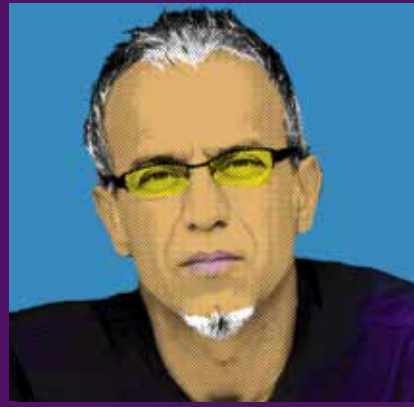


3rd Edition 20-27/7/2022

مهرجان عمان السينمائي الدولي
Amman International Film Festival

أول فيلم Awal Film



AMMAN FILM INDUSTRY DAYS

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DIRECTORS FROM JORDAN

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WELCOME NOTE



Rym Ali

Festival President

"Pick up a camera. Shoot something. No matter how small, no matter how cheesy, no matter whether your friends and your sister star in it. Put your name on it as director. Now you're a director. Everything after that, you're just negotiating your budget and your fee." Oscar-winning director James Cameron is quoted as having prosaically provided such advice to young filmmakers.

In just three years, and despite being born in the year of the Pandemic, the Amman International Film Festival-Awal Film has successfully established itself as a quality festival that aims to showcase first films from the Arab world and beyond - the only festival in the region to focus on this particular "niche."

But our festival's ambition runs far deeper than that: following the "raison d'être" of the Royal Film Commission - Jordan, which is to offer young people the means and tools to make their voices heard through film, the AIFF-Awal Film also aims to provide concrete support and encouragement to films that are still in their "infancy", in the stage of projects.

The Amman Film Industry Days, to which this year we are adding the Amman Film Market as an additional way of supporting first-time filmmakers, include workshops with master classes and panels as well as pitching platforms where young filmmakers will have to present their film projects to gain support and maybe get offers - and during which they will also be expected to "negotiate their budget and their fee", in James Cameron's blunt words.

The AFID received this year 85 projects, out of which 18 were selected: six from Jordan, while others came from Egypt, Palestine, Tunisia, Morocco and Algeria. Their topics, like their origins, are diverse and many of them touch on places and people and the emotions that they evoke.

For the third year, we are partnering with the American Film Showcase and the American Embassy in Amman: music for documentary films is the topic of one of the two workshops, while the other will cover cinematography. Festival participants will have the opportunity to learn about distribution, marketing and packaging for the third year with EAVE on-demand workshop. In collaboration with the Royal Film Commission and Fulbright, filmmakers can also take advantage of an experienced legal expert in Entertainment Law.

AFID's panels, which always attract crowds, again offer a rich array of topics: in addition to a panel about acting with renowned names, we will be hearing from experts about the development of Jordanian cinema and drama, societal opinion and censorship, regional and global collaboration. And there is a timely focus on how refugees are portrayed on screen.

As always, there are also several dedicated panels for first-time feature film directors participating in the AIFF's Arab competition.

Last but not least, no one can ignore the current climate crisis. In the last couple of years, the AIFF-Awal Film was vocal about protecting the environment. This year, we are taking it a step further, by hosting a day to inspire environment-related storytelling that will bring together filmmakers and environmental experts. After all, it is David Attenborough who said: "Nature is our biggest ally and our greatest inspiration." It is encouraging to see artists in our region draw their inspiration from nature as they do their part to preserve it.



Bassam Alasad
Head Of Industry

Amman International Film Festival - Awal film labelled itself as a festival that focuses on its content through the programming team's selection of films and film projects

From its very inception, the goal of the Amman Film Industry Days (AFID) was clear: to build an incubator for projects in the development and post-production phases.

Based on our three-year experience and to support the category that the festival is shedding light on, a third platform was added that caters to first-time Jordanian directors, so that the festival can be one of the main steps taking their project from script to screen.

This year, we initiated our Film Market, which we aspire to be an additional platform that connects filmmakers with financiers, distributors and festivals from the region and the world, and which offers cash and in-kind awards.

At the Amman Filmmakers Industry Days, we aspire to be an essential part of the local and regional filmmakers' steps in the journey of their projects.

We are glad and proud to see that projects that have participated in the platforms in the past two years have seen the light, including: "Here is Cairo" by Hala Galal which already took part in several Arab and international festivals; "Inshallah a Boy" by Amjad Al Rasheed, which we are looking forward to seeing on the big screen; and many other projects that have reached advanced stages of post-production.

This year's focus is on the film industry's craft, as many industry experts share their knowledge and experiences with us through workshops and seminars aimed at professionals and aspiring filmmakers.

We pursue our commitment to environmental issues. An inspirational day brings together environmental experts with filmmakers to launch an Arab platform that supports the inclusion of environmental challenges in cinema.

I want to thank the filmmakers for their resilience, given all the difficult circumstances generated by the Pandemic. They were able to present unique ideas and projects that we are excited to watch in the only accepted dark space we go to with passion!

We are sure there is light at the other end, inspired by different ideas and stories of diverse individuals and communities, with whom we sympathise, rejoice, grieve and celebrate, regardless of our differences.

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ABOUT AFID

A B O U T A F I D

The Amman Film Industry Days (AFID) is the industrial arm of the Amman International Film Festival – Awal Film (AIFF). This program of film industry events includes masterclasses, seminars and discussions with directors and film professionals to stimulate filmmakers in Jordan and the region.

In addition, it offers three pitching platforms for projects in development and post-production, whereby a jury will grant in-kind and cash awards to winning projects.

This year, the festival is piloting a new tool to support filmmakers: The Amman Film Market, which is a dedicated space to connect filmmakers with potential funders, partners and distributors, and acts as a launchpad for projects until they reach their final destination; the audience.



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DOCUMENTARY UNCHAINED

DOX BOX is a non-profit organization committed to documentary filmmaking, mentorship, and training based in Berlin since 2014. With one foot in Europe and the other in the Arab/African region, it proposes carefully designed programs fostering diversity, skills transfer, and alternative visual perspectives. Its mission is to support distinct and remarkable voices from the region to ensure that a vibrant, ever growing, and inclusive documentary community continues to thrive.

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AFID JURY



Rashid Masharawi

A F I D J u r y

A self-taught filmmaker born and raised in Gaza. He is one of the first Palestinian directors who filmed in the occupied territories. His first feature film was *Curfew* in 1994, it was followed by *Haifa* which was the first Palestinian movie officially selected in Cannes in 1996.

In the same year, he founded the Cinema Production and Distribution Centre in Ramallah to develop a Palestinian cinematographic reflection; many Palestinian filmmakers who have an international career have attended this institution. He is currently developing his new feature film “*Passing Dreams*”.



Miryam Sassine

A F I D J u r y

Miryam Sassine is a producer. She majored in audiovisual studies and received a Master's degree in Cinema Research. In 2010, she joined Abbout Productions producing several features and documentaries such as *Costa Brava*, *Lebanon* by Mounia Akl, *All This Victory* by Ahmad Ghossein, *1982* by Oualid Mouaness, *Panoptic* by Rana Eid and *Amal* by Mohamed Siam.

From 2016 to 2020, she was the COO of Schortcut Films dedicated to co-producing international films such as *Félicité* by Alain Gomis and *This Must be Heaven* by Elia Suleiman. In 2016, she cofounded Maskoon Fantastic Film Festival, the first

and only genre film festival in the Middle East and acts as the festival's executive director. Since 2021, she is the Project Manager of Beirut Cinema Platform, Beirut DC's coproduction platform for the Arab region.



**Mohamed
Bendjebbour**

A F I D Jury

Mohamed Bendjebbour is a leading expert in the creative and cultural industries. Bendjebbour has a -25year track record in the entertainment sector. As a French cultural diplomat, he has been instrumental in setting up international co-productions and partnerships between the French cinema industry and Bollywood, Hollywood, and Arab industries.

Bendjebbour has been conferred the prestigious title of Knight in Order of the Arts and the Letters by the French Minister of Culture in 2013.



Reem Fadda

A F I D J u r y

She currently works as Director of the Cultural Foundation in Abu Dhabi and Abu Dhabi Cultural Sites.

Reem Fadda is a curator and an art historian based in Abu Dhabi. Fadda worked as an Associate Curator in the Guggenheim Abu Dhabi. She was also a Director of the Palestinian Association for Contemporary Art (PACA) and served as Academic Director for the International Academy of Art Palestine, which she helped establish.

She has curated many international exhibitions and biennials, including the Saudi Arabia National Pavilion, the UAE Pavilion of the 55th and 59th Venice Biennale, Desert X Al Ula, Jerusalem Lives, The Palestinian Museum in Birzeit, and the 6th Marrakech Biennale.



