

INSTITUT  
FRANÇAIS

presents

LA FABRIQUE  
**les cinémas  
du monde**

8<sup>th</sup> EDITION

**2016**

ENGLISH VERSION

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## THE INSTITUT FRANÇAIS

The Institut français helps increase France's visibility abroad, promoting artists, ideas, artworks, the French language and creative cultural industries. It helps develop professional communities while encouraging artistic exchanges and cultural dialogue. Through its influence, cooperative initiatives,

expertise and advice, it helps spread France's image as a dynamic and innovative country. As a global brand, the Institut français partners France's cultural network abroad, in the shape of the instituts français, alliances françaises and cultural services in embassies.

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# EDITORIAL BRUNO FOUCHER

PRESIDENT OF  
THE INSTITUT FRANÇAIS

## FILMS HELP US TO UNDERSTAND THE WORLD AND EACH OTHER

Film, a universal language, is central to the Institut français's actions this year. We have never needed a way of encouraging discussions and building understanding more than in today's changing world. Despite these difficult times, we must stay on course: we must promote cultural dialogue by fostering French culture and supporting international creation. The values we embody, which are based on respecting others and their differences, help us find common ground and shared interests that are beneficial to all.

La Fabrique des Cinémas du Monde is central to this initiative. Through this programme, we give young directors and producers from emerging countries access to an exceptional platform where they can develop projects in the best possible environment. This year, we are pleased to announce the completion of six new projects, which will soon be released in theatres and at festivals. They include *Road to Mandalay* by Midi Z (Burma), *Memory Exercises* by Paz Encina (Paraguay) and *Rey* by Niles Attalah (Chile). These films received support from the Aide aux cinémas du monde (World Cinema Support), which is funded by the Institut français and the CNC.



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Films are a way of sharing values, despite the borders that separate us. This is the idea behind CinEd, a European cinema education platform for young people. The Institut français, which coordinates this project for the European Union and six other partner countries, will present this initiative at Cannes.

To ensure people are able to watch films in the best possible conditions, the Institut français is also equipping theatres in France's international cultural network with digital technology. This initiative was launched in 2014 with support from the French Ministry of Foreign Affairs and International Development and the CNC, and has benefitted 40 theatres in 31 countries.

I would like to thank the Festival de Cannes, represented by its President, Pierre Lescure, and General Delegate, Thierry Frémaux, for their warm welcome and the visibility they provide to foreign filmmakers. We are also extremely grateful to the International Organisation of La Francophonie and France Médias Monde for their confidence in us. I would like to thank Michaëlle Jean, Secretary General of the IOF, and Marie-Christine Saragosse, President of France Médias Monde, for their unfailing support.

I hope you enjoy the Festival ,

# CINEMA

## INSTITUT FRANÇAIS

Bringing films to life worldwide



### FRENCH FILM

Distribution of 25,000 films  
40,000 film screenings  
Support for 300 festivals in 80 countries

### AFRICAN FILM LIBRARY

6,000 screenings  
100 partner festivals  
560 digitized films

### WORLD CINEMA

La Fabrique des Cinémas du Monde  
56 countries, 72 projects and 124 directors and producers  
World Cinema Support 24 countries and 209 projects supported

### IF CINÉMA

50,000 films downloaded since 2011  
Subtitles in 20 languages

## THE INSTITUT FRANÇAIS AT THE FESTIVAL DE CANNES

As part of the Cannes Marché du Film, the Institut français hosts a stand where it presents its films, books and digital activities. The Institut français also organises La Fabrique des Cinémas du Monde, a professional programme

for ten first or second feature film projects by directors from emerging countries. The aim is to help these directors meet decision-makers who can provide assistance in terms of visibility, financing and broadcasting.

## LA FABRIQUE DES CINÉMAS DU MONDE 2016



Pocas Pascoal  
*Girlie*  
Angola



Imam Hasanov  
*Basket*  
Azerbaijan



Maya Da-Rin  
*The Fever*  
Brazil



Leonardo Mecchi  
*The Fever*  
Brazil



Gustavo Fallas  
*Dirty River*  
Costa Rica



Mohamed Siam  
*Amal*  
Egypt



Tinatin Kajrishvili  
*Citizen Saint*  
Georgia



Lasha Khalvashi  
*Citizen Saint*  
Georgia



Massoud Bakhshi  
*Yalda*  
Iran



Mahmoud Bakhshi  
*Yalda*  
Iran



Alaa Eddine Ajem  
*Saint Unknow*  
Morocco



Francesca Duca  
*Saint Unknow*  
Morocco



Carlo Francisco  
*Manatad*  
*A Wrong Season*  
Philippines



Armi Rae  
*Cacanindin*  
*A Wrong Season*  
Philippines



Tapiwa Chipfupa  
*The Other Half of the African Sky*  
Zimbabwe



Ben Mahaka  
*The Other Half of the African Sky*  
Zimbabwe

## EDITORIAL MICHAËLLE JEAN

SECRETARY GENERAL  
OF LA FRANCOPHONIE

### WORKING TOGETHER TO SUPPORT TOMORROW'S TALENTS

Jean Cocteau said, «The Festival de Cannes is a microcosm of what the world would be like if people could contact each other directly and speak the same language.»

