

AN UNFINISHED JOURNEY



EPK - AN UNFINISHED JOURNEY

Directed by
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Produced by
HitPlay Productions and Les Films D'Ici

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SYNOPSIS

Forced to flee their country after the Taliban take-over in 2021, four Afghan women leaders struggle to keep the world's attention on the unfolding crisis in Afghanistan, while coming to terms with what it means to have their power usurped and two decades of progress dismantled. From their distant exile-countries these four female leaders - past parliamentarians, ministers and journalists - watch the Taliban strip women and girls of the right to be educated, to work and to participate in society. No longer in positions of influence, they are forced to reinvent themselves to continue the fight for a free and just Afghanistan. When the world's attention has turned to the next headline and even the greatest superpower has admitted defeat, can these women succeed?

[VIEW TRAILER](#)



FEATURED PARTICIPANTS



HOMAIRA AYUBI, AGE 53 **FORMER MEMBER OF PARLIAMENT,** **FARAH PROVINCE**

"We never wanted to leave our country. We are mothers of our families and our homeland. We will not abandon her."

A well-known and respected member of the Afghan parliament, Homaira Ayubi, served four terms and chaired the government's anti-corruption caucus. Her public denunciations of "mafia and millionaires" in her government, made her the target of multiple suicide bomb attacks. Before becoming a politician she was a math teacher, taking her school underground during the Taliban's first rule (1990-1996). Having left behind her family home, staff and status; she now shares a small, 3-bedroom apartment with her husband, two grown sons and a daughter-in-law.

The moment Ayubi arrives in Canada, she starts attending protests and meeting politicians. Having lived under the Taliban before, she knows the impact their rule will have on women and young girls. She starts recruiting other Afghan exiles - politicians, journalists, and lawyers to build a network that can help newly arrived Afghans as well as draw attention to the rapid rollback of women's rights in her country. She meets with Canadian politicians to pressure the international community to denounce the Taliban's restrictions and provide aid to the millions of Afghans struggling to survive below the poverty line.

Her years of service, as both a teacher and politician, have made her a natural leader. As she gathers allies, Ayubi turns her attention to supporting other Afghan exiles so that they might join the struggle for women's rights.



ZEFNOON SAFI, AGE 52 **FORMER MEMBER OF PARLIAMENT,** **LAGHMAN PROVINCE**

"We don't go to Canada to be housewives. The world needs to know what Afghan women are like and what we are capable of."

Temporarily exiled in Greece, Zefnoon Safi mourns the loss of her 20-year political career, something she risked her life to build. A former MP in the Taliban stronghold of Laghman Province, Safi had to overcome the Taliban's most radical leaders and a deeply patriarchal community to win the support of her constituents. She is grateful to have escaped with her life, her husband and five of their children, but freedom comes at a high price. Two of her daughters and their families remain trapped in Afghanistan.

On the outskirts of Calgary in a 3-star hotel, she speaks with her daughters and grandchildren regularly, hoping to one day bring them to Canada. They are being watched by the Taliban; a threat that has greatly added to the stress of settling in a new country. Rather than continuing her political work, like her fellow MPs, Safi retreats from public life. She struggles against depression and declining health, while trying to remember the woman she was in Afghanistan.

Safi takes refuge in her faith, her family and the idea that one day she will return to Afghanistan to once again serve her people. As she slowly starts to come to terms with her new life, she never gives up on her dream of reuniting her family and going home.



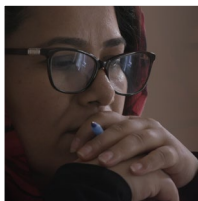
NILOFAR MORADI, AGE 27
FORMER TV REPORTER & JOURNALIST

"Afghanistan has not been reported by Afghans, especially its women. I have seen my colleagues disappear these past weeks. I cannot bear to stay away."

Nilofar Moradi was just six years old when the Taliban last held power; she has no memory of their brutal regime. A television journalist, she openly criticized the Taliban during their long war against Western forces in Afghanistan. When they finally captured Kabul in August 2021, she was forced into hiding. Both her journalism and her Hazara ethnicity made her a target. Part of the Shi'a Muslim minority in the country, Hazaras have always resisted Sunni dominated Taliban rule.

