

AMMAN FILM INDUSTRY DAYS

AMMAN INTERNATIONAL FILM FESTIVAL
AWAL FILM

23-31/8/2021

2nd Edition

#AIFF21



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Amman International Film Festival
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Welcome Note



Rym Ali Festival President

For many of those involved, the Amman Film Industry Days is a journey of discovery. The jury discovers new stories, the filmmakers discover more about themselves and their stories, and hopefully, at some point when projects become movies, an audience discovers new sources of inspiration.

Although this is the second edition of the Amman International Film Festival-Awal Film, it is the first Amman Film Industry Days event that we host in person. For being online though, last year's was, I believe a highlight on the local and regional film maker's scene, and the industry film days were able to function almost as normal, only two-dimensionally. The projects that were selected to be pitched were all impressive and the jury struggled to make their final choices, so interesting were the various storylines. So I am particularly excited to see the stories and the narratives in development and post-production this year and how they will pursue their own

journeys on the cinematographic scene. Out of 45 applications submitted to the first round of selection, 13 projects were selected to compete in this round. Most submissions came from Jordanian filmmakers: a few of them, whether narrative or documentary, exploring different aspects of Bedouin society and many others discovering their relationship with the land. Palestine, Algeria, Iraq and Egypt are also represented.

As was the case last year, they offer a diversity of narratives, reflecting the variety of cultures within our region and among the Arabs who live outside of the Arab world. Jordan's co-production agreement with Canada has also facilitated, it seems, the development of one of the projects in post-production. And there are also, as can be expected, several different genres present, including a few that are not traditionally explored in Arab cinema - like the supernatural and horror genres. Through other projects, we also enter the world of teenagers, in particular, teenage girls: this is an exciting new trend of which we are seeing more in our region, with the youth gaining more attention as a force to be reckoned with, as well as it being seen as a full-fledged audience, within our Arab societies.

The winning projects will ultimately be developed or supported to reach their final form with the help of some of the mentors the filmmakers meet in the next few days. Once they are fully completed and sent out into the world, each and every one of them will be tested by audiences who have been increasingly exposed to an ever-growing variety of films and TV series.

What matters most though, is that within those projects developed during AFID, the stories that emerge will speak to the audience as spectators rather than as consumers of content, a crucial difference as recently underlined by Martin Scorsese.

I believe that selecting stories for spectators is something our amazing teams of organisers and jury members do very well, so I encourage all filmmakers who are part of these Industry days to learn from them, and also to enjoy the whole experience. I have no doubt that we will also all learn from you, as you bravely embark on your path to storytelling and make your voices heard.

ABOUT AMMAN INTERNATIONAL FILM FESTIVAL - AWAL FILM (AIFF)

Jordan's second edition of an international film festival, unprecedented in the kingdom, and that showcases Arab and international movies continues to thrive amidst exceptional circumstances. The aim of Amman International Film Festival - Awal Film, according to its president Princess Rym Ali, is "developing and promoting an Arab cinema that reflects the creativity of the region and tackles the issues that are prevalent today."

The distinctive edge of this festival lies in its focus on first-timers. An international Jury made up of industry professionals choose the winner of the Black Iris Award in each of the Arab film competitions; Feature narrative, feature documentary, and short. While International narrative and documentary films compete for the Audience Award.

This is a year full of stories and sentiments, despite the challenges and regardless of the testing times we have been all enduring. The line-up of the second edition features 51 films - narratives and documentaries, Arab and international - from 26 countries.

They have all been released in 2021 - 2020, showcased for the first time in Jordan, and in some cases in the region and the world, made by first-time directors or starring first-time experiences.

The "First & Latest" section features the work of one veteran filmmaker, showcasing the process between his first and latest film. We are delighted to host this year Syrian auteur and acclaimed director Mohammad Malas.

In this edition, we have taken a couple of crucial steps that reflect cultural and environmental awareness. First, we have crafted a special Rendez-vous section for the Franco-Arab Film Festival that we are hosting; adding to the diversity of the programming. Second, we have taken "green steps" towards a sustainable and an environmentally friendly festival.

Whether you are a filmmaker, an actor or a critic, an industry insider or an enthusiastic consumer, Amman International Film Festival - Awal Film welcomes you!



GREEN STEPS

Here are the Festival's steps in that direction:

- Reduce our carbon footprint by repurposing some of our last year's branding.
- Remove diesel generators as a main source of power at our Drive-in cinemas.
- Incentivise electric vehicles.
- Reduce our waste and printed material.
- Use environmentally friendly packaging.
- Recycle our waste.
- Use recyclable material.
- Offset the carbon footprint that might result from our necessary actions, such as traveling and transportation, by donating to the Arab Group for the Protection of Nature in order to plant 674 trees in Jordan.

This year, the festival is taking small yet serious steps toward a sustainable and an environmentally friendly festival, starting with our own operations and promoting these practices.

We believe the film industry is a strong platform that can contribute to a positive change.

Welcome Note



Bassam Alasad

Head of Industry

Another year has come, and the fallout of the pandemic on our industry is still here. But as humans, we learnt to cope and, despite these challenges, we grew. At the Amman Film Industry days, we want to celebrate the future of cinema and have a positive impact on our film community by allowing local, Arab and international experts to share their valuable knowledge. This year, we have created a dedicated space for our filmmakers, which will host panels and open sessions to allow them to network and share their journeys after more than 18 months of virtual meetings and online festivals.

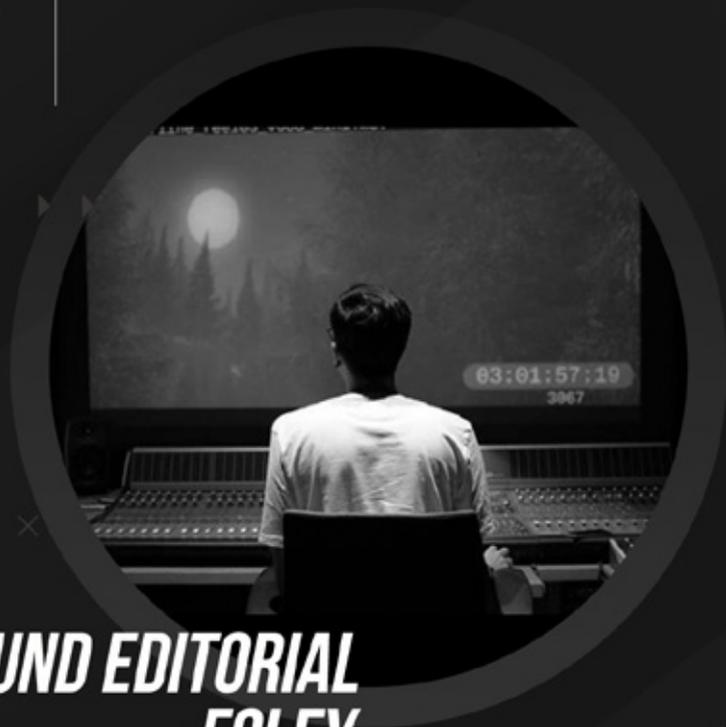
Our aim is to focus on the most pressing issues filmmakers face, such as economic challenges, the impact they aspire to achieve using their films, as well as the latest technological advancements available for post-production and film marketing. Our film accelerator is back, and this year's pitching platform has 13 projects selected from 45 submissions, divided into seven Jordanian films in the development phase and six Jordanian and Arab films in post-production. They will present their work to the jury after working with our experts.

