

# PRISONER

SÉRIE CRÉÉE ET RÉALISÉE PAR  
INGRID **FRANCHI**



AVEC

XAVIER **MALY**

INGRID **GRAZIANI**

ELISABETH **DUDA**

MARION **LECHEVALLIER**

CONSTANTIN **VIALLE**

ADDA ABDELLI AIMÉE TOUNES AIT ALI INÈS ARNOULD CYRIL AUBIN KLAUDIA BAK GEORGY BATRIKIAN PIERRE BEDOUEY LUBIN BELLIER EMILIE BLON METZINGER NASSIM BOUGUEZZI  
SARA CASANUEVA SOPHIE CATTANI JONATHAN CHICHE JEAN-LOUIS CORTES AURÉLIE DE FORESTA RYM FOGLIA AUDREY GOULAY BRUNO GRANERO LUCIE GUIGNOUARD  
CLAUDE KAGAN WILLY KAZAZIAN GILLES LECHEVALLIER SATÉ KHACHATRYAN MANOUKIAN PAWEŁ KROPINSKI ALICE MAY STEPHANIE MOSSINO NOHANNE VINCENT PASDEMADJIAN  
MEHDI RAHIM-SILVIOLI NIKO RAVEL ELISA SERGENT ELOISE SEKULA YOANN SOVER ILÔÉ THEVENET FOUILLOUX PIERRE TIMAITRE RAPHAËLLE TIMAITRE  
WOJTEK WERESNIAK ALEKSANDRA YERMAK

**PRISONER**  
Directed by  
**Ingrid FRANCHI**

# SYNOPSIS

Five frustrated characters struggle in their respective lives. They'll have to escape an enforced destiny, for the purpose of living their existences, and making their own choices.

They'll have to face challenges with their families, with our society in order to achieve their freedom, and not feel like prisoners.

# THEMATIC

PRISONER discusses the consequences of the trauma and whether it's possible, or not to recover from it. PRISONER also approaches the way how it's possible to break out from our primary existence of life.



# PRESENTATION

## PRISONER in a few figures :

- 1 webserie of 31 episodes of 15 minutes each (for the first season)
- 4 years of filming
- 1 post-production year to finalize the first 3 episodes, and the trailer
- 1 post-production team made of editors, sound mixers, calibrators, motion designers, musicians, and translators
- 32 Tera of TV rushes
- 1 crew of over 800 people including: technicians, actors, supporting artists, partners; all volunteers and/or professionals
- 5 countries where we shot: France (Paris, Lyon, Marseille, Angers), Poland (Warsaw and suburbs), Canada (Toronto), Algeria (Algiers) and Armenia (Yerevan)
- 5 languages are spoken: French, English, Arabic, Armenian, and Polish
- 1 TV show with French and English subtitles
- 35,000 euros of budget completely self-produced. Some who were funded by Leetchi and ULULE funding campaigns, and helped to finance part of the travels, the unit team, rental equipment's, purchases of accessories and costumes
- About thirty different partners provided technical, financial and human assistance to the project.

## PRISONER in a few lines :

- This project began in 2017 with a small team of one film director, one director of photography, one assistant and one sound engineer. At first them, and a couple of comedians, gathered together in Bretagne. As time passed, more and more volunteers joined them.

- This project was produced in a singular way. After the story line has been created, the dialogues were improvised between the actors. According to each character, and the role played by their partners, the actors were able to make the dialogues their own. 2 cameras were shooting the scenes.

This particular way of working took a lot of investment from the actors, and a constant re-writing from the director who wanted to be as close as possible of the improvisation that was offered

- We sent the episodes to different festivals, and we're currently looking for a broadcaster interested in the idea, and in the final project.

# TECHNICALS LIST

**TITLE** Prisoner

**FORMAT** Saison 1 - 31 ep of 15 min length

**COLOR/N&B** Couleur

**YEAR** 2017-2021

**GENRE** Drame

**IMAGE FORMAT** 16/9

**SOUND FORMAT** Stereo

**LOCATIONS** France (Paris, Lyon, Marseille, Angers, Questembert)/ Poland (Varsovie, Sulejowek), Armenia (Erevan), Canada (Toronto), Algeria (Alger)

**LANGUAGES** French, Polish, English, Arabic, Armenian

**DIRECTOR/WRITER** Ingrid FRANCHI

**MUSIC COMPOSER** Jean Louis CORTES

**CASTING** Xavier MALY, Ingrid GRAZIANI, Elisabeth DUDA, Marion LECHEVALLIER, Constantin VIALLE

Jonathan CHICHE, Sophie CATTANI, Elisa SERGENT, Yoann SOVER, Cyril AUBIN, Mehdi RAHIM-SILVIOLI









# PARTNERS

- Emmaus, Angers,
- Kiloshop, Angers
- UCO, Angers
- Université Saint Serge, Angers
- Ville d'Angers
- Art project partner, Angers
- Compagnie Oscar & Molière, Angers
- Casting'Art, Varsovie
- Fundacja Geremek, Varsovie
- Ville de Sainte Gemmes sur Loire
- Lycée Saint Benoit, Angers
- Travelling côté court, Angers
- Ecole l'ISA, Paris
- Théâtre pour ados, Guillaume Breton
- Sorges théâtre
- Ville de Corrèze
- Doc!, Paris
- Project Hunting, Anthony
- Ciné fabrique, Lyon
- Arfis, Lyon
- Indie Loc, Lyon
- Eklekno Populace, Lyon
- La Fabrique de l'acteur, Marseille
- Artiste SIX, prêt d'oeuvres
- Artiste Lau BLOU, prêt d'oeuvres
- Art partner project
- Rise-Up, prêt d'oeuvres
- Seize, prêt d'oeuvres
- DanHoo, prêt d'oeuvres et performance





- Voilagil, Questembert
- Ecole de la mer, Kerkavelec
- Bar Pool, Questembert
- Halle Terre Native, Questembert
- Hangar Saboté, Questembert
- Des roulottes et des vies, St Congard
- L'Atelier, Angers
- UCO, Angers
- Palais des congrès, Angers
- CNDC, Ville d'Angers
- Cabinets médicaux, Angers
- SAS, Angers
- Ancien hôpital psychiatrique, Ville de Sainte Gemmes sur Loire
- Ville de Saint Denis d'Anjou
- L'Ambuscade, Lyon
- Ciné fabrique, Lyon
- White Cube, Lyon
- D'Boite prod, Lyon
- Les Valseuses, Lyon
- ADA Dépannage, Lyon
- Déchetterie , Penol
- Compozan, Lyon
- Plateaux Urbains, Lyon et Anthony
- Ecole l'ISA, Paris
- Traiteur Rousseau Event, Paris
- Emmanuel, Alimentation général, Paris
- Boxing Garage club, Vincennes
- PADAF, Anthony
- Ville de Corrèze
- Comme à la maison, Marseille
- Superette Chez Moussa, Marseille