For French-speakers, this festival is an opportunity to showcase our realities, histories, imaginations, unique forms of cultural expression, evocative language and sublime talents.

Films bring together so many different kinds of expertise, knowledge and abilities. They require strength and skills in production and distribution. For over 30 years, the International Organisation of La Francophonie has provided production support to filmmakers in emerging French-speaking countries in the form of the **Fonds Image de la Francophonie** (Francophonie image fund). The directors who have benefitted from this programme have gone on to achieve international renown.



Making films is also about meeting the right people and making the most of opportunities. For this reason, every year, we give ten young people the chance to present their first and second feature-length film projects and get advice from experienced professionals.

**La Fabrique des Cinémas du Monde**, reflects the spirit of our twenty-year partnership with the Institut français and France Médias Monde. During the Festival de Cannes, we also promote French-speaking productions at the **Cinémas du Monde Pavilion**.

We hope that the 69<sup>th</sup> Festival de Cannes is another opportunity to celebrate French-speaking contributions to the seventh art.

This spring, let us celebrate films that mirror our dreams, hopes and talents.

Enjoy the festival. ☺

## EDITORIAL MARIE-CHRISTINE SARAGOSSE

CHIEF EXECUTIVE OFFICER  
OF FRANCE MÉDIAS MONDE

### LOVE CINEMA AND DREAM THE WORLD

Cannes is not just the glitter of Cap Croisette. It is also an international festival, which reflects international tensions, afflictions, conflicts and passions. It was only natural that France Médias Monde and the Festival de Cannes became partners given their shared desire to tell stories – all stories, whether large or small, whether told in 24 frames per second or sixty seconds flat. Every year, we are present at Cannes. Editorial teams from RFI, France 24 and Monte Carlo Doualiya report in fifteen languages on day-to-day events at the Festival and the creative visions of artists from around the world.

Films describe the world. We describe Cannes to the world through the radio and television programmes recorded at our studios in the Cinémas du Monde Pavilion and Cap Croisette. However, the Festival de Cannes is not just any event – it also reflects our commitments. As a longstanding partner of the Directors' Fortnight and Critics' Week, RFI helps support auteur films and the cultural diversity they reflect.



The international radio station gives young directors from emerging countries who are experiencing the Cannes whirlwind for the first time the opportunity to discuss their projects, hopes and dreams. France 24 brings international viewers directly into movie theatres.

Although France Médias Monde brings together different current events channels, we also know that without artists to share their views of society, this world would become a place of desperation and barbarity. We must dream together, and Cannes is the perfect opportunity to do so – this year more than most. We dream up films that make us love the world, or we love films that make us dream about the world.

Dream cinema and love the world,  
or love cinema and dream the world...  
Shh! It's starting... ☺

## EDITORIAL PIERRE LESCURE

PRESIDENT OF THE FESTIVAL DE CANNES

“We are living in an era of standardisation. The world is becoming one large village where difference is a dying breed. However, during the month of May, ambassadors from faraway countries representing individual points of view descend on Cannes. They are proof that some unique realities are still holding out; there are pockets of resistance.

La Fabrique des Cinémas du Monde is one of these pockets of resistance. I am proud that the Festival de Cannes has supported this initiative right from the outset. This year, we welcome participants from Angola, Azerbaijan, Brazil, Costa Rica, Egypt, Georgia, Iran, Morocco, the Philippines and Zimbabwe. As always, the programme is extremely promising – because it supports cultural dialogue, and because it offers glimpses of films by talented young directors from emerging countries, paving the way for the next generation.



The patron of the eighth Fabrique programme is Jia Zhang-Ke, who follows in the footsteps of Raoul Peck, Walter Salles and Claire Denis. The decision to invite this renowned Chinese filmmaker and scriptwriter, who has received numerous awards and is considered a leader of the independent cinema movement, is wonderfully significant. Jia's work has always combined beauty and realism, shedding light on globalisation's perverse effects in his country. Strongly held views such as these are increasingly necessary in today's world.

In welcoming La Fabrique's patron and participants, I would like to pay tribute to all those who express themselves, open themselves up to others and run the risk of being loved or hated. They make the world a better place. Difference is a marvellous quality that unites us all.”

## EDITORIAL JIA ZHANG-KE

“The Cannes atmosphere, with its focus on film, is extremely stimulating. Cannes respects cinematographic creativity, innovation and freedom. Being able to work with young directors in such a unique environment, helping them to finalise their projects, makes me feel like film is eternal.

I always look closely at work by young directors, particularly those producing their first films. Since 2006, I have produced around ten films in addition to my own. Most of these were first or second feature films. Many were produced as part of the Wings Project, which I launched in China to support young directors from China and elsewhere. It is true that working with these young people takes up around half of my time.

In working with these young directors, I tap into new forms of creativity and new ideas in the media and film fields. Interactions with others are an opportunity to get good advice, develop a unique vision of cinematography and improve self-knowledge.

After viewing the short films and projects by the directors in La Fabrique programme, I feel like I know who they really are. This collaboration is always incredibly inspiring.