Rakeen Saad

A F I D Jury

Rakeen Saad was born and raised in Amman. At the age of 10, Rakeen found her love for theatre where she attended the Performing Arts Centre in Jordan. Rakeen acquired her BA in Drama from the University of Exeter. In 2013, Rakeen became locally famous for her role as Ghinwa in the popular comedy series Female by Tima Alshomali. In 2015, she landed her first cinematic role Jamileh in the award-winning film 3000 Nights by May Almasri.

In 2021, Rakeen Saad starred in the popular Netflix series, Rawabi School for Girls.

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AFID EXPERTS



Stefano Tealdi

Pitching Trainer

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: When We Were Bullies by Jay Rosenblatt (Oscar nomination 2022!); 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 (Special Mention Next Masters DOKLeipzig 2017, Terra di Siena - Premio della Critica, Special

mention In-Edit, Barcelona 2018). x`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 (24x52, Best international TV prog. US Taste Awards 2014) and recently produced Food Makers go Global (5 x 26 MDR/Arte).

He tutors in storytelling and pitching for Biennale Cinema and VR College Venice, Marché du Film Cannes, Documentary Campus, Eave, EDN-European Documentary Network, ESoDoc, La Fabrique Cinémas Institute Français, Factory, Films des 3 Continents - Produire au Sud, Imagination - Arab Film Scriptwriting, Jump In - Poitiers FF, Maia Workshops, Ouga Film Lab, TFL-Torino Film Lab, Scuola Holden, ZagrebDox Pro and ZELIG Film School.



Mariam Shahin

A F I D Reader

Harvard educated writer and filmmaker, Mariam Shahin has produced and directed more than 75 documentary films in both short and long format during the last two decades. Ranging from historical and archaeological 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 works are Gaza Fixer, Free Running Gaza (2011) and Beirut Photographer (2014), the Jordanian crime film – Bilal and Suzanne: Crimes of Passion (2020) and the 2023 Bio-Pic - Saddam Hussein: Between Legend and Reality. She is currently experimenting with mystery themes, archeology and crime.

Shahin lives in Salt, Jordan, but her prolific work takes her across the Arab World, Africa, Europe and the America's. She began her work as a print journalist during Jordan's democratization era in the late 1980's and covered both Intifada's, the Iraq wars and the Arab Spring. She is currently developing themes related to music in the Arab World, multi-culturalism among expatriate Arabs and the revival of ancient art forms in the region.



Elias Khlat

A F I D Reader

A producer and filmmaker, born in Tripoli - Lebanon in 1965, Elias Khlat 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 a fully-grown production house that specializes in corporate and documentary films. Committed to repositioning Tripoli in Lebanon's cultural scene, Khlat 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 Tripoli Film Festival bringing international films

and guests to a city recovering from the wounds of war. During the past years, Khlat was a member of several film festival juries, and organized many events related to cinema in Lebanon and abroad.

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AFID PITCHING PLATFORM

JORDANIAN FILMS IN DEVELOPMENT

“Awal Film”

The 100 Hour Trip

THE 100 HOUR TRIP

WRITTEN & DIRECTED BY HADEEL LAWI

Country:

Jordan

Director:

Hadeel Lawi

Producer:

-

Production company:

-

Type:

Narrative

Total estimated budget:

\$700,000

Secured Financing:

-

Synopsis:

In a fictional bureaucratic isolated zone lives Saber. This zone convinces its people they are surrounded by terrorists. One day Saber takes the bus heading to the other friendly zone, the driver strikes on the way and stops the bus & he dares Saber to continue on foot. Along the way, aber meets another traveller. Their journey begins and they start unrevealing the reality in magical settings. Discovering prohibited zones, where the terrorists turned out to be a lie & only simple people live around. During their journey, they get closer to their own identities & memories to regain connection to their humanity. Finally, they arrive & decide not to go back to their home zone.



Director's Biography:

Hadeel received a development fund (2021) from The Royal Film Commission in Jordan for her first feature film & the project got selected for Rawi script Lab 2021. She holds a BA(Honors) Digital Filmmaking from the UK, Lawi created social media commercials with 2+ million views. She worked as a director's assistant for an international director, her role involved creative input on the script. Hadeel worked as an Assistant Director for several international productions & she was involved in several short films development as a script note provider. Parallel to her feature she is

working on her first professional short.

Director's intention:

To me, this story is built on the foundation of how we lose our humanity over time, and what are left to all of us are faint memories of what we once used to be. When I first started writing this script it was about a man who is trapped in time. The more I developed, the more I understood that this man is in all of us & where he come from is where we all come from among the world. I concluded that what has faded the most is our treasure, our humanity. I find this script a great window to Magical realism as a genre that is not expanded in the Arabian cinema..

Contact Information:

Name of main contact: Hadeel Lawi

Email: al.ay.hadeel@gmail.com

The Lift

THE LIFT

A FILM BY SALEH KHATAYBEH

Country:

Jordan

Director:

Saleh Alkhataybeh

Producer:

-

Production company:

-

Type:

Narrative

Total estimated budget:

\$300,000

Secured Financing:

-

Synopsis:

In a lower-class neighborhood in Amman, the story kicks off when an old lady, abandoned by her son, is restrained in her own house with her neighbors dead body and an infertile burglar who is insecure about his own masculinity. As the story unfolds, both the old lady and the burglar struggle to stay human.



Director's Biography:

Saleh Al-Khataybeh is a Jordanian filmmaker from the city of Zarqa. He holds a BA in Mechatronics Engineering. He decided to make a career shift and started attending film workshops with the Royal Film Commission of Jordan.

In early 2020, Alkhataybeh directed a short narrative film of 30 minutes runtime called "Truce". And it has won fifteen best short film awards so far. He is currently working on his feature film debut; "The Lift", which won a development grant from "the Jordan film fund/The Royal Film Commission of Jordan".

Director's intention:

The film tackles many layers and even though the film's outer layer is the story and the plot of the film, there is another layer that I can summarize with the famous saying of Sartre "Hell is other people". Others' approval of our behavior and actions is what determines how satisfied we are with ourselves.

All of our actions and dreams lose their value if we don't obtain society's approval first. The film addresses societal pressure on individuals to force them to be something else rather than what they really are.

Contact Information:

Name of main contact: Saleh Al Khataybeh
Email: salehkhatibeh1@gmail.com

The Last Hymn

الترنيمة

الأخيرة

THE LAST HYMN

Country:

Jordan

Director:

Karim Ariqat

Producer:

Naser Jarun

Production company:

Fooq Al-Sada

Type:

Narrative

Total estimated budget:

\$233,210

Secured Financing:

-

Synopsis:

The Last Hymn is a slow-burn existential drama about the journey of George back to his home city to face his past with all its complexities.

George comes back to Ma'daba to attend his younger sister's wedding after running away 11 years ago, but he's coming back with his pregnant girlfriend, Natalia. This creates tension between him and his estranged family.

Coming back, he starts digging into his past and looking at the real reasons why his teenage love, Christina, took her life.



Director's Biography:

Karim Ariqat is a Jordanian screenwriter, actor, 1st AD, and director, born in 1992. He has written and acted with Fooq Al-Sada, and wrote "Jalta", for Ro'ya (2022, 2018). Participated in Rawi screenwriting workshop with his script "Five Thieves" (2019), PGAs Power of Diversity workshop (2019), and Mosalsalat lab with "Womanizer" (2019). He wrote "Al-Rasool" and "Tikriti" podcasts for Rising Giants Network in April of 2022. He has also written numerous ads for TV and radio.

Director's intention:

As a kid, Madaba always felt like a magical place. My father used to take us there multiple times a year. It was a different place than Amman. This project offers a unique opportunity to look at Madaba and its astounding religious heritage. This film deconstructs what it means to have faith and what it means to lose it. I see the character's journeys as a descent into self, place, and time. As George grows closer to finding the truth, so does his physical journey into the heart of Madaba and his temporary journey back in its rich history.



Producer's note:

This project was born out of the Cinematic Adaptation workshop. We have the adaptation of a controversial novel born out of real-life in Madaba. The adaptation seeks to look beyond the controversy and into the core of the struggle. This project is unique. It is an unapologetic look at modern-day Jordan, yet it's a loving look. This look is thorough it carries Madaba as it is now yet it remains artful and romantic as we see it. This story is real, and it's a story Madaba deserves to tell, and Jordan deserves to hear.

Contact Information:

Name of main contact: Naser Jarun
Email: naser@fooqalsada.com

Detour

**Country:**

Jordan

Director:

Mooney Abu Samra

Producer:

Yanal Kassay

Production company:

-

Type:

Narrative

Total estimated budget:

\$15,000 (development)

Secured Financing:

-

Synopsis:

Tamara is in her mid-thirties, despite the societal pressure as a truck driver in a male-dominant field, she works to support her troubled father. In a desperate attempt to pay her father's debt, she accepts a mission to smuggle illegal commodities through the eastern Jordanian desert. The story unfolds after encountering other smugglers, which puts her in a life-or-death situation.



