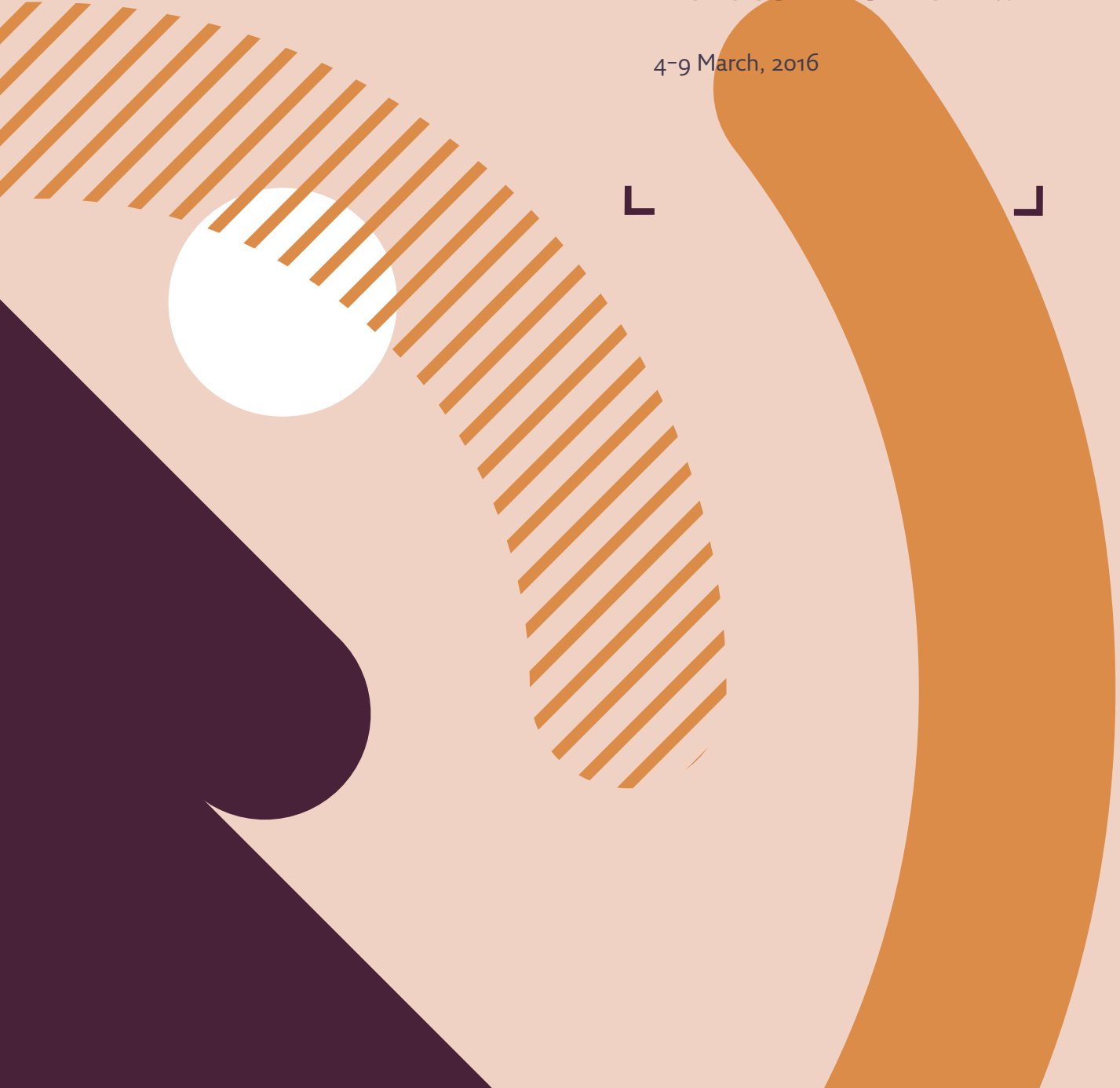


A Space for New Voices in Cinema

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BOARD OF TRUSTEES



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Member

We created the Doha Film Institute in 2010 with the goals of nurturing screen culture in Qatar, paving the way for the development of a local film industry and supporting cinematic voices from Qatar and the Arab world.

Five years into this journey, we established Qumra – an initiative that in many ways became a culmination of the diverse funding, development and screening programmes we had developed since the Institute’s inception.

Through Qumra, we brought together many filmmakers supported by the Institute from Qatar, the Arab region and the rest of the world, and connected them with support and inspiration from the most seasoned industry professionals.

We were extremely gratified to see the fresh momentum given to the projects that were nurtured through Qumra’s inaugural edition last year and it is with much excitement that we welcome all of you to Doha this week for our second edition.

We know that these few days together are only the beginning of new collaborations and creative networks that will form long-lasting, productive relationships into the future.

It is my pleasure to welcome you to Qatar and I hope that your Qumra experience provides you with a constructive space to exchange ideas, culture and creativity.

I thank you all for your contribution to this initiative and wish you all the best for an enriching week.



**H.E. Sheikha
Al Mayassa Bint Hamad
Bin Khalifa Al-Thani
Chair,
Doha Film Institute**



Fatma Al Remaili
CEO,
Doha Film Institute
Director, Qumra

Qumra was established to support the future of storytelling by nurturing emerging cinematic talent. It is an idea fuelled by our ambition to make a difference to the careers of emerging filmmakers by connecting them to the creative and practical support required to propel their work to the next stage.

The positive feedback we received from our inaugural edition confirmed that we were on the right path and it is with great excitement that we embark on the second edition.

The 33 projects that have been selected for development during Qumra 2016 represent a tremendously exciting diversity of perspectives. We have prepared an intensive programme that is designed to support the projects' makers in navigating the evolving landscape of the film industry. I would like to thank the representatives from each of these projects for sharing their process with us and look forward to witnessing the ongoing development of their work.

Mentoring the projects that will be nurtured through Qumra are the industry experts joining us from all sectors of the industry. I would like to thank each and every one of these seasoned professionals for lending their expertise to benefit these projects. Some join us in Doha for the first time and many are returning - each of you are now part of a unique creative network that we have cultivated through this event and we are honoured to have you participate.

We also welcome a dynamic delegation of industry delegates from our local industry in Qatar whose participation is key to the growth of the Qatari film, media and cultural industries. I thank them for their contribution and enthusiasm with which they have embraced this new initiative.

I would like to acknowledge our Qumra Masters for 2016 - five acclaimed filmmakers of diverse backgrounds and styles who are an inspiration to us all. Their combined breadth of experience and cinematic legacy is immense, and their commitment to supporting the new generation of filmmakers is to be admired. I am certain that their participation in Qumra will have a meaningful and lasting impact on all those who take part.

I offer my sincere thanks to you all for being a part of Qumra 2016 and wish you all the best for the week ahead.

Qumra's evocation of cinema's masters, who come generously prepared to exhaust their breadth of visionary experience with a young generation of filmmakers, continues with militant passion for this second edition.

To offer a humble time and a modest space to inspire these young artists, particularly in the face of the tumultuous realities of today, is a key undertaking; a power drive that will enable them to outline a better world drawn from wishful images - their poetic resistance.

On a more personal note, it's a pleasure to be a witness to an event where cinematic dialogue is potentially spinning the fibres of a grassroots cinema; it is organic and pure, like energy from a windmill.



Elia Suleiman
Artistic Advisor,
Doha Film Institute

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Grants Coordinator

Wesam Said

Grants Coordinator

Amna Al-Binali

Development Assistant

Vanessa Paradis

Grants Assistant

Farida Zahran

Development Assistant

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 multi-faceted 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.

Qumra Screenings

Qumra is proud to present the Modern Masters Series – a showcase of films presented by Qumra 2016 Masters Nuri Bilge Ceylan, Naomi Kawase, Joshua Oppenheimer, James Schamus and Aleksandr Sokurov.

Modern Masters

Qumra Master Classes

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

Moderators:



PAOLO BERTOLIN

is a festival programmer, film critic and producer. He joined the

Venice International Film Festival as a member of the selection committee in 2008. Since 2010, he has worked as regional correspondent, covering several territories in the Asia Pacific region. He has collaborated with the Beijing, Hanoi and Mumbai International Film Festivals, the Doha Film Institute, the Udine Far East Film Festival, Nyon Visions du Réel, the International Film Festival Rotterdam, the Cannes Critics' Week, the International Film Festival Bratislava and Locarno Open Doors. Bertolin has producer credits on Phan Đăng Di's 'Big Father, Small Father and Other Stories' (2015) and Lav Diaz's 'A Lullaby for the Sorrowful Mystery' (2016), both entries in the Berlin International Film Festival Competition.



JEAN-MICHEL FRODON

is a journalist, a film critic, an historian and a professor. He

has written for 'Le Point' and 'Le Monde', was Editorial Director of 'Cahiers du cinéma', and now writes for the online media Slate.fr. He is a member of the editorial board of 'Caiman Cuadernos de Cine', and a professor at Sciences Po Paris and the University of St. Andrews. His books include 'La Projection nationale', 'Conversation avec Woody Allen', 'Au sud du cinéma', 'Horizon cinéma', 'Le Cinéma chinois', 'Robert Bresson', 'Gilles Deleuze et les images', 'La Critique de cinéma', 'Le Cinéma français, de la Nouvelle Vague à nos jours', 'L'Art du cinéma', 'Le Monde de Jia Zhang-ke' and 'Cinemas of Paris'.



RICHARD PEÑA

was the Program 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, among them Michelangelo Antonioni, Sacha Guitry, Abbas Kiarostami, King Hu, Robert Aldrich, Roberto Gavaldon, Ritwik Ghatak, Kira Muratova, Fei Mu, Jean Eustache, Youssef Chahine, Yasujiro Ozu, Carlos Saura and Amitabh Bachchan, as well as major film series devoted to African, Arab, Argentine, Chinese, Cuban, Hungarian, Korean, Polish, Swedish, Taiwanese and Turkish. 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 in 2015/16, he is a Visiting Professor in Film Studies at Harvard University. He also currently hosts WNET/Channel 13's weekly 'Reel 13'.



NURI BILGE CEYLAN was born in Istanbul in 1959, and spent his childhood in Yenice, Çanakkale, his paternal hometown. After graduating from the Department of Electrical Engineering at Istanbul's Boğaziçi University, he studied cinema at Mimar Sinan Fine Arts University for two years. After making the short film 'Cocoon'

(1995), his first two feature-length films, 'Small Town' (1997) and 'Clouds of May' (1999) were screened at the Berlin International Film Festival. His subsequent films are 'Distant' (2002), which won the Grand Jury and Best Actor Prizes at the Festival de Cannes; 'Climates' (2006), which took the FIPRESCI Prize at Cannes; 'Three

Monkeys' (2008), for which he was named Best Director at Cannes; and 'Once Upon a Time in Anatolia' (2011), which gave him his second Cannes Grand Jury Prize. 'Winter Sleep' (2014), his most recent film, received the Palme d'Or, the most prestigious award of the Festival de Cannes.

Once Upon a Time in Anatolia

'Bir Zamanlar Anadolu'da' / Turkey, Bosnia and Herzegovina / Turkish / 2011
157 min / Colour / DCP



Late at night on the dimly lit Anatolian steppe, a group of men – among them a doctor, a prosecutor, a few village policemen, some locals armed with shovels and a murder suspect in handcuffs – drive about in several cars, searching for an elusive crime scene. In the morning, they find what they are looking for. The investigation continues on its course.

As its title suggests, Nuri Bilge Ceylan's 'Once Upon a Time in Anatolia' has at its core a straightforward tale – but one that gives rise to a complex reflection on life. The film's night-time section alternates between scenes of the bumbling and bickering of the men as they uncomfortably go about their gruesome task, and extended moments of quiet, during which the story increasingly focuses on the doctor and the prosecutor, both of whom look back on their lives with bewilderment, regret and disappointment.

From a deceptively simple premise, Ceylan mines a hypnotising medley of melancholy, mystery and the trials of life, punctuated with moments of beautiful human contact and morbid humour. Often cited as the director's masterpiece, 'Once Upon a Time in Anatolia' tells a small but intricately detailed story that ultimately reminds us of our own humanity.

Director
Nuri Bilge Ceylan

Producer
Zeynep Özbatur Atakan

Screenwriter
**Ercan Kesal, Ebru Ceylan,
Nuri Bilge Ceylan**

Cinematographer
Gökhan Tiryaki

Editor
Bora Göksingö

Cast
**Muhammed Uzuner,
Yılmaz Erdoğan, Taner Bırsel,
Ahmet Mümtaz Taylan, Fırat Tanış,
Ercan Kesal, Erol Eraslan**

Production / Sales: **Zeynofilm**



NAOMI KAWASE was born and raised in Nara, Japan, and graduated from Visual Arts College Osaka in 1989. Her medium-length documentaries 'Embracing' (1992) and 'Katatsumori' (1994), both of which are intimate looks at her own family, received international recognition and both won awards at the Yamagata International Documentary Film Festival in 1995. With her first narrative feature, 'Suzaku' (1997), a look at the impact of the economic decline in rural Japan, Kawase became the youngest filmmaker to receive the Caméra d'Or at the Festival de Cannes. She went on to win the Grand Prix at Cannes

for 'The Mourning Forest' (2007), the story of a friendship between a retirement-home nurse and one of her charges, and was awarded the Carrosse d'Or of the Directors' Fortnight at Cannes to acknowledge her lengthy filmography of daring and demanding work.

Kawase returned to Cannes in 2011 with 'Hanezu', based on the novel by Masako Bando, and in 2013, she sat on the jury of the Official Competition at Cannes. In 2014, she was again in the Official Competition at Cannes with 'Still the Water'. Her most recent film, the award-winning 'An' (2015), opened the Un Certain Regard

section at Cannes and is familiar to Doha audiences from the 2015 edition of the Ajyal Youth Film Festival. Starring two of Japan's most-renowned actors, Kirin Kiki and Masatoshi Nagase, the film is a delicate, tender story of two wounded souls who inspire each other to let go of the past.

Besides being a filmmaker, Kawase founded and is Executive Director of the Nara International Film Festival. In 2015, she was bestowed with the Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture.

The Mourning Forest

'Mogari no Mori' / Japan, France / Japanese / 2007
97 min / Colour / 35mm



Machiko, a young nurse, has just taken on a new job as a carer at a retirement home, where the residents are quietly edging their way into dementia. Among them is Shigaki, with whom Machiko slowly develops a close bond after some initial adversity. While Machiko privately mourns the death of her young son, Shigaki openly continues to miss his late wife, who died nearly 33 years ago. He is especially moved at this time, as he is desperate to bid his beloved a last farewell.

As a birthday treat, Machiko takes Shigaki out for a drive. When the car goes off the road, Machiko goes for help, but Shigaki wanders off into the beautiful, at times treacherous forest, seemingly in search of his wife's burial site. Machiko follows, but the pair become lost and must spend the next two days battling with Nature and their personal distress.

With 'The Mourning Forest', director Naomi Kawase returns to her signature themes of broken families, lost loved ones, nature and mourning, in a work that is quietly moving and punctuated with moments of childlike joy. The liberal use of a handheld, observational camera gives the film an extraordinarily naturalistic and intimate feel as we accompany two tormented souls on a journey to peace.

Director / Producer / Screenwriter
Naomi Kawase

Cinematographer
Hideyo Nakano

Editor
Yuji Oshige, Tina Baz

Music
Masamichi Shigeno

Cast
**Shigeki Uda, Machiko Ono,
Makiko Watanabe, Yoichiro Saito,
Kanao Masuda**

Production / Sales: **Celluloid Dreams**
Distribution: **Tamasa Distribution**

JOSHUA OPPENHEIMER

was born in 1974 in the United States. A two-time Academy Award nominee, Oppenheimer is the recipient of a MacArthur Genius Grant. His debut feature-length film, 'The Act of Killing' (2012) was nominated for the Academy Award for Best Documentary Feature, named Film of the Year by 'The Guardian' and the 'Sight and Sound' Film Poll, and won 72 international awards, including a European Film Award, a BAFTA, an Asia Pacific Screen Award, a Berlinale Audience Award, and the Guardian Film Award for Best Film.

His second film, 'The Look of Silence' (2014) had its world premiere at the Venice Film Festival, where it won five awards including the Grand Jury Prize, the FIPRESCI Prize and the FEDEORA Prize. It was nominated for the 2016 Oscar for Best Documentary Film, and has received 66 international awards, including an International Documentary Association Award for Best Documentary, a Gotham Award for Best Documentary, and three Cinema Eye Honors for Nonfiction Filmmaking.

Oppenheimer is a partner at the Final Cut for Real production company in Copenhagen, and Artistic Director of the Centre for Documentary and Experimental Film at the University of Westminster, London.



The Look of Silence

Co-presented with Northwestern University in Qatar

Denmark, Indonesia, Finland, Norway, UK / Indonesian, Javanese / 2014

102 min / Colour / DCP



In 1965 in Indonesia, almost one million citizens were butchered by death squads, accused of being "communists". In 2012, filmmaker Joshua Oppenheimer made the multi-award-winning 'The Act of Killing', a series of interviews with death-squad leaders in which the men recount their involvement in this mass murder. Two years later, Oppenheimer returned to the subject, this time following an unnamed man in his 40s whose brother Ramli was a victim of the killings.

The man, an optician, watches footage shot by Oppenheimer during the making of 'The Act of Killing', some of which features men describing in detail how they executed his brother. Under the pretense of conducting eye exams, Ramli's brother confronts several of the killers and their accomplices in an attempt to understand their actions and perhaps even to forgive them for the pain he has carried all his life.

