas and the Transcultural from the School of Oriental and African Studies. Issa worked for the education team at the Doha Film Institute at its inception and made her first short film, '15 Heartbeats', which premiered at the Doha Tribeca Film Festival, in 2011. She has made numerous short films since, which include a music video and a video art installation. She is the first Qatari woman in history to step foot on Antarctica and is currently making her first feature-length documentary, 'Places of the Soul', which considers her experience and environmental sustainability.

Justin Kramer



Justin Kramer is an American producer. His career started in New York City, where he worked on

projects for HBO, MTV, CNN, VH1, and AMC among others. His producing and directing have been seen in numerous award-winning short films, television shows, documentaries, music videos, and commercials. In 2009, he moved to Qatar to join the Doha Film Institute, where he produced and mentored numerous workshops that resulted in the first films and filmmakers from Qatar gaining international recognition. Since, Kramer has founded The Film House, the first company of its kind in Qatar, producing documentaries, commercials, and design at a world-class level. Kramer continues to mentor and produce films for filmmakers in Qatar while producing international films such as 'Mala Mala' (2014) by Antonio Santini and Dan Sickles and episodes of the BBC drama series 'McMafia'. Justin is currently producing 'Khuzama' by A.J. Al-Thani and 'Places of the Soul'; a documentary currently in post-production by Hamida Issa.

Director's Note

I will always remember the magnitude of the journey that took me to the ends of the Earth. Antarctica, the seventh continent, the last frontier, has defined the majority of my adult life. Venturing out on this expedition gave me a sense of hope and purpose at a time when I was floating through life, searching for meaning. Little did I know that venturing the furthest I have ever been from home made me feel closer to home. It filled me with a sense of responsibility to express the realities of what humanity is doing to the natural world and how we are complicit in the disturbances. Not only do I want this film to document my evolution as a human being, I want it to inspire others to change and become more aware, no matter how small it may be. This film is an existential expression of modern existence and our relationship with the environment and spiritual identity.

FINANCIAL INFORMATION

Total Budget: **\$290,000**
Secured Financing: **\$290,000**

Confirmed Financial Partners:
• Doha Film Institute, Qatar
• Private donor
• The Film House, Qatar

Looking For:
• Distributors
• Festivals
• Marketing Strategy
• Sales Agents

Director :
Diana El Jeiroudi

Producers:
Orwa Nyrabia, Camille Laemlé

Company Profile

No Nation Films is a film production company that specialises in creative documentary films for the international market, founded in Berlin in 2014 by Orwa Nyrabia and Diana El Jeiroudi, continuing the work of Damascus-based Proaction Film, which they launched in 2002. Over the years, the company has co-produced films with partners from Canada, Denmark, Egypt, France, Germany and Yemen. Its award-winning documentaries have addressed a variety of topics, including women's rights, cultural identity, radicalisation and life in the midst of war. No Nation Films productions have been released theatrically in France, Italy, Austria, Japan, Portugal, Spain and the UK, and have been selected for more than 150 film festivals around the world, including Busan, Cannes, IDFA, Locarno, London, New York, Sundance and TIFF, among others.

Contact:
No Nation Films
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Republic of Silence

'Mamlakat alsamt' / Syria, Germany, France, Qatar / Arabic, English / 2019
Genre: **Creative Documentary**
Interests: **Biography, Immigration, Politics, Social Issues**

She grew up in a land of dictators and surveillance. Today, from her exile, she is reclaiming the images and sounds of Syrians, half of whom are scattered around the world.



She grew up in the lands of dictators and surveillance, where images are censored, photos are burned, thoughts are discreet, and mouths are kept shut. Forty years later, from her exile in Germany, Diana El Jeiroudi is a documentary filmmaker reclaiming the images and sounds of the Syrian land and its people, half of whom are scattered around the world. In this emotionally charged carefully crafted film, El Jeiroudi presents a first-person account of how she ended up in Berlin, how she grew up to internalise a world of silence and oppression, how she learned to negotiate her existence and well-being in the face of a mutating enemy, how she bore witness and became involved, how she revolted and claimed herself – and how cinema has saved her life.

Diana El Jeiroudi



Diana El Jeiroudi is a Syrian director and producer who has resided in Berlin since 2013. In 2002,

she co-founded Proaction Film, the first independent production company in Syria after the Damascus Spring. Her filmography includes 'The Pot' (2005), which was selected for the Yamagata International Documentary Film Festival, and 'Dolls, A Woman from Damascus' (2007) and 'Morning Fears, Night Chants (2012), both of which screened at the International Documentary Festival Amsterdam. In 2008, she co-founded the DOX BOX Film Festival, followed by the DOX BOX Association in Berlin. El Jeiroudi's work has been recognised through various awards, including an EDN Award and a Katrin Cartlidge Award. She has served as a juror for several film festivals and funds, including Sundance, the International Documentary Festival Amsterdam and One World, and she sat on the jury of L'Oeil d'Or, the first documentary award at the Festival de Cannes, in 2015. She is a member of the Deutsche Filmakademie.

Orwa Nyrabia



Orwa Nyrabia was born in Syria where he worked as an actor and journalist, before starting the country's first

independent documentary-specialised production company in 2002, together with his partner Diana El Jeiroudi. In 2008, Nyrabia and El Jeiroudi co-founded the independent documentary film festival DOX BOX, which quickly became the Arab region's leading documentary festival. Nyrabia moved to Egypt in 2012, then to Germany in 2013, where he continued producing award-winning international co-productions such as 'Dolls, A Woman from Damascus' (El Jeiroudi, IDFA 2007), 'Return to Homs' (Derki, IDFA 2013 and Sundance 2014) and 'Silvered Water' (Mohammed and Bedirxan Cannes 2014). Nyrabia has served as a juror for some of the world's most influential film funds and festivals. He is a member of AMPAS, IDA, and EDN. His films have earned a long list of awards including a Sundance Grand Jury award and a Grierson Award, and accolades such as the George Polk Award, the Nestor Almendros Award and the Katrin Cartlidge Award. He is the Artistic Director of the International Documentary Film Festival Amsterdam.

Director's Note

Throughout my life, I have enjoyed playing around with people's obsessions with stereotyping each other according to religion, ethnicity, gender, nationality or language. Because people are rarely able to locate me within a religion or ethnicity, I have had a safe space in which to breathe and exist, but still remain unnoticed. Unlike the majority of people around the world, I enjoyed staying unidentified: I was anonymous. Today, I am a Syrian – and that is all I am for everyone, Syrians and non-Syrians alike. The sense of rage I feel today is immense, for, once again, I must negotiate a space where I can exist and breathe – a necessity that means struggling against the stereotypes created by everyone around me. It is my individual responsibility today to show that Syria is not a YouTube video, nor is it a newsflash; it is neither the cradle of civilization, nor a flag, nor a symbol of radicalism, war or liberation.

FINANCIAL INFORMATION

Total Budget: **\$430,500**
Secured Financing: **\$430,500**

Looking For:
• Creative Feedback

Confirmed Financial Partners:

- Doha Film Institute, Qatar
- Federal Film Board (FFA), Germany
- Les Films D'Ici, France
- Medienboard Berlin – Brandenburg, Germany
- Ministry of Culture and Media (BKM), Germany
- Salzgeber Editions, Germany

Qumra Projects

Picture Lock Feature Narrative

'Bombay Rose' by Gitanjali Rao

'Noura Dreams' by Hinde Boujemaa

'Papicha' by Mounia Meddour

'Sanctorum' by Joshua Gil

'Sister' by Svetla Tsotsorkova

'The Unknown Saint' by Alaa Eddine Aljem

Picture Lock Feature Documentary

'The Cave' by Feras Fayyad

'Froth' by Ilya Povolotskiy

Director / Screenwriter :

Gitanjali Rao

Producers:

Rohit Khattar, Deborah Sathe, Charlotte Uzu, Serge Lalou

Company Profile

Cinestaan Film Company (CFC) is an Indian studio with the capacity to develop, produce, sell and distribute cinema for a global audience. CFC is the lead producer and financier in Gitanjali Rao's debut feature animation 'Bombay Rose'. Previous work delivered by CFC includes 'The Hungry' (Chatterjee, 2017), 'Kalaakhandi' (Verma, 2018), 'Mirzya' (Mehra 2016), 'Cold War' (Pawlikowski, 2018), and 'Hotel Salvation' (Bhutiani, 2016), and are about to complete India's first live action animal feature, 'Aasha and the Street Dogs'.

Sales Agent:

C International

Contact:

Deborah Sathe

assistant@cinestaanfilmcompany.com

Bombay Rose

India, France, UK, Qatar / Hindi / 2019 / 90 mins

Genre: **Animation**

Interests: **Musical, Romance**

Painted frame by frame, 'Bombay Rose' is an animated love story set on the streets of Bombay.



