

PROJECT PRESENTATIONS  
SØRFOND PITCHING FORUM

NOVEMBER 17<sup>TH</sup>

2021



#### PROJECT MANAGER

Per Eirik Gilsvik

#### DESIGN

PER HØJ by Eiliv Gunleiksrud

#### FILMS FROM THE SOUTH BOARD MEMBERS

Tom Eilertsen, Stine Helgeland, Synnøve Hørsdal, Ivar Køhn and Cathrine Røsseland

#### THANK YOU

Raoul Peck, Wanuri Kahiu, John Petter Opdahl, Myriam Sassine, Amjad Abu Alala, Rintu Thomas, Sushmit Ghosh, Ivar Køhn, Lasse Skagen, Ingrid Sølverud, Tina Beate Goa Fagerheim & Dag Asbjørnsen

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## WELCOME

To be able to produce films that are locally based, filmmakers in developing countries need production capital as well as an international network.

The Norwegian Film Institute (NFI) and Oslo Festival Agency, represented by the Films from the South Festival, recognize these challenges by supporting the projects with funding from SØRFOND.

Films supported by SØRFOND keep on receiving extensive international attention. Many of the titles premiering have been invited to prestigious international film festivals. Just to mention a few of these titles: *Costa Brava*, Lebanon by Mounia Akl (Lebanon) and *Once Upon a Time in Calcutta* by Aditya Vikram Sengupta (India) were both screened at the film festival in Venice. *Writing With Fire* by Sushmit Ghosh and Rintu Thomas (India) was screened at Sundance. As I want by Samaher Alqadi (Egypt) had its international at the Berlinale.

We are pleased to see that the SØRFOND-supported films once again are bringing together Norwegian co-producers and



filmmakers from developing countries at the prestigious international film festival scene, beneficial to both parties.

NFI is a strong supporter for building international relations. We believe networking and co-production across nations are vital for further development of the film industry and we want to contribute to ensure that stories from developing countries continuously are being told and presented to the audience.

I wish you all a good pitching forum.

*Kjersti Mo, CEO, The Norwegian Film Institute*

## TEN YEARS OF SUPPORTING BOLD & EXCITING STORIES FROM THE GLOBAL SOUTH

This year our film fund, Sørfond, will celebrate its tenth year. Since 2011 we have supported 65 film projects by filmmakers from Latin America, Africa, Asia & the Middle East. During this year's forum we would like to celebrate the last ten years by looking at our achievements to date. We will hear from some of the people who played a central role in establishing the fund, and video greetings from some of the many filmmakers who received Sørfond-support. We are proud of the success the last ten years has afforded us in supporting unique diverse voices, and hope to continue supporting incredible filmmakers with vision from around the globe for many more years to come!

At this year's SØRFOND Pitching Forum we will be presenting six exciting film projects:

A story from Gabon about the mythical power of art to incite change and transformation; from the Philippines, the shocking struggle of a nineteen year old woman, dedicated to keeping a journalist alive in the aftermath of a deadly political massacre; the audacious story of Dr Stella Nyanzi, described as a one woman army against Uganda's dictator Yoweri Museveni; a tale of love and betrayal in a digital age for the over forties from Indonesia; an initiatic journey through the Colombian jungle for two teenagers in need of refuge from the violence of life in the big city; and a family drama from Egypt in which an estranged son and his terminally ill father are forced to relive the trauma of their painful past.



These are only some of the projects that will be presented at this year's forum. The projects are carefully selected from partnering film markets around the world: The Atelier Cinefondation (Cannes), La Fabrique Cinema of Institute Francais (Cannes) Durban FilmMart (Durban IFF), Open Doors (Locarno IFF), Europe-Latin America Co-Production Forum (San Sebastian IFF) and CineGouna SpringBoard (El Gouna IFF)

We look introducing the filmmakers and their exciting projects to Norwegian producers and continuing to help these stories find their way to the big screen!

I hope you all enjoy this year's SØRFOND Pitching Forum.