The film industry is a powerful platform that can be a voice for the voiceless and advocate for diversity and inclusion. This year we want to celebrate our planet and help protect its inhabitants. We are the first regional festival to take steps towards more sustainable operations that we hope will inspire and have an impact on the industry to help it become carbon neutral.

Our aim is to inspire development and be part of an influential future. By working with filmmakers to achieve their goals, we hope to further spread messages, values or simply stories, helping them be a part of the change that we all aspire to see especially in our region.

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INDUSTRY DAYS JURY

PITCHING
PLATFORM
JURY





PITCHING PLATFORM JURY

Layaly Badr

Filmmaker, Producer
and Distributor



Badr worked as a managing director for the biggest networks in the Middle East: ART & Rotana, as a consultant for two of the Egyptian networks: Al Nahar and ON TV.

Badr won several awards for her movies and TV series; her short movie “The Way to Palestine” won the Golden Lorbeer, a German television prize.

Her awards include the Best Complete Piece of Work for Children at the Arab TV Festival in Tunisia; the Pioneer Prize at the Damascus TV festival, Syria; and Special Mention at the “Isphahan Children Film Festival” in Iran.

Badr is also a children’s storywriter and has two published books: ‘Lobana Wal Qamar’ & ‘Nahr wa Shajara wa Asafeer’. She was the head of the ART children’s channel and launched its first youth channel (Art Teens). Layaly Badr studied filmmaking in Germany and screenwriting in New York.



Kayvan Mashayekh

Filmmaker

Attorney turned filmmaker, Kayvan Mashayekh began his career by writing, producing and directing an epic, independent feature film called, "The Keeper: The Legend of Omar Khayyam", which Premiered at the Moscow Film Festival in 2005 and had a successful theatrical run in the US for 53 weeks in 14 cities.

He was the winner of the Relativity Media Special Prize at the 2007 Middle East International Film Festival in Abu Dhabi for his script "Batting for Palestine." One of the judges, legendary Oscar-winning producer of "Gladiator" and "Schindler's List", Branko Lustig, took him in under his wing as an apprentice producer.

PITCHING PLATFORM JURY

Mashayekh became a member of the Producers Guild of America in 2008 and was chosen as its Middle East Representative in the International Committee before going on to Chair the Committee in 2018.

He has been working closely with The Royal Film Commission of Jordan by creating workshops, seminars and events throughout the years to help launch the careers of many talented producers in the region.

Mashayekh is also the founder of "Producers Without Borders" a curated network of global producers dedicated to the craft of producing, with seminars at world-class Film Festivals and markets (such as AFM, BFI London, Cannes, Berlinale, and FilmBazaar in India) for the past 6 years.



Mariam Shahin

Writer, Filmmaker

Harvard educated writer and filmmaker, Mariam Shahin has produced and directed more than 75 documentary films in both short and long format over the last two decades. Ranging from historical and archeological films to current affairs and personal profiles, her work is often shown on television and now more frequently is available online.

Among her most noted work is *Gaza Fixer*, *Free Running Gaza* (2011) and *Beirut Photographer* (2014) and the Jordanian crime film - *Bilal and Suzanne: Crimes of Passion*.

She is currently experimenting with the themes of mystery, archeology and crime.

PITCHING PLATFORM JURY

Shahin lives in Salt, Jordan, but her prolific work takes her across the Arab World, Africa, Europe and the Americas. She began her work as a print journalist during Jordan's democratization era in the late 1980's and covered both Intifadas, the Iraq wars and the Arab Spring.

She is currently developing themes related to music in the Arab World, multi-culturalism among Arab expatriates and the revival of ancient art forms in the region.

Shahin is the author of *Palestine: A Guide* (Interlink Books, 2005) and co-author of *Unheard Voices: Iraqi Women on War and Sanctions* (Change, 1992).



Ameen Nayfeh

Director, Screenwriter



PITCHING PLATFORM JURY

Ameen Nayfeh was born in Palestine in 1988 and spent his formative years moving between Jordan and Palestine. Despite an early interest in filmmaking, in 2010 he earned his B.Sc. in Nursing from Al-Quds University in Jerusalem. Two years later, he earned an MFA in film production from the Red Sea Institute of Cinematic Arts in Jordan, with the goal of being able to tell authentic stories from his region.

Beside writing and directing award winning short films, in 2020 Ameen finished his first feature narrative “200 Meters” starring Ali Suliman. “200 Meters” premiered at the 77th Venice Film Festival and won the BNL people’s Choice Award at the Venice Days competition.

The film was also Jordan’s official submission to the Oscars 2021. So far, the film had won a total of 20 international film awards.



Abdallah Shami

Film Expert

A Lebanese National who was born and raised in Abu Dhabi, Abdallah is a Multimedia and Graphic Design graduate from the American University of Sharjah.

Shami has worked in global advertising at Young & Rubicam and Wunderman, luxury and lifestyle publication at Jumeirah Beach Magazine and Abu Dhabi's first bilingual culture, art and design publication, Shawati' Magazine, of which he still serves as Editor-at-Large.

Currently, Abdallah is the Managing Partner at MAD Solutions, the Arab world's first fully integrated

PITCHING PLATFORM JURY

film studio which is dedicated to the production, promotion and distribution of Arab films in the Arab world and beyond.

He's also the founder of Iluminismo Ltd., a content creation and cultural consultancy company. Working with Empty, a Spanish museum's firm, he was part of the content research and creation team for a Dubai-based maritime heritage museum.

In 2020, Abdallah co-founded Silverline Community, an online community for creative and cultural professionals.



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INDUSTRY DAYS EXPERTS

AFID EXPERTS







Stefano Tealdi

Producer, Director,
& Tutor

Born in Johannesburg (South Africa) in 1955, Tealdi studied Architecture in Torino, Italy and cofounded the film production company Stefilm in 1991. His recent productions are: Exemplary Behaviour (Golden Dove DOK Leipzig, FIPRESCI and Interreligious Award 2019); My Home, in Libya (Locarno Film festival, DOK Leipzig, Chicago Int).

Film Festival 2018, Premio Corso Salani - Trieste FF e Best Doc Glocal - Torino 2019), Wonderful Losers: A Different World (Best doc feature Warsaw FF 2017, Trieste FF 2018 and Lithuania's candidate to the Academy Awards 2019) and The Strange Sound of Happiness

PITCHING EXPERT & TRAINER

(special mention Next Masters DOKLeipzig 2017, Terra di Siena - Premio della Critica, Special mention In-Edit, Barcelona 2018).

