

IDS ITALIAN
DOC
SCREENINGS

ACADEMY SERIES

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IDS ITALIAN DOC SCREENINGS
I EDIZIONE IDS ACADEMY SERIES
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IDS Academy Series, I edizione, ideata e prodotta da Doc/it Associazione Documentaristi Italiani, inaugura un nuovo corso all'interno del mondo IDS, rispondendo a una sollecitazione attuale e impellente del mercato dell'audiovisivo internazionale: la creazione e la fruizione sempre maggiore delle serie documentarie. E come in IDS Academy e IDS Industry, punti di riferimento ormai per autori e produttori italiani alla ricerca di co-produzioni internazionali, ancora una volta l'approccio e il metodo del primo progetto italiano di alta formazione di Autori e Produttori di serie documentarie è lo stesso: creare un luogo di confronto e di approfondimento autentico e funzionale in cui i progetti possano svilupparsi, crescere e diventare reali. IDS Academy Series arriva in un momento di radicale trasformazione dei paradigmi creativi e produttivi che regolano il mondo dell'Audiovisivo e si pone dunque come strumento utile per comprenderne i meccanismi e il funzionamento. Tutto questo non sarebbe stato possibile senza il sostegno di Fondazione Sardegna Film Commission e della sua direttrice Nevina Satta, del MiBACT e con la collaborazione di RAI Documentari. Ringraziamo tutti per la fiducia con l'augurio di continuare a osare insieme. Un ringraziamento speciale va ai Direttori Pinangelo Marino e Stefano Strocchi per l'entusiasmo e la competenza. Grazie per avere accompagnato e sostenuto la nascita di IDS Academy Series!

Ad maiora!

IDS Academy Series, 1st edition, conceived and produced by Doc/it - Italian Documentary Association, opens a new path within the IDS world, in response to the current, urgent demands of the international audiovisual market for the creation and increase of documentary series. And - as it was for IDS Academy and IDS Industry, which are now a benchmark for Italian authors and producers looking for international co-productions - the approach and methods of the first Italian Higher Education Project for Authors and Documentary Series Producers has the same goal: to create an authentic and functional place for discussion and study, where projects can develop, grow and become real. IDS Academy Series comes at a time of radical transformation of the creative and production standards that regulate the audiovisual world, thus becoming a useful tool to understand its mechanisms and rules.

All this would not have been possible without the support of the Sardegna Film Commission Foundation and its Director Nevina Satta, of MiBACT and the collaboration of RAI Documentari. We'd like to thank everyone for their trust, with the hope that they'll keep daring.

A special thanks goes to the directors Pinangelo Marino and Stefano Strocchi for their enthusiasm and competence. Thanks to all who helped and supported the birth of the IDS Academy Series!

Ad maiora!

Claudia Pampinella
Doc/it President



IDS Academy Series è il primo progetto in Italia dedicato all’alta formazione di autori e produttori di documentari con un focus specifico sulla serialità, concepita e prodotta per gli slots di genere delle piattaforme e dei broadcaster internazionali. IDS Academy Series nasce anche con lo scopo di offrire a tutti i principali attori del sistema cinematografico documentario italiano un’occasione di confronto e approfondimento del format seriale, che è in netta crescita nel panorama televisivo mondiale. L’importanza delle serie ha raggiunto vette altissime, così come la loro qualità cinematografica e drammaturgica. Di pari passo si sono sviluppate anche le serie “non fiction”, il cui linguaggio si è evoluto in termini di grammatica, di drammaturgia e uso di tutti gli strumenti del documentario “classico” adattati alle esigenze di uno spazio narrativo più lungo e al rapporto continuativo con il pubblico. La pluralità degli approcci produttivi e creativi nel documentario italiano, la presenza di dispositivi legislativi e di organi pubblici predisposti al sostegno della produzione indipendente ci spingono a esplorare nuove strade produttive e creative. Con un importante focus anche sui diversi modelli di scrittura della serialità documentaria, IDS Academy Series scommette sulla capacità del nostro settore di rispondere alle sollecitazioni di un mercato internazionale in forte sviluppo, che punta soprattutto sull’autorialità. IDS Academy Series è stato pensato come luogo di scoperte, ma siamo sicuri che sarà soprattutto un luogo di invenzioni.

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IDS Academy Series is the first project in Italy dedicated to the advanced training of documentary authors, and producers with a specific focus on the serial format, as conceived and created for international platforms and broadcasters. IDS Academy Series was also born with the aim of offering all the main players of the Italian documentary film industry an opportunity to compare and deepen their knowledge of the serial format, a clearly growing worldwide trend. Series have become extremely important, as it has their cinematic and dramaturgical quality. At the same time, the ‘non-fiction’ series are also growing, and their language has evolved in terms of grammar, dramaturgy and by using all the tools of the ‘classic’ documentary, adapting them to the needs of a longer narrative time and to a continuous relationship with the audience. The plurality of production and creative approaches in the Italian documentary industry, the presence of legislative tools and public institutions in support of independent production push us to explore new productive and creative paths. With an in-depth focus on the different writing processes for documentary series, IDS Academy Series is betting on the ability of our sector to respond to the demands of a rapidly developing international market, which values authorship above all. IDS Academy Series was conceived as a place of discovery, but we are sure that it will also be a place for invention.

Pinangelo Marino, Stefano Strocchi, IDS Academy Series Directors



**“Uno degli aspetti più affascinanti di noi documentaristi è che siamo legati al mondo. Siamo attratti dai problemi e dalle questioni importanti”
Joshua Oppenheimer, The Act of Killing**

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Legarsi al mondo nel momento della sua autodistruzione. Cosa ci può essere di più simbolico e utopico? Filmare la realtà e affrontare i problemi come se i filmmakers potessero salvare il pianeta. Essere legati a una comunità al punto da diventare un tutt’uno con le sue radici, intrecciati tra la vita e la morte, tra le storie autentiche o le fake news. Fare documentari oggi è una missione, garanzia di una società vibrante e democratica. Pensare alla narrazione della realtà nella forma di una serie documentaria è una missione ancora più impossibile. Eppure la possibilità di colpire le menti, i cuori, i luoghi e le comunità quando il filmmaker arriva in città come il circo della domenica, ha una forza travolgente.

Rimodellare i ricordi sociali, ridefinire la percezione individuale attraverso esercizi narrativi digitali, unificare famiglie separate, rivelare l’esistenza di gruppi non ancora raccontati o persino ispirare le generazioni future verso il punto di non ritorno. Tutto questo accade adesso, mentre “celebriamo” il primo compleanno di follia pandemica e sperimentiamo ancora, nel nostro essere bulimici e connessi-su-zoom, il desiderio di interazioni umane “normali”. La nostra terra d’origine, la Sardegna, che chiamavamo l’isola sostenibile, ora orgogliosamente è tornata Covid Free. Libera. Di accogliere ancora. Diamo il benvenuto a narratori con visioni e Viaggiatori dello spirito bisognosi di natura e comunità. La nostra isola sacra è infinita, il luogo perfetto per i cento venti e con una chiara bussola per il tuo viaggio nella storia, nei conflitti sociali e nei ricordi intimi e autentici. Qui la responsabilità incontra la magia. Che la danza abbia inizio. Venite a sognare (e filmare) con noi.

“One of the things about documentarians is that we’re engaged with the world. We’re drawn to important problems and issues”
Oppenheimer Joshua, The Act of Killing

Engage with the world in the moment of its self destruction. How symbolic and utopian can that be? Filming reality and engaging with problems as if the filmmakers could save the Planet. Be embedded in a community’s issues to the point of being drawn into its roots, entangled between life and death, true stories and fake news. Making documentaries today is a mission for a healthy and democratic society. To imagine the storytelling of reality as a series is an even more difficult mission. But the power of the filmmaker to transform minds, hearts, places and communities, when the crew comes to town like a travelling circus, is evident.

Reshaping social memories, redefining the individual perception through digital patterns, uniting divided families, revealing unrepresented groups or even inspiring future generations to a point of no return. All this happens at the one year mark from the beginning of the pandemic madness and while we’re still experiencing it, in our bulimic zoom networking, in the longing for ‘normal’ human interactions. Our homeland Sardinia was once called the sustainable island, now we are proud to say it’s once again Covid-free. At last. We welcome storytellers with a vision and flaneurs in need of nature and communities. Our sacred island is endless, the perfect place with a strong moral compass for your journey into History, social conflicts and intimate authentic memories. Where responsibility meets magic. May the dance begin. Dream and film with us.