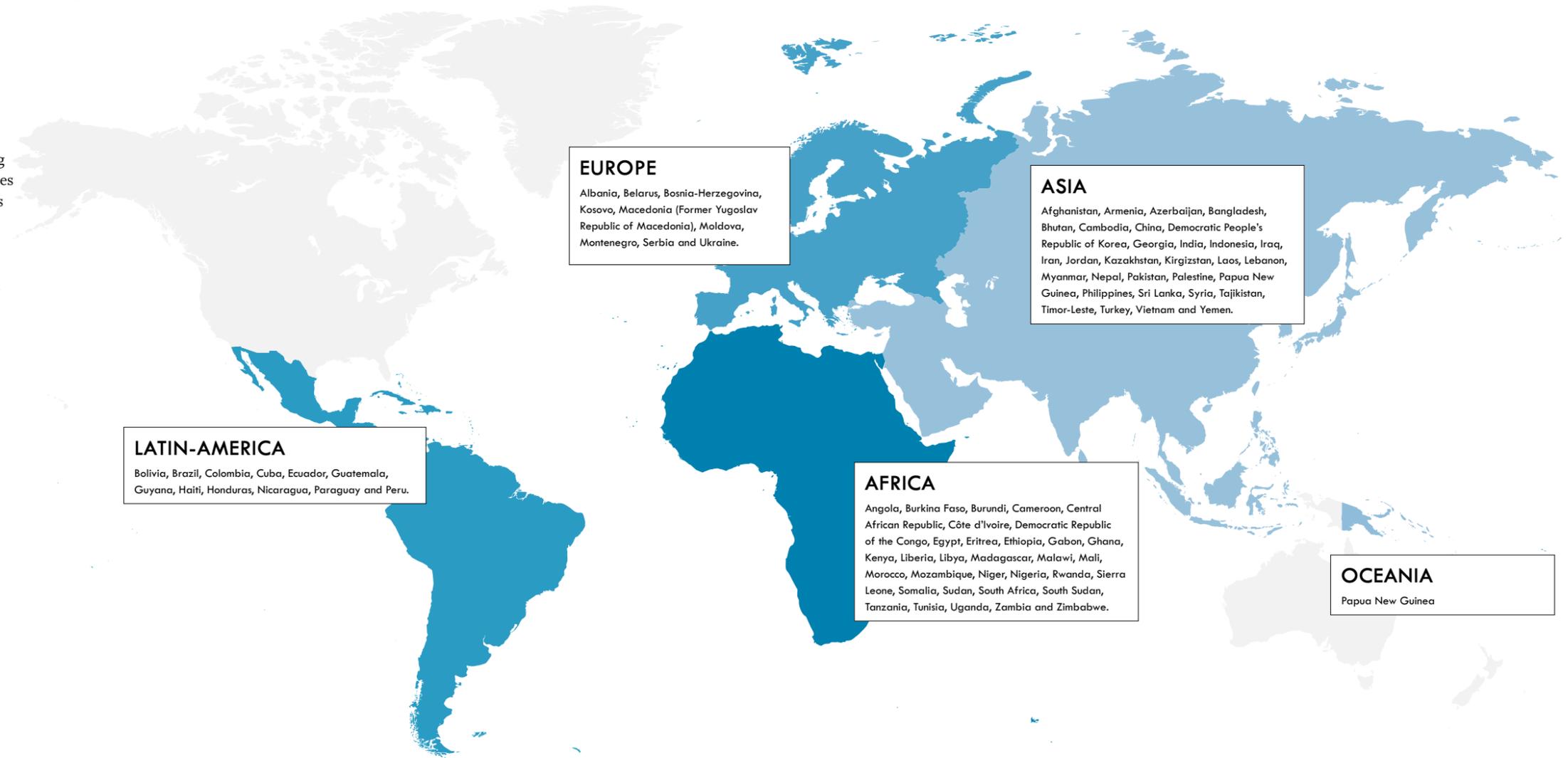
*Per Eirik Gilsvik*

*Project Manager of SØRFOND for the Festival Agency*

# ELIGIBLE COUNTIES

## SØRFOND IN BRIEF

- Production support
- Top financing – min. 50 % of budget confirmed when applying
- Projects from developing countries on Sørfond's List of 85 Countries
- Norwegian co-producer required
- Fiction or documentaries
- Minimum 50 min. running time
- One deadline each year in March



## SØRFOND – THE NORWEGIAN SOUTH FILM FUND

The Norwegian Film Institute and the The Festival Agency Foundation (represented by the Films from the south Festival) have recognised that it is difficult for filmmakers in developing countries to realise film projects that are locally based, despite the great demand for such productions. Filmmakers in developing countries have the need for both production capital and international professional networks. It is in that spirit that SØRFOND was created.

## FUNDING BY THE NORWEGIAN GOVERNMENT

From the start in 2011, SØRFOND has been supported by the Norwegian Ministry of Foreign Affairs. Since the first round of grants in 2012 up to 2019 NOK 24.6 million has been granted for support from SØRFOND. For the next three-year cycle, from 2020 to 2022, SØRFOND will distribute NOK 9 million in grants. With the help from the Norwegian Ministry of Foreign Affairs, SØRFOND has supported 65 films from developing countries since its first round of grants.

## OVERALL OBJECTIVE

The grant shall contribute to strengthen film as a cultural expression, to promote diversity and artistic integrity on the international film scene, and to strengthen freedom of expression. The grant shall also contribute to an increased cooperation between Norwegian and international film industries. The purpose of SØRFOND grants is to stimulate the production of films in developing countries where such production is limited by political or economic causes.

## PROJECTS FROM DEVELOPING COUNTRIES

Projects from countries on SØRFOND's List of 85 Countries are qualified to apply production support from SØRFOND. In addition, the main producer must be established in a country on this list, the director must have citizenship from, or be resident in, an eligible country. Moreover, the film must be shot in an eligible country. In exceptional cases, derogations may be made regarding the establishment of the main producer in a country of SØRFOND's List of 85 Countries, if, due to political reasons, the film cannot be produced in such a country.

# SØRFOND FORUM 2021



*Writing With Fire*

This year Sørfond will celebrate its ten-year anniversary. Since 2011 we have supported 65 film projects by bold and exciting filmmakers from Latin America, Africa, Asia & the Middle East. In addition to the public pitch session, during the forum, we would like to celebrate the last ten years by looking at our achievements to date. We will hear from some of people who played a central role in establishing the fund, and we will have some greetings from some of the many filmmakers who received support from Sørfond.

We are proud of the success the last ten years has afforded us in supporting unique and diverse film projects, but as well as celebrating our past, we would like to look ahead and discuss Sørfond's future – we invite the producers and filmmakers at the forum to give input on how Sørfond should tackle the next ten years ahead.

And lastly, together with the director and producers behind the SØRFOND supported *Writing With Fire*, we will take a look at the challenges the team met during the production and financing process of their multi-award winning documentary.

The wife-and-husband director duo Rintu Thomas & Sushmit Ghosh has directed and produced award-winning films that have been used as advocacy tools for social impact. They have been included in curriculums of global universities, and used by governments as policy tools. Their work has been supported by The Japan Foundation, Bertha Foundation, and the Sundance Institute. For their latest film, *Writing With Fire*, they received funding from Sørfond in 2018. The film is co-producer by Sant & Usant and Tone Grøttjord-Glenne. *Writing With Fire* have won more than 25 international awards since its premiere at the Sundance Film Festival in January 2021, and Jason Rezaian in *The Washington Post* hailed it as «The most inspiring journalism movie — maybe ever».