Director's Biography:

Mooney Abu Samra began her career in the field of Filmmaking in 2013 by participating in several intensive workshops with the Royal Film Commission in making short novel films, digital films, documentaries and editing over three years. She started working as an editor in 2016 in documentaries, films, commercials and tourism advertisements with various parties such as TV channels, international refugee relief organizations and nature protection, and production companies. She wrote and directed the short film "Closure", which was produced this year 2022.

Director's intention:

I faced a lot of criticism for what I am passionate about from my community, under the slogan of "filmmaking is not worthy of women", but I have continued my studies in filmmaking until I became a director. In my script, "Tamara" works as a truck driver after leaving her university to take care of her ailing father and bear all his responsibilities alone. Tamara was exposed to society's criticism of her work, which led her to avoid interaction with the society to avoid attempts to harass her as a woman in a male-dominant field. On the other hand, the value of the family is the highest human value we need. I and Tamara had to balance sticking withour passion and saving our families.



Producer's note:

I, along with my two brothers, was raised by a single mother in an environment where this was considered abnormal. She had to fight doubly hard for us to have any sort of opportunities. In that time, she became a photographer, a chef and a health coach/ Through her efforts, she helped put the three of us through university. When Mooney approached me with her film, it spoke to me immediately, not only on behalf of my mother, but also on behalf of all the women who I've met throughout the years who also suffer stigmatization in an ever-changing world.

Contact Information:

Name of main contact: Mooney Abu Samra
Email: abusamra.mooney1086@gmail.com

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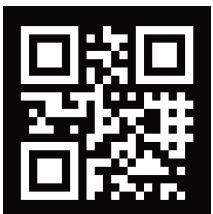


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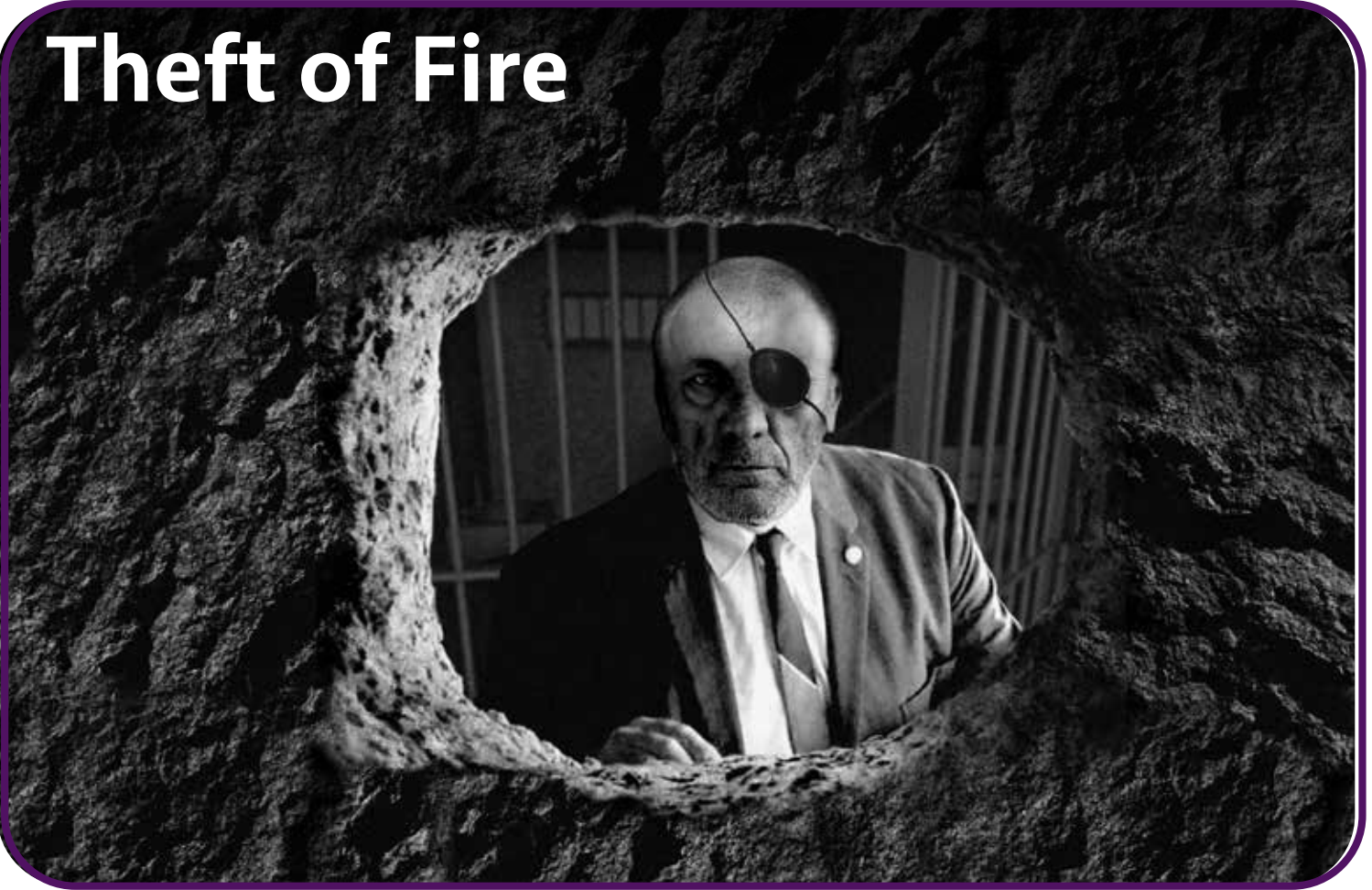


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ARAB FILMS IN DEVELOPMENT

Theft of Fire


Country:

Palestine

Director:

Amer Shomali

Producer:

Rashid Abdelhamid

Production company:

Made in Palestine Project

Type:

Hybrid Documentary

Total estimated budget:

\$1,175,000

Secured Financing:

\$113,000

Synopsis:

Shifting between documentary and fiction, Theft Of Fire is a heist film where the audience becomes a key part of the robbery: A documentary about a story that did not happen.

Set in 1981, Theft Of Fire's resistance narrative centers around NAJI, chief curator at the Palestinian Museum of Archeology who decides to undertake a daring heist at a prison in the Negev Desert. Inside, Naji must outwit MOSHE DAYAN, an Israeli military legend, who has hidden away a massive collection of stolen Palestinian archeology.



Director's Biography:

Amer Shomali is a Palestinian multidisciplinary artist using painting, films, digital media, installations and comics as tools to explore and interact with the sociopolitical scene in Palestine. Shomali co-directed an award-winning animated documentary, *The Wanted 18*, which premiered at the Toronto International Film Festival in 2014. The film was awarded the best documentary award in Abu Dhabi, Carthage, Traverse City, and Al-Jazeera Film Festivals. *The Wanted 18* was in the official submission lists for the foreign language and documentary categories of the Oscars 88th.

Director's intention:

Shifting between documentary and fiction, *Theft Of Fire* is a heist film where the audience becomes a key part of the robbery: A documentary about a story that did not happen. Set in 1981, *Theft Of Fire*'s resistance narrative centres around NAJI, chief curator at the Palestinian Museum of Archeology, who decides to undertake a daring heist at a prison in the Negev Desert. Inside, Naji must outwit MOSHE DAYAN, an Israeli military legend who has hidden away a massive collection of stolen Palestinian archaeology. For decades, Dayan was the main driver of Israel's looting of Palestinian antiquities.



Producer's note:

Theft Of Fire is currently in the initial stages of development, and we have already secured Canadian co-production. Our Montreal-based partner, Ina Fichman (INTUITIVE PICTURES), has experience building international co-productions and has already been working with Palestine. In 2014, Fichman completed production on the animated documentary feature *The Wanted 18*, directed by Amer Shomali and Paul Cowan, which had its world premiere at TIFF. This production partnership is built on our shared objective to submit the film to major International Film festivals.

Contact Information:

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Aysha Can't Fly Anymore

**Country:**

Egypt

Director:

Morad Mostafa

Producer:

Sawsan Yusuf

Production company:

Bonanza Films

Type:

Narrative

Total estimated budget:

\$402,000

Secured Financing:

\$100,000

Synopsis:

Aisha, a young Somali woman, 26 years old, works as a health carer for elderly patients and lives in Ain-Shams, a neighbourhood in the heart of Cairo where she witnesses the underworld of growing African migrants' society and the tension between the different groups. Routine, pressure of dreary work and being stuck in a loveless relationship with an Egyptian cook; while being involved with an Egyptian gang that controls her neighbourhood and blackmails her to steal apartments' keys from the old patients that she serves, which makes her dreams and violent nightmares cross to her reality and lead her into an impasse.