Other films include: The Queen of Silence (IDFA 2014, Silver Horn, best feature length doc Krakow FF 2015, Golden Nanook - Flahertiana IDF Perm 2015); Char, No Man's Island (Berlinale Forum 2013), Vinylmania (IFF Rotterdam 2012) and Mostar United (IDFA 2009).

In 2008 he directed A World of Pasta and Doctor Ice (Science Film Festival - Milano 2009).

In 2011 he directed the TV documentary series Food Markets - In the Belly of the City (20x52, best international TV prog. US Taste Awards 2014) and recently produced Food Makers go Global (5 x 26 MDR/Arte).



PITCHING PLATFORM READER

Elias Khat

Producer, Filmmaker



A producer and filmmaker, born in Tripoli Lebanon, in 1965, Elias Khat introduced himself to the advertising and media field after studying Advertising Design. With Eklat, his signature name, he took on creative design, animation, and post-production projects before settling into an established production house specialising in corporate and documentary films.

Committed to repositioning Tripoli on Lebanon's cultural scene, Khat is involved in various civil initiatives organizing social and cultural events, empowering the youth, and fighting for the preservation of the city's cultural heritage. In 2013, he founded the Tripoli Film Festival, bringing international films and guests to a city recovering from the wounds of war.

During the past years, Khat has worked with many international film festivals either as an artistic director or consultant, as well as a jury member, and has organized many events related to cinema in Lebanon and abroad.

AFID PITCHING PLATFORM

DEVELOPMENT





ABU SALAM

Jordan, Iraq



Director:
Abedalsalam Alhajj

Producer:
Mays Alreem

Production Company:
Fireflies Films

Type:
Narrative

Total Estimated Budget:
459,000.00 USD

Secured Financing:
7,000.00 USD



Synopsis:

A Bedouin man lives with his only daughter, who has a special talent for drawing geometrical shapes using sand and chalk on rocks. The daughter is also obsessed with observing stars.

The tribe starts harassing the man and his daughter, as they believe that the daughter is possessed by a djinn, and determined to save her, the man decides to take his child and escape through the desert. During the quest striving to survive the hardships of the open wild, the father gets bitten by a snake.

The daughter desperately drags her father until she reaches a Sufi tribe in the middle of the desert.



DIRECTOR'S BIOGRAPHY:

Abedalsalam Alhajj

In 2010, Abedalsalam completed his MFA, majoring in Cinematography & Directing. He produced and directed many films, which participated in many international film festivals.

He worked on designing curricula for youth & children in the art of filmmaking for many community organizations.

In addition to that, he worked more than three years in well-known Universities & institutions in Jordan as a Filmmaking Instructor, and this launched his professional educational career in the cinematic arts.



PRODUCER'S NOTE:

Mays Alreem

I met Abdelsalam in the Royal Film Commission - Jordan.

Our relationship has grown dramatically; I am attracted toward his ideas and his way of treating films. So, we decided to work together on "Abu Salam", which we are still seeking to develop.

It's rare that a great story, which has the right elements to make an effective drama, comes your way. Abu Salam is one of those projects.

DIRECTOR'S INTENTION:

I decided to make this film upon going through some difficult experiences of my own with my only daughter.

After separating from her mother, my daughter had to move away from me for a time, which caused me a lot of pain on a psychological and social level. For years, I have been in love with the nature of the desert.

So I decided to live among the Bedouins in the desert for a period, as a form of healing. I found myself there, creating in a scenario for a film I initially called "Abu Salam".

Contact Information:

Mays Alreem
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23

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HARVEST MOON

Jordan



Director:
Rama Ayasra

Producer:
Mariam Salim

Production Company:
not available

Type:
Documentary

Total Estimated Budget:
60K JD - 84.5K \$

Secured Financing:
25K JD - 35K \$

%30 Grants, %10 in Kind



Synopsis:

The journey takes place at the wheat homeland, where it originated, yet ceases to exist today.

The heritage, accumulated knowledge, wisdom and hidden meanings that shaped the land's identity still exist, in a traditional farmer and other characters that grow wheat in the city.

We follow their attempt to capture essences of knowledge and "Barakah".

Through winter, spring, summer and autumn, we see the life span of a planted wheat seed, and the community that grows around it. We watch the economic, political, cultural and spiritual aspects of the Jordanian community through the eyes of an eternal witness, the Harvest Moon.



DIRECTOR'S BIOGRAPHY:

Rama Ayasra

Rama studied Digital Filmmaking at SAE institute Amman (Bachelor Degree - Middlesex University London). During her studies; Rama has written and directed eight short films. Rama's works include writing, directing "Nos Lera" short film.

She directed "Crowded Sakeb", a short documentary which was awarded the audience prize at the Franco-Arab Film Festival in 2018. She also wrote and directed "Cadence of the Valley" which has participated in 20 international film festivals, winning more than 10 awards. Rama now works as a producer and director of "Hikayat Al-Cinema" TV show on AlAraby TV. This year, she is a jury member at "Venice Intercultural Film Festival".



PRODUCER'S NOTE:

Mariam Salim

I appreciate words that come from the heart, and wisdom hidden in nature in ways only seekers can find. Rama and the team are one of the best seekers of truth and bliss, among nature and within self. From the moment we started developing "Harvest Moon" till today, we have been gaining a great deal of wisdom. The story of wheat, people affected by growing, and not growing it unfolds in surprising ways. I'm doing my best to provide space for the team to get the most efficient and effective results. When it goes well, I know I am also blessed.

DIRECTOR'S INTENTION:

Growing our own food sounds like a fantasy world that we only like to hear about. But in this film, we will bring this magic back to our modern life.

The folktales I used to hear about the land and its Barakah are actually tangible, and it is what we are missing today. In this film, I want to explore what we have lost with our wheat.

What kind of culture, knowledge and meanings are tied with these seeds? The film is narrated through the moon's eyes, as a witness, as the poetic, spiritual theme and sense are manifested in the Harvest Moon.

Contact Information:

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Mariam Salim
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LANDSLIDE

Jordan



andslide

Director:
May Al-Ghouti

Producer:
Dalia Abu Zeid

Production Company:
not available

Type:
Narrative

Total Estimated Budget:
345,500 JDs

Secured Financing:
22,140 JDs



Synopsis:

Mustafa is a teenager living in Amman who has vitiligo, a skin condition. Only his mother and his stepfather know about it. When it appears on some parts of his face, he starts covering it with makeup.

But his secret is revealed after being involved in a school fight, and rumors spread at school and on social media that he wears makeup because he's homosexual.

In his house, his stepfather (Fayez) has been laid off from work and there are constant fights between him and his mother, who is the breadwinner. Fayez teaches Mustafa to run away from restaurants without paying the bill and convinces him that it's a way to get back at the rich, Mustafa begins to admire him.



DIRECTOR'S BIOGRAPHY:

May Al Ghouthi

May Al-Ghouthi is a Jordanian writer/director. She studied English literature at the University of Jordan, then opted for a master's degree in HR in Oxford Brookes University, UK. In 2009 she graduated with two diplomas from SAE institute in filmmaking studies.