Stories of genocide, ethnic cleansing and mass political murder are by their very nature shocking and horrifying. What is most disturbing here, however, is the pernicious lack of remorse on the part of the killers – indeed, they seem to consider themselves not only in the right, but heroes of the people. The propaganda that vilified the "communists" more than half a century ago still holds. The gap between the perpetrators of the horror and those who wish to come to terms with it is a gaping wound that cannot be healed. It is, finally, incomprehensible.

Director
Joshua Oppenheimer

Producer
Signe Byrge Sørensen

Cinematographer
Lars Skree

Editor
Nils Pagh Andersen

Production: **Final Cut for Real**



JAMES SCHAMUS is the screenwriter of Ang Lee's 'The Ice Storm', for which he won the award for Best Screenplay at the Festival de Cannes in 1997.

After co-founding the US powerhouse production company Good Machine in the early 1990s, from 2002 to 2014 Schamus was CEO of Focus Features, the motion picture production, financing and worldwide distribution company whose films include Wes Anderson's 'Moonrise Kingdom' (2012), Michel Gondry's 'Eternal Sunshine of the Spotless Mind' (2004), Roman Polanski's

'The Pianist' (2002), Henry Selick's 'Coraline' (2009) and Sofia Coppola's 'Lost in Translation' (2003).

He has worked with Lee on nine films, including 'Crouching Tiger, Hidden Dragon' (2000), which won four Academy Awards, including Best Foreign Language Picture and Best Cinematography, and remains the highest-grossing non-English-language film in the USA.

In 2014, Schamus directed the short documentary 'That Film About Money' (2014), and in 2016 made his feature directorial debut with an adaptation of Philip Roth's

'Indignation', which had its world premiere at the Sundance Film Festival and was in competition at the Berlin International Film Festival. He was President of the Jury of the Berlinale in 2013.

Schamus is Professor of Professional Practice at Columbia University's School of the Arts, where he teaches film history and theory, and is the author of 'Carl Theodor Dreyer's Gertrud: The Moving Word', published by the University of Washington Press. He earned his BA, MA, and Ph.D in English from the University of California, Berkeley.

Crouching Tiger, Hidden Dragon

'Wo hu cang long' / Taiwan, Hong Kong, USA, China / Mandarin / 2001

120 min / Colour / DCP



Set in 18th-century China during the Qing Dynasty, 'Crouching Tiger, Hidden Dragon' is the tale of Li Mu Bai (Chow Yun-fat), a brilliant Wudang swordsman who has decided to give up his life as a warrior. With this in mind, he asks his great friend Yu Shu-lien (Michelle Yeoh) to deliver his sword to their mutual friend Sir Te. So begins an epic quest that carefully treads its way along a path of betrayal, hidden identities, secret love and phenomenally conceived, intricately choreographed battle scenes.

Director Ang Lee had seven critically acclaimed feature-length films under his belt when he made 'Crouching Tiger', but this is the work that propelled him to worldwide attention – it took four of ten Oscar nominations, including the Best Foreign Language Academy Award for Lee as well as Best Cinematography for Peter Pau.

Executive producer James Schamus, who had already worked with Lee several times as a producer and award-winning screenwriter, co-wrote the script based on an immensely popular wuxia novel cycle, creating a magnificent story full of intrigue, romance, tragedy and some of the most breathtaking acrobatics ever caught on film.

'Crouching Tiger, Hidden Dragon' redefined the martial-arts film for the 21st century and remains USA's best-selling non-English-language film.

Director
Ang Lee

Producer
Ang Lee, Bill Kong, Hsu Li-kong

Screenwriter
James Schamus, Wang Hui-ling, Tsai Kuo-jung

Cinematographer
Peter Pau

Editor
Tim Squyres

Music
Tan Dun

Cast
Michelle Yeoh, Zhang Zi-yi, Chow Yun-fat, Chang Chen, Cheng Pei-pei

Production: **Columbia Pictures Film Production Asia, Good Machine International, Edko Films, Zoom Hunt Productions, Sony Pictures Classics**
Sales: **Park Circus Limited**



Born in Taiwan, **Ang Lee** studied Theatre at the University of Illinois, then obtained his MFA in Film Production

from New York University's Tisch School of the Arts. Beginning with his debut feature 'Pushing Hands' (1992), he steadily gained critical for his filmmaking until he won the Academy Award for Best Foreign Language Film in 1999 with 'Crouching Tiger, Hidden Dragon'. His subsequent films include 'Hulk' (2003), 'Lust, Caution' (2007) and 'Life of Pi' (2012).



Academy listed Sokurov as one of the best directors of world cinema.

Sokurov's work won international acclaim in 1997, with the release of 'Mother and Son', which won the Silver St. George award at the Moscow International Film Festival; it would be mirrored six years later with 'Father and Son' (2003), which took the FIPRESCI Prize at the Festival de Cannes. His 'Russian Ark' (2002), remarkable for being composed of a single shot taken in the Winter Palace of the Russian State Hermitage Museum in St. Petersburg, won the Visions Award at the Toronto International Film Festival.

His extensive filmography also includes numerous documentaries, and a tetralogy of films that are a meditation on power. 'Moloch' (1999), which considers Hitler in the time before the notorious Battle of Stalingrad, won the Best Screenplay Award at Cannes; 'Taurus' (2001) is a biography of Vladimir Lenin; 'The Sun' (2004) depicts Emperor Hirohito during the final days of World War II. The final film in the tetralogy is 'Faust', a retelling of Goethe's tragedy; it had its premiere at the Venice Film Festival, where it won the Golden Lion, the festival's most prestigious prize.

Most recently, 'Francofonia' (2015), Sokurov's consideration of the Louvre Museum, especially during World War II, premiered in Venice, where it won the Mimmo Rotella Award. Currently, he is in the process of founding Bereg, a film studio for non-commercial films.

recommendation, in 1980 Sokurov went to work at Lenfilm, while at the same working at the Leningrad Studio for Documentary Films.

After the democratic reforms of the mid-1980s, Sokurov's films went on to represent the Russian film industry at many international film festivals. He has won numerous awards over the course of his career, among them the Russian State Award, the Tarkovsky Award, the Vatican 'Third Millennium' Award and the FIPRESCI Prize, and has been a participant and laureate at numerous international film festivals. In 1995, the European Film

ALEKSANDR SOKUROV was born in 1951 in the former USSR. While a student of history at Gorky University, he began working in television and, at the age of 19, he produced his first television shows, and created several films and live television programmes. In 1975, he began studies at VGIK in Moscow. An excellent student, he was granted the Eisenstein Scholarship. At the time of his graduation, Andrei Tarkovsky, impressed by Sokurov's first feature, 'The Lonely Voice of a Man' (1977; released 1987) lent the younger director his support and the two went on to become lifelong friends. On Tarkovsky's

Russian Ark

Russian Federation, Canada, Denmark, Finland, Germany, Japan / Russian / 2002

99 min / Colour / 35mm



As the camera watches a group of revellers in 18th-century formal dress enter St. Petersburg's Hermitage Museum, a bewildered voice behind the camera – that of director Aleksandr Sokurov himself – wonders where he is and how he came to be here. As this narrator wanders among the excited party-goers, who seem not to see him, we realise that he has died; effectively, he is a ghost.

He is soon joined by another, presumably dead, man – the Marquis de Custine, a French travel writer best-known for his visit to Imperial Russia in the late 1830s. As these two make their way through the museum's galleries, they encounter the Hermitage's inhabitants and visitors of various eras of St. Petersburg's history – among them Catherine the Great, the family of Tsar Nicholas II, the museum director during the time of Josef Stalin and a man crafting his own coffin during the Siege of Leningrad.

Perhaps the film's best-known element is its single, 90-minute shot. This, along with the setting – 33 three lavish rooms of the Winter Palace of the Hermitage Museum in St. Petersburg – make for a phenomenon of grand proportions. The film is far more than mere spectacle, however. Touching on 300 years of Russian history, it is joyous celebration and dark critique, comic and tragic, and, finally, a complex meditation on art, culture and society. Gloriously enigmatic and endlessly engaging, Aleksandr Sokurov's 'Russian Ark' is nothing short of a cinematic tour-de-force.

Director
Aleksandr Sokurov

Producer
Jens Meurer, Karsten Stöter

Screenwriter
Boris Khaimsky, Anatoli Nikiforov, Svetlana Proskurina, Aleksandr Sokurov

Cinematographer
Tilman Büttner

Editor
Stefan Ciupek, Sergey Ivanov, Betina Kuntzsch

Cast
Sergei Dreiden, Maria Kuznetsova, Leonid Mozgovoy, David Giorgobiani, Alexander Chaban, Maxim Sergeev

Production: **Hermitage Bridge Studio, Egoli Tossell Film AG**
Sales: **Celluloid Dreams**
Distribution: **Tamasa Distribution**

Qumra Screenings

New Voices in Cinema

A selection of acclaimed films made with the support of the Doha Film Institute's Grants Programme and Documentary Lab.



Director / Screenwriter
Jonas Carpignano

Producer
Jon Coplou

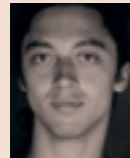
Cinematographer
Wyatt Garfield

Editor
**Sanabel Cherqaoui,
Affonso Goncalves, Nico Leunen**

Music
Dan Romer, Benh Zeitlin

Cast
Koudous Seihon, Alassane Sy

Production: **DCM Productions**
Sales: **Luxbox Films**



Jonas Carpignano has spent his life between Italy and the USA and currently lives in Gioia Tauro, Italy. His work has

been shown at prestigious film festivals around the world including Cannes, Venice, SXSW and the New York Film Festival. His short film 'A Chjàna' won the Controcampo Award for Best Short Film in Venice, and was awarded a Nastro D'Argento Special Mention from the Association of Italian Film Critics. Carpignano is an alumnus of the 2012 Sundance Writers & Directors Lab, and a recipient of the Mahindra/Sundance GFA Award. 'Mediterranea' (2015), his first feature-length film, had its premiere in the Critics' Week at the Festival de Cannes.

Mediterranea

Italy, France, Germany, Qatar / Arabic, English, French, Italian / 2015
110 min / Colour / HDCAM



As 'Mediterranea' opens in Algeria, Ayiva and his friend Abas climb onto a truck packed to bursting with migrants and their belongings, bound for the coast of Libya. The friends have travelled this far from Burkina Faso; their hoped-for destination: Europe. The path to the shores of a better life is an arduous one, strewn with violence, bandits and the stormy perils of sea travel. Eventually, the pair arrive in Italy, where immigration authorities allow them three months to find contracted work so they can apply for residence permits.

The promised land, however, is not as glorious and welcoming as Ayiva and Abas might have hoped. While they fall into friendly camaraderie with the migrant community, work is harsh, money is scarce and the goal of a settled life seems perpetually out of reach. As tension begins to build with the locals, things eventually come to a head and dreams of the future begin to look more like nightmares.

With 'Mediterranea', director Jonas Carpignano builds a fast-paced, relentless journey through the experiences of those from Africa who strive to make a place for themselves in the "stability" of Europe. Given the horrifying migration situation the world is facing today, the film acts as an urgent call to treat migrants and refugees with dignity, respect and compassion.

Roundabout in My Head

'Dans ma tête un rond-point' / Algeria, France, Lebanon, The Netherlands, Qatar / Arabic / 2015
100 min / Colour / HDCAM



While it may seem strange to think of an abattoir as a place of peace and beauty, 'Roundabout in My Head' presents the oldest slaughterhouse in Algiers as just that. The film opens at nighttime, in a series of carefully composed tableaux that capture the well-worn spaces and the people working in them in a raw but somehow enchanting fashion. While each shot is to some extent grotesque – unsurprisingly, the evidence of industrialised killing is ever-present – the precise and painterly cinematography provides a sense of still life to each shot, driving us to focus more on the essence of the vision than its elements.

As daytime comes and the workers arrive, the film retains its careful composure, but we become drawn into the lives of the men who work here. Their troubles range from the fallout of the Arab Spring to bad cable reception; they muse about love, colonialism and the eternal wondering about what to do with one's life – the film's title is drawn from young Yusuf's claim that there are a thousand exits to the roundabout in his head, but he has yet to find the one that is his.

Engaging and haunting, 'Roundabout in My Head' cleverly – and literally – reminds us that there is always life in the presence of death.

Director / Screenwriter /
Cinematographer
Hassen Ferhani

Producer
Narimane Mari

Editor
**Myriam Aycaguer, Narimane Mari,
Hassen Ferhani, Corentin Doucet**

Production: **Aller Retours Films,
Centrale Electrique**



Hassen Ferhani was born in Algeria in 1986. In 2006, he directed his first short film, 'Les Baies d'Alger', which was screened

in official competition in numerous international festivals. In 2008, he participated in a workshop at La Fémis, where he directed the short film 'Le Vol du 140'. Since 2009, Ferhani has worked as an assistant director. In 2010, he co-directed the documentary 'Afric-Hotel', which screened at Visions du Réel and FIDMarseille. 'Roundabout in My Head' is his first feature-length film.

Director / Editor
Jassim Al-Rumaihi

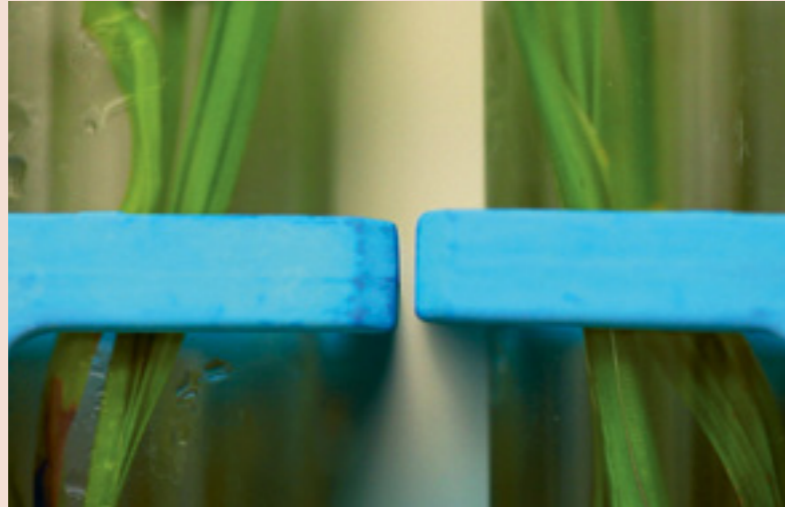
Cinematographer
Thomas Hines

Production: **Doha Film Institute**

Jassim Al-Rumaihi works as a reporter at Al Jazeera News channel covering news from Tunisia to Nepal. While studying at Northwestern University in Qatar, he took several classes in film production. Since then, he has worked on a two short films, and he is currently working on his third with the support of Doha Film Institute.

The Palm Tree

Qatar / No Dialogue / 2015
14 min / Colour / HDCAM



In a sterile lab, sprouts are methodically planted, their growth observed and tracked. Seeds are washed and sifted by machines, before being precisely set in soil under bright lamps. Mainly shot using disorienting close-ups, 'The Palm Tree' is an observational documentary that shows us how unnatural nature can be, and unearths the science fiction in reality.

Waves '98

'Mouj '98' / Lebanon, Qatar / Arabic / 2015
15 min / Colour / DCP



The complex relationship of contemporary Beirutis to their troubled home city is beautifully imagined in Ely Dagher's Palme d'Or-winning 'Waves '98'. In the late 1990s, young Omar is disillusioned by his life in the Lebanese capital, where the news is always troublesome and nothing ever seems to change. When he is drawn to a mysterious portal leading to another dimension, for a time Omar is at peace, but eventually the draw of Beirut is inescapable. Distinguished by an intriguing mix of animation and live-action footage, 'Waves '98' is a moving meditation on the contradiction of feeling lost at home.

Director / Screenwriter / Producer /
Animation Director / Editor
Ely Dagher

Music
Matthew Wilcock

Cast
Elie Bassila, Cherine Khoury, Roger Ghanem

Production: **Beaver and Beaver**

Born in Beirut in 1985, **Ely Dagher** currently lives in Europe and Lebanon. After graduating in Art Direction, Illustration and Animation from the Lebanese Academy of Fine Arts in 2007, Dagher focused on New Media and Contemporary Art Studies at Goldsmiths College, London. Working in cross-media platforms including film, video and painting, Dagher's explores the correlation and possibilities created through the play among cultures, histories and fictions.

Qumra Projects

Twenty-three 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

Bull Shark

Death Street

Evil Eye

The Pearl

The Search for the Star Pearl

Stolen Skies

Till the Swallows Return

Director / Screenwriter
Mohammed Al Ibrahim

Producer
Mohamed Al Hamadi,
Bassam Al Ibrahim, Khalid Al Jaber

Bull Shark

'Qirsh El Thor' / Qatar, Bahrain, USA / Arabic, English
Genre: Crime Drama

An up-and-coming investment banker makes his mark in the Arab region's most prominent Islamic investment bank, only to find he has been caught in the middle of the costliest embezzlement scheme in Arab history.



'Bull Shark' is inspired by real events that took place during the second wave of economic growth in the GCC, from the late 1990s until 2011. At that time, a sharia-compliant standard for private-equity investment banking allowed for the development of hedge funds to facilitate the infrastructure of mega-cities and numerous other projects in all GCC countries and around the world. When an up-and-coming banker gets hints of foul play from his most loyal investors, he is compelled to attempt to topple a regime stifled by greed, excess and power.

Company Profile

Innovation Films is a film and television production company whose main vision is to create a solid film industry that exports world-class filmmaking. Past productions include the feature film 'Lockdown: Red Moon Escape', as well as several successful short films; the company also co-produced the American indie title 'KillCam'. Innovation prides itself on creating and nurturing local talent, both in front of and behind the camera, and most crew members working with Innovation are local film professionals or trainees. We actively contribute to local expertise by having interns shadow industry professionals on set and placing trainees on commercials, and short and feature films. Innovation also conducts scriptwriting, producing and directing classes, and weekly acting workshops overseen by Academy Award nominee Scandar Copti.