A young mother, Moradi lands in Greece with her husband, 6-year-old son and 7-month-old daughter. Housed on the outskirts of Athens for nearly a full year, their lives are on hold - her son unable to go to school, and both she and her husband unable to work. Once in Canada their lives begin to settle. In Ottawa her son starts school, her husband finds work and she can return to her activism.

Moradi seeks out exiled Afghan journalists and advocates. Together they join demonstrations and international forums to centre Afghan women's rights in the public and political discourse. When a Hazara girls school is bombed, the tragedy shakes her to the core but ultimately strengthens her resolve to continue her journalism career in Canada and report on her country.



NARGIS NEHAN, AGE 46
**MINISTER OF MINES AND PETROLEUM,
AFGHANISTAN PARLIAMENT**

"The international community is weaponizing women's rights, using it for their own political agenda and interests."

A former minister, Nargis Nehan worked closely with Afghanistan's ousted President Ashraf Ghani, holding many different posts in his government. When the Taliban took over Kabul, she considered staying in the country. Like many other women leaders, she had hoped to be able to work with the Taliban government. But Nehan quickly realized the new regime viewed her as an enemy and she could do more to help her country in exile.

Fluent in English, Nehan is well known in the international NGO community where she began her career. Once settled in Toronto, she goes back to her roots connecting to women's groups operating clandestinely in Afghanistan and becomes their lifeline to the outside world. As each new Taliban edict further restricts the rights of women, she hears directly from those who are impacted inside Afghanistan. Through her work Nehan brings the voices of women who have been erased from society into closed door meetings with international policy makers.

But after months of meetings, Nehan is dismayed by what she sees as a lack of political will to pressure the Taliban to restore women's right to education, work and public life. As the world turns its attention toward new crises - Ukraine, Gaza - she sees her goal of rebuilding Afghanistan slip further and further away.

HISTORICAL BACKGROUND

Afghanistan has had a tumultuous past. In the last three decades, the country has been occupied by Soviet troops and US-led international forces, and in the years in between has been ruled by militant groups, including the infamously oppressive Taliban.

Throughout the changing political landscape of Afghanistan in the last fifty years, women have been campaigning for their rights and made some gains but the issue has also been exploited by different groups for political gain, sometimes being improved but often being weaponized and abused.

After decades of relative stability, the overthrow of Daoud Khan in 1978 and the subsequent invasion by Soviet forces in 1979 marked the beginning of a prolonged period of conflict. As mujahadeen resistance groups grew in strength, waging guerrilla warfare and drawing Soviet forces further into the conflict, the abuses committed by both sides intensified. In the years of conflict that followed, more than 870,000 Afghans were killed, three million were maimed or wounded, a million were internally displaced and over five million were forced to flee the country. Soviet forces withdrew in 1989, leaving the government increasingly reliant on militias to maintain control.

While many Afghans hoped that the departure of Soviet forces would bring peace, the country became increasingly unstable. Through the first half of the 1990s, as mujahadeen factions turned on one another and waged bloody battles for control, civilians were subject to arbitrary, retaliatory and often random violence including robbery, torture, imprisonment and rape. The Taliban emerged out of the chaos of the civil war, quickly capturing territory and promising security to a war-weary population. Instead, their repressive policies resulted in increased poverty, widespread human rights abuses, ethnic persecution and killings and continued displacement and refugee movement into Pakistan, Iran and other neighboring countries.

After the fall of the Taliban in late 2001, many Afghans were again hopeful that the violence would end and that their lives would improve. But in 2006, the security situation sharply deteriorated and violence reached its highest levels since 2001. Though life has improved for some Afghans, nearly half of the population remained below the poverty line, more than a quarter of a million individuals were displaced inside the country due to the conflict, and nearly three million sought refuge in Pakistan and Iran.

Generations of Afghans have grown up never knowing peace and many Afghans are struggling to cope with the psychological, economic, social and physical ramifications of the conflicts, past and present. Today, in the face of the Afghan population's growing needs, Western governments are grappling with whether and how to engage with a government that took power by force and has used violence against protesters and the media, curbed women's freedoms and clamped down on civil rights. Their initial guarded optimism that positive engagement with the Emirate would yield concessions in exchange for funding and technical support has foundered, and it is fair to say that donor nations have come to realise that their counterparts are seemingly indifferent and inflexible, both ruthless and vulnerable.