'Bombay Rose' is a musical romance set on the streets of Bombay, telling the story of Kamala and Salim's quest for love in this chaotic and beautiful city. The story is told through exquisite hand-painted animation created by award-winning animator Gitanjali Rao.

Gitanjali Rao



Gitanjali Rao graduated with honours as a Bachelor of Fine Arts from Sir J. J. Institute of Applied Art,

Mumbai, in 1994. She is a self-taught animator, filmmaker, illustrator, teacher and theatre artist. She has since, independently produced, directed and animated three internationally award-winning short films, 'Orange' (2006), 'Printed Rainbow' (2006) and 'True Love Story' (2014).

Deborah Sathe



As Director of International Operations at Cinestaan Film Company, Deborah is responsible

for delivering content with an Indian connect for either online, television or in the cinema. Cinestaan Film Company champions new as well as established talent, developing, producing and delivering groundbreaking productions.

Director's Note

On my daily travels through the streets of Bombay, I have always been intrigued by the lives of those thousands of boys and girls who migrate to the metropolis from small towns in the hopes of a better future, but wind up living on the streets. Some of them are amazing success stories, Bollywood stars or underworld dons. But not all. Those who live the simple oppressed life on the streets, constructing buildings, cleaning sewers, essentially making the city run – are completely forgotten. Their stories have never been interesting enough to be told. Therefore, this is my attempt to tell the story of these spirited, hopeful young people, the neglected heart of Bombay.

FINANCIAL INFORMATION

Confirmed Financial Partners:

- Cinestaan Film Company (CFC), India
- Goldfinch Studios, UK
- Les Films D'Ici, France

Looking For:

- Distributors
- Equity Investors
- Festivals
- Marketing Strategy

Director / Screenwriter :

Hinde Boujemaa

Producers:

Imed Marzouk, Tatjana Kozar, François d'Artemare

Company Profile

Propaganda Productions is a Tunisian broadcasting company, created in 2002 by Imed Marzouk and Néjib Belkadhi. Its primary activities include the production of short and feature-length films, documentaries, broadcast series, and commercials. Notable projects include 'vhs-Kahloucha' (2006) and 'Bastardo' (2012), both by Néjib Belkadhi; 'And Romeo Married Juliet' (2014) by Hinde Boujemaa; and 'As I Open My Eyes' (2014) by Leyla Bouzid.

Contact:

Imed Marzouk

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Tatjana Kozar

Eklektic Productions
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François d'Artemare

Les Films de l'Après-Midi
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Noura Dreams

'Noura Rêve' / Tunisia, Belgium, France, Qatar / Arabic / 2019 / 90 mins

Genre: **Drama**

Interests: **Social Issues, Women's Issues**

Noura struggles to raise her three children alone while her husband is in jail—until she meets Lassaad. Their plans to be together, however, are jeopardised by the impending release of her husband, and the two decide to flee.



Noura meets the love of her life, Lassaad, while her husband, Jamel, is in jail. She raises her three children alone and works in a laundry to make ends meet. A few days before the divorce Noura requested is granted, the new lovers' dream of living together is jeopardised by Jamel's imminent release. Noura and Lassaad decide to flee.

Hinde Boujemaa



Hinde Boujemaa is a Tunisian director. In 2012, she directed her first feature-length documentary,

'It Was Better Tomorrow', which was selected for the Venice Film Festival, won the Muhr for Best Director at the Dubai International Film festival, and was named Best Documentary at Douz Doc Days. In 2014, her short fiction film 'And Romeo Married Juliet' won Best Short Film awards at the Dubai, Alexandria, Oran Film Festivals, as well as in Verona, where it also took an award for Best Actress.

Imed Marzouk



Imed Marzouk studied international commerce, obtaining a degree and an MBA in marketing.

In 2000, he joined Canal+ Horizons as a production manager. In 2002, he founded Propaganda Productions with director Néjib Belkadhi. He has produced four feature films, 'Bastardo'

(2012) and 'Look At Me' (2018) by Nejib Belkadhi, 'As I Open My Eyes' (2014) by Leyla Bouzid and 'Northern Wind' (2017) by Walid Mattar. As well as the feature documentaries; 'vhs Kahloucha' (2006) by Néjib Belkadhi, 'Doomed Generation' (2013) by Nasreddine Ben Maati and more than 20 short films. With his productions, he's attended major film festivals like Cannes and Sundance, earning him more than 80 awards.

François D'Artemare



François d'Artemare established the French film company Les Films de l'Après-Midi in 2001. He

produced features and shorts films from all over the world such as 'Snow' (2012) by Aida Begic, 'The Strange Case of Angelica' (2010) by Manoel de Oliveira, 'Mountain' (2015) by João Salaviza, 'One Floor Below' (2015) by Radu Muntean, and 'Saint George' (2016) by Marco Martins. He now develops films by Zhengfan Yang, Colombe Schneck, and Christophe Fonseca. The company is currently in post-production of 'Noura Dreams' by Hinde Boujemaa and 'Made in Bangladesh' by Rubaiyat Hossain.

Director's Note

I see women, circulating in the popular districts of Tunis, with a personal "lid" over their heads, a concrete topping, a bit like the famous wet cloud that follows certain cartoon characters. The lid wouldn't be made of cement or another material, but of looks, judgements, intolerance. And there, facing me, a woman in a pink velvet tracksuit, in a hurry, crosses the street, and in her eyes, there is a glimmer that gets to me. It's Noura. Instinctively, I decided to follow her. In the Arab world, we sing to love. Whether Om Kalthoum or Berber songs, men and women sing to love, to its pains, its jealousy, its emotions, its romanticism. But as soon as it gets to its reality, especially out of wedlock, taboo and duality settle in. Love becomes a "sin". Still, everyone has felt love, and it is this universal feeling that will allow the spectator to enter Noura's story.

FINANCIAL INFORMATION

Total Budget: **\$789,700**

Confirmed Financial Partners:

- Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, Belgium
- CineGouna Platform, Egypt
- CNC, Aide à la coproduction franco-tunisienne, France
- Doha Film Institute, Qatar
- Ministère de la Culture, Tunisia
- Paname Distribution, France
- Shelter Prod - Tax Shelter du gouvernement Fédéral de Belgique
- Tunisian Distributor, Tunisia

Looking For:

- Distributors
- Festivals
- Sales Agents

Director / Screenwriter / Producer:
Mounia Meddour

Producers:
Xavier Gens, Patrick Andre, Gregoire Gensollen, Belkacem Hadjadj

Company Profile

The Ink Connection was founded in 2010 by Gregoire Gensollen and director Xavier Gens. In 2011, they delivered 'Edwige', a short film directed by Mounia Meddour and their first feature film production, 'The Divide', directed by Xavier Gens, which was released theatrically in the us by Anchor Bay. In 2016, they delivered their second feature film, 'Where is Rocky II?', directed by renowned French contemporary artist Pierre Bismuth, also known for winning the Best Original Screenplay Academy Award for 'Eternal Sunshine of the Spotless Mind' (Michel Gondry, 2004). This French-German-Belgian-Italian co-production premiered in 2016 at Hot Docs Film Festival in Toronto, then opened Art Basel's Film Program and played at numerous film festivals such as Locarno, Rotterdam, CPH:DOX. It won the "Prix Nouvelles Vagues" at La Roche-Sur-Yon as well as the FILAF d'Or at the Festival International du Livre d'Art et du Film in Perpignan. In 2017, they co-produced their third feature film 'Cold Skin', directed by Xavier Gens, with Spanish producers Kanzaman.

Sales Agent:
Jour2Fête

Contact:
Xavier Gens
The Ink Connection
xaviergens@me.com
mounmedd@icloud.com

Papicha

Algeria, France, Belgium, Qatar / Arabic, French / 2019 / 100 mins

Genre: **Drama**

Interests: **History, Politics, Social Issues, War, Women's Issues, Youth**

Nedjma refuses to submit to fear during the Algerian Civil War by fulfilling her dream of putting on a fashion show.



Algeria, 1990s—Nedjma is a free-spirited and independent young student. She refuses to allow the tragic events of the Algerian Civil War keep her from experiencing a normal young woman's life. She dreams of becoming a fashion designer, goes to university, and sneaks out at night to dance her sorrows away with her friend Wassila. Nedjma embraces life with open arms, but as the social climate becomes more conservative, she rejects the new bans set by the radicals and decides to fight for her freedom and independence by putting on a fashion show. During her personal journey of resistance, Nedjma will discover that the celebration of life is tragically often to be paid for in death.