Contact

Innovation Films
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Mohammed Al Ibrahim



Mohammed Al Ibrahim's 2010 narrative short 'Land of Pearls' screened at a number of events, including the Gulf

Film Festival, the Doha Tribeca Film Festival and the Abu Dhabi Film Festival. He participated in the FEST Training Ground in Portugal. In 2013, he wrote and directed the short film 'Bidoon', which was named best short narrative at both the Abu Dhabi and Gulf Film Festivals. He is currently majoring in Film and Media at the University of California, Santa Barbara.

Mohamed Al Hamadi



Mohammed Al Hamadi works as a Senior Standards Engineer at Qatar Petroleum. He graduated from

the University of Tulsa with a BSc in Chemical Engineering and is completing a degree in Fine Arts from Virginia Commonwealth University in Qatar, with a double major in Painting & Printmaking and Fashion Design. Al Hamadi has been heavily involved in the arts scene in Doha since 2007 and in Tulsa before that. In 2011, he joined the Innovation Group as CEO of Innovation Films and has since then produced a number of films, corporate videos, web series and music videos.

Bassam Al Ibrahim



Bassam Al Ibrahim graduated from the University of Essex with a BSc in Engineering and Telecommunications.

His educational background, project management aptitude and business acumen have aided him in his role as Executive Producer and Board Member at Innovation Films. Over his career, Al Ibrahim has produced a number of award-winning films, including 'Bidoon' and 'Qarar', and has overseen production on many other projects that have pushed the boundaries of filmmaking in Qatar, tackling the thriller, horror and romance genres in films including 'I', 'His Name' and the feature-length 'Lockdown: Red Moon Escape'. Al Ibrahim co-founded ILOVEQATAR.net, an online community forum that has developed into one of Qatar's most successful brands, and was appointed a committee member on ict-QATAR's youth Internet policies initiative.

Khalid Al Jaber



In 2010 **Khalid Al Jaber** created Innovation Films, a subsidiary of the Innovation Group. His aim was to develop cinema and filmmaking

in the region with the help of his filmmaker partners. Al Jaber produced his first feature-length film 'Lockdown: Red Moon Escape' in 2012, and is set to produce a number of short films and features as part of the company's long-term plan to create more homegrown content.

Director's Note

With this film I intend to awaken audiences to a growing trend of malicious greed that destroys any notion of a just-world hypothesis, whether cultural or religious, especially in the Gulf region. Behind a veil of Islamic rhetoric oozed a dark secret that represented the region's worst nightmare - man's manipulation of a banking system ordained by God. The aftermath of this era dismembered hundreds of families, sparked an attempted revolution, and led to losses in the billions of dollars. The tone of 'Bull Shark' will be one of looming paranoia, akin to classic film noir, with viewers' allegiances repeatedly shifting to the character seen in the best light in any given situation. Finally, the audience wonders whether this is the work of a single powerful man, or that of a collective conspiracy gone awry.

FINANCIAL INFORMATION

Total Budget: TBD
Secured Financing: \$150,000

Confirmed Financial Partners:

- Private funding

Looking For:

- Co-producer
- Development funding
- Funding
- Production advice
- Script feedback

Director / Screenwriter / Producer

Mohanad Hayal

Producer

Hala Al Salman

Death Street

'Sharia' Al Maut' / Iraq, Qatar / Arabic

Genre: Drama

Tariq, the sniper of Haifa Street in Baghdad, kills Ahmed on the day he intends to propose marriage. While Tariq prevents anyone from approaching the corpse in the street, an intimate and telling drama unfolds.



Haifa Street, one of the most dangerous locations during the civil war in Baghdad, in 2006. Tariq, a 23-year-old sniper, kills 45-year-old Ahmed in front of the home of Su'ad when he comes to ask for her hand in marriage. Tariq prevents anyone from reaching Ahmed's corpse - including Su'ad and her children, Salam and Nadia. As the family faces the arduous task of recovering Ahmed's body, the conflicts among Su'ad, Salam - a devout Muslim who rejects the idea of his mother's remarrying - and Nadia, who is torn between personal ambitions of liberation from male power and her sympathy for her mother. This family drama is set against the question of why Tariq refuses to allow Su'ad to recover the body of her beloved.

Contact

Dream Group

Mohanad Hayal

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Mohanad Hayal



Mohanad Hayal

was born in Iraq. After graduating from Baghdad University's Faculty of Fine Arts & Cinema and attending

several film-directing workshops in the USA, he gained considerable experience working as an assistant to directors Mohamed Al-Daradji and Oday Rasheed. He has made a number of short and documentary films. His 'Happy Birthday' was selected for the 2013 Berlin International Film Festival. He conducts filmmaking workshops and is one of the founders of the Iraqi Independent Film Centre.

Hala Al Salman



Being raised by Iraqi parents between the multicultural cities of Dubai and Montreal has made **Hala Al Salman** a true citizen of the

world. For five years, she produced short socio-political documentaries from across the Middle East for Current TV and the CBC. Her background in journalism and never-ending fascination with the human condition have always informed her work as a narrative filmmaker. Her most recent film, 'Bêtes humaines' (2011) is a quirky French-language omnibus film set in the Montreal metro. It premiered at the International Newport Beach Film Festival and was nominated for a Gemini Award.

Director's Note

In 2006, Haifa Street in Baghdad was among the roughest streets of the civil war, which lasted for two years. Haifa Street went from being home to the most important university professors and intellectuals to a street of death, lined with snipers and dead bodies. This film is drawn from a 10-minute experience I had on the street in 2006, when a stranger walking by my side was shot by a sniper and dropped dead. A hail of bullets came upon us from everywhere, and in those strange moments, I don't know how I found refuge in a house nearby. I learned that the people who sheltered me were the family of the man who had just died beside me, and I witnessed them struggling for three hours, trying to collect his body without getting killed. Fear prevented me from helping in any way. We were all helpless, as death was the master of the situation. This film wonders what happened to the family? Who was the sniper? What happened to the dead man in the street?

FINANCIAL INFORMATION

Total Budget: \$383,500

Secured Financing: \$65,000

Looking For:

- Co-producer (Europe)

Confirmed Financial Partners:

- Company Dream Group, Iraq
- Doha Film Institute, Qatar
- Iraqi Independent Film Centre

Director / Screenwriter

Sophia Al-Maria

Producer

Anna Lena Vaney

Evil Eye

'Al Ain' / Morocco, Qatar / Arabic

Genre: Fantasy, Horror

A North African take on the teen witch film.

Company Profile

Founded in 1999, **Anna Lena Films** is a film production company dedicated to bringing artists' creative vision into the field of film. Focusing on artistic prominence, bold subjects and new formats, the projects of Anna Lena Films are produced in collaboration with esteemed international contemporary artists and authors. The company is run by Anna Lena Vaney and Victorien Vaney.



After inheriting the keys to an apartment in The City, country girl Dihya finds out that The Village she comes from has a reputation for witchcraft. This intrigues her new neighbour, fellow teen Fatima, who befriends Dihya in hopes of getting assistance with a love spell. But when the friends go to visit a sorceress, Dihya discovers a frightening secret about herself – and her love spell for Fatima goes horribly wrong.

Contact

Anna Lena Films

Anna Lena Vaney

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anna@annalena.fr

Sophia Al-Maria



Sophia Al-Maria is a Qatari-American writer and artist. Her first book, 'The Girl Who Fell to Earth', was released in late 2012,

and her art has been shown around the world, at the New Museum in New York City, the Contemporary Art Museum in Kitakishyu, Japan, and the Architectural Association School of Architecture in London. She made her Biennale debut at Gwanju in South Korea with 'Scout'. Currently, she is working on 'Evil Eye', a feature-length film funded in part by the Doha Film Institute. Al-Maria was a fellow at the Sundance January Screenwriters Lab in 2015, and currently writes for film and television in the UK. She will present a new 20-minute film at her first solo show in North America at the Whitney Museum in New York in July, 2016.

Anna Lena Vaney



Anna Lena Vaney is a film producer. Milestones of audiovisual work produced by Vaney include Douglas Gordon

and Philippe Parreno's film 'Zidane, a 21st Century Portrait' (2006), which premiered in the Official Selection at the Festival de Cannes; Pierre Huyghe and Parreno's 'No Ghost Just a Shell' series; Jean-Stephane Sauvaire's 'Punk' (2013); Huyghe's 'The Host and the Cloud' (2011) and award-winning short film 'Human Mask' (2014); and Jesper Just's 'Servitudes' (2015), which recently screened on Times Square in New York City. Vaney is currently developing feature-length films with Just, Sophia Al-Maria, Parreno and Rirkrit Tiravanija.

Director's Note

'Evil Eye' sets out to explore the similarities between religious fundamentalism and black magic, and their effect on young women. I want to invoke the power young women have onscreen and encourage it in a narrative that celebrates friendship, love and fearlessness. A country girl and a city girl meet and make magic happen – but when they do, they are punished. Knowledge of our power as girls is hidden from us, and using that power is discouraged as we become women. Even today, witch-hunts and exorcisms occur all over the world, especially when young women display a confidence, rebelliousness or knowledge deemed "unnatural" to their character or station. The candy-coloured world in which 'Evil Eye' occurs is one in which magic is both dangerous and real.

FINANCIAL INFORMATION

Total Budget: \$2,000,000

Secured Financing: nil

Looking For:

- Co-producers (Europe, MENA region)
- Film funds
- Production advice
- Script feedback

Director / Screenwriter
Noor Al-Nasr

The Pearl

'Al Lualuah' / Qatar / Arabic, English

Genre: Drama

Interests: Family, Youth

A tech-obsessed Qatari teen, disconnected from his family, travels back in time to an era before his beloved technology existed, when the city's main source of income was pearl diving. Alone on this journey, he must learn how to survive and communicate face-to-face in order to reconnect with his family.



Fourteen-year-old Khalid takes his family for granted. At the beach, absorbed in his mobile screen, Khalid fails to notice his sister drowning. His attempt to rescue her finds him rescued instead – by Qatari pearl divers in colonial Doha. The year is 1930. Without the technological resources he is accustomed to, Khalid must rely on the kindness of others to survive. He strikes up a relationship with a pearling captain, who mentors him in the art of compassion. Khalid's appreciation of the captain is put to the test when only he – with his modern knowledge – can help save the captain's family from ruin.

Contact

Noor Al-Nasr
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Noor Al Nasr



Noor Al-Nasr is a graphic designer, writer and aspiring filmmaker. She has always been interested in art in all its forms, especially the moving image. Her first short film, 'Attack of the Health Invaders' (2014) was shot as part of a challenge for Qatar's Seha health organisation. It made its premiere in the Ajyal Youth Film Festival and was featured at the Festival de Cannes.

Director's Note

The story of 'The Pearl' is a reflection of what is happening today, as youth are becoming more tech-savvy and more invested in their smartphones than in their surroundings. Qatar is becoming a global destination, and with that the identity of its culture is being challenged, especially between generations. Before technology took over, we lived in simpler times when the moment was lived and genuine relationships between people existed. I believe my generation is considered the last to have lived without technology, using our imagination to occupy our time as children. It saddens me to see the next generation growing up with technology that eliminates human contact. The story was inspired by my grandfather, who was a pearling captain. Unfortunately I never met him because he passed away before I was born. Growing up, I heard many stories about what he was like, and I wondered how it would have been to have known him during that interesting period of time in our history. In the film, the main character goes on a journey to that time, where he learns how to understand and connect with people.

FINANCIAL INFORMATION

Total Budget: TBD

Secured Financing: \$40,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Development funding
- Producer
- Production advice
- Script feedback

Director / Screenwriter

Hafiz Ali Ali

Screenwriter

David Abramowitz, Tom Abrams

The Search for the Star Pearl

'Al Bahath An Danat Al Najoom' / Qatar / Arabic, English

Genre: Animation, Drama

Ali, a 17-year-old pearl diver from Doha, discovers a map to the Star Pearl of Abu Derya, the most valuable gem on Earth, and sets sail with three teenaged friends in search of it. Along the way, they face mythological beasts that challenge their skills and friendship.



Ali ibn Hamad, a brave, 17-year-old Qatari boy, sails the unknown seas with his friends, the fun-loving Belal and science-minded Rashid, hoping to find the Star Pearl of Abu Derya. The legendary pearl is reputed to be the most valuable gem on Earth, but its hiding place is protected by a terrifying demon. Ali's journey takes him across the Gulf to the shores of India and the South China Sea, where he and his friends battle pirates, an evil wizard and mythological creatures from antiquity. The adventure challenges their wits, their lives and – most importantly – their hearts when they face the Dragon King, the monstrous guardian of the priceless treasure.

Contact

Hafiz Ali Ali

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Hafiz Ali Ali



Hafiz Ali Ali is an established Qatari film producer and director with extensive experience in the arts. He began his

creative endeavours in theatre while still in school, and has participated in numerous local and regional festivals and appeared in several television series. Ali graduated from the California Institute of the Arts in 1999 with a BFA in Theatre Design and Technology and from Chapman University in 2005 with an MFA in Film and TV Directing; he obtained his Executive MBA degree from HEC Paris in 2014. Between 2000 and 2009, he directed several television shows and documentary films for Qatar TV and Al Jazeera Children's Channel before working for the Qatar Foundation as Arts Programme Manager; since 2013, Ali has been Heritage Houses Manager for Msheireb Museums and recently he was appointed Director of Msheireb Museums. His films, which have been selected for many international film festivals and won several awards, include 'The Oryx Return' (2007) and 'Scents and Shadows' (2010). His feature-length screenplay 'The DNA of Love' is currently in development.

Director's Note

'The Search for the Star Pearl' is a story I am very passionate about telling. The concept developed a few years ago as I was working on 'Garangao' (2008), a children's film based on traditional and cultural events. I wanted to expand the seafaring universe and dive into something on a much larger scale and open a new dimension filled with sea creatures and colonies on the edge of the world. For the past couple of years I have been living in this world, developing the story with two talented writers from the United States, fleshing out the script and carefully building the visual world and narrative for 'The Search for the Star Pearl'. The film is a unique project in that it is not only a one-of-a-kind tale inspired by Arabian Gulf folklore, but a dramatic adventure that has yet to be told in full-length animated form.

FINANCIAL INFORMATION

Total Budget: TBD

Secured Financing: \$40,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Animation producer
- Animators
- Co-producers
- Development funding
- Distribution advice
- Funding
- Production advice
- Script feedback

Director / Screenwriter

Laila Hotait Salas

Producer

Nadia Hotait

Stolen Skies

'Al Samaa' Al Masroukah' / Lebanon, Spain, Qatar / Arabic

Genre: Drama

When a bomb is detonated in Cairo, one family feels it ricochet through the erased memories of three generations.

Company Profile

Laaventura is an award-winning production platform set up by the Hotait sisters based in Beirut, Madrid and Mexico. We specialise in work that focuses on narrative content with striking visuals, while striving to create amusing and thought-provoking stories. Laaventura manages a wide variety of projects from film and documentary to large format video-installations and transmedia projects. Laaventura has been producing content in Arabic, English and Spanish since 2009. Our work has been broadcast on networks including BBC Arabic, Al Jazeera and Documania, and has been presented internationally at more than 50 film festivals. Laaventura's video-installation work has been exhibited at galleries and museums throughout the world, and the company has received several awards for its artistic production.



Cairo, June 2015, 6:00 AM. An explosion shatters a window, knocking Lola, a 40-year old-Egyptian journalist, unconscious. During the subsequent days she spends in hospital, Lola must leave her 12-year-old daughter Natalie with her grandmother, Dalal, with whom Lola does not have a very good relationship. Dalal, a photographer, lives with past trauma and a great sense of guilt. The explosion acts as a big bang in these women's lives as it exposes what Dalal and her ex-husband had hidden for 40 years: that both of them were responsible for the death of Dalal's secret lover - Lola's biological father. The definitive confrontation with these suppressed memories allows Dalal to confront her daughter, ask for her forgiveness and die in peace.

Contact

Laaventura

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Laila Hotait Salas



Laila Hotait Salas, Ph.D, is a Lebanese-Spanish filmmaker and artist. Her first documentary film, 'Crayons of Askalan'

(2011) has been presented in more than 20 film festivals, including Hot Docs, the Doha Tribeca Film Festival, CPH:DOX and DocsDF. Her sound art works have been presented at international venues such as the Centre Pompidou, the Kunst-im-Tunnel Museum Düsseldorf and several art galleries. Hotait was selected by the CPH:LAB as an international emerging film talent in 2011, and co-directed the film 'From a Distance' with Rania M. Tawfik the same year. Her work has received support from institutions including the Arab Fund for Arts and Culture, the Sundance Documentary Fund Programme, Screen Institute Beirut and the Doha Film Institute.

Nadia Hotait



Since 2010 **Nadia Hotait** has worked as a producer for Laaventura and she has been Head of Development at

Lola New Horizons (Lolafilms) since 2014. As a producer, she is interested in transmedia and films with a unique approach. Her work has been broadcast on networks including BBC Arabic, Aljazeera and Documania Channel, and the films she has produced have competed at Hot Docs, CPH:DOX and DocsDF and screened in numerous other venues. Hotait was a Mohamed S. Farsi Foundation grantee in the European Master of Audiovisual Management programme. She received her BA in Audiovisual Studies from Complutense University, Madrid, and Waseda University, Tokyo, and graduated with a MFA in Film, Video and New Media from the School of the Art Institute of Chicago, where she obtained the Louise Raymond Fellowship.

