

Göteborg Film Fund 2021

Brazil Kurdish Cinema Sudan Ukraine







Göteborg Film Fund 2021

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Printed in Sweden by Billes, 2022

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The capacity to inform and influence large audiences gives film a central role in culture and society. The images and sounds of cinema shape our view of the world. Therefore it is important who has the possibility to tell stories through film.

In this historical moment, democracy is in decline in many parts of the world. When authoritarian powers are rising, culture is often put under pressure. Filmmakers from many countries give testimonies about how political, economic and social structures result in struggles and difficulties to tell their stories to the world.

For 45 years, Göteborg Film Festival has been dedicated to create visibility for a greater plurality of stories and perspectives. Mostly by making meetings between films, filmmakers and audiences possible, but we have also always been invested in making it possible for filmmakers to make new films and tell new stories.

That is why CineBosnia once was created after the Balkan wars, an initiative to support Bosnian filmmakers that developed into an international film fund, supporting filmmakers on a global scale between 1998 and 2011. And that is why we are now working to establish a new international film fund. The necessity of supporting artists who struggle to make their voice heard has unfortunately not diminished. In the current political climate, there are very many filmmakers in need of international support.

Göteborg Film Fund 2021 has been a one year initiative, financed by the Swedish Ministry for Foreign Affairs. A few of the films are already finished, and two of them will meet their audience during Göteborg Film Festival. We are looking forward to see and present more films, and we hope to be able to continue to support filmmakers in the future.

Jonas Holmberg, Artistic Director
Mirja Wester, CEO

The Ride of 2021

Göteborg Film Fund 2021 is an initiative with the aim to strengthen the film industry and contribute to a diversified culture and media landscape, with increased artistic freedom and free speech. It is a one-year project – supported by the Swedish Ministry for Foreign Affairs within the government's "drive for" democracy – with the goal to establish a permanent international film fund.

When we announced the news about the fund, in April, we did not know what to expect. Moreover, the fund "happened" in this specific moment, in the midst of a pandemic that changed the whole world, and paralysed the film industry. And as we all know, during a severe crisis the area of culture is often deprioritized, resulting in a situation that may undermine democracy, especially in regions with an already unstable economic or political system.

During the year the fund targeted four regions/nations/cinemas, on different continents, with different challenges and preconditions. But all with an interesting cinema on a high artistic level. On one side Brazil – one of the most prominent film countries in the world, stricken by the Bolsonaro government. On the other – Sudan, a country lacking infrastructure and in need of

capacity building on a basic level, but with a bustling talent and successful films touring the world festivals during the latest years. And in between – Ukraine, with a prominent industry, lately facing demand for a more nationalistic/commercial cinema and with oligarchs owning a big part of the distribution system, and Kurdish cinema – fighting to exist at all – with its base in Turkey, Syria, Iran and Iraqi Kurdistan, but also spread out all over the world, with many film makers in diaspora.

SEK 4 000 000 were distributed to projects in development or post-production – as well as to innovative distribution initiatives for films and series of high artistic and democratic value. Which was a scheme for new ideas, surprising co-operations and unexpected, smart solutions to reach out to the audience in new ways in a new world. The support was not only aiming at fiction films and creative documentaries, but also included series, to reach young talents and get an impression of what's "out there".

Qualified correspondents/members for our pre-selection committee, based in the different regions, were recruited to secure the necessary knowledge and the access to the networks of the local industries.

When we opened for submission in May it all started in a comfortable pace. Thanks to the festival's networks, the brilliant work of the correspondents, extensive media coverage, engagement from the Swedish embassies and participation in events like the webinar Show Me the Fund in Brazil (more than 400 people attending) and the International fair for cultural grants in Ukraine, the word was widely spread. In Sudan an info meeting was organised in cooperation with the Goethe Institute, at the Civic Lab in Khartoum. Around 100 people showed up irl, to meet us via link. When deadline approached the applications from Brazil arrived one per minute. In total 1100 applications were submitted – out of which 800 from Brazil! This

was amazing, but also a bit shocking. The numbers resulted in a new time plan for Brazil, and the recruitment of three more members for the Brazilian team.

The fund's committees selected, with difficulty, eleven projects for post-production support, twenty-one for development support and four for distribution support. The selections were announced during the film festivals in Cannes and Venice and during the industry event BR Lab, in São Paulo, Brazil – physically and digitally. In November the fund partnered up with the talent programme Nuhut by handing out awards for best pitch to aspiring young teams, at the film festival in Duhok, Iraqi Kurdistan. The same kind of event was to take place in Khartoum – in cooperation with The Global Film and Media Initiative – during December, but had to be postponed due to the unstable political situation in Sudan.

This kind of work is not only rewarding but also raises a lot of tricky questions. For example around who the supported films are mostly made for, around qualified perspective, fair co-productions and local filmmakers in relation to the diaspora. How do we make sure that the talent and money builds the targeted countries and not only the European/western partners? And what is for example the definition of a Kurdish filmmaker and when can you call a cinema without an official country a national cinema? At the Market in Cannes some of those matters were discussed during a panel organised by Göteborg Film Festival.

One obvious fact when examining the application statistics further ahead in this report is that there is some work to be done in the field of gender equality (even though, when you dig deeper, the numbers look a lot better for development applications than post-production – a good sign). Göteborg Film Festival was the first large festival in the world reaching 50/50 by 2020 and the final fund selections were made with the same goal.

Two things are clear: There is a huge amount of strong projects and ideas out there, and the need for financing and educational initiatives is immense.

And, it is not only the money that counts (even though, of course, a budget of SEK 4 000 000 is like a drop in an enormous ocean); to have attention drawn to ones situation can make a big difference. Targeting a few specific regions made this even clearer. Culture, film and moving images are essential in a democratic society. And can create hope and lit a spark in those that are not – yet. We have proof of that now.

The work to finance a permanent fund is under way. Even though the result and form is still unclear, the conclusions are that the basic financing needs to be provided from a governmental institution – the same way that most other European funds are built – with top financing from other organisations and partners, that may differ for different parts of the world.

It has been a ride, and a fantastic year. We are closing it with a seminar on moving images and democracy during Göteborg Film Festival 2022. Additionally two of the supported films are ready to meet their audience with a world premiere at the festival: *Alien Nights*, by Sérgio de Carvalho. A beautiful, sad and magic film from an area in Brazil where films are not often produced. Also screening is *Zalava*, the amazing demon-thriller-melodrama by Kurdish Arsalan Amiri, which premiered and won the Critic's Week in Venice, and after that has been travelling the festivals. Several others are in the pipeline. We hope to see them at festivals all over the world during 2022.



Camilla Larsson | Manager,
Göteborg Film Fund 2021

Brazil



Since the first moment I was sure about the important impact Göteborg Film Fund would have on the Brazilian situation, but I also was a bit intrigued concerning how the reception and coverage would be at this peculiar moment. This is definitely a very hard moment in the Brazilian recent history in many different bad ways. The Brazilian situation is peculiar and Göteborg Film Festival has been very sensitive in understanding how threatened our cinema is as a significant part of our democracy since the spotlight dedicated to Brazilian cinema during the 2019 edition. From that moment there was already a strong and clear connection with our cinema and reality and somehow the creation of the Fund in 2021 reaffirmed this commitment, arriving in a very definitive moment to give some oxygen. Not only helping financially some productions and voices that have been paralysed by the government's lack of policy and destructive plan, but also putting some light on the Brazilian situation. In which one of the most prominent cinematographies from Latin America has been exposed to non-democratic official statements and persecutions of artists.

Because of this, we always knew the application numbers would be high but still it was a bit frightening to reach more than 800 applications ... The support and the sensibility from the festival crew was fundamental to reorganize the schedule and bring more professionals to the selection process. It was very important, at first, to understand what had arrived and to create an effective workflow to read and discuss the proposals. We managed to reorganize the process, bringing more readers from Brazil which was fundamental to reach the best outcome. Our aim was to find new films and projects representing our cinema of today, including so far under-represented groups, and also keep alive the positive and creative movements that recently burst within the Brazilian cinema. meaning that not only established filmmakers were granted, but also new talents, from different regions of the country.