Being the patron of this programme is also a way of returning the kindnesses of others. Since filming *Xiao Wu* at the age of 28, I have received support from many people. This has continued throughout my twenty-year career.

In turn, I would like to give my support to a new generation of filmmakers.”

### BIOGRAPHY

*Early in his career, Jia Zhang-Ke became one of the leaders of the most important film movement in the twenty-first century, reflecting China's emergence as an international power. His films are an opportunity to witness these major transformations and the dramas they give rise to. Jia's early work includes *Xiao Wu*, *Platform* and *Unknown Pleasures*.*

*Combining creativity and realism, Jia has built on his strong ties to his homeland and knowledge of contemporary technology to become renowned around the world. Jia was born in 1970 in Fenyang, a small city in the central Chinese province of Shanxi. It was there that he shot his two first films and part of his two most recent films.*

*Jia's films have been selected for major festivals and won many prizes. Some of his work is now screened in China, despite bans on earlier films. He has directed fiction films and documentaries. As a producer, he has supported many emerging filmmakers.*

J.-M.F.

# LA FABRIQUE DES CINÉMAS DU MONDE

La Fabrique des Cinémas du Monde programme was developed by the Institut français in close collaboration with the Festival de Cannes and the Marché du Film. Each year, it gives ten selected directors, accompanied by their producers, the opportunity to present and defend their first or second feature film projects at Cannes.

## AN INTERNATIONAL SELECTION

After an initial call for projects restricted to 130 candidates, a selection committee chooses the ten most relevant projects.

## A MADE-TO-MEASURE PROGRAMME

Successful candidates are given personalised support, which allows them to meet key players in the film industry, position themselves on markets, develop a professional network, meet co-producers and find partners and financing to complete their projects.

## AN INTERNATIONALLY RENOWNED PATRON

Every year, the programme's patron meets the directors of each project on a joint and one-to-one basis. He or she shares his or her experience at a private master class. This year, we are honoured to welcome Chinese director Jia Zhang-Ke.

## ONE TEAM, SEVERAL EXPERTS

Once the projects have been selected, the team works to identify individual needs in preparation for the festival. Successful candidates' schedules include joint meetings with key players in the international film industry (forums, broadcasters, markets,

sales agents and festivals) and one-on-one financing meetings with producers and distributors from France, Europe and the rest of the world.

## THE FESTIVAL DE CANNES

Taking part in La Fabrique also means taking part in the Festival de Cannes – walking the red carpet, taking part in meetings, being invited to screenings for parallel selections, and more.

## A RECIPE FOR SUCCESS

In 8 years, La Fabrique des Cinémas du Monde has supported:

- **124 directors and producers** from 56 countries, including 20 French-speaking countries;
- **72 projects** for first or second feature films;
- **10 directors** have been granted the Aide aux cinémas du monde (World Cinema Support), and several projects have been selected to take part in major workshops and co-production markets.

## IN THEATRES AND FESTIVALS

In the past two years, several films from La Fabrique have been selected for major festivals such as Venice and Berlin.

This year, **six new Fabrique films** are ready for distribution at festivals and in theatres.

## NEW PARTNER

In 2016, a new partnership with The Doc Corner of the Marché du Film highlights the documentaries of La Fabrique des Cinémas du Monde.

## PROFESSIONAL PARTNERS

EAVE, SODEC, Directors' Fortnight, Critics' Week, ACID

## THE INSTITUT FRANÇAIS TEAM



**Valérie Mouroux**,  
Film Department Director



**Émilie Pianta-Essadi**,  
Head of World Cinema Division



**Gabrielle Béroff-Gallard**, La Fabrique des Cinémas du Monde Project Manager



**Leïla Izrar**, La Fabrique des Cinémas du Monde Assistant

## THE PARATI FILMS TEAM

**Séverine Roinssard**, La Fabrique des Cinémas du Monde Coordinator

**Camille Ferrero**, La Fabrique des Cinémas du Monde Assistant Coordinator

**Emilie Barbin**, Pavilion Reception Manager

**Romain Bourguet**, Pavilion Reception Officer

**Marie Figerou**, Pavilion and Fabrique Intern

## EXPERTS AND CONSULTANTS / PROJECTS' SELECTION

In 2016, 130 projects were received. They were examined carefully by readers specialising in film, screenplay and financing. Special thanks are due to Séverine Roinssard, Thibaut Bracq, Lucas Rosant and Delphine Agut.



### **Séverine Roinssard (coach)**

Séverine Roinssard has coordinated La Fabrique des Cinémas du Monde programme since 2012. She works as a coach and trainer for different coproduction forums, and directs Parati Films' three departments: production, event management, and translation and sub-titling.



### **Jane Roger (coach)**

After initially working in production, Jane Roger turned her hand to the independent distribution of auteur films, focusing on programming, marketing and distribution. In 2014, she launched the distribution company JHR Films, which has released seven feature films and documentaries.



### **Jean-Michel Frodon (masterclass moderator)**

Jean-Michel Frodon studied history before becoming a film critic for *Le Point* magazine, then *Le Monde* newspaper, where he became film editor. In 2003, he was named chief-editor for *Cahiers du Cinéma*, which he left to found the blog "Projection Publique" on *Slate*. He regularly teaches at Sciences-Po university in Paris. Formerly the vice-president of Aide aux Cinémas du Monde's commission (World Cinema Support), he has written over 20 books, including a biography of Jia Zhang-Ke.