Mounia Meddour



Mounia Meddour was born and raised in Algeria. At the age of 18, she moved to France with her family as a

result of death threats they received during the Algerian Civil War. Mounia studied Journalism and Film in Paris, where she also joined the summer directing programme at La Fémis. She has directed five documentaries. Her first short film, 'Edwige' (2011), won the Ciné+ Award at the Saint-Jean-de-Luz Festival, the UniFrance Short Film Award, and the Grand Jury Award at the Festival du Premier Court-Métrage de Pontault-Combault. In 2012, the film was selected for the Dubai and Gulf Film Festivals. Her current project, 'Papicha', received development funding from the Centre national du cinema et de l'image animée (CNC) as well as the Sopadin Screenwriting Award.

Xavier Gens



Born in 1975 in Dunkerque, Northern France, Xavier Gens is a renowned French filmmaker. He directed

'Frontière(s)' (2007), 'Hitman' (2007), 'The Divide' (2011), 'Crucifixion' (2017), 'Cold Skin' (2017) and 'Budapest' (2018). Together with Gregoire Gensollen, he founded Paris-based production company The Ink Connection in 2010 to create, develop and package a slate of international co-productions directed by himself as well as other foreign directors.

Director's Note

'Papicha' is a chronicle of Algerian society and its youth at the end of the 1990s. Violence, a housing crisis, inefficient bureaucracy, unemployment, and the loss of points of reference surround this "sacrificed youth", who chose to vegetate and remain resigned to their fate. Nedjma, however, decides to face up to reality. She does not give up...

FINANCIAL INFORMATION

Total Budget: **\$1,485,300**
Secured Financing: **\$1,285,300**

Confirmed Financial Partners:

- Algerian Institute, Algeria
- Clason
- CNC, France
- High Sea Production, France
- Jour2Fête, France
- Scope Pictures
- Tayda Films, Algeria

Looking For:

- Gap Financing
- Festivals

Director / Screenwriter :

Joshua Gil

Producers:

Marion D'Ornano, Laura Imperiale, Carlos Sosa

Company Profile

Parábola Cine was created in 2017 by filmmaker Joshua Gil, to produce his upcoming feature films. Currently in post-production, 'Sanctorum' is the first of them.

Contact:

Marion D'Ornano

Parábola Cine
dornanomari@gmail.com

Sanctorum

'Santuario' / Mexico, Qatar / Spanish / 2019 / 90 mins

Genre: **Drama**

Interests: **Fantasy, Social Issues, War**

A child's spiritual and magical quest for his disappeared mother in a small town racked between the army and drug traffickers.



In a small town plagued by a war between the army and drug traffickers, a child has lost his mother. His grandmother has told him that the only way of getting her back is to invoke the forces of nature. The boy heads off into a forest to plead for his mother, while the town prepares for their final battle.

Joshua Gil



Joshua Gil graduated with a master's degree in Cinematography from the School of Cinema and

Audiovisuals of Catalonia (ESCAC) in Barcelona, Spain. He began his professional career in the photography department of the film 'Japan' (2002) by Carlos Reygadas. He subsequently developed as a director of photography in short films, feature films and documentaries while deepening his studies abroad with filmmakers such as Patricio Guzman and The Quay Brothers. In 2007, he began his career as a director of documentaries, publicity and television series. In 2015, he directed his first feature film 'La Maldad' selected at the 65th Berlin International Film Festival.

Marion D'Ornano



Marion D'Ornano graduated from La Sorbonne University, with a master's degree in International Business Law and

Intellectual Property Law. She started working as a production assistant and production coordinator on projects like 'Strange but True' (2017) by Michel Lipkes, and 'Toril' (2016) by Laurent Teyssier. She is currently working between France and Mexico, developing various feature films including 'Sanctorum' by Joshua Gil, 'Go Youth!' by Carlos Armella and the fiction series project 'Monstruos Perfectos'.

Director's Note

'Sanctorum' will bring to light a theme that fills the air in Mexico with hopelessness and despair—disappearances. I hope to achieve a visualization of trauma; an explanation of what it feels like to be exposed to extreme violence on a daily basis. In particular, the film will focus on the experience of losing a loved one and the psychosocial damage that can cause. Because the narrative arc follows an innocent and imaginative child, the film will have a dreamy quality to it, frequently invoking visual metaphor as the child navigates and tries to make sense of the savage world he lives in.

FINANCIAL INFORMATION

Total Budget: **\$525,000**
Secured Financing: **\$512,000**

Confirmed Financial Partners:

- Aurora Dominicana, Dominican Republic
- Doha Film Institute, Qatar
- La Monita Creativa, Mexico
- Mexican Film Institute-Eficine, Mexico
- Splendor Omnia, Mexico
- Tribeca Film Institute, USA

Looking For:

- Distributors
- Festivals
- Sales Agents

Director / Screenwriter :
Svetla Tsotsorkova

Producer:
Svetoslav Ovcharov

Company Profile

Omega Films was established in 2006, and since then the company has produced four features, four documentaries and one animation film. Their work has participated in various distinguished platforms such as the San Sebastian, Cairo, Pusan, Warsaw, Moscow, Thessaloniki, Sao Paolo, Haifa, and Rotterdam film festivals. Omega Films, together with Front Film, co-produced Svetla Tsotsorkova's first feature 'Thirst' (2015), which was sold in 15 countries and participated in over 60 international festivals. Between 2006 and 2016 the company also ran a private TV kitchen channel called Fiesta TV.

Contact:
Svetoslav Ovcharov
Omega Films
omegafilms@abv.bg

Sister

'Sestra' / Bulgaria, Qatar / Bulgarian / 2019 / 97 mins
Genre: **Drama**
Interests: **Coming of Age, Identity, Women's Issues**

The lie of a teenage girl destroys the world of her elder sister. Struggling to regain her sister's trust, she finds out the truth about their mother.



In a small town in present-day Bulgaria, a mother and her two daughters are struggling to survive. The dreamy and distracted younger daughter often invents stories to make life more interesting. Unwittingly, she eventually gets caught in a web of her own lies and destroys her older sister's well-ordered materialistic world. While struggling to get to the facts, the two sisters find out the truth about their mother.

Svetla Tsotsorkova



Svetla Tsotsorkova was born in Burgas in 1977, and graduated from the National Academy for

Theatre and Film Arts in Sofia in 2004. Her first short film 'Life with Sophia' (2004) was screened at various international film festivals; Semaine de la Critique, Karlovy Vary, and Telluride, winning multiple awards including Trieste, and Lodz. Her first feature 'Thirst' had its world premiere at the 2015 New Directors competition in San Sebastian Film Festival. The film participated in more than 60 festivals around the world, received various awards and was sold in 15 countries. 'Thirst' was nominated by the European Film Academy as European Discovery 2016.

Svetoslav Ovcharov



Svetoslav Ovcharov was born in 1957 in Bulgaria. He is the author of three books, several theatre

and TV plays. He has written and directed 26 documentaries and six feature films. Most of them participated in various prestigious film festivals like Cairo, Busan, Warsaw, Moscow, Thessaloniki, Sao Paolo, and Haifa. He is a professor at the National Academy for Theatre and Film Arts in Bulgaria.

Director's Note

'Sister' is a tale about myself. I was seven years old when my grandma sent me out to buy bread. On the way, I ran into some other kids, and we spent the bread money on cotton candy. I went back home with a bag of chestnuts that a kid from the neighbourhood had given me. I said that the baker's wife was giving birth and he's closed the shop and that I bought chestnuts instead so we can have something for dinner. My grandmother raised me in a small village. Our life was boring, enclosed between the vineyard, the melon field, and caring for the donkey. How could one not start imagining a different life, when daily existence didn't offer anything? 'Sister' is a love confession to the people who live this kind of seemingly unnoticeable life. It seems to me that we all owe something to the truth about the world we live in. 'Sister' tells the story of how one girl becomes a woman, and how she learns that living with the truth doesn't make your life easier but certainly makes it brighter.

FINANCIAL INFORMATION

Total Budget: **\$321,500**
Secured Financing: **\$200,000**

Confirmed Financial Partners:
• Doha Film Institute, Qatar
• Front Film, Bulgaria
• Omega Films, Bulgaria

Looking For:
• Distributors
• Festivals
• Sales Agents

Director / Screenwriter :

Alaa Eddine Aljem

Producers:

Francesca Duca, Alexa Rivero

Company Profile

Le Moindre Geste Ltd. is an independent production company founded by director-producers Francesca Duca and Alaa Eddine Aljem in 2012. It is based in Marrakech and Casablanca. Le Moindre Geste offers authors a real context of coaching, mentoring and development of their projects while leaving them all the freedom to make their own film. Le Moindre Geste focuses on art films with a common denominator: start from the personal to reach the universal. A chance to explore places, people, stories and feelings.