# SØRFOND FORUM PROGRAMME WEDNESDAY NOVEMBER 17<sup>TH</sup> 2021

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10.00	<b>Registration, Coffee, and buns</b>
10.30-12.30	<b>Sørfond 10-Year Anniversary:</b>  Opening speech by State Secretary to the Norwegian Minister of Foreign Affairs, Eivind Vad Petersson  Video greetings from founding members, and some of the filmmakers who received Sørfond-support in the past  Discussion: the next ten years for Sørfond  Talk with the directors and producers behind <i>Writing With Fire</i>
12.30-13.20	<b>Lunch</b>
13.30	<b>Pitch 1 - Sam</b>
13.50	<b>Pitch 2 – Jilah and The Man With Two Names</b>
14.10	<b>Pitch 3 – The Woman Who Poked The Leopard</b>
14.30	<b>Coffee break</b>
14.45	<b>Pitch 4 – My Father's Scent</b>
15.05	<b>Pitch 5 – Frescoes of the Forgotten</b>
15.25	<b>Pitch 6 – Where The River Begins</b>
15.45-16.00	<b>Wrapping up</b>
16.00-17.00	<b>Light dinner &amp; drinks at Vega Scene</b>

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## FRESCOS OF THE FORGOTTEN

In 2016, when the elections in Gabon were violently repressed, I witnessed how an entire nation was silenced, and prohibited from talking about what happened and the whereabouts of the missing victims. I was intrigued by the process of how someone with a strong will and ideas could be silenced. Kinga, my protagonist, embodies all of this. When he gets out of prison after two years for doing the president's caricature, he decides to hide away from friends and family rather than retaliate. He's suffering from post-traumatic stress. However, as he rebuilds himself and starts drawing again by spending time with an elderly senile painter, he comes to terms with reality: he must act, and be brave. He ends up understanding the meaning behind the frescos: they're nowhere to be found, they can be done by anybody who has the courage to do it.

The movie ends on him drawing it on the busiest street downtown. Kinga interrogates the notion of bravery, and how it can manifest through friendship, loyalty, transmission and forgiveness. The other characters in the film illustrate each in their own way the difficulties that the victims of political repression face in order to reconstruct their lives. It's a very intimate story of a man's journey to break the barrier of fear and find his lost dignity through art. This story is about showing that fear is only a state of mind; you are the only one who can set yourself free from it.

As it's the protagonist's main tools of expression, street arts, drawings, paintings are fully part of the artistic concept. The creative approach is to have art counterbalancing the ominous, monotonous aspect of the city where military are at every corner. The idea is to capture the carefreeness of youth, and work with non-professional actors to capture the truth, a raw acting. I will use a documentary style, to be as close as possible to reality, to give space to the actors, to allow improvisation. I'll tell the story from KINGA'S point of view, and we will go into his intimate universe to see how a broken man rediscovers freedom, love, and desire. The colors will be sad, monotonous. In contrast, when he goes to MAKOTO'S or when he sees the frescoes in the city, there will be color, life, energetic camera movements. Same when he's with his artists friends. Kinga will start to see life more and more colorful.

We're at the stage of late development with a third draft of the script being written. We've obtained development funds such as Hubert Bals and OIF (francophonie fund). We want to shoot by the end of 2022 for an early 2023 release.

## SYNOPSIS

KINGA is a street artist who just got released from prison for doing regime caricatures. Broken and with a fractured hand, he isolates himself, refusing to take part in any activism anymore. Kinga finds solace with MAKOTO an elder crazy man who paints on the walls of the city. One day, Makoto tells him about an urban legend: the unfinished and hidden frescos of the forgotten: whoever finishes it will free the country.

## DIRECTOR'S NOTE

In 2016, Ali Bongo, who succeeded his father Omar Bongo, was re-elected as the leader of Gabon. When the results were announced, protestors took to the streets, but the revolts were violently repressed. My film doesn't directly address the events of 2016, but rather what happened after. How can we rise up and rebuild after such violence? When you have lost everything, and your dignity has been ripped off, what remains?

## ABOUT THE DIRECTOR

Gabonese author-director, Amédée Pacôme NKOULOU studied cinema in Ouagadougou, Burkina Faso. He began working as an assistant director on feature films. *Boxing-Libreville*, his first documentary film, world premiered at Visions du Réel documentary film festival (2018). It won Best Documentary Film Award at the Tarifa African Film Festival and the Jury Prize at FIDADOC. Amédée received the Hubert Bals and OIF script development fund for *Frescos of the Forgotten*.

## ABOUT THE PRODUCERS

Based in Gabon, Samantha Biffot has been producing documentaries, TV-series that premiered or were awarded in Nyon Film festival, trophées francophones, Fespaco. Eugénie Michel-Villette has worked on over one hundred documentary films for cinema and television and won a César for best documentary in 2013. Michel-Villette is a member of several commissions like CNC, regional fund, Swiss fund, and also part of EWA, Eurodoc, Rhizom and Friends of Cinema du reel.



