



International Film Festival Rotterdam

Hubert Bals Fund

Annual Report 2016-2017

Recent HBF Successes



Alba (2016) by Ana Cristina Barragán; supported by HBF in 2015 for Post-production; 60 festivals, 13 awards



Beauty and the Dogs (2017) by Kaouther Ben Hania; supported by HBF in 2015 for Script and Project Development; world premiere: Cannes FF (Un Certain Regard) in 2017



By the Time It Gets Dark (2016) by Anocha Suwichakornpong; supported by HBF in 2013 and 2015 for Script and Project Development and Minority Co-production; 35 festivals, 3 awards



La Flor (Parte 1) (2016) by Mariano Llinás; supported by HBF in 2015 for Post-production; winner Hubert Bals Fund Audience Award 2017, IFFR



I Am Not a Witch (2017) by Rungano Nyoni; supported by HBF in 2014 and 2016 for Script and Project Development and Minority Co-production; world premiere: Cannes FF (La Quinzaine des Réalisateurs)



Kékszakkálú (2016) by Gastón Solnicki; supported by HBF in 2015 for Script and Project Development; 13 festivals, 2 awards

Welcome to the Hubert Bals Fund at Planet IFFR

The Hubert Bals Fund (HBF) has been a pioneer ever since 1988, when it started providing financial support to remarkable feature films by innovative and talented filmmakers from all over the world – but predominantly from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe. The success of HBF-backed films in Rotterdam and abroad is proof of the synergetic effectiveness of the connections IFFR PRO aims to make between funding (HBF), mentoring (BoostNL), co-production (CineMart) and the festival (IFFR).

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HUBERT BALS FUND

Brief Overview HBF 2016-2017

Since its foundation, the HBF has contributed to 1,127 projects. The HBF nurtures and presents a wide range of visions by makers from all over the world, and in particular from areas where freedom of expression through film and a functioning film infrastructure cannot be taken for granted. One of the core contributions of the HBF is the early recognition of talent.

Project Selection

In 2016-2017, the HBF received 323 applications. 23 of these (see Selected Projects, page 13) were eventually granted support by the selection committee, which is made up of experts from the Netherlands and abroad (see Organisation and Selection Committee, page 25). Most of the projects granted support were debut or second projects. Two of the projects selected by the HBF also took part in CineMart. In addition, in cooperation with the Netherlands Film Fund, the HBF selected five projects for the joint NFF+HBF Co-production Scheme.

In the fall of 2016, the Hubert Bals Fund decided, in consultation with the directors of IFFR, to put its usual Fall Selection Round for script development on hold. For financial reasons, but principally to allow for the restructuring of the HBF under IFFR PRO. In this way, outgoing Fund Manager Iwana Chronis was able, together with the directors and her successors Susan Gloudemans and Marit van den Elshout, to concentrate on the handover and the preparations for a new structure ahead of the first script development deadline of 2017 on 1 March.

HBF Harvest

Films supported by the HBF give audiences in Rotterdam new and refreshing insights into exceptional cultures. 14 HBF projects were screened at IFFR 2017 (see HBF Harvest, page 14). *Rey* by Niles Atallah won the Special Jury Award in IFFR's prestigious Hivos Tiger Competition. *La Flor (Parte 1)* by Mariano Llinás won the Hubert Bals Fund Audience Award in Rotterdam.

Worldwide Attention

The Hubert Bals Fund's reputation extends far beyond Rotterdam and the period of the festival itself. Each year, various HBF-backed titles premiere and receive awards at major film festivals worldwide. This year, Cannes selected three films supported by the HBF: *A Man of Integrity* by Mohammad Rasoulof, *Beauty and the Dogs* by Kaouther Ben Hania and *I Am Not a Witch* by Rungano Nyoni. Three films, *The Wound* by John Trengove (Dutch co-producer: OAK Motion Pictures), *Don't Swallow My Heart*, *Alligator Girl!* by Felipe Bragança (Dutch co-producer: Revolver Amsterdam) and *Foolish Bird* by Huang Ji were selected for the Berlinale. These and other recent HBF successes can be found on the back cover of this annual report. For a Circulation Overview of Films Supported by the HBF, see page 16.