Sales Agent:

The Match Factory

Contact:

Francesca Duca

Le Moindre Geste
fra.duca@gmail.com

Alexa Rivero

Altamar Films
alexa@altamar-films.com

The Unknown Saint

'Saint Inconnu' / Morocco, France, Qatar / Arabic / 2019 / 80 mins

Genre: **Comedy, Drama**

Interests: **Dark Comedy, Social Issues**

After years in captivity, a thief returns to retrieve the money he stole and discovers a mausoleum unexpectedly built on the site where he stashed the money.



Young Amine steals a large sum of money and escapes into the hills with the police hot on his trail. Before being arrested, he buries the cash and disguises it as a modest tomb. Ten years later, he is released from prison and sets off in search of his money. In the meantime, a shrine has been built on the place where he buried his stash to honour a saint who used to live in the region, and whose tomb was not found until 10 years ago. His name is lost; he is known as “the unknown saint”. Down the hill from the shrine, a new village subsists mainly as a result of the economic activity generated by pilgrims who come from all over the country and even from abroad. Amine settles in the new village and tries desperately to get his money back.

Alaa Eddine Aljem



Trained at ESAV Marrakech and INSAS in Brussels, Alaa Eddine Aljem directed several short films, among them ‘The

Desert Fish’ (2015), which had great coverage in the film festival circuit and took the Critics, Screenwriting and Grand Prize at the Moroccan National Film Festival. ‘The Unknown Saint’ is Aljem’s debut feature. With this project, he participated in the Open Doors Lab at the Locarno Festival, where it won the ICAM award. It was also selected for La Fabrique des Cinémas du Monde in Cannes in 2016, and took part in the Sundance Screenwriters Lab. In 2016, Aljem was named by ‘Screen International’ as one of the Five Arab Stars of Tomorrow.

Francesca Duca



Francesca Duca was born in Italy in 1981. She studied Literature and Visual Anthropology at Università degli

Studi in Perugia, ULB Université Libre de Bruxelles, and at the University of California, Los Angeles. After conducting fieldwork in India, she wrote a thesis about Bollywood. She obtained an MA in Cinema Writing, Production and Direction from INSAS in Brussels, during which time she wrote and directed two short films. She has worked in the cinema and television industries in Berlin, Brussels and Rome, and is a co-founder of Casablanca-based Le Moindre Geste production company, which focuses on the promotion of independent authors.

Director’s Note

In all my works, I tend to start from an absurd situation. ‘The Unknown Saint’ starts with a fake mausoleum. A mausoleum, holy for the inhabitants of a village that lives off the activity generated by the fake saint even though the saint never existed and indeed was never buried there. The same mausoleum that was once a stash for stolen money. Nowadays, there is nothing as holy as money. The mausoleum where a bag of money is buried is the starting point of entangled stories, where spirituality and greed meet. In this film, I also wanted to work on rumours, how they quickly spread and can turn into legends. ‘The Unknown Saint’ will be shot in the vein of my previous films, in a simple and uncluttered staging that reveals the gravity of certain situations and also offers a space for the burlesque and the black comedy.

FINANCIAL INFORMATION

Total Budget: **\$817,900**
Secured Financing: **\$817,900**

Looking For:
● Festivals

Confirmed Financial Partners:

- Centre cinématographique marocain, Morocco
- CNC, Aide aux Cinémas du Monde, France
- Condor Distribution, France
- Doha Film Institute, Qatar
- Locarno Open Doors, Switzerland
- Organisation Internationale de la Francophonie, France
- Shortcut Films, Lebanon
- Sundance Institute, USA
- The Match Factory, Germany

Director :
Feras Fayyad

Producer:
Kirstine Barfod

Company Profile

Danish Documentary Production was founded in 2007 by four award-winning directors and their producer. Today the company is run by director Pernille Rose Grønkvær ('The Monastery - Mr. Vig and the Nun', 'Love Addict', 'Genetic Me'), director Eva Mulvad ('A Modern Man', 'The Good Life', 'Enemies of Happiness'), director Mikala Krogh ('A Normal Life', 'Cairo Garbage', 'Everything is Relative', 'The Newsroom- Off the Record'), and producer Sigrid Jonsson Dyekjær ('Ai Wei Wei: The Fake Case', 'Something Better to Come', 'Free The Mind', 'Bugs', 'Amateurs in Space').

Sales Agent:
Cinetic Media
Jason Ishikawa
jason@cineticmedia.com

Contact:
Kirstine Barfod
Danish Documentary Production
info@danishdocumentary.com

The Cave

'Al Kahf' / Syria, Denmark, Germany, USA, Qatar / Arabic / 2019 / 90 mins

Genre: **Creative Documentary**

Interests: **War, Women's Issues, Equality, Politics, Human Rights**

A group of female doctors establish a subterranean hospital in order to save the lives of victims of chemical and conventional weapons during the Syrian civil war.



Doctor Amani and her team are forced to go underground, where they have built a hospital as a last life-giving bastion in the middle of the horrors caused by the war. While large parts of the population flee out of Al Ghouta, a group of brave women choose to stay in the country and set aside their own safety for the sake of their patients. They are confronted with death on a daily basis when the mutilated children and civilians are brought down into the cave for treatment. Through Amani and her female colleagues, we witness their battle to break with the Syrian view on women, their right to take responsibility and to maintain their dreams and hopes for their country and for women.

Feras Fayyad



Feras Fayyad is an Oscar-nominated director, who won an Emmy for Outstanding Current Affairs

Documentary for 'Last Men in Aleppo' (2017). Fayyad was born in Syria in 1984 and holds a BA in Audio-visual Arts and Filmmaking from the international film and television school EICAR in Paris. He has directed and edited several films, both documentaries and fiction, and has received particular recognition for his work on contemporary Syrian issues and the political transformation of the Arab world. 'Last Men in Aleppo' (2017) won the international documentary competition at Sundance Film Festival along with more than 50 other international awards.

Kirstine Barfod



Kirstine Barfod has a background in filmmaking and has produced several feature documentaries among them

'Just Boys' (2018), 'Venus' (2017), 'Born To Lose' (2015) and 'KIDD Life' (2012), her recent films include international directors such as, Tonislav Hristov (The Magic Lives of V), and Lina Alabed (Ibrahim). Kirstine is educated as a producer from the independent film school Super16, and studied cultural studies and literature from Malmö University. Kirstine has been working at the company since 2013, she has a close working relationship with Sigrid Dyekjær and they collaborate on development and production.

Director's Note

While I was filming 'Last Men in Aleppo', I was able to visit several subterranean hospitals located underground used for protecting civilians from chemical attack, as well as from the brutal conflict. Here, we experience how women play a substantial role to make a difference. I decided to follow three women Amani, Alaa and Samaher. Through their eyes, I discover the different layers of the human conflict they face every day in the deadly war. The hospital became the only hope for people to survive and receive treatment, as well as a space for these women to discover their own role and identity, and fight for their rights. I try through the structure and style of the storytelling to show the underground hospital as the womb or a matrix, where it reflects the personality of the strong female characters. While observing their stories, we are forced to view our own moral role in the conflict.

FINANCIAL INFORMATION

Total Budget: **\$2,082,700**
Secured Financing: **\$1,646,500**

Looking For:
● Festivals

Confirmed Financial Partners:

- Cinetic Media, USA
- Danish Directors Guild, Denmark
- Danish Film Institute, Denmark
- Doha Film Institute, Qatar
- IMS, Denmark
- SWR, Germany
- TV2, Denmark

Director:
Ilya Povolotskiy

Producer:
Anna Shalashina

Company Profile

Black Chamber was founded by director Ilya Povolotskiy in 2009. Since then, Black Chamber has worked with many major international brands and received awards at advertisement festivals. The company has recently started producing films and its last film 'The Northerners' (Ilya Povolotskiy, 2017) premiered at 58th Krakow Film Festival.

Contact:
Anna Shalashina
Black Chamber
shalashinanna@gmail.com

Froth

'Pena' / Russian Federation, Qatar / Russian / 2019 / 90 mins
Genre: **Creative Documentary**
Interests: **Social Issues**

The story of three people living on the coast of the Barents Sea who are united by an incredible blend of humility, inherent rebelliousness, a very specific moral code, and their attitude towards life.



'Froth' depicts the customs and everyday life on the coast of the Barents Sea. At the heart of the narrative are the stories of three ordinary people. Bardak is a salty old sea dog, who after taking his pension opts to see out his years with hard work in an abandoned village on the very edge of the world. Sasha and his team of self-taught divers have taken the initiative to raise World War II shipwrecks, which the experts consider to be outside the realms of possibility. Young poacher Dima, whose sense of adventure and recklessness have earned him the nickname 'Catastrophe', manages to evade capture and read his daughter a fairy-tale all in one evening. The characters are united by an incredible blend of humility, inherent rebelliousness, a very specific moral code, and attitude towards life. Nowhere except for these hills and severe sea can they find peace, while they hustle through the days and the waves making froth.