The Brazilian press immediately understood the importance of the initiative giving wide and positive coverage which made, of course, the number of submissions go even higher. It became a channel for expression and there were many artists and intellectuals from other fields that sent some audiovisual projects in, that was very intriguing and beautiful. Hopefully we can change very soon the government and political situation in Brazil and the GFF certainly have helped not only financially but also provided the most important international support we have had. Many institutions have been

attacked by this government. The Brazilian cinema will never forget this very supportive attention and help from Göteborg Film Fund and the Swedish government.



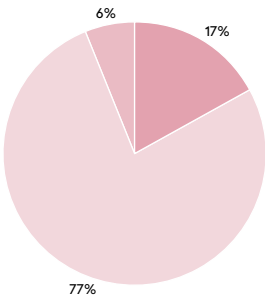
Rafael Sampaio | Correspondent and member of the pre-selection committee of Göteborg Film Fund. Managing director of BrLab, producer and founding partner of Klaxon Cultura Audiovisual, with experience from programming at cultural venues such as Museu da Imagem e do Som de São Paulo and Cinemateca Brasileira.

Additional members of the Brazilian pre-selection committee were: **Flavia Candida**, curator, filmmaker, producer; **Fernanda De Capua**, writer, director, producer, pitch trainer, script doctor; **Matheus Pestana**, film programmer, curator, production assistant at BR Lab and Klaxon Cultura Audiovisual.

Application Statistics

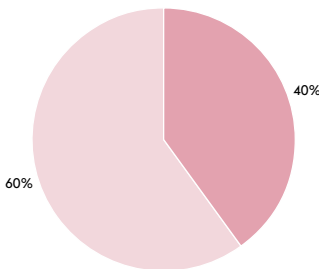
Total number of applications

806



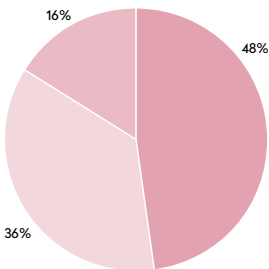
Support schemes applied for (director)

- Post-production
- Development
- Innovative distribution



Gender (director)

- Female
- Male



Genre applied for

- Documentary
- Fiction
- Series

A Landless Woman

(A Mulher Sem Chão)



A Landless Woman follows Auritha, a woman born on the banks of Saudoso River, in the backwoods of Brazil. She leaves for the biggest city in the country – where being a native person means facing ghosts of colonialism around every corner. Through interviews and re-enactments, *A Landless Woman* shows a mosaic of bucolic memories and the urban daily life of a spontaneous protagonist and director. Still, wounds from the past take on a new form – while the Brazilian government opens up its project to decimate indigenous peoples.

Brazil. Documentary.

DIRECTOR: AURITHA TABAJARA, DÉBORA MCDOWELL

PRODUCER: DÉBORA MCDOWELL

PRODUCTION COMPANY: MUAMBA ESTÚDIO

"This film means a welcome to me. I'm sure it will inspire other women to pursue what they believe, being protagonists of their own stories"

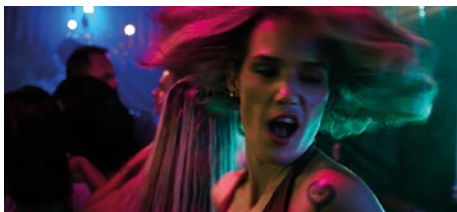
Auritha Tabajara is a native poetess. Her latest published book is *Heart in the village, Feet in the World*. *A Landless Woman* is her film debut.

Débora McDowell directs and produces experimental documentaries within her Amazon production company, Muamba Estudio. Among them is the awarded feature *Transamazonia*.

Alien Nights

(Noites Alienígenas)

World premiere
at Göteborg Film
Festival 2022



Rio Branco is an Amazon city, near the border of Peru and Bolivia, which recently has been deeply affected by trafficking routes, drugs and violence. We follow the lives of three young friends who ultimately find themselves in a tragedy. The film deals with an urban Amazon, still little shown and known, which, in the denial of its forest identity, ends up revealing a deep identity crisis of an entire generation. With touches of magical realism, *Alien Nights* deals with resistance, ancestry and youth, in an every day more warlike and authoritarian Brazil, which denies its black and indigenous roots.

Brazil. Fiction.

DIRECTOR: SÉRGIO DE CARVALHO

PRODUCERS: KARLA MARTINS, PEDRO VON KRÜGER.

PRODUCTION COMPANY: SACI FILMES

"The support of the Göteborg Film Fund was fundamental for us to finalize the film Alien Nights. In view of what is happening in Brazil, where culture is being criminalized and losing its incentive by the Federal Government, supporting a film made in the Amazon, by a premiere fiction director says a lot about the initiative. Thank you very much!"

Sérgio de Carvalho is a director, producer, and writer. He has directed the tv-series *Tie* (2017) and *Our Txais* (2016–2017). *Alien Nights* is his feature fiction debut and is based on his novel with the same title.

Aunt Virginia

(Tia Virginia)



Aunt Virginia stars a 70-year-old single woman who, convinced by her sisters, has moved home to take care of her parents. When the father dies Virginia is alone with her mother. This exciting chamber play takes place in the family house, during one day, when the sisters arrive with their families to celebrate Christmas. Time has come to make all the conflicts come to life – old and new, hidden or open. What happens when somebody no longer wants to play by the rules, wants to be free? As the hours pass by, Virginia's simulated madness ends up distorting her own limits.

Brazil. Fiction.

DIRECTOR: FABIO MEIRA

PRODUCERS: JANAINA DINIZ GUERRA, FABIO MEIRA

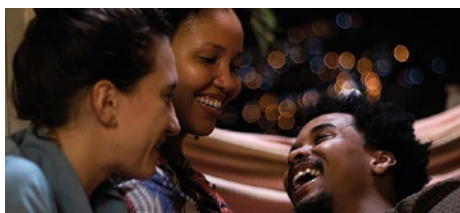
PRODUCTION COMPANY: ROSEIRA FILMES / KINOSSAURUS FILMS

"Aunt Virginia is a personal project, a research of a lifetime, to observe from childhood the relationship between my mother and her sisters. The film seeks to portray Virginia's loneliness and incomprehension inside her conservative and selfish family, reflecting certain gears of Brazilian society."

Aunt Virginia is **Fabio Meira's** second feature. His debut, *Two Irene's*, premiered at the Berlinale and won the awards of Best First Feature Film at the Guadalajara and Seminci festivals. It was presented in more than 60 film festivals in 40 countries.

Rule 34

(Regra 34)



Rule 34 follows Simone, 28, a young black attorney who has spent years offering live online sex performances to pay for law school. She has just passed the bar examination for public defender and her new routine consists of attending public defense preparatory classes and taking Kung Fu lessons with Lucia, a white friend from law school. At class, Simone studies the Brazilian Penal System, and its wicked selectivity, locking up mainly poor black young men, and privately she is gradually introduced into the world of BDSM.

Brazil, France. Fiction.

DIRECTOR: JULIA MURAT

PRODUCERS: TATIANA LEITE, JULIA MURAT, JULIETTE LEPOUTRE

PRODUCTION COMPANY: ESQUINA PRODUCÇÕES / BUBBELS PROJECTS / STILL MOVING

"Rule 34 is a film filled with questions: how does one deal with slavocracy traditions in our society? Is it possible to talk about desire without reproducing the male chauvinistic traditions? Is it possible to enjoy violence without reproducing an oppressive system? Is there a system of equal rights without the selectivity of the penal system? Is it possible to educate without punishment?"

Julia Murat has a long time experience working as an editor, assistant director, and camera assistant. Her first fiction film *Found Memories* was screened in Venice and was selected by San Sebastian, Toronto and Rotterdam. Her second film *Pendular* won the Fipresci Award in Berlin, 2017.

The Colony

(A Colônia)



Estelar is a conservative woman who works in a psychiatric hospital and has visions from the past of the neighborhood where she lives and works: Colônia Juliano Moreira, in Rio de Janeiro. During a water crisis, she welcomes Kalil – her younger brother – to live in her house, since he is to study music at the public university. Amidst the political absurdities that surround Brazil, Estelar will realize that it takes courage to review her speeches and positions, that in the heart of the world reside all the differences, all times, abysses, mysteries between us.

Brazil. Fiction.