Director's Note

'Stolen Skies' deals with my obsessions: love, that brutal emotion that can arise at the most unfortunate moments; memories, those dramatic experiences that stay with us and take us off guard when they return unexpectedly; and forgiveness, as a tool for liberation. The frame of the film is the intimacy of daily life in Egypt and Lebanon, two countries that have been largely defined by their political context, and by their difficult times, when the average citizen has had to struggle to pursue a normal life, if such a thing is still possible. Dalal and Ali's love story points to the historical relationship between Egypt and Lebanon, a powerful and important one that ended abruptly, leading to a dark time during which political aspirations and dreams were extinguished.

FINANCIAL INFORMATION

Total Budget: \$940,000

Secured Financing: \$10,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Co-producers
- Distributors
- Financial advice
- Production funding
- Script feedback

Director / Screenwriter
Karim Moussaoui

Producer
Jaber Debzi

Till the Swallows Return

'En attendant les hirondelles' / Algeria, France, Qatar / Arabic

Runtime: 110 min

Genre: Drama

Company Profile

After co-producing 'The Days Before' (2013), a medium-length narrative film by Karim Moussaoui, Jaber Debzi founded **Prolégomènes**, an Algerian production and distribution company, in 2015. Its mission is to support bold film projects driven by a new generation of Algerian directors, among them Moussaoui and Djamel Kerkar. The company's strategy is to accompany filmmakers throughout the life of their films to ensure that the work emerges during a time when Arab cinema remains fragile. Currently, Prolégomènes has two feature-length films in production: Moussaoui's narrative feature 'Till the Swallows Return' and Kerkar's creative documentary 'Spectres', as well as 'The Moped and the Goldfinch', a short narrative film by Amir Bensaïfi.

This is the story of three characters who are a product of the conflicted Algeria of the 2000s. Their ideals shattered and their moral strength drained, each now faces a difficult life choice.



Mourad, a businessman, rose to success in Algeria in the 2000s. Now a new man, he wants to stay away from trouble. When he comes across a fight in which a man's life is in danger, he decides not to step in or provide assistance. Aisha is done with the past. About to start a new life as a married woman, she starts on the journey toward her new family, accompanied by her father and Jalil, a neighbour. Dahman is a doctor. He too hopes to start over – he wants to marry his cousin, and patiently awaits the promotion that would confirm his social status. Each of these three characters will have to face up to the consequences of their choices.

Contact

Prolégomènes
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Karim Moussaoui



Born in 1975, **Karim Moussaoui** is an active member of Chrysalis, one of Algeria's most important independent film associations.

Moussaoui has worked on a number of plays and films, among them 'Paloma Delight' with Nadir Mokneche. In 2006, he made his first two short films: 'What We Must Do', based on Charles Bukowsky's short story 'The Copulating Mermaid of Venice'; and 'Breakfast'. In 2011, his feature film script 'Till the Swallows Return' was selected for the Méditalents writing workshop; there he met Virginie Legeay, with whom he co-wrote the screenplay for 'Les Jours d'avant'. 'Till the Swallows Return' was developed during the Cinéfondation's Résidence du Festival de Cannes between October, 2014 and February, 2015.

Jaber Debzi



Jaber Debzi is a producer who lives and works in Algiers. Since 2014, he has been Chairperson of Chrysalide, one of the

most important and active cultural associations in Algeria. Between 2007 and 2011, he chaired and hosted the Film Clubs Association. Since 2010, Debzi has worked as a producer and production manager for numerous production companies in Algiers. In 2015, he launched Prolégomènes, his own film company. He is currently producing Karim Moussaoui's feature-length narrative 'Till the Swallows Return', Djamel Kerkar's creative documentary 'Spectres' and 'The Moped and the Goldfinch', a short narrative film by Amir Bensaïfi.

Director's Note

The stories of my film are set in the context of the beginning of the 2000s in Algeria. These are social stories: they involve ordinary people living ordinary lives. The screenplay is based on a series of portraits of three characters struggling with the daily demands of life and with Algeria's recent history. They are approaching a turning point in their personal lives; they are being offered the choice to take control of their destiny. But they all choose the status quo, whether due to lack of courage or fear of change. In the film, these life choices are played out by placing the characters' ambitions for a better life alongside the fulfilment (or not) of those desires. My aim is to bring tragedy into the banality of daily life, without weighing down the story. The spectator is led to conclude that Algeria is trapped in a social deadlock.

FINANCIAL INFORMATION

Total Budget: \$1,547,187

Secured Financing: \$172,037

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Cinemed, France
- CNC Prize – Open Doors Locarno, France/Switzerland
- Doha Film Institute, Qatar
- Institut Français d'Alger, France

Looking For:

- Co-producer (Norway)
- Co-production advice
- Distribution and sales advice
- Film funds
- Financial advice
- Legal advice
- Script feedback

Development

Feature Documentary

Agnus Dei

Behind the Doors

The Great Family

To the Ends of the Earth

Director
Karim Sayad
Producer
Joëlle Bertossa

Agnus Dei

Switzerland, Algeria, Qatar / Arabic / 2017
Genre: Creative Documentary

On the vacant lot where the confrontation takes place, the tension is at its peak. Foufa and his sheep King are getting ready for the fight...



It is late summer, 2016, and in Algiers sheep have invaded the streets. On the balconies, the streets, walked on leashes; they do not suspect the tragic end that awaits them. Eid is approaching, and all will be sacrificed on the occasion of the feast. But not King, the powerful ram from El Harrach, a tough neighbourhood in the suburbs of Algiers. For the past six months, King has been subjected to training worthy of an elite athlete. His master, 22-year-old Foufa, runs an Internet café and dreams of becoming a sheep trainer recognised throughout the neighbourhood. On the vacant lot where the confrontation takes place, the tension is at its height. The fight can begin.

Company Profile

Close Up Films is an independent production company based in Geneva. Not limited by genre, Close Up undertakes a wide range of fiction and documentary projects. Aspiring to reach a wide audience with projects that are demanding in both form and content, Close Up produces films from both young talents and established auteurs. Our films strive to question society and expand viewpoints on cinema and the world, and we choose to work on projects with international appeal, collaborating regularly with foreign partners.

Contact

Close Up Films
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Karim Sayad



Karim Sayad was born in Lausanne in 1984 to an Algerian father and a Swiss mother. After obtaining an MA in International

Relations from the Graduate Institute of International and Development Studies of Geneva, he decided to become a documentary filmmaker. 'Babor Casanova' (2015), his first film, was selected for numerous international film festivals, including the Clermont-Ferrand International Short Film Festival, and won awards from Doclisboa and the Festival dei Popoli in Florence.

Joëlle Bertossa



Joëlle Bertossa graduated from the Brussels film school INSAS in 1999 and worked on several films as a first assistant

director before being hired by Nicolas Wadimoff at Akka Films in 2003, where she produced films including his 'Aisheen, Still Alive in Gaza' (2010). In 2012, Bertossa founded Geneva-based Close Up Films. Since then, she has produced several documentaries, among them João Pedro Plácido's 'Volta à terra' (2015), which premiered at Visions du Réel and was presented in the Acid programme at the Festival de Cannes. Her feature-length narratives as producer include Philippe Garrel's 'In the Shadow of Women' (2015), which opened the Directors' Fortnight at Cannes; and Paule Muret's 'For This Is My Body' (2015), starring Carl Barât and Fanny Ardant.

Director's Note

'Agnus Dei' seeks to draw a parallel between the violence present in the relationship of the master to his animal and that in the relationship of society to individuals. The aim of the film is neither an apology for violence against animals nor an attempt to justify it; rather, it wishes to ask what these mistreatments might tell us of the challenges faced by the youth of Algeria in a country that offers them little hope. The intention is not to judge the violence, but instead to focus on how these men's exploitation of animals is an outlet for their frustrations. The human violence visited on the animals is seen as an unconscious reflection of the violence undergone by citizens in the current political system.

FINANCIAL INFORMATION

Total Budget: \$528,330

Secured Financing: \$40,948

Confirmed Financial Partners:

- Cinéforum - La Fondation romande pour le cinéma, Switzerland
- Doha Film Institute, Qatar

Looking For:

- Co-producers (Algeria, France, MENA region)
- Distribution advice
- Distributors
- Sales agents
- Script feedback

Director
Yakout Elhababi
Producer
Vincent Melilli

Behind the Doors

'Mor L'bab' / Morocco, Qatar / Arabic
Genre: Biography, Creative Documentary
Interests: Children, Environment, Psychology, Social Issues, Youth

Company Profile

Esav Production was launched in 2015. Its mission is to guide students of the École Supérieure des Arts Visuels de Marrakech (ESAV) through the making of their first professional projects, and to produce a new generation of filmmakers and cinema professionals in Morocco and the African continent. In 2015, Esav Production developed five short films, and work is underway on six shorts and a feature-length documentary in 2016.

High in the Rif mountains of Morocco, the people survive by growing kif. Beneath the shadow of the ambiguous legality of the crop, 'Behind the Doors' tells the story of a family through its children and their mirroring games.



'Behind the Doors' is a portrait of a farming family living in one of the most marginalised regions of northern Morocco. Only one thing grows in their brutal climate: kif. This taboo is seen through the eyes of the children, who learn the gestures of growing the illicit crop before their mother tongue. This is a film about parents fighting to provide role models against all odds. They inherited the lands, and stand somewhere between the fear of selling out their roots and the dream of fleeing.

Contact

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Yakout Elhababi



Yakout Elhababi graduated from the ESAV Marrakech film school in 2010, and INSAS Brussels in 2013, where she studied

editing. She has worked on several Moroccan narrative and documentary productions, and also works as a freelance editor. Elhababi is currently developing 'Behind the Doors', her first feature-length documentary, set in her home region of northern Morocco.

Vincent Melilli



Vincent Melilli is the Founder and Managing Director of the Ecole Supérieure des Arts Visuels de Marrakech. Previously, Melilli

was the French Audiovisual Attaché and Director of the French Institute in London from 2002 to 2004. He held an earlier post in Marrakesh for four years, as Director of the French Institute, the leading French Institute in Africa. Prior to that, Melilli was Secretary General of the Maison de la Culture de Bourges, the oldest and largest of its kind in France. In the early 1980s, Melilli co-founded and ran the Escurial and Max Linder theaters, two of the most prominent art-house cinemas in Paris. Melilli grew up in Morocco, and left after high school to pursue theatre, literature and cinema studies in Paris.

Director's Note

What fascinated me about this story were the secrets, the ambiguity, and the silences around the subject, and meeting the families involved is a testament to a monumental hypocrisy. Their children are moulded into the life awaiting them, but when it comes to children, we adults are more understanding of the external influences that shape them. Working under this assumption, I am giving the prospect of immunity to these adults who are considered criminals. The greatest challenge from my perspective is establishing the means to show taboo subjects and concealed images without becoming voyeuristic. As my grandfather is from a nearby village, I know the region from my childhood, and this gives my camera unique and discreet access today. I will live with the families over a period of time, leaving and returning to the rhythm of the seasons.

FINANCIAL INFORMATION

Total Budget: \$110,950

Secured Financing: \$10,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Co-producers (Europe)
- Co-writer
- Development funding
- Legal advice
- Script feedback
- Writing labs

The Great Family

Director
Eliane Raheb

Producer
Lara Abou Saifan

'Al A'ila Al Kubra' / Lebanon, France, Qatar / Arabic
Genre: Creative Documentary

In 1976, at the age of four, Marlene was put up for adoption in Lebanon and raised in France. In delving into her past, she discovers she is a survivor of the massacre at the Tal Al Zaatar Palestinian refugee camp, and a family of survivors grows around her.



'The Great Family' follows the story of Marlene, a 43-year-old woman who was adopted from Lebanon by the French Gribaudo family in 1976 when she was four years old. As she investigates the traces of her identity, she discovers she is from the Tal Al Zaatar Palestinian refugee camp, which fell during the Lebanese Civil War. The camp is only kept alive through the testimonies of its survivors, who are scattered in Lebanon, Jordan, Germany, Norway and Sweden, and, even 40 years later, are unable to ingest the ugliness of what they lived on 12 August, 1976. As the film progresses, solid ties are built among Marlene and the survivors of Tal Al Zaatar, and they all become one great family.

Company Profile

Beirut DC is a Lebanese cultural association, created in 1999 by a group of filmmakers and arts advocates. The association's main activities are producing independent documentaries; organising capacity-building workshops with young Arab filmmakers; and staging the biennial Beirut Cinema Days film festival as well as several Arab film weeks in Europe and in the Arab world. Beirut DC's latest productions include 'Seeing the Self' (2015), 20 short videos by Syrian and Lebanese youngsters; and Bassem Fayyad's 'Diaries of a Flying Dog' (2014), Zeina Sfeir's 'All About My Father' (2010) and Simon Al Habre's 'The One-Man Village' (2008), three feature-length documentaries. In 2015, the association held the Beirut Cinema Platform, three days of meetings, training and pitching for 15 Arab producers and 25 industry experts.

Contact

Beirut DC
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Eliane Raheb



Lebanese director **Eliane Raheb** has directed several short and medium-length films, which have won awards

at various festivals and have been broadcast on ARTE/ZDF, Al Jazeera and NHK. 'Sleepless Nights' (2012), her first feature-length documentary, screened in more than 40 film festivals and was ranked fifth in 'Sight and Sound' magazine's listing of the best documentaries of 2013. Raheb is a founding member of Beirut DC, where she established the Beirut Cinema Days film festival. She has taught documentary filmmaking at the Université Saint-Joseph since 2003 and is currently a guest of the prestigious DAAD arts academy of Berlin.

Lara Abou Saifan



Lara Abou Saifan is an independent producer and production manager based in Beirut. She holds a BA in Communication Arts

from the Lebanese American University in Beirut, and has credits on work for major regional and international networks including Al Jazeera, MBC, the BBC and the Sundance Channel.

Director's Note

My journey in film has been accompanied by questions about war and identity. Thus, I often found myself in the position of mediator between characters in complex situations and their difficulties with confronting their buried or denied memories. The story of Marlene is a new chapter vis-à-vis these questions. Marlene is investigating the traces of her identity in the ruins of Tal Al Zaatar, a camp that has been wiped out and that is only kept alive through the testimonies of its survivors. Marlene's quest triggers revisiting the history of Tal Al Zaatar 40 years after its fall, portraying Marlene and her large family in their new reality, and reflecting on how human beings overcome the loss of their loved ones and find new meaning for life.

FINANCIAL INFORMATION

Total Budget: \$217,579

Secured Financing: \$31,000

Confirmed Financial Partners:

- AlterCine, Canada
- Beirut DC, Lebanon
- Cosmographe Productions, France
- Doha Film Institute, Qatar
- Itar Productions, Lebanon

Looking For:

- Archives
- Broadcasters
- Co-producers (Germany, Norway, Sweden, Switzerland)
- Development funding
- Funding
- Legal advice

Director
Hamida Issa
Producer
Justin Kramer

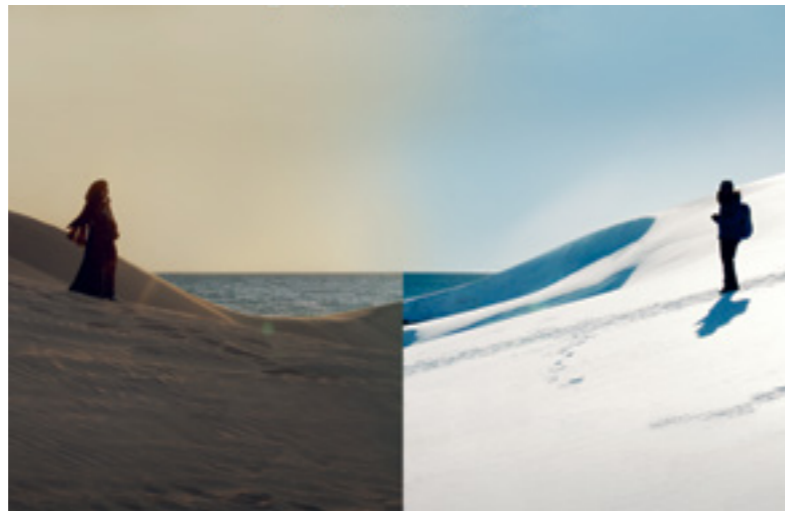
To the Ends of the Earth

Qatar / Arabic, English / 2017
Genre: Poetic Documentary
Interests: Environment

Company Profile

The Film House is a Doha-based film, video, photography and multi-media production company. Its talented team of experienced and creative storytellers, documentarians, animators, photographers, and film directors cover all aspects of projects, from idea generation through post-production. Not a traditional production company, The Film House offers flexible production to facilitate a range of requirements. With a wealth of local knowledge and 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 a home for high-calibre international productions that want to come to town and place Qatar in the spotlight.

A Qatari woman travels on an environmental expedition to Antarctica in search of hope, before returning to the Gulf and finding unity and inspiration for positive change.



The story of 'To the Ends of the Earth' begins in Argentina and follows an environmental expedition to Antarctica, exploring the hope of individuals to contribute positively to their communities. The journey continues to the Arabian Gulf, in search of inspiring characters who are working toward environmental change. Antarctica serves as a beautiful reminder of what we once were, and contrasts with the rich cultural tapestry of the Gulf and those who are united in their dedication to sustainability and hope for our future. At the heart of the film is the juxtaposition of two deserts: Antarctica and Arabia; ice and sand.

Contact

The Film House
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Hamida Issa



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

London and an 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 is the first Qatari woman in history to step foot on Antarctica and is currently making her first feature-length documentary, 'To the Ends of the Earth', which considers her experience and environmental sustainability.