Ilya Povolotskiy



Ilya Povolotskiy graduated from the law department of the Financial University under the Government

of the Russian Federation in 2009, and founded Black Chamber film production. He started as a director of advertisements for leading international brands and his last commercial project 'Push the Limit' (2016) for Toyota Russia was awarded at the 27th Red Apple International Advertising Festival.

Anna Shalashina



Anna Shalashina graduated from the linguistics department of Lomonosov Moscow State University in

2011 and finished an MBA program at Kingston University (London) three years later. Her dissertation on film co-production was nominated for the Best MBA Project of 2014. She is a member of EAVE (B'EST) since 2014.

Director's Note

The history of humankind is the history of conquest and assimilation. Capture, subordinate, build a wall and a city behind it at any cost. Abandoned garrisons and villages in the North of Russia show how futile and pointless all these incredible efforts were. After the epoch-making assimilation of the North by the Soviet Union, the outflow of population from the Barents Sea does not cease to this very day. Those who stayed can no longer subjugate the surrounding nature, but rather, on the contrary, have to subordinate their lives to natural cycles. Lonely old people blending into the tundra with their houses, sailors nostalgic about the former flotillas, fishermen who turned out to be outlawed in modern times. They are the characters of 'Froth'. They are inertia, like a once-engineered mechanism, they perform their rituals, constantly doing something, they flounder with all their might making froth.

FINANCIAL INFORMATION

Total Budget: **\$175,500**
Secured Financing: **\$152,500**

Confirmed Financial Partners:
• Black Chamber, Russian Federation
• Doha Film Institute, Qatar

Looking For:

- Distributors
- Festivals
- Marketing Advice
- Sales Agents
- VoD Platforms

Qumra Projects

Development Short Narrative

'Al-Azza' by Eiman Mirghani

'Border' by Khalifa Al-Thani

'J'ai Le Cafard' by Maysaa Almumin

'Ms7ar' by Hassan Al-Jahni

'Six Months and One Day' by Yassine Ouahrani

Work-in-Progress Short Narrative

'Beit Byoot' by Mayar Hamdan

'The Black Veil' by A.J. Al-Thani

'End of the Road' by Ahmad Al-Sharif

'Paper Plane' by Nada Bedair

Work-in-Progress Short Documentary

'In the Middle' by Mariam Al-Dhubhani

Director:
Eiman Mirghani

Contact:
Eiman Mirghani
em.mirghani@gmail.com

Al-Azza

Qatar, Sudan/ Arabic

Genre: Drama, Dark Comedy

Interests: Women's Issues, Freedom, Culture

Following the death of her mother, Arwa returns to her hometown in Sudan where she clashes with her sister over who will perform one final duty of cleansing the body before it is buried.



After years of living abroad, free-spirited Arwa returns to her village in Sudan upon news of her mother's death. She is not met with positivity in her childhood home as she finds her demanding older sister Youmna insisting Arwa perform the mandatory custom of cleansing their mother's body before burial instead of her. Arwa is surprised by the outrageous request, and the sisters clash over their duties as daughters. As Youmna confronts her little sister, she opens up about how their unappeased mother had neglected her over the years while she was taking care of her—leading to a life filled with regret and loneliness. For the first time, Arwa realises that her sister is more like her than she had ever thought. Separated by guilt from their mother and for themselves, Arwa decides to bring her estranged and agonised sister closer to her by ultimately cleansing their mother's body, opening up to a new and hopeful family dynamic in the face of death.

Eiman Mirghani



Sudanese-Egyptian filmmaker Eiman Mirghani has always been interested in pushing boundaries through her works. Upon graduating with a BA in Media & Film Studies from the University of Nottingham in 2015, Eiman started working in Doha, Qatar in various roles within filmmaking; from assistant director to screenwriter and producer. Her directorial debut in 2017 was the short film 'Is That All There Is?', a neo-noir, crime film which premiered in various festivals worldwide. Eiman's second short film was a documentary titled 'The Bleaching Syndrome', which was produced as part of the Doha Film Institute's annual Documentary Lab in 2018.

Director's Note

There is a famous saying among Sudanese people which goes "you can travel anywhere around the world and find a group of Sudanis settled there". I believe this concept is quite telling on a universal dilemma which is often the main focus in many young Sudanese people's lives—where do I belong? In a country that is growing more corrupt and as a result more unliveable, it is quite common to see many young people making their way out of Sudan to achieve a better lifestyle, freedom and independence. But is the cost of running away from a unique and rich heritage worth that freedom and independence? Or is this overly-modernised way of thinking just a selfish act of negligence? This is what I hope to discover through the older and younger generations of Sudanese people in my film 'Al Azza'.

ONGOING REQUIREMENTS

Looking For:

- Filmmaking Advice
- Funding
- Marketing and Promotional Advice
- Producer
- Script Consultation
- Workshops/Labs

Director / Screenwriter:
Khalifa Al-Thani

Producers:
Vibhav Gautam,
Mohamed D. Fakhro

Contact:
Vibhav Gautam
vibhavgautam1234@gmail.com

Border

Qatar / Arabic
Genre: **Drama**
Interests: **Culture, Immigration, Politics, Social Justice**

When a middle eastern man wants to cross the border, bypassing the security, this becomes a near impossible journey.



Mohammed, a Middle Eastern man is desperately trying to get through airport security to his destination for an important job interview. As Mohammed proceeds to collect his boarding ticket, he is staggered by the amount of ignorant questions posed by the Airline representative in Zone One as part of the new rules and regulations. Overwhelmed, he takes a breather and looks around the humid, damp space in Zone Two. The international passersby have been waiting for a long period of time it seems. Getting closer to the security officers, Mohammed sees a Muslim woman being dragged to the Red Zone and another foreigner struggling to get through security. Mohammed's nerves start to kick in, as he's in the final stages of Zone Two. With time running out, he is banished to the Red Zone for no good reason, and with no end in sight. In a single day, Mohammed's experience of discrimination exhibits a small fracture of the raw reality and ignorance happening in the world today.

Khalifa Al-Thani



Khalifa Al-Thani is an independent filmmaker and visual artist. He graduated from the School of Visual Arts in

New York City with a degree in Film and Video. Al-Thani experiments with nationalist documentaries and visual art pieces, most notably The Fabricator (2017). He is currently working on his DFI granted short film 'Border' and his feature-length screenplay 'About a Journal'. Al-Thani is part of the Film Training and Development team at the Doha Film Institute.

Mohamed D. Fakhro



Mohamed D. Fakhro is a Qatari writer, copy-editor and producer. He is currently Strategic

Communications Specialist at the Doha Film Institute and holds a BA in Creative Writing from Miami University.

Vibhav Gautam



Vibhav Gautam is a producer based in Doha, Qatar. He studied Media Industries and Technologies at Northwestern

University in Qatar and specialised in storytelling and filmmaking. He currently works with the Brand Qatar Committee at the Supreme Committee for Delivery & Legacy leading campaign and social media strategies. Previously, he worked at Al Jazeera English's online social video team. He has worked on award-winning documentaries such as 'Worker's Cup' (Adam Sobel, 2017) that premiered in Sundance in January 2017. He's produced many short films in Doha, working alongside Studio 20Q and Doha Film Institute since 2014.

Director's Note

An estimated 2,000 children were separated from their families over a six-week period. That's just one of many recent events under the "zero-tolerance" Trump Administration. The direction I will be taking on the illegal immigration system will be depicted through the airport security system. The multi-cultural crossroad where everyone checks in, waiting to head to their destinations smoothly. The film will be describing certain global issues around the world today, Syrian refugees who have fought for a home because of civil war, families who were separated because of the blockade, parents torn apart from their children at the us border and the racial profiling that rises throughout.

ONGOING REQUIREMENTS

Looking For:

- Distribution
- Filmmaking Advice
- Marketing
- Production Advice
- Script Consultation

Director / Screenwriter:
Maysaa Almumin

Producer:
Eiman Mirghani

Contact:
Maysaa Almumin
malmumin@vcu.edu

Eiman Mirghani
em.mirghani@gmail.com

J'ai Le Cafard

Qatar, Egypt / Arabic

Genre: **Drama**

Interests: **Women's Issues, Social Issues**

In a demanding corporate office, forty-two-year-old Maryam develops a relationship with a cockroach that becomes both her saving grace and cause for angst.