Director's Biography:

Morad, an Egyptian Filmmaker born in Cairo. He worked on several independent films; collaborated as an executive director in "Souad" - the official selection in Cannes Film Festival 2020 and Berlinale Panorama section. He wrote and directed three short films, all of which were selected in "Clermont-Ferrand" in three consecutive years and participated in other major festivals such as (BFI London - Palm Springs - Shanghai - Thessaloniki - Stockholm - Karlovy Vary - BAFICI Buenos Aires - FIFF Namur - Cinemed Montpellier - Durban - Cairo - El Gouna - Carthage) and won more than 35 international awards. He is currently working on his first feature film and was selected at La Fabrique Cannes.

Director's intention:

I started thinking about the film a while ago through a moment stuck in my memory when I was riding a microbus while visiting the neighbourhood, and I noticed an African girl with a tired face resting her head on the glass and sleeping next to me. She suddenly woke up frightened and crying hysterically, startled me and the other passengers, then left without any explanation. That was the trigger for this project, neither this girl nor that moment left my mind for days as I tried to penetrate that girl's mind wondering about her dreams and nightmares that merged into the world of reality in a city that is cruel on its people, then how about newcomers?!



Producer's note:

This is the third film I have made with the director Morad Mostafa after having done two shorts. About this project in particular; it started when Morad was on a visit to my neighbourhood; Ain Shams, which he was a former resident of as a kid, he noticed how it is dominated by African migrants now, however, having lived there my whole life I thought that it has always been like this since I can remember. They have always been my neighbours, but little we knew about each other or maybe our paths never crossed, they lived in their world so did we, I wondered why!

Contact Information:

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Sorry to be There

**Country:**

Algeria

Director:

Aissa Djouamaa

Producer:

Aissa Djouamaa

Production company:

Nouvelle Vague Algerienne

Type:

Documentary

Total estimated budget:

\$500,000

Secured Financing:

\$20,000

Synopsis:

After the French nuclear tests in Southern Algeria between 1960 and 1968, an association in Reggane tried to lodge a complaint at the International Criminal Court in The Hague against the French government for its crimes against humanity.



Director's Biography:

Aissa Djouamaa is an Algerian producer, director and distributor. He studied cinema between Tunisia, France and Canada before returning to Algeria and creating his production company Nouvelle Vague Algérienne. He made short films with which he toured around the world. In 2018, he created the Souk Short Festival, then produced and directed his first feature film in 2020. Today, the director is preparing his second feature film, and the producer is the bearer of 5 feature films between fiction, documentary and animation.

Director's intention:

By summarizing what happened in Southern Algeria between 1960 and 1968, I decided to treat this subject with action and a creative touch. Talking and evoking the past without having an interest is useless. What pushes us to continue is the present. This documentary project is a real action rather than a film that will just tell images and give the vision of the director; we will create a situation in the history of this film project by pushing an association in the region of Reggane to collaborate with a law firm abroad, to make an update for the census of all victims in the region, filing a complaint to the International Criminal Court in The Hague, Netherlands.

Producer's note:

The project is in development, and our production company is looking for funds to accomplish this mission in the best conditions. After developing the project, we have reached a stage where we need more means to advance in the development. We will try to solicit funds from the Mena region, such as AFAC, DFI and others, as well as funds available in our country as that of the FDATIC (Ministry of Culture - Algeria), Ministry of Moudjahidine - Algeria as well as the ONDA. After Beirut Cinema Platform, Participant Media from the USA got in touch to know more about the project, if this collaboration with a company that has many academy awards will take place, the project will be done in the best condition, and it may be in the race for the Oscars in two years.

Contact Information:

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Hamlet from the Slums


Country:

Egypt, KSA, Qatar, Lebanon, France

Director:

Ahmed Fawzi Saleh

Producer:

Ahmed Amer

Production company:

A. A. Films

Type:

Narrative

Total estimated budget:

\$674,178

Secured Financing:

\$532,601

Synopsis:

Ahmed buries his father. His uncle takes over and marries his mother to keep the wealth within the family. The slum where they live is overdue for gentrification as part of a nationwide plan to get rid of informal settlements. Ahmed continues to work for his rigid uncle. His burden is accentuated by his fluid sexuality in a patriarchal society. He escapes his bleak existence by going to Sufi festivals to lose himself in transcendental rituals where he sees his father's apparition, who demands revenge from the uncle. Ahmed now has to face a living patriarch to avenge a dead one.



Director's Biography:

Ahmed Fawzi-Saleh (1981, Egypt) holds a degree in History from Suez Canal University in Egypt. Later he graduated from the High Cinema Institute in Egypt in 2009, specializing in screenwriting. He took part in several documentaries as a scriptwriter and a researcher. His short documentary *Living Skin* (2011) was screened at many international film festivals. His feature *Poisonous Roses* premiered at IFFR 2018. *Hamlet From the Slums* will be his second narrative feature.

Director's intention:

The slum where I lived is currently being gentrified. The lives of its people, who depend on it for livelihood, are uprooted without clear alternatives from authorities. This film is a tribute to this heroic community and documenting a changing Cairo. Under *Hamlet's* cover, I can protest the Egyptian status quo. I want the audience to ask questions and start debates. I aim to show the people of the slums as they carve a life for themselves despite their fate. The film will showcase different layers; Shakespeare's tale as one and its hidden significance to the slum as another.



Producer's note:

When Fawzi Saleh approached me to co-write and produce his second feature, I jumped onto the opportunity. Adapting *Hamlet* into the world of Fawzi Saleh's slums and Sufism is an exciting task. Our approach is to use *Hamlet* and make it relevant to contemporary Egypt, making it a completely authentic take on the classic play. Our film is a great way to turn *Hamlet* into an urban fable, making it relevant to post-revolution Egypt.

Contact Information:

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The Missing Camel



Country:

Morocco, France

Director:

Cheikh N'Diaye

Producer:

Ilham Raouf & Jean David Lefebvre
& Maud Hyunh

Production company:

Abed Aflam & Drole De Trame

Type:

Documentary

Total estimated budget:

\$335,211

Secured Financing:

\$139,032

Synopsis:

In 2007 President Sarkozy gave a speech in Dakar stating that "the African man has not made history enough". My aunt used to say: We are the heirs of King Alboury N'diaye. Determined to find out about his family's true story, Cheikh flies to his native Mauritania. an imaginary camel suddenly appears. Cheikh N'Diaye named him Zarathoustra. He becomes his confidant, responding to his questions and doubts by asserting African proverbs. In Mauritania, Mali, and Senegal, he finds out that colonization strongly altered his family's story.



Director's Biography:

After studying at the Practical School of Studies (the Sorbonne) and at the International Institute of the Image and Sound (3iS), where he opened himself to directing and audiovisual technology, Cheikh N'diaye made his first documentary film "Najib Soudani, Craftsman and Master Gnawi" in 1999.

This first experience led to three documentaries: "Malouma, Sand Diva", "The Shadows of Marabouts", and "White Negro". He launched the culinary magazine "Afrique Je te mangerai" on the internet, which aims to talk about a positive and dynamic Africa.

Director's intention:

This documentary is a response to the racist shocking speech of former president Nicolas Sarkozy, who said: "the African man had not made enough history". This 'great man' seemed untouchable and frightening to me. To overcome my fear, I dressed him up in my imagination in a Napoleon costume. I chose Muhammad Ali as my ally because of his courage and struggle with his fists and ideas. I have invoked his emblematic figure to allow incarnation in a non-victimary way, via the boxing ring metaphor, my fight against Sarkozy, as a response to his speech. My Mauritanian aunts constantly repeat: "we are direct descendants of King Alboury N'diaye", and this is my gateway as an African man into my history.

Producer's note:

We are glad to introduce you to Cheikh N'Diaye's documentary "The Missing Camel", a comedy and road trip documentary in three African countries.

This project is co-produced by Abel Aflam in Morocco and Drole de Trame in France.

Cheikh N'diaye is an experienced writer-director who knows well the ground on which the film will be shot. Thanks to his experience, he tackles with serenity this quest for a complex, intimate and emotional family history, mixing rumors, wrong tracks, and reality. Through the themes tackled, family, identity issues, nationality, political ideologies and beyond the N'diaye family, our project concerns anyone whose families have been turned upside down by colonial conflicts.