In 2019, after a 10 year hiatus from the industry (because of motherhood) , she entered "Rawi lab for screenwriters" to develop her first feature narrative (Landslide). In 2020 she wrote, directed and co-produced her first short (Huda) which won the Black Iris award for the short film category of AIFF film festival in Jordan and was a finalist at the Wow Film Festival in Dubai.



PRODUCER'S NOTE:

Mariam Salim

The proposed budget of the film is 500,000 \$. the filming will take place in Jordan and the plan is to film Landslide in 30 days with 12 hours of shooting a day. Regarding the artistic side, it is the POV of a teenager, his views on the world and their impact on society on him. It also sheds light on homophobia, false rumors and sexual activity in teenage years. Landslide defines youth today and the goal is to point out Jordan in the modern era. From the beginning the writer was very realistic with the scenes and the locations, which are very simple. As for co-productions, investors and other film grants, we are working on securing them before spring 2022.

DIRECTOR'S INTENTION:

Although vitiligo only affects 1% of people globally, we still don't know how to deal with it because it has no cure. I have a Jordanian friend in his 30s and just recently I found out from a mutual friend that he has vitiligo on his face and that he has been covering it up with makeup since he was a teenager.

It made me reflect on the times our families spent together when he refused to take part in certain activities like swimming. I asked myself why people around him didn't help him to accept himself the way he is? Is it the only way to be accepted in our society? Landslide is a local story that includes identity formation, sexuality & hatred created by socioeconomic status. I love this project and I hope it creates a dialogue and an emotional experience for its viewers.

Contact Information:

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TELL THEM ABOUT US

Jordan & Germany



Director:
Rand Beiruty

Producer:
Jude Kawwa

Production Company:
Shaghab Films

Type:
Documentary

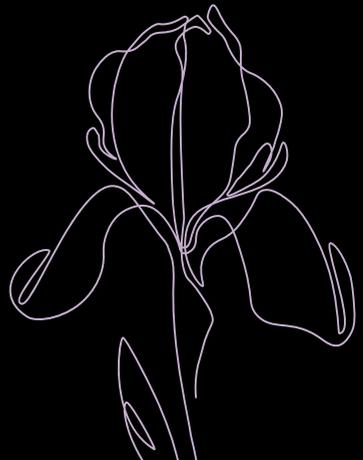
Total Estimated Budget:
481,000 EUR

Secured Financing:
282,000 EUR

Synopsis:

A clique of Arab, Kurdish and Roma teenage girls navigate their way to womanhood in Germany.

Seeking ways to overcome disguised discrimination and familial pressures, the girls stage their conflicts and wildest dreams in front of the camera.





DIRECTOR'S BIOGRAPHY:

Rand Beiruty

Rand Beiruty is a Jordanian writer, director and producer based between Berlin and Amman. After obtaining her MFA in Media Arts from Bauhaus University Weimar, Beiruty is pursuing a practice-based Ph.D. from Film University Babelsberg KONRAD WOLF. She recently co-founded Shaghab Films, a production company based in Amman, Jordan.

She's currently developing of her short animated documentary "Shadows" and her debut feature documentary "Tell Them About Us" that was awarded best pitch at the Reception of German Film Schools and Haus Am See scholarship.



PRODUCER'S NOTE:

Jude Kawwa

Often, the "refugee" story is assumed to be a universal story, one that reduces people to the struggles they're facing and defines them by their legal status. Tell Them About Us strives for independence from politicized discourses about refugees and Muslim women. Moreover, The film's artistic approach, which pushes the boundaries of documentary filmmaking and blurs the line between fiction and non-fiction, utilizes hybrid film modes in order to creatively tell a genuine and relatable perspective of some of the struggles and breakthroughs the young women face. This creates a platform for us to tell Arab stories within a global context.

DIRECTOR'S INTENTION:

In TELL THEM ABOUT US, my aim is to challenge biases with highly individual aspirations.

The film offers a rare glimpse into the dreams of seemingly neglected young women in a rather hostile environment, and insights regarding the complex questions they ask themselves about their identities and belonging.

As the director, I view the girls as active participants rather than the film's "subjects". And so, my presence is strongly felt from behind the camera and sometimes in front of it.

This has evolved organically during the research phase by way of invitation from the girls themselves.

Contact Information:

Jude Kawwa

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THE GREEN BIRD

Jordan

THE GREEN BIRD

Based on a Palestinian Folktale



Director:
Ahmad Samara

Producer:
Ala Alhussan

Production Company:
not available

Type:
Narrative

Total Estimated Budget:
\$ 4-5 Million

Secured Financing:
None



Synopsis:

Alaa is a -16year-old who finds herself in her mother's shoes after her death. She juggles between school and all the responsibilities her mother left her: a little brother and a father to care for.

When her father decides to remarry their neighbor Huda, all of Alaa's suspicions are confirmed: Her dad is marrying a ghou.

The ghou eats her brother and secretly serves him for dinner. Alaa takes her brother's bones and buries them all by herself.

Alaa cries on her brother's grave, and her tears are filled with remorse. Her brother is resurrected as an ancient Gigantic Green bird and avenges his death.



DIRECTOR'S BIOGRAPHY:

Ahmad Samara

Ahmad an independent filmmaker who fell in love with the magical world of filmmaking and music during an uncertain time in his life. For years he felt that the cinema was a place where you can revive things you love and would like to immortalize.

This was the beginning of his passion for filmmaking. Ahmad has now more than 10 years of experience in directing, writing, and producing commercial and music videos, as well as fiction and non fiction films, with the aim of continuing to work towards putting Jordan and the Middle East on the map of the film industry worldwide.



PRODUCER'S NOTE:

Ala Alhussan

Since 2003, with the war on Iraq and many other tragedies happening in the Arab world, we have lost every sense of life. In this context, the entertainment industry has also focused on these events, with an almost exclusive emphasis on politics and war.

We can, and should be telling more stories that tackle politics, religion, love, philosophy, and psychology, while reviving the stories and mythologies we used to hear when we were younger, creating a fantasy world for both adults and children. A spark for a cultural rebirth, and reclamation of our lost heritage and Arabian legends.

DIRECTOR'S INTENTION:

I've always wanted to see this story in our region. I want the viewer to experience the fantasy world that we've always seen in the western media but with an integration of our heritage and stories.

During one of my trips to Palestine, I went to a wedding where I heard the folkloric song of the green bird, which is usually sung to celebrate the couple.

That incident was quite intriguing for me and that's when I started researching more about folklore songs and mythologies in our culture which carry many meaningful fables that I want to turn into films.

Contact Information:

Ala Alhussan

alhusanala@gmail.com



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THE LAND

Jordan



Director:
Ahmad Khatib

Producer:
NA

Production Company:
not available

Type:
Narrative

Total Estimated Budget:
177,000 JOD

Secured Financing:
10,000 JOD

Synopsis:

“The Land” is a dramatic comedy feature film that tells the story of a group of relatives who are told that they have jointly inherited a precious piece of land that their forefathers had left them.