DIRECTOR: LORRAN DIAS

PRODUCER: JOÃO GILBERTO LOPES

PRODUCTION COMPANY: TV CORAGEM

"The Colony is a fantasy dramaturgy about differences and the possibilities of living with them. It is no longer a film made in Colônia Juliano Moreira about madness and denunciation, but a fiction that questions reason and conservative morality through emotion and the desire to be together. It is a way of perceiving the space in which we are inserted as a reflection of the relationships between everyday dramas and social life."

Lorran Dias is a filmmaker and screenwriter. He is director and programmer for TV Coragem (2020) and visual artist for the collective Anarca Filmes (2014). His works re-elaborates the boundaries between fiction, history and affective memory. He has directed short films and videoarts screened in Brazil and abroad. *The Colony* is his feature debut.

2019

2019, the first year of Bolsonaro's government, is the mark of ruinous times for Brazil, where a democratic country project is attacked every day. The country has now the challenge of deciding if current ruins are signs of failure, or could be the base for some hope. Freely inspired by the book *1919*, by John dos Passos, the film *2019*, presents an allegory of contemporary Brazil through three different stories – taking place at different times and places, but with the same main character: Brazil, a country waiting anxiously for tomorrow, while having to deal with the problems of the present and the ghosts from the past.

Brazil. Fiction.

DIRECTOR: AFFONSO UCHÔA

PRODUCER: JULIA ALVES

PRODUCTION COMPANY: VASTO MUNDO

Affonso Uchôa is a director and screenwriter. He has directed *Afternoon Woman* (2010), *The Hidden Tiger* (2014), and co-directed *Araby* (2017), which competed at the International Rotterdam Film Festival. *Seven Years in May* (2019), his last film, was screened at the Toronto IFF and Göteborg Film Festival.

Affonso Uchôa



As Novas Severinas

As novas severinas is a two-phase feature documentary, 2013/2023, investigating the first generation of young girls who benefited from governmental income transfer policies. Guaribas is a town that had the second worst HDI in Brazil when it became the pilot city of the Bolsa Família (BF) program in 2003. Ten years later Eliza Capai returns to the main characters Serena, Clarissa and Mirele, as well as the generation before them. The documentary mixes the observational with interviews, giving voice and action to women who have historically been silenced.

Brazil. Documentary.

DIRECTOR: ELIZA CAPAI

PRODUCER: MARIANA GENESCA

PRODUCTION COMPANY: TVA2.DOC

Eliza Capai is a documentary filmmaker focusing on social issues. She has directed *Here Is So Far* (2013), *The Tortoise and the Tapir* (2016), and *Your turn*, which premiered at the Berlinale, 2019. Capai also directed the first Brazilian true crime documentary original series for Netflix that will be released in 190 countries.

Eliza Capai



Babado

Babado is a creative documentary built in alliance with a network of young gay and transgender people who share their lives between the spiritual practice of Umbanda and the sex market in the Amazonian triple border between Brazil, Peru and Colombia. In an intimate collaboration with their entities, this group of friends reinvents their bodies and the borderlands they inhabit, entangled in a crossroad of dissident sexuality, corporality and spirituality.

Brazil. Documentary.

DIRECTORS: CAMILA FREITAS, JOÃO VIEIRA TORRES

PRODUCER: MARINA MELIANDE, PEDRO DUARTE

CO-PRODUCER: PRIMEIRA IDADE

PRODUCTION COMPANY: DUAS MARIOLA FILMES

Camila Freitas is a cinematographer and filmmaker. Her first feature film as a director, *Landless* (2019) premiered at the Forum section of the Berlinale, and was awarded at several festivals.

João Vieira Torres is an artist and filmmaker. His works have screened widely in both film and art contexts, at many prestigious venues and has been awarded at many festivals and exhibitions contexts.

João Vieira Torres and Camila Freitas



Germano Black Society

Germano Black Society tells the story of Germano, a flamboyant social columnist, who promotes the black high society in Brazil in an attempt to break Brazilian's racist paradigms. Besides having created a very unusual brand of black activism, he is a gay black man, who both with his radioshow and his hyperactivity in social networks, brings forth a cultural cauldron we are not used to see: black women and men in the apex of their beauty, writers, thinkers, businessmen, artists in all mediums, professionals in the most diverse segments of the economy.

Brazil. Documentary.

DIRECTOR: EVERLANE MORAES

PRODUCER: FERNANDA LOMBA

PRODUCTION COMPANY: THILHA MIDIA

Everlane Moraes is a documentary filmmaker. She has directed *Pattaki* (2019), screened at the 20th Sundance Film Festival and the Toulouse Film Festival. She was selected for the Director's Summit in Guadalajara in collaboration with the Berlinale.

Everlane Moraes



Laguna

After spending over two years in prison, for a robbery, Leo is trying to get back on track. Now he has to think about his future – and his 9-year-old son, who sees him as a hero – not to lose himself and start behaving the old way. The film stars Leonardo de Jesus, playing a fictionalized version of himself, in a story about society's relationship with marginalized figures, fatherhood, redemption and the human freedom to dream. *Laguna* is a fable for adults, where Leo finds the strength within himself to become a strong bear.

Brazil. Fiction.

DIRECTOR: MAURILIO MARTINS

PRODUCER: THIAGO MACEDÓ CORREIA

PRODUCTION COMPANY: FILMES DE PLÁSTICO

Maurilio Martins is a filmmaker, screenwriter and producer. His short films travelled the world and his first feature film, *In the Heart of the World* (2019), co-directed with Gabriel Martins, competed at the international film festival Rotterdam. Currently he is the headwriter of *Americana*, a series for Disney.

Maurilio Martins



Vitrine Lab – Expanded Experience

Vitrine Lab was created to form professionals. Besides being characterized as a residence for young talents in cinema and the audiovisual industry, the project is a training program focused on the commercialization and distribution of films. Through an intensive immersion of a few weeks, participants will join conversations and take classes to learn about the value chain of national cinema, distribution and curatorship principles, contractual and business aspects in the commercialization of a film, digital and offline marketing, public policies, and much more. The lesson plan and exercises were developed to contemplate the macro logic of the audiovisual market, the workflow inside Vitrine, as well as fostering thinking in the target audience of the works starting from the project's conception.

Brazil.

ORGANISATION: VITRINE FILMES, SÃO PAULO.



Chuvisco project – A Bruddah's Mind

The release of the film *A Bruddah's Mind* in theaters and on VOD was scheduled for the second half of 2021, and aimed for distribution based on methodologies that come from the black movement and community. The main strategy is to create a disruptive, innovative and creative distribution campaign, which will be mainly headed by a team of black professionals and agents, creating the active distribution network *Chuvisco*.

Chuvisco is a collective action for the formation of vocal agents, essentially composed of students and educators from different cities in Brazil, who acts as a network in the film's distribution campaign. They have been participating in the work with creating materials for the campaign and also holding extra-cinema screenings for schools, simultaneously with the release in theaters and VOD, expanding the film's arrival in public schools and institutes focused on the discussions of race and decolonialism.

Brazil.

ORGANISATION: CHAMEGO BANDIDO, RIO DE JANEIRO.



Kurdish Cinema

The announcement of Göteborg Film Fund was a very positive happening for me. With passion I was looking forward to what we might receive in terms of film submissions, genre, and topics! I was as a bit worried in the beginning, since it was the first time that this fund was announced. However, eventually, instead we were surprised by the high number of submissions from all countries, and especially Kurdish cinema being the most complex one, spread out in different countries.

Kurdish Cinema has very few and irregular funding possibilities. It was obvious that the fund meant a lot for the Kurdish filmmakers. During the Duhok International Film festival, in November 2021, I encountered both recipients of the fund and the ones who didn't get selected. Both groups were extremely engaged, some in a very positive way for getting the fund, and others dissatisfied for missing it, of course. However, for both groups, the fund mattered a lot, and everybody is hoping for a future.

In the Kurdish region, unfortunately, the film industry lacks appropriate infrastructure. There is a big demand for development and capacity building in most of the filmmaking sectors. This is due to not having suitable film schools and film companies in some regions. In other regions, there is a lack of possibilities for taking part in the existing industry due to political reasons. At the same time, there is an outstanding demand for funds, as we could see very clearly from the submissions.