Maryam, a single forty-two-year-old office employee is struggling with keeping up the appearances she puts on to cope with her demanding corporate world. When she develops a friendship with a cockroach she encounters in the office toilet, it becomes both her saving grace and cause for angst.

Maysaa Almumin



Maysaa Almumin is currently living and working as an Assistant Professor in design in Qatar. She grew up in

London where she was trained and practised in architecture after which she moved to Kuwait and then Qatar where she started acting, scriptwriting and filmmaking since 2011. She has had acting training with Scandar Copti and Daniel Suissa, and has been involved in film projects in Kuwait, Italy and Qatar including projects by the Kuwait Pavilion at the Venice Biennale Architecture Exhibition 2014, Doha Film Institute and Northwestern University Qatar. The architecturally themed film 'Muneera' where Maysaa plays the lead role was screened at the Museum of Islamic art as part of Qatar Architecture Week in 2018. Maysaa wrote, directed and performed in short art films 'Rites of Passage' and 'Calling of the Congress' as explorations of the role and character of design/set/objects within narrative film, where it was screened and exhibited at the Voice of Feminism exhibition in October of

2018. Maysaa is currently producing her third AFAC granted short film due for completion in mid-2019.

Eiman Mirghani



Sudanese-Egyptian Filmmaker, Eiman Mirghani has always been interested in pushing

boundaries through her work. Upon graduating with a BA in Media & Film Studies from the University of Nottingham in 2015, Eiman started working in Doha in various roles within filmmaking from AD, and screenwriter to producer. Eiman is currently producing two short films, the DF1-granted 'Al Sit' (Suzannah Mirghani) and AFAC-granted 'J'ai Le Cafard' (Maysaa Al Mumin) and is also writing her third short film 'Al-Azza'.

Director's Note

Some years back, it had taken two years for me to recognise that I had depression. Though the illness had affected many parts of my professional and personal life, I still self-diagnosed

myself as exhausted, possibly anaemic with a thyroid disorder. This I did through floods of tears in front of my general practitioner who then explained that my excessive sleepiness and fatigue were not due to anaemia, that my weight gain was not due to thyroid issues and instead these were all symptoms of depression. Through this revelation, I realised that it also took decades for myself to understand that I was surrounded by signs of depression from the people closest to me which were never noticed nor addressed. The film addresses this very moment of revelation, using a relationship between a woman who works in a demanding office job and a cockroach. In this film, I wanted to give visibility to the often overlooked but common cases of depression against a backdrop of modernity and social conformity that systematically result in creating pressure and constrictions that are difficult to escape. Through the character of a cockroach I want to present the self-loathing that often accompanies depression; an insect that would usually induce feelings of repulsion but brings temporary moments of comfort to the protagonist. How apt that the French expression "J'ai Le Cafard": "I have the cockroach" also means "I am depressed".

ONGOING REQUIREMENTS

Looking For:

- Art Directors/Crew Members (Egypt)
- Distribution
- Festival Strategies
- Filmmaking Advice
- Funding
- Promotion

Director / Screenwriter:
Hassan Al-Malki

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hassanAljahni2019@u.
northwestern.edu

Ms7ar

Qatar / Arabic

Genre: **Animation**

Interests: **Animation, Khaliji Folktales, Children's Media, Storytelling, Art History**

Fatima seeks to capture the local Ms7ar (em-sa-har) to wake up her dying grandmother, but can she overcome her fear of the dark in order to save her grandma?



Fatima, a tall and curly haired young girl, sleeps peacefully with her nightlight on. The beat of a drum is heard outside as the MS7AR (em-sa-har), an old hunchbacked mystical man with a Kufiyah on his shoulder, wakes everyone up for Suhoor before the call to dawn prayer. Colours fly out of his drum and paint the desaturated world. Fatima is woken up by the drums, takes her younger brother and touches the rainbow road. She learns that her grandma is “asleep” after seeing her father crying. Grandma’s door gets darker and splinters. Fatima tries to capture the Ms7ar to wake her grandma up, but she is too late to catch him as he fades to dust. The next night, she sets up camp outside of the house in an attempt to capture the Ms7ar again, but her fear of the dark gets the better of her. Fatima then sees her mom vacuum up dust and gets an idea about how she can apprehend the Ms7ar once and for all.

Hassan Al-Malki



Hassan Al-Malki Al-Jahni is a senior at Northwestern University with a degree in communication and a concentration in film and Middle Eastern studies. Al-Jahni’s primary interest is in animated films. In his free time, he works on his paintings, graphic design and illustrations. He took on many production roles during his studies. He is also a research assistant researching middle eastern folktales and animation. Currently, Al-Jahni is working on his first independent animated film titled ‘Ms7ar’.

Director’s Note

When the news broke about my grandmother’s passing away, I was put in my room to keep me from seeing my crying relatives. In that dark room, my young self was intimidated by the dark; this fear was brought on by characters who appear in the dark such as Sleeping Beauty’s Maleficent and Home Alone’s Old Man Marley. The thing about the dark is that it feels unexplored, where we know our world in light, but the unexplored darkness is what’s scary. In that room, my only worry wasn’t about what happened or what is everyone keeping away from me, but how do I get things back to normal? A Ms7ar is deeply rooted within Arab cultures as someone who would walk through the town with a drum waking everyone up with his chants and melodies for suhoor during the holy month of Ramadan. This cultural tradition is slowly fading away. The story is about death as we follow Fatima in understanding her first loss. Death is part of the process growing up, and when you’re a child it can be hard to grasp the concept. This leads Fatima on a hunt to capture the Ms7ar to wake up her grandma, and through that journey, she learns how to let go and accept her loss.

ONGOING REQUIREMENTS

Looking For:

- Funding
- Filmmaking/Animation Advice
- Marketing and Distribution Advice
- Script Consultation

Director / Screenwriter:
Yassine Ouahrani

Contact:
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yassine.oah@gmail.com

Six Months and One Day

'Six Mois et 1 Jour' / France, Morocco / French, Arabic

Genre: **Drama**

Interests: **Arab Identity, Diaspora, Biopics**

After his pension gets withheld, Aziz, an old retired immigrant, must confront his landlord at the risk of losing his home.



Aziz, an old retired Moroccan immigrant, finds out that his pension got withheld because he spent more than six months outside of France. As a consequence, he must confront his landlord who wants him out of the property he built and dearly loves in Marseille. Inspired by the lives of "Chibanis" across France, 'Six Months and One Day' raises the question of where is home for a people who built a society but are invisible to it?

Yassine Ouahrani



Yassine Ouahrani is a French-Moroccan filmmaker and graduating Communication's student at

Northwestern University in Qatar. He was a two-time Studio20Q grant recipient for two short narrative films and received recognition from the university's annual Media Awards for his short film 'Noor'. His work revolves around Arab culture and identity with an emphasis on diaspora through contemporary and periodical pieces. He is currently working on the short film '6 Months and One Day', and developing his first feature-length film about his grandfather's life as an immigrant wrestler in France.

Director's Note

I remember spending many hours listening to my grandfather's stories about his immigration to France in the 1960s, but I spent even longer hours finding evidence of his immigration in history books. Unfortunately, my grandfather's efforts as a North African immigrant, along with hundreds of thousand others, are poorly cited in official accounts and texts. As a French of Moroccan origins myself, I am deeply touched by the unsung resilience and sacrifice of "Chibanis". Even after their retirement, these immigrants from Morocco, Algeria, and Tunisia still find purpose in sending their monthly pension back home in spite of social isolation and administrative harassment. Through the story of Aziz, 'Six Months and One Day' offers a glimpse into their life and highlights the lack of recognition along growing challenges faced in France, all in spite laborious and exploitative decades of work for it. Unfortunately, their stories fade with time as they depart from us, and it is of the utmost importance and urgency to shed light on those who have built so much for a society and yet remain invisible to it.

ONGOING REQUIREMENTS

Looking For:

- Distribution Advice
- Filmmaking Advice
- Funding
- Production

Director / Screenwriter:

Mayar Hamdan

Producer:

Ghouna Jaber

Contact:

Mayar Hamdan

mayarhamdan23@gmail.com

Beit Byoot

Jordan, Qatar / Arabic, 2019 / 6 min

Genre: **Dark Comedy, Drama, Fantasy**

Interests: **Architecture, Colour Theory, Arab Feminism, Children's Media**

Jameela, a friendly little girl, wants nothing more than to fit in with two-carbon copy mean girls. But when she meets odd Yasmine, she must choose between conformity and being herself.



Set in a dystopian doll's house, Jameela, a friendly little girl wants nothing more than to fit in with the other girls in the house. But as her doll doesn't look like all of the carbon-copied girls', she is rejected by them. That's when she meets odd Yasmine and ultimately, must choose between fake friendships and fitting in—or true friendship and being outcasted.