Nevina Satta
CEO Sardegna Film Commission Foundation

PROGRAMMA PROGRAMME

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■ PROGRAMME PRESENTATION

Moderated by

Pinangelo Marino, Stefano Strocchi,
IDS Academy Series Directors

Selected participants only

Come si produce una serie e perché?
Analisi delle slot, delle necessità, dei target audience e delle motivazioni per sviluppare un progetto in forma seriale per la produzione televisiva. La serie non è semplicemente una storia più lunga divisa in "pezzi". Chi la finanzia e chi sceglie di guardarla si aspetta molto, molto, molto di più.

How do you produce series, and why?
Analysis of the different genres, requirements, audience targets and reasons to develop a series project for television production. A series is not "just a long story divided into pieces". Those who finance it and those who watch it expect more, so much more.

■ WORKSHOP

Produced and moderated by

Pinangelo Marino, Stefano Strocchi,
IDS Academy Series Directors

Advisory Board

Markus Nickel

Selected participants only

Si struttura su un *case study* e un confronto approfondito sui diversi sviluppi di alcune importanti serie internazionali, con l'idea di analizzare la prima fase di ideazione e presentazione di un progetto di serie e offrire una prospettiva sul lavoro di scrittura e produzione.

It consists of a case study and an in-depth discussion on the different

case histories of some important international series, with the aim of analyzing the first phase of conception and presentation of a series project, thus offering a perspective on the writing and production work.

■ WORKSHOP - SESSION 1

Tutors

Matthieu Belghiti, What's up Film
Regina Bouchehri, LooksFilm
Georg Tschurtschenthaler,
Gebrueder Beetz filmproduktion

Moderated by

Stefano Strocchi, Unknown Media
GmbH / IDS Academy Series Director

Step one: dall'idea al pitch. Sviluppo e presentazione di una docu-serie

Insieme a tre produttori internazionali creatori di serie documentarie di grande successo: *The Staircase* (What's up Film con CanalPlus/Netflix), *Clash of Futures* (LooksFilm con ARTE) e *Perfect Crime* (Beetz filmproduktion con Netflix) l'incontro metterà a confronto diversi modi di sviluppare un progetto di serie dall'idea iniziale al primo proposal per avvicinare i broadcasters, durante le prime fasi dello sviluppo. Saranno analizzati sia progetti di serie realizzate con un unico interlocutore/broadcaster sia quelli prodotti con un'ampia collaborazione internazionale. La session mira ad analizzare le iniziali strategie per lo sviluppo e la presentazione dell'idea: come si scrive un proposal e quali piani finanziari e target permettono di presentare un progetto realizzabile per ottenere dal primo broadcaster il primo "sì"? Quali i problemi che

si incontrano nei casi delle serie sopra elencate e cosa ci possono insegnare?

Step one: From the idea to the pitch. Creation and presentation of a docu-series

Together with three international producers and creators of highly successful documentary series: *The Staircase* (What's up Film for CanalPlus/Netflix), *Clash of Futures* (LooksFilm for ARTE) and *Perfect Crime* (Beetz filmproduktion for Netflix), during the meeting we will compare different ways to develop a series project from the initial idea to the first pitch to broadcasters, during the early stages of development. Both series created for a single partner/broadcaster and series produced with a broad international collaboration will be analyzed. The session is aimed at analyzing the initial strategies to develop and present the idea: how do you write a proposal and which financial plans and targets enable you to present a feasible project to obtain the first "yes" from the first broadcaster? What were the problems encountered in the realization of the series listed above, and what can we learn from them?

■ **WORKSHOP - SESSION 2**

Tutors

Stefano Stocchi, Director/Producer
Felix Kriegsheim, Co-director
Christian Timman, Editor
Christian von Behr, ARTE
Marco Visalberghi, Co-producer

Case Study: La produzione della serie "1968mm"

La serie "1968mm" prodotta

da Boekamp&Kriegsehim (DE), Doclab (IT) e Pink (CZ. Rep) rappresenta un caso ben riuscito di co-produzione internazionale che unisce un'idea originale di approccio alla narrazione della storia a un uso originale dell'archivio amatoriale e privato per costruire una serie capace di parlare a un pubblico più vasto di quello delle slot "History". Insieme ai produttori, ai registi, al montatore e al main broadcaster coinvolto analizzeremo sia l'aspetto produttivo e finanziario di questa coproduzione internazionale che coinvolge 14 broadcasters sia aspetti creativi e realizzativi nel lavoro fatto con l'archivio amatoriale e nella costruzione della storia. 1968mm rappresenta un caso interessante di serie di 3 episodi co-prodotta con l'Italia con un budget medio-alto (circa 300.000 euro a episodio).

Case Study: The production of the series 1968mm

The *1968mm* series produced by Boekamp&Kriegsehim (DE), Doclab (IT) and Pink (CZ. Rep) represents an example of a successful international co-production that combines an original approach to storytelling with an original use of amateur and private films to create a series that speaks to an audience wider than History channels' enthusiasts. Together with the producers, directors, editor and the main broadcaster of the series, we will analyze both the production and financial aspects of this international co-production involving 14 broadcasters and the creative and production aspects

in the work done with the amateur film archive, as well as in building the story. 1968mm represents an interesting case of a 3-episode series co-produced with Italy with a medium-high budget (around € 300,000 per episode).

■ CRITIQUE

Produced and moderated by
Pinangelo Marino, Stefano Strocchi,
IDS Academy Series Directors

Advisory Board
Markus Nickel

Selected participants only

La discussione delle proposte di serie con i tutors nazionali e internazionali diventa un momento di confronto e scambio per esaminare le specificità, il potenziale, la fattibilità di ogni progetto.

The discussion of the series proposals with the national and international tutors becomes an opportunity for discussion and exchange, a chance to examine the peculiarities, the potential and the feasibility of each project.

■ SPOTLIGHT

Produced and moderated by
Pinangelo Marino,
Stefano Strocchi,
IDS Academy Series Directors

Advisory Board
Markus Nickel

Una riflessione sulla serialità documentaria attraverso tre eventi aperti al pubblico. Un percorso di incontri con chi la serialità la pensa, la scrive, la produce.

A reflection on documentary series, discussed during three events open to the public. A series of encounters with the people who create, write and produce seriality.

■ SPOTLIGHT - SESSION 1

Speakers

Cosima Spender, Director
Valerio Bonelli, Film Editor

Moderated by

Pinangelo Marino, IDS Academy
Series Director
Stefano Strocchi, IDS Academy
Series Director
Markus Nickel, Advisory Board

Introduced by

Claudia Pampinella, Doc/it President
Nevina Satta, CEO Sardegna Film
Commission Foundation

SanPa: ricerca, scrittura e realizzazione

A fine dicembre 2020, Netflix lancia la sua prima serie documentaria italiana: *SanPa - Luci e tenebre* di San Patrignano, prodotta dalla società 42, con la regia di Cosima Spender. La serie diventa un caso mediatico e cinematografico, non solo per il contenuto, la controversa storia della comunità di recupero fondata da Vincenzo Muccioli, ma soprattutto per la capacità di imporsi con una narrazione potente, una costruzione sfaccettata dei personaggi, un utilizzo vertiginoso del materiale d'archivio. Alla presenza della regista e del montatore, l'incontro è dedicato all'analisi degli aspetti più importanti della ideazione e della realizzazione della serie.

SanPa: research, writing and production

At the end of December 2020, Netflix launched its first Italian documentary series: *SanPa: Sins of the Savior*, created and produced by 42 and directed by Cosima Spender. The series became a media sensation, a cinematographic case study not only because of its content - the controversial story of the rehabilitation community founded by Vincenzo Muccioli - but also because it stands out for its powerful narrative, multifaceted characters and astonishing use of archive material. The meeting will be dedicated to exploring, together with the director and the editor, the most important aspects of the conception and realization of the series.