### **Stefano Tealdi (pitches)**

Italian director/producer. Tutors film pitching at Biennale College Venice, Cannes Film Market, Festival 3 Continents, Med Film Factory, New Chinese Film Talents, Torino Film Lab. His recent productions are *Char* -Berlinale 2013, *Queen of Silence* - Best Doc Krakow FF 2015.



### **Joëlle Levie (financing)**

After managing different audiovisual structures in Canada, Joëlle Levie began consulting for various organisations. She co-developed the olffi.com website, which identifies public funding opportunities around the world.



## GIRLIE

« This film explores emotions and the environment, showing one parent's capacity to deprive the other of their child and a child's inability to choose between his parents. »

### SYNOPSIS

Ema (6) lives with her father, a musician, in Lisbon. One day, during an authorised visit, her mother kidnaps her and takes her back to her home country, Cape Verde. Ema's father attempts to find them, but her mother keeps running away. As Ema travels closer to the country's heartland, she must face the solitude and mysteries of this new world.



**POCAS PASCOAL**  
DIRECTOR

Pocas Pascoal is Angola's first camerawoman. She studied cinema in Paris before directing several documentaries and short films.

Since 2002, she has participated in a number of contemporary art exhibitions. In 2012, she made her first feature film *Alda and Maria*, winning seven film festival awards.

### 2<sup>nd</sup> FICTION FEATURE

**LANGUAGES** / Portuguese, Cape Verdean Creole

**PRODUCED BY** / Pocas Pascoal - Omboko (Angola) / Pandora da Cunha Teles - Ukbar Filmes (Portugal)

**LOCATION** / Lisbon and Santo Antão, Cape Verde

**ESTIMATED BUDGET** / 1,300,000 euros

**FINANCING IN PLACE** / 102,000 euros (Omboko, Ukbar Filmes)

**SEEKING PARTNERS FROM** / Co-producers, sales agents and international funds (France, Germany and Scandinavia)

**CURRENT STATUS** / In development (funding)

### OMBOKO / POCAS PASCOAL PRODUCTION

In 2008, Pocas Pascoal created her own company to produce films and visual arts projects. This company has allowed her to produce her own work: with Omboko, Pocas Pascoal has already directed and produced three films, including the feature *Alda and Maria*.



## BASKET

« A son is reluctant to follow ancient death rites. »

### SYNOPSIS

Deep in the Caucasus Mountains, no one dares to disobey the ancient customs. To free their parents souls, children must abandon them at the mercy of vultures to be devoured. Sahran, the village's teacher, disallows this funeral rite.

### 2<sup>nd</sup> FICTION FEATURE

**LANGUAGE** / Azeri

**PRODUCED BY** / Imam Hasanov - Free Art (Azerbaijan) / Andra Popescu - Conset Production (Romania)

**LOCATION** / Azerbaijan

**ESTIMATED BUDGET** / 390,000 euros

**FINANCING IN PLACE** / 40,000 euros

**SEEKING PARTNERS FROM** / France, Germany, Norway

**CURRENT STATUS** / In development (first draft of the script)



**IMAM HASANOV**  
DIRECTOR

Imam Hasanov is a young filmmaker from Baku, Azerbaijan. For many years, he directed television dramas. His first feature film, *Holy Cow*, premiered in the First Appearance Competition at IDFA in 2015. Imam is an active member of Baku's underground scene and founded Azerbaijan's first independent theatre. He has participated in the Sarajevo and Berlinale Talents.

### FREE ART / IMAM HASANOV PRODUCTION

Imam Hasanov founded the independent production company Free Art in Baku, Azerbaijan, in 2011. The company produced music videos and television commercials before working on Hasanov's documentary, *The Virgin's Happiness or the Invisible Side*, in 2012. In 2015, Free Art co-produced the documentary *Holy Cow*, which premiered at IDFA's First Appearance Competition. Free Art supports author-driven, art house films, as well as creative documentaries with local impact and global relevance.



## THE FEVER

### A FEBRE

« Caught between the fever of the city and the humidity of the forest, an Amerindian family is disrupted by the appearance of a creature reported on television to be a dangerous beast. »

#### SYNOPSIS

Manaus is an industrial city surrounded by the Amazon rainforest. Justino, a 45-year-old Amerindian, works as a security guard at a cargo port and lives with his daughter on the outskirts of town. When she decides to leave to study medicine in the capital, Justino is gripped by a mysterious fever. He believes he is being followed, but he is not sure whether it is by an animal or by a man.



**MAYA DA-RIN**  
DIRECTOR

After studying design and the philosophy of art in Brazil, Maya Da-Rin graduated with honours from the French visual arts school Le Fresnoy. Her work has been shown at film festivals (Locarno) and museums (MoMA). She is working on her first feature, *The Fever*, selected for a Cinéfondation residence and Torino Script&Pitch, and supported by the Hubert Bals Fund.