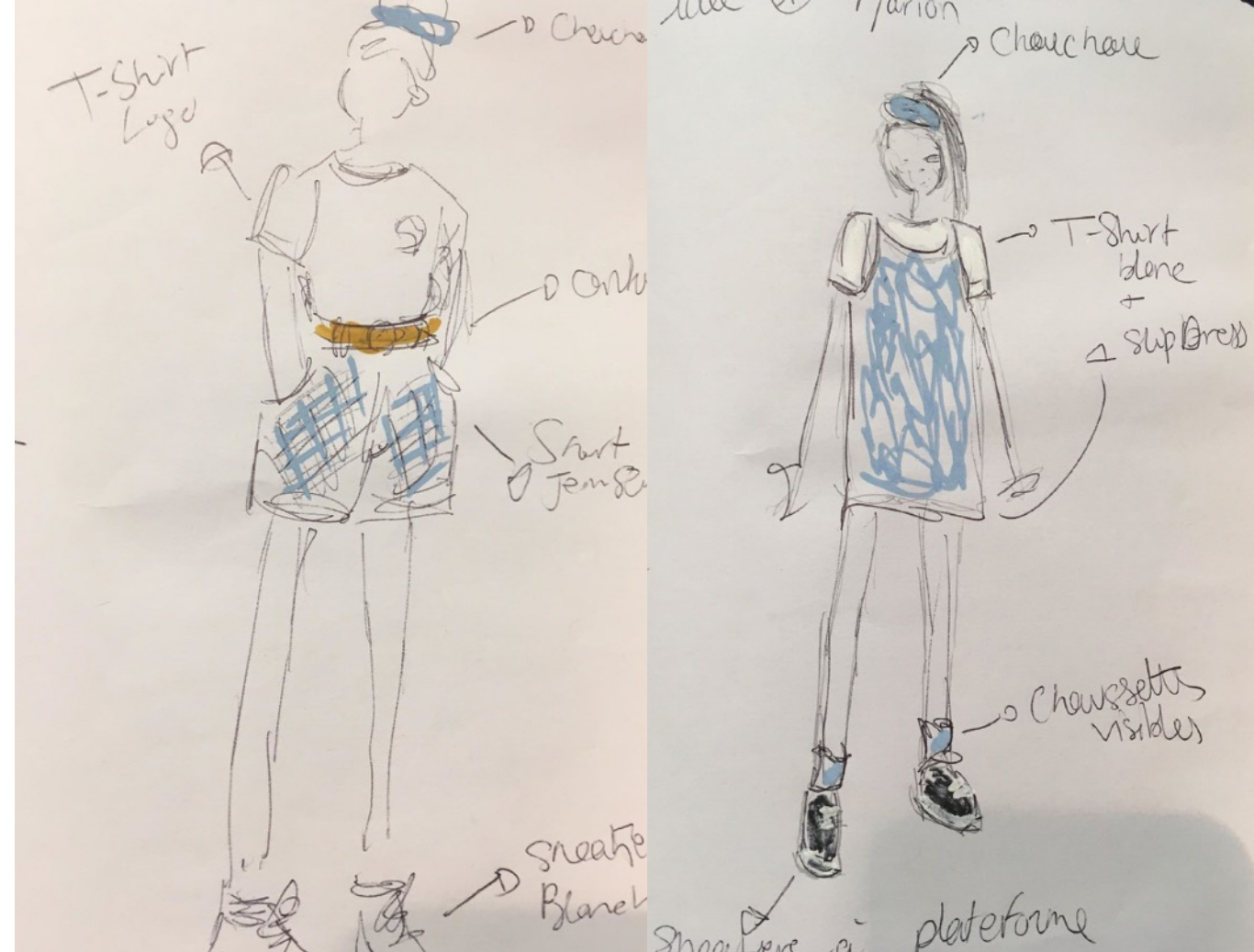




# MOODBOARD

COSTUM DESIGNER  
Roxane DERAY

SET DESIGNER  
Juliette LEDUC





# MARION OUTFIT

l'ado modèle (Marion 12ans) avec de belles valeurs, qui est toujours fourrée avec sa meilleure amie (Hélène).»