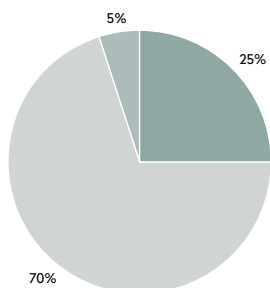
A lot of Kurdish films has made their way into big festivals and got awarded, but all these films were presented by the countries in which these Kurdish filmmakers live or made their films. However, it might be the first time, this fund opens the door to all Kurdish filmmakers as one entity, one country. This fund was a valuable recognition of a nation that is shattered between other neighbouring countries. Therefore, despite its complicity, being part of this fund on a personal level was promising, hopeful and something that I will stay proud of for the rest of my life.



Shamel Sabri | Correspondent and member of the pre-selection committee of Göteborg Film Fund. Film producer and creative designer with experience in cultural project management, for example as artistic director at Duhok International Film Festival. Founder of the Nuhad Programme, cultural manager at the Goethe Institute, Iraq.

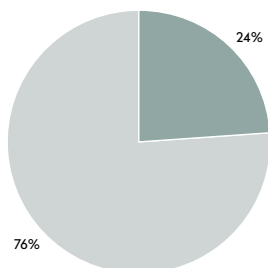
Application Statistics

Total number of applications **97**



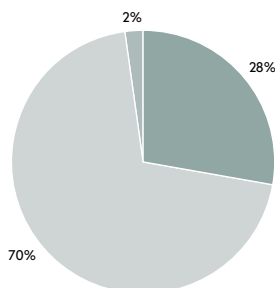
Support schemes applied for (director)

- Post-production
- Development
- Innovative distribution



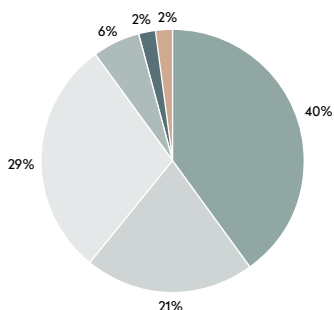
Gender (director)

- Female
- Male



Genre applied for

- Documentary
- Fiction
- Series



Main production country

- Turkey
- Iran
- Iraq
- Syria
- Armenia
- Other/Diaspora

"This kind of funding initiative will make a great impact. Because that's what making a movie is like; making the voices of artists heard freely. And this is not only a problem of such regions as our."

Mizgin Müjde Arslan & Seray Genç, Director & Producer, MY MOTHERS' TALE, Kurdish cinema

Amedspor



Encouraged by the “peace process” aiming to improve Kurdish citizens’ right in Turkey, Amedspor, a minor football club from Turkish second league, decided to reclaim their Kurdish identity. The team raised to the quarter finals of the Turkish Cup the following year – meanwhile, the political climate in Turkey was shifting rapidly and the club found itself in the middle of a turmoil due to the escalating Kurdish-Turkish conflict. *Amedspor* tells a story about resilience and peaceful co-existence.

Turkey. Documentary.

DIRECTOR: REZAN YEŞİLBAŞ
PRODUCER: AHMET GÜRATA
PRODUCTION COMPANY: REZFILMS

“Amedspor invites you to the world of a small football team that is stuck between hostility and collective dreams. This illuminating story reflects the widespread consequences of growing political and ethnic tension in Turkey.”

Rezan Yeşilbaş short film *Silent* (2012) won several awards, including the Golden Palm for Best Short Film in Cannes. Together with *The Judgement* (2008), *Silent* is part of a trilogy about women. *Amedspor* is Yeşilbaş feature debut.

The Rain Bride

(Bûka Baranê)



In the Kurdish city of Duhok in Northern Iraq, Reber, a former deminer, directs a folk dance group where his wife Lori is a performer. When the region receives imminent threats through the ISIS war, he leaves his family to join the frontlines. *The Rain Bride* reflects the never-ending conflicts in Kurdistan while telling the story of a woman’s fight against the community and family – for a selfdetermined life, while her husband is not present.

Kurdistan Regional Government – Iraq, Germany. Fiction.

DIRECTOR: HUSSEIN HASSAN
PRODUCER: MEHMET AKTAS
PRODUCTION COMPANY: MİTOSFILM

“In traditional Kurdish society, a widow with children belongs to the deceased husband’s family. The Rain Bride tells a story based on the real experiences of many Kurdish women in the context of ISIS war.”

Hussein Hassan is a director, writer and actor. His first feature *Narcissus Blossom* (2006) premiered at the Berlinale, his second film *Herman* (2009), at the Busan International Film Festival, and the third *Reseba – The Dark Wind* (2016) was awarded at the Dubai International Film Festival and received the Fipresci Award at the Dhaka International Film Festival. It was selected as the official Oscar Entry from Iraq for 2016.

Zalava

Screened at
Göteborg Film
Festival 2022



In 1978, the inhabitants of a small village in Iran called Zalava claim there is a demon among them. Massoud, a young gendarmerie sergeant, who investigates this claim encounters an exorcist attempting to rid the village of the demon. When he arrests the exorcist on charges of fraud, the villagers fear and anger escalates. Massoud and his love interest, a government doctor, soon find themselves trapped in a cursed house, surrounded by villagers who believe they are both possessed by the demon.

Iran. Fiction.

DIRECTOR: ARSALAN AMIRI
PRODUCER: SAMIRA BARADARI, ROUHOLLAH BARADARI
CO-PRODUCER: RUTH YOSHIE LINTON
PRODUCTION COMPANY: TOUBA FILM

"Zalava presents a universal concept that anyone can relate to and enjoy, no matter what culture or background they are from. It would truly make me happy if this film encourages you to dig deep into your own beliefs after seeing it."

Arsalan Amiri co-wrote the script for Ida Panahandeh's *Nahid* (2015), which was awarded in Un Certain Regard at the Cannes festival. *Zalava* is his feature debut. The film premiered at the Venice film festival, where it was awarded the Grand Prize as well as the Fipresci Award within the International Critics' week section. After that it has been travelling and been awarded at numerous festivals all over the world.

Hunchback

Hunchback tells the story of Evrim, a 38-year-old single woman, who lives with her son. She teaches literature at a high school and sings with a choir. To get some help taking care of her son, she invites her father to move in. An ex-convict, her father is not only estranged from life, but he is also stuck between the ideals of his revolutionary past and the realities of the present. Will Evrim be able to come to terms with the past and forgive her father?

Turkey. Fiction.

DIRECTOR: AHU ÖZTÜRK
PRODUCTION COMPANY: RONI FILM

Ahu Öztürk has directed the documentary *Chest* and the short film *Open Wound*, which has been screened in many international festivals. Her first feature film *Dust Cloth* was premiered at the Berlinale Film Festival, within the Forum Section and has received numerous awards.

Ahu Öztürk



My Mothers' Tale

An old family photo, the last picture of Mizgin Müjde Arslan with her mother and grandmother before events blew the family apart, is the starting point for a journey that takes the director from London to the tiny Kurdish village of her birth to explore a story of gender, motherhood, and women rights. *My Mothers' Tale* is a reflexive documentary with a melancholic and poetic feel, about a grandmother, a mother and a daughter, exploring what it means to be a Kurdish woman in the Middle East.

Turkey, UK. Documentary.

DIRECTOR: MIZGIN MÜJDE ARSLAN

PRODUCER: SERAY GENC

PRODUCTION COMPANY: FILM-IST / BLUE ARTS

Mizgin Müjde Arslan is a filmmaker and writer. Her first feature documentary, *I Flew, You Stayed* (2012) has won a number of awards and the short film *Houses with Small Windows* was selected for Official Competition in Venice and won the European Short Film Award.

Mizgin Müjde Arslan



Philax

The greatest desire of the last 12 Greek elderly living on a remote Aegean island in Turkey is to die in their land and be buried by their Priest. Crisis strikes after the sudden death of the Priest and the new military coup d'état that takes place in the country. Despite the uncertainties of the times, there is a donkey at the core of unfolding events. Following the donkey as she changes various owners among the elders, *Philax* depicts the flow of life in four seasons filled by resistance, feasts, fear, and hope.

Turkey, Italy. Fiction.

DIRECTOR: RÜKEN TEKEŞ

PRODUCERS: BILLUR ARIKAN, RÜKEN TEKEŞ, GABRIELE ORICCHIO,

RICCARDO DI PASQUALE

PRODUCTION COMPANY: SARYA FILMS COLLECTIVE (TURKEY)

CO-PRODUCTION COMPANY: FENIX ENTERTAINMENT SPA (ITALY)

Rüken Tekeş is an international human rights expert, script writer and director. Her award-winning first fiction short *The Circle* (2016) participated in over two hundred festivals worldwide and was nominated for the European Film Awards. Her feature documentary debut *Aether* (2019) received the Golden Orange Jury Prize at Antalya FF. *Philax* is her feature fiction debut.