#### 1<sup>st</sup> FICTION FEATURE

LANGUAGES / Portuguese, Ticuna

PRODUCED BY / Leonardo Mecchi - Enquadramento Produções (Brazil) / Maya Da-Rin - Tamanduá Vermelho (Brazil) / Juliette Lepoutre, Pierre Menahem - Still Moving (France)

LOCATION / Manaus, Amazonas (Brazil)

ESTIMATED BUDGET / 600,000 euros

FINANCING IN PLACE / 10,000 euros - Hubert Bals Fund

SEEKING PARTNERS FROM / International funding; sales agents, TV sales and distributors (Europe, North America) co-production partners (Germany, Holland, Norway, Spain, Colombia, Argentina)

CURRENT STATUS / In development (third draft of the script, funding)



**ENQUADRAMENTO PRODUÇÕES / LEONARDO MECCHI**  
PRODUCTION

*The Fever* is a Brazilian coproduction bringing together Enquadramento Produções, a company founded eight years ago by the producer Leonardo Mecchi to produce features and short films by emerging directors, and Tamanduá Vermelho, a company recently created by the director Maya Da-Rin to produce and coproduce art house films.

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PRODUCER'S CONTACT **Enquadramento Produções** (Sao Paulo, Brazil) \_ **Leonardo Mecchi** \_ @leonardo.mecchi@yahoo.com  
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## DIRTY RIVER

### RIO SUCIO

« In Costa Rica's rural areas, where there is a strong family tradition, life replays itself. Here, a grandfather takes the place of his grandson, and the grandson takes the place of his grandfather. »

#### SYNOPSIS

*Río Sucio* tells the story of the meeting of two strangers: an elderly hermit living alone in the mountains where he hates his only neighbor, and his 12-year-old grandson whose mother has left him in his grandfather's care. During their time together, the grandfather teaches the boy how to survive life in the mountains, but he also learns a lesson about hate and its fatal consequences.



**GUSTAVO FALLAS**  
DIRECTOR

Gustavo Fallas, a director, producer and writer, was born in Costa Rica in 1974. He studied screenwriting at UQAM, Canada, before founding Centrosur, a production company that makes documentaries, music videos, commercials and fiction films. The film *Puerto Padre* received the Silver Zenith award for Best First Fiction Film at the Festival des Films du Monde de Montréal.

#### 2<sup>nd</sup> FICTION FEATURE

LANGUAGE / Spanish

PRODUCED BY / Gustavo Fallas - Centrosur Producciones (Costa Rica) / Ruth Sibaja - Magacine (Costa Rica) / Ramiro Medina Flores (Mexico)

LOCATION / Costa Rica

ESTIMATED BUDGET / 399,000 euros

FINANCING IN PLACE / 133,000 euros (Cinergia fund)

SEEKING PARTNERS FROM / Co-producers, distributors and sales agents (Europe, USA)

CURRENT STATUS / In development (final draft of the script, casting process)

#### CENTROSUR PRODUCCIONES / GUSTAVO FALLAS PRODUCTION

Centrosur Producciones is a production company located in Costa Rica which focuses on creating, producing and distributing high-quality films.

DIRECTOR'S CONTACT **Gustavo Fallas** \_ @gustavo@centrosurproducciones.com \_ T + 506 87063685 17  
M (Cannes) +33 6 26 06 61 20 \_ PRODUCER'S CONTACT **Centrosur Producciones** (San José, Costa Rica)  
**Gustavo Fallas** \_ www.centrosurproducciones.com



## AMAL

« This film gives an overview of Egypt through Amal's eyes, that of a child becoming a woman surrounded by unrest and violence. »

### SYNOPSIS

This documentary has followed a teenager for four years as she comes to terms with her identity and sexuality in a male-dominated society and post-revolutionary police state. Amal embodies the chaos reigning in Egypt, where the people try to fulfil their potential despite the authoritarian regime and political upheavals.



**MOHAMED SIAM**  
DIRECTOR

Mohamed Siam is a director, producer and DOP. His previous projects have received support from international institutes such as the Sundance Institute and the IDFA Bertha Fund. He has taken part in the Berlinale Talents and Talents Durban, won the AfriDocs prize at the Durban FilmMart and the Robert Bosch Academy's Film Prize in 2015 for his project *Amal*.

### 1<sup>st</sup> DOCUMENTARY FEATURE

LANGUAGE / Arabic

PRODUCED BY / Mohamed Siam - ArtKhana (Egypt) / Myriam Sassine - Abbout Productions (Lebanon) / Sara Bökemeyer - Detail Film (Germany) / Consultant: Jihan El Tahri - Big Sister

LOCATION / Egypt / Germany

ESTIMATED BUDGET / 258,000 euros

FINANCING IN PLACE / 130,000 euros (Robert Bosch Filmförderpreis, HotDocs Blue Ice Group Documentary Funds, AfriDocs Award)

SEEKING PARTNERS FROM / Broadcasters, sale agents and distributors (France, UK, Denmark, USA)

CURRENT STATUS / In development (production)

### ARTKHANA / MOHAMED SIAM PRODUCTION

ArtKhana is based in Cairo and shares its name with Alexandria's ArtKhana Film Centre, an art centre which opened in 2006 to support animation and visual art projects. ArtKhana produces local and international films shot in Egypt. It aims to support documentary filmmakers who deal with interesting subjects in unique ways.