Director Amédée Pacôme Nkoulou and producer Samantha Biffot

## FACTS

<b>Original title</b> Les fresques des oubliés
<b>English title</b> Frescos of the Forgotten
<b>Main producer</b> Samantha Biffot, Princesse M Productions, Gabon
<b>Director</b> Amédée Pacôme Nkoulou
<b>Co-producer</b> Eugénie Michel-Villette, Les films du bilboquet, France
<b>Contact information</b> samantha.biffot@yahoo.fr
<b>Documentary/fiction</b> Fiction
<b>Country</b> Gabon
<b>Language</b> French
<b>Expected running time</b> 90 min
<b>Production status</b> Late development
<b>Expected release date</b> Early 2023
<b>Total budget</b> € 1 330,000
<b>Confirmed financing</b> € 49 000

## FINANCING PLAN

SOURCE	AMOUNT €
Hubert Bals, script development	9 000
Francophonie fund, script development	10 000
National Fund, production fund	30 000



## SAM

*SAM* is an intimately sincere, emotionally bleak, socially realistic narrative film set in a politically charged historical backdrop. Therefore to usher and balance such intensity, the film will be visually spontaneous, and natural. I hope to put forward a sense of isolation in the midst of so much tumult. Highlighting the immediate change in reality through the decampment of the main character's youth and her juvenile mindedness, and focus instead on the discovery of self-valuation amidst an exhausting, limited life.

*SAM* is to be shot in super 16mm. The color is realistic, closer to life's desaturated gritty unkempt world. There will be only the utilization of available light. The world will be stark and simple, keeping her isolation as the utmost important factor in contrast to all colors in the frame and of light by capturing the environment in its most truthful depiction. Counterbalancing the weight of the subject, the camera stays from behind Sam mostly, consistently chasing, observing what her character sees as she experiences it, most especially isolating the face on poignant moments of emotionality throughout the film. The terror of the narrative will remain in the periphery, this is very important. There will be a placement of a suggestion of a

massacre but Sam herself is not sure of the surrounding circumstances she's in. Sam's proximity to the camera is also a certain relationship. A philosophically inspired bodily fission of her character with every gesture the camera makes, and the difference within that filmic space between the two is then filled with empathy even though we are not privy to knowing what is about to take place, where the action is going, it will simply be in cadence to her evolving emotionality. No music except endemic, diegetic. Trauma will be manifested by natural sounds, almost all anthropomorphic from her environment.

*SAM* has been more than a half-a-decade endeavor for us yet it's only just beginning. *SAM* was delicately developed with the Singapore International Film Festival's Southeast Asian Film Lab, First Cut Lab, A Post Lab, and the prestigious Torino Film Lab where the project won the Focal Award. *SAM* also received two awards at the Locarno Film Festival Open Doors, 2021 and is supported by the Film Development Council of the Philippines. *SAM* will be E del Mundo's directorial debut and the first depiction of the Maguindanao Massacre story in cinema.

## SYNOPSIS

Sam, a nineteen-year-old woman unwittingly involved in the Maguindanao Massacre, the single deadliest mass killing of journalists in history, is determined to keep a lone survivor she discovers alive. She explores the aftermath of her choices, and the disappearance of her lover Adam, who recruited her for the crime.

## DIRECTOR'S NOTE

*SAM* is a simple ancillary reflection to a society deeply rooted in the disproportionality of wealth, polarity of power, and audacity in abuse of imperialistic authority to copiously generate inhumanity over lives of Filipino citizens in Maguindanao. *SAM* is with a substantive exhibition of self-introspection highlighting the universe of one being, affected by violence, and the why of its inevitability. *SAM* is purely a film about the history of a person's moral injury.

## ABOUT THE DIRECTOR

E del Mundo's VR project *The Warship* was developed w/ Biennale College Cinema-VR at the 74th Venice Film Festival. E won the Best Director Award in the 13th Cinemalaya for her short *Manong ng Pa-Aling*, an official selection for Locarno 2020. E's 1st feature script *SAM* is developed with Southeast Asian Film Lab, Full Circle Lab, APostLab, Torino Film Lab (Focal Resource Award), and Locarno Open Doors Hub (Development Grant & Sørfond Invitation Award). E holds an MFA in Film.

## ABOUT THE PRODUCERS

An Alumna of Locarno Open Doors Hub, Berlinale Talent Campus, EAVE Ties That Bind, and Prodiure au Sud; Pamela L. Reyes is an award-winning Filipino Film Producer. In 2012, Pamela earned a BFA in Visual Communications with Latin honors. She produced the critically acclaimed film *Birdshot*, the Philippines' official entry to the 2018 Oscars. Pamela produces a select number of local and international films under her boutique production company CREATE CINEMA.



Director E del Mundo and Producer Pamela L. Reyes

## FACTS

<b>Original title</b>	SAM
<b>English title</b>	SAM
<b>Main producer</b>	Pamela L. Reyes, Create Cinema, Philippines
<b>Director</b>	E del Mundo
<b>Contact information</b>	pamlreyes@gmail.com
<b>Documentary/fiction</b>	Fiction
<b>Country</b>	Philippines
<b>Language</b>	Bisaya - Tagalog
<b>Expected running time</b>	90 min
<b>Production status</b>	Financing
<b>Expected release date</b>	December 2023 onwards
<b>Total budget</b>	€ 752 000
<b>Confirmed financing</b>	€ 331 400

## FINANCING PLAN

SOURCE	AMOUNT €
llong Productions	147 800
Create Cinema	37 100
Private Financing	131 500
Open Doors Hub - Development Grant	15 000



## THE WOMAN WHO POKED THE LEOPARD

Despite fearing for her life, Ugandan medical anthropologist, Queer rights activist, and feminist Dr Stella Nyanzi employs radical rudeness and traditional resistance tactics like nudity to tackle oppression.