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The Seasons of Janet

**Country:**

Tunisia

Director:

Mehdi Hmili

Producer:

Mehdi Hmeli &
Moufida Fedhila

Production company:

Yol Film House

Type:

Narrative

Total estimated budget:

\$1,500,000

Secured Financing:

\$180,000

Synopsis:

In a Tunisian coastal village, lives Jannet, a young mother and worker in a textile factory. Jannet struggles to finish the construction of her modest house to free herself from the grip of her husband's family. At the textile factory, Jannet succeeds in forming a union to protect the rights of women workers. But the boss of the factory informs them that the company is bankrupt and it is shutting down immediately. Jannet is devastated by the news. She does not despair and decides to take control of the factory and manage it with her comrades. This long and fierce battle will change Jannet's intimate life forever. 44



Director's Biography:

Mehdi Hmili is a Tunisian director, screenwriter and producer. In 2019 he participated in La Fabrique Cinémas du Monde at Cannes Film Festival with the featured documentary "Fouledh". His second feature film "Streams" premiered at the 74th Locarno Film Festival and won numerous awards such as Best Actress at (the 43rd Cairo International Film Festival), Special Jury Award (Kolkata International Film Festival) and Best Director Award (Malmö Arab Film Festival). Mehdi Hmili is part of the new wave of young Tunisian filmmakers and he is a major figure in the current Tunisian cinematographic landscape. Mehdi Hmili is a Torino Film Lab Alumni.

Director's intention:

"The Seasons of Jannet" is an intimate film about the struggle of a woman who wants to wrest her place in a world increasingly obsessed with profit, advocating savage liberalism to the detriment of the human being. The film is a fable about the courage of female workers that ended up provoking the rage of a patriarchal society, a philosophical tale about our current societies and their hypocrisy and scorn of individuals, a unique and moving tale of freedom and independence. Jannet, the young worker and mother, symbolizes this revolted, proletarian and flouted Tunisia, who fights against a corrupt and unjust system. It's a strong tale of a woman who will free herself and fights for her rights.



Producer's note:

"The Seasons of Jannet" has a powerful and vital story that explores the depths of human nature from post-revolution Tunisia. It's a story of resistance, of friendship and hope. When Mehdi Hmili told me about this powerful and unique story, it was obvious to me that this is an exciting film subject with colorful characters, a passion for a cause with a major challenge to know how to save the factory and the dignity of these women; an unfolding worthy of a perfect film script. The essential elements that motivate me to produce this film are the tribute to courageous women, the particular aesthetics, the charismatic characters, the dramatic intensity and the global reach of the subject.

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Breakfast, Lunch & Dinner



Country:

Egypt, France

Director:

Mohamed Samir

Producer:

Marwa Abdalla

Production company:

DayDream Art Production

Type:

Feature Narrative

Total estimated budget:

\$600,000

Secured Financing:

\$49,000

Synopsis:

Using her daily sacred meals: breakfast, lunch, and dinner; for 45 years, the mother succeeded in capturing her son and keeping him at home with her. A deadly illness forces her to see that she made him grow into a useless man who's not good for anyone, not even himself. She now realizes that she is leaving him alone and in vain. She must make a decision: either find for him the ideal woman who will accept the role of a mother disguised as his wife or help him grow so he can survive on his own after her death.



Director's Biography:

Mohamed Samir has a diverse experience in the film industry: he graduated from the Higher Cinema Institute in Cairo as a film editor in 2002; founded "Day-Dream Art Production" in 2007, one of the first independent production companies in Egypt to support the independent film movement.

He produced several short films for Egyptian filmmakers, including his feature film projects such as "Factory Girl" by Mohamed Khan, and was appointed the Artistic Director of CIFF in 2014. Currently, Samir focuses on writing and directing, starting with the short film "A normal Day" and the feature film project "Breakfast, Lunch, and Dinner".

Director's intention:

A tragicomedy that examines the idea of tyranny that's disguised as love and over-care, which is hard to recognize and it carries a philosophical paradox: would you trade freedom for heaven? From the heart of this paradox stems a very attractive cinematic world constructed from juxtapositions of opposites, darkness/light, comedy/tragedy and love/possession. The elements that made me see the cinematic potential of this story are the son who has no character and doesn't deal with life, the mother that stole her son's character, and finally, her weapon of choice that she uses to control him, food.

Producer's note:



There is an interesting quality about this project which is how the psychoanalysis of the characters is true to a shocking extent, which helps perceiving the hard journey of each character in an intimate, sympathetic & forgiving manner; and will guarantee a good connection between the story and the audience. The film creates interesting parallels between the possessive mother and the society that steals the individual's character, something I see relevant for the Arab audience in general. Yet, the film discusses the deep human condition of destructive love that goes beyond the culture & language of the film.

Contact Information:

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Fifty Meters

**Country:**

Egypt

Director:

Yomna Khattab

Producer:

Ahmed Amer

Production company:

A. A. Films

Type:

Documentary

Total estimated budget:

\$95,000

Secured Financing:

\$23,750

Synopsis:

When I turned 35 last year, my life came to a crossroad. I knew that the conventional path for the typical Middle Eastern woman was not for me, and I needed to make some decisions. So I decided to step into my father's male-dominated world of his water aerobics team. A group of men over sixty. Through this project, I am redefining my relationship with him by immersing myself in the narratives of his circle of friends and the patriarchal system at large, all of which have dictated my life's choices.



Director's Biography:

Yomna Khattab is a Filmmaker based in Cairo. Khat-tab's short stories book "Videotape from the nine-ties" was published in 2015 by Dar El Shorouk. As a scriptwriter, her feature film "Rokaya" won the best script for young scriptwriters for Sawiris Cultural Prize 2018. The script of her short film "The First Sin" also won the Film Prize Robert Bosch 2021 development fund. She is currently developing her first feature documentary, "Fifty Meters", with the producer Ahmed Amer (A.A. Films), which won nine prizes at Gouna Film Festival 2021. The project also took part at the Documentary Association of Europe Showcase in April 2022 and has been selected for Durban FilmMart 2022. Khattab's main interest in her work is to explore the politics affecting women's choices, in addition to family dynamics in contemporary times.

Director's intention:

Since I turned 35 years old, I have been facing this critical phase of 'making choices' regarding family and career. My father will turn seventy this year. I observe how he deals with choices he made at my age. I started to perceive him as an unfulfilled man who repressed his personal artistic aspirations. I can hardly fathom this idea and think about my own aspirations, and I fear conformity. That's when I decided to step into my father's only male world. By embarking on this journey with my father, I want to explore the idea of resistance to the unwritten society codedetermining the life path of women, a code that has been shaped by men like my father and his friends, who perfectly represent the patriarchal system that I suffer from. Through this project, I want to face my father and my fears, get rid of my ghosts and move forward with my unconventional decisions.

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FILMS IN POST PRODUCTION

Harvest Moon

**Country:**

Jordan

Director:

Rama Ayasra

Producer:

Asmahan Bkerat &
Mariam Salim

Production company:

-

Type:

Documentary

Total estimated budget:

\$172,000

Secured Financing:

\$51,600

Synopsis:

Before it comes to extinction; two activists are on a mission to bring wheat cultivation back to its original homeland, Jordan. Their friend Mohammad Abu-Jeyyab, leaves his job as an engineer in New York to become a farmer, holding on to his heritage and supporting the two activists. They are trying to preserve the disappearing wisdom of the elderly shepherd Abu-Tareq, who is still farming rain-fed wheat in the Jordanian countryside. Facing urbanization, lack of public awareness, and governmental policies that encourage importation, the four create a meaningful community ecosystem where wheat is grown, ground and baked locally.



Director's Biography:

Rama Ayasra studied Digital Filmmaking at SAE institute - Amman (Bachelor Degree Middlesex University London). During her studies; Ayasra has written and directed eight short films. Her works include writing, directing "Nos Lera" short film, directing "Crowded Sakeb" short documentary which was awarded the audience prize at the Franco-Arab Film Festival in 2018, writing and directing "Cadence of the Valley" which has participated in 20 international film festivals winning more than 10 awards. Ayasra now works as a producer and director of "Tales of Cinema" a TV show on Al-Araby TV. She recently produced "Closure" short film by Mooney Abu Samra 2022.

Director's intention:

Since childhood, I've always found nature a place where my imagination expands, magic is tangible and space is felt. I grew up to cherish and appreciate my heritage, finding so much beauty and meaning in it. My grandfather was a shepherd and a farmer, but I've never met him. For me, now Abu-Tareq is my grandfather, he's exactly the same, even in the way he looks. Because I feel his wisdom and knowledge are being forgotten, I want to make this film. It's an opportunity to connect nature, identity and spirituality together through the demanding topic of food sovereignty.



Producer's note:

We want to be part of making change happen, reconnecting people to land and to their true identity. We want to create impact so that we can all eat what we grow. As food sovereignty is being threatened in the region, we keep reshaping the narrative to better depict the situation. The more work we put in, the additional partnerships we create, the more we develop as a team, the better Harvest Moon would be told. We aim to make a film that positions our region not only as capable of making engaging documentaries, but is leading in telling them artistically.