90's Over Slip Dress



L'indispensable chouchou



90's Oversize veste



Jennifer Love Hewitt



White T-Shirt

T-shirt loose à motif placé



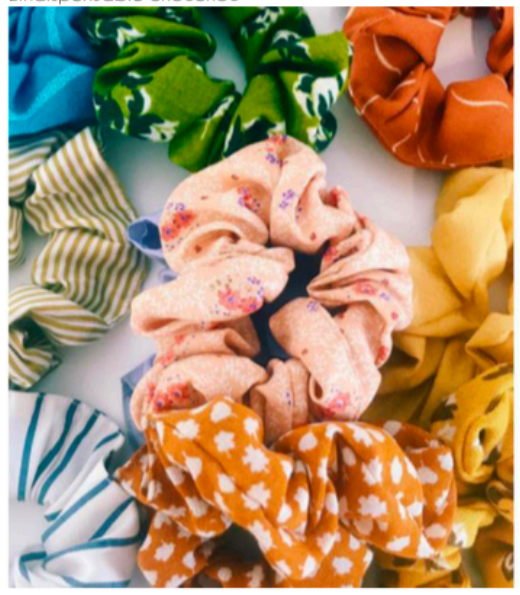
90's Mom Jean



Sneakers



L'indispensable chouchou



90's Vans plateforme

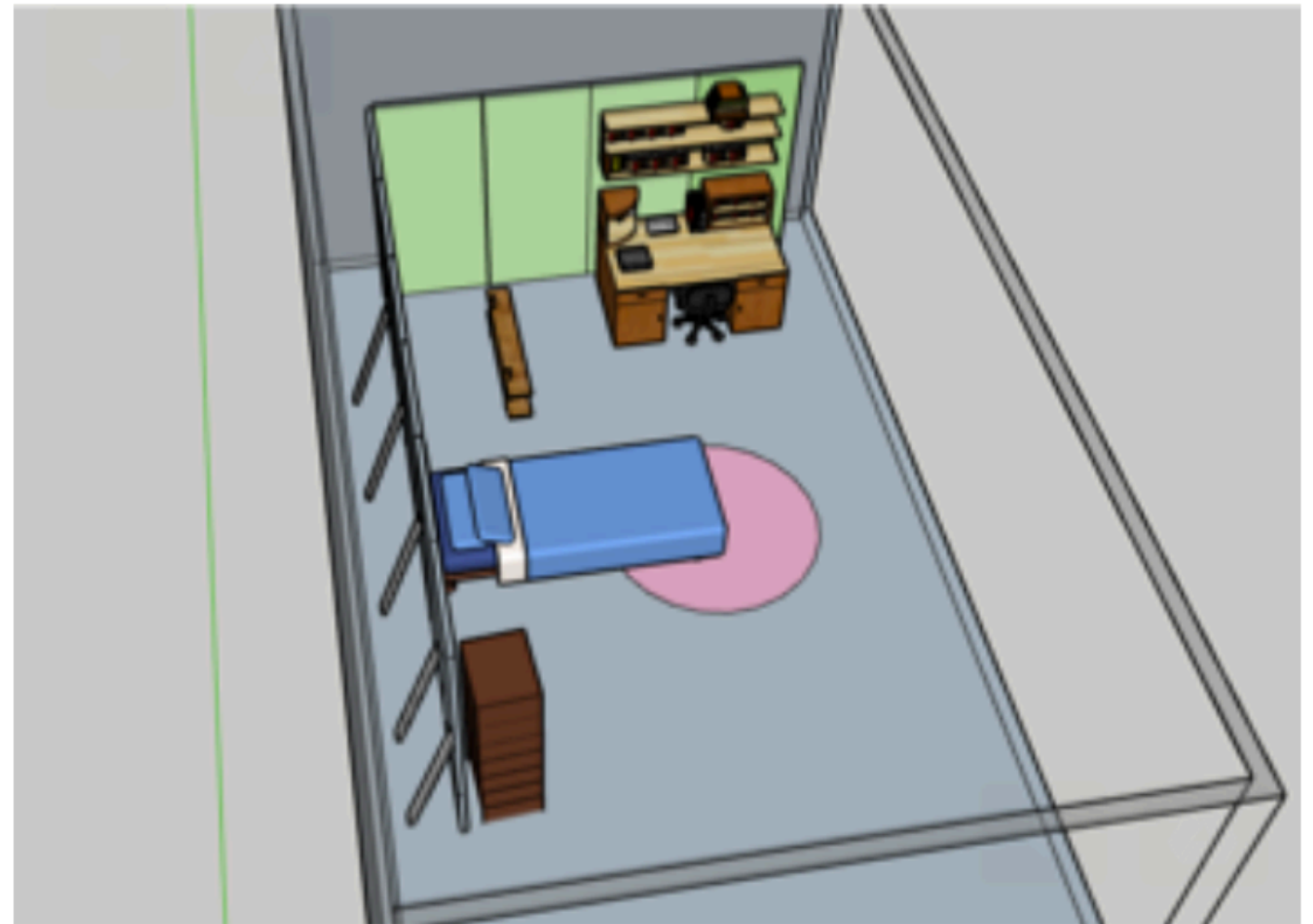
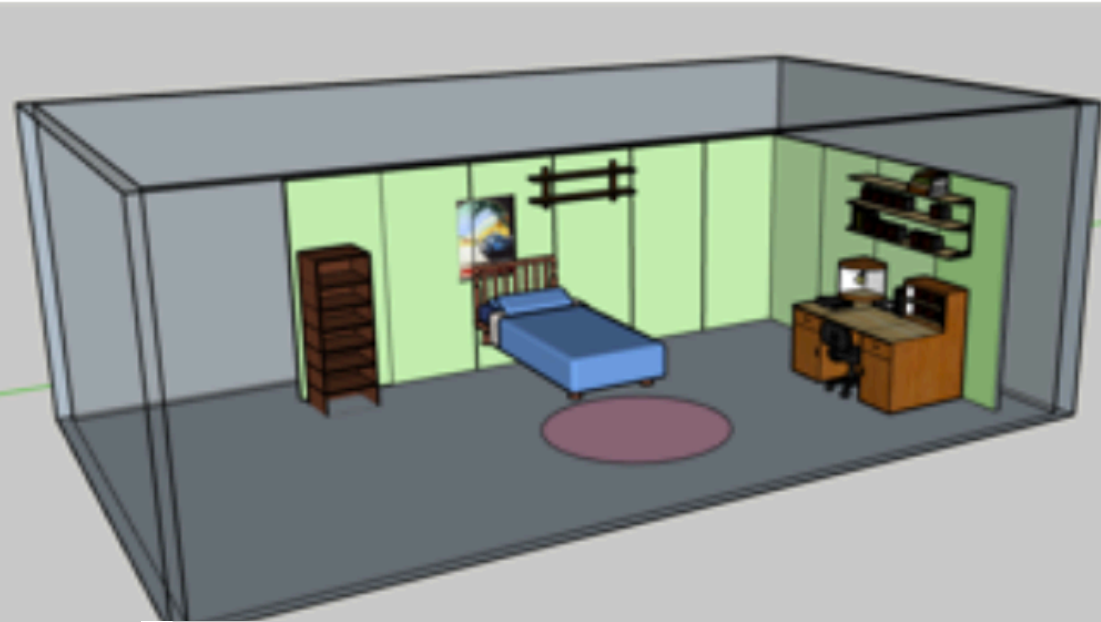
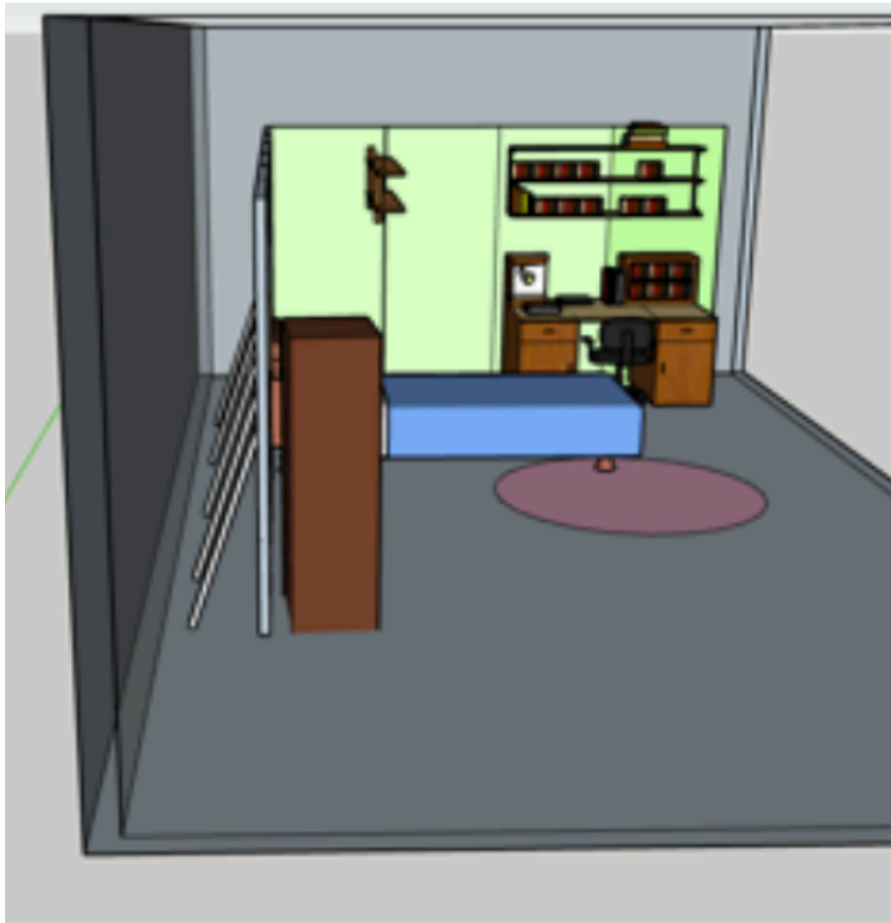


# HELENE OUTFIT

«Hélène, la meilleure amie de Marion, plutôt douce et compréhensive»



# Chambre sitcom





# FILM DIRECTOR

PRISONER



# INGRID FRANCHI

Director and Writer

Born in Marseille, I am a self-educated, autodidact screen writer, and director. At 18 I made my first short film called **In Humain** which received two prizes, for the category “best young film director” at the “Video and Cinema Festival”. Another of my short film called **L’Abaya** was shot on 16mm between Ouarzazate, and Paris, and was broadcasted during multiple national, and international festivals.