Matchmaking Role

Alongside offering support in the realisation of film projects, the Hubert Bals Fund also acts as an intermediary between filmmakers and international financiers, producers and festivals. For (new) filmmakers from countries with a less developed film climate in particular, access to IFFR's international film network can bring great benefits. And although the HBF plays this matchmaker role in different ways throughout the year, it is a role that is implemented particularly through the synergy between the HBF (funding), BoostNL (mentoring), co-production (CineMart) and IFFR (festival).

At the Holland Film Meeting 2016 for instance, the HBF and BoostNL projects *Tehran City of Love* by Ali Jaberansari, *The Reports of Sarah and Saleem* by Muayad Alayan, *The Bridge* by Hala Lotfy and *Mormaço* by Marina Meliande were very successful.

Financial Overview

The financial year of the Hubert Bals Fund runs from 1 March 2016 to 28 February 2017. During this period, the HBF's total expenditure amounted to €543,149. Of this, a total of €397,000 was paid out in project contributions. The overhead costs of the Fund were €78,834, while the cost of its other activities amounted to €67,315. For the Statement of Income and Expenditure Hubert Bals Fund 2016-2017, see page 22 or IFFR's Financial Report 2016-2017.

Financial Situation

In 2016/2017, the HBF was supported by the Creative Europe MEDIA programme, the Human Rights Fund of the Dutch Ministry of Foreign Affairs, Hivos, Stichting Dioraphte, Lions Club Rotterdam L'Esprit du Temps. In view of the limited resources available to the Fund, IFFR also made a considerable contribution to covering the overheads of the HBF. Finding additional finance for the HBF is and remains a major priority. One of the ways in which IFFR works on increasing the budget for the Fund is to connect the private donations collected in the Tiger Film Mecenaat directly to the Hubert Bals Fund.

Hubert Bals Fund Reshaped

With a new team, a renewed and extended partnership with the Netherlands Film Fund and the announcement of new guidelines and deadlines, plus commitment to Benelux distribution, the HBF is fully geared up for its application rounds in 2017!

Activities and Results

The Hubert Bals Fund was designed to support and stimulate extraordinary film talent worldwide. In addition, the HBF plays an active role as a mediator between filmmakers and financiers, partners and festivals.

Funding Schemes

The HBF offers several funding schemes: early on for Script and Project Development, in the (Co-) production phase or after shooting for Post-production and Distribution. With the support of the Creative Europe-MEDIA programme of the European Union, Minority Co-production and Distribution support is offered to European partners within the framework of HBF+Europe. Dutch producers are eligible for the NFF+HBF Co-Production Scheme, a collaboration with the Netherlands Film Fund.

HBF Script and Project Development

It is difficult for filmmakers to find finance for a project without a complete script. As many developing countries lack funds or bodies that are able to support script development, the HBF often plays a crucial role in this respect. Filmmakers can make an application for a contribution to develop their idea into a screenplay. This funding can then be used during the writing period, but also to cover research expenses, bringing in a coach or script doctor, translation costs or presentations to financiers or other potential partners.

HBF Post-production

Generally speaking, making a feature film is a costly undertaking. The post-production phase is crucial to the development of a film. It is during this period that the film is edited, finished and made ready for screening in cinemas and at (international) film festivals. Finding the financial resources for this post-production phase is often an extremely difficult process. A contribution from the HBF during this phase of the production process is therefore often the decisive factor in getting the film completed.

HBF+Europe – Co-production and Distribution

In order to offer other European producers the opportunity to participate as minority co-producers in high-potential artistic feature films and provide these projects with additional production support, the Hubert Bals Fund launched an additional funding scheme in 2015: HBF+Europe, which consists of two funding programmes.

• HBF+Europe: Minority Co-production Support

HBF+Europe offers minority co-production support to European producers participating in high-quality feature



Burning Birds by Sanjeeva Pushpakumara



Cactus Flower by Hala Elkoussy

films by talented filmmakers. Through HBF+Europe, these producers are offered the opportunity to broaden their intercontinental networks and exchange their expertise with non-European professionals.

- HBF+Europe: Distribution Support for International Co-productions

To stimulate the promotion and circulation of international co-productions in Europe and beyond, the HBF+Europe scheme also offers financial support in the distribution of feature films. The HBF+Europe scheme is designed to provide financial assistance for promotion and publicity strategies supporting the distribution of these films across territories. The scheme especially seeks to encourage new and innovative means of film distribution and to facilitate experiments with new distribution models or new partnerships between conventional and emerging players within the industry, with a strong focus on exploring the potential of online distribution.