Justin Kramer



Justin Kramer is an American filmmaker and artist. His career began in New York City, where he worked on projects for HBO, MTV,

CNN, VH1 and AMC, among others. His work has been seen in numerous award-winning short films, television shows, feature documentaries, music videos and commercials. In 2009, Kramer moved to Qatar to join the Doha Film Institute, where he produced several workshops and programmes that resulted in filmmakers from Qatar gaining international recognition. Kramer now heads up The Film House, the first production company of its kind in Qatar. His upcoming documentary 'Zabaleen', an intimate look at a family of Egyptian garbage collectors, is due to be released in 2016.

Director's Note

I will never forget praying in the serene silence on the ice in Antarctica. Was I the first person to pray on that piece of ice? That fascinating question fills me with a sense of responsibility to honour that land, our land, my land – and to do something beneficial with my experiences. In Islam, human beings are described as the Khalifas, the caretakers of our world. The way we treat ourselves, the people around us and our Earth is our ultimate test. This film will act as a reminder of that test, and hopefully inspire action no matter how small. I want this film to be a vehicle for change, not only within myself, but also for my society and the world.

FINANCIAL INFORMATION

Total Budget: \$500,000

Secured Financing: \$140,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar
- Private funding

Looking For:

- Editing advice
- Legal advice
- Script feedback

Works-in-Progress

Feature Narrative

Ali, the Goat and Ibrahim

Dede

Poisonous Roses

White Sun

Work-in-Progress / Feature Narrative

Ali, the Goat and Ibrahim

Director
Sherif Elbendary

Screenwriter
Ibrahim El Batout, Ahmed Amer

Producer
Hossam Elouan, Mohamed Hefzy

Co-producer
Guillaume De Seille

Company Profile

Film Clinic was founded in 2006 and is managed by renowned producer and scriptwriter Mohamed Hefzy. The company is now considered one of the leading production houses in the MENA region; it not only creates unique feature films, but also empowers talent to do so. We are passionate about the filmmaking industry, as we enjoy operating in all its diverse fields on both national and international platforms. Our philosophy is to blend the creative, vibrant ideas of the younger generation with the expertise of the best in cinema, in order to present powerful films to audiences who have exquisite taste and admiration for the beloved silver screen.

Transit Films is a Cairo-based production company initiated by producer and EAVE 2011 fellow Hossam Elouan. Transit Films produces independent cinema that can reach art-house cinemas around the world.

Contact

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'Ali Mea'za' / Egypt, France, Qatar / Arabic / 2016

Runtime: 110 min

Genre: Dark Comedy, Drama

Interests: Middle East, Youth

Ali and Ibrahim are two lonely and weird characters who are rejected by their society. Ali loves a goat called Nada, and Ibrahim is a sound engineer who is disturbed by strange voices that he alone can hear. When their paths cross, this odd pair embarks on a journey that will change their lives.



Ali loves a goat called Nada. Ibrahim, a depressed sound engineer who hears voices he cannot decipher. Ali's mother drags him to a healer, who gives Ali stones to throw into the water so that he will be healed. At the healer's place, Ali meets Ibrahim, who has been given similar stones. In order to throw the stones into the sea, Ali, his beloved goat and Ibrahim embark on a journey along the shores of Egypt, and it turns into a voyage of friendship and self-discovery.

Sherif Elbendary



Egyptian filmmaker **Sherif Elbendary** lives and works in Cairo. He graduated from the High Institute of Cinema in Cairo in 2007.

His short films, 'Rise & Shine, (2006) and 'At Day's End' (2008), appeared in numerous film festivals and won many awards. Sherif's 'Curfew was part of the omnibus film '18 Days', which screened at the Festival de Cannes in 2011, and his 'Dry Hot Summers' won the Robert Bosch Film Prize in 2014, and was in competition at the Clermont-Ferrand International Short Film Festival in 2016. 'Ali, the Goat and Ibrahim' is Elbendary's feature-length debut. He is currently preparing his second feature, '2 Rooms and a Parlor'.

Hossam Elouan



In 2008, **Hossam Elouan** received his MA in Cinema Studies from San Francisco State University. He received a post-graduate

diploma in International Co-production from EAVE in 2011, and trained in post-production at the EP2C Workshop in 2012. Elouan founded Transit Films in 2013 to produce Arab films that represent new Arab realities, and promote Arab presence in international film culture. His interests include issues of representation and misconceptions of otherness in global societies.

Mohamed Hefzy



Mohamed Hefzy studied Metallurgical Engineering in London and works in his field of study overseeing his family business.

Over the last 10 years, he has managed to establish himself as one of the most prominent young scriptwriters and producers in the Arab world. In 2013,

he was the only Arab to be selected by 'Screen International' as one of the world's most influential filmmakers. In 2005, he founded Film Clinic, a development and production company, and in 10 years, he has produced or co-produced 19 feature films in Egypt, the United States, the UK and the Arab world.

Director's Note

Very few are the films that give us enough space to express all the conflicting emotions we have toward the city of Cairo; the love, oppression, belonging, anger, frustration and even hate. Ali and Ibrahim are the natural by-product of Cairo. They are estranged and lonely; suffocating as a result of the city and its absurdity. 'Ali, the Goat and Ibrahim' is a magical story that extracts these characters from their lonely existence in this city to take them on a journey of true and unexpected friendship that helps them go back home stronger and better able to connect with their world.

FINANCIAL INFORMATION

Total Budget: \$870,500

Secured Financing: \$819,476

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Arizona Productions, France
- ARTE France Cinéma Award, France
- Cinemed Awards, France
- CNC, France
- Doha Film Institute, Qatar
- Enjaaz, UAE
- EZEF, Germany
- Fortress Film Clinic, UAE

- Global Film Initiative, USA
- Knightworks, France
- Région Languedoc Roussillon, France
- SANAD, UAE
- Titra Paris, France
- Venice Film Festival, Italy

Looking For:

- Distributors
- Production funding
- Sales agents

Director / Screenwriter
Mariam Khatchvani
Producer
Vladimer Katcharava

Dede

Georgia, Qatar / Georgian / 2016

Runtime: 90 min

Genre: Drama

Interests: Children, Family, Women's Issues

Company Profile

20 Steps Productions was founded in 2010 in Tbilisi with the goal of contributing to the development of the film industry in Georgia. It focuses on development and co-production of independent narrative, documentary and animated films that will appeal to both domestic and international audiences. Among the company's recent productions are: Mohsen Makhmalbaf's 'The President' (2014) which opened the Orizzonti section of the Venice Film Festival; Ben Hopkins's 'Lost to Karastan' (2014), which was selected for competition in the Montreal World Film Festival; and Mariam Khatchvani's 'Dinola' (2014), a nominee for the European Film Academy's European Short Film Award.

As Georgia fights for its independence after the collapse of the Soviet Union, a young woman struggles to make a life in the remote, isolated villages high in the Caucasus Mountains, where ancient patriarchal laws threaten to separate her from her daughter.



Dina lives in a remote village high in the Georgian mountains, where traditions have remained the same for centuries. Her marriage has been arranged, but when handsome Gegi returns from war, she falls in love with him and they elope. Estranged from her family, Dina has a child and is widowed. In traditional Svaneti culture, a widow must marry the first man who asks for her hand, so when Levan proposes, Dina is forced to leave her old life behind, never to see her child again. When the child falls deathly ill, Dina and Levan unite against the traditional village elders to save her.

Contact

20 Steps Productions
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Mariam Khatchvani



Writer-director
Mariam Khatchvani
was born in Ushguli, Svaneti, and studied film directing at the Shota Rustaveli State

Film University. She has directed several documentaries, including 'Verdzoba' (2006), 'Beyond the Window' (2007) and 'Lichanishi and Kvirikoba' (2009). In 2013, she made the short film 'Dinola', which won 18 awards at European film festivals and was selected for La Fabrique des Cinemas du Monde at the Festival de Cannes. Funded by the Georgian National Film Centre, it was hugely successful and screened at more than 30 film festivals and was one of five nominees for Best Short Film at the European Film Awards in 2014. After seeing 'Dinola', the Sundance Institute invited Khatchvani and writer-producer Vladimer Katcharava to attend the 2015 Screenwriters' Lab. With lots of help and inspiration from renowned filmmakers including Tobias Lindholm and Catherine Hardwicke, they expanded 'Dinola' into the full-length screenplay for 'Dede'.

Vladimer Katcharava



Producer **Vladimer Katcharava** graduated in 2001 from Tbilisi State Theatre and Film University. Between 2009 and 2011, he was

the managing director of the Tbilisi-based studio IFP, serving as production manager on Levan Koguashvili's 'Street Days' (2010). He was executive producer for Aleko Tsabadze's 'Renee Goes to Hollywood' (2010), Rusudan Chkonia's 'Keep Smiling' (2012) and Rezo Gigineishvili's 'Love with an Accent' (2012). In 2011, Katcharava founded the production company 20 Steps Productions and produced Sandro Katamashvili's award-winning animated short 'Granny' (2013), and co-produced Ben Hopkins's feature-length 'Lost in Karastan' (2014) as well as Mohsen Makmalbaf's 'The President' (2014), which opened the Venice Film Festival. Currently, he is producing two feature-length films: Mariam Khatchvani's 'Dede' and Gigineishvili's 'Hostages'.

Director's Note

The story of 'Dede' is based upon my grandmother's real-life experience. As such, it was important to me to retain a palpable sense of authenticity, and to show a way of life that has not been seen on film before. By working in my birthplace with indigenous people from the region, my filmmaking experience was greatly enriched and I was able to make the film I wanted to make. The Georgian mountains are something of a paradise, which is why the locals don't leave, even though life can be difficult. This is certainly the case for Dina - a woman who finds her choices dictated by the weight of tradition, but who is nonetheless deeply rooted in her community.

FINANCIAL INFORMATION

Total Budget: \$500,000

Secured Financing: \$470,000

Confirmed Financial Partners:

- Caucasian Film Service, Georgia
- Directors Across Borders, Armenia
- Doha Film Institute, Qatar
- Film and Music Entertainment, UK
- Georgian National Film Centre
- JaJa Film Productions, The Netherlands
- MP Film Production, Croatia
- Sofia Meetings, Bulgaria
- Sundance Institute, USA

Looking For:

- Festival strategy
- Sales agents

Available Territories:

- All territories except Georgia and former Yugoslavia

Work-in-Progress / Feature Narrative

Director / Screenwriter

Fawzi Saleh

Producer

Karim Aitouna, Eman Hemeida

Poisonous Roses

'Ward Masmoom' / Egypt, Qatar / Arabic / 2016

Runtime: 70 min

Genre: Drama

Interests: Social Issues, Women's Issues

Company Profile

Egyptian actor Mahmoud Hemeida founded **Albatrik Art Productions** in 1995. The company's main goal is to support Arab filmmakers and to contribute to the growth and development of filmmaking in Egypt. In 2002, in collaboration with the German institution C.T.Z., Albatrik contributed to a project for youth that resulted in the production of a stage play. The company has also produced musical events at the Cairo Opera House and at Egyptian universities for acclaimed violinist Abdu Dagher. Albatrik assisted in the formation of the Actors' Studio, which supports young talent by providing acting workshops conducted by professional filmmakers.

hautlesmains is a production company based in Lyon. The company aims to produce director-driven films with captivating stories that focus on social and multicultural matters.

Contact

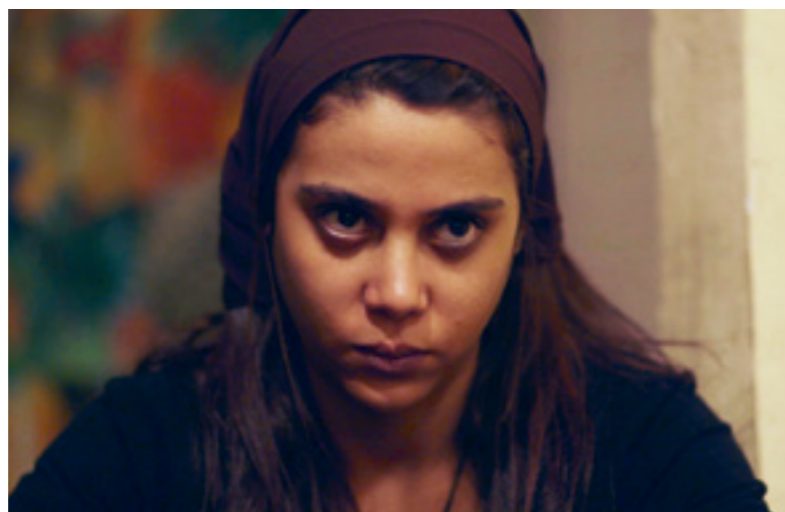
hautlesmains

Karim Aitouna

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The world has left nothing to Taheya apart from her brother Saqr. When he disappears, Taheya pursues him in desperation.



Twenty-eight-year-old Taheya works as a washroom cleaner, and lives with her 22-year-old brother Saqr in a tannery neighbourhood. While Saqr has plans to find a life outside his hellish job in one of the tanneries, Taheya hopes to keep him near her. Despite his love for his sister, Saqr does not bow to the pressure she puts on him and begins a relationship with Nahed, a young medical student. Despondent at the new distance between herself and her brother, Taheya turns to magic to bring Saqr back and threatens to kill Nahed. When Saqr returns, Taheya seems happy despite the coldness between them – but she cannot escape the idea that her brother still wants to abandon her.

Fawzi Saleh



Born in Port Saïd, Egypt, in 1981, **Fawzi Saleh** is a screenwriter, filmmaker and human-rights activist. He holds a degree

in screenwriting from the Cairo Film Institute, and has contributed to numerous documentary films as a researcher and co-writer. In 2006, he directed the experimental short film 'Mocha', which attracted attention to his talent. A turning point in his career came in 2008 when he worked as an assistant director for Rashid Masharawi, when the director encouraged him to start shooting his first documentary feature, 'Living Skin', which he completed in 2010.

Karim Aitouna



Karim Aitouna is a Moroccan producer. Together with Thomas Micoulet, he launched hautlesmains Productions. Their

first feature documentaries are Anna Roussillon's award-winning 'Je suis le peuple' (2015), which was featured in the Acid Programme at the Festival de Cannes, and David Yon's 'La Nuit et l'enfant' (2015), which screened in the Forum section of the Berlin International Film Festival. Aitouna is member of EAVE and EURODOC.

Director's Note

The environment where I have lived, which is not very different from that of the tanneries, is one drenched in mythology and that poses questions about one's psyche and the very complicated reality in which one lives. As I desire to avoid the stereotypical approach to social issues taken by most Egyptian films, I seek to make a film that engages in a dialogue with the audience; one that makes them question their established ideas and put their conceptions of this world in perspective. I am also working against the one-dimensional portrayals of the marginalised and the impoverished in most Egyptian films, in which they are seen as murderers, thieves and prostitutes who create havoc in society.

FINANCIAL INFORMATION

Total Budget: \$772,065

Secured Financing: \$451,000

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Beirut Cinema Platform, Lebanon
- Doha Film Institute, Qatar
- Egyptian Ministry of Culture
- Al Mawred Althaqafy, Egypt
- Red Star Productions, Egypt
- SANAD, UAE

Looking For:

- Distribution strategy
- Distributors
- Post-production advice
- Post-production funding
- Rough-cut feedback
- Sales agents

Available Territories:

- All territories

Work-in-Progress / Feature Narrative

White Sun

Director / Screenwriter

Deepak Rauniyar

Producer

Tsering Rhitar Sherpa

Co-producer

Joslyn Barnes

Company Profile

Co-founded by writer-director Deepak Rauniyar and actor-casting director Asha Magrati, **Aadi Productions** is a team of experienced and dedicated film and video professionals based in Kathmandu. Aadi's first short film was 'Threshold'; it screened internationally, winning awards at the Kathmandu International Mountain Film Festival in 2008 and the Ahmedabad International Film Festival in 2009. Aadi's debut feature 'Highway' (2012), which premiered at the Berlinale, was the first Nepali film ever to screen at a major international film festival. The company is currently completing its second feature, 'White Sun', which it hopes to launch and release in 2016.

'Seto Surya' / Nepal, Qatar, The Netherlands / Nepali / 2016

Runtime: 100 min

Genre: Drama

Interests: Politics, War, Women's Issues, Youth

A drama about life in a Nepali mountain village in the wake of the decade-long armed conflict.



Young Pooja lives with her mother and her beloved grandfather. Her father, Agni joined the Maoist guerrillas and left their village to fight against the regime years ago. The death of Pooja's grandfather brings Agni back to the village for the burial rites. Thrilled at the prospect of seeing her father, whom she has never met, Pooja looks on with dismay as he struggles to cope with her mother's independence, and fights with her family's closest friend. Agni alienates everyone around him, and cannot find enough men to carry his father's body to the river for the cremation. As Agni looks for help among police, rebel guerrillas and neighbouring villagers, a portrait of post-conflict Nepal emerges.

Contact

Aadi Productions

Deepak Rauniyar

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deepakrauniyar@aadi productions.com

Deepak Rauniyar



Deepak Rauniyar is a Berlinale Talent Campus and TIFF Talent Lab alumnus. His feature length debut, 'Highway' (2012) had

its premiere at the Berlin International Film Festival, and was the first film from Nepal to screen at a major international festival. Currently in progress, 'White Sun', his second feature, was selected for L'Atelier at the Festival de Cannes and Boost! in Rotterdam, and awarded funding from the Hubert Bals Fund.