I’ve learned my skills on set, working as an assistant director, assistant camerawoman, floor manager, and by reading a lot.

The condition of women, children, and oppressed ones in general are topics that have been, and still are inspiring my work. All of this led me to shoot portraits of migrants for The Red Cross, and a documentary in an orphanage in the suburbs of Katmandu in Nepal.

Afterwards I directed the French part of a feature film called **Trainstation**, selected several times, and winning film in international festivals as well as a TV show called **A billion to one** also selected in festivals, and broadcasted on Amazon Prime US. Two projects directed in collaboration with a group of independent filmmakers based on Detroit. I had the chance to work with a couple of directors : the aim was to combine our competences, and strengths from which I learned a lot.

In 2018 I directed **Road to Fight** for Sfr Sport, a TV program presented by Lucie BERTAUD, and produced by Punch prod. A portrait of 26 minutes of a high level sportsman which made me travel to every corner of France, and all around the world (USA, Thailand, and Senegal.)

In 2017 I finally started shooting the first images of **Prisoner**. Through this 4 year adventure I met over 800 people. In April 2021 my team, and I finished the first 3 episodes, and we’re currently working on post production on the next 25 ones.

In January 2021 I was an assistant director in Mayotte for a TV show, as well as a director on a TV spot for the Regional Health Agency.

During the production of **Prisoner**, I also work on other several projects like documentaries, feature films, and short films.





# PRESS REVIEW

BIMIFF MAGAZINE

SPOTLIGHT

MAGAZINE FRANCE/ARMENIE



## WHEN THE PRISONS FROM THE INSIDE AND OUTSIDE BREAK DOWN

AN EXCLUSIVE INTERVIEW WITH THE FILMMAKER INGRID FRANCHI  
BY MARCELO CÉSAR AND VIC KINGS



## WHEN THE PRISONS FROM THE INSIDE AND OUTSIDE BREAK DOWN



WHEN THE PRISONS FROM THE INSIDE AND OUTSIDE BREAK DOWN

An exclusive interview with the filmmaker Ingrid Franchi  
by Marcelo César and Vic Kings

Ingrid Franchi is a self-taught director and screenwriter. She directed several award-winning short films such as "In Humain" and "L'Abaya". She works a lot around the theme of the rights of women, the oppressed and children. She also directed the French part of the film "Trainstation", multiple times selected and awarded in international festivals, and the series "A billion to one", awarded and broadcasted on Amazon Prime US. The filmmaker is currently on the post production of the series "Prisoner", project selected and awarded in twenty festivals, including BIMIFF.

With each selection and award, "Prisoner" proves to be a very successful project that is completed with a lot of grit and consistency. Can you tell us more about your journey as a filmmaker up to this point?

Born in Marseille, I am a self-educated, autodidact screen writer, and director. At 18 I made my first short film called In Humain which received two prizes, for the category "best young film director" at the Video and Cinema Festival". Another of my short film called L'Abaya was shot on 16mm between Ouarzazate (Morocco), and Paris, and was selected to national, and international festivals. I've learned my skills on set, working as an assistant director, assistant camerawoman, stage manager, and by reading a lot of books. The condition of women, children, and oppressed ones in general are topics that have been.

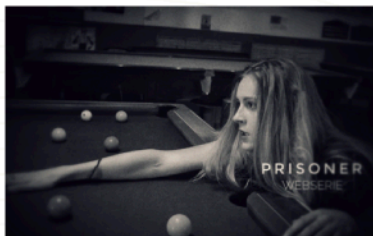
and still are inspiring my work. All of this led me to shoot portraits of migrants for The Red Cross, and a documentary in an orphanage in the suburbs of Kathmandu in Nepal. Afterwards I directed the French part of a feature film called Trainstation, selected several times, and winning film in international festivals as well as a webseries called A billion to one also selected in festivals, and broadcasted on Amazon Prime US. Afterwards, I directed Road to Fight for SFR Sport, a TV show hosted by Lucie BERTAUD, and produced by Punch prod. A portrait of 25 minutes of a high level sportsman which made me travel to every corner of France, and all around the world (USA, Thailand, and Senegal.) In 2017 I finally started shooting the first images of Prisoner. Through this 4 year adventure I met over 500 people. In April 2021 my

BIMIFF | 02

team, and I finished the first 3 episodes, and we're currently working on post production on the next 30 ones. During the post production of Prisoner, I also work on other several projects like documentaries, feature film, and TV shows.

"Prisoner" is a film that deals with characters from different cultures, and consequently, different languages. How was it working with each language with the actors and their interactions on set?

It was a real challenge for several reasons. Even if we had a common ground about how to make a movie and technical skills, language barrier had a real impact on set. For example, in Poland, we did rehearsals in English. For those who didn't understand, the main actress translated in Polish, then we shot in Polish. Afterwards, someone translated to me the take in French, so I could adjust my actor direction. Because I couldn't understand all the subtleties, I counted on my feelings and intuition. What is matters to me is that, even if actors play emotions in different ways because of their culture, the feeling of them are the same. The process was the nearly the same in Algerian, except the English step. It also had an impact on the time allowed for shooting, we had to take that in account. I loved doing that because I had to go deeper in the directions I wanted to give. I had to pay attention on the way an actor from a different culture wanted to express the emotion we were working on. His personal point of view was really important to me. Depending on our culture and origins, the idea of liberty and imprisonment has different meanings. It's one of the main theme of Prisoner, something that I committed to put forward.



"PRISONER" film scene

The opening of "Prisoner" recalls the claustrophobic idea of a prison, with various symbols and imagetic metaphors. Besides the connection with the title of the project and the whole idea of "imprisonment", how was the elaboration of this opening? Will it have an even greater connection to specific episodes of the webseries?

It's a great question because the opening was entirely elaborated around the character that we see. He represent an idea of prison, that is much more than the physical one. The symbol psychiatric imprisonment allowed to speak both about a physical and a mental prison. This character can not express his emotions, he globally represent the concept of imprisonment, being trapped in his body and his mind. He appears at the end of the first season and has its own developed story in season two.

Watching the first episode of the series, Nina, we could notice a similarity between the attack on the night club in the webseries and the sequence of terrorist attacks that occurred in 2015 in Paris, especially the attack on the Bataclan concert hall. Did these traumatic events in fact serve as triggers and inspiration for the dramatic narrative development of "Prisoner"? Furthermore, can you tell us more about the writing process of the series?

This first episode introduce many important topics, developed progressively in the first season. Indeed I was inspired about the attack on the Bataclan, but at the time of writing, I was especially drawn from the shooting at Orlando (Florida). The choice of a terrorist attack for the beginning was a strategic thought. It represent the traumatic shock on a large spectrum. I think it speaks for everyone. Even if all of us didn't experienced such an event, we all heard about one and was scared, angry or felt guilty and anxious. The impact on the spectator is deeper than an other example of trauma, more « intimate », such as abandon, rape or someone battered.

A trauma is something that occurs unexpectedly, you can't control anything and it's deeply unfair. However you have to live and deal with it all your life. From the beginning of the series, it was important to impact and sensitize the audience to this problematic.