Mayar Hamdan



A multimedia storyteller, filmmaker and visual artist, Mayar Hamdan graduated from Northwestern

University. During her studies Mayar was awarded two Studio20Q grants for 'Asfoora' (2015) and 'Man Down' (2015). 'Asfoora' has screened and found success at various film festivals, museums, schools and themed screenings. More recently, Hamdan has worked on numerous projects as a script editor, producer and art director. She currently works on the Doha Film Institute's Film Training and Development team and is in post-production on her DFI granted film, Beit Byoot (2018). Hamdan's independent work can be defined as the interdisciplinary exploration of Arab feminist themes, expressed under the canopy of an intense fascination by color theory, such is reflected in her photography, digital art, films and installation pieces.

Ghouna Jaber



Ghouna Jaber is a producer, living in Qatar. Jaber has extensive production experience and has worked on

documentaries, commercials, music videos, game shows, and scripted short films for the Doha Film Institute, Jeem Channel, and Qatar tv. She production managed the 16-minute short film 'Eye & Mermaid - Houreya Wa Ain', which screened at films festivals around the world and won several awards. Most recently, Jaber production managed three narrative short films, a short documentary and a short animated film with the Doha Film Institute's Qatari Film Fund.

Director's Note

'Beit Byoot', meaning "doll house", is a game played by many young girls in the Middle East. The rules of the game are simple: bring your doll to the playground and join the girls in creating a storyline. In this seemingly simple game, the little girls' politics can oftentimes be brutal with players' doll being disqualified simply for not fitting the beauty standards. It is then that girls learn the meaning of beauty and its importance in the rules of friendship. In a way, women in this region never stop playing this game, even after they've outgrown their dolls. 'Beit Byoot' is predominantly a story about fitting in and how far you would go in order to do so. I believe that my main character Jameela personifies this struggle when she comes face to face with the girly brutality of this doll's game.

ONGOING REQUIREMENTS

Looking For:

- Distribution Advice
- Festival Programming

Director / Screenwriter:

A.J. Al-Thani

Producer:

Vibhav Gautam

Contact:

Vibhav Gautam

vibhavgautam1234@gmail.com

The Black Veil

Qatar / Arabic / 2019 / 5 min

Genre: **Drama**

Interests: **War, Women's Issues, Culture**

Many women around the world suffer under oppression and dream of escaping it. 'The Black Veil' is the story of one woman who puts her life at risk in order to find her freedom.



Reem is a young Iraqi girl living in ISIS occupied Mosul. Her husband, an ISIS sympathizer, has taken her far away from her family and home. One day, Reem finds a driver for hire who is willing to help her escape Mosul by pretending to be her husband. They both set out together knowing that they may not survive the ordeal.

A.J. Al-Thani



A.J. Al-Thani is a Qatari filmmaker. Her love for movies began after watching 'Star Wars' in the cinema at

six years old which sparked a lifelong passion. A.J. Began making films from the very beginnings of the Doha Film Institute, by participating in their year-long workshops and labs while also pursuing a degree in communication from Northwestern University. Her first grant was for her award-winning short film 'Kashta' that went on a successful festival run. A.J. received a grant from DFI for her new short 'The Black Veil' about a woman finding her family in ISIS-controlled Mosul, and is currently in a late post-production stage. 'Khuzama' is her first feature film where she is currently working with her longtime producer Justin Kramer of 'The Film House'.

Vibhav Gautam



Vibhav Gautam is a producer based in Doha, Qatar. He studied Media Industries and Technologies at Northwestern

University in Qatar and specialised in storytelling and filmmaking. He currently works with the Brand Qatar Committee at the Supreme Committee for Delivery & Legacy leading campaign and social media strategies. Previously, he worked at Al Jazeera English's online social video team. He has worked on award-winning documentaries such as 'Worker's Cup' (Adam Sobel, 2017) that premiered in Sundance in January 2017. He's produced many short films in Doha, working alongside Studio 20Q and Doha Film Institute since 2014.

Director's Note

In the past few years there has been a new wave of feminism in the world. With all the talk of the "me too" or "time's up" movements and the stories of female heroines escaping war-torn areas and standing up to injustice, I had been inspired to make this film. I specifically wanted to show the strength of Arab women. The women that live in a patriarchy and are not allowed to have their own voice. My goal is not to use my position of privilege that I am able to make this film for my own benefit, but to tell a positive story about an area that the world perceives as primitive and dangerous. As a Muslim, the Islam that is practised in ISIS territories is not the religion that I practice or of which the majority of the Muslim world follows. It is only a small group of radical extremists that have been dishonouring a peaceful religion. During the making of this film, I had the assistance of several local Iraqis to help me bring this story to life. All of whom had shared their insights and stories of their beautiful home and the ugliness of war. Together we made this film to share our message of hope, strength and peace.

ONGOING REQUIREMENTS

Looking For:

- Distribution
- Marketing
- Programming

Director:
Ahmad Al-Sharif

Producer:
Basel Owies

Contact:
Ahmad Al-Sharif
aalsharif@dohafilminstitute.com

End of the Road

Qatar / Arabic, Urdu / 2019 / 6 min

Genre: **Drama**

Interests: **Family, Faith, Humanity**

When a mysterious old man appears on the side of the road, Munir, an honest and God-fearing taxi driver, must make a choice on the night of his daughter's birthday. His decision will shape his faith in humanity forever.



In 1990's Doha, hot-headed Munir is an honest and god fearing taxi driver. His reputation resonates with the local community as being principled and trustworthy, always willing to lend a hand to friends in need. A loving father and husband, Munir is eager to make it home in time after a long day of work to celebrate his daughter's birthday. But after a mysterious old man appears on the side of a dark road, Munir is torn between being a good Samaritan or a good father. Little does he know that his choice on this fateful night will change his life forever. 'End of the Road' is a comedy-drama that is adapted from an Arabian folk tale.

Ahmad Al-Sharif



Ahmad Al-Sharif graduated with a degree in film. Working independently, he directed and produced several

shorts before joining the Doha Film Institute to continue his career as a producer and director. Ahmad has since worked on many high-end productions for such clients as Katara, Qatar Rail and the Qatar Museums Authority. His versatility has seen him take on many roles, such as producer, director and editor. In 2015, he was selected by the Doha Film Institute to direct the feature documentary, 'Dari Qatar', a first of its kind user-generated Qatari self-portrait film which was a year in the making, and was screened in cinemas in Qatar in 2017. Ahmad is currently in post-production for his latest short film 'End of the Road'. He is also writing his first feature narrative, a fantasy social-drama, which is currently untitled.

Director's Note

'End of the Road' is a challenging period piece which sets out to break the mould of the monotonous storytelling of yesteryear. At the centrepiece of this story lies the eulogised orange cab. A once staple of city culture in Doha, now a forgotten relic of an older time. In this film, the cab is given the send-off it's iconic status deserves. Munir, the protagonist in a much simpler time, faces dilemmas which do not seem burdensome to us today, but in a time of no cellular communication and limited technology, the choices become critical and could have costly outcomes. The human element shines through in his every move in this tale of faith, trust and deception.

ONGOING REQUIREMENTS

Looking For:

- Distribution
- Filmmaking Advice
- Marketing
- Post-Production Advice
- Programming

Director / Screenwriter:

Nada Bedair

Producers:

Sahar Elkabbash, Md Razi Al Islam

Contact:

Nada Bedair

n.e.bedair@gmail.com

Paper Plane

'**Taiara Waraa**' / Qatar, Egypt / Arabic / 2019 / 8 min

Genre: **Drama**

Interests: **Women's Issues, Youth, Revolution**

In a strict school, a new girl, Zayn, prompts her classmate Noor to make her dream kite. As both twelve-year-old girls embark on a kite-making mission, they soon find themselves in trouble with the school nuns.



In a sixth-grade classroom, Noor sees a kite outside the school walls and sketches it, ignoring the lesson. Her teacher, Sister Caroline, punishes Noor. Zayn, a new student walks in and joins the tense classroom. With only both of them in the classroom during the break, Noor writes her punishment on the school board, while a bored Zayn looks through Noor's notebook, which is filled with kite sketches. Zayn then draws a kite on the board which Noor finishes. Both girls go to the courtyard, where they concoct a plan to make the kite. First, they sneak into Sister Caroline's office to steal her keys to the art room, which has the material they need. They nearly finish the kite, when Sister Caroline walks in. Sacrificing herself, Zayn pushes Noor behind the cupboard. The nun breaks the kite and sends Zayn to the detention room. In detention, three nuns watch Zayn as she holds the "Book of Rules" with locked arms. Noor calls Zayn from outside the window where she holds a patched-up kite; the same kite they made together.