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Final Training

UN FILM DE YASSINE FENNANE



Country:

Morocco

Director:

Yassine Fannane

Producer:

Kawtar Tazrouti

Production company:

Morocco Film

Type:

Narrative

Total estimated budget:

\$200,000

Secured Financing:

\$90,000

Synopsis:

During a rehearsal for an adaptation of "The Maids" by Jean Genet, tension rises when the director, Nabil, interrupts the actresses to show them how to strangle in a credible way. Asphyxiated by the hands of Nabil, Hasna, the actress leaves the stage. Nabil loses his sense of reality under stress and the influence of the antidepressants while being asthmatic. The play will be performed in front of an esteemed producer and a cultural officer from the French Embassy. Nabil manages to calm down to complete the final training, with the help of his assistant and girlfriend. But his addiction starts to cause hallucinations, where he sees a child who looks strangely like him. The final training of the play goes well, but Nabil loses his sense of reality.



Director's Biography:

Born in Rabat in 1978, holder of a degree in performing arts at the Sorbonne (Paris 1), Yassine Fennane has produced several successful series "one hour in hell", "bnat lalla menana", "waadi"... for the various local channels. He also directed a first feature in 2014 "Karyan Bollywood", which had several awards in festivals (Tangier, Malmö, Geneva..).

Director's intention:

"Final Training" was born from the will to communicate the doubts, I get as a director in television and cinema. Nabil is a theatre director with difficulties overcoming his personal problems and finding inner peace. There's a gap between Nabil's character and my own when it comes to doubts. By showing the inability to perform the strangling scene, we portray Nabil as an artist lost between addiction, money and his relationship with his father. The feeling of realism is accentuated by our screenwriter Nabil Mansouri, as he plays his role as a Director of Theatre while walking us through his experiences when performing. Thus, resulting in the creation of the documentary that tackles the doubts of an artist by showing his personal life (Relationships, misunderstandings, with his father, financial problems and addiction). To show the suspense of carrying out a successful play, we aim to work with the aesthetic aspect of the film by emphasizing the sound design, that will create Nabil's mental universe.



Producer's note:

It all started with a discussion around the intellectual vacuum created during the difficult period of Covid 19, this was witnessed by history and cinema. In a daring, turbulent and full of vitality cinema, the film develops an echo of this rising protest. The complex reality of the situation of the female artist in Africa and the Arab world, a world undermined by mental abuse and harassment. This independent film is carried by young creators who find independence a real place of expression and emancipation.

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The Evening Tree

**Country:**

Tunisia

Director:

Adel Bakri

Producer:

Adel Bakri

Production company:

At Madera Productions

Type:

Narrative

Total estimated budget:

\$600,000

Secured Financing:

\$460,000

Synopsis:

During the 1970's Aisha and her parents left their remote village in Tunisia and fled to Italy. Forty years later, Aisha became an actress and is about 50 years old, is going through a difficult period as she is managing a life on her own after separating from her husband, and trying to recover the remaining memories she has left of her parents. After meeting a young Tunisian illegal immigrant by chance who recently snuck into Italy, Aisha is not the same as before she became obsessed knowing more about the origins of her family and the place she left at a young age.



Director's Biography:

Adel Bakri is a Tunisian-Italian director, actor and producer: He has a degree in Performing Arts (Acting and directing in Rome - Italy, 1992) and a degree in Directing (Rome - Italy, 1996). He has participated in many Italian and international productions and worked as an assistant director with many foreign and Arab directors, including Mohamed Malas in Syria and Ahmed Rachedi in Algeria. Adel Bakri has directed nine films, seven feature-length documentaries and two short fiction films, some of which have been screened in several festivals and on several television channels.

Director's intention:

The Evening Tree is a story aimed at a wide audience in the north or south, aiming to better mutual knowledge and understanding. Although we are largely saturated with stories about emigration and information about it, I feel it is necessary to try a new approach to the subject from a southern village, because usually the problems related to emigration are seen from the countries of arrival, rarely from the countries of origin, as if we were looking at the consequences and not at the factors that trigger this phenomenon around the world. The story follows a narrative style largely inspired by Italian Neo-Realism, with two overlapping parts that are different in terms of narrative and aesthetic choices. The contours of the story allow for the evolution of simple stories full of life and interwoven feelings.

Producer's note:

The Evening Tree is also a film about the need to preserve memory and bring to the surface all aspects of the ever-present phenomenon of emigration that are focused on the changes in modern society. A story motivated by a leading thread: dualisms. Dualisms highlight the life choices of some people united by the same dreams and the same attachment to their origins. People of ordinary simplicity. Dualisms that highlight the emptying, by obligation or by choice, of a village that is ancient in its history. Always used to departures, but this time welcomes a return, an unusual return that will break the chain of these departures for the first time.

Contact Information:

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A Summer in Boujad



Country:

Morocco, France, Belgium

Director:

Omar Mouldouira

Producer:

Mohamed Nadif &

Valentin Leblanc & Delphine Deuz

Production company:

Awman Production & Black Boat
Pictures & White Boat Pictures

Type:

Narrative

Total estimated budget:

\$687,618

Secured Financing:

\$499,898

Synopsis:

Seven years after the death of his mother, Karim, 13 years old, has left Paris to go back to Morocco with his father Messaoud, who has remarried. After a year of boarding school at the French high school in Casablanca, he returns to Boujad, a small town in central Morocco, to spend the summer with his blended family. His initial emotions merge with the uncertainties of adolescence and the need to reconquer his position in his family.

Director's Biography:



Omar Mouldouira was born in Paris in 1973, graduating in 1999 from FEMIS with a degree in sound engineering. After having worked on the soundtracks of several films, he participated in several Masterclasses with John Truby and Robert McKee and began to read scripts for the CNC and Equinox. Since 2004, he has been teaching audio-visual techniques, screenplay writing and directing in several film schools in France and Morocco. He has written and directed several short films that received awards in numerous film festivals and were also broadcast on European and Moroccan television.

Director's intention:

I hope to be able to share my intentions as a filmmaker to the public thanks to an artistically and technically successful post-production. To achieve this in the tight economy in which we operate, I intervened in the editing and sound editing of the film in conversation with my producers. The support of Vincent Arnardi (mixer) and Alexandra Poquet (color grading) also allow me to bring this project further. Now we need to have the means to undertake together the culmination of this adventure. I hope you will help us with this.



Producer's note:

Karim, a stranger at home on his return to Boujad after years of absence, is ready to do anything to find a place and regain the love of a father who has become a shadow of himself. He then embarks on the perilous crossroads where those who cannot find themselves sometimes get lost. Our post-production must now allow Omar to express his artistic intentions in discussion with a team that will push him forward.

Contact Information:

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Swinging Fields



Country:

Jordan, USA, France, Ireland

Director:

Sareen Hairabedian

Producer:

Azza Hourani &
Sareen Hairabedian

Production company:

HAI Creative

Type:

Documentary

Total estimated budget:

\$545,112

Secured Financing:

\$307,353

Synopsis:

Swinging Fields is a coming-of-age story set against the shifting borders of a post-Soviet Eastern Europe. It follows "Vrej", an -11 year-old boy who was born as a result of a mass wedding in the internationally unrecognized region of Nagorno-Karabakh, as he journeys back from displacement into his war-torn home. Born in a militarized society, Vrej is responsible for protecting and prospering his homeland.

Director's Biography:



Sareen is a documentary filmmaker and founder of HAI Creative, a production company focusing on human-driven documentaries. Hairabedian's directorial debut WE ARE NOT DONE YET, is a -40minute HBO documentary about U.S. veterans grappling with PTSD who use poetry to heal. It was acclaimed Best Documentary at the G.I. Film Festival and was nominated in the category of Best Documentary Shorts at the International Documentary Association 2018 Awards. SWINGING FIELDS is Hairabedian's first feature, a recipient of the IDFA Spotlight Award in 2021.

Director's intention:

As an Armenian from Jordan, a great-granddaughter of genocide survivors, this film was born from a need to reconnect with my family's uprooted history and capture the struggles of the Armenians of Artsakh – land at the mercy of geopolitical wars. This film witnesses our eleven-year-old protagonist growing up through days of war and calm while he is expected to carry the torch of responsibility forward. Through his story, we give voice to children, the first victims of wars, who have hopes and dreams and deserve to live in peace rather than become prisoners to inherited wars.

Producer's note:



Swinging Fields tells the story of a region marginalized by politics, geography and history. Almost two years ago, and for a short period, the region was headlining the news, featuring a gruesome war that erupted in the fall of 2020. Turning our lens inwards will allow the audience to see the ramifications of this decades-long dispute on its children and future generations. SWINGING FIELDS is pre-bought by ARTE, was presented in five pitching forums, recipient of the Lightbox Pitching Award at FIPA Doc in 2021, and the IDFA Spotlight Award at East Doc Platform in March 2021.