In the first episode Nina represents the global idea of trauma. Every languages spoken in the series are spoken in this first episode. Everyone is living joyfully, carefree, planning for vacation, chatting with friends, flirting and all this atmosphere is suddenly stopped without any explanation. At the end of this episode, the audience should understand the mechanism of trauma. About the writing process, I wrote a storyline during 6 months. And at the beginning of each take, the actors were improvising so I adjusted the scenario with it, respecting the storyline. I knew the beginning and the end of each scenes. We had four years of shooting and improvising, so the writing has evolved a lot. I really like to work that way. I write the dialogues, then I ask the actors to understand the meaning of the scene and not to learn precisely the lines, only the key words. Then we rehearsal before the shooting and on set, first without filming so they can get used to the environment. Then we shoot and usually with two cameras. So, in that way, the actor can't get a « playing routine » to hang on.



"PRISONER" film scene

To the project, we can observe very well the intention of deepening each character and dramatic storyline. How was the decision made to transform your narrative into a webseries?

The series format allowed me to develop several storylines and ways of struggling for freedom. As Prisoner is a web series dealing with 5 characters struggles, I thought that this format was more suitable than a feature film format.

What were your cinematographic and artistic inspirations for the development of "Prisoner"?

In 2015, I worked on a project called A Billion to One, a collaborative web series with 2 filmmakers based on Detroit and several filmmakers from all around the world. It was broadcasted on Amazon Prime US. The idea was to regroup all our networks to find producers, broadcasters and be more efficient. It inspired me to write about characters from different countries and cultures. This project was really ambitious and I wanted to do another one based on this idea of diversity. It's a good way to open our mind, searching to understand other cultures than ours. It's not because I'm French, that a have to speak only about French culture, it exists other point of views around the world, about the subjects I want to develop, that are really interesting to work on.

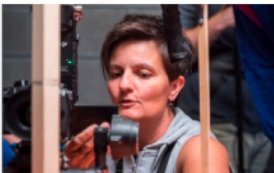


"PRISONER" set

The editing of the project "Prisoner" that we had access to in film format has the sequence of episodes 1, 2 and 6 (respectively "Nina", "Ewa" and "The Hospital"). How was the progression of the episodes of the webseries elaborated, as well as the choices of narrative arrangement between each chapter of this intriguing story?

On the first sixth episodes I decided to introduce the five main characters, their storylines, with their respective secondary characters who will interact with them, and their universe. That's why I choose to present to the festivals the first, second and sixth episode, so the audience can understand there's a link between characters. I built the series in such a way that we understand progressively that they are all connected in a way or another.

There's a lot of flashbacks, details, and characters appearing strategically. As the audience, watching the series, we could have a real pleasure to recognize a secondary character belonging to a main character, in another character storyline, or notice a specific detail



Ingrid Franchi

"Prisoner" has excellent actors such as Marion Lechevallier, Xavier Maly, Elisabeth Duda, Ingrid Graziani, among many others. How was the process of choosing the actors?

It's a mix between people that I knew before the project and people I discovered through the process of casting. A lot of people participated to the project, more than 500 if we take in account all the actors, extras, technicians and partners. I needed the actors to keep up with the characters that are really complex with a proper personality. They don't have binary thoughts or feelings, and I needed the actors to quickly understand and spread the right emotion because of the details I wanted to put into their stories.

"Prisoner" has received awards and nominations in several places around the world, including here at BIMIFF, where it won two awards. But how has the reception of your project been by the French public and critics?

It's a great question because on thirty-eight festivals where Prisoner was selected, there's only three in France. I think there's a real public in France for this series, but we're not used to this sort of Project with these subjects as festival, producer or broadcaster. The subjects broached by Prisoner are very committed, complex. It requires attention when we watch it. It's doesn't really fit with French habits in terms of scenarios and image. Producers or broadcaster are not always ready to take risks on a different kind of series, with a special format like web-series for example. It still also complicated as an independent and a woman filmmaker. We want to tell our stories, develop personal and committed subjects and it's conflicted with the financial system in place.

We noticed that the public is there. There were a lot of festivals in Canada, South America and Europe. I'm glad to see that because through this interview and your questions, I feel like you were touched by this project, and you understood a lot of things despite his complexity. I'm sure there's a French public for it, they really like series, but funders are not ready yet for this kind of project, it's complicated. I'm glad to see that foreigners and many festivals in the world understand the project and like it. They showed us that they acknowledge the engagement and quality we tried to put into it. I produced myself the project. I could improve many things if we had more financial resources, but we did what we could, with the resources we had, and we can be proud of that. Today we won twenty-five prizes out of thirty-eight festivals. We observe that in an objective way. I personally think we should put ahead more genre movies with a real philosophical sens. We can mix a lot of genres. The French cinema tend to make differences between TV movies, Cinema movies, and series. For example, it can be more difficult to have the resources for a series, usually allowed to cinema movies. It happens but still rare.

At our festival we had the opportunity to see three episodes of "Prisoner". What will be your next steps with the project? Do you already have plans for other films and/or series?

First we have to complete the post production for the thirty two episodes, with editing, sound mixing and color grading before the end of 2022. We're on it! We are four, I do the editing, someone else is doing the VFX and color grading. We also have a sound mixer and a composer. There is a lot of work. The next step is to find a broadcaster. It's really important to me to end this project entirely with a platform diffusion. I consider making a season 2 but only with a producer. To speak about other projects, I'm writing a new fiction feature film with a screenwriter. I'm also writing a documentary about gender. I also study some of the scripts that I received from screenwriters. I wish I could make the episodes a series someday. I work a lot and do many projects at the same time as Prisoner's post-production.

CULTURE / ԵՇԱԿՈՅԹ

## Ingrid Franchi, cinéaste

Elle réalise des courts et longs métrages, des documentaires, des reportages TV, des séries. Écriture, prise de vue, montage, post-production, sont entre ses mains. Découvrez une autodidacte talentueuse.

■ PAR ZMROUTHE AUBOZIAN



18 ans seulement et son premier court métrage, *In Humain*, reçoit deux prix. Elle n'a cessé depuis et à 42 ans aujourd'hui, cette Marseillaise de naissance possède à son actif des réalisations nombreuses et primées. Entre autres : son court métrage, *L'Abaya* a été multi diffusé en festivals nationaux et internationaux. Elle a réalisé les parties françaises d'un long métrage, *Train Station*, sélectionné et primé dans des festivals internationaux, et d'une série *A billion to one*, diffusée sur Amazon Prime US. En 2018, *Road to Fight* pour SFR Sport est un portrait mensuel de 26 minutes sur un sportif de haut niveau. Car Ingrid Franchi pratique aussi la boxe anglaise (2e sur le podium au championnat de France en 2019) et est pilote de drone. En 2017, elle tourne les premières images de *Prisoner*, une série qu'elle produit, et en quatre ans, c'est une saison entière de 32 épisodes de 15 minutes qui sera finalisée.