Nada Bedair



Nada Bedair is a senior at Northwestern University in Qatar, where she majors in media industries and technology and minors in gender and sexuality studies. Bedair is passionate about social justice, particularly women's empowerment. She aspires to empower women through her work as a filmmaker in documentary and fiction. Some of her notable works are her documentary 'Treasures of the Past', which was featured at Muscat International Film Festival and won best documentary in Ajyal film festival. It showcases three powerful old women defying gender and social stereotypes in their own communities.

Sahar Elkabbash



Sahar Elkabbash is a film student born in Egypt and raised between Egypt and Qatar. She is completing her

undergraduate degree in Media Industries and Technology from Northwestern University in Qatar and aims to pursue a career in filmmaking. Elkabbash has participated in multiple student films funded by 20Q, a student film organisation. She recently completed a brief internship at Doha Film Institute. Elkabbash aims to make films that shed light on underrepresented and misrepresented minorities in the film industry, especially, those of the MENA region.



Md Razi Al Islam

Md Razi Al Islam is a communications major at

Northwestern University in Qatar. Originally from Bangladesh, being born and raised in Qatar piqued Razi's interest in intercultural interactions. During his last three years at NU-Q, he has worked on multiple short film projects as well as other types of independent productions. These experiences led to Razi co-producing his first short film titled 'Taiara Waraa'. He aspires to direct his own short film one day.

Director's Note

Experiencing the Egyptian Revolution as a young woman was certainly an altering experience. Viewing people getting killed or imprisoned for only voicing their opinions, truly showcased the injustices that oppressive political regimes are capable of. This story is about the pursuit of the sense of freedom which comes from rebelling against authority. The strict Catholic school, where the film is set and where I grew up for 14 years, showcases any repressive environment or regime. The kite that the two protagonists are on a mission to create, is a visualization of rebellious freedom. My observations about my community are that even those who do not agree with the discriminations of the system, still remain silent out of fear. However, it takes a number to rebel, to spark change, to fly a kite. Noor only dreamt about making the kite, but she never pursued it until Zayn questioned the rules with her. The purpose of this film is to ask the audience who they want to be in a society. Do they want to blindly follow the rules set by authority or do they want to challenge them?

ONGOING REQUIREMENTS

Looking For:

- Distributors
- Festival Strategy
- Promotion and Placement Advice
- Rough Cut Consultation
- Sales Agents

Producer:
Noor Abunabaa,
Mohammed Al-Jaberi

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In the Middle

Qatar, Yemen / Arabic / 2019 / 15 min

Genre: **Short Documentary**

Interests: **War, Youth, Humanity, Economy, Social issues, Politics**

Forced to pick up arms, Ali is stranded between his crushed dreams and the harsh reality of Aden— a city torn apart by the ongoing war in Yemen.



In 2015, when Houthis attacked the South of Yemen to expand their dominance, many Adenis left their education and work to defend their city. Later, with the collapse of the economy, many Adani young graduates were not able to find jobs in their fields or anywhere else. Becoming part of the armed forces was the only option to survive. Ali is one of many young men who just like their city, were promised many things but ended up with nothing. Stuck in the daily routine at checkpoints, he needs to hustle to provide for himself and his family. He does not want to be a soldier anymore, but what other options does he have.

Mariam Al-Dhubhani



Mariam Al-Dhubhani is a Yemeni-Russian journalist and filmmaker. She is currently a senior at

Northwestern University in Qatar. She first pursued her passion for media during the 2011 Arab uprisings. Al-Dhubhani co-founded a production company named Background Group for Media. Her first short film 'We are the Peace' (2011) received an award in Yemen's inaugural film festival. 'Wishes for the New Year' (2012) was the first chalkboard animation in the Middle East. Her recent film 'Just Another Memory' (2018) is her directorial debut mentored by Oscar-nominated Director Rithy Panh with Doha Film Institute, which got the best documentary award at Ajyal Film Festival, 2018.



Noor Abunabaa

Noor Abunabaa is a journalism junior at Northwestern University in

Qatar. She has previously worked for the Daily Q and the Brookings Center in Doha. She is also a research assistant for multiple projects at NU-Q. Her interests include human rights, educational development, and investigative journalism.

Mohammed Al-Jaberi



Mohammed Al-Jaberi is a joint degree student in B.S. in Foreign Service and M.A. in Arab Studies at Georgetown

University. He is currently working on his honours thesis on the political stability and economic activity of two regions in war-torn Yemen. His research interests revolve around development, state-building and Islamic political movements. His newly developed interest in documentary filmmaking stems from his social sciences background. In addition to his role at Center for International and Regional Studies, Mohammed has interned at Teach for Qatar, the United States Embassy in Doha, and Qatar Foundation.

Director's Note

The current war in Yemen is one of the most underreported conflicts. As the Middle East region is going through many unstable developments, the Yemeni narrative gets lost in the clutter. A majority of the stories that manage to come out from Yemen are all of famine, cholera, destruction, and despair. None of which are told by Yemenis. It is usually a parachuting reporter who briefs the world in, like a news strap that passes through television screens; momentary and not very impactful. Documenting stories from Yemen by Yemenis is crucial at this time. My husband, Mohammed Al-Jaberi, and I are equipped to provide Ali with a platform and tell his story with him. Ali represents a vast majority of youth who are unable to just 'live,' but instead; they need to continually struggle to survive.

ONGOING REQUIREMENTS

Looking For:

- Festivals
- Filmmaking Advice
- Marketing and Distribution
- Post-Production Advice

Doha Film Institute and Qumra 2019 team

Fatma Hassan Al Remaili

Chief Executive Officer, Qumra Director

Hanaa Issa

Director of Strategy and Development,
Qumra Deputy Director

Elia Suleiman

Artistic Advisor

Nikolaos Bempis Kolyfas

Qumra Managing Director

Minas Stratigos

Qumra Deputy Managing Director

EXECUTIVE OFFICE

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Reem Qunnies

Government Relations and Protocol

Nasser Abdulla
Rana Moustafa
Sarah Loulou

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Co-Financing

Lauren Mekhael

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Karem Kamel
Rawda Hamad Al Thani
Majid Al-Remaili

Industry

Ali Khechen
Anthea Devotta
Jana Wehbe
Jovan Marjanovic
Nina Rodriguez
Yasmine Hammoudi

Grants

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Meriem Mesraoua
Vanessa Paradis
Wesam Said

Film Training and Development

Ali Khechen
Alanoud AlSaiari
Ania Wojtowicz
Anthea Devotta
Aya Al-Blouchi
Fahad Al Kuwari
Khalifa Abdulla Al Thani
Mahdi Ali Ali Al Sharshani
Maryam Al-Khulaifi
Mayar Hamdan
Mohammed Fakhro
Quay Chu
Yasmine Hammoudi

Education Films

Basel Owies
Ben Robinson
Ghouna Jaber
Noor AlAsswad

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Project Management Office

Minas Stratigos
Charlotte Bonnard
Hend Khader
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Zahra Al Ansari

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Ermin Čakal
Fedra Purivatra
Omar Ahmedmaktar

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Aman Sen
Jaspreet Singh
Mohammad Junaid
Nisha George
Sana Khan

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Farah El-Buy
Mahitab Taha

Qumra Operations

Roula Alexopoulos

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Darin Al-Saqqa
Lejla Karisik
Naeem Shoaib
Reine Razzouk
Sarita Montoya

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Derick Oothuizen
Angeliki Leivaditi

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Nyanza Gracias
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Abdul Hafeedh Haneefa
Ayesha Farooq
Bilal Mohaammad Iqbal
Ismail Maleque
Kamal Sai
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Mohammed Affan
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Rocio Fueyo Casado

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Farah Dahleh
Mansha Farooq
Violaine Cormy

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Marilou Zotiadou

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Waheed Khan
Ahmad Al Sharif
Bashar Kasawneh
Hamad Al Amari
Hamdan Shamosuddin
Rana Houssami
Sarah Nassar
Wissam Fakh

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Mohammed Fakhro
Dana Mohammed
Angel Cheng
Ashma Guiamadin
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Dina Bolboul

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Abdulla Al Mosallam

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Ravinder Kaur

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Peter Okorn
Abdulla Al-Naimi
Arslan Khawaja
Fadeela Totah
Furkhan Ali
Hanif Shaikh
Mohammed Gani
Mohammed Yunus
Nashim Shukkur

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Iman Ghareeb
Wiam Abd

Post-Production and Facilities

Shahan Akkawi
Abdul Jabbar Maki
Abdulla Nasr
Alkistis Terzi
Amit Chowdhury
Davor Marenjak
Eman Kamel
Falah Hannoun
Kleopatra Korai
Nader Taha
Renjith Babu
Yasser Mustafa
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