More than two years into Taliban rule, Afghanistan remains one of the poorest countries in the world. Overall humanitarian needs in Afghanistan are at unprecedented levels. According to a United Nations 2022 report, over 24 million people – 59 per cent of the population – required lifesaving assistance in 2022, 30 percent higher than the previous year. At the same time, a devastating drought and earthquake



has affected three quarters of provinces. Twenty-three million people face acute hunger, close to nine million of them at emergency levels, while more than four million children under the age of five are at risk of acute malnutrition. The situation has shown some signs of stabilizing over the last year, but many Afghan households are still struggling to procure basic needs, and many women have been driven from the workforce altogether.

Unfortunately, financial troubles loom ahead, and the already beleaguered Afghan economy is now projected to decline. Combined with population growth and the influx of thousands of Afghans forced to return from neighboring Pakistan, this is a recipe for increased humanitarian need over the longer term in the absence of major structural and political reforms.

A touchstone for many Afghans and outside observers was whether, after capturing power nationally in August 2021, the Taliban would allow girls to go to school. Girls' primary schools did indeed reopen, but schools for older girls have done so only in very limited areas. This is far more than the Taliban allowed during their first Emirate when they banned girls' schooling altogether, but also far less than many Afghans want and are used to. Over the course of the next two years since their takeover, they have issued more and more edicts restricting women and violating their human rights.

What's more, as the Taliban's consolidation of power and the limits of international leverage become frustratingly clear, the U.S. and other Western nations appear to be moving toward a policy of more engagement with the regime. Punitive tools, such as sanctions and suspending dialogue in response to egregious policies being announced, have so far not worked to reverse restrictions against women and girls. Regional states are intensifying their engagement with the Taliban, even signaling that they might break the consensus on nonrecognition that has held thus far.

The scores of people in exile working on human rights/women's rights in Afghanistan are appalled by the lack of international solidarity and failure to force the Taliban to reverse its policies on gender apartheid, but pressure is mounting as the humanitarian crisis intensifies.



MAP OF AFGHANISTAN



- Capital: Kabul
- Area: 652,867 sq km
- Population: 38.3 million
- Languages: Pashto, Dari

CHRONOLOGY OF REPRESSION

TALIBAN DECREES FROM AUGUST 15, 2021 TO AUGUST 15, 2023

Depriving girls and women of the right to education:

September 17, 2021:	The Taliban issue a statement prohibiting the education of girls above the sixth grade.
March 21, 2022:	The academic new year starts without the presence of girls above the sixth grade.
May 22, 2022:	In Ghazni, the Taliban demand that girls in grades four to six must fully cover their faces.
September 10, 2022:	The Taliban shut the gates of four girls' middle schools, where girls were secretly studying in Gardez, the capital of Paktia province, and another in Samkani district.
September 23, 2022:	The Taliban sent a letter to girls' schools in Kandahar City, forbidding girls older than 13 from attending school.
December 22, 2022:	The Taliban's Ministry of Education issues an official letter to the central and provincial education departments, ordering that girls' education in private schools above the sixth grade is prohibited until further notice.
October 6, 2022:	During university entrance exams, the Taliban limit the fields of study available to girls. They are only allowed to select medicine, education, and religious studies.
November 1, 2022:	The Taliban's National University Entrance Examination Board decrees that female students must wear a full veil to enter the university.
December 1, 2022:	The Taliban order that all male staff and professors at Kandahar University not have any contact or communication with female professors and students.
April 25, 2023:	The Taliban introduce gender segregation in state universities and that men and women be educated on separate days of the week.
September 18, 2022:	The Taliban prohibit female students at state universities, in Kabul, Kandahar, and Nangarhar, from using smart phones or taking photos on campus.
September 17, 2022:	The Taliban tell female students at state universities in Kandahar, Nangarhar, and Samangan that they don't have the right to celebrate their graduation.
October 30, 2022:	In Badakhshan province, the Taliban don't allow female students wearing colorful clothes to enter the university.
December 20, 2022:	The Taliban's Ministry of Higher Education announces a ban on higher education for girls, until further notice.
July 11, 2023:	The Taliban's Ministry of Education orders the closure of 49 teacher training centres and 198 associated support centers in Afghanistan.
July 20, 2023:	The Taliban do not allow girls to take the university entrance examination.