■ **SPOTLIGHT - SESSION 2**

Speakers

Duilio Giammaria,
Rai Documentari Director
Elena Capparelli,
Director of RaiPlay & Digital
Maurizio Imbrale,
Deputy Director of RaiPlay & Digital
Marcello Ciannamea,
Distribution Director

Moderated by

Claudia Pampinella,
Doc/it President
Pinangelo Marino,
IDS Academy Series Directors
Stefano Strocchi,
IDS Academy Series Directors

Introduced by

Claudia Pampinella,
Doc/it President
Adele Dell'erario,

IDS Academy Series Project Manager
Nevina Satta,
CEO Sardegna FC Foundation

Servizio pubblico: il futuro della produzione e della distribuzione della serialità documentaria

La serialità documentaria costituisce una grande sfida per il futuro, una grande occasione di espansione per la cultura e per la produzione cinematografica indipendente del nostro Paese. Il Servizio Pubblico è un interlocutore fondamentale per lo studio e lo sviluppo della serialità documentaria in Italia. In un momento storico in cui i processi mediali globali ci sollecitano a ripensare forme e approcci produttivi, il percorso condiviso con la Direzione Rai Documentari, inaugurato con l'evento pubblico del 28 settembre 2020, oggi offre una nuova occasione di confronto con il Servizio Pubblico, per continuare insieme nel disegno di un nuovo orizzonte creativo, produttivo e distributivo per il sistema italiano, che guarda oltre i propri confini.

The italian public broadcaster: the future of production and distribution of documentary series

Seriality: ideas and strategies of the Directors of Rai Documentari Documentary series constitute a challenge for the future, a great opportunity for our country to expand its culture and the horizons of independent film production. The Italian public broadcaster is a fundamental player and partner in the study and development of documentary series in Italy. In a

historical moment in which the changes taking place in the media global landscape urge us to rethink the forms and approaches to production, the journey shared with the Board of Rai Documentari, that started with the public event of 28 September 2020, today offers a new opportunity for conversation with the public broadcaster, to design together a new creative, production and distribution horizon for the whole Italian industry, one that is able to look beyond its borders.

■ SPOTLIGHT - SESSION 3

Speakers

Paolo Bernardelli, Screenwriter
Valerio Bonelli, Film Editor
Chiara Lalli, Polvere Author
Cecilia Sala, Polvere Author
Stefano Sardo, Screenwriter
Georg Tschurtschenthaler,
Gebrueder Beetz filmproduktion

Moderated by

Pinangelo Marino, Stefano Strocchi,
IDS Academy Series Directors

Introduced by

Claudia Pampinella,
Doc/it President

La scrittura seriale: drammaturgia, finzione e realtà

Nell'era delle piattaforme, la scrittura seriale è diventato, per il cinema di finzione così come per il documentario, il principale architrave della struttura filmica. In un percorso di studio dedicato al prodotto seriale "orizzontale", sia esso documentario che di finzione, è fondamentale analizzare il ruolo della scrittura e il suo potenziale. Un processo che

disegna il prodotto e stabilisce il punto d'equilibrio tra le forze finanziarie, commerciali e autoriali. Alla presenza di alcuni dei più importanti sceneggiatori di serie, la round table è dedicata a un confronto sulle formule, diverse ma in alcuni casi sovrapponibili, e sulle continue evoluzioni e contaminazioni delle scritture seriali, che oggi agiscono potentemente nel contesto sociale e culturale globale.

Serial writing: dramaturgy, fiction and reality

In the age of online platforms, serial writing has become, for fictional cinema as well as for documentaries, the architrave of filmic structure. In a study path dedicated to the "horizontal" series production, whether documentary or fictional, it is essential to analyze the role of writing and its potential. A method that designs the product and finds the balance point between the financial, commercial and authorial forces. Joined by some of the most important series screenwriters, the round table is dedicated to a discussion of the many formats, often different but in some cases overlapping, and on the continuous evolutions and contaminations of serial writing, which are having a deep impact on the global social and cultural landscape.

CATALOGO PARTECIPANTI

**Partecipanti selezionati
con idea progetto**

**Selected participants
with a project idea**

ALESSANDRO AMANTE



WEBSITE: www.alessandroamante.com

BIO: Born in Bologna in 1987. Always fascinated by stories in motion, he began working on sets while studying Fine Arts at the University of Bologna. After graduating he moved to Los Angeles and two years later earned a Master's Degree in Filmmaking, with honors, at the New York Film Academy. After some work experience in production in America he returned to Italy where he was creative director of the video department of a communication agency. He then worked as a freelance director, screenwriter and producer of commercials, documentaries and music videos. In 2019 he won the screenwriting competition organised by the Lucio Dalla Foundation, whose award consisted in directing the music video of the song "Solo per me" by Ghemon feat. Lucio Dalla, which premiered at the Film Festival "Sotto le stelle del cinema". In 2020 he earned a Master in Screenwriting, Production and Marketing (110 cum laude) at the Sapienza University of Rome and did an internship at Indiana Production. He has won awards both in Italy and abroad.

PROJECT TITLE: *Il caso Salvemini / The Salvemini case*

SYNOPSIS: Casalecchio di Reno (Bologna, Italy), December 6, 1990. An out of control military plane crashes into the Salvemini technical institute, causing 12 victims and more than 80 injured. Through interviews, archival materials and reconstructions, the consequences and facts about the worst peacetime massacre of adolescents in our country are investigated, including the criminal trial that followed, which led to the acquittal of the suspects.

PASQUALE FORMICOLA



COMPANY: VeridisQuo Productions

WEBSITE: <http://www.veridisquoproductions.com>

BIO: Neapolitan, 35 years old, graduated in Performing Arts and Multimedia Production in Naples, journalist, co- founder of VeridisQuo Productions and director. After many years of experience in media work (press, radio, TV), I have found my way in video making, focusing on documentaries. At MIA 2015, I have won the A&E Networks TV Series Development Award with Royal Hunters. In 2018 I produced and directed *Nata Femmena* (RAI/DOC3). I am a member of Doc/it

PROJECT TITLE: *Tools (Arnesi)*

SYNOPSIS: Tools... the Tools are the patients. More precisely the tools are the guests of the Asylum of Collegno and the Children's Psychiatric Hospital of Villa Azzurra in Grugliasco, just outside Turin. This is how the patients were called, they didn't have a name. The Tools were also used by Professor Giorgio Coda, the Electrician. Coda earned this nickname because he used the electroshock therapy on the head and pubis of his patients. The horrors of Villa Azzurra only became public in July 1970 when a young photojournalist, Mauro Vallinotto, infiltrated the children's asylum and took a series of photos. One of these photos ended up on the central page of the popular magazine L'Espresso, and that was the first time that Italy saw Mary crucified naked in bed, and saw that everything that happened to her inside that asylum was for her own good. Vallinotto's photos led to one of the most famous court cases of those years: between 4 and 11 July 1974, the trial of the psychiatrist Giorgio Coda took place. He was sentenced but did not even serve a day in prison, in fact he continued to practice the medical profession privately. Thanks also to the accounts of the witnesses, public opinion pushed to find a solution to the problem of the Italian asylums, ruling for their definitive closure with the promulgation of the Basaglia Law in 1978. *Tools (Arnesi)* is the story of a historical period that still holds a great interest, of battles for civil rights, of journalism and terrorism, of solidarity and protection of the weakest, of those who cannot defend themselves alone.

FABRIZIO GALATEA



COMPANY: Zenit Arti Audiovisive

WEBSITE: <http://www.zenit.to.it>

BIO: Born in Torino, 1968. Founder member of Zenit Arti Audiovisive. Degree in History of Theatre. In 2002 he attended training workshops at INA, Paris , where he directed the documentary *Partition de voyage*. He works as artistic supervisor in multimedia productions for art exhibitions (Peggy Guggenheim Collection, MACRO, Museo Correr, Fondazione Roma, Gallerie d'Italia, Palazzo Fortuny, Gallerie Estensi, Palazzo Strozzi), and he directs documentaries. In 2012 he directed his first feature length documentary *Murge, the cold War Front*, developed with the support of the Media Programme and produced with the support of the Piemonte Doc Film Fund and the Apulia Film Commission Foundation, in association with Rai, Awarded at Primed 2014. In 2017 he directed the documentary *Agostino Bonalumi, l'intelligenza dei materiali* (SKY Arte). In 2018 he directed the documentary *Piero Manzoni and ZERO* (ZERO Foundation) and *Sa Femina Accabadora - The Ladies of the Kind Death*, produced with the support of MIBACT, Regione Sardegna, the Piemonte Doc Film Fund and ISRE (Istituto Superiore Regionale Etnografico).