## CITIZEN SAINT MOQALAQE TSMINDANI

« There is no place for saints in today's society. »

### SYNOPSIS

One day, the statue of a crucified saint comes to life. None of the investigators, government officials or locals know what to do with him. The saint is accused of damaging artwork, ruining the city's only tourist attraction and being a swindler. Everyone agrees: a saint's place is on the cross. After interminable discussions, they put him back on his cross and crucify him again. Mary, an employee in a the city's local museum, wants to protect him.

### 2<sup>nd</sup> FICTION FEATURE

LANGUAGE / Georgian

PRODUCED BY / Lasha Khalvashi - Artizm (Georgia)

LOCATION / Chiatura (Georgia)

ESTIMATED BUDGET / 800,000 euros

FINANCING IN PLACE / 120,000 euros (Georgian National Film Center's development grant)

SEEKING PARTNERS FROM / Co-producers, sales agents and distributors (France, Germany, Poland, Spain, Norway)

CURRENT STATUS / In development (second draft of the script)



**TINATIN KAJRISHVILI**  
DIRECTOR

Tinatin Kajrishvili was born in Tbilisi, Georgia, in 1978. In 2001, she graduated from Georgia's state theatre and film university as a qualified film director. In 2014, her first feature film *Brides* premiered and was awarded at the Berlin International Film Festival.



**ARTIZM / LASHA KHALVASHI**  
PRODUCTION

The production company Artizm was founded in 2013 by Lasha Khalvashi. It became specialized in first films and documentaries and produced among others the short films *Guest*, and *Waiting for Anna* in 2016, in coproduction with France.



## YALDA

« In Iran, the future of a young woman facing retributive justice plays out live on the country's most popular reality show. This film is about women and dignity. »

### SYNOPSIS

Maryam [26] is "temporarily married" to Naser [65]. She accidentally kills him, but is pregnant with his child. In Iran, only a victim's family can pardon the killer. For Maryam, this pardon plays out on the country's most popular reality show. She quickly realises that nothing is what it seems, including her own family. She must choose between her child and a pardon, in front of millions of viewers.



**MASSOUD BAKHSHI**  
DIRECTOR

Massoud Bakhshi was born in Tehran. Between 1990 and 1998, he worked as a film critic, script writer and producer. He has made ten documentaries and one short film, which have received many prizes. His first feature film, *A Respectable Family* (distributed by Pyramide in France), was selected for the Directors' Fortnight at Cannes in 2012. *Yalda* is his second feature film.

### 2<sup>nd</sup> FICTION FEATURE

LANGUAGE / Persian

PRODUCED BY / Mahmoud Bakhshi - Bon Gah (Iran) / Marianne Dumoulin et Jacques Bidou - JBA Production (France)

LOCATION / Iran

ESTIMATED BUDGET / 700,000 euros

FINANCING IN PLACE / 15,000 euros

SEEKING PARTNERS FROM / Co-producers, financial partners, distributors, sales agents

CURRENT STATUS / In development (script-writing and funding)



**BON GAH / MAHMOUD BAKHSHI**  
PRODUCTION

Bon Gah is an independent art and cultural centre founded by Mahmoud Bakhshi to produce a number of creative artistic projects, including books, exhibitions and films. Over the past ten years, it has been active in various ways. Bon Gah has produced or co-produced several films directed by Massoud Bakhshi, including *Tehran Has No More Pomegranates* (2006), *Bag Dad Bar Ber* (2007), *Our Persian Rug* (2010) and *Image to Image* (2016).

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## SAINT UNKNOWN SID EL MAJHOUL

« A whole village worships by mistake a devilishly large sum of money. The mausoleum reveals the absence of spirituality and the influence of local traditions. »

### SYNOPSIS

Amine, a thief who has stolen a large sum of money, escapes into the hills with the police hot on his heels. He buries the cash, hiding it under a makeshift tomb, before being arrested. Ten years later, he is released from prison and sets off in search of his money. Meanwhile, a shrine has been built where he buried it to honour an unknown saint.

### 1<sup>st</sup> FICTION FEATURE

LANGUAGES / Arabic, Moroccan dialect

BASED ON / Marine Elbaqidze's novel *Bye Amigo* - all rights for the novel have been cleared and are owned by producers.

PRODUCED BY / Francesca Duca - Le Moindre Geste (Morocco)

LOCATION / Morocco

ESTIMATED BUDGET / 754,645 euros

FINANCING IN PLACE / 92,748 euros (ICAM Open Doors Grant)

SEEKING PARTNERS FROM / Co-producers outside Morocco (preferably French or German), television broadcasters, distributors in all countries, sales agents and international funds

CURRENT STATUS / In development (third version of the script)



**ALAA EDDINE ALJEM**  
DIRECTOR

Alaa Eddine Aljem studied film at ESAV in Morocco and INSAS in Brussels. His films have been selected for festivals around the world, winning several awards. His most recent short film, *The Desert Fish*, won the critics, screen-writing and grand prizes at the Moroccan National Film Festival. His first feature film project, *Saint Unknown*, featured in the Open Doors section at Locarno Film Festival.