July 23, 2023:	Taliban bans female voices on TV and radio channels in Helmand province.
August 4, 2023:	The Taliban verbally inform schools in the south and east of Afghanistan that girls older than 10 years are not allowed to receive primary education.

Depriving girls and women of the right to work:

August 28, 2021:	The Taliban order female employees in government departments to stay at home, for the time being.
September 7, 2021:	The Taliban announce their cabinet, which includes no women.
September 17, 2021:	The Ministry of Women's Affairs is dissolved. It is replaced by the Ministry for the Propagation of Virtue and the Prevention of Vice.
September 19, 2021:	The Kabul municipality only asks female employees to return to their duties if their male counterparts cannot perform their tasks.
July 18, 2022:	The Taliban order female employees in the Ministry of Finance to send a male family member to work in their place.
December 28, 2022:	The Taliban order media outlets to refrain from broadcasting the voices of women.
October 6, 2022:	The Taliban prohibit female businesswomen in Daikundi from working with male customers and employers.
December 24, 2022:	The Taliban issue a decree prohibiting the work of women and girls in domestic and foreign non-governmental organizations.
April 4, 2023:	The Taliban issue a decree banning women from working for the United Nations.
July 11, 2023:	The Taliban issue a decree dismissing over 460 staff members from nurseries and state orphanages. The majority of these employees were women.
July 19, 2023:	In an oral directive, the Taliban in Herat province ban women from working in saffron agricultural fields.
June 24, 2023:	The Taliban decree that women's beauty parlours will be prohibited as of July 3.

Restricting the presence of girls and women in public spaces:

September 9, 2021:	The Taliban prohibit people from demonstrating without permission.
November 21, 2021:	The Taliban banned women from appearing on television shows in Afghanistan.
December 26, 2021:	The Taliban decree that women cannot travel more than 72 kilometers if not accompanied by a male guardian.

January 8, 2022:	The Taliban launch a campaign for the observance of hijab and install photos of women wearing Islamic hijab in public spaces of cities throughout Afghanistan.
March 27, 2022:	The Taliban create gender segregation between women and men in public parks in Kabul.
April 27, 2022:	The Taliban orally order driving school officials in Herat to stop giving driver's licences to women.
May 1, 2022:	The Taliban decree that male family members will be punished if women are seen without an Islamic hijab.
May 7, 2022:	The Taliban order female TV hosts to cover their faces during broadcasts.
August 25, 2022:	The Taliban deny 79 female students of the American University of Afghanistan permission to travel, citing their lack of a suitable "guardian."
October 25, 2022:	The Telecommunications Department of Oruzgan province orders SIM card sellers not to sell SIM cards to women.
November 9, 2022:	In a decree, the Taliban prohibit women from going to public parks throughout Afghanistan.
November 10, 2022:	The Taliban order women not to go to sports clubs.
December 13, 2022:	The Taliban prohibit women from going to public baths.
March 12, 2023:	The Taliban in Takhar and Samangan provinces ban women from entering restaurants unless they are accompanied by a male guardian.
May 13, 2023:	The Taliban order restaurant owners in Herat province to stop men and women from eating together.



DIRECTOR STATEMENTS

AMIE WILLIAMS

I first heard about a group of Afghan women parliamentarians, journalists, lawyers and activists being airlifted out of Kabul via my refugee rights network in Athens, Greece, where I live and work. As flights were being organized and lists put together, I learned many of them were coming to Athens, and I knew I had to meet them. These women for me are modern-day heroes, their entire life's work upended almost overnight. When I met them at the Melissa Network, they were still in shock. These women were at the forefront of shaping a peaceful, stable Afghanistan, who instead of simply leaving their country, were determined to keep going, even while living in downscale conditions in central Athens, braving the cold winter and fielding horror calls from home as the reality of the situation under early Taliban rule unfolded. Being around them, I thought how even a broken woman with a broken heart still carries her power deep within, and I was seeing it being reforged in front of me. Later, during early stages of interviewing under grey skies at the edge of the Mediterranean sea, I felt extremely moved as I watched the women draw each other's names in the sand. It was as if they were refusing to be written out of history, and they wanted to rewrite the narrative of being deemed defeated, irrelevant, and left to disappear as nameless refugees into foreign lands.