La webserie *Prisoner*, sous-titrée en français et anglais, a été primée dans près d'une quarantaine de festivals internationaux. Le tournage a compté plus de 800 personnes et le budget de 30 000 euros, autoproduit, a bénéficié de plusieurs campagnes de financement participatif. Tournée en Bretagne, à Paris, Marseille, Lyon, Agence Varsovie, Erevan, Alger et Toronto, différentes langues y sont mêlées dont le français, l'anglais, le polonais, l'arabe et l'arménien. Cinq personnages se débattent dans leurs vies respectives pour se défaire d'un destin imposé ou contrarié. Ils devront faire face à leurs familles et à la société pour vivre librement sans être prisonniers. Parmi ceux-ci, il y a Nina, interprétée par Ingrid Graziani, une jeune femme d'origine arménienne. Victime d'un attentat, son personnage résume l'idée même de ce qu'un traumatisme peut provoquer et la manière dont on peut s'en sortir ou pas. "C'était important pour moi d'intégrer dans le personnage des détails personnels, comme une famille d'origine arménienne vivant en France" note la réalisatrice. "Plusieurs personnages de la série traitent de l'Arménie et on y entend la langue arménienne" ajoute-t-elle.

56 | FRANCE ARMÉNIENNE | AVRIl 2022

Ingrid Franchi a des ascendances grecque, italienne, espagnole et arménienne. Son arrière-grand-père, Krikor Haroutunian, a fui le Génocide. Ayant perdu la majeure partie de sa famille, il se réfugie en Grèce où il épouse Sofia, une Grecque. Le couple part s'installer au Maroc où le rejoint les deux frères qui lui restent. Krikor devient importateur de café. Ingrid précise qu'il a "utilisé la quasi-totalité de son argent pour aider de nombreux Arméniens à s'installer". Et nous confie : "Cette ascendance est très importante pour moi. J'aspire à devenir arménienne, demander la nationalité, et un jour, pouvoir travailler en Arménie. Je sens que j'ai quelque chose à y faire même si pour le moment, ce n'est pas concret. Je dois me faire un réseau, des contacts. Je dois m'imprégner des codes et, bien sûr, apprendre la langue". Deux fois déjà, elle s'est rendue en Arménie, la première fois pour le tournage de sa série, accompagnée d'Ingrid Graziani, une de ses comédiennes principales.

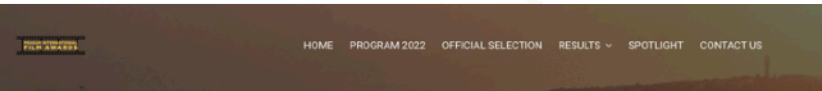
Pour que l'on puisse visionner la série *Prisoner*, il ne manque plus qu'un diffuseur et un producteur pour la série 2. Que ceux-ci ou celles-ci se manifestent ! ■

www.ingridfranchi.com

Contact : webmaster@ingridfranchi.com – tél. 06 43 93 25 21



Ingrid Franchi, cinéaste aux multiples facettes. Attachée à ses racines arméniennes, elle réalise une fiction intitulée *Prisoner* sur le déterminisme du passé ou le choix de ses actes



Ingrid Franchi

### Biography

Born in Marseille, I am a self-educated, autodidact scriptwriter, and director. At 18 I made my first short film called In Humain which received two prizes, for the category "best young film director" at the Video and Cinema Festival". Another of my short film called L'Abaya was shot on 16mm between Ouarzazate, and Paris, and was broadcasted during multiple national, and international festivals.

I've learned my skills on set, working as an assistant director, assistant camerawoman, floor manager, and by reading a lot. The condition of women, children, and oppressed ones in general are topics that have been, and still are inspiring my work. All of this led me to shoot portraits of migrants for The Red Cross, and a documentary in an orphanage in the suburbs of Kathmandu in Nepal. Afterwards I directed the French part of a feature film called Trainstation, selected several times, and winning film in international festivals as well as a webseries called A billion to one also selected in festivals, and broadcasted on Amazon Prime US. I had the chance to work on two projects with a couple of directors from Detroit; the aim was to combine our competences, and strengths from which I learned a lot. In 2018 I directed Road to Fight for SFR Sport, a TV show hosted by Lucie BERTAUD, and produced by Punch prod. A portrait of 25 minutes length of a high level sportsman which made me travel to every corner of France, and all around the world (USA, Thailand, and Senegal.)





## SELECTIVE FILMOGRAPHY



## **PRISONER - WEBSERIE**

**DIRECTOR AND WRITER**

Five frustrated characters struggle in their respective lives. They'll have to escape an enforced destiny, for the purpose of living their existences, and making their own choices. They'll have to face challenges with their families, with our society in order to achieve their freedom, and not feel like prisoners.

With Xavier MALY, Elisabeth DUDA, Ingrid GRAZIANI, Marion LECHEVALLIER, Constantin VIALLE,

TRAILER :

<https://vimeo.com/506392222/3c8ac735b1>





## PRISONER - PRICES LIST

- **LONDON WEBFEST (Londres, UK)**
  - Meilleure réalisation
- **SICILY WEBFEST (Ustica, SICILE)**
  - Meilleure réalisation
- **VENICE SHORTS (Californie, CO, USA)**
  - Meilleure websérie
- **SERIES LAND (Bilbao, ESPAGNE)**
  - Meilleur trailer
- **BERLIN SHORTS AWARD (Berlin, ALLEMAGNE)**
  - Meilleure websérie
  - Meilleure réalisation
- **5 CONTINENTS INTERNATIONAL FILM FESTIVAL (Anzoategui, VENEZUELA)**
  - Prix du public
  - Meilleure websérie
  - Mention spéciale Meilleure réalisation pour Ingrid Franchi
  - Meilleure actrice pour Elisabeth Duda
  - Mention spéciale Meilleur second rôle pour Yoann Sover
  - Meilleur sound design pour Ludovic Virieux
  - Mention spéciale Meilleure photographie pour François Welterlin
  - Meilleur maquillage pour Alexandra Feignant
- **TORONTO INTERNATIONAL WOMEN FILM FESTIVAL (Toronto, CANADA)**
  - Meilleure websérie
- **INTERNATIONAL INDEPENDENT FILM AWARDS “ SPRING SESSION (Los Angeles, USA)**
  - Meilleure websérie
  - Meilleure réalisation
- **NEW YORK INTERNATIONAL WOMEN FESTIVAL (New York, USA)**
  - Meilleure websérie
  - Meilleure cinématographie
- **MONTREAL DIGITAL WEBFEST (Montréal, CANADA)**
  - Meilleure websérie
- **CHAIN FILM FESTIVAL (New York, USA)**
  - Meilleure websérie
- **LIMA WEBFEST (New York, USA)**
  - Meilleure réalisation
- **BALTIMORE WEBFEST (Baltimore, USA)**
  - Meilleur drame
- **LA INDEPENDENT WOMEN FILMS AWARDS (Los Angeles, USA)**
  - Meilleure websérie
- **NEW YORK INTERNATIONAL FILM AWARDS (New York, USA)**
  - Prix du jury
  - Meilleure cinématographie
  - Meilleure websérie
- **RIO WEBFEST (Rio de Janeiro, BRASIL)**
  - Prix Incentive International Digital Production
- **RED MOVIE AWARDS (Reims, FRANCE)**
  - Prix du public
  - Prix de la meilleure websérie
- **ONIROS (New York, USA)**
  - Grand prix du jury
- **BEST SHORTS (San Diego, Californie, USA)**
  - Meilleure websérie
  - Meilleure réalisation