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Bye Bye Tiberias



Country:

France, Belgium, Palestine, Qatar

Director:

Lina Soualem

Producer:

Jean-Marie Nizan

Production company:

BEALL Productions (France)

Type:

Documentary

Total estimated budget:

\$385,026

Secured Financing:

\$231,016

Synopsis:

It dates back to more than thirty years when Hiam left her Palestinian village Deir Hanna in Galilee, where she grew up with her grandmother Um Ali, her mother Neemat and her seven sisters, to pursue her acting dream in France. She has been living in Paris for the last thirty-two years. The place where her daughter Lina was born thirty-two years ago. With her camera in hand, Hiam's daughter Lina questions her mother's bold choices, her chosen exile and how the women in her family, whom she left behind, have influenced her life.

Director's Biography:



French-Palestinian-Algerian filmmaker & actress based in Paris. After studying History and Political Science at La Sorbonne University, Lina worked as a programmer in film festivals, such as the International Human Rights Film Festival in Buenos Aires and Palest'In & Out Festival in Paris. Lina's debut feature documentary "Their Algeria" premiered in Visions du Réel 2020 and received the First Film prize in CINEMED Montpellier International Festival of Mediterranean Film, the El Gouna Star for the Best Arab Documentary in El Gouna Film Festival & the Iris Award for Best Arab Feature-Length Documentary at the Amman International Film Festival. Soualem acted in three feature films and works as a writing coordinator, author & researcher on fiction series, documentaries, and theatre plays.

Director's intention:

My presence in the film is that of the fourth generation of women, the first to be born outside of Palestine. I naturally carry the personal and the collective story of the women in my family. I carry the History that has been forced on them, and they have nonetheless adapted to it. Through Hiam, Um Ali, Neemat and my aunts, I wish to seize the legacies that have been offered and question them, confront them and knit the bonds between them in order to answer a question that is tormenting me: How does a woman find her place in the world?

Producer's note:



"Bye Bye Tiberias" tackles a complex story that explores transmission, memory, femininity and identities. Through this personal project, interweaving different sources of images, modes of narration and temporalities, Lina Soualem explores territories where everything is at stake: family, traditions, exile and the human condition. The subtle work on the different sources of images and the richness of the story's layers and characters is a beautiful promise and forms a project that I am deeply willing to support. We need resources and time to answer the demands of this film, which is as ambitious and universal as it is intimate and personal.

Contact Information:

Name of main contact: Lina Soualem
Email: linasoualem@gmail.com



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OLFA'S DAUGHTERS
BY KAOUTHAR BEN HANIA



CAPTAINS OF ZA'ATARI
BY ALI EL ARABI



ALL ROADS LEAD TO ROME
BY LARA SABA



FLOATING IN VACUUM
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The background is a solid purple color with faint, stylized white outlines of leaves and a central stem, resembling a plant. A dark purple horizontal band runs across the middle of the image, serving as a backdrop for the text.

AFID PITCHING PLATFORMS AWARDS

A W A R D S



Development Awards



The Royal Film Commission

\$5000 Cash award for an Arab film in development.



Hekmat Culture

\$5000 Cash award for Jordanian Awal Film in development.



IEFTA

\$5000 Cash award for a film in Development.



Slate

Filming equipment rental of the value of JD\$10,000 for a Jordanian film.



Greener Screen

Greener Script integration and sustainable production best practice consultancy, worth US\$10,000.



Malmo Arab Film Festival

Invitation to attend MAFF Industry Days 2023 for Jordanian Awal Film in development.



LUFF

A seat for a female filmmaker to participate at The Factory 2023



DOXBOX

Three-day consultancy at DOX GARAGE for a documentary project in development.

A W A R D S



Post-Production Awards



Nation Productions

\$5000 Cash award for an Arab film in post-production



SAE Institute Amman

For post-production to be used at SAE post-production facilities of the value of \$21,000.

SCHOOL OF CREATIVE MEDIA AT LTUC



Film Lab Palestine

In-kind coloring services for a documentary film in post-production worth \$15,000



Rum Pictures

Post-Production services worth \$10,000.



SWISH Audio House

Post-production sound services worth US\$11,000



Creative Media Solutions

Film branding services of the value of \$10,000.



Market Awards



ART

US\$10,000 for a narrative project in development.



The Cell

In-kind coloring services, or full promotion package, or DCP for a film in post-production worth \$10,000



MAD Solutions

Minimum guarantee in exchange for the distribution and sales rights in the Arab world worth US\$10,000.

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paving a way for the next
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التمكين

التمييز

الشمولية



@HikmatCulture

The background of the image features a stylized, abstract plant design in various shades of purple. The plant has a central stem that branches out into several large, rounded leaves. The leaves are outlined with thin, light purple lines and filled with a slightly darker shade of purple. The overall composition is clean and modern, with a focus on organic shapes.

WORKSHOPS

MUSIC WORKSHOP

The Art of Musical Narrative and Collaboration with Miriam Cutler (In collaboration with the American Film Showcase)

Explore the art of the musical narrative and strategies for a successful filmmaker/composer collaboration with Miriam Cutler: the indie film and documentary composer for many award-winning projects. Learn to communicate about emotional tone, find the rhythm of a film sequence, practice and develop your abilities to understand, interpret and enhance the story the filmmaker envisions. For composers, the workshop will also cover how to think outside the box to envision a career built around who you are, your goals, strengths and how to apply them in today's ever-changing industry landscape. Discover simple tools to help you communicate about music and inspire confidence in the collaboration. The goal is to create the best possible atmosphere for creative ideas to flow between composers and filmmakers.

Date: 22nd, 23rd, 24th of July

Location: Arjaan by Rotana

Language: English



ABOUT THE EXPERT



**Miriam
Cutler**

After filmmaking studies in Beirut, Tania El-Khoury moved to Paris in 2002 where she finished a Master's degree in cinema. She then joined the Parisian independent production company Moby Dick Films, with which she worked as legal and financial manager until 2019. In 2017, she founded the production company Khamsin Films in Beirut and in 2020 she founded the Paris-based production company Les Films de l'Altai. She produced recently the latest feature fiction of acclaimed filmmaker Ghassan Salhab, *The River* (International Competition, Locarno 2021), also screening at Amman International Film Festival – Awal Film. Her current projects include Sonia Ben Slama's newest feature documentary *Machtat* and Anas Khalaf's new feature film *Love45-*.

When, where, how, with whom? Many questions are raised when filmmakers from the Arab world have a film project. The masterclass will have an overview of the coproduction between France and the Arab world, with different examples and case studies. It will also raise the topic of co-production between several countries, its benefits and its issues.

DOCUMENTARY CINEMATOGRAPHY

Documentary Cinematography with James Neihouse (In collaboration with the American Film Showcase)

The award-winning cinematographer James Neihouse will share his experiences and insights on the techniques of documentary cinematography. Topics will range from how to best tell the story with the camera, to selecting equipment, pre-production, working with the subjects and the director, and postproduction workflow. There will be “hands-on” time for lighting demonstrations for various situations: how to light an interview, as well as tips, tricks, and some do-it-yourself equipment discussions.

Neihouse will also be showing clips from several of his films and talking about the behind-the-scenes work required to bring these films to the giant screen. There will be one session on shooting IMAX, the world’s largest movie format, in space. Participants will be given a glimpse behind the curtains at what goes into making the “real stuff”.

Date: 22nd and 23rd of July

Location: The Royal Film Commission

Language: English



ABOUT THE EXPERT



**James
Neihouse**

A native of Paris, Arkansas, James L. Neihouse is a graduate of the prestigious Brooks Institute of Photography in Santa Barbara, CA. Soon after graduation he worked on his first IMAX film *Ocean*; the first underwater film made in the format.

In 1980 James was the director of photography on *The Eruption of Mount St. Helens*, the first IMAX film to be nominated for an Academy Award. Since that time, he has gone on to work on more than 40 IMAX and other large-format films. He has contributed to some of the most successful films in the format – *The Dream Is Alive*, *Space Station 3D*, *Michael Jordan To The MAX*, *HUBBLE 3D*, *A Beautiful Planet*, *Ocean Oasis* - to name a few. He has filmed polar bears face-to-face in the Arctic, wild tigers in India, chimpanzees in Africa, The Rolling Stones on tour across Europe, NASCAR racing, and many more. Neihouse's work has garnered him many awards and accolades including two Giant Screen Cinema Association Achievement Awards for Best Cinematography, a Kodak Vision Award, and Imaging Alliance 2017 Visionary Photographer award. He was named as a distinguished alumnus of both Brooks Institute and the University of Central Arkansas. Neihouse is a member of the American Society of Cinematographers, the Academy of Motion Picture Arts and Sciences and of the Malaysian Society of Cinematographers.