PROJECT TITLE: *Twentieth Century Fakes*

SYNOPSIS: *Twentieth Century Fakes* is a series dedicated to the unlikely biographies of some of the twentieth century's greatest international art forgers. A spectacular journey packed with dramatic twists and turns featuring multi-million dollar swindles, morbid passions, unspeakable obsessions, ingenious characters and dangerous friendships. Art critic Luca Massimo Barbero recalls these storybook lives in his studio in Marghera, an amazing Wunderkammer where private footage, archives and re-enactments come together in super8 film in a series of visual tricks which make it difficult to distinguish the genuine from the fake: Ibiza in the 1970s which provided refuge for Elmyr de Hory, the "forger of two worlds", immortalised in Orson Welles' documentary *F for Fake*; the curious tale of the socialist forger, Tom Keating, who created counterfeits in the hope of subverting the system; the trial in which Han van Meegeren was forced to paint a Vermeer in a courtroom in order to prove that the painting he sold to Nazi official Hermann Goering was a fake that he himself had produced; Renato Peretti, the visionary abstract forger, who drew inspiration for his forgeries from De Chirico himself, famous for making copies of his own masterpieces; Pavel Jerdanowitck, who pretended to be a Polish artist and invented a non-existent movement in order to trick the entire American artworld; the vain forger Lothar Malskat, who confessed to creating from scratch the medieval frescoes in Lübeck Cathedral which he was merely supposed to restore.

FILIPPO MACELLONI



COMPANY: Nanof

WEBSITE: <https://www.nanof.net>

BIO: Filippo Macelloni is an award-winning director, producer and writer. His works have been screened at numerous film festivals and on TV networks across the world. Among his most significant credits: *Climbing Iran*, a documentary by Francesca Borghetti on the Iranian free climber Nasim Eshqi; premiered at Festa del Cinema di Roma / Alice nella Città 2020 (as producer); *The Disappearance of My Mother*, by Beniamino Barrese, in competition at Sundance 2019 and distributed worldwide (as producer); *Children Over Time*, nominee at the Focal Int. Awards (as director and executive producer); *The Man Shooting Straight* (as director and executive producer); *Silvio Forever*, co-directed with Roberto Faenza and distributed by Lucky Red and Netflix; *The lost World Cup*, co-produced and directed with Lorenzo Garzella, which premiered at the Venice Film Festival in 2012. He also created a number of installations on a variety of subjects, ranging from history (Florence at War) to architecture (Eur Floating Space, Milan New Fair), using different techniques, such as video mapping (La Sapienza, Pisa) and VR/AR (Arno66 TimeTravel) designed for specific locations (Forma Urbis at Colosseum in Rome, Less Aesthetics More Ethics at Venice Biennale). In 2001 he founded, together with Lorenzo Garzella, NANOF, an independent production company based in Rome. They develop and produce documentaries, fiction and cross media projects around the world.

PROJECT TITLE: *Europeana - a brief history of the 20th century*

SYNOPSIS: This film/series is a journey through the twentieth century.

But it's like the pages of the history book were torn apart by a mischievous joker and messed up by a gust of wind. The result is amazing chaos that unexpectedly leads us to look at the essence of the protagonist of the Century: the human being. And at the end of the journey the human kind will appear cruel and violent, but also extraordinarily funny and tenderly naive. *Europeana - a brief history of the 20th century*, by Patrik Ourednik has been translated in more than 30 different languages. It's a breathtaking journey through a hundred thrilling and terrifying years, jumping from one decade to another without any chronological order, by connecting small and big events with unexpected associations. It's a book where History is handled with a kind of playfulness. But instead of being diminished by it, it is revealed in all its absurdities.

STEFANO TEALDI



COMPANY: Stefilm International s.r.l.

WEBSITE: <https://www.stefilm.it>

BIO: Born in South Africa, he graduated in Architecture. In 1985 he founded Stefilm, where he develops, produces and/or directs documentary features and TV series. Recent works: *When we Were Bullies*, - Jay Rosenblatt (Sundance FF. 2021); *Exemplary Behaviour*, - Audrius Mickevičius & Nerijus Milerius (Golden Dove, Fipresci, Interreligious award, 2019); *My Home, in Libya* by Martina Melilli; *The Strange Sound of Happiness* by Diego Pascal Panarello; *Wonderful Losers* by Arunas Matelis; *Food Markets - In the Belly of the City* (director - 20 episode TV doc series); *The Queen of Silence* (IDFA and best doc at Krakow FF 2015); *Char, no man's island* (Berlinale Forum 2013). EAVE graduate and European Documentary Network chairman (1998-2000) he tutors for Biennale Cinema College Venice, Fabrique Cinemas-Festival di Cannes, Documentary Campus, Durban FilmMart, EsoDoc, 3 Continents - Produire au Sud, Ouga Film Lab, Scuola Holden, TFL-Torino Film Lab, ZagrebDox Pro, ZELIG Film School.

PROJECT TITLE: *Black Mountain, the dark side of the Alps*

SYNOPSIS: Snow-capped peaks, woods, green pastures and smiling peasant families with cows in the background. Hikers, cyclists, mountaineers who follow paths surrounded by nature and of course: wine, meat and cheese, all in the name of the authenticity offered by an old man with a grey beard. The collective imagination built up over centuries of tourism propaganda has taught us that the word mountain means nature, a healthy body and mental peace. That's not always the case. About twenty years ago Sister Laura Mainetti was found killed in Chiavenna, in the alps of Lombardia. After pursuing various leads and possible motives (from sexual to satanic) the authors of the heinous crime were identified: three young girls, little more than adolescents, who acted out all their discomfort caused by boredom, isolation and lack of prospects. If we look at the chronicle of the Italian mountain provinces, (but the same goes for Switzerland, Austria, Slovenia and the south of Bavaria) we discover a story that is anything but heavenly. Newspaper articles, reports from local police forces and sociological studies are consistent in the description of a black side of the mountain that casts a dark shadow on the mythology built ad hoc by advertising agencies working for the tourism industry. The docuseries *Black Mountain, the dark side of the alps* tells stories that have been covered on TV news all over the world, but also unknown events, mysterious and disconcerting facts. Madness and drama that involved individuals transformed into monsters and decent families, united by living in the Alps. Crimes that have as their co-protagonist the enchanting territory that sociologist Christian Arnoldi considers an integral part of the problem. In Alpine life, deviance, the high rate of suicides, endemic alcoholism, forced celibacy, boredom, insinuate themselves and proliferate, when the tourist season ends and the calm, catatonic months arrive.

ALBERTO VENDEMMIATI



WEBSITE: <https://vimeo.com/albertovendemmiati>

BIO: Alberto Vendemmiati is a graduate of the University of Bologna (Theatre, Cinema, and Communication Department), and of the Centro Sperimentale di Cinematografia (specializing in film directing). His documentary works include *Jung (War) in the Land of the Mujaheddin* (2000), co-directed with Fabrizio Lazzaretti, which aired internationally and won numerous awards including the Silver Wolf Award IDFA, the Human Rights Watch International, and the Freedom of Expression Honour by The U.S. National Board of Review. *Afghanistan Collateral Damages* (2002) aka Kabul Emergency Room or Afghanistan Year 1380, produced and broadcast by PBS, RAI, and aired on Storyville BBC among others; and *The person De Leo N.* (2005), which competed at IDFA, Sheffield, Silverdocs - International Documentary Filmfestival Munich, Tel Aviv Documentary Film Festival, and the One World Human Rights Film Festival. *Left by The Ship* (2011) co-directed with Emma Rossi-Landi, produced with ITVS, YLE and RaiCinema, aired by PBS, RaiUno, YLE and many others. Best Italian film at Festival dei Popoli, Best Documentary at Guam Film Festival, and in competition in more than 30 festivals around the world. In 2012 Alberto created Mirage Film, a production company specialising in documentary, and in 2014 Guo Wang-Italians in Guangdong was co-produced and aired on Rai Tre. Recently, he has been working as a filmmaker for the Italian Authority for the Rights of Children and Teenagers.