This for me was the hook as a film director: this wasn't another Afghan crisis film, or refugee women's saga; it could potentially be a powerful testament of women's resilience, creativity and vision that could become a symbol of hope for our fractured times. As an American documentary director, I felt the acute irony of my own country's failed war in Afghanistan and shameful retreat, leaving many of these women and their colleagues stranded. But this is also a time where attacks on women's choice and freedom are rampant, with reproductive rights laws under siege in the U.S., equal pay and healthcare laws eroding, especially for women of color.

While making the film and talking with Canadian and international human rights leaders and legislators, I began to understand the importance of female legislatures and the role they play in safeguarding our rights when governments do not. This film for me is a clarion call for more women in positions of political power, pushing back against policies that hold us back. Before the Taliban took over, women made up almost 30 percent of the Parliament, a much higher percentage than many other bodies of representative governments worldwide.

I am also drawn to this story because these women, although powerhouses in their own right, shared so openly with us their humanity. They were extremely proud of their country and culture, yet not afraid to call out its tragic flaws. Coming to terms with what you failed at is part of this story as well. When Nehan admits the previous Afghan government she worked for had fallen into corruption, she then says the next generation of young activists in Afghanistan must be given the opportunity and agency to determine their futures. This also helped me as a director, as there were so many challenges making the film, dealing with a story that seemed to spiral ever downward, as the situation for women in Afghanistan deteriorated and the world turned away.

What happens when a powerful woman is stripped of her power, forced to leave all she holds precious, and rebuild a life somewhere far from where she thought she was headed? I think this is a universal story for many women, from those who undergo trauma, divorce, loss of a job, a child. I think the situation for women in Afghanistan, though dire, through the ages has been very poorly represented by the West, leading us to believe they are nameless and powerless, living under the Burka-shadow, wholly different from the West. Scrape the surface and I think you may find a little Afghanistan in every woman, that feeling of being maligned and misunderstood. "The world needs to know what Afghan women are like," Safi says, and I hope this film is one step in that direction.

AEYLIYA HUSAIN

When the news broke that the international forces were leaving Afghanistan, I watched the last American flight leave Kabul on my newsfeed, while my heart sank. I knew that life for Afghan women and girls was about to end, and that Afghans would be flooding out of their country. It was only in the months after that the world came to realize just how devastating the effect on women and girls would be.

Control over women and their bodies has been at the centre of the Taliban regime's agenda. From their first decree ordering women to stay at home to stripping them of their civil rights - the Taliban's quest for power translates into its desire to control women. The battle over women's bodies has been going on for centuries, touching everything from reproductive rights to the professions they can hold.

My work as a filmmaker focuses on women, conflict and representation; examined through a distinctly feminine lens. I am drawn to stories that reveal how women view the world and their surroundings, and how they navigate male dominated spaces. My previous films - 'Daughters of the Revolution', about an Iranian women's rights lawyer's pursuit for equality in her country, and 'Lady Cadets of Pakistan', following a group of female cadets as they trained for combat in Pakistan's top military academy - each tackle these complex themes. As former Afghan leaders Homaira, Nilofar, Zefnoon, and Nargis are remarkable, and through sharing their stories they are able to provide insight into their country's history and politics with nuance.

As they watched everything they fought for dismantled, from afar, these women realized they were facing perhaps one of their biggest challenges; the fight to save their country from a regime that wants to eliminate women's power. Having occupied some of the top posts in Afghanistan's government, Nargis is tired of seeing women's issues used as bargaining chips in international discussions. We cannot look away from what is happening to women in Afghanistan. If we allow the dismantling of human rights in this country - some of the severest restrictions placed on Afghan women in this century - it could encourage other nations to pursue similar misogynistic policies.