Rüken Tekeş



Symphony of Mountain

Symphony of Mountain tells the story of Mohammad Nazif, an 85 year old man from the village Khangah, in Ouraman. He is a busker musical performer that has spent most of his life with performing one of the oldest wind instrument called Shimshal. Shimshal has seven modes, and the film refers to the status and importance of number “7” in religions and various ethnics in the world, and follows the events which the instrument accompanies in this divine region.

Iran. Documentary.

DIRECTOR & PRODUCER: PARVIZ ROSTAMI
PRODUCTION COMPANY: ASIA FILM

Parviz Rostami has made over twenty short films, eight mid-length documentaries and four TV series. His latest short film *Seven Symphonies* (2021) had its premiere at the Duhok IFF where it received the award for best Kurdish short film.

Parviz Rostami



The Dream Betrayed Me

In Qamishli in the north of Syria in 2004, 17-year-old Mesto, a talented football player, is dreaming of joining the local club. Despite his skills he is not selected by the officials because he is a Kurd. When a player is injured – the coach has to ask Mesto to step on to the pitch. A riot bursts out during the game and the event quickly ignites a rebellion demanding more rights for Kurds. While his dreams of playing football are swept aside, Mesto becomes the symbol of the Kurds struggle against the Syrian regime.

Syria, France, Belgium, Germany. Fiction.

DIRECTOR: MOHAMMAD SHAIKHOW
PRODUCER: CAMILLE LAEMLÉ
PRODUCTION COMPANY: LES FILMS D'ICI

Mohammad Shaikhow is a screen-writer, director and cinematographer. His first short film *Hevi* was screened at more than 50 festivals around the world. *The Dream Betrayed Me* is his debut feature.

Mohammad Shaikhow



Trousers

In accordance with the modernization laws of 1925 in the newly established Republic of Turkey, people must wear western clothes and are no longer permitted to wear their local and regional clothing. This is the story of what happens in a poor remote Kurdish village where there is only one hat and one pair of trousers available for all the residents, and about what happens with a society when the essence of a community is stripped away in the name of modernity.

Turkey. Fiction.

DIRECTOR: TAHZIN OZMEN

PRODUCTION COMPANY: BURNALIGHT

Tahsin Ozmen started his filmmaking career working with editing and made his first short film *Yogurt*, in 2015. His second short film *Trousers* (2019) was awarded at several international festivals and is now being developed into his debut feature film *Trousers*.

Tahsin Ozmen



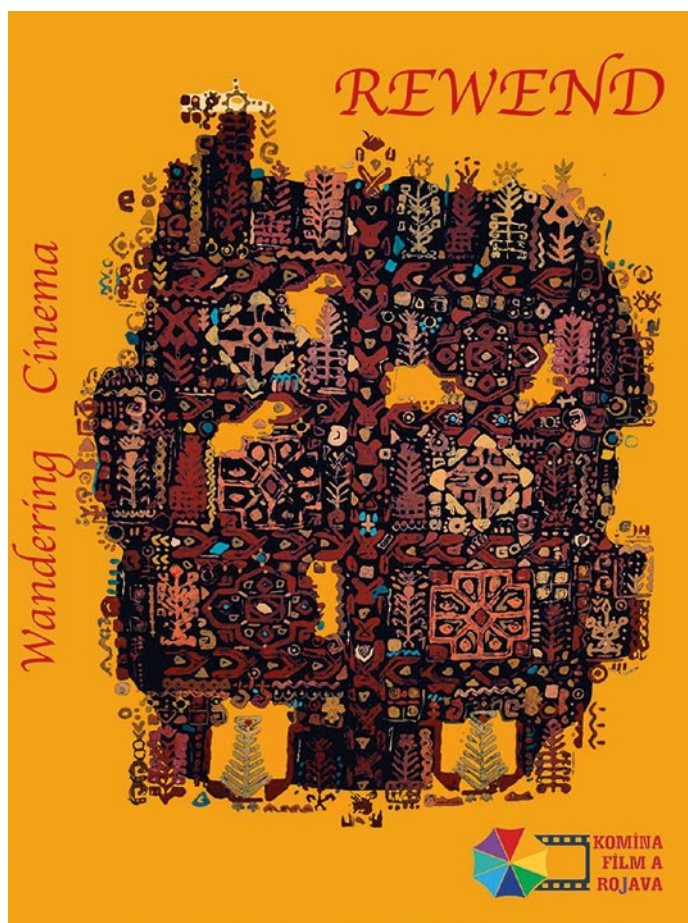
Rewend – Wandering Cinema

Rewend aims at increasing the opportunities for Kurdish cinema by promoting and distributing the works of the Rojava Film Commune in Italy, Catalunya and the Basque country through touring events which will establish a distribution network of venues and the creation of a streaming program.

Rojava Film Commune's van will visit a number of "stations." At each station a screening and a special event will be organized by local communities, as well as other related cultural activities. The tour will be the premise to a permanent distribution network of venues (cinemas, theatres, open air venues) for Kurdish cinema. All venues visited by the *Rewend* tour, will subsequently host special screenings and events with directors (with a minimum of one film every 3 months) in a sustained effort to connect Kurdish film with new audiences in Italy and Spain.

Syria.

ORGANISATION: ROJAVA FILM COMMUNE, ROJAVA



Poster promoting *Rewend* – Wandering Cinema

Sudan

I was excited about the selection of Sudan as one of the countries to benefit from the film fund. There's great cinematic energy and talent emanating from Sudan – we have only seen the beginning of it – and this fund will help! There was a great need for funding and attention at the time when the fund was launched and today even more. Sudan is in crisis and the need for artistic expression and attention is enormous. I hope that Sudan will find long lasting peace and democracy and that filmmakers, storytellers and artists will find the time and resources they need to continue to create. Hopefully the fund can continue supporting in different ways also in the future.

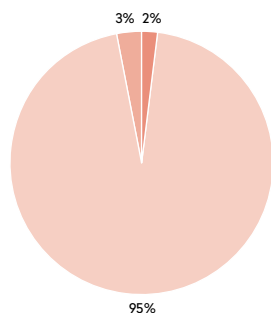
For me it was a sheer joy to read the many applications for funding. I have never been so energised reading funding applications and found that even the “bad” ones were good! I am truly grateful for this experience.



Katarina Hedrén | Correspondent and member of the pre-selection committee of Göteborg Film Fund. Critic and writer for the pan-African platform, Africa is a Country. Curator, programmer and adviser for festivals and film-initiatives. Member of the selection committee for Fespaco 2021.

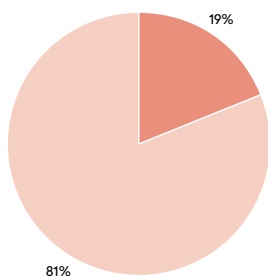
Application Statistics

Total number
of applications **77**



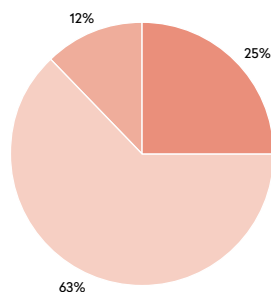
Support schemes applied for (director)

- Post-production
- Development
- Innovative distribution



Gender (director)

- Female
- Male



Genre applied for

- Documentary
- Fiction
- Series

“By establishing this initiative in the first place, this fund is making an impact for a country like Sudan. Not able to support arts at all and as it is unstable since the ‘independence’ and the separation of the Southern Sudan.”

Marwa Zein Arbab, director, LILY'S MECCA, Sudan

African Titanics

African Titanics is a tragic comedy based on a novella by Abu Bakr Khaal. A bunch of African migrants join forces along the forbidden route to the Mediterranean. Abdar the optimist, Terhas the soldier and Malouk the griot. The story carries three distinct visual styles: reality, fantasy and doom, and will peel back western stereotypes of African migrants in nuanced and subtle ways, and inject a socially conscious, light-hearted edge, as the film's characters use humor, folk tales and imagination to survive their journey.

Sudan. Fiction.