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**Francesca Duca** \_ @ fra.duca@gmail.com \_ T +212 6 45 42 90 87 \_ M (Cannes) +33 6 26 68 55 92



**LE MOINDRE GESTE / FRANCESCA DUCA**  
PRODUCTION

Le Moindre Geste is an independent production company founded by Francesca Duca and Alaa Eddine Aljem in Casablanca in January 2012. The company aims to support young filmmakers throughout the production process by building strong relationships between directors and producers. Le Moindre Geste does not set themes, but is open to authors' artistic approaches.



## A WRONG SEASON

### DIRI MAUPAY NA PANAHON

« This film is a love song to my hometown, a long-forgotten place that seemingly belongs only to my past; a fact I never faced until this tragedy. Now I ask myself what more, what now? »

#### SYNOPSIS

In autumn 2013, in the aftermath of Typhoon Haiyan, the strongest typhoon in recorded history, the jail warden temporarily releases the prisoners so they can tend to their families during the disaster. Miguel, one of the released prisoners, looks for his mother and his ex-girlfriend to flee the city. When his mother decides to stay, Miguel's freedom and life are put in jeopardy.



**CARLO FRANCISCO MANATAD**  
DIRECTOR

Carlo Francisco Manatad, born in Tacloban City, is an alumnus of the Asian Film Academy, Berlinale Talents and the DocNet Campus Project. His short film, *Junilyn Has*, screened at the Locarno and Clermont Ferrand film festivals and since then, has travelled the festivals circuit.

#### 1<sup>st</sup> FICTION FEATURE

LANGUAGE / Waray-waray

SCREENPLAY / Giancarlo Abrahan

PRODUCED BY / Armi Rae Cacanindin - Quantum Films, Inc. (Philippines)

LOCATION / Tacloban, Leyte (Philippines)

ESTIMATED BUDGET / 385,000 euros

FINANCING IN PLACE / 198,600 euros (Asian Cinema Fund Script Development Grant)

SEEKING PARTNERS FROM / European co-producers, distributors, sales agents, investors and broadcasters

CURRENT STATUS / In development (first draft of the script, funding)



**QUANTUM FILMS INC. / ARMI RAE CACANINDIN**  
PRODUCTION

Quantum Films, Inc. was founded in 2004 by Atty Joji Alonso. Its mission is to make quality films that reflect the artistic merits and values of Filipino culture. It has produced significant Filipino films such as *Kubrador* (International Critics Jury Prize – 28<sup>th</sup> Moscow IFF, FIPRESCI prize - 8<sup>th</sup> Osian's Cinefan Festival of Asian Cinema, Special Jury Prize – Asiatica Film Mediale in Rome), *Woman in the Septic Tank* (Berlinale 2012, the Philippines' Academy Award entry in 2011), and *The Bit Player* (Toronto International Film Festival 2013).

DIRECTOR'S CONTACT **Carlo Francisco Manatad** \_ @carlo.quantumfilmsph.com \_ T +63917 581 8298 12  
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## THE OTHER HALF OF THE AFRICAN SKY

« My identity crisis became a desire to understand my world. »

#### SYNOPSIS

Estranged from her family by a dispute over her marriage, Tapiwa Chipfupa attempts to reconcile the situation through encounters with other Zimbabwean women from all walks of life also facing their own challenges. The film develops as a brutally honest story of Zimbabwe's women that paints a vivid and intriguing portrait of contemporary Zimbabwe and its vast contradictions.



**TAPIWA CHIPFUPA**  
DIRECTOR

An original, eclectic and creative filmmaker, Tapiwa Chipfupa worked on various projects in southern Africa before deciding to study. After gaining a Master's degree from AFDA, she received support from HotDocs (2016), Berlinale Talents (2015), Talents Durban (2013) and Africadoc (2010). Her projects have been acquired by broadcasters and won awards worldwide.

DIRECTOR'S CONTACT **Tapiwa Chipfupa** \_ @tapiwachipfupa@gmail.com \_ T +263 772 560 401  
M (Cannes) +33 6 09 56 39 34 \_ PRODUCER'S CONTACT **TC Pictures \_ Tapiwa Chipfupa \_ Mahaka Media**  
(Harare, Zimbabwe) \_ **Ben Mahaka** \_ @benmahaka@me.com \_ M (Cannes) +33 6 10 24 55 80 \_ www.mahakamedia.com

#### 1<sup>st</sup> DOCUMENTARY FEATURE

LANGUAGE / English

PRODUCED BY / Ben Mahaka - Mahaka Media (Zimbabwe) / Tapiwa Chipfupa - TC Pictures (Zimbabwe)

LOCATION / Zimbabwe

ESTIMATED BUDGET / 96,230 euros

FINANCING IN PLACE / 14,000 euros (Sundance Institute Spotlight Award for documentary development, HotDocs Blue Ice Documentary Fund for development)

SEEKING PARTNERS FROM / Funders, financiers, broadcasters, presales, distributors, co-producers or partners (France, Germany, England, the Netherlands, Norway)

CURRENT STATUS / In development (funding, researches)



**MAHAKA MEDIA / BEN MAHAKA**  
PRODUCTION

Founded in 2001, Mahaka Media is one of the leading production companies in the southern African region with a proven track record in most SADC countries. The company takes pride in producing films that strike a good balance between information and good old-fashioned storytelling. Over the past three years, the company has sought to grow its portfolio and interact with the world on an international level by shifting its focus to creative fiction and documentary projects that are strong, driven and authentic.