Migration, out of necessity, is the cornerstone of my family's history. I was born in London, UK to Iranian immigrants where I lived for four years before my parents moved us back to the Middle East. A region plagued by ongoing conflict, we were forced to migrate to Canada after just a few years. I understand what it means to live in a country that doesn't always accept you. For the women in this film, they are no longer welcome in their country, and their integration into Canadian society is not without its challenges. I feel a connection to these women, we share a common background and culture.

Throughout the production of this film, I've witnessed the inner strength of each of these incredible women, as they slowly try to recapture their identity. With each new Taliban restriction, I've watched Nargis double down on her efforts, meeting with top EU and US officials to pressure the international community to call on the Taliban to ease restrictions. I've witnessed Homaira gather often fractured, exiled Afghan leaders together to speak as a unified voice with Canadian politicians. Despite having lost everything, these women have not forgotten why they became political leaders. Rather than turn their backs on Afghanistan to focus solely on rebuilding their own lives, they are mobilizing and amplifying the voices of Afghan people.

It was extremely important for us to tell the story of the impact of geopolitics on the lives of Afghan women and girls, a story about loss, resilience and hope. This film is a call to action for women activists all over the world, that human rights can easily be dismantled and women robbed of their basic choices. Afghanistan is the canary in the coal mine.

IMPACT CAMPAIGN

As part of the film's release, the production is planning eventized screenings in collaboration with women's organizations, Muslim community groups and global policy makers. These unique events will support aid shipments to girls' education in Afghanistan; legal recognition of gender-based discrimination in Afghanistan as a legitimate asylum claim; and increased awareness of Muslim opposition to the Taliban's interpretation of the Quran. More details will be announced following the film's world premiere.



FILMMAKERS



**AEYLIYA
HUSAIN**

Director & Writer

Aeyliya Husain is an award-winning documentary filmmaker whose work focuses on issues of representation, women, and photography. She has exhibited at festivals both nationally and internationally including, Tribeca Film Festival, where her film SHOOTING WAR was nominated for best short documentary. This film examined the Iraq War through the lens of a photojournalist, revealing the stories behind the images and the story of the war itself. THE WORLD AT TEN follows the story of two 10-year-old inner-city children as they navigate the world around them. Her film DAUGHTERS OF THE REVOLUTION tells the story of an Iranian activist lawyer and her fight for women's rights in Iran. These films have also screened at San Francisco Docfest; Glasgow Short Film Festival and São Paulo Film Festival and have been broadcast on CBC, BBC, RSI (Swiss Public TV) and France 4. Her most recent film THE FIFTH REGION had its premiere at the ImagineNATIVE Film Festival (October 2018) and aired on The Documentary Channel, SBS Australia, Knowledge Network, amongst others. In addition to her film practice, Aeyliya sits on the board of Documentary Organization of Canada (DOC) and she is a member of the Directors Guild of Canada. Her work has been supported by production grants from the National Film Board of Canada, Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council and VICE media. Husain holds an MFA in Film Production from York University (Toronto, Canada) and a BA from the University of Waterloo (Waterloo, Canada).



**AMIE
WILLIAMS**

Director & Creative
Consultant

An award-winning American documentary filmmaker and journalist, Amie has been excavating stories from Siberia to Soweto, Tokyo to Nairobi, crossing borders and pushing boundaries to activate dialogue and debate for the past thirty years. Her work has screened at numerous international film festivals (Sundance, AFI, Hot Docs, Thessaloniki, etc.) and broadcast on PBS, Al Jazeera English, BBC, HBO, and CBC Canada. Her feature documentary films include UNCOMMON GROUND, FALLON, NV: DEADLY OASIS, STRIPPED AND TEASED, ONE DAY LONGER, NO SWEAT, and WE ARE WISCONSIN, a film about the citizen uprising against anti-worker legislation, nominated for an International Documentary Association Award and noted by Michael Moore, "This film will be the record people will refer to a hundred years from now when they study this era of greed." In 2010, Amie co-founded the non-profit, GLOBALGIRL MEDIA, which develops the voice of young BIPOC women by teaching them to create and share digital journalism designed to ignite community activism and spark social change. Currently, she is the Executive Director, managing projects in South Africa, Chicago, Los Angeles, London, and Greece. Because of her commitment to fighting for gender parity in media, she was named one of the "50 Women Who Can Change Media and Entertainment," by Take the Lead, joining an outstanding group of leading female media executives to build a coalition and create a blueprint for change. Amie graduated from Yale University (B.A., English and Theater, 1985); and U.C.L.A (MFA, Film, 1992). She is a member of Women in Film, Film Fatales, International Documentary Association, Film Independent, and the International Women's Media Alliance.