NFF+HBF Co-production Scheme

The Netherlands Film Fund + Hubert Bals Fund Co-production Scheme was founded in 2006 as a cooperation to support projects that have already received a contribution from the HBF and found a Dutch co-producer. NFF+HBF is aimed at stimulating Dutch producers to participate more frequently in international co-productions, and offers additional financial support to HBF projects during the expensive production phase. For HBF-supported filmmakers, NFF+HBF also represents an excellent opportunity to expand their networks and exchange knowledge with international co-producers.

Selection Process

The HBF annually has several calls for proposals for its various funding schemes. All applications are assessed by a selection committee made up of experts from the Netherlands and abroad, drawn from the various fields of expertise within the film industry, as well as IFFR Staff (see page 25). Each selection

committee meets several times before a selection is made; a process that takes approximately 12 weeks.

The following criteria are applied in this process: the artistic quality and authenticity of the film; the country of production; the nationality (and gender) of the maker(s); the feasibility of the project, both financially and in artistic terms; the availability of other sources of finance; the extent to which the project can contribute to strengthening the local film climate.

Alongside the abovementioned selection criteria, particular attention is devoted to projects that have an innovative character, projects by new talent and film plans by makers working against conditions of oppression or censorship in their own countries. When making the selections, account is also taken of the regional spread of the projects receiving support.

Selected Projects 2016-2017

In 2016-2017, the Hubert Bals Fund received 323 applications for its various funding schemes. In total, 23 projects were selected for support. The Fund allocated a total of €397,000 to project contributions and the Hubert Bals Fund Audience Award.

This year, the Fund selected 10 projects for **HBF Script and Project Development Support**, with a maximum contribution of €10,000 per project. In order to maintain a balance between the number of applications received and the number of projects selected, the Fund works with a pre-selection system for this funding category. In 2016-2017, the HBF selected three projects for **HBF Post-production Support**, with a maximum contribution of €20,000 per project.

In the funding category **HBF+Europe: Minority Co-production Support**, the HBF selected four projects from producers across Europe, contributing €55,000 per project. For HBF+Europe: Distribution Support for International Co-productions, the Fund selected only one project, contributing €24,000.

This year, the HBF selected five projects in the funding category **NFF+HBF Co-production Scheme**, with a maximum contribution of €50,000 per project. Please note that NFF+HBF is financed entirely by the Netherlands Film Fund. A reservation

I Am Not a Witch by Rungano Nyoni:

“The HBF was my very first YES!”

You're about to leave for Cannes, where *I Am Not a Witch* is screening in the Quinzaine. Was it a long journey to get there?

“Oh, absolutely. So long. People asked me, what’s your plan B? I had no plan B, only a plan A! I had to make it work. I spent about three years writing and rewriting the story. It could be more, maybe I’m in denial, ha ha! At this moment, we just finished the post-production for the film. I guess we did about two months of work in three weeks... Oh well, I suppose it’s normal. The film is not completely finished yet, but we made a Cannes version and will work on it again after the festival.”

Your film was shot in Zambia. What is the state of the film industry there?

“It is very small, and very localised. It’s in its infancy, so to speak. When I made my short film there, there wasn’t any equipment. I couldn’t even find a tripod! That has changed now. Slowly, but it’s growing. Funding is also hard to find. Because of that, and because I was afraid my film would not be seen outside Zambia, I spent lots and lots of time pitching the project at international markets and festivals. To look for development funding, but also to ensure international audiences.”

And then the Hubert Bals Fund came around...

“The Hubert Bals Fund was my very first YES! They were the first to give me funding for script development. I was crying when I heard the news, I was so happy! After that first yes, others followed too. What I appreciate especially about the HBF is that it’s ‘soft money’. As a filmmaker, you’re relatively free to spend it the way you think is best. I kept my liberty, and that felt very important to me.”