DOSSIER MAKING & FILM MARKETING

Creating Your Dossier and Marketing your Project with Aranka Matits (In collaboration with EAVE on Demand)

EAVE is organizing in partnership with Amman International Film Festival - Awal Film an "EAVE on Demand" workshop for the festival's industry participants, encouraging them to take their next steps in their careers. The tailor-made program will broaden the participants' understanding of the international market and today's distribution landscapes, enhance their marketing skillsets as well as foster exchange of experiences and ideas in a nurturing environment.

Group sessions will provide insights into the latest trends in distribution, international sales and festivals as well as explore packaging strategies and hands-on project marketing tools. Individual meetings will offer participants an additional opportunity to further develop their projects in a more intimate setting.

Date: 25th and 26th of July

Location: Arjaan By Rotana

Language: English

 **ON DEMAND**

ABOUT THE EXPERT



**Aranka
Matits**

The founder of Featurette, a boutique agency focused on feature film acquisitions, co-productions and strategic planning. She works with a roster of theatrical distributors across Europe, and past clients range from sales agents to multi-national broadcasters to streamers.

Notable acquisitions credits range from Oscar or Cannes winners *Parasite* or *Drive My Car* to *Triangle of Sadness* and *Shoplifters* or *L'Événement* (Golden Lion) to *Alcarràs* (Golden Bear) or *The Souvenir* (Sundance Grand Jury Prize). Aranka is an EAVE Puentes and Inside Pictures alumni as well as a voting member of the European Film Academy. From Cologne, she studied and worked in London and New York, where she obtained a PhD, and currently lives in Amsterdam.

STORYTELLING FOR CLIMATE

Learn Storytelling for Climate (In collaboration with Green Screen & Beirut DC)

The climate crisis is one of the most urgent and threatening issues for the future of our societies. Unfortunately, it has taken a backseat to the confluence of crises facing our region. To imagine together how Arab Independent Cinema can contribute to shifting this narrative, Beirut DC and Greener Screen are organizing the first of a series of gatherings where independent filmmakers will come together with environmental activists, organizations, and community leaders to listen to each other's perspectives and collectively brainstorm partnerships that can harness the power of film to contribute to the fight for climate. The first "Storytelling for Climate" gathering will take place in Amman, Jordan, as part of the Industry Days of the Amman International Film Festival. Selected filmmakers will have the chance to pitch their films to activists, subject-matter experts, and potential allies for the realization of their projects, taking their films' Impact to another level.

Date: 22nd of July

Location: Arjaan By Rotana

Language: Arabic



ABOUT THE EXPERT



**Farah
Fayed**

After graduating from the Audiovisual Department at Saint Joseph University in Lebanon, Farah Fayed spent eight years in Television, where she last served as a creative manager. In 2012, Fayed joined the Dubai International Film Festival, managing the sales and acquisitions library for the last six editions of the festival. In 2019, she joined the team of Beirut DC, where she is currently the Director of Programs mainly the Impact programs.

ABOUT THE EXPERT



**Abeer
Bayazidi**

Abeer Bayazidi is the Training and Content Director of Greener Screen, where she works with filmmakers, writers and content creators to educate, advocate and showcase environmental sustainability and social justice causes. Bayazidi believes that the media and audiovisual industry offer a great platform to host positive conversations and create awareness to causes of social justice and environmental sustainability through content.

Bayazidi has more than 13 years of diversified experience in Sustainability and Corporate Responsibility, covering all aspects of outreach, communication, to training and running wider environment sustainability programs, to public relations and advocacy to heighten awareness and influence perspective.



ENTERTAINMENT LAW WORKSHOP

Entertainment Law with Dr. Rosalind Lichter (In Collaboration with Fulbright in Jordan and The Royal Film Commission)

A two-day workshop for producers, line producers and production companies in Jordan. The specialist will have an open discussion with those involved to get a better understanding of the problems they face as it pertains to Entertainment Law Dr. Lichter will cover issues such as legal and financial elements, IP ownership and contracts and amongst others.

Date: 23rd and 24th of July

Location: Arjaan By Rotana

Language: English

ABOUT THE EXPERT



Dr. Lichter's professional legal experience started in 1983. She counsels Directors, Writers, Producers, Celebrities, Actors, Documentary Producers and Documentary Directors primarily representing talent in their (its) negotiations with domestic and non-domestic financiers and Hollywood Studios including Warner Media, Columbia Pictures, Paramount, Sony, Apple, Amazon, Netflix, HBO Max and Premium Cable Networks, including Showtime and HBO. Her work includes advising clients, with the assistance of tax attorneys and accountants, on government incentives, rebates and tax credits.

**Dr. Rosalind
Lichter**

MASTERCLASS

A TALK WITH PRODUCER

TANIA EL KHOURY

A talk with Producer Tania El-Khoury (in Collaboration with Franco Arab Rendez-Vous)

When, where, how, with whom? Many questions are raised when filmmakers from the Arab world have a film project. The masterclass will have an overview of the coproduction between France and the Arab world, with different examples and case studies. It will also raise the topic of co-production between several countries, its benefits and its issues.

Date: 26th of July

Location: Arjaan By Rotana

Language: Arabic



ABOUT THE EXPERT



**Tania
El-Khoury**

After filmmaking studies in Beirut, Tania El-Khoury moved to Paris in 2002 where she finished a Master's degree in cinema. She then joined the Parisian independent production company Moby Dick Films, with which she worked as legal and financial manager until 2019. In 2017, she founded the production company Khamsin Films in Beirut and in 2020 she founded the Paris-based production company Les Films de l'Altaï. She produced recently the latest feature fiction of acclaimed filmmaker Ghassan Salhab, *The River* (International Competition, Locarno 2021), also screening at Amman International Film Festival – Awal Film. Her current projects include Sonia Ben Slama's newest feature documentary *Machtat* and Anas Khalaf's new feature film *Love45-*.

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At Slate Film Services, furthering creativity is our main goal. We believe in the potential of the Jordanian film industry and strive to support a new generation of filmmakers. For over a decade, Slate has been a dependable production arm in the region through its knowledge, experience, available equipment and connections. By delivering first-rate services and contributing to the production of many award-winning international feature films, we have become the lead in the market.

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The background is a solid purple color. A dark purple horizontal band runs across the middle of the image. Overlaid on this are several large, faint, organic shapes in a lighter shade of purple, resembling stylized leaves or petals. The word "PANELS" is centered in the dark band.

PANELS

P A N E L S

VENUE: Filmmakers Hub – Arjaan by Rotana

Open for accredited Industry and invited guests

PANEL NAME	ABOUT	DATE & TIME	LANGUAGE
From Short to Feature	How can short films be your gateway to launching your career.	21st of July 11:30 AM-12:30 PM	Arabic
Awal Film Series	A talk with first-time filmmakers competing at the AIFF (Feature Narrative and Documentary sections) about their first film experience.	21st of July 2:30 PM – 3:30 PM	Arabic
Awal Film Series	A talk with first-time filmmakers competing at the AIFF (Feature Narrative and Documentary sections) about their first film experience.	23rd of July 11:30 AM-12:30 PM	Arabic
Co-Productions and Markets	How to finance your film in the global marketplace.	23rd of July 2:30 PM – 3:30 PM	English
Producing for a First-Time Filmmaker	Challenges of producing for a first-time director and determining the future of the film taking into consideration the rapid change of releasing windows.	24th of July 11:30 AM – 12:30 PM	Arabic
Awal Film Series	A talk with first-time filmmakers competing at the AIFF (Feature Narrative and Documentary sections) about their first film experience.	24th of July 2:30 PM – 3:30 PM	Arabic
Dossier making & Film Marketing (Open Session)	Creating your Dossier and Marketing your Project with Aranka Matits (In collaboration with EAVE on Demand). An Introduction to understand the international market and today's distribution landscapes.	24th of July 4:00PM – 5:30PM	English
Jordanian Cinema and Drama	How did the Jordanian cinema and drama develop, particularly in the last couple of decades.	25th of July 11:30 AM – 12:30 PM	Arabic
New Voices, New Visions	A discussion panel in collaboration with Qatar Foundation to highlight the power of filmmaking in empowering refugees.	25th of July 2:30 PM – 3:30 PM	English
Awal Film Series	A talk with first-time filmmakers competing at the AIFF (Feature Narrative and Documentary sections) about their first film experience.	26th of July 11:30 PM – 12:30 PM	Arabic
Should Films Represent Us?	Why do our societies reject some narratives and find it difficult to admit that non-documentary films reflect the filmmakers vision and not necessarily the reality?	26th of July 2:30 PM – 3:30 PM	Arabic

VENUE: Taj Cinemas

- Pre-registration required
- Free registration

PANEL NAME	ABOUT	DATE & TIME	LANGUAGE
The Actor Knows, the Character Does Not	How does the actor choose the appropriate method to approach the character and take it from the script to the screen.	25th of July 4:30 PM – 5:45 PM	Arabic



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DIRECTORS FROM JORDAN