Joslyn Barnes



Joslyn Barnes is an independent film producer. Among the films she has been involved in producing since co-founding

Louverture Films together with actor Danny Glover, are: 'Bamako' (2006), 'Trouble the Water' (2008), 'The Black Power Mixtape 1967-1975' (2011), 'The House I Live In' (2012), 'Concerning Violence' (2014) and 'The Narrow Frame of Midnight' (2014). She was an associate producer on 'The Time That Remains' (2009) and the Palme d'Or-winning 'Uncle Boonmee Who Can Recall His Past Lives' (2010). Recently, she co-produced Apichatpong Weerasethakul's 'Cemetery of Splendour' (2015) and produced Avi Lewis and Naomi Klein's 'This Changes Everything' (2015). Currently, she is finishing 'Shadow World' for Johan Grimmonprez, producing Yance Ford's 'Strong Island', executive-producing James Longley's 'Angels Are Made of Light', and co-producing Lucrecia Martel's 'Zama', Deepak Rauniyar's 'White Sun' and Victor Kossakovsky's 'Aquarela'.

Director's Note

'White Sun' is a story about the weight of the past on Nepali present, and a reflection of my own experiences in past years during a decade-long war and the ongoing peace process. These characters I have seen. I have met them. I have lived with them. In the bitter, war-torn present, 'White Sun' looks for signs of life and new beginnings. We have taken the form of a drama to represent both the struggle and the hope of the Nepali people as they begin to find their way out of this place. I believe in the power of film as an art form to help people understand each other's predicaments, and our shared experiences of life and death. My goal with 'White Sun' is to create a film that communicates the realities of contemporary Nepali life to the world, and cultivates those better elements of the human spirit that speak to everyone.

FINANCIAL INFORMATION

Total Budget: \$370,431

Secured Financing: \$303,593

Confirmed Financial Partners:

- Asian Cultural Council, USA
- Bertha Foundation, Switzerland
- Doha Film Institute, Qatar
- Mita Hosali, Nepal
- Hubert Bals Fund, The Netherlands
- Jerome Foundation, USA
- Louverture Films, USA
- Jaime Mateus-Tique, USA
- Netherlands Film Fund

- Tribeca Film Institute, USA
- Waterland Films, The Netherlands
- Worley Works, USA

Looking For:

- Co-producers
- Distributors
- Film funds
- Sales agents

Available Territories:

- All territories except Nepal

Works-in-Progress

Feature Documentary

Ghost Hunting

My Uncle the "Terrorist"

The Silk Railroad

Tondo

Work-in-Progress / Feature Documentary

Ghost Hunting

Director / Producer

Raed Andoni

Producer

Saed Andoni, Palmyre Badinier

'Estayad Ashbah' Palestine, France, Qatar, Switzerland / Arabic / 2016

Runtime: 90 min

Genre: Creative Documentary

Interests: Psychology, Social Issues

Company Profile

Les Films de Zayna was established in Paris in 2008 by Palestinian director and producer Raed Andoni and Palmyre Badinier in order to build close collaborations among writers, technicians and other talents, mainly from the Arab world and Europe. Beyond geography, its source of inspiration is openness to the world and diversity of sensitivities. Zayna's documentary filmography includes Nassim Amaouche's short film 'En terrain connu' (2013), which premiered at the Clermont-Ferrand International Short Film Festival; the collective project 'Family Albums' (Sameh Zoabi, Erige Sehiri, Mais Darwazeh, Nassim Amaouche; 2012) which had its premiere and won a special mention award at Cinemed; and Raed Andoni's 'Fix Me' (2009), which won awards including a Golden Tanit in Carthage and the BAFICI Human Rights Award, and was named Best Documentary of the Year by SCAM in 2011. Zayna is currently producing Erige Sehiri's 'The Normal Way' and Andoni's 'Ghost Hunting'. Zayna has recently teamed up with Palestinian producers to develop Future Logic, a new platform for Palestinian cinema.

Contact

Les Films de Zayna
Palmyre Badinier
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Director Raed Andoni assembles an eclectic group of Palestinians to rebuild the Israeli investigation centre in which they were imprisoned – a place they never actually saw because they were always blindfolded.



As a result of being jailed in the Shin Bet's Al-Moskobiya investigation centre at the age of 18, director Raed Andoni has fragments of memories he cannot determine as real or imagined. In order to confront the ghosts that haunt him, Andoni decides to try to rebuild that mysterious place. Responding to a job announcement seeking ex-inmates of Al-Moskobiya who have experience in construction, architecture, painting, carpentry and acting, a large group gathers in an empty yard near Ramallah. Together, they start a journey in which they rediscover the shape of their old prison, try to face the consequences of being under absolute control, and attempt to re-enact a story that took place inside the centre's walls.

Raed Andoni



Born in Palestine in 1967, **Raed Andoni** started his career in cinema as an independent producer in 1998. He cofounded

Dar Films, a leading production company, and produced and secured international distribution for a number of Palestinian films. 'Improvisation' (2005), Andoni's first medium-length documentary as a director, was produced in association with ARTE and saw great success at festivals. His first feature-length film, 'Fix Me' (2009), was screened at the Sundance Film Festival and the Festival de Cannes, released in European cinemas, and won several prizes, including the SCAM award for Best Documentary of the Year and the Tanit d'Or for Best Documentary at Carthage Film Festival in 2010.

Palmyre Badinier



Palmyre Badinier studied Arabic Literature and International Relations at the Sorbonne and has worked in the

fields of journalism, diplomacy and international artistic exchanges. She has managed the Paris-based production company Les Films de Zayna since 2008. In parallel, Badinier has worked as an associate producer for the Palestinian production company Dar Films, and provides legal consultancy for foreign companies and authors who wish to work with French partners. Badinier is a member of EAVE.

Director's Note

In Palestine, more than four in ten men are either arrested or interrogated in Israeli prisons at some point in their lives – most often during early adulthood. This common experience serves both as a form of initiation and as exposure to physical and psychological trauma. First and foremost, however, this experience is a lesson in dominance – domination by the other, of the other and of the self; the relationships built on the binary values of dominant/subordinate, once experienced, repeat themselves endlessly, even among Palestinians. Through this project I propose a framework in which ex-prisoners are free to relive their experiences, as long as they participate: by building the jail, playing the role of someone else, or sharing the memories that haunt them. This project is about addressing the traumatic experience of torture and changing perspectives on it, in order to free, or at least discover, another part of oneself.

FINANCIAL INFORMATION

Total Budget: \$852,847

Secured Financing: \$640,600

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- ARTE, France
- Cinéforum, Switzerland
- CNC, France
- Doha Film Institute, Qatar
- OFC, Switzerland
- La Procirep-Angoa, France
- Région Centre, France
- SANAD, Abu Dhabi
- The Swiss National Fund
- TSR, Switzerland

Looking For:

- Broadcasters
- Crowdfunding
- Distributors
- Marketing advice
- Sales agents
- Sales and distribution strategy

Available Territories:

- All territories except France and Switzerland

Director
Elias Moubarak
Producer
Aya Al Blouchi

My Uncle the "Terrorist"

'Khali "El Irhabi"' / Lebanon, Qatar / Arabic, English, French / 2016

Runtime: 90 min

Genre: Biography

Interests: History, Politics, Social Issues, Violence

Company Profile

Founded by Qatari producer Aya Al Blouchi, **Seat 26 Productions** is a Lebanese production company that aims to support young filmmakers achieve their dream projects. The company invests in student films and produces short and feature-length fiction and documentary films by first- and second-time filmmakers. Seat 26 also aims to diversify into local, regional and international co-production projects. The company's mandate is to spread film within the community by using it as a craft and medium for storytelling. From a cultural and educational perspective, Seat 26 conducts industry-related workshops, with a focus on script writing and editing. As an investor, Al Blouchi was an executive producer on several short films, including Bachir Abou Zeid's 'Soldier 888'; Hala Matar's 'Desire'; and Amir Fakih's 'Batikh ya Watan'. Her feature filmography includes co-production of Elie Khalife's 'Single, Married, Divorced', and executive producer and producer credits on Abou Zeid's 'Mafkoud'.

A film director seeks to uncover a 40-year-old family taboo: the controversial life of his Uncle Fouad, a poet and an engineer of the Munich massacre.



When I was a child, there was a portrait of a man in our house. I never knew who he was; nobody in my family spoke much about him. As time passed, I discovered he was my Uncle Fouad, and he was a poet. Later, I discovered he was one of the founders of the Black September Organisation, and one of the engineers of the 1972 Munich massacre. This film seeks to break the silence and to discover the uncle I have never known, to question whether the end justifies the means, and to reveal the effects of having someone with this reputation in one's family.

Contact

Seat 26 Productions
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Elias Moubarak



Born in 1985, **Elias Moubarak** is a Lebanese filmmaker and professional photographer. He graduated from

the Lebanese American University, where he majored in Communication Arts, specialising in radio, film and television. He has directed several short films, including 'Baghdad 64' (2008) which was selected for a number of film festivals. He has worked as a director of photography and editor; since 2009, his photography has been published in numerous books and magazines, and has been exhibited on several occasions, including in a solo photography exhibition entitled 'Rust Never Sleeps'.

Aya Al Blouchi



After freelancing in Doha for production and publishing houses, **Aya Al Blouchi** assumed the role of Young Audience

Coordinator in Beirut at the Metropolis Art Cinema Association. Simultaneously, she worked with TEDxBeirut as Logistics and Volunteer Coordinator for the 2011 and 2012 editions. In 2013, Al Blouchi joined the Doha Film Institute in Qatar as Youth Programmes Senior Coordinator. Driven by a passion to contribute to a sustainable film industry ecosystem in the region, she started to invest in and produce various shorts and feature-length films with students and established filmmakers.

Director's Note

I have always believed my uncle's story is worth telling, regardless of my feelings about him. While contacting people to make this film, it is fair to say that often their first thought was to wonder about my opinion of my uncle. Do I think he is a terrorist? What would I try to tell them about him? By raising legitimate and reasonable questions in the film - to which I may not find the right answers, or may find no answers at all - my goal is to encourage the audience to reflect on the subject matter. What I have found in my research to discover who my uncle was would, I believe, inspire conflict, confusion and ambiguity in most people. I hope this shows in my film. Today, I would say my uncle was a terrorist, a martyr, a poet, a son, a brother, a lover, a friend... He was all these things, but it is crucial to put his life into the context of the 1960s and 70s. What was he fighting for, and why? Was his approach reasonable or noble? Only then can we question things, separate opinion from fact, and construct our own vision of a man greater than a mere "terrorist". It's not a black or white world. I invite you to judge for yourself if it is.

FINANCIAL INFORMATION

Total Budget: \$120,600

Secured Financing: \$48,000

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Ashkal Alwan, Lebanon
- Doha Film Institute, Qatar
- Goethe-Institut, Lebanon

Looking For:

- Distributors
- Festival strategy
- Film funds
- Legal advice
- Post-production advice
- Sales agents

Available Territories:

- All territories

Work-in-Progress / Feature Documentary

The Silk Railroad

USA, Georgia, Qatar / Armenian, Azerbaijani, Georgian, Russian, Turkish / 2016

Runtime: 80 min

Genre: Creative Documentary

Wealth, opportunity, and discord collide along the route of a new railroad bridging Europe and Asia.



Touted as a “new Silk Road”, the Baku-Tbilisi-Kars railroad brings dramatic change and opportunity to those along its route: pride to the young men staking claim to a new dream of wealth; employment, at the cost of destroying a village; foreign “enemies” to a sleepy town where ethnic tensions run deep; and the isolation of man still waiting for a phone call due 20 years ago. ‘The Silk Railroad’ is a portrait of the unity and animosity of transportation in Turkey, Georgia, Azerbaijan and Armenia.

Director
Martin DiCicco

Producer
Kakha Macharashvili

Company Profile

Sakdoc is a documentary production company based in Tbilisi. The company’s productions to date include Salomé Jashi’s ‘Bakhmaro’ (2011), which was named Best Central / Eastern European Film at the Jihlava International Documentary Film Festival, and Ugis Olte’s ‘Double Aliens’, a Latvian-Georgian co-production which was selected for the IDFA Mid-Length Documentary Competition in 2015. Sakdoc is currently in production with Jashi’s ‘The Dazzling Light of Sunset’, a co-production with MDR / ARTE and YLE.

Contact

Sakdoc
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Martin DiCicco



Martin DiCicco is a cinematographer whose documentary work has been broadcast on NHK, ESPN, and the

History Channel in the United States. Commercially, he has shot campaign spots for Google and Red Bull. He shot and directed episodes of the series, ‘UnDrafted’, which was nominated for a 2015 Emmy Award for Best Documentary Series. His feature-length documentary filmography as cinematographer includes Nick Sherman’s ‘Soundtracker’ (2010), which was selected for Hot Docs, and Joshua Tickell and Rebecca Harrell Tickell’s ‘Pump’ (2014), which screened at the Zurich Film Festival. ‘The Silk Railroad’ is his feature directorial debut.

Kakha Macharashvili



Kakha Macharashvili is the General Director of Sakdoc, a documentary production company based in Tbilisi.

Macharashvili’s producing credits include Tinatin Gurchiani’s feature-length documentary ‘The Machine Which Makes Everything Disappear’ (2012), which won the World Cinema Documentary Directing Award at Sundance 2013; and Nana Ekvimishvili’s narrative feature ‘In Bloom’ (2013), which won the FIPRESCI Prize at the Hong Kong International Film Festival, and was named Best Film at the Sarajevo Film Festival.

Director’s Note

I was drawn to how the media and politicians hail the Baku-Tbilisi-Kars railway as a “new Silk Road” to Europe. This conjures ideas of prosperity, borderless travel and global importance. The same rhetoric propelled the Transcontinental Railroad in the United States and the Trans-Siberian Railway in Russia. Railroads historically have reputations as the backbones of nations on the verge of greatness, but if simply conjuring nostalgia can cast a railroad as a nation-builder, are railroads a means to connect population, or are they relics of the past that simply transport goods and energy?

FINANCIAL INFORMATION

Total Budget: \$200,000

Secured Financing: \$120,000

Confirmed Financial Partners:

- Cinereach, USA
- Doha Film Institute, Qatar

Looking For:

- Broadcasters
- Distributors
- Festival strategy
- Legal advice
- Post-production advice
- Sales agents

Available Territories:

- All territories

Director
Jewel Maranan
Producer
Ingmar Trost

Tondo

The Philippines, Germany, Qatar / Filipino / 2016

Runtime: 90 min

Genre: Creative Documentary

Interests: Politics, Social Issues

Company Profile

Sutor Kolonko was founded in 2010 producing challenging feature-length films driven by strong stories told with distinctive style. The company strives to be a point of departure and a harbour, especially for young writers and directors. Recent credits include Felipe Guerrero's 'Oscurio Animal' (2016), which was in competition at the International Film Festival Rotterdam; Isabelle Stever's 'The Weather Inside' (2015); Ingo Haeb's 'The Chambermaid Lynn' (2014), which won the FIPRESCI Prize and the Award for Best Artistic Contribution at the Montreal World Film Festival; Juris Kursietis's 'Modris' (2014), which received a Special Mention in the New Directors section of the San Sebastian Film Festival; and Ilian Metev's 'Sofia's Last Ambulance' (2012), which won the Visionary Award in the Critic's Week at the Festival de Cannes. Sutor Kolonko's development slate currently includes Metev's 'Mimu Pepo Tati' and Tom Schreiber's 'Beautiful Souls', among others.

'Tondo' is a film about four people in different stages of life - birth, youth, adulthood and death - who are caught in the path of expansion of Manila's busiest international port.



'Tondo' is a film about four people living in the most densely populated community in the Philippines, surrounded by the country's busiest international port. The film follows them in different stages of life: a newborn in the first few days of her life; a child worker learning how to read and write; a father working at the pier; and an old widow watching over the funeral of her late husband. They witness the wealth of different nations packed as cargo, passing them by, entering and leaving Manila. As we follow the cycle of their lives, we follow the cycle of the international port. And soon, driven by the increasing traffic of global trade, the port will be expanded, demolishing the spaces where they now live.

Contact

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Jewel Maranan



Jewel Maranan is an independent documentary filmmaker from the Philippines. She began working on independent

documentaries in 2008, tackling conflict situations in Metro Manila. Over the years, she has developed a deep interest in the ways in which history inches through ordinary life. Maranan is also an active participant in efforts to help develop Southeast Asian documentary work through SEA DocNet, a project-based network organized by the Goethe Institute in Southeast Asia. She currently manages Cinema Is Incomplete, a cinemathèque, film-distribution centre and production company, which she launched in 2011.

Ingmar Trost



After graduating with a BA (Hons) in Film and Spanish and Latin American Studies, **Ingmar Trost** took an MA course in

Documentary Directing at Goldsmiths College in London. He founded Sutor Kolonko in 2010 to produce challenging feature-length documentary and narrative films. Ingmar is an alumni of EAVE, Documentary Campus and EURODOC, and was Germany's Producer on the Move at the Festival de Cannes in 2015.

Director's Note

Arriving in Manila for my university studies, I was one of the many thousands who pass through Tondo's passenger ports. How did this great place, once the womb of struggle for Filipino nationhood, become the locus of settlement for the country's poorest? I became interested in the contrasts and ironies of Tondo's miserable living conditions compared with its triumphant history of revolution. In 2010, a privatisation deal and a blueprint for the port's expansion were signed. Tens of thousands will be displaced. In the beginning, I was drawn by Tondo's past. Now I'm drawn by its present and future, and the question of what it represents for the "developing world" in the face of an established order of supremacy that is as certain as it is volatile.

FINANCIAL INFORMATION

Total Budget: \$180,000

Secured Financing: \$84,500

Confirmed Financial Partners:

- Asian Network of Documentary, South Korea
- Doha Film Institute, Qatar
- Film- und Medienstiftung NRW, Germany

Looking For:

- Distribution advice
- Legal advice
- Post-production support

Available Territories:

- All territories

Picture Lock Feature Narrative

Bastard

The Mimosas

Feature Documentary

Beirut Rooster

Those from the Shore

Twenty-minute excerpts of Picture Lock features will be presented to selected festival programmers, sales agents and distributors during Qumra sessions.