# HIGHLIGHTS OF THE PAVILION

## SATURDAY 14 MAY

**10 a.m. – 1 p.m. / Open to the public\***  
**New Creative Networks in Africa**

Things are moving forwards in Africa. The Institut français, with its programmes La Fabrique des Cinémas du Monde, the World Cinema Support and African Film Library takes a closer look at cinematographic creation in Africa.

The Institut français will discuss new partnerships and programmes alongside IOF and SODEC, its partners in the Atelier Grand Nord and Fabrique des Cinémas du Monde. These initiatives include the first Pan-African Realness Screenwriters Residency (South Africa); the first Ouaga Film Lab, a project development workshop and coproduction market for Western Africa (Burkina Faso); and the second Réunion Tout en Auteur residency, a programme for French-speaking writers in Africa and the Indian Ocean, run by the Film Réunion agency. Other points of view and new projects will also be presented.

We thank participants for their involvement, including our teams and partners.

**Writers selected for the Realness Screenwriters Residency will be announced.**

**2 p.m. – 4 p.m. / Open to the public\***  
**New French Creations and International Diffusion**

International diffusion of young French creation

The Institut français, in coordination with ACID, ADAMI, the Agence du Court Métrage, the Festival Premiers Plans d'Angers and The Femis, has organised this event to discuss issues affecting the international diffusion of work by talented young artists, filmmakers and actors. Different promotion tools will be examined covering graduation projects, short films and first or second feature films.

Participants include our teams and partners, young directors and actors.

**New partnerships with Talents Cannes ADAMI and The Femis' 30<sup>th</sup> anniversary celebrations will be announced.**

**4.30 p.m. – 6.30 p.m. / Open to the public\***  
**Are film education and European programme CinEd a priority?**

Why is film education an important tool in France, Europe and globally, from the cinematographic, cultural, economic and social perspectives? What political issues do the Institut français and its partners face?

This roundtable features presentations by the Institut français, the CNC and the European Commission, as well as representatives from Romania (the State Secretary for Culture) and Argentina (INCAA).

**This event marks the operational launch of CinEd, a programme supporting European cinema education for young people, sponsored by Media/Europe Creative.**

## SUNDAY 15 MAY

**9.30 a.m. – 6 p.m. / Invitation only**  
**Audiovisual Attachés Networking Day**

**Morning: France's cultural influence. Focus on French appeal**

How can film and audiovisual operators enhance France's cultural influence and appeal?

**Afternoon: Focus on French animation**

In coordination with the French Ministry of Foreign Affairs and International Development, the Institut français presents the animation industry in France – schools, studios, producers, festivals and international distributors. Focusing on international promotion, and the international diffusion of French animation.

This event is organised in coordination with the Festival d'Annecy / MIFA, Folimage, Folibary, AFCA and professionals.

**6 p.m. / Invitation only**  
**French Waves**

The first international transmedia experience devoted to French electronic music.

Featuring a presentation by director Julian Starke and a live performance by Jacques, one of the project's artists.

*French Waves* is a web series, an international concert tour and a television documentary – an epic musical movement supported by three generations of talented artists, from the 1980s until now. It is supported by the Institut français.

## MONDAY 16 MAY

**10.30 a.m. – 11.30 a.m. / Open to the public\***  
**Building up to the Centenary Jean-Pierre Melville's Artistic Influence**

The Institut français is partnering the Centenary of Melville 2017, supported by Michael Mann. Paying tribute to the "most American of French filmmakers", this event explores Melville's work through the eyes of those who followed in his footsteps.

This roundtable features presentations by film critics and filmmakers from France and America, including Laurent Grousset and Rémy Grumbach, Melville's nephews.

## TUESDAY 17 MAY

**10.30 a.m. – 11.30 a.m. / Invitation only**  
**Shoot the Book! / Salon des Ambassadeurs**

Promoting adaptation of literary works for the cinema: an event organized for project pitching, by SCELFF in partnership with the Institut français.

**7 p.m. – 9 p.m. / Invitation only**  
**Shoot the Book! Happy Hour**  
**Cinémas du Monde Pavilion**

Announcement of the *Shoot the book!* Los Angeles selection.

## WEDNESDAY 18 MAY

**9.30 a.m. – 12.30 p.m. / Invitation only**  
**Shoot the Book!**

Meetings with editors and producers. This event is organised in partnership with SCELFF, BIEF, MOTIF, and the Île-de-France Film Commission.

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The International Organisation of la Francophonie: **Michaëlle Jean**, *Secretary General of La Francophonie*, **Adama Ouane**, *Administrator*, **Youma Fall**, *Director of French Language, Culture and Diversity (DLFCD)*, **Souad Houssein**, *Cinema Project Manager*, and **Pierre Barrot**, *Audiovisual Programme Specialist*.

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