PROJECT TITLE: *Dr. Gino's war*

SYNOPSIS: The tireless struggle of a contemporary hero, a war surgeon, who fights the cruelty and stupidity of war. His weapons are not just scalpels and bandages, but hospitals, places where victims of war can start again, not only to heal their bodies, but also to rebuild human relations and hope. He has dedicated his entire life to this mission and now, as in a testament, he reveals himself to us while, twenty years after, his voice-over recalls the afghan war built around September 11th. Dr Gino's war in fact develops on three intertwined narration levels. The biographic one: an intimate look at Dr. Gino's story and mind. His origins. His special relation with Afghanistan and the afghan people, which has marked his entire life. The Afghan war around 9/11 is in fact the second narration level. It is the epic one, because it shows Dr Gino and his team in action, trying to build the first two Emergency War Hospitals ("Emergency" is the name of his NGO), one on each side of the conflict, before and after the Twin Towers attacks. From the first survey in the Panjshir Valley on february 1999, in the Commander Massood area, to the american bombing and the Kabul take-over by the Northern Alliance two months after the Twin Towers attacks. We spent more than 10 months in the Country (in four different trips) between 1999 and 2001, shooting hundreds of hours of footage and two films: Jung - in the land of the Mujahideen and Afghanistan: collateral damages? This footage will be our "archive" to create this epic level. The third level looks at the present time. 20 years after, the Taliban are still there. American and Afghan authorities must talk with them. Why haven't we tried doing it 20 years ago, instead of bombing? Or even better, 40 years ago? "War must never be the choice", as Dr. Gino often says.

CATALOGO PARTECIPANTI

**Partecipanti selezionati
senza idea di progetto**

**Selected participants
without a project idea**

ROSA CANOSA



BIO: Rosa Canosa, here as author and director, is the creator and coordinator of cultural projects and events such as film festivals, artistic residencies and multimedia performances. Specialized in the field of accessible filmmaking, she also works as an author of audio descriptions for the blind and subtitles for the deaf.

In 2019 she began collaborating with Stefilm International on the production of the fourth season of the documentary TV series *Food Markets - In The Belly Of The City* for ZDF, Arte, RSI. As a freelancer she has audio-described for the blind and subtitled for the deaf documentaries and fiction films such as *La La Land* or *La vita è bella*, and episodes of TV series for Apple TV+ (*See, Servant, Helpsters*).

She conceived, coordinated and developed in collaboration with the National Museum of Cinema in Turin a project aimed at the development of a cinema audience with sensory disabilities (More Cinema For All); she was the creator and artistic director of a screendance residency for young artists supported by MIBACT and SIAE (Film in 4D. *Watching the music, dancing the images*) and she collaborated to the production of a multimedia performance with the contribution of Emilia Romagna Teatro Fondazione (*Goldberg Variations. A Dreamlike Journey For String Trio, Solo Body and Images*).

FRANCESCO CORSI



COMPANY: Kiné

WEBSITE: <http://doc.kine.it/wp/>

BIO: Francesco Corsi, author and director, graduated in History of Journalism, he has studied and worked in the universities of Siena, Pisa, Barcelona and Madrid. He is co-founder of Kiné, where he's mainly in charge of writing for documentaries and integrated communication projects. His first feature film, *Memorias*, is a journey between Spain and Italy through the territories still marked by the wounds of the civil war, in search of the voices of witnesses and traces of memory. His second feature film, *Caterina* (2019), premiered at the 60th Festival dei Popoli, winning the audience award "MyMovies.it" and the distribution award "Gli Imperdibili". He's currently working, as author and screenwriter, at the TV series *Watergrabbing* (winner of the 2018 MiBACT call for tender for writing and screenwriting projects) and at the audiodoc series *Folk Heroes* (Rai Radio 3).

DOMIZIANA DE FULVIO



WEBSITE: <https://sisterhood.film/>

BIO: Domiziana De Fulvio (Rome, 1983) graduated in Humanities with a major in Arts and Entertainment at La Sapienza University of Rome. She has been working in the film industry for many years and in different roles . She is a unit manager and production coordinator of international productions, such as Netflix, Lotus and Wildside. Between 2005 and 2011, she has been manager and selector for the international documentary film festival Tekfestival (Roma). Between 2006 and 2009, she has been a member of the theater company Teatro Forsennato, both as actress and as director's assistant. She collaborates with the project and award BookCiak, Azione! In 2018, Domiziana won a scholarship to study Documentary at the New York Film Academy. *Sisterhood* is her first documentary as a director.

MATTEO PECORARA



COMPANY: Small Boss

WEBSITE: <http://smallboss.it/it/>

BIO: After independently producing *Jali Road and Buracos* - the first two documentaries by Matteo Ferrarini - Matteo Pecorara founded Small Boss in 2014, where he's in charge of fundraising and public relations with commissioning editors. It's his responsibility both to support the projects through the current market realities and to meet the expectations of Small Boss' partners.

SARAH PENNACCHI



COMPANY: TICO Film Company Srl

WEBSITE: <https://www.ticofilm.com>

BIO: Sarah is an established Italian producer based in Italy, Trieste co-founder of Tico Film Company. 2019 EAVE Producers Workshop graduate / 2020 EAVE Marketing Workshop graduate / 2021 Midpoint Cold Open graduate. She grew up in France and after graduating in Modern History in Rome 'La Sapienza' she began her career in finance between Milan and London. In 2005 she decided to focus on film production and founded together with Gino Pennacchi, her father, the Tico Film Company. With Tico Film, Sarah has produced mainly documentaries that have screened at festivals and have been broadcast internationally. Following 10 years in London, Sarah returned to Italy and over the last 3 yrs developed Tico's next projects including new ideas for series and features. In 2015 Sarah opened a branch in the UK, Tico Media Ltd for consulting on projects between Italy and the UK. Credits include: debut feature documentary by Film and TV Director Giuseppe Gagliardi *La Vera Leggenda di Tony Vilar* (2006) Rome FF and Tribeca FF / co-produced first directorial feature documentary by Stefano Sardo *Slow Food Story* (2013) Berlinale 2013 and Telluride FF / feature film debut by Gigi Roccati *Babylon Sisters* (2017) Rome FF / the documentary *La Città che Cura* by Director Erika Rossi, Trieste FF. Sarah is on the board of ALA (Associazione Lavoratori Audiovisivi FVG), a member of A.G.I.C.I. and of EWA.

PAOLO PISACANE



WEBSITE: <http://www.paolopisacane.it>

BIO: Paolo Pisacane was born in Mozambique in 1981. After a design and photography degree in Paris he moved to Rome, where he attended the Cinematography class held by Giuseppe Rotunno (a.i.c, a.s.c) at CSC, national film school, until 2008. He shoots regularly for the main international tv networks (RAI, ARTE, WDR, SRF, RSI, Sky Arte) producing documentary films, commercials, tv shows, short narrative films. *African Catwalk* is his first documentary film as a director.

ELISABETTA RASICCI



BIO: Neapolitan, 31 years old, graduated in Communication Studies in Naples, journalist, co-founder of VeridisQuo Productions. As an author, I worked on *Royal Hunters*, the last five seasons of *My Crazy Italian Wedding* for Discovery Italia, *Wedding Neapolitana* for ZDF/ARTE and *Nata Femmena* for RAI/DOC3. Member of Doc/it.

FRANCESCA RICCARDI



COMPANY: Start

WEBSITE: <http://www.start.mi.it>

BIO: Francesca Riccardi was born in Brescia in 1985. After graduating in Philosophy, she attended the Master course on filmmaking at the Holden School in Turin. She produced the short film *Fare thee well* by Mattia Venturi (2015) - Giffoni Film Festival 2015, Cinemed, Glocal.

She was the executive producer of the documentary film *De Sancto Ambrosio* by Antonio Di Biase (2018), *Ji.Hlava* 2018, winner of the Movie People Filmmaker prize in 2018. She was the production assistant in the documentary film *The call* by Enrico Maisto (2017) - 58 Festival dei Popoli, IDFA 2017, Best Film prize at HotDocs2018. She also was production assistant in *Chaco* by Daniele Incalcaterra and Fausta Quattrini (2017) - Greenpeace prize at the 32o MardelPlataFilmFest, Best Movie at Vision du Réel 2018, Best Movie at 59o Festival dei Popoli.