Director / Screenwriter

Uda Benyamina

Producer

Marc-Benoît Créancier

Bastard

'Bâtarde' / France, Morocco, Qatar / French / 2016

Runtime: 120 min

Genre: Drama

Interests: Social Issues, Women's Issues, Youth

Company Profile

Easy Tiger was founded in 2010 by young producers Jessica Rosselet and Marc-Benoît Créancier. The company's work is based on the search for talented authors and directors with varying backgrounds. We are convinced that the strength of producers lies above all in the talent of the filmmakers they can discover and provide with their utmost support. With this in mind, Easy Tiger has resolved focus on producing short films. In our view, the short form remains complex, is the best school for gaining filmmaking experience, and can be a productive springboard for the transition to feature filmmaking.

Fifteen-year-old Dounia lives with her mother in a rough Parisian suburb, where she has been saddled with the nickname "bastard".



In a ghetto where trafficking and religion run side by side, Dounia is eager for power and success. Supported by Maimouna, her best friend, she decides to follow in the footsteps of Rebecca, a respected dealer. But when Dounia meets Djigui, a young sensuous dancer, her daily life is disrupted.

Contact

Easy Tiger

Marc-Benoît Créancier

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Uda Benyamina



Uda Benyamina is a French-Moroccan director, screenwriter and actor. A graduate of the École Régionale d'Acteurs de Cannes,

she trained at the Academy of Minsk, the Ontological Theatre and the Actors' Studio. She has performed in short and feature-length films and numerous plays, collaborating with Jean-Pierre Vincent and Youri Pobjgrenichko, among others. She has directed nine short films that have been shown in many festivals and broadcast on French television. Among them, 'The Road to Paradise' (2011), was awarded several prizes at festivals and 'My Big Fat Garbage' (2008) was selected for national and international film festivals. Benyamina is a recipient of the Emergence 2 Prize.

Marc-Benoît Créancier



After dance and theatre training and a Master's degree in Film Studies, and several internships, **Marc-Benoît Créancier**

finally determined his vocation: he would become a producer. During his studies at La Fémis, his productions included Vincent Cardona's 'Coucou les nuages' (2010), which took second prize from the Cannes Cinéfondation, and Simon Buisson's web documentary 'Les Communes de Paris (2010), which was selected for the International Documentary Festival Amsterdam. In parallel, he produced Claire Burger and Marie Amachoukeli's César Award-winning short 'C'est gratuit pour les filles' and worked in development at Son et Lumière. In 2010, he launched the production company Easy Tiger with Jessica Rosselet. He has since produced 20 short films. Créancier is currently in development with four feature-length projects. 'Bastard' is his first feature film.

Director's Note

With 'Bastard', I "return" to the inner city to follow a delinquent girl who dreams of a Tony Montana-like destiny – but her emotions recapture her. 'Bastard' is a story of an education – hard, violent, without compromise and yet universal, since everyone has wondered in their own way how much they were willing to sacrifice in order to become an adult.

FINANCIAL INFORMATION

Total Budget: \$2,684,074

Secured Financing: \$2,584,074

Confirmed Financial Partners:

- CNC, France
- Cofinova, France
- Doha Film Institute, Qatar
- Fondation Gan, France
- France 2 Cinéma
- Groupe Ouest, France
- La Procirep – Angoa, France Région Île-de-France
- Région Centre, France

Looking For:

- Co-producers (MENA region)
- Post-production funding

Available Territories:

- All territories except France

Director / Screenwriter

Oliver Laxe

Screenwriter

Santiago Fillol

Producer

**Felipe Lage Coro, Lamia Chraibi,
Nadia Turincev**

Company Profile

Zeitun Films was created in 2009 under the management of Felipe Lage Coro. Since its launch, Zeitun has taken on an important role in the production of art-house films in Spain. The company's first film, Oliver Laxe's multiple-award-winning 'You All Are Captains' (2010) was the first-ever Galician film selected for the Festival de Cannes. It was followed by Eloy Enciso's 'Arraianos' (2012), which screened at the Festival del Film Locarno; Alberto Gracia's 'The Fifth Gospel of Kaspar Hauser' (2013), which received the FIPRESCI Prize at the International Film Festival Rotterdam; Lois Patiño's 'Coast of Death' (2013), which took the Best Emerging Director Award at Locarno; and Enrique Rivero's 'Pozoamargo' (2015). With its commitment to the world of cinema, Zeitun Films seeks to engage the creativity, talent and passion of young filmmakers.

Contact

Zeitun Films

Felipe Lage Coro

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The Mimosas

'Las Mimosas' / Spain, Morocco, France, Qatar / Arabic / 2016

Runtime: 90 min

Genre: Drama, Road Trip

Interests: Identity

In the Atlas Mountains in the past, a caravan searches for the path to take a Sufi master home to die. Among the party is Ahmed, a rascal who eventually becomes inspired to lead the caravan to its destination. Along the way, Ahmed is assisted by Shakib, a man sent from contemporary Morocco to guide him on his journey.



In the High Atlas Mountains at an indeterminate time in the past, a caravan of travellers searches for a pass that will allow them to return an ailing elderly Sufi master to his home to die. Among the party is Ahmed, a rascal and a survivor, who is willing to do whatever it takes to rise up from his miserable condition. Ahmed is particularly inspired by the Sufi master and his wife and, upon the old man's death, he becomes aware of his own innate abilities and takes up the leadership of the caravan. On his journey, he receives the assistance of Shakib, a young man sent on a mission from a special place in contemporary Morocco.

Oliver Laxe



Oliver Laxe lives and works in Morocco. His first feature-length film, 'You All Are Captains' (2010) was premiered at the Directors'

Fortnight at the Festival de Cannes, where he received the FIPRESCI Prize. He is one of the founders of Zeitun Films. He is currently working on a new feature, 'Yihad'.

Felipe Lage Coro



Felipe Lage Coro has been the managing director of Zeitun Films since 2009. He has been involved in the production of Oliver

Laxe's 'You Are All Captains' (2010), Eloy Enciso's 'Arraianos' (2012), Alberto Gracia's 'The Fifth Gospel of Kaspar Hauser' (2013), Lois Patiño's 'Coast of Death' (2013) and Enrique Rivero's 'Pozoamargo' (2015), all of which won awards at some of the world's most prestigious film festivals, among them the Festival de Cannes, the Festival del Film Locarno, the International Film Festival Rotterdam and the Jeonju International Film Festival. Lage's current ongoing projects are Laxe's 'The Mimosas' and Patiño's 'Tempo Vertical'.

Director's Note

Faith was my main subject in this film. Although it has already been addressed by some of the most important filmmakers ever (Bresson, Tarkovsky and Dreyer, among others), nowadays it does not seem such an easy task. This is in part due to contemporary cynicism and inane esotericism. That is why I use the character of Shakib, who, thanks to his 'insane' status, is entitled to speak openly about faith. For me, he is a kind of Don Quixote or Nassrudin Hodja, lucid in his craziness. 'You have to be faithful', he says to Ahmed when their caravan crosses the gorges of the Atlas mountains looking for a passageway. 'If mules can't make it through the path, then they will fly...'. Do Shakib's words show what the idea of faith is? Perhaps. But I think it is primarily his determination, grace and innocence that really demonstrate the notion.

FINANCIAL INFORMATION

Total Budget: \$788,842

Secured Financing: \$788,842

Confirmed Financial Partners:

- AGADIC, Spain
- CCM, Morocco
- Doha Film Institute, Qatar
- ICAA, Spain
- MEDIA Programme, EU
- TVG, Spain

Looking For:

- Distributors
- Festivals
- Legal advice
- Sales agents

Available Territories:

- All territories

Beirut Rooster

Director / Co-producer

Ziad Kalthoum

Producer

Ansgar Frerich, Tobias N. Siebert,
Eva Kemme

Company Profile

Created in 2013, **Bidayyat for Audiovisual Arts** specialises in producing short and feature-length documentaries by emerging filmmakers from the Arab world who wish to question and reflect on the reality they bear witness to in their own distinctive way. Bidayyat aims to contribute to the re-emergence of a documentary cinema in the Middle East that relates to, and interacts with, its societies.

BASIS BERLIN was founded in 2006 as a post-production house for art-house films and premium television projects. With its partners' strong film-production background, BASIS BERLIN began to co-produce projects and increase developing its own content. In 2010, the partners founded BASIS BERLIN Filmproduktion to streamline this process. BASIS BERLIN Filmproduktion focuses on international art-house cinema with crossover potential, and high-quality television programming, which gives the company the financial freedom to invest in proper development. BASIS BERLIN is well established in the German market and has started to grow into the European market. BASIS BERLIN was always meant to be a basis for making films, founded on a great working environment for filmmakers and a company they can trust.

Contact

BASIS BERLIN Filmproduktion
Tobias N. Siebert
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'Deek Beirut' / Syria, Lebanon, Germany, Qatar / Arabic / 2016

Runtime: 65 min

Genre: Creative Documentary

While Syrian workers rebuild Lebanon, a country ruined by a lengthy civil war, their hometowns in Syria are destroyed during the brutal conflict there. Who will rebuild their houses?



Each morning at sunrise, Syrian workers in Lebanon climb construction sites, their hammer strokes waking the country – a country they only know from distance, as they are banned from moving through it, or swimming in its sea. While these Beirut Roosters rebuild Lebanese houses, the war in Syria destroys their own homes. That war brought together director Ziad Kalthoum, who left the Syrian Army to find refuge in Lebanon, and his fellow compatriots who work in Beirut. In this city, they share feelings of being alienated, unwanted and negated by Lebanese society. At night, they move into a hole underneath the construction site: their new home. Down here, the memories of home, war and what they have left behind plague them. Together, they share the pain and fear of losing their home country while finding themselves unable to construct a life for themselves.

Ziad Kalthoum



Ziad Kalthoum was born in Homs in 1981 and graduated after studies in film. He has worked as an assistant director on several

films, series and television programmes, including Mohammad Malas's 'Ladder to Damascus' (2013). In 2011, he directed his first short documentary, 'Oh, My Heart' (2011), which was selected for the Carthage Film Festival. Kalthoum's first feature-length documentary 'The Immortal Sergeant' (2013), deals with the schizophrenic daily life and encounters he experiences between his mandatory military service in the Syrian Army and his role as assistant director during the shooting of 'Ladder to Damascus'. 'The Immortal Sergeant' was screened at the Locarno Film Festival in 2014 and the Fribourg International Film Festival in 2015.

Tobias N. Siebert



Tobias N. Siebert was born in Munich. In 2004, he graduated with honours from the Munich State Academy for Film and Television

with a BA in Production and Media Economics. He began his career as an editor for television channels including MTV, ARD and NHL, and also acted as a technical supervisor for large public events. He is a partner and General Manager of Basis Berlin Postproduktion and Basis Berlin Filmproduktion. His filmography includes documentary and arthouse narrative films, as well as numerous television programmes. He produced Byambasuren Davaa and Luigi Falorni's 'The Story of the Weeping Camel' (2004), for which he was nominated for the Academy Award for Best Documentary. The film was sold in 60 countries. Siebert is a member of the EAVE Producers Network and the German Producers' Alliance.

Director's Note

Twenty years after the end of the Lebanese Civil War, I have come to settle in Beirut, fleeing Syria, my home country, which has declared war against itself. In this city, with its sky full of cranes, I feel as though I am living in a giant cement mixer. In the morning, I am awakened by the din of banging and digging on construction sites where Syrian workers rebuild a city and a society that is hostile toward them. The Syrian worker – Beirut's rooster – lives beneath the construction sites, only rising above the city to build its towers. After a long day of hard work, he is forced to return to his subterranean room, forbidden to roam the streets of a city that still carries the scars of its recent wars. Telling this story of the Syrian worker who rebuilds this nation, which has but a fragile peace, while his own country is engulfed in a war with no end in sight, reflects the paradox he and I are living in at the moment – a paradox that might see the Syrian war reach Beirut and destroy everything Syrian workers have built.

FINANCIAL INFORMATION

Total Budget: \$200,000

Secured Financing: \$136,000

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Doha Film Institute, Qatar
- Enjaaz, UAE
- Screen Institute Beirut, Lebanon

Looking For:

- Additional financing
- Distributors
- Sales agents

Available Territories:

- All territories

Director / Producer
Tamara Stepanyan

Producer
Nathalie Combe

Company Profile

Cosmographe Productions is a production company based in Montpellier. Created by Nathalie Combe in 2007, it operates independently, with an editorial policy focused on creative documentaries and fiction films that have been broadcast on European television. Cosmographe productions have been screened and won awards prizes in numerous festivals worldwide. Selected filmography includes Hazen Alhamwi's 'From My Syrian Room', Christophe Farnier's 'El Perdido, Elvira Diaz's 'El Patio' and Tamara Stepanyan's 'Those from the Shore'.

Founded by renowned theatre director and actor Vigen Stepanyan, **Visan** is a small Armenian production company that produces creative documentaries, short films and plays for theatre. Visan has produced a number of Stepanyan's plays, and two films by Tamara Stepanyan: 'February 19' (2011), which won the "Hayak" Armenian National Award for Best Short Fiction Film and the Best Fiction Film Award at the Lebanese Film Festival, and 'Embers' (2012), which was named Best Documentary at the Busan International Film Festival and the Golden Apricot International Film Festival.

Contact

Visan
Tamara Stepanyan
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Those from the Shore

'Ceux du rivage' / Lebanon, Armenia, France, Qatar / Armenian / 2016

Runtime: 84 min

Genre: Creative Documentary

Marseille, 2014. Dozens of Armenian asylum seekers are trying to survive while waiting for their applications to be considered. They live in an indeterminate space, wandering in limbo.



Marseille, 2014. Dozens of Armenian asylum seekers try to survive while waiting for their applications to be considered. They left behind them a country whose people have settled around the world for more than a century... A country all describe as a desert, abandoned by its inhabitants, emptied of its life. Forced stillness, impotence; they live in an in-between space: between two countries, between two lives. They exist in an abstract time and space, made of nothing, where their life escapes them completely. By the shore, they float in limbo.

Tamara Stepanyan



Tamara Stepanyan was born in Armenia and moved with her parents to Lebanon in 1994. After studying and working there, she

moved to France, where she is currently developing her first narrative feature. Stepanyan has participated in film workshops in South Korea, at the Asian Film Academy as part of the Busan International Film Festival in 2007; and in Denmark, in an exchange programme at Den Danske Filmskole, in 2012. She has won several international awards for her films.

Nathalie Combe



After obtaining a Ph.D in Modern Literature, **Nathalie Combe** worked as a writer and translator for several French publishers

from 1995 to 1997. In 1998, she created an alternative production company to produce experimental film and essays. In 2006, she launched her own independent company, Cosmographe Productions, to develop creative documentaries. In 2012, she began to produce at the international level, focusing on the Mediterranean region, Eastern Europe and the Middle East. Her films have received award from many international festivals and have been broadcast on ARTE, France TV, RTBF, WDR, 2M, and Al Jazeera Documentary. She is a member of Eurodoc, Unifrance and EDN.

Director's Note

This project was born one day when I was leaving a train station in Lyon. I heard a familiar language and followed the voice I heard. I discovered dozens of Armenian asylum seekers, living in hundreds of tents crammed into an enclosed garden. I was shocked. What were they doing there, so many people in this limbo? For it is in limbo that asylum seekers live, a limbo that makes indistinct both its origin and its destination. They are gone and they do not know what they can expect or what kind of life they should expect. They wait in the pain of exile, fearful of not being accepted, carrying in them both the places they have left and where they hope to settle.

FINANCIAL INFORMATION

Total Budget: \$ 164,125

Secured Financing: \$142,082

Confirmed Financial Partners:

- Arab Fund for Arts and Culture, Lebanon
- Coface, France
- Doha Film Institute, Qatar
- La Procirep - Angoa, France
- Région Languedoc-Roussillon, France
- Région Provence-Alpes-Côte d'Azur, France
- Screen Institute Beirut, Lebanon

Looking For:

- Broadcasters
- Co-producers (MENA region)
- Distributors
- Sales agents

Available Territories:

- All territories

Development Short Narrative

I Want to Feel What I Feel When I Am Asleep

Kashta

Qafas

A Ranged Marriage

The World Is Blue

Director / Screenwriter
Abdullah Al-Mulla

Development / Short Narrative

I Want to Feel What I Feel When I Am Asleep

'Oridou An Achour Bima Achour Bihi Wa Ana Na'em' / Qatar / Arabic / 2016
Genre: Drama, Science Fiction

A man wearing a gas mask is on a journey to fulfil a selfless purpose. Among the people of a drugged and mesmerised society, he cleans up a ruined city in order to cover up the destruction that has taken place.



In a post-apocalyptic world, in a ruined city, little of humanity remains. The residue of a poison has become a drug, which creates the illusion that life is still beautiful, and that everything is as it was before. The survivors wander through the rubble as though nothing had ever happened – except Khalid. Unaffected by the poison, he sees the horrors around him. Now, he cleans the streets and the buildings in the hope of recreating the reality that existed before the catastrophe.

Contact

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Abdullah Al-Mulla



Abdullah Al-Mulla grew up in Qatar until moving abroad to pursue his university studies. He first became involved in film through the Doha Film Institute, and has worked on 10 short films to date. He is currently working on his next screenplay and researching a larger work.

Director's Note

'I Want to Feel What I Feel When I Am Asleep' intends to pose questions about the perception of reality, suggesting that one person's reality is another's fantasy, and perhaps vice versa. It considers that greatest of dilemmas: What is the truth of what is around us? This will be my fresh attempt at a genre film, seen through the lens of a modern fantasy world that allows me to delve into eternal considerations about truth.