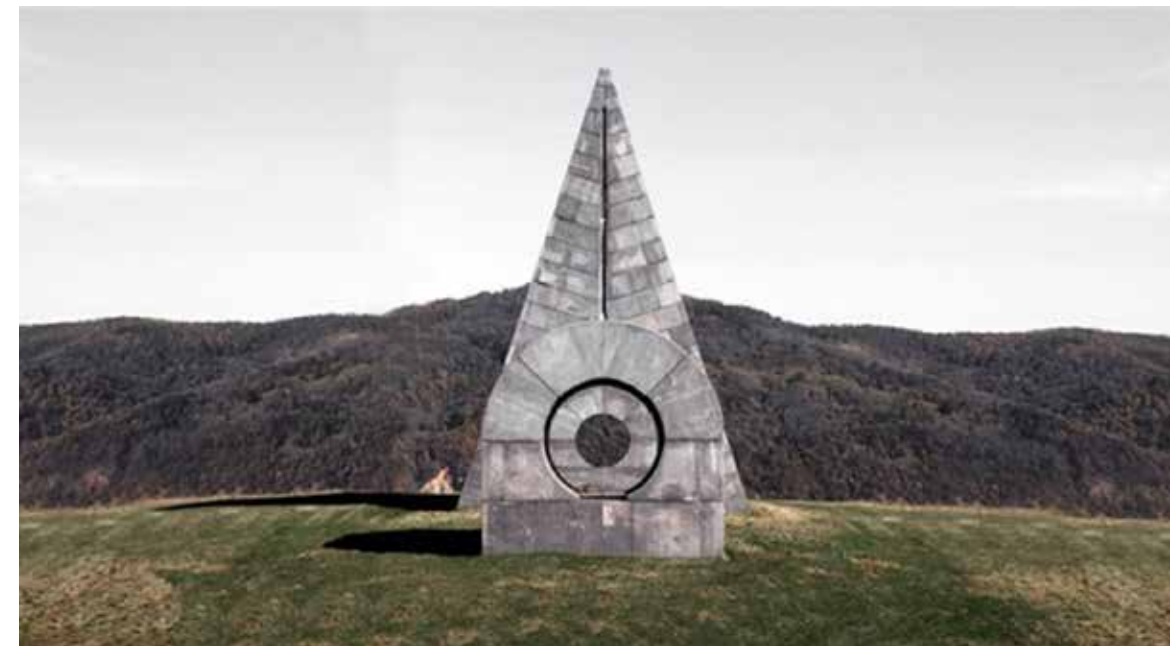
Can you explain what difference it made to your film?

“I was able to visit a witch camp in Ghana. Witch camps are areas where women who have been accused of witchcraft go to live. They are banished. It was a very valuable research trip that helped me focus on the story. This would otherwise not have been possible. I started writing feeling frustrated by the rules society imposes on people, especially on women. In the end, I made a film about freedom: freedom to be and freedom to live.”

I Am Not a Witch, Nyoni’s debut feature, received **HBF Script and Project Development** support in 2014 and **HBF+Europe: Minority Co-production** support in 2016. The film had its world premiere in Cannes (La Quinzaine des Réalisateurs) in 2017.



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The Load by Ognjen Glavonic, HBF Special Projects: Brave Cinema

for the NFF+HBF scheme is therefore not included in the HBF budget and finance plan. See page 13 for all Selected HBF Projects.

Human Rights and Social Injustice

In 2016-2017, the HBF also provided support to five high-quality artistic feature films by talented filmmakers from Singapore, Iran, Afghanistan, Palestine and Serbia, addressing social and/or political injustice or human rights violations within their country or region. These special projects were financially supported within the framework of IFFR’s Brave Cinema initiative with a contribution of between €10,000 and €20,000 towards their further realisation. Brave Cinema was launched in 2015 with the support of the Human Rights Fund of the Ministry of Foreign Affairs with the aim to support, promote and protect filmmakers active as human rights defenders. Following the Brave debate at IFFR in 2016 about the need to set up an international network organisation for the protection of filmmakers who work in difficult circumstances, several meetings with individual filmmakers and producers took place in Busan and at IFFR. As it emerged that the need for an international safety net for endangered filmmakers is still urgent, the topic remains on the agenda of the HBF.