- **THE FRENCH DUCK FESTIVAL (Paris, FRANCE)**
  - Meilleur trailer
  - Meilleure websérie
  - Mention spéciale Meilleure image pour François Welterlin
  - Meilleur montage pour Ingrid Franchi
  - Meilleure musique pour Jean-Louis Cortes
- **BEST ACTOR DIRECTOR AWARDS (New York, USA)**
  - Meilleure réalisatrice
- **4THEATRE**
  - Meilleure websérie
  - Meilleur image pour François Welterlin
  - Meilleure musique pour Jean-Louis Cortes
- **BIMIFF (BRESIL)**
  - Meilleur Sound Design pour Ludovic Virieux
  - Meilleur Trailer monté par Ingrid Franchi, mixé par Ludovic Virieux, étalonné par Francois Welterlin et mis en musique par Jean-Louis Cortes
- **DIE SERIALE (Allemagne)**
- **MIAMI Webfest (Miami, USA)**
- **CANNES films award (Cannes, France)**
- **SYDNEY Australian Film Festival (Sydney, Australie)**
  - Meilleure websérie
- **LONELY WOLF Film Festival (Londres, UK)**
- **NEW JERSEY Webfest (New Jersey, USA)**
- **SHOCK Film Festival (USA)**





## A BILLION TO ONE - WEBSERIE

DIRECTING THE FRENCH PART

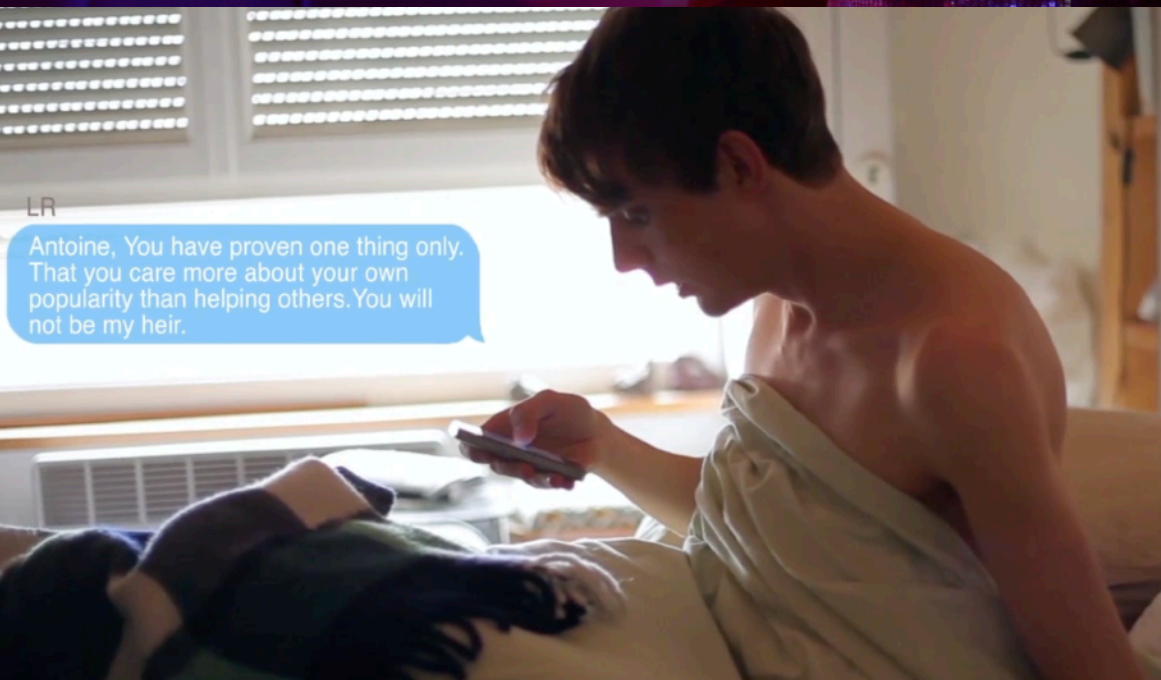
A billionaire is about to die and looking for a deserving person to give his fortune.

With Salla LINTONEN, Yoann SOVER, Etienne GAUDILLERE

Director : Ingrid FRANCHI

TRAILER :

[https://www.youtube.com/watch?v=mvu\\_j6yjfJ8](https://www.youtube.com/watch?v=mvu_j6yjfJ8)



*Official selection*



*Best serie*



## Screening on Amazon PRIME US

« This is an excellent idea for a series, with an intriguing premise, strong performances and a vast representation of characters from a number of cultures, social and economical backgrounds. This show delves deep into its subject matter and does it really well »

A fan on Amazon Prime





## **L'ABAYA - SHORT FILM**

Four Young Women in Arabia are trying to emancipate thanks to acting in a play.

With Leila BEN NASSER, Latifa ID LACHGUER, Yasmina GHEMZI and Lily RUBENS

Director and writer : Ingrid FRANCHI

Sound designer : Jean GOUDIER

Set designer : Eric VERMEIL



## **FESTIVALS**

Cineffable, Paris

Festival de film de femmes de Méditerranée, Marseille

FIF Aubagne

ALUCINE, Toronto Latin Film Festival

FIF de Rio de Janeiro

Open air Filmfest Weiterstadt

cinema des cinéastes, Paris





## CINA - SHORT FILM

In the suburbs of Cina, air is getting rare.  
Its inhabitants are desperate and fighting for oxygen.

With Alexandra GALVANI, Kaddour DORGHAM, et Virginie HARO

Direct rand writer : Ingrid FRANCHI

Sound designer : Nicolas BERTEYAC

## FESTIVALS

QUAI DU POLAR LYON  
FIF AMIENS





# CASTING

## **Xavier MALY**

Des Hommes et des Dieux, Astérix, Les Héritiers, Go Fast,  
Un long dimanche de Fiançailles, Trois hommes et un  
couffin,.....

## **Ingrid GRAZIANI**

Les crevettes Pailletées, Pour le meilleur et pour le pire,  
Garder ton nom, Lucy

## **Elisabeth DUDA**

Cours sans te retourner, Dans les pas de Marie CURIE, Les  
sauvages,...

## **Marion LECHEVALLIER**

Mon(s)tre, un royaume pour un cheval, ROBOTS,  
9 petites filles,...

## **Constantin VIALLE**

Arts en scène



## XAVIER MALY

The character of Xavier Maly is played by Pierre LEGRAND : a determined producer with dubious working methods.

At the end of the 80ies he creates his own production company which produces mainly family shows. In the 90ies his show called "*Belle Famille*", with Marion as leading role, made him successful.

He grew up in Algeria where he once fell in love with a woman he wasn't suppose to love. The sudden disappearance of her left him strongly traumatised. Therefore he never purchased real love, but instead had multiple relationships from which he had children, but never took care of them. Xavier is a very ambitious man who will always put his professional life before his family. Now his work is focused in entertainment TV shows, and increasing the ratings as much as possible.