ONGOING REQUIREMENTS

Looking For:

- Festivals and labs
- Mentorship
- Shorts experts

Development / Short Narrative

Director / Screenwriter

AJ Al-Thani

Producer

Jaime Siordia

Kashta

Qatar / Arabic / 2016

Genre: Action, Drama

Some accidents can't be fixed.

Company Profile

The Film House is a Doha-based film, video, photography and multi-media production company. Its talented team of experienced and creative storytellers, documentarians, animators, photographers, and film directors cover all aspects of projects, from idea generation through post-production. Not a traditional production company, The Film House offers flexible production to facilitate a range of requirements. With a wealth of local knowledge and 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 a home for high-calibre international productions that want to come to town and place Qatar in the spotlight.



A father takes his two sons out on a trip to the desert to go hunting, but the results are not quite what he was expecting.

Contact

The Film House

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AJ Al-Thani



AJ Al-Thani is a Qatar-born filmmaker. Her love for movies and moviemaking began at the age of six when she saw 'Star Wars' (1977) in the cinema in 1999.

She began to pursue her dream of being a filmmaker with the launch of the Doha Film Institute. Al-Thani's relationship with the Institute began in 2010 when she participated in one of its first film workshops, which opened the door for many local filmmakers to pursue their passion. For almost six years Al-Thani has been developing her skills with the help of the Institute. She is now working on her first professional short film through a grant from the Institute.

Jaime Siordia



Born and raised in Los Angeles, Jaime Siordia studied photography and cinema before beginning his film career. Spending several years on numerous sets, he quickly began writing and producing television pilots and independent films throughout the United States.

After spending a year as an event producer with Film Independent, he began working for film festivals including the Los Angeles Film Festival, Sundance and Tribeca, landing in New York where he returned to filmmaking. Now based in Doha, Siordia has produced films for clients including Qatar Airways, Vodafone, Barwa Bank and Al Jazeera.

Director's Note

This project is a film I've been wanting to make for a long time and I am very happy and lucky to finally be doing it. I think we can all be tough on our siblings from time to time, and to see how putting aside differences by working together to solve a problem, and exploring the different layers of these characters to make them be compelling and work together was the most fun I've had working on any project to date.

FINANCIAL INFORMATION

Total Budget: \$150,000

Secured Financing: \$75,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar
- The Film House, Qatar

Looking For:

- Distributors
- Festivals and labs
- Film funds
- Mentorship
- Script consultants
- Short film experts

Director / Screenwriter
Mayar Hamdan

Qafas

Qatar / Arabic, English / 2016

Genre: Animation, Drama

Interests: Identity

A young man tries everything to escape the cage he is chained in. Only when he realises that the true obstacle to his release is not the chains, but rather his outlook on his situation, does he finally become free.



A young man is chained in a cage. Audiences approach the bars, laughing and pointing at him. He uses every ounce of his physical strength to break free, but fails miserably. He begins to imagine a life in the world outside the cage. In his imagination, he travels to many cities. Years pass and the chains no longer hold him back. He still sits in the cage, but now he laughs along with his audience.

Contact

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Mayar Hamdan



Mayar Hamdan is a recent graduate of Northwestern University in Qatar, where she studied Media Industries and

Technology, with a concentration in Animation and Post-Production.

Director's Note

'Qafas' is a story about finding a way to cope with what you have, no matter how bad it is - in short, "if you don't like what you're looking at, change the way you're looking at it." The film is about taking control of your current situation and reacting to it in a positive and creative way. Many of us, like the man in this story, want to live a problem-free life. I have come to realise that the happiest people are those who embrace their problems, allowing them to produce something positive, and who find a way to laugh along with their demons.

ONGOING REQUIREMENTS

Looking For:

- Animation experts
- Festivals and labs
- Film funds
- Mentorship
- Script feedback

Director / Screenwriter
Nora Al Subai

A Ranged Marriage

Qatar / Arabic

Genre: Dark Comedy

After being stuck in an arranged married for a year, a desperate wife discovers the perfect gift for their anniversary: a romantic dinner that will kill her husband.



Sarah and Hamad are about to celebrate their first wedding anniversary – a date Sarah never imagined the arranged marriage would reach. While planning an anniversary present for her husband, Sarah discovers the perfect gift: a romantic dinner that will kill her husband. Things don't exactly go to plan, however, when her mate comes home with an unexpected agenda.

Contact

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Nora Al Subai



Nora Al-Subai is a Qatari writer and director, born and raised in France. She graduated from Carnegie Mellon with a degree in Computer Science. Her short film, 'My Hero' (2013), premiered in the Ajyal Youth Film Festival, where it was named Best Short Film. The film also made its way into the Festival de Cannes, the Clermont-Ferrand International Short Film Festival, the Children's Film Festival Seattle, and the Latin Arab Festival in Buenos Aires.

Director's Note

I have always been intrigued by the concept of arranged marriages, and people agreeing to live the rest of their lives with another person simply because they are "good people" or come from a good family. I wanted to explore the comical concept of an arranged marriage in which one partner decides that the best anniversary gift of all would be the death of their spouse. Since she is in an arranged marriage, however, Sarah finds it difficult to kill her husband when she realises she doesn't know anything about him.

ONGOING REQUIREMENTS

Looking For:

- Festivals and labs
- Film funds
- Mentorship
- Script feedback

Director / Screenwriter
Amna Al Binali

Development / Short Narrative

The World Is Blue

'Al A'alam Azraq' / Qatar / Arabic / 2016

Genre: Drama

Interests: Social Issues

During her sister's engagement party, HEND comes to terms with the contradiction between how she wants her life to unfold and the inevitability of how it has been drawn for her.



At her sister's engagement party, HEND finds herself in a state of shock as she tries to come to terms with her eldest sister – her role model – getting married and leaving home. Walking among the guests, trying to play the role of the happy sister, HEND silently observes her relatives. Via text messages with her friends, she tries to understand why her sister now feels out of reach, and how her own future might unfold.

Contact

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Amna Al Binali



Amna Al-Binali graduated from Qatar University with a degree in English Literature and Linguistics. She directed her first short film, 'Doctor's Office', at the La Fémis Gulf Summer School in 2015. 'The Notebook', her second short film, had its premiere at the Ajyal Youth Film Festival in 2015.

Director's Note

I wanted to explore a person's internal journey as they go through the changes that are accruing in their life; how they can understand their emotions and the choices they have. Using black-and-white film allows me to reflect the internal world of HEND, who through her sister's engagement observes her potential future and how she might want her own life to unfold. HEND tries to understand what it means for her sister – and if it means she will end up the same herself.

ONGOING REQUIREMENTS

Looking For:

- Festivals
- Mentorship
- Script experts
- Short film experts

Development Short Documentary

Amer: The Arabian Legend

Buqsha

The Innocent Prisoner

Love in the Middle East

Director
Jassim Al-Rumaihi

Amer: The Arabian Legend

'Amer: Estorat Al Khail Al Arabia' / Qatar / Arabic, English / 2016

Genre: Documentary

Interests: Sports

Sent as a gift to the late Emir of Qatar in the 1980s, Amer seemed like an average purebred Arabian. After he was taken to the tracks of Umm Qarn to train other horses, however, he showed his class, changing the face of Arabian horseracing forever.



Besides being a champion horse – he won nine of his thirteen starts – Amer is the most influential stallion in Arabian horseracing history. With a current stud fee of USD60,000, the grey horse from the deserts of Arabia has sired more than 130 champions. Yet Amer's extraordinary story is almost unbelievable for many, who speculate as to the legitimacy of his legacy. Amer was not registered with the World Arabian Horse Organisation when he arrived in Qatar, and some speak of illicit "connections" behind his registration. Others believe he is not purebred, and that his hybrid status gave him and his progeny their superiority. In his defence, however, supporters of Amer say that while he was a great racehorse, his greater success and reputation came when he became a stallion and was mated with Arabian horses from a different line.

Contact

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Jassim Al-Rumaihi



Jassim Al-Rumaihi works as a reporter at Al-Jazeera News Channel, covering news from Tunisia to Nepal. While studying at Northwestern University in Qatar, he took several classes in film production. Since then, he has worked on a two short films, and he is currently working on his third with the support of the Doha Film Institute.

Director's Note

I wanted to make a documentary that captures the story of this magnificent creature and the values his story represents. Being a desert horse at a time when Arabian horse-racing was dominated by well-bred European Arabians meant he faced a significant challenge. This film takes a look at the people who believed in Amer and provided him with the opportunities he deserved.

FINANCIAL INFORMATION

Total Budget: \$50,000

Secured Financing: \$50,000

Confirmed Financial Partners:

- Doha Film Institute, Qatar

Looking For:

- Broadcasters
- Distributors
- Documentary experts
- Festivals and labs
- Mentorship

Director
Fahad Al Obaidly
Producer
Salwa Al Khalifa

Buqsha

Qatar / Arabic / 2016
Genre: Documentary
Interests: Culture, Journey

'Buqsha' strives to encourage people to go beyond their preconceptions and venture into the past to look to the future. Throughout our journey, we demonstrate the importance of learning from traditional culture while preserving our own, and that the balance between artistic heritage and the contemporary arts nurtures creativity.



Fahad and Sara Al Obaidly journey around Qatar, capturing the beauty of the Doha landscapes while exploring the rich diversity of arts and ancestral traditions, as well as the impact contemporary and traditional culture have on each other. During their travels, they focus on "sedu" weaving, one of the most important of Qatari traditional textile crafts. They meet with and interview an expert to discover and learn the historical background of "sedu" in Qatar. Along the way they visit artisans and cultural experts, and explore their roles in preserving and promoting the cultural and ethnic heritage of Qatar.

Contact

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Fahad Al Obaidly



Fahad Al Obaidly is a researcher who works for the National Museum of Qatar. Also a curator and fashion designer, he introduced his brand Fahad Al-Obaidly in 2014. He completed his course in fashion design, specialising in casual menswear, at the Institute Marangoni. Being an Arab with a European vision of style in fashion greatly contributes to the philosophy behind his work. Al Obaidly has directed two short fashion films, and directed one short documentary.

Salwa Al Khalifa



Salwa Al Khalifa is a Sudanese filmmaker. She studied Mass Communication at Qatar University, and obtained a diploma in Documentary Filmmaking. She has directed a few short films, and has worked as an assistant director and script supervisor in a number of independent short films in Qatar.

Director's Note

These days, boundaries are fading, cultures are intertwining and intangible borders are slowly disappearing. While globalisation presents undeniable opportunities, the preservation and protection of culture, art and tradition is more important than ever. It is very interesting that we have disconnected from our heritage, seeking a modern lifestyle at the expense of losing who we are. As a tradition costumes researcher and film director, I felt the need to revisit our heritage and try to find commonalities between the past and the future. I wanted to learn from older women about the historic background of "sedu" weaving in Qatar, and to try to understand where it came from. Did it arise in Qatar or somewhere else? How did we share this heritage; what was its route? I want to share what I discover and to learn with young students, researchers, designers and filmmakers, to open their eyes to things they might create if they look toward history and tradition.

ONGOING REQUIREMENTS

Looking For:

- Broadcasters
- Documentary experts
- Festivals and labs
- Film funds
- Mentorship
- Pitching experts

Director
Amina Ahmed Al-Boluchi

Development / Short Documentary

The Innocent Prisoner

'El Sajeen Al Baree' / Qatar / Arabic / 2016

Genre: Documentary

Interests: Social Issues

The story of a man trying to wash away his history of being a prisoner, determining his destiny by becoming a better person, and finding himself a place in his own society.



'The Innocent Prisoner' reveals stories of people who were jailed not because they committed a crime or broke the law, but rather because they were irresponsible or ignorant. When Yassir kindly took on a business loan taken out by his close friend Fadhil, all seemed well until he lost his job and was no longer able to make the necessary payments. Now he faces prison time for helping out his friend. This film asks why Yassir should face a future of unemployment after his release, and why society would punish him a second time by not accepting him.

Contact

Amina Ahmed Al-Boluchi
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Amina Ahmed Al-Boluchi



Amina Ahmed Al-Boluchi graduated from Qatar University with a BA in Mass Communication.

She has directed

'The Pearl of Qatar's Concert: Abdulrahman Almanai' (2013) and her graduation project, 'Made in Qatar' (2015). Most recently, working with the Doha Film Institute, she made 'To My Mother' (2015).

Director's Note

I believe that everyone deserves a second chance. As such, society should support those of its members who need its understanding. It is the responsibility of every individual to help those with whom they share their community, and take into consideration that there will be always exceptional cases and irregular circumstances. With that in mind, I think people who experience being imprisoned deserve special treatment after finishing their years of punishment. They ought to be treated fairly and should have the rights of getting married and starting a new life, just like anyone else. I want this film to help those who have lost their chance to participate fully in their society because of their background.

ONGOING REQUIREMENTS

Looking For:

- Documentary experts
- Festivals and labs
- Mentorship
- Scriptwriting advice
- Short film experts

Director
Mostafa Sheshtawy

Development / Short Documentary

Love in the Middle East

'Al Hob Fi Sharq Al Awsat' / Qatar / Arabic / 2016

Genre: Creative Documentary

Interests: Social Issues

Romantic love is very common, yet it can mean something completely different from one person to the next. Through a young man's journey, this film looks at what it means to fall in love in the Middle East.



To some people, love is the pursuit of happiness. Throughout the history of the Arab world, love has always been one of the most popular subjects of discussion, as we can see from poetry, literature and folktales. In a series of interviews and stories, the director, a 28-year-old Arab, explores what love means in the Middle East – how it is affected by culture and tradition, how much it is influenced by religion, and how it is perceived by different generations.

Contact

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Mostafa Sheshtawy



Filmmaker and photographer **Mostafa Sheshtawy** was born in Egypt and raised in Qatar. He began his film career by

documenting the Egyptian revolution in 2011. Since then, he has worked on various productions in Egypt and Qatar with the Doha Film Institute, primarily in the camera department. His directorial debut was the short documentary 'Immortalizing Memories', which screened in the Ajyal Youth Film Festival in 2015. Sheshtawy's first short narrative film is the romantic comedy 'Love Blood Test' (2015).

Director's Note

Love has always been an interesting subject for me. It's something that everyone has something to say about or has had experience with, whether good, bad or both. I would like to explore that side of people here in the Middle East, since our history shows it as one of most talked-about topics in the early days of Arab culture, but that is not the case any more. In this case, documentary has an edge over narrative – since love is so often used to sell fiction, I feel that taking a documentary approach is the right thing to do. I hope to discover something profound about love through the people I will meet.

ONGOING REQUIREMENTS

Looking For:

- Development advice
- Documentary experts
- Festivals and labs
- Film funds
- Mentorship

Picture Lock

Short Narrative

More Than Two Days

Director / Screenwriter
Ahmed Abdelnaser

More Than Two Days

'Aktar Men Yomein' / Qatar / Arabic / 2016

Runtime: 10 min

Genre: Drama

Over the course of two days, two brothers go through critical moments that may change their lives. 'More Than Two Days' examines their relationship and how each of them is trying to face up to the new situation in their lives.



Something has occurred that has cast a shadow on two brothers who are in the prime of their lives. Between silence, admonition, and a desire to reveal, the film dives into the implications of what has happened – a conflict that reflects on their lives, their relationship, and how each of them tries to deal with his new life. Over two days, the story focuses on the eruption of the conflict they face, and its weighty influence on the future of each of the brothers.

Contact

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Ahmed Abdelnaser



Ahmed Abdelnaser was born in Doha. A filmmaker and an editor, he became passionate about cinema at an early age. After winning two awards for best editing, he became a montage trainer with Avid. As a lecturer, he taught the art of film editing at the Aljazeera Media Training Centre. His first film, 'Children of the Earthquake' (2007) was shot in Pakistan with the support of Reach Out to Asia. His recent short film 'I Exist' (2014), filmed on the borders of Turkey, won five international awards for Best Short Film, and participated in more than 30 film festivals. 'More Than Two Days' (2015) was supported by the Film Training and Development Department of the Doha Film Institute.

Director's Note

The cinema allows me to say what I want and what I feel. I believe it's necessary to deliver our stories to audiences throughout this screen. But for me, what is more important than storytelling is making the audience feel the spirit of the film, its situations, sensations, and the moments experienced by the characters.

ONGOING REQUIREMENTS

Looking For:

- Distributors
- Festivals and labs
- Film funds
- Mentorship

DOHA FILM INSTITUTE AND QUMRA 2016 TEAM

Fatma Al Remaili

Chief Executive Officer, Qumra Director

Elia Suleiman

Artistic Advisor

Hanaa Issa

Director of Strategy and Development,
Qumra Deputy Director

Nikolaos Bempis Kolyfas

Qumra Managing Director

Minas Stratigos

Qumra Deputy Managing Director

Executive Office

Reem Qunnies

Government Relations and Protocol

Nasser Abdulla

Rana Moustafa

Sarah Loulou

Film Programming

Chadi Zeneddine

Karem Kamel

Reem Saleh

Industry

Ali Khechen

Jovan Marjanović

Andrada Romagno-Siordia

Anthea Devotta

Jana Wehbe

Nina Rodriguez

Grants

Khalil Benkirane

Delly Shirazi

Meriem Mesraoua

Vanessa Paradis

Wesam Said

Film Training and Development

Mahdi Ali Ali Al Sharshani

Ali Khechen

Alanoud AlSaiari

Amna Al-Binali

Ania Wojtowicz

Anthea Devotta

Aya Al-Blouchi

Farida Zahran

Jana Wehbe

Maryam Al-Khulaifi

Quay Chu

Co-Financing

Lauren Mekhael

Lucie Meynial

Project Management Office

Christine Dwairi

Ketty Karamoutsou

Event Production

Hend Khader

Dariusz Bolton

Aziz Rizwan

Fasil Kudukkil

Justine Dwairi

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