*The Woman Who Poked the Leopard* is a story that digs into the publicised Stella, who is a one-woman army against Uganda's dictator of four decades, Yoweri Museveni. It is also a story of Stella as a private woman, a gentle mother who stays up at night plaiting her children's hair. To set the scene of Stella's activism, we will mainly use archival footage. It shows her first nude protest, her arrests and eventual imprisonment. There are moments when she takes off her blouse and jiggles her breasts at a judge in court. Her accuser, president Yoweri Museveni, refuses to show up for the court hearing. The film then becomes more observational. Our team has been following Stella's story for nine months, capturing moments when she is released from jail and runs for parliament. We follow her through downtown connecting with traders and market women. We are there when she spits fire in TV-debates. After she loses the election, she flees into exile and focuses on writing. Now she turns her pen to the chilling drama of

kidnapped opposition leaders and a machete-wielding gang killing the people of her ancestral home. In the climax of our story, Stella reinvents herself as a fiercer writer. She prepares to launch probably her most daring title yet: *Don't Come in My Mouth*. Even opposition leaders, her allies, are not spared from her attack.

She evacuates her children away from Uganda into a safe exile where the government cannot reach them. Although it is quite refreshing to see her reinvent herself and write hundreds of poems, it is sad to see that over 40 years after her family fled Uganda from notorious and bloody dictator Idi Amin, she too, is fleeing from a dictator that once claimed to be a revolutionary, freeing Uganda from the likes of Idi Amin. But her spirit stays behind through Facebook and other social media where she continues her struggle. She prepares for whatever the next phase of Uganda's revolution will look like.

## SYNOPSIS

*The Woman Who Poked the Leopard*, the Dr Stella Nyanzi story. A one-woman army against Uganda's dictator, Yoweri Museveni. Archival footage covers her nude protest and arrests. Our team have captured her release, campaign, and future exile plans. The next phase includes how her children flee Uganda and the launch of her book, *Don't Come in My Mouth*. Just like her family fled Idi Amin, she too runs from her tormentor. But her spirit remains.

## DIRECTOR'S NOTE

When Stella was in prison, I would send her gifts. After her release, she joined us for lunch at our home. That day she permitted me to produce the documentary. She boldly speaks up for the rights of everyone, pledging not to bow to populism or abandon even the most marginalized segments of her community. I believe Stella's voice is a much-needed reminder that no culture is static and that women like her are the prophets we cannot afford to close our ears to.

## ABOUT THE DIRECTOR

Patience Nitumwesiga has made short films, web series, mixed media art, and directed plays at Uganda's National Theatre. She hosts *Mbaganire*, a podcast for African folktales, and organised an Embroidery-for-Justice project to mourn femicides in the Wakiso district. She has had different exhibitions of a photo gallery she named *Unsung Heroes*, documenting Uganda's rural feminists. Her feature documentary in development, *Tongue of the Spear*, is about one such woman.

## ABOUT THE PRODUCERS

Rosie Motene, a Wits graduate in BA Dramatic arts, has extensive training in producing and directing through Multichoice (SA) and NFVF (SA). With over 25 years of experience in the TV & film industry, her work has taken her across the continent. Her credits include *Man on Ground* (feature); *Jesus and the Giant* (Short); *Doctors on Call* (medical reality), *Jarra*, *Studio 53*. She has over 15 TV-credits for TV-shows produced for NTV and Spark TV in Uganda.



Director Patience Nitumwesiga and Producer Rosie Motene

## FACTS

<b>Original title</b>	The Woman Who Poked the Leopard
<b>English title</b>	The Woman Who Poked the Leopard
<b>Main producer</b>	Rosie Motene, South Africa
<b>Director</b>	Patience Nitumwesiga
<b>Contact information</b>	thewomanwhopokedtheleopard@gmail.com
<b>Documentary/fiction</b>	Documentary
<b>Country</b>	Uganda, and possibly some sequences in Germany
<b>Language</b>	Luganda and English
<b>Expected running time</b>	90 min
<b>Production status</b>	Advanced Development
<b>Expected release date</b>	December 2023
<b>Total budget</b>	€ 216 000
<b>Confirmed financing</b>	€ 18 000

## FINANCING PLAN

SOURCE	AMOUNT €
Hot Docs Blue Ice Fund DFM-Award	1 000
Shagika investment	17 000



## JILAH AND THE MAN WITH TWO NAMES

The life of modern humans who are in constant worry about having to stand on two feet, the real-life and the internet, is relevant discussion nowadays. This matter is the trigger of a complex love story between Jilah, a woman who is not savvy in using a dating application, her old husband, and a virtual man whom she met through a dating application. The story gets more complicated when the woman's love for her virtual lover turns into exploitation, exchanging nude photos with each other. Until one day, one of the nude photos of the woman spread on the internet.

This film will take place in Bali, a beautiful paradise-like island for tourists. Bali is famous for its beaches and blue skies as well as traditional Hindu traditions, which are shown by ancient buildings and magnificent and festive ceremonies. However, this film will show the sides of Bali as a dull, damp, and gloomy place. Technically, the shooting will be done in the rainy season. Overcast skies and the wet ground will dominate throughout the film. The ironic situation between Jilah's lonely mood will collide with the crowds of tourists who even still enjoy the gloomy of Bali by picnicking in the rain or drizzle. Festive traditional ceremonies are also carried out in cloudy or rainy conditions.

This contrast will be underlined through our camera work: showing Bali as a spacious location, full of relief, with wide lenses, while Jilah will often be placed in the corner of the frame, often seen in close-ups giving us a sense that she is contained by the surroundings, making it difficult for her to move freely. I imagine, in some sessions when the main characters are in a crowded area full of tourists, the camera will be treated as a documentary camera, without cosmetics. Scenes are shot by placing the actor in a crowd and allowing herself to interact with the original situation, a kind of documentary. This refers to the concept of visualization on social media today, cellphone cameras are treated as tools for making travel journals like the 'live' concept on, for example, Instagram.

*Jilah and the Man with Two Names* is the fourth feature film of Yosep Anggi Noen and the third collaboration between Yosep Anggi Noen and Yulia Evina Bhara. The project is in development stage. The project has been presented at Asian Project Market of Busan International Film Festival 2019, CineMart of International Film Festival 2020, Cannes L'Atelier 2021. We production plan is in September 2022 and distribute the film in May 2023.