As often happens, the greed and mania of ownership starts to take over their hearts and a bitter struggle begins over the ownership of this land.





DIRECTOR'S BIOGRAPHY:

Ahmad Khatib

Ahmad Khatib is a filmmaker, academic and journalist. He has worked in video production for about fifteen years. Ahmad holds a Masters degree in Film Production from the Red Sea Institute of Cinematic Arts.

He is the executive producer, writer and director of "The Box", a mini online web-series anthology that was produced in 2020-2019. He was selected by the Producers Guild of America (PGA) as the first non-American to participate in the Power of Diversity Workshop, which took place in Los Angeles.

Soon after, he joined Revelations Entertainment (owned by Morgan Freeman) in LA, as part of the creative story development team. He worked as a script analyst. Ahmad was the Head of Filmmaking and Digital Journalism Department at the School of Audio Engineering (SAE Amman) for three years, where he taught screenwriting and directing courses.



DIRECTOR'S INTENTION:

Throughout telling this story, which I believe is local in terms of shape but universal in terms of concept, I would like to dive into the concept of the individuals constant desire to own things, even at the expense of their human conscience. I see this story as a story of greed that cynically simulates the relationship between man and land and his constant desire to exploit and control it in a purely Jordanian context. The Middle East has been going through massive waves of conflicts in the past decades, and these conflicts were about land, wealth and power.

I believe that one of the main drivers for such conflicts is greed, which is what "The Land" is all about. Greed should be reflected through each character in this story, and there is no typical 'protagonist vs antagonist' structure as all the characters have both good and evil sides. However, greed takes over their hearts and blinds them to a point where they do evil to each other for the sake of the land.

This film should reflect the Jordanian landscape, at its best. The countryside, Amman, and the ancient city of Jerash is reflected in Sami and Sager's worlds. Details of the daily Jordanian life will be reflected in the film such as "Traditional weddings sequences", urban life of Amman and business incubators, which is reflected in Dana's world.

Contact Information:

Ahmad Khatib

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AFID PITCHING PLATFORM

POST-PRODUCTION





THE HAND OF MARYAM

Algeria



Director:
Mouzahem Yahia

Producer:
Nabila Rezaig

Production Company:
Algerian Center For The
Development of Cinema

Type:
Narrative, Fantastical,
Comedy

Total Estimated Budget:
\$ 350 000

Secured Financing:
826,970

Synopsis:

The Tuareg civilization extends back to thousands of years, and from generation to generation its queens kept the secret of the hidden kingdom that contained the secrets of the Berber civilization.

Only those who possessed the necklace and who had a pure heart could enter it.

Every fifty years, a ceremony is held to hand over the necklace from the old guard to the new guard.

Zina, a young university student living in a popular neighborhood, finds herself on a tourist trip to Tamanrasset, a journey in which she will discover herself.





DIRECTOR'S BIOGRAPHY:

**Mouzahem
Yahia**

hydraulic engineer - Short films: New Adventures, Absent and Disgraced, Orange, Hospice

Feature Films: Lambez, Lalla Zubaida
Documentary tapes: Tin Hinan, Sidi Boumediene

He also directed several series and commercial films.

DIRECTOR'S INTENTION:

The hand of Maryam is a film that combines comedy and fantasy.

It brings together the most important young people who influence the Internet. I try to introduce the Berber civilization in an entertaining way.

The film contains many adventures that these young people present in their first screen experience.



PRODUCER'S NOTE:

**Nabila
Rezaig**

A very important film at this stage, in which Algeria is pursuing a policy of restoring life to cinema, because it will bring many young people to the cinema halls that they have not entered before.

Contact Information:

Mouzahem Yahia
ymouzahem@yahoo.fr

THREE PROMISES

Palestine



Director:
Yousef Srouji

Producer:
Marielle Olentine

Production Company:
Suha Documentary, LLC

Type:
Documentary

Total Estimated Budget:
407,746 USD

Secured Financing:
11%



Synopsis:

In *Three Promises*, a mother navigates the impossible question of whether to take her family and flee their homeland as destruction and danger escalates outside the walls of their home.

The story revolves around three critical moments when she negotiates their safety with God, amid the abandonment of dear friends, her son's fleeting childhood, her daughter's mistrust, and directly facing her own mortality.



DIRECTOR'S BIOGRAPHY:

Yousef Srouji

Yousef is a first time documentary filmmaker and longtime storyteller. His work centers around understanding the dynamics of occupation in Palestine, and community resilience in conflict zones. He holds a Master of Development Practice from UC Berkeley and works to use his skills to aid and empower marginalized communities in the Middle East.

Yousef spent the first part of his childhood in Palestine, then relocated to Qatar with his family in the midst of the Second Intifada.



PRODUCER'S NOTE:

Marielle Olentine

My central goal in making Three Promises is to craft it in a way that resonates in the heart of anyone who watches it, and does justice to the lived experience of the Srouji family. The traumas of war present us with vulnerable territory to navigate, and I've learned so much about the importance of honoring the vision of those whose story it is.

As a filmmaker with white privilege, understanding how to support storytelling in a way that is not extractive, white-savior-y, or re-traumatizing, is a central compass that I continue to learn about and re-orienting to. I hope this experience will give me a firmer understanding of how to support other under-represented stories.

DIRECTOR'S INTENTION:

When I first came across the footage that my mother had captured during what was the most important and traumatic experience that my family had gone through, I knew it needed to be shared with the world.

It is extremely rare to come across first-person footage that documents life in a war zone. When it comes to the Palestinian-Israeli conflict, stories portrayed in the media tend to be shaped by politics instead of the human perspective.

Naturally, I decided the best way to show the world what it's like for an average family living in a war zone is to let them have a peek into our collection of home videos through a cohesive documentary format.

Contact Information:

Yousef Srouji

suhadocumentary@gmail.com

A TEACHER'S TALE

Jordan



Director:
Zaid Bawab

Producer:
Zaid Bawab

Production Company:
Al Shubbak

Type:
Documentary

Total Estimated Budget:
40000 USD

Secured Financing:
12000 USD



Synopsis:

Eighty-something widowed Arabic language professor and grandfather Husni Bawab holds on to life with poetry and a vibrant, eloquent mind, discussing his life with his grandson. After releasing his poetry books, the teacher tells his monochrome stories in his middle-class Christian orthodox house in Amman.

His sedentary elderly life juxtaposes his vibrant poetry a few days before his only living daughter, Sahar's visit from the United States. The grandfather is left to reflect on some of the lives he touched during his lifetime.

The grandfather reveals untold stories about his house accompanied with recitals of his poems.



DIRECTOR'S BIOGRAPHY:

Zaid Bawab

Zaid Bawab is a Jordanian filmmaker with a BSc in CG and animation from PSUT and an MFA majoring in Scriptwriting and minoring in Directing from RSICA.