She was the Head of Press Office for the documentary film *Sono Guido e non Guido* (2016) - 34TFF, Bellaria Film Festival 2016, and for the last three editions of the Mantova Film Fest.

VALERIA TESTAGROSSA



BIO: Valeria Testagrossa is a documentary Filmmaker and cinematographer; she has directed various films that have been selected in important documentary film festivals around the world, winning awards and being broadcasted around the world. She studied Visual Arts at the University of Bologna, Multimedia Journalism and Documentary Filmmaking at Westminster University, Cinematography at Shot Academy in Rome. In the past she has worked as photographer and journalist, and since 2012 she has been focusing on documentary cinema, with special interest in creative documentary films.

Main Filmography - *Striplife*. Documentary, 64min, 2013, Gaza. Produced by Teleimmagini. Director and Cinematographer Festivals Torino Film Festival (2013) Italy Visions Du Reel (Nyon 2014) Dok Leipzig (2014) Germany FID Marseille (2014) France CPH Docs (2014) Copenhagen Valdivia (2014) Chile DMZ (2014) South Korea Mar Del Plata (2014) Argentina Awards Jury Special Award, Torino Film Festival Best documentary, Napoli Film Festival Best film. Al Ardi, Sardinia. Palestinian Film Festival Shortlist David di Donatello Documentary. Best Film. Festival del cinema Africano, d'Asia e America Latina. Milan - Irrawaddy Mon Amour. 2015, documentary, Myanmar. Produced by Alkermes in co-production with BOS tv Holland. Director and Cinematographer. Festivals: IDFA - Amsterdam, Torino Film Festival, MoMa - New York, Doc Fortnight Best Film, Queer Lisboa Sold to: Current Time, Russia - Killing Time. 65min, Documentary, 2017-2018 Thessaloniki. Produced by Rossofuoco and Lab80Film. Awards: Biografilm Festival, Bologna.Siloe Film Festival:Special Mention. Worldfest - Houston Independent Film Festival: Bronze Remi. - Arysteides. 65min, Documentary, 2019-2020 Panama. Produced by Lab80Film. In post-production.

TUTORS AND PANELISTS

MATTHIEU BELGHITI



WHAT'S UP FILMS

BIO: After studying Humanities and Filmmaking at the Sorbonne University, Matthieu Belghiti began working as an intern on a variety of feature-length fiction films and eventually worked his way up, becoming a production manager for different film companies. In 2000, he produced shorts, documentaries and features for the company Little Bear, owned by Bertrand Tavernier. In 2004, he joined Maha Productions and produced around a dozen films a year. Either single movies or series, these were mainly documentaries for which he also won the French Producer Award in 2009. He created What's Up Films in 2008 together with Jean-Xavier de Lestrade and Pierre Carrique. With about fifty programs in its catalog (including *The Staircase* and *Trial 4*), the company mainly produces documentaries on themes such as justice, society, politics, history and major investigation, sciences and culture. What's Up Films also develops and produces drama series and units for television. What's Up Films' productions have won prestigious awards in festivals in France and abroad, such as the Tribeca Film Festival, IDFA, FIGRA, FIPA, Etoiles de la Scam or Albert Londres. In addition to his work for What's Up Films, Matthieu is a tutor at EURODOC and often participates in funding's commissions such as CNC, MEDIA, and Procirep. In 2015, he wrote *How to produce a documentary* published by Dixit Editions.

PAOLO BERNARDELLI



SCREENWRITER

BIO: Paolo Bernardelli worked as a journalist, was the screenwriter for the film Zeta, directed by Cosimo Alemà, and for the docuseries SanPa, produced by Netflix. In 2017 he was selected for the international serial development project Serial Eyes at the DFFB in Berlin. He works as an external consultant and screenwriter for SKY ARTE. His second novel, published by Edizioni Piemme, will be released in September 2021.

VALERIO BONELLI



FILM EDITOR

BIO: Born in Naples on January 8, 1976, but raised in Tuscany, Bonelli - like many who followed the brain drain from Italy - chose London as his homeland.

In 2001 he graduated from the prestigious National Film and Television School. His career, which began with short films and many documentaries, in 2013 led him to the opportunity to work with director Stephen Frears, once his tutor at the National Film and Television School.

For the famous British filmmaker, Bonelli edited three films - *Philomena* (2013) nominated for an Oscar, *The Program* (2015) and *Florence* (2016).

In 2016 he was contacted by another prestigious British director, Joe Wright. For Wright, Bonelli edited *Nosedive* (2016), the first episode of the third season of *Black Mirror*, *Darkest Hour* (2017), nominated for an Academy Award for Best Film and awarded the Academy Award for Best Actor (Gary Oldman). He collaborated again with Wright in 2019 with *The Woman in the Window* and in 2021 on *Cyrano*.

Bonelli has also edited, written and produced several documentary films and docu-series. The frequent collaboration with the Anglo-Italian director Cosima Spender, who's also his life partner, stands out above all. For Spender, Bonelli edits *Palio* (2015), winning the Best Editing award at the Tribeca film festival, *Without Gorky* (2013) distributed by Netflix and the series *SanPa: Sins of the Savior* (2021).

REGINA BOUCHEHRI



LOOKS FILM

BIO: The LOOKS group, founded in 1995, is one of Germany's leading independent producers of documentaries for the big and small screen. Running offices in Leipzig, Berlin, Hanover and Halle, its catalogue comprises over 100 factual films and series including many high-budget international co-productions. Since 2012, the portfolio has been expanded with fictional projects led by the Berlin team. LOOKS Distribution, based in Hanover, manages the group's marketing, co-financing and sales activities, and supports the producers in widening their network of production and broadcasting partners at trade fairs and festivals around the world.

ELENA CAPPARELLI



DIRECTOR OF RAIPLAY & DIGITAL

BIO: Born in Rome in 1968, after a Master's in Science Communication at the SISSA International School for Advanced Studies in Trieste, she began to collaborate with Rai in 1997.

From 1997 to 2000 she worked as a programme planner, director and author of MediaMente Enciclopedia and Mediamente.it, which aired on RAI SAT3 and later on RAI 3, coordinating editorial activities, authoring texts and video presentations.

She participated as editorial manager in the start-up of the subsidiary company RaiNet in 2000, in the launch of the first Rai online portal in 2001 and in all Rai projects for its digital platforms. She is also the Editorial Manager of the Rai Click on demand TV.

In March 2008 she was appointed Content Manager for the launch of the new Rai.tv portal (live TV, replays, on demand) and until 2015 she was the manager for the editorial development of the whole digital offer, on all devices and third-party platforms. (RaiOn, Rai for Cubovision, Rai for YouTube, Rai for Tim ...)

In June 2015 she was appointed Deputy Director of Rai Cultura, as head of the Schedule and Plans area of the Rai Scuola channel.

From November 2017 she was Deputy Director of Rai 3, directly responsible for the Schedule and Marketing areas.

In May 2019 she was appointed Director of the Digital Area Department, renamed RaiPlay & Digital the following December.

Since July 2019 she has been a member of the Board of PER - Player Editori Radio.

Since June 2020 she has been a member of the Board of Rai Cinema.

MARCELLO CIANNAMEA



DISTRIBUTION DIRECTOR

BIO: Born in Bisceglie (BA) in 1965 and graduated in Economics and Commerce, he joined Rai in 1992 as an employee at the Administrative Support Department in Turin. In 1994 he moved to Rome in the Radio and Television Advertising area of the Commercial Department. There, he was responsible for analysis and forecasts of advertising revenues, for the advertising schedule and the supervision of company revenues. He was also in charge of sponsorships and relations with advertising stakeholders. In 1995 he went on managing the advertising schedule at the TV Programme Planning Direction. Between 1998 and 2004 he was Head of Marketing within various departments: TV Channel 1 and 2 Division (1998), Strategic Marketing (2003, as Head of Corporate Marketing), TV Programming and Marketing Management (2004). In this latter area, in 2005, he was appointed Product Marketing Manager. In March 2008 he was appointed Deputy Director of Marketing, while maintaining the responsibility for product marketing. Since January 2013 he has been Director of the Programming Direction. Since April 2015 he has been a member of the Board of Auditel Srl. Since April 2019 he has been Director of the Television Programming Editorial Coordination Department. Since February 2020 he has been Director of the Distribution Department. Since June 2020 he has been a member of the Board of Rai Cinema.