Geographical Spread

In total, 37% of the 323 applications received in 2016-2017 came from Latin America; 22% from Asia; 12% from Africa; 20% from the Middle East and North Africa, and 9% from Eastern Europe. Compared to previous years, these percentages have remained relatively stable, as they partly reflect the level of productivity of independent cinema in these parts of the world and the networks the HBF has developed there. In 2016-2017, the HBF supported a total of 23 film projects. The majority of these projects, 39%, came from Latin America; 4% from Asia; 17% from Africa; 30% from the Middle East and North Africa; and 4% from Eastern Europe. In line with the geographical spread of the applications received, these

percentages also reflect productivity levels in these parts of the world, as well as the size of the HBF network in these areas. In total, the HBF supported film projects from 16 different countries.

Talent Development

The range of filmmakers selected was once again quite diverse. Discovering and nurturing emerging talent remains central to the work of the HBF. Last year, the Fund supported no less than 13 feature films by debut or second-time filmmakers – these accounted for 57% of the total number of selected film projects.

Female Filmmakers

In the selection process, the HBF takes extra care to maintain a gender balance in its overall selection. Of the 23 film projects supported, nine were projects presented by a female filmmaker, representing more than 39% of the total selection. This number has remained relatively stable over the past few years and is also representative of the gender balance in the number of applications received by the Fund.

Total Films Realised in 2016-2017

In total, the HBF has contributed to 1,127 projects since its establishment in 1988. The majority of its support has been allocated to individual film projects (985 selections), but the Fund has also contributed to various ‘special projects’ such as workshops, training initiatives, distribution projects and awards. On average, the completion of a film takes between 2-5 years. As the Fund often contributes to a film at a very early stage of its development – when the script is still being written and there is no financing attached yet – it can take several years before a film is finalised. By 1 March 2017, 742 HBF-supported films have been completed, resulting in a completion rate of more than 65%. However, as the remaining projects are still in production or currently being finalised, this percentage is inherently dynamic.

Festival Circulation and Distribution

HBF Harvest & Awards at IFFR 2017

During IFFR 2017, 14 films supported by the Hubert Bals Fund screened throughout the festival programme – in the Hivos Tiger Competition, Bright Future, Voices, Limelight and Signatures. For more information about the films in the HBF Harvest and the IFFR programmes, see page 14.

Two HBF-supported films were awarded during the festival. *Rey* by Niles Atallah won the €10,000 Special Jury Award Hivos Tiger Competition and *La Flor (Parte 1)* by Mariano Llinás won the Hubert Bals Fund Audience Award 2017 (€10,000). This award is presented annually to the HBF-supported film at the festival that was most highly rated by the audience.

Festival Circulation

HBF-supported films are annually screened and awarded at prestigious film festivals around the world. The year 2016-2017 was again a very good one, as a lot of HBF-titles were programmed at major international festivals and received important awards there. HBF-supported films also screened at various other festivals worldwide.

In order to assess the visibility of supported films at regional, national and international levels, the HBF has decided to take the circulation of these films at film festivals as its point of departure, as well as the current sales status of distribution rights. Please note that most films take about eighteen months to circulate the festivals and sell their distribution rights. Early in 2017, the HBF sent out an update request to filmmakers whose films were completed and circulated at festivals in 2015 and 2016. Please find the results in the Circulation Overview, page 17. Based on the responses received, 33 HBF-supported films were selected a total of 360 times at festivals worldwide in the course of 2016-2017. Of the total festival circulation in 2016, 7% was at festivals within the country of origin of the film; 14% involved screenings at festivals within the region and no less than 79% concerned screenings at international film festivals.

These figures have remained more or less steady over the past three years. In total, these films picked up 76 awards at festivals worldwide.

Distribution in the Benelux

In return for its investment, the HBF asks for the Benelux rights to all projects realised that have received support for post-production. Several HBF-supported titles also circulated at various film festivals in the Netherlands and Belgium, such as the World Cinema Festival Amsterdam and Mooov in Ghent. Additionally, some HBF-supported films were distributed through VoD or public television. However, the complete results on the audiences reached through these distribution channels were not yet available at the time of writing this report.

HBF Network

In addition to financial support for individual film projects, the HBF also plays an active role as a matchmaker, advising and informing filmmakers about potential financiers, producers and festivals, and frequently acting as an intermediary. During the 46th edition of IFFR and throughout the year, the HBF was intensely involved in various activities aimed at informing and promoting the work of the Fund and mediating between supported projects from emerging countries and the international industry present at the festival.