Landing TV commercials to music videos and documentary projects, Bawab also filled teaching posts in many universities around Jordan.

With a vast knowledge in Arab pop culture, Zaid also worked as a managing Entertainment Editor at AlBawaba and filled an Arabic Music and metadata specialist position in Ireland for a major streaming project.

He currently works as a senior producer with Sowt podcasts and a presenter for Caravan+ show on Roya TV.



DIRECTOR'S INTENTION:

The documentary «A Teacher's Tale» observes the life of my grandfather in monochrome with its slow pace, difficulties, interactions and sleepiness accompanied by poetry voice-overs that intercut the narrative.

The film was shot over the course of three days and includes many homemade family videos.

I aim for better packaging for fund applications to continue the film's post-production, apply for festivals, and to find a film distribution company or, hopefully, a film sales agent.

With "fear of death" as a central theme in the film, it also provides access to a middle-class Jordanian Christian family house, which is rarely documented in film.

Contact Information:

Zaid Bawab

zaidbawab@live.com

JOURNEY OF ETERNITY

Iraq - USA



Director:
Frank Gilbert

Producer:
Mohamed Atef - Hala Al Madani

Production Company:
FG Productions in
association with
Pascalia Prouctions

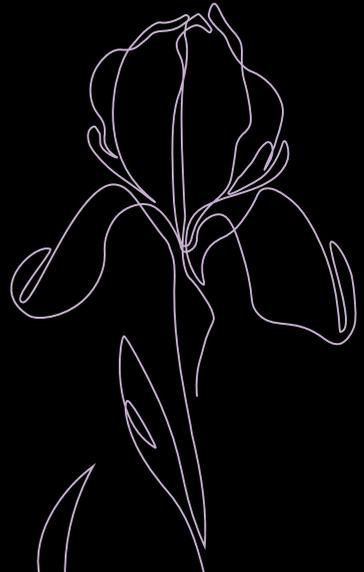
Type:
History - Drama

Total Estimated Budget:
\$ 800,000

Secured Financing:
\$ 750,000

Synopsis:

In Baghdad, 1984, an Assyrian music professor whose name is Isho Malek, has his life turned upside down after the government arrests his fiancée who is of Iranian descent.





DIRECTOR'S BIOGRAPHY:

Frank Gilbert

Frank Gilbert was a Graduate of the Academy of Fine Arts 2007, and then studied script and directing at the Institute of Media Development in Baghdad.

He directed several TV shows and live football games, and many shorts such as: The Helmet, Venice, and Do Not Write Poetry.

JOURNEY OF ETERNITY is his first feature narrative film.



Mohamed Atef

PRODUCER'S NOTE:

Arab film producers now are rarely excited about historical movies, not only because of their high production cost and difficulty, but also because history has become a thorny topic for international funding bodies, channels or platforms interested in entertainment content.

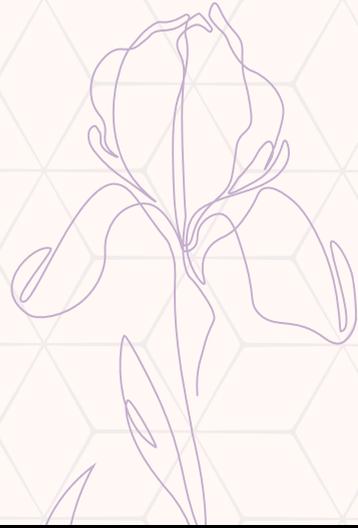
There are historical incidents which have taken place in the Arab region that are full of drama and human stories that deserve documentation.



Hala Al Madani

DIRECTOR'S INTENTION:

Frank Gilbert's cinema focuses on the narrative documentation of the untold stories of victims which media treats as mere numbers.



Contact Information:

Hala Al Madani
halaalmadani@gmail.com

THIS IS CAIRO

Egypt



Director:
Hala Galal

Producer:
Kesmat El Sayed

Production Company:
See Media Production
a.k.a Seerafilms

Type:
Documentary

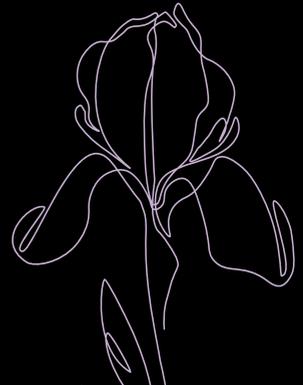
Total Estimated Budget:
80,000 USD

Secured Financing:
56,000 USD

Synopsis:

Heba and Aya are two young women dealing with the daily challenges of the tough city of Cairo. They still manage to follow their passions and make hard choices.

Art and sports become their refuge and their connection with others. This is a story of friendship, solidarity, and the survival methods women use to deal with tough situations.





DIRECTOR'S BIOGRAPHY:

Hala Galal

Hala Galal is a filmmaker (writer, director and producer). She is the founder and executive director of SEMAT Production & Distribution supporting Alternative/Independent Cinema in Egypt.

She has led SEMAT, a cultural hub with links to a number of civil society organisations involved in the creative sector and youth as well as womens' organisations in Egypt/the Arab region.

She directed more than 15 films and produced more than 10. Her long documentary "Women ChitChat" won the Silver Prize at the Arab Rotterdam Film Festival.



PRODUCER'S NOTE:

Kesmat El Sayed

This is Cairo is a special project produced by women about women.

A full crew of women. It follows two inspiring stories on which Hala reflects, very bravely opening up her personal feelings towards our city Cairo.

It gives a glimpse into the world of women in Cairo and their survival mechanisms.

DIRECTOR'S INTENTION:

As a woman living in Cairo I constantly have a feeling of fear. I find that Cairo is a tough city especially for women who choose any choice other than the traditional one.

On a daily basis, women who look a bit different are confronted with many challenges.

Between aggression on the street and the neverending constant judgement women have to deal with, it is a problem above their responsibility.

How can they still continue to pursue their dreams and face their fears?

Contact Information:

Kesmat El Sayed

Kesmat@seerafilms.org

CONCRETE LAND

Jordan



Director:
Asmahan Bkerat

Producer:
Sahar Yousefi

Production Company:
Nava Projects

Type:
Documentary

Total Estimated Budget:
200,000 USD

Secured Financing:
70,000 USD



Synopsis:

On land they don't own, a Palestinian Bedouin family of three generations living in makeshift tents in one of Amman's suburbs in Jordan.

In recent years the area was transformed into a high-class neighborhood. Their quiet Bedouin life is turned upside down when construction starts to creep up on them.

Their new neighbors are focused on kicking them out of the area, to "clean up" the neighborhood. When one neighbor files a complaint against the family with the local government, the threat becomes a reality, and the family is forced to make a choice; to continue to be Bedouins and find new land to occupy; or abandon their lifestyle and move to the city.