DIRECTOR: HAJOOJ KUKA

PRODUCTION COMPANY: GISA PRODUCTIONS / REFUGEE CLUB

Hajooj Kuka wrote, directed and co-produced *Akasha* (2018) which premiered at the film festival in Venice. His feature documentary *Beats of the Antonov* (2014) premiered at the Toronto International Film Festival and won the People's Choice Documentary Award.

Hajooj Kuka



Goodbye Julia

Goodbye Julia is a social drama thriller about how Sudan, in 2011, split into two countries, told through a story of two women; one from each side. The film portrays the complex relation between the North and the South as well as the racism and classism, through a story of a present-day friendship haunted by a dark past. The film begins in July 2005, just six months after the signing, when a wave of violence and riots sparks in the capital Khartoum.

Sudan, Egypt, Sweden. Fiction.

DIRECTOR: MOHAMED KORDOFANI

PRODUCER: AMJAD ABU ALALA

PRODUCTION COMPANY: STATION FILMS

Mohamed Kordofani has directed the award winning short film *Nyerukuk* (2016). His short *Kejers Prison* was screened during the Sudanese revolution at the sit-in square in front of thousands of protesters and his documentary *A Tour in Love Republic* was the first pro-revolution film to be broadcasted on Sudan's national TV. *Goodbye Julia* is his feature fiction debut.

Mohamed Kordofani



Lily's Mecca

Lily's Mecca tells the story of an immigrated Sudanese family, in Saudi Arabia, who is forced to adapt to many changes socially, politically, economically and physically. The family tries to find ways of surviving and to move forward in the demanding daily life. The focus is on the middle child Lily who is mirroring the contradictions in her family and in her city. She rebels against many of the restrictions and is on a hero journey when it comes to facing the limitations, fears and threats.

Sudan. Fiction.

DIRECTOR: MARWA ZEIN

PRODUCTION COMPANY: ORE PRODUCTIONS

Marwa Zein has directed the short fiction films *A game* (2009) and *One week, Two days* (2016). Her debut documentary feature *Khartoum Offside* (2019) had its premiere at Berlinale Forum and went on to many prestigious international festivals. This is her fiction feature debut.

Marwa Zein



Sukkar

Sukkar is a sufi musical taking place in a small village in Sudan. It is mouldy day, the biggest annual Sufi festival and also the day that Sukkar woke up as the most vulnerable person in the village. Desperate to escape her intolerable situation, she plots her departure only for her plans to fold by the very same evening. Forced to remain in the village, she now embodies a new role, as the most powerful character in the village.

Sudan. Fiction.

DIRECTOR: MOHAMED HANAFI

PRODUCER: ALYAA MUSA

PRODUCTION COMPANY: BLACK BALANCE ARTISTIC PRODUCTION

Mohamed Hanafi has written and directed the short musical documentaries *Nomads* (2012) and *Diversity* (2010), and the short experimental musical *The Offering*. He has been working within the theatre as a director, writer and actor for more than fifteen years. *Sukkar* is his feature debut.

Mohamed Hanafi



The House That My Mother Built

Between 2018 and 2019, the Sudanese protest accelerated into full swing. *The House That My Mother Built* revisits this period which culminated in the tumbling of a 30 years' dictatorship under the Albashir regime. While the revolution was mainly seen from outside in the streets, this series is entirely focused on the untold stories which took place behind closed doors. It restructures the moments of overwhelming encounters between the young protesters and the inhabitants of the homes that received them as they escaped from the violence in the streets.

Sudan. Web Series.

DIRECTOR: ALYAA MUSA

PRODUCTION COMPANY: BLACK BALANCE ARTISTIC PRODUCTION

Alyaa Musa is a director, producer and cinematographer. She has directed and produced several shorts and is working with several projects in different stages in her company Black Balance Artistic Productions, which has a vision to support young talented Sudanese directors to visualize their cinematic vision.

Alyaa Musa



Mobile Cinema

Cinema has the power to bring the community together for a communal emotional experience. When a film screening is followed by a discussion, it opens the door for raising awareness, communal healing and changing mindsets. The project *Mobile cinema* aims to bring this experience to communities that are on the margin. The screening team will be traveling in a funky colourful mobile cinema van, with a sound system, a projector, a screen and a small generator. The team will be led by volunteers who will set up the screening and facilitate the discussions, sharing the behind the scene work that went into making these films. The aim is to encourage and open the door for people to create their own films, connecting them through social media and encouraging the creation of theater and film-making collectives. Local works from these groups will then be screened as opening to the main feature. The goal is to cover all the seven districts of Khartoum over a period of six months concentrating on the poorer neighborhoods. All screenings will be free and followed by a discussion and when possible, with the director in attendance.

Sudan.

ORGANISATION: CIVIC LAB, KHARTOUM.



Göteborg Film Fund info meeting at the Civic Lab in Khartoum, in June 2021.

Ukraine

The independent film production in our country has become more and more challenging. From one side it is economical instability and from the other side it is political pressure. On the top comes that film financing systems are corrupted and full of unprofessional managers which means that only a limited amount of people have access to film producing. So it really made me happy to hear that Göteborg chose Ukraine as one of the countries in focus. I believe that the support from the Fund to selected projects will help to move further as sometimes the first recognition is the most important for the project.

I would like to mention that the selection process was very smooth but it was not an easy decision to select the very limited number of projects as there were many projects that deserved to be supported. For me personally it was a great possibility to see how many talents we have and how important topics they are touching. It was important to see that Donbas and the war with Russia are disturbing Ukrainian film makers, important that we have projects that reflect our past, it was great to see a lot of female directors, still I wish to have more original ideas and fresh creative decisions.

It would be great to have a possibility to make this fund work regularly. I think that Ukraine is a traditionally cinematographic country and there is a new generation of filmmakers who are successfully presenting Ukraine on the international cinema landscape and this kind of independent point of view like Göteborg Film Fund is very important.

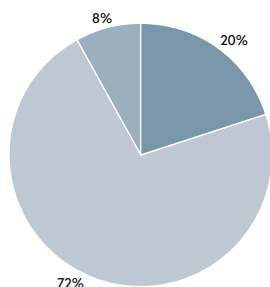
It will be exciting to watch on the big screen the finished films that were supported for post-production in the near future. I wish good luck to all the filmmakers in our regions who are fighting for art and culture.



Olena Yerzhova | Correspondent and member of the pre-selection committee of Göteborg Film Fund. film producer, at Tato Film, with extensive industry experience for example as executive director at Molodist Kyiv IFF, development manager of Eurasia Film Market and Head of Antalya Film Forum. Member of the European Film Academy.

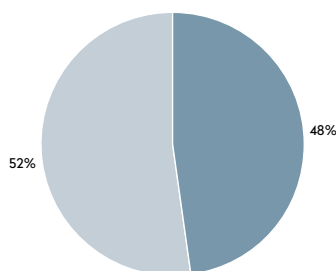
Application Statistics

Total number of applications **95**



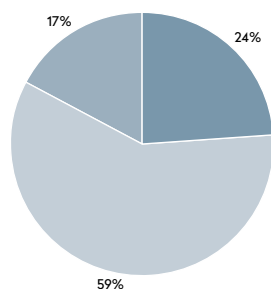
Support schemes applied for (director)

- Post-production
- Development
- Innovative distribution



Gender (director)

- Female
- Male



Genre applied for

- Documentary
- Fiction
- Series

"This funding initiative can make a great impact on the film industry in our country. The reason for that is that still Ukraine does not have sustainable financing structures, initiatives or institutions with funding towards development of the film projects."

Natalia Libet, producer, TANGIER, Ukraine

ADA



In 1986 in Kyiv, the largest work of art in Europe, the *Wall of Memory*, was illegally destroyed, and along with it, the names of its two authors – Ada Rybachuk and Volodymyr Melnychenko were erased from the history of art. After years of fighting for justice, Ada dies. *ADA* is the story of the courage of Volodymyr, who, despite his old age and other difficulties, continues his struggle and how he, as a result, with the participation of a new generation, achieves colossal results.

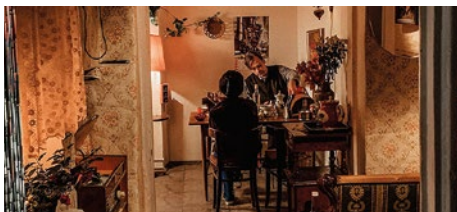
UKRAINE. Documentary.