NADINE PEQUENEZA

Canadian Producer

HitPlay Productions is a Toronto-based production company producing critically acclaimed, award-winning feature documentaries and limited series. Founded by award-winning producer/director Nadine Pequenezza, the company's feature films have screened at festivals around the world from Toronto, to Milan, to Auckland, to Sichuan, China. HitPlay's regular broadcast partners and funders include: CBC, SRC/RDI, PBS, ARTE, TVO, Knowledge Network, Telefilm, Ontario Creates, Canada Media Fund, Rogers Documentary Fund and Bell Media. The company's feature films are distributed by Java Films, Off The Fence and ITV Global Studios. HitPlay's latest release, *Last of the Right Whales*, was awarded Best Canadian Feature at the Planet in Focus International Film Festival in 2021. Previous works, *The Invisible Heart*, a thought-provoking examination of a controversial new financing model for social services, was nominated for the prestigious Donald Brittain Award and *15 to Life: Kenneth's Story* about a 15-year-old sentenced to life in prison received three Canadian Screen Award nominations and won Best Writing in a Documentary. For HitPlay's ground-breaking episodic series *Inside Disaster*, Nadine spent six months embedded with the Red Cross after the deadly 2010 Haiti earthquake. The film earned a Gemini Nomination for Best Direction in a Documentary, a Canadian Society of Cinematographers nomination for Best Documentary Cinematography and a Special Jury Award at the Sichuan Film Festival, and Official selections at the One World International Human Rights Documentary Festival and Milano Film Festival. The film is distributed by ITV Global Studios.



CHARLOTTE UZU

French Producer

Charlotte Uzu is a senior producer specialized in the production and international financing of documentary and feature films for cinema and TV. The most recent titles produced by her company Les Films d'Ici's (founded in Paris in 1984) include: *Fuocoammare* by Gianfranco Rosi (Nominated for the Oscar and the Cesar in 2017, Best European Documentary 2016, Golden Bear Berlin 2016) *Between Fences* by Avi Mograbi (Berlinale Forum 2016), *Silvered Water* by Ossama Mohammed & Wiam Simav Bedirxan (Cannes Official Selection 2014).

Other works include: *Cerro Bayo* by Victoria Galardi (Official Competition. San Sebastian Film Festival 2010), *El Velador* by Natalia Almada (Director's Fortnight 2011, New Films New Directors NY 2011), *The Look - Charlotte Rampling* by Angelina Maccarone (Official Selection, Out of Competition, Cannes Classic 2011), *Operation Libertad* (Director's Fortnight 2011) by Nicolas Wadimoff, *The Last Hijack* by Tommy Pallota (Official Section, Panorama, Berlin 2014, Annecy Competition 2014), *Cathedrals of Culture*, *6x26' in 3D* by Wim Wenders and directed by Michael Glawogger, Michael Madsen, Robert Redford, Margareth Olin, Karim Ainouz and Wim Wenders (opening of Berlinale 2014). *3000 Nights* by Mai Masri (22 international Awards, 2016), *Escapees of Rawa Ruska*, *Shoah Witnesses* by Chochana Boukhobza (52', France 3), *The Valley* by Ghassan Salhab – (several prizes at the Lebanese Movies Awards 2016) *The Obama Years* by Norma Percy (4x52', Arte France, BBC2, Nat Geo), *Todo lo Demás* by Natalia Almada (Competition Rome 2016, NY Film Festival 2016), *Buñuel, la transgression des rêves* de Pierre-Henri Gibert (Studiocanal 2017), *David Hockney, Time regained* by Michael Trabitsch (Arte Germany 2017).

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CREDITS

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