## SYNOPSIS

Jilah (40) used to work as a maid in Mijan's family until Tiar, Mijan's wife, died mysteriously. Since then, Jilah has been married to Mijan (73). After ten years, Jilah grows weary of her marriage. She downloads a dating application on which she finds Aji (40) a Balinese policeman online. They've been exchanging nudes ever since. One day, Aji disappears. Jilah runs away to Bali to look for Aji, and the search for Aji leads to a dead end.

## DIRECTOR'S NOTE

Human connection is more elusive with technology, enabling us to communicate without encounters and design new identities. There was an inmate who created a fake account to seduce a policewoman. They exchanged nudes and went viral. The policewoman got fired. This is an example of human connection elusiveness, imprisoned crook, lonely woman, and our compliance towards a new society that treats women as moral object. To some people internet is a mean to escape loneliness.

## ABOUT THE DIRECTOR

Yosep Anggi Noen is an Indonesian film director who's been experimenting with cinematic narratives since mid-2000s. Born in Yogyakarta on 1983, he studied Communications at the Socio-Politics Faculty of Yogyakarta's Gadjah Mada University. His directing track record includes: *Peculiar Vacation and Other Illnesses* (2012), *A Lady Caddy Who Never Saw a Hole in One* (2013), *Solo, Solitude* (2016), *Ballad of Blood and Two White Buckets* (2018), *The Science of Fictions* (2019).

## ABOUT THE PRODUCER

Yulia Evina Bhara is Producer and the founder of KawanKawan Media, a production company based in Jakarta, Indonesia, which specialized in international co-productions. She produces among others: *On the Origin of Fear* (Venice 2016), *Solo, Solitude* (Locarno 2016), *Ballad of Blood and two White Buckets* (Toronto 2018), *The Science of Fictions* (Locarno 2019), *You and I* (CPX:DOX 2020) and *Whether The Weather Is Fine* (Toronto 2021).



Director Yosep Anggi Noen and Producer Yulia Evina Bhara

## FACTS

<b>Original title</b> Seorang Perempuan Bernama Jilah Dan Seorang Lelaki Bernama Dua
<b>English title</b> Jilah And the Man With Two Names
<b>Producers</b> Yulia Evina Bhara, KawanKawan Media, Indonesia
<b>Director</b> Yosep Anggi Noen
<b>Contact information</b> yuliaevina@gmail.com
<b>Website</b> www.kawankawan.media
<b>Documentary/fiction</b> Fiction
<b>Country</b> Bali, Indonesian
<b>Language</b> Indonesian
<b>Expected running time</b> 100 min
<b>Production status</b> In development
<b>Expected release date</b> February 2023 - onward
<b>Total budget</b> € 600 000
<b>Confirmed financing</b> € 250 000

## FINANCING PLAN

SOURCE	AMOUNT €
Investment - Visinema Pictures- Indonesia	250 000



## WHERE THE RIVER BEGINS

Yajaira (19) left five years ago her home village on the jungle Andagueda river to go to Bogotá fleeing the violence. Since then, Yajaira has been living in the huge city with her daughter Maria (5) trying to adapt. She has learned to speak Spanish and to interpret the signs of the streets. She uses social networks to get in touch with boys foreign to the Embera.

The memory of her life by the river in close contact with nature has continue to haunt Yajaira, becoming stronger every day as she sees her community breaking apart in Bogotá. Children are growing in the alleys of San Bernardo, a neighborhood dominated by drugs and violence. Every-time Yajaira discuss with the chiefs of the community the need to go back to their homeland, they say that is not safe due to the same violence that made them leave years ago.

Through the web Yajaira meets Jhon (18), a teenage criminal from the neighborhood and they start an online friendship. Yajaira's fears about the city confirm when Mateo (8), a boy from the community is found dead in one of the alleys of the neighborhood. Yajaira feels that staying in Bogota will condemn Maria to a similar future and she decides to leave no matter how. When she is leaving San Bernardo at sunrise, Yajaira finds Jhon hiding. He tells her he has to leave the city at once or else

he will die. Without knowing that it was precisely Jhon who killed Mateo by mistake, Yajaira agrees to let him accompany them on their journey to the remote Andágueda River.

As the trip advances she senses that she is much more courageous than she thought, her strength coming from her profound love for Maria. John, on the other hand, sees in Yajaira at the beginning a gate of escape but slowly he discovers the girl great determination. Through the journey, they are forced to confront the other and discover that despite being apparently so different, their essence and their desire are much closer than they could have imagine.

In the middle of the journey Yajaira silently discovers it was Jhon who killed Mateo. She then decides to take him deep into the forest with her so that the jungle will judge him and decide how he has to pay for his crime.

Through the journey of Yajaira, Maria and Jhon, *Where the River Begins* tells a universal story about justice and redemption against a backdrop of a country that is desperately trying to get out of the whirlpool of war.

## SYNOPSIS

*Where the River Begins*, tells the story of YAJAIRA (19), a young Embera mother and JHON (18), a white teenager who belongs to one of the most feared gangs in downtown Bogotá. In their urgent desire to flee the city, they start an iniciatic journey from the Colombian capital to the Andágueda River, located at the heart of the Colombian Pacific jungle. On the route the film explores the themes of identity, justice and redemption.

## DIRECTOR'S NOTE

When we close our eyes and search our memories for the primal space, to which we feel bonded because our most elemental and emotional memories unite us to it, a place appears that is an inner refuge. For people like me who have migrated from a very young age, this space becomes more and more imaginary as it stays fixed in our mind as the exterior world continue to change. *Where the River Begins* is journey searching for this inner space.