DIRECTOR'S BIOGRAPHY:

Asmahan Bkerat

Asmahan Bkerat is a Palestinian-Jordanian documentary filmmaker who has worked on international promos for the UEFA, as well as the upcoming German feature documentary WATERPROOF (2019) which premiered at IDFA. She has also worked on Hollywood blockbusters such as Disney's ALADDIN (2019) and Sky One's STRIKE BACK. Bkerat's first short documentary "Badrya" won the Jury Prize for Best MiniDoc at the Sebastopol Documentary Film Festival. She is currently working on her first feature-length documentary "CONCRETE LAND" which got the IDFA Bertha Fund and the DFI grant. She is an alumna of the IDFA Academy, the Whickers, DFI, The Scottish Documentary Institute, The American Film Showcase, Cannes Docs in progress, Catapult, True and False RCR, and the RFC.



PRODUCER'S NOTE:

Sahar Yousefi

A large portion of Arab documentary concepts are about war and politics. Documentarians from the "Global North" have privilege in that their individual identities are not defined by the political climate in which they live, so their work can be about more varied topics. Arabs are globally seen as victims of conflict-ridden environments and this is why so many of our documentaries are about violent conflict or political unrest. Concrete Land is a film about issues that exist everywhere. It's not about the "unfortunateness" of living in the Arab world, but the isolation that people face when they feel out of place.

DIRECTOR'S INTENTION:

Bedouin nomads have lived and prospered in Jordan for hundreds of years, but nomadism is in consistent decline all over the world due to the unavoidable pull of urban life.

CONCRETE LAND, is a unique look into the life of a Bedouin family and their pet sheep as they navigate the increasing hostility they face from their neighbors.

It's a film about the loss of identity, familial bonds, and gentrification highlighted through the intersection of all of these themes through the family's interaction with their surrounding society.

The family is determined to stay together in spite of all the barriers working against them.

In doing so, CONCRETE LAND is, at times a feel-good story in the most unexpected of circumstances.

Contact Information:

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AFID PITCHING PLATFORMS

AWARDS



DEVELOPMENT CATEGORY

- Slate

Filming equipment rental
worth JD10,000.

- Greener Screen

Greener Script integration
and sustainable production
best practice consultancy,
worth US7,000\$.

- Where To Film consultancy package

Including scouting and locations
consultancy and support,
worth JD5,000.

- Gruvi

Media Marketing package and
plan services worth 4,000\$.

- Tale Box

Script Development Consultancy
worth US2,000\$.



SLATE
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**GREENER
SCREEN**



WHERE TO film
Location Scout & Management

gruvi



POST- PRODUCTION CATEGORY

- SAE

For post-production to be used at SAE post-production facilities worth JD15,000.

- MAFF

Seat at MAFF Industry Days post-production.

- Acousmatic Film Sound

Sound design and re-recording mix services worth US15,000\$ from Acousmatic Film Sound - Estonia.

- MAD Solutions

Minimum guarantee in exchange for the distribution and sales rights in the Arab world worth US10,000\$.

- Creative Media Solutions

Film branding services worth US10,000\$.

- Rum Pictures

Post-Production services worth JD5,000.

- Jordan Pioneers

Post-production facilities, worth JD5,000.



AFID WORKSHOPS & SESSIONS

WORKSHOP SUMMARY



THE PITCH. 3 ESSENTIAL PRINCIPLES + 5 [IMPORTANT] KEYS

By Álvaro Vega

24th August 10-11.30AM, 2-6PM

25th August 10AM- 3PM

4-6PM 1-1 session

This workshop has been created to help directors break the conventional models and rules that dictate how creative projects must be presented.

For everyone. Everywhere. Always. Instead, from a very human and practical approach, this workshop will face how to create different, original, and highly personal pitches.





ABOUT THE EXPERT

Álvaro Vega

Marketing, Advertising
and PR

Álvaro Vega is a highly experienced marketing professional who specializes in the audio-visual industry.

He is responsible for the promotion of over 150 films for every type of audience. His credits have ranged from big blockbusters to debut films, as well as the most prestigious international independent cinema, and his participation in two Oscars campaigns.

Currently, Álvaro is the CEO of **DobleSentido**, his own agency, which focuses on marketing, communication, consultancy, and training for creative and cultural industries.

His clients include producers, distributors, sales agents, festivals, and international training programs.



INTRO TO IMPACT DISTRIBUTION WORKSHOP BY BEIRUT DC

28th August 10AM- 12PM,
29th August 10AM- 4PM

A highly interactive workshop introducing impact distribution, how it translates for the filmmaking industry in the region, and how it catalyzes the rise of a new profession within the industry: the Impact Producer.





ABOUT THE EXPERT

Farah Fayed

Director of Impact
Programs

After graduating from the audiovisual department of St. Joseph University, Farah Fayed spent 8 years in television before shifting her career to film festivals in 2012.

After working with the Dubai International Film Festival for the last six years, Farah joined the team of Beirut DC in 2019 and is now the director of their impact programs, including Impact Labs and Good Pitch





MASTERCLASSES: SOCIAL IMPACT ENTERTAINMENT

26th August 2-4PM

A comprehensive discussion regarding bringing a diversity of voices and cultures to the screen, free from politics, by focusing on stories of a human nature which transcend cultural boundaries and speak a universal truth.





Kayvan Mashayekh

Head of International for
SIE Society siesociety.org

Attorney turned filmmaker, Kayvan Mashayekh began his career by writing, producing and directing an epic, independent feature film called, "The Keeper: The Legend of Omar Khayyam", which Premiered at the Moscow Film Festival in 2005 and had a successful theatrical run in the US for 53 weeks in 14 cities.

He was the winner of the Relativity Media Special Prize at the 2007 Middle East International Film Festival in Abu Dhabi for his script "Batting for Palestine." One of the judges, legendary Oscar-winning producer of "Gladiator" and "Schindler's List", Branko Lustig, took him in under his wing as an apprentice producer.

ABOUT THE EXPERT

Mashayekh became a member of the Producers Guild of America in 2008 and was chosen as its Middle East Representative in the International Committee before going on to Chair the Committee in 2018.

He has been working closely with The Royal Film Commission of Jordan by creating workshops, seminars and events throughout the years to help launch the careers of many talented producers in the region.

Mashayekh is also the founder of "Producers Without Borders" a curated network of global producers dedicated to the craft of producing, with seminars at world-class Film Festivals and markets (such as AFM, BFI London, Cannes, Berlinale, and FilmBazaar in India) for the past 6 years.

A PRODUCER'S GUIDE TO THE FILM & TV DISTRIBUTION:

What changes are coming over the next ten years?

28th August

The COVID pandemic has caused irreversible changes to the film and TV landscape, but in many ways, it simply acted as a catalyst: change was inevitable, it just might not have come around so quickly. Now, the consumer has never had more choice in terms of the sheer range of film and TV shows available - there is more to watch than anyone can possibly get through in their lifetime.

The choices of exactly WHAT to watch and WHERE to watch it are going to shape the next ten years: cinemas will be competing not just with each other but with terrestrial TV, ad-funded streaming video, subscription-funded streaming video, user-generated content, social media, video games, etc. In this presentation, Paolo Sacco from Gruvi will show how film and TV distribution has got to where it has today and will use that knowledge to offer some insights into what the next decade may hold.