## MARION LECHEVALLIER

Marion is a child actor who was the main character in a 90ies entertainment TV show « *Belle Famille* ». She always been forced to follow her mother's steps who also was an actress, and therefore had a traumatic childhood. Due to the stress of the intense rhythm of shooting, she had to take a lot of anti-depressant pills, tranquilizers, and a variety of pharmaceutical drugs her mother gave her.

At one point, Pierre Legrand producer of the TV show, decides to replace her because he suspects her to be gay.

Because she was catalogued as a young TV show actress, she struggles to get better roles as an adult. She decides then to assist her father, and starts working with him in his sailing workshop. One day a camera crew comes into the shop to shoot a publicity spot, and without knowing, re-open her childhood wounds, and cause her to be unhappy.



## INGRID GRAZIANI

Ingrid Graziani plays Nina, a young Armenian policewoman victim of a terrorist attack while she was partying with friends in a night club, in Toronto during her holidays. Once back in France she will not be able to go back to work, she can't stand the view of blood, neither of firearms. Her mother tries to persuade her to call her father, Pierre Legrand, with whom she hadn't have contact in over 15 years. Sadly he doesn't have a grand interest in giving her moral support.

This character summarises the essence of what trauma can do to someone, and if, and how one may pull through it.



## ELISABETH DUDA

Elisabeth Duda is Ewa, a French-Polish columnist working on an entertainment TV show produced by Pierre Legrand.

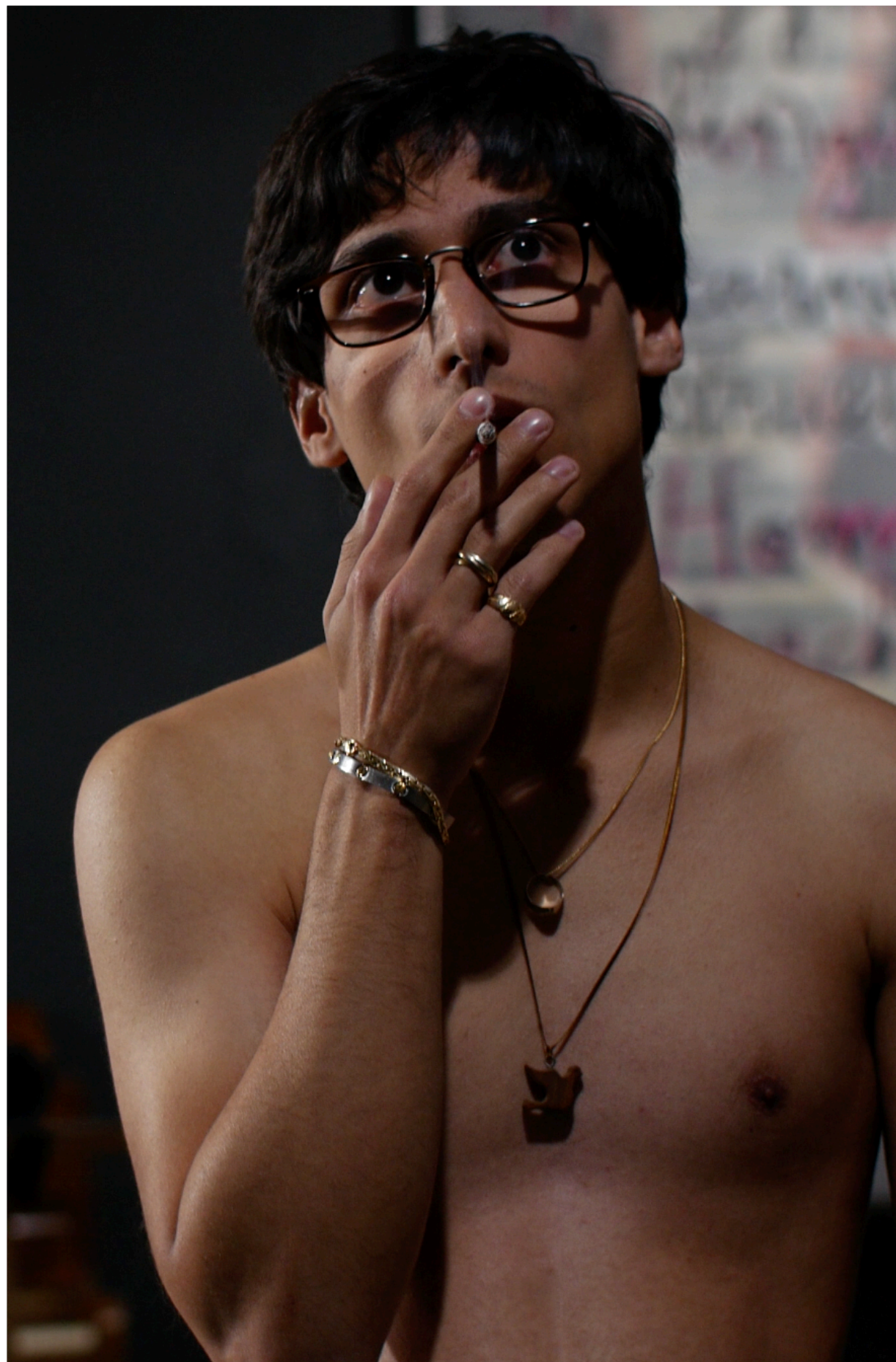
She left Poland in 2016 after there was a change in government, but returns along with her daughter for her father's funeral. She realizes that her country, and her brothers did change a lot while she was gone. Her father was a famous, and committed activist who wished to pass on the legacy to his children. Her family holds a grudge against her assuming she choose the easy road by leaving them, and Poland.

Even her own daughter questions her about her choices, and suggest her to embark upon her lately lost path.

Unlike her mother, Julia doesn't deny her Polish origins. After discovering her grandfather's secret actions decides to through herself into the same dangerous struggle as he did. As a result Ewa begins to open her eyes, and starts to see things differently.







## CONSTANTIN VIALLE

Constantin Vialle is Taki, a young, and talented painter. He lived for many years in a shelter for young adolescents, but had to leave when he turned 18. Like so many of them, he had nowhere else to live; the street opened his arms to him, which made him experienced, unsafe, and obscure situations.

He meets a young man, Bruno, with whom he falls deeply in love, and imagines building a family, like the one in the TV show *"Belle Famille"* produced by Pierre Legrand. Lacking in family references, he doesn't see the deception of the ideal family values which are advocated in the TV show.

*Prisoner talks about injustice, misunderstanding, guiltiness, unhappiness; feelings that can pursue a person all her life. All 5 characters are in one way or another suffering from these emotions.*





CYRIL AUBIN



TOUNES AL AIT



ELISA SERGENT





NASSIM BOUGUEZZI



MEHDI RAHIM SILVIOLI



JONATHAN CHICHE



SOPHIE CATTANI



NOHANNE



YOANN SOVER





## **CONTACT**

Ingrid FRANCHI  
Réalisatrice-créatrice  
+33 6 43 93 25 21

webmaster@ingridfranchi.com  
www.ingridfranchi.com

## **AGENT**

Virtuoz agency  
Samir LABIDI  
+33 7 68 80 61 21

virtuozproduction2021@gmail.com