## ABOUT THE DIRECTOR

Juan Andrés Arango is a Colombian screenwriter and director. His first feature film *La Playa DC* had its world premiere at Un Certain Regard in Cannes in 2012 and it was selected to represent Colombia at the Oscars in 2014. His second feature, *X500*, had its world premiere at TIFF 2016 and has since played in more than 90 festivals wining several awards.

## ABOUT THE PRODUCER

With more than 14 years of experience, she has credits as producer, executive producer, co-producer and line producer. Producer of *Land and Shade* (Camera d'Or - Cannes 2015) by César Acevedo, *Violence* by Jorge Forero. Co-producer of *Option Zero* by Marcel Beltrán. Line producer of Apichatpong Weerasethakul's *Memoria*. She currently directs Inercia Películas, where she is developing *Where the River Begins* by Juan Andrés Arango and *Horizon* by César Acevedo.



Producer Paola Andrea Pérez Nieto and Director Juan Andrés Arango

## FACTS

**Original title** Donde Comienza el Río

**English title** Where the River Begins

**Main producer** Paola Andrea Pérez Nieto, Inercia Películas, Colombia

**Director** Juan Andrés Arango

**Co-producers** María Gracia Turgeon & Annick Blanc, Midi La Nuit, Canada; Thierry Lenouvel, Ciné Sud Promotion, France

**Contact information** peliculasinercia@gmail.com

**Website** www.inerciapelículas.com

**Documentary/fiction** Fiction

**Country** Colombia

**Language** Spanish

**Expected running time** 100 min

**Production status** Development

**Expected release date** May 2024

**Total budget** € 794 883

**Confirmed financing** € 393 000

## FINANCING PLAN

SOURCE	AMOUNT €
Producers and Co-producers Investment	150 000
CALQ Development Grant	33 488
DALE Development Award	20 000
Colombian Film Fund	190 000



## MY FATHER'S SCENT

The absent father and filial relationships are dominant and recurring topics that somehow can be found in all my previous and future films. This film cannot be more personal to all of us producers, crew members, filmmakers and everyone behind or in front of the camera. This film is about how the lines become blurred later in life and how we slowly feel indignation to the whole patriarchal authority structure. Growing up in a police state and a religious country, rules are omnipresent and sometimes all what our eyes could perceive.

Whether by a tribute, a closure and/or an apology, this is an exploration through the past to reflect on father issues and conflict that matter to all of us. This film is about how we use love and compassion as our compass to educate and guide each other toward redemption. It is about how we could get rid of the odor = the harsh, painful part of our relationships. And how to keep the scent; all the cherished beautiful memories that made us attached to that person.

The producing team consists of internationally recognized and accomplished producers: Mohamed Hefzy (Film Clinic) and Mark Lotfy (Fig Leaf Studios). When Siam told us this story of the son and his father, we all felt fully connected to this intense film. We became more and more invested in it as time went by and as we started to advance in the collaboration.

This theme of a delayed confrontation doesn't only touch on our personal stories, but it also connects on a wider scope with the delayed generational socio-political conflicts between both of our generations. We are feeling the same intense identification with the story considering how we all are living in a patriarchal society.

One of the premises of the film is to show the underground, magical side of Alexandria city both as a deserted place and also as a "has been" metropolis that somehow became only swarmed by beach goers. It will be the nexus of the cosmic, surreal world that we are trying to establish with our location scouts and precise choices.

Following our successful debut and prizes in El Gouna, we intend to devote our concerted efforts to fundraising on one side and finalizing the writing process on another by developing structure, characters, and dialog besides the visual style. We are looking for co-producers to open different doors. But we look forward to closing our slight finances gap shortly in our small budget as we are marching towards a concrete production date - Oct 2022 and to work a full year of editing, post to finish on Oct 2023.

## SYNOPSIS

A father returns home after a long absence due to his sudden illness and treatment. His teenage son is anxiously waiting for him, charged with anger, to have a postponed intense confrontation. Throughout a long night battle, their dysfunctional relationship and many secrets finally come to the surface. The father's arrival forces his son to relive harsh memories and incidents. He drives away in his dad's car that still carries his odor of mortality and his cologne.

## DIRECTOR'S NOTE

This film is about a father's image. The role models that we sought as children, but never found. The father figure that we all might have loved, might have feared and in times, might have despised. It is about this weird mixture of feelings toward our authority figures between which we all keep oscillating. Like a pendulum, swinging left and right. Those feelings conflated with love, hate and guilt that we all carry for breaking the rules and going against the herd.

## ABOUT THE DIRECTOR

A fiction and documentary filmmaker. A Sundance, Berlinale, and Cannes Cinéfondation fellow. His films have been screened in NYFF, Karlovy Vary and Carthage where he won The Golden Tanit in 2018 and Best Cinematography in 2017. His recent film Amal was 2017 IDFA Opening Film that won Sheffield Jury Prize and FidaDoc Award, Robert Bosch Film Prize and Thessaloniki award. A fellow scholar and a filmmaker resident in the American University in Paris 2018-2020.

## ABOUT THE PRODUCER

Mark established 'Fig Leaf' Studios in Alexandria. He has produced films that were selected in Cannes, Berlinale, Sundance, Karlovy Vary, and BFI including *Captains of Zaatari* (Sundance 2021). ---- Mohamed Hefzy is one of the leading film producers in Middle East and Africa. An award winning Egyptian producer who has produced 30 feature films in Egypt, and the Arab world. His films *Clash*, *Souad*, *Feathers*, *Yomeddine* were all in Cannes Selection in five consecutive years.