DIRECTOR AND PRODUCER: ALINA MATOCHKINA

"Let the pain caused to these artists be shared among all who learn their story and become imperceptible to the wounded."

Alina Matochkina has been working with video productions, advertisements and documentary videos. *ADA* is her first feature.

La Palisiada



It is 1996 and five years since the declaration of Ukraine's independence and five months before the declaration of the death penalty abolition. A murdered cop is found in a lake. The wrong guy is blamed. A psychiatrist in his last year before retirement has to play a key role in the investigation. Will he risk his friendship and his career to save a young man from the penalty he doesn't deserve? *La Palisiada* is a post-Soviet noir, about the last death sentence in Ukraine, based on classified police archives.

Ukraine. Feature Fiction

DIRECTOR: PHILIP SOTNYCHENKO

PRODUCERS: SASHKO CHUBKO, VALERIA SOCHYVETS, HALYNA KRYVORCHUK

PRODUCTION COMPANY: VIATEL / CONTEMPORARY UKRAINIAN CINEMA

"The plot itself is not based on any single real-life story, but is an amalgamation of different facts from Ukraine, Russia and Belarus. The protagonist is a 40-something forensic psychiatrist. In the faces of his patients we will see the portrait of this society after the collapse of the Soviet Union. 1990's is the time when the post-Soviet countries were built, with all their problems. It was the time when the price for the wrong word or action easily could be death."

Philip Sotnychenko is the co-founder of Contemporary Ukrainian Cinema, a collective of young independent filmmakers. His short films *Son*, *Nail* and *Technical Break* were awarded at large film festivals. This is his feature debut.

Pamfir



Pamfir is a typical honest hard worker, who comes back home to visit after a long time working abroad. His wife Olena wants him to stay at home and his son Nazar badly wants to go to the Malanka folk carnival with his father. Due to an incident Pamfir is forced to give up honest breadwinning work to be able to pay off a debt. Dressed in carnival costumes Pamfir and Nazar will have to make the most important decision of their lives. *Pamfir* is a drama with its roots in the canons of the Greek tragedy, with elements from the western and the detective story.

France, Poland, Chile. Fiction.

DIRECTOR: DMYTRO SUKHOLYTKYY - SOBCHUK

PRODUCER: ALEKSANDRA KOSTINA

PRODUCTION COMPANY: BOSONFILM

"Through the story of Pamfir, I would like to point out the issue of Ukrainian emigration and the huge gap between Ukraine and the EU. At the same time, I want to tell the story of an ordinary man in despair who is trying to protect his perfect world, but violates a number of ethical and human laws and gives the hope of a better fortune to his son, at a big cost."

Dmytro Sukholytkyy-Sobchuk has directed several awarded shorts. *Pamfir* is his feature debut and has been developed at the Torino Film Lab and was selected for the Cinéfondation at the Cannes festival.

Kai

Kai is a story about overcoming midlife crisis, based on Oleh Sentsov's own life experience – the struggle for the future of a child diagnosed with autism, which the director rethinks in an artistic form. The history of the film is unique, connected with the Ukrainian reality of the beginning of 2000, but also universal, as it raises the problems of heroes, which are understandable in all modern cultures and societies.

Ukraine. Fiction.

DIRECTOR: OLEH SENTSOV

PRODUCER: DENIS IVANOV

PRODUCTION COMPANY: ARTHOUSE TRAFFIC

Oleh Sentsov debuted with *Gamer* (2013) at the International Rotterdam Film Festival. He was sent to prison because he was against the annexation of Crimea by Russia and was released in 2019 as part of a prisoner exchange deal. His second feature *Rhino* (2021), was screened in the Venice Orizzonti section.

Oleh Sentsov



Nuthouse Road

Nuthouse Road is a social horror-drama, based on the director's personal experience as a paramedic in the psychiatric ambulance crew during the beginning of the 2000's. The film takes place during one 24-hour shift, within which a naïve young man faces the dehumanized reality of post-Soviet apocalypse. This twisted coming of age story becomes a metaphor for society, where a personality so easily gets corrupted by demoralized authorities, without any sense of purpose, value or dignity.

Ukraine. Fiction.

DIRECTOR: OLEKSANDR TECHYNSKYI
PRODUCERS: OLEKSANDRA KRAVCHENKO, DARYA BASSEL
PRODUCTION COMPANY: MOON MAN

Oleksandr Techynskyi worked as paramedic of a psychiatric emergency team but left medicine to start working with photography and documentary film. He has directed the awarded documentaries *Delta* (2017), *All Thing Ablaze* (2014). *Nuthouse Road* is his debut fiction feature.

Oleksandr Techynskyi



Sasha, Take Out the Trash

Sasha, Take Out the Trash is based on the play, written by Nataliia Vorozhbyt. It shows modern Kiev, its ordinary inhabitants with their fear of war and living. The story – based on the director's own family; herself, her stepfather, her mother – is about overcoming fears and exploring personal and societal traumas.

Ukraine. Fiction.

DIRECTOR: NATALIIA VOROZHBYT
PRODUCER: IVANNA DYADYURA
PRODUCTION COMPANY: IDAS INTERNATIONAL FILM

Nataliia Vorozhbyt has written over 15 theatre plays that have been staged around the world, at the Royal Court Theatre and the Royal Shakespeare Theatre in the UK. She has also created a number of screenplays for TV and film. Her debut feature *Bad Roads* was awarded at the Film Critics' Week, at the Venice Film Festival.

Nataliia Vorozhbyt



Symphony of Donbas

Donbas, once an industrial locomotive of the Soviet Union, whose motto used to be “Power and Beauty”, now lies frozen. It’s time to come back there and to try and find the lost memories hidden behind the brownfield’s exteriors. Based on unique local folklore, *Symphony of Donbas* is an artistic rethinking of the abandoned industrial heritage in the format of a poetical documentary, in order to restore the identity and revitalize the cultural significance of the region.

Ukraine. Documentary.

DIRECTOR: ELENA RUBASHEVSKA
PRODUCER: VERONIKA KRYZHNA

Elena Rubashevskaya is a film critic, festival programmer, and director. She directed the short films *Pretty Ballerina* (2017), *Humans of Christiania* (2017), *S(HE)* (2019), and *Alpha* (2020). *Symphony of Donbas* is her feature debut.

Elena Rubashevskaya



Tangier

Tangier is an adaptation of a novel by Ukrainian author Yvan Kozlenko, about searching one’s own borders while questioning a boundary between art and life. At the very beginning of the 2000’s, Orest is chosen to play in the screen version of his favourite book. However, during the preparations for the filming, a love triangle from the book, from the 1920’s in Odessa, ceases to be a fiction while turning into a new dramatic dimension in Orest’s life in the present reality.

Ukraine. Fiction.

SCREENWRITER: MAXYM KUROCHKIN
PRODUCER: NATALIA LIBET
PRODUCTION COMPANY: ESSE PRODUCTION HOUSE

Maxym Kurochkin is an actor and well-established screenwriter who works for cinema and theater since the mid of the 1990’s. His works, like *Raskop* (2015) and *Atomic Ivan* (2012) have been filmed and his theatre plays have been played all over the world.

Maxym Kurochkin



Pitching Awards in Duhok

In November Göteborg Film Fund 2021 participated as one of the partners in the Nuhat programme, during the Duhok International Film Festival, in Iraqi Kurdistan. The fund awarded two projects for best pitch.

The talent programme Nuhat is a cooperation between The Goethe Institute in Iraq and The Duhok International Film Festival. The programme ran from early autumn and had its final during the festival week which ended with a pitch at the American University in Duhok, in front of the jury. In addition to the Göteborg Film Fund awards, two awards were given from the Duhok IFF.

The Göteborg Film Fund awards went to the teams behind the short film projects *Paths* and *Taxi Margstan*.