DUILIO GIAMMARIA



DIRECTOR OF RAI DOCUMENTARI

BIO: Born in Bari in 1960 and graduated in Political Science, father of two daughters, he began to collaborate with Rai in 1982.

Between 1982 and 1996 he participated in the creation of various programs, columns and reports including GR3 Cultura, Cinecittà on Rai Radio Uno, Mixer on Rai Due, EXTRA, a magazine in co-production with BBC, TVE and France Télévisions, Samarcanda, Il Rosso e il Nero and Tempo Reale on Rai Tre, SUD (Les Enfants de La Mafia), a co-production of Rai and Tf1.

In November 2000 he was hired by Rai at Tg1, where he worked on Special Editions. Correspondent since 2003, he reports on international crises and war events in Afghanistan, Iraq, Libya. Since 2013 he has worked at Rai Uno as an author and host of Uno Mattina Estate and Uno Mattina and also as creator and host of the program Petrolio. In 2016 he was appointed Chief Editor. During his career he has produced numerous reportages and documentaries that received international awards, including Matteo Ricci: Nel Cuore della Cina, made in collaboration with the Chinese public network CCTV9.

Author of Seta e Veleni, Feltrinelli, and La formula del Successo, Rai Eri, from 1998 to 2014 he was also President of the international jury of the Eutelsat Awards (formerly known as Hot Bird Awards).

Since 2018 he is a member of the Board of Directors of the company Azienda Speciale PalaEXPO. In January 2020 he was appointed Director of the Documentary Production Department, renamed into Documentary Department in the following month of September.

MAURIZIO IMBRIALE



DEPUTY DIRECTOR OF RAIPLAY & DIGITAL

BIO: In 1984 he became curator of the late evening programming of the series purchased by Rai 3. Until 1994 he was responsible for programs such as *Uno Mattina*, *Caffè Italiano* and *I cervelloni*. In 1996, Itaca was born, an online portal for the promotion of the Italian language and culture in the world, in collaboration with the universities of Rome, Venice, Barcelona and Harvard, and he's the curator for it. At the beginning of the 2000s, Imbrale coordinated the two sites of Ithaca and Rai International at an editorial and production level, as well as the technological development activities of the network. From 2015 to 2017 he was the Editorial Manager of the Rai4 network's programming, and then, for the two following years, he was in charge of the film and fiction programming of Rai 1. Since 2019 Maurizio Imbriale has been Deputy Director of RaiPlay & Digital, at a production and management level.

FELIX KRIEGSHEIM



PRODUCER

BIO: He studied media design at a vocational school in Berlin and worked for various film production companies before he enrolled at the German Film and Television Academy Berlin in 2003. He completed his studies in 2009 with the neo-realistic film *44. Ich hol meine cousins*. He later refined this approach by starting the sequel *44. Haraam* by Daniel Begun and with the support of the community of Berlin Neukölln.

CHIARA LALLI



AUTHOR

BIO: Chiara Lalli teaches History of Medicine at the “Sapienza” University of Rome. She writes for *Il Corriere della Sera*, *Sette*, *La Lettura* and *Le Scienze*. She has published books on bioethics and practical philosophy with Fandango, Mondadori, Il Mulino, Il Saggiatore.

FABIO MANCINI



AUTHOR AND MANAGER

BIO: Author and Manager, since 2015, of the slot dedicated to the author documentary DOC3 for RAI Radiotelevisione italiana, co-author of the documentary *Afraid of Failing* for ABU / Care 9, from September 2020 Commissioning Editor for RAI Documentaries.

MARKUS NIKEL



ADVISORY BOARD IDS ACADEMY SERIES

BIO: Markus has been working in documentaries for the last 25 years, with a focus on international coproductions, editorial development and supervision. He is an advisor to RAI Documentari, Prix Italia and RAI International Relations. Currently, he's also working on an OSCE and ILO research project on how to improve communication about migration. In the past, Markus has also worked with independent companies. He has been a tutor, speaker and juror in many international festivals, markets and training initiatives. Internationally he has worked as a consultant with Swiss broadcaster SFDRS, EBS Korea, NHK Japan and the broadcasting associations EBU, TAL, ABU, COPEAM and ASBU.

CHRISTIAN REINER TIMMANN



FILM EDITOR "1968MM"

BIO: Christian was born in Frankfurt am Main in April, 1968. He studied Informatik at the TH Darmstadt and sociology at the University of Hamburg. After an editing-traineeship he now works as a freelance editor since 1998. His main focus is the editing of documentaries and reports for German and international TV- and movie production companies. The movies and the bigger TV-documentary films were shown on international festivals.

Amongst others Christian edited the Prix-Europa-award winner *Grabsteine aus Kinderhand* (Germany, 2004). He also edited the documentary film *Comrade couture - ein Traum In Erdbeerfolie* (Germany, 2008), that was shown at the Berlinale 2009 in the Panorama section, as well as the documentary film *das geschäft mit dem wasser* (Germany, 2003), which was nominated for the Grimme Preis. The TV series *Schlösserwelten Europas* and *Europas legendäre Strassen* which were also edited by him, won multiple international awards. The 10-parts TV series *Tankstellen des Glücks* received a great positive feedback in the press and in social media and got an Grimme-Prize Nomination. He edited his first feature film *Das letzte Mahl (The Last Supper)* 2017 which premiered in May 2018 at the Los Angeles Jewish Film Festival.

CECILIA SALA



AUTHOR

BIO: Cecilia Sala is a journalist. She actually works in the Prime Time News Otto e mezzo on Tv channel La7. She worked with the media company Vice and did reportages for the Prime Time News of SkyTg24, with Michele Santoro in the production of programs and documentaries for Rai2 and Rai3, with Rai and Fremantle Media. She collaborates with the newspaper Il Foglio, and has published reports from abroad on the newspaper L'Espresso and the magazine Vanity Fair.

STEFANO SARDO



SCREENWRITER

BIO: Born in Bra, in 1972, he lives in Rome, writes for cinema and television and is finishing the editing of his first film as a director: *A relationship*, produced by Ascent and Nightswim, written with Valentina Gaia. Together with Alessandro Fabbri and Ludovica Rampoldi he is the creator of the Sky series *1992*, *1993* and *1994*. The same trio also signed three seasons of the Italian adaptation of *In treatment* and, for the big screen, *La Doppia Ora* (by Giuseppe Capotondi, in competition at Venice 2009), *The Invisible Boy* (by Gabriele Salvatores, 2015) and *The Invisible Boy - Second Generation* (Salvatores, 2018). He has been a scriptwriter for films (*Tatanka*, *Workers - pronti a tutto*, *I Milionari*, *Monolith*) and TV series (*La Nuova Squadra*, *Il tredicesimo apostolo*, *Il Sistema*). With Ludovica Ramoldi he wrote *Il Divin Codino*, a Netflix film on the life of Roberto Baggio directed by Letizia Lamartire, to be released in May 2021. He currently works as head writer for series projects for Indigo (*Nemesis*), Cross Production (*Wolfsburg*) and Leone Cinematografica (*I Leoni di Sicilia*). In 2013 he directed the documentary *Slow Food Story* for Indigo Film and Tico, which was screened at the Berlinale and the Telluride Film Festival. He has published several short stories and three novels: *L'America delle Kessler* (Ed. Arcana, 2002) and the two novels on *The Invisible Boy*, (Salani, 2014 and 2018), inspired by the film, while the novel *A relationship* (written with Valentina Gaia) will be released in 2021 by HarperCollins. Together with Nicola Lusuardi he invented the Series Lab, a development program for Italian and European TV series created in collaboration with TFLab. He has been a tutor for the Solinas Award and in 2015-6 he was a teacher in the Series College held by Scuola Holden in Turin, and has also taught in other institutions (CSC and Corso RaiFiction in Perugia). In 2015, with Nicola Lusuardi and Ines Vasiljevic, he founded Nightswim, a production company which has released several films (*LikeMeBack*, *Alla Salute*, *Gli Indifferenti*, *Stuck on a swiss Island*, *Una relazione*) and several projects in development. Since April 2017 he has been President of 100autori, the main association of Italian film and television authors. In his previous life as a musician, he wrote and sang songs with Mambassa - a band born in '95 with 6 albums and two soundtracks released (*Workers* e *Una relazione*).