Producers Mark Lotfy and Director Mohamed Siam

## FACTS

<b>Original title</b>	Colonia
<b>English title</b>	My Father's Scent
<b>Main producers</b>	Mark Lotfy, Fig Leaf, Egypt & Mohamed Siam, ArtKhana, Egypt
<b>Director</b>	Mohamed Siam
<b>Co-producers</b>	Mohamed Hefzy, Film Clinic, Egypt
<b>Contact information</b>	m_siam2000@yahoo.com
<b>Website</b>	en.unifrance.org/directories/company/360301/fig-leaf-studios
<b>Documentary/fiction</b>	Fiction
<b>Country</b>	Alexandria, Egypt
<b>Language</b>	Arabic
<b>Expected running time</b>	80 min
<b>Production status</b>	Advanced development
<b>Expected release date</b>	October 2023
<b>Total budget</b>	€ 350 000
<b>Confirmed financing</b>	€ 140 000

## FINANCING PLAN

SOURCE	AMOUNT €
Minimum Guarantee	85 000
Investments and in-kind	35 000
Cash and Postproduction Prizes, ElGouna	20 000

FILMS SUPPORTED BY SØRFOND SCREENING AT THE FILMS FROM THE SOUTH FESTIVAL 2021



**COSTA BRAVA, LEBANON**

Lebanon, 2021  
**Director:** Mounia Akl  
**Norwegian co-producer:** Ingrid Lill Høgtun / Barentsfilmm AS  
**Sørfond support:** 550 000 NOK



**WRITING WITH FIRE**

India, 2021  
**Director:** Rintu Thomas & Sushmit Ghosh  
**Norwegian co-producer:** Tone Grøttjord-Glenne / Sant & Usant AS  
**Sørfond support:** 300 000 NOK



**ONCE UPON A TIME IN CALCUTTA**

India, 2021  
**Director:** Aditya Vikram Sengupta  
**Norwegian co-producer:** Ingrid Lill Høgtun, Marie Fuglestein Lægneid, Linda Bolstad Strønen / DUOfilm AS  
**Sørfond support:** 700 000 NOK



**AS I WANT**

Egypt, Frankrike, Norge, Palestina, Tyskland , 2021  
**Director:** Samaher Alqadi  
**Norwegian co-producer:** Nefise Özkal Lorentzen & Jørgen Lorentzen / Integral Film AS  
**Sørfond support:** 250 000 NOK



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## A FEW PROJECTS SUPPORTED BY SØRFOND

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### CACTUS FLOWER

**Fiction**, Egypt 2017

**Director:** Hala ElKoussy

**Norwegian co-producer:** DUOfilm AS by Marie Fuglestein Lægreid and Linda Bolstad

**Main producer:** Transit Films

**The project received:** NOK 370,000



### THE UNTAMED

**Fiction**, Mexico 2016

**Director:** Amat Escalante

**Norwegian Co-producer:** MER Film AS by Maria Ekerhovd

**Main producer:** Mantarraya Producciones

**The project received:** NOK 500,000



### CECILIA

**Documentary**, India 2015

**Director:** Pankaj Johar

**Norwegian co-producer:** Lightsource Film Productions AS by Arne Dahr

**Main producer:** Penny Wise Films

**The project received:** NOK 300 000



### LA FAMILIA

**Fiction**, Venezuela 2017

**Director:** Gustavo Rondón Córdova

**Norwegian co-producer:** Dag Hoel Filmproduksjon AS by Dag Hoel

**Main producer:** La Pandilla Producciones

**The project received:** NOK 400,000



### CANDELARIA

**Fiction**, Colombia 2017

**Director:** Jhonny Hendrix

**Norwegian co-producer:** Dag Hoel Filmprod AS by Dag Hoel

**Main producer:** Antorcha Films

**The project received:** NOK 415,000



### BEAUTY AND THE DOGS

**Fiction**, Tunisia 2017

**Director:** Kaouther Ben Hania and Khaled Walid Barsaoui

**Norwegian co-producer:** Integralfilm AS by Jørgen and Nefise Özkal Lorentzen

**Main producer:** Cinetelefilms

**The project received:** NOK 500,000



### RAFIKI

**Fiction**, Kenya, South Africa 2018

**Director:** Wanuri Kahiu

**Norwegian co-producer:** Ape&Bjørn AS by Ruben Thorkildsen, Verona Meier

**Main producer:** Big World Cinema, AfroBubbleGum

**Sørfond support:** NOK 750 000



### CEMETARY OF SPLENDOUR

**Fiction**, Thailand 2015

**Director:** Apichatpong Weerasethakul

**Norwegian co-producer:** Tordenfilm by Eric Vogel and Ingunn Sundelin

**Main producer:** Kick the Machine Films

**The project received:** NOK 400,000



### WAJIB

**Fiction**, Jordan / Palestine 2017

**Director:** Annemarie Jacir

**Norwegian co-producer:** Ape&Bjørn AS by Ruben Thorkildsen

**Main producer:** Philistine Films

**The project received:** NOK 550,000



### THE HEIRESSES

**Fiction**, Paraguay 2018

**Director:** Marcelo Martinessi

**Norwegian co-producer:** Norsk Film-produksjon AS by Hilde Berg

**Main producer:** La Babosa Cine

**The project received:** NOK 415 000



### LAMB

**Fiction**, Ethiopia 2015

**Director:** Yared Zeleke

**Norwegian co-producer:** Film Farms by Alan R. Milligan

**Main producer:** Slum Kid Films

**The project received:** NOK 450,000



### AMAL

**Documentary**, Egypt, Libanon 2017

**Director:** Mohamed Siam

**Norwegian co-producer:** Barentsfilmen by Ingrid Lill Høgtun

**Main producer:** About Production

**Sørfond support:** NOK 350 000