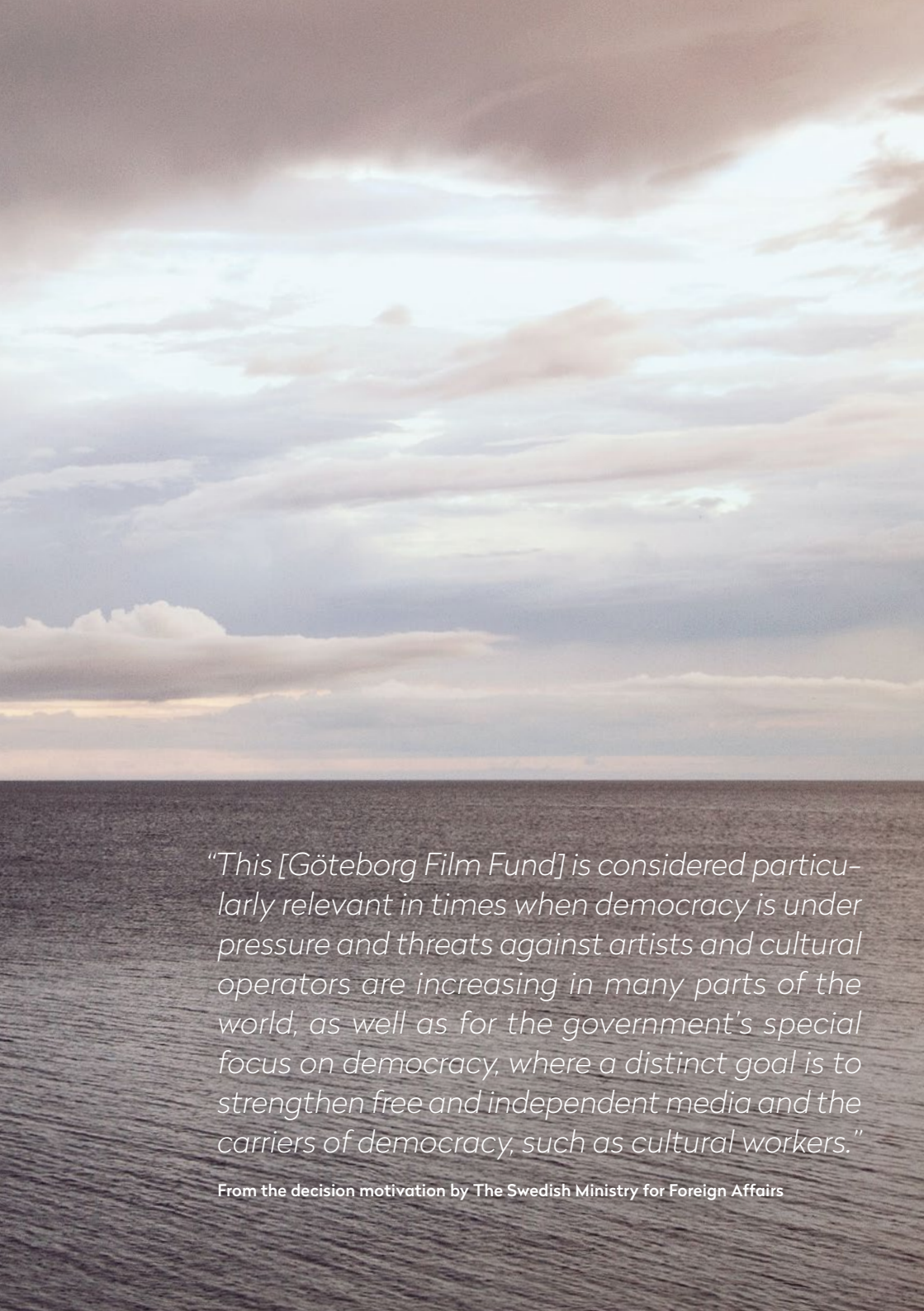
Due to the military coup in Sudan, a planned parallel pitching workshop, in cooperation with Global Film and Media Initiative, followed by an awards event at the Swedish embassy in Khartoum has been postponed until during later 2022.

Paths is a story about a Yazidi family being attacked when ISIS hits their village in Sinjar (Shingal), and the father has to make an impossible decision. The team behind the project are Azhin Kawa, Tazhan Abdelwahab, Alaa Muhammed and Hezhwan Zendi.



Taxi Margstan is a film about a depressed taxi driver and a passenger who comes to his help in the car. The team behind the project are Ayad Khali, Rayan Tovi, Lana Kamaran and Niwar Abdulrahman.





"This [Göteborg Film Fund] is considered particularly relevant in times when democracy is under pressure and threats against artists and cultural operators are increasing in many parts of the world, as well as for the government's special focus on democracy, where a distinct goal is to strengthen free and independent media and the carriers of democracy, such as cultural workers."

From the decision motivation by The Swedish Ministry for Foreign Affairs

Göteborg Film Fund 2021 in Short

An initiative with the aim to strengthen the film industry and contribute to a diversified culture and media landscape, with increased artistic freedom and free speech.

A one-year project – supported by the Swedish Ministry for Foreign Affairs within the government's "drive for" democracy – with the goal to establish a permanent international film fund.

Targets four regions/nations with different challenges and preconditions: Brazil, Sudan, Ukraine and Kurdish Cinema.

Supports projects in development or post-production – and innovative distribution of films and series of high artistic and democratic value.

1100 applications submitted.

SEK 4000 000 distributed to 11 projects in post-production, 21 in development and to 4 distribution initiatives.

International correspondents

BRAZIL: **RAFAEL SAMPAIO**, MANAGING DIRECTOR OF BRLAB, PRODUCER AND FOUNDING PARTNER OF KLAXON CULTURA AUDIOVISUAL, WITH EXPERIENCE FROM PROGRAMMING AT CULTURAL VENUES SUCH AS MUSEU DA IMAGEM E DO SOM DE SÃO PAULO AND CINEMATECA BRASILEIRA.

ADDITIONAL BRAZILIAN TEAM: **FLAVIA CANDIDA**, CURATOR, FILMMAKER AND PRODUCER, PROGRAMMER AND CURATOR OFF FESTIVALS AND EXHIBITIONS, SELECTION ANALYST, CONSULTANT; **FERNANDA DE CAPUA**, WRITER, DIRECTOR, INDEPENDENT FILM PRODUCER, CONSULTANT, PITCH TRAINER, SCRIPT DOCTOR; **MATHEUS PESTANA**, PROGRAMMER, CURATOR, PRODUCTION ASSISTANT AT BR LAB AND KLAXON CULTURA AUDIOVISUAL.

KURDISH CINEMA: **SHAMAL SABRI**, FILM PRODUCER, CREATIVE DESIGNER, FORMER ARTISTIC DIRECTOR AT DUHOK INTERNATIONAL FILM FESTIVAL, CULTURAL MANAGER AT THE GOETHE INSTITUTE IRAQ.

SUDAN: **KATARINA HEDRÉN**, CRITIC AND WRITER FOR THE PAN-AFRICAN PLATFORM, AFRICA IS A COUNTRY, CURATOR, PROGRAMMER AND ADVISER FOR FILM FESTIVALS AND FILM-INITIATIVES. MEMBER OF THE SELECTION COMMITTEE FOR FESPACO 2021.

UKRAINE: **OLENA YERSHOVA**, FILM PRODUCER AT TATO FILM, WITH EXTENSIVE INDUSTRY EXPERIENCE FOR EXAMPLE AS EXECUTIVE DIRECTOR AT MOLODIST KYIV IFF, DEVELOPMENT MANAGER OF EURASIA FILM MARKET AND HEAD OF ANTALYA FILM FORUM. MEMBER OF THE EUROPEAN FILM ACADEMY.

Pre-selection committee

RAFAEL SAMPAIO, FLAVIA CANDIDA, FERNANDA DE CAPUA, MATHEUS PESTANA (BRAZIL), OLENA YERSHOVA (UKRAINE), SHAMAL SABRI (KURDISH CINEMA), KATARINA HEDRÉN (SUDAN), CAMILLA LARSSON, TOBIAS ÅKESSON, FREDDY OLSSON (GÖTEBORG FILM FESTIVAL).

Final selection committee

CAMILLA LARSSON, FUND MANAGER; JONAS HOLMBERG, ARTISTIC DIRECTOR; JOHAN BLOMQUIST, HEAD OF INTERNATIONAL PROGRAMME; TOBIAS ÅKESSON, HEAD OF NORDIC PROGRAMME; CIA EDSTRÖM, HEAD OF INDUSTRY; ANDREAS DEGERHAMMAR, HEAD OF COMMUNICATION (GÖTEBORG FILM FESTIVAL); OLLE AGE BRO, DRAGEN FILM MANAGER.



Göteborg
Film Fund 2021