Paolo Maria Sacco

Film Advertiser & Researcher



ABOUT THE EXPERT

As International Account Manager, Paolo is a film advertiser and researcher in Scandinavia, the United Kingdom, and the United States of America.

His current role within Gruvi includes the creation of digital marketing plans, research of new market trends and implementation of promotion strategies for theatrical and VOD releases, working closely with film producers, distributors, and cinemas.

His passion and education help him in applying business-related knowledge to artistic, cultural, and creative fields and practices.

AMERICAN
FiLM
SHOWCASE

PUSHING YOUR FILM OUT INTO THE WORLD

With Michael Donaldson

**24th August 18:00 - 19:30 PM
(via Zoom)**

Michael Donaldson's talk will cover both production issues and clearance issues.

He and his firm have special expertise in determining when you do and don't need permission to use material in your films under U. S. law.

Worldwide Insurance is available to protect you against claims. Donaldson will take questions on any aspect of filmmaking.





Michael Donaldson

Independent Film Advocate
& Entertainment Attorney



ABOUT THE EXPERT

For over 40 years, Michael Donaldson has been fighting for independent filmmakers. He helped draft the Rome Resolution to start the process of harmonizing copyright law across the European Union. He has obtained exemptions to the U.S. Copyright Act so that filmmakers can rip DVDs and Blu-Rays to obtain material to use in their films pursuant to fair use.

He lectures and teaches across America, in Europe (10 years at The Maurits Binger Film Institute, five years for the Talent Campus at the Berlin Film Festival, and at the Cannes Film Festival), in Asia (China and Singapore), Cuba, Australia, Russia, and New Zealand. He participated with the AFS in 2015 in Ukraine, in Zimbabwe in 2016, and virtually at the Ammon International Film Festival in 2020. His book *Clearance and Copyright* is used in about 50 film schools in America. Michael also authored *Negotiating for Dummies* and *Fearless Negotiating*, which are the basis for half-day negotiating seminars that have proven very useful to filmmakers.

SOLUTIONS STORYTELLING MASTERCLASS

With Laura Nix

**25th August 18:00 - 19:30 PM
(via Zoom)**

Interested in making a film to generate social impact? This class will review storytelling approaches which focus on characters actively creating solutions in order to model innovative thinking and action.

Learn how to explore complex global problems through the lens of a solution, by focusing on emotional human stories with powerful narratives that communicate a message of change. We will review several powerful films and break down their storytelling elements one by one.

Starting in the development process, we will discuss how the choices you make through production, post-production and distribution can impact the message you deliver to audiences hungry for inspiration.



ABOUT THE EXPERT

Laura Nix is a director, writer, and producer working in fiction and non-fiction. Her short film, WALK RUN CHA-CHA, was nominated for a 2020 Academy Award for Best Documentary Short Subject, and the New York Times series, FROM HERE TO HOME, in which the film appears, was nominated for a 2020 News and Documentary Emmy.

Her feature documentary INVENTING TOMORROW won a 2019 Peabody Award. Laura also directed the feature documentaries THE YES MEN ARE REVOLTING, THE LIGHT IN HER EYES and WHETHER YOU LIKE IT OR NOT: THE STORY OF HEDWIG, as well as the award-winning fiction feature THE POLITICS OF FUR. She was named a 2018 Chicken & Egg Breakthrough Filmmaker and was awarded the Sundance Institute/Discovery Impact Fellowship in 2017.

Raised in New York state and based in Los Angeles, Laura is a film expert for the U.S. State Department's American Film Showcase and a member of the Academy of Motion Picture Arts and Sciences.

Laura Nix

Director, Writer,
& Producer



DEVELOPING YOUR DOCUMENTARY PITCH MASTERCLASS

With Claire Aguilar

26th August 18:00 - 19:30 PM
(via Zoom)

In this workshop I will talk about how to pitch and present a successful project. Currently, the challenging worldwide COVID pandemic has seriously affected the film and documentary market.

Shooting and in-person onsite production has come to a standstill. In-person exhibition and markets have all become virtual. Film festivals are slowly resuming in-person, but most are online.

As for developing and pitching, how has this environment affected the documentary market? I will give general guidelines for pitching your documentary, including some "do's and don'ts", and suggestions for innovative ways to pitch your project.

There will be ample time for Q&A and discussion.





Claire Aguilar

Film producer, Curator,
Film Festival Director



ABOUT THE EXPERT

Claire Aguilar is an award-winning film producer, curator, film festival director and public television commissioning editor and broadcaster.

She was Director of Programming and Policy at International Documentary Association (IDA), and served as the primary programmer for IDA's biennial "Getting Real" conference. Claire is the former Director of Programming and Industry Engagement at Sheffield Doc/Fest, one of the leading festivals for documentary and digital media. At the Independent Television Service (ITVS), she served as Vice President of Programming and Executive Content Advisor, working on programme content and strategy for the organization.

A second-generation Filipina American, she holds a BA in Communications Studies and an MA in Film and Television Studies from UCLA. Claire is a member of the Academy of Motion Picture Arts and Sciences and serves on the boards of Women Make Movies, Firelight Media and the Why Foundation.

NETFLIX

A NETFLIX GUIDE TO POST-PRODUCTION

With Karim Boutros Ghali
& Frank Piazza

27th August 12:00 - 13:30 PM
(via Zoom)

Duration: 90 mins (including Q&A)

Post-production is the final step in taking a story from script to screen - a combination of images and sound that fuels a story, immerses an audience, and drives emotions. Whether that's building suspense in a horror film, setting up tension in a comedy, or creating exhilarating sequences in an action film, the post-production magic is undeniable.

A duo of leading post-production experts from Netflix, Karim Boutros Ghali and Frank Piazza, will take the stage to discuss budgeting and building the perfect post-production crew for your project.

As well as taking a closer look at some of the common pitfalls of post-production and how to avoid them. Along the way we will look at some of the exciting work Netflix has been producing in the MENA region.



Karim Boutros Ghali

Manager, Post Production
(Arabic Originals)



Frank Piazza

Director, Post Production
(MENA + Turkey)

ABOUT THE EXPERT

Karim has been in the industry for over 20 years, working in the Middle East and Scandinavia before settling in France for 15 years. He founded and ran a Post Production consulting and supervision company in France for 10 years supporting numerous award-winning films. Karim has been actively involved in this arena as a consultant and mentor for several funding forums and is currently focusing on supporting regional vendors, helping uplift the Post Production landscape.

Frank has spent most of his Post Production career in London working as a Post Producer on scripted series, live events, reality, documentaries and commercials as well as stints in the freelance world as a Post Supervisor, primarily in reality.

Since joining Netflix in early 2018, Frank has worked on titles across many EMEA markets before taking the lead of Turkish and Arabic Post Production in 2019. Frank has a passion for building Post Production communities and unlocking the potential to continually raise the creative bar in the markets he works in.

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