COSIMA SPENDER



DIRECTOR

BIO: Cosima Spender was born and grew up in Siena in an English artists' family. Cosima moved to England at fourteen. A university degree (BA 1st Class Hons) in anthropology and art history at the University of London sparked her interest in story-telling, identity and traditions. Cosima graduated from the UK National Film and Television School where she specialized in Documentary Direction in 2001.

Cosima has directed the 5 part doc series *SanPa, Sins of the Savior*, as a Netflix Originals- the first Italian documentary series. It portrays the beginnings of the biggest rehab commune in Europe, San Patrignano, and its charismatic but controversial leader, Vincenzo Muccioli. The series has become a national phenomenon in Italy.

In 2015, Cosima's film *Palio* was theatrically distributed and shown at 20 film festivals. It was awarded Best Editing at Tribeca film festival. It was broadcast on BBC and Netflix. It is available on Amazon Prime.

Cosima's film *Without Gorky* on her great grandfather, Arshile Gorky, the Abstract Expressionist painter, is available to view on Netflix. She has directed several other documentaries for BBC Storyville that were sold internationally (*Dolce Vita Africana*, *The importance of being elegant*).

Dolce Vita Africana, a portrait of the Malian photographer Malick Sidibé, is available on BBC iPlayer. Cosima is represented by Lara Sacket at ICM.

STEFANO STROCCHI



UNKNOWN MEDIA GmbH

BIO: Stefano Strocchi is a Berlin based independent author and documentary producer. Since 2001, he has acquired extensive experience on international co-productions working on documentary projects and series for National Geographic Channels, PBS, ZDF ARTE and Discovery Channel Europe. In 2008 he founded his first production company in Italy, among his productions: *Almost Married* by F. Bucak (IDFA First Appearance Competition 2010), the cross-media series project *From Zero-Stories from Earthquake tent camps*, a co-production with Al Jazeera English (IDFA 2009, TFF2009, Bellaria 2010), and *Return to L'Aquila* by G.Barbieri, a co-production with Al Jazeera English (2011). In 2013 he wrote and directed the feature doc *La Politica*, a ZDF/ARTE,DR,VRT and NRK co-production. Since 2014 he has been based in Berlin where he works as author and producer of documentary series. He wrote and produced the 3 part series *1968mm* directed by J. Rothwell, F. Kriegsheim and S. Strocchi co-produced by RBB/ARTE, NRK, YLE, CZTV and A+E History Italy (2017) and produced the feature documentary *Commander Arian* by Alba Sotorra (2018) which premiered in Toronto Hot Docs 2018, Sheffield Doc Fest 2018 and Shanghai Documentary Festival 2018. In 2019, in Berlin he founded the independent production company Unknown Media GmbH, specialized in non-fiction series formats only.

GEORG TSCHURTSCHENTHALER



GEBRUEDER BEETZ FILMPRODUKTION

BIO: Georg Tschurtschenthaler is an Emmy nominated and Grimme Prize awarded producer, writer and showrunner. Since 2009 he has worked as Senior Producer Film & Cross Media for Gebrueder Beetz Filmproduktion in Berlin. In his career he has earned more than 30 producer credits. In 2020 he wrote and directed the first German Netflix Original doc series *Rohwedder* (4x40 min).

MARCO VISALBERGHI



DOCLAB

BIO: Director and producer Marco Visalberghi Founded in 1999 Doclab srl, a production company focused on science, historical and cultural documentary movies. Recently DocLab has increased its production of TV factual series, such as *Mafia Queens* (2 seasons, 10 episodes) for A+E Networks, distributed worldwide by Autentic. In 2018 DocLab participated in the production of the three-parts event series *1968mm* for ARTE. In years DocLab has expanded and has made its name known for the production of auteur documentary movies, and in 2013 Gianfranco Rosi's *Sacro GRA*, Golden Lion of the 70th Venice Film Festival. Currently in production: *Caveman* a Swiss-Italian coproduction with Contrast Film, and a special for National Geographic *Venice: the future of the planet* and *Art Crime* a 6-part TV series in coproduction with Unknown Media, Germany, for SKY Arte, and Arte.

CHRISTIAN VON BEHR



RBB / ARTE

BIO: Christian von Behr studied political science and history in Germany and France. He works as commissioning editor for documentaries at the ARTE department of RBB, focusing on documentaries for Current Affairs, Society, Biography, Music and Pop Culture slots.

DOC/IT

ASSOCIAZIONE DOCUMENTARISTI ITALIANI

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Doc/it - Associazione Documentaristi Italiani è riconosciuta in Italia e all'estero come l'ente di rappresentanza ufficiale dei produttori e degli autori del documentario italiano. Attualmente sono iscritti a Doc/it circa 120 soggetti, tra imprese, autori e professionisti direttamente coinvolti nell'attività associativa e in costante relazione con un bacino di 3000 operatori del settore audiovisivo e della comunicazione, delle Istituzioni, delle Università e degli Istituti scolastici.

L'obiettivo di Doc/it è **promuovere il Documentario, sostenerne lo sviluppo e operare per la sua più ampia diffusione.**

Le attività di Doc/it.

Realizza ogni anno **Italian Doc Screenings**, il primo e più importante mercato internazionale dedicato al documentario italiano, giunto alla sua XIII edizione e da cui nascono **IDS Academy**, evento di training e networking per lo sviluppo di progetti di documentario e **IDS Academy Series**, primo appuntamento in Italia con un focus specifico sulla serialità documentaria.

Organizza **delegazioni** di imprese e autori di documentari in Italia e all'estero presso **mercati** e **festival internazionali**;

Cura la piattaforma online **Italiandoc**, dedicata al cinema documentario italiano, con oltre 7000 iscritti e una digital library di oltre 1700 titoli ad accesso riservato.

Si occupa di **formazione**, attraverso il progetto "Racconta la realtà": laboratorio nazionale di cinema documentario, realizzato con il sostegno del MIUR - Ministero dell'Istruzione e in partnership con CNA - Cinema e Audiovisivo.

Costruisce contatti, **network tra produttori, autori e canali televisivi di tutto il mondo** per la co-produzione di opere audiovisive di carattere documentario;

Rappresenta le **istanze del documentario** italiano presso enti e Istituzioni nazionali e transnazionali;

È partner dei **principali archivi nazionali e internazionali di documentario**; Produce una newsletter che raggiunge **oltre 4.000 contatti** con le principali notizie del settore.

Dal 2019 Doc/it è affiliata a **CNA Cinema e Audiovisivo**, attraverso un'alleanza strategica che ha lo scopo di condividere competenze e perseguire obiettivi comuni.

Doc/it - Italian Documentary Association is recognized, in Italy and abroad, as the official representative organization for Italian documentary producers and authors. Currently, about 120 professionals are enrolled in Doc/it, including companies, authors and professionals, who are directly involved in the association's activities and in frequent contact with more than 3,000 operators in the audiovisual and communication industry, as well as institutions, universities and schools.

Doc/it's goal is to **promote documentary, support the development of the industry and create a wider distribution network.**

Doc/it:

Organizes, every year, **Italian Doc Screenings**, the first and most important international market dedicated to Italian documentaries, now at its 13th edition. Inspired by it, we also created **IDS Academy**, a training and networking event for the development of documentary projects and **IDS Academy Series**, the first event in Italy with a specific focus on documentary series;

Organizes joint **delegations** of Italian and international companies and documentary authors to **international markets** and **festivals**;

Curates the online platform **Italiandoc**, dedicated to the Italian documentary cinema, with over 7000 members and a digital library of over 1700 titles with restricted access;

Focuses on **professional training**, through the project 'Tell the reality', the national laboratory of documentary cinema created with the support of MIUR - Ministry of Education and in partnership with CNA - Cinema e Audiovisivo.

Builds contacts and creates **networking occasions between producers, authors and television channels from all over the world** to support the co-production of audiovisual documentary works;

Presents the **requests of the Italian documentary industry** to national and transnational bodies and institutions;

Doc/it is a partner of the **main national and international documentary archives**;

Doc / it produces a newsletter that reaches **over 4,000 contacts** with the main industry news.

Since 2019 Doc/it has been affiliated with CNA Cinema e Audiovisivo, a strategic alliance that aims to share skills and pursue common goals.

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