HBF Filmmakers at IFFR 2016

In 2017, 14 HBF-supported films were presented in the festival programme, represented by 13 filmmakers. The HBF contributed to some of the travel and accommodation expenses for these filmmakers. Several other HBF-supported filmmakers were also present at IFFR with a short film or another feature that did not receive HBF support.

To encourage networking between HBF-supported filmmakers and producers at the festival, the HBF organised its annual HBF Dinner at Rotterdam's Rotown restaurant on 31 January 2017,



Mariano Llinás, director *La Flor (Parte 1)*, winner Hubert Bals Fund Audience Award

attended by more than 100 guests. Annually, the Fund not only invites all supported filmmakers and producers attending the festival, but also all Dutch producers involved in the NFF+HBF scheme, several prominent European producers and financiers, as well as the HBF's partners and selection committee to the dinner. Given the informal setting and the profiles of guests attending, this HBF Dinner proved to be a great networking session. In order to inform attending filmmakers and producers about the work of the HBF and the funding opportunities, the HBF also organised a special presentation at the Film Office. This presentation was well attended. Additionally, the Fund held more than 50 one-on-one consultancy sessions with individual filmmakers and producers to talk in greater depth about their film plans and projects.

HBF at CineMart

Of the 26 projects selected for the 34th edition of CineMart, three were supported by the Hubert Bals Fund: *Almost in Love* by Leonardo Brzezicki (Argentina), represented by the filmmaker and producer Rosa Martinez; *Centre of the Earth* by Gabriel Mascaro (Brazil), represented by the filmmaker and producer Rachel Ellis; and *La piel pulpo* by Ana Cristina (Ecuador), represented by the Ecuadorian filmmaker and producer Isabella Parra and Greek co-producer Konstantina Stavrianou. During CineMart, these projects were presented to an industry delegation of 691 film professionals from around the world. In carefully match-made meetings, the project representatives were able to pitch their ideas and plans to a handpicked selection of sales agents, distributors, funders and producers in a 30-minute meeting.

Collaboration with International Funds and Institutions

During IFFR 2017, the HBF initiated and coordinated the annual meeting with the other international film funds in Europe and the Creative Europe MEDIA programme in order to discuss the implementation of the new co-production schemes. The

institutions attending this meeting were: the Hubert Bals Fund (the Netherlands); World Cinema Fund (Germany); IDFA Bertha Fund (the Netherlands); Aide aux Cinémas du Monde (France); Sorfond (Norway); Torino Film Lab (Italy) and representatives of the Creative Europe MEDIA programme.

Presence of HBF at Film Festivals Worldwide

Each year, representatives of the HBF visit international festivals, co-production markets, workshops and meetings. In this way, the Fund works actively and in a targeted manner on cooperation and the exchange of knowledge with festivals and organisations from emerging countries. These visits are also crucial to discover new talent. During the period 2016-2017, representatives of the HBF (HBF staff, CineMart staff, IFFR programmers) were present, at amongst others the Berlin FF, Qumra (Doha), Pilsen (Czech Republic), Cannes FF (France), Durban IFF (South Africa), Bogota Audiovisual Market (Colombia), Festival del Film (Switzerland), Sarajevo FF (Bosnia), San Sebastian IFF (Spain), Toronto IFF (Canada), Torino Film Lab Meeting Event (Italy), EAVE Annual Assembly (France), Ancine Screenings (Brazil) and Busan IFF (South-Korea). At several of these festivals, the HBF was asked to take part in panel discussions or public presentations of its work. These presentations were well attended by filmmakers and proved an effective way for the Fund to reach out to new talent.



Rey by Niles Atallah, Special Jury Award Hivos Tiger Competition

***Pendular* by Julia Murat:**

“Once your project has the HBF label, things change completely.”

As a director, are you closely involved in the financing stage of your films? Or do you prefer to focus on the creative side?

“I do all the financial parts myself, together with my co-producer. Partly, I love doing it because it is good to oversee a film completely. A film has to be thought about closely from the beginning, and that involves a close relationship to production matters as well. The part I hate is the cash flow bit: when money comes in later than it’s supposed to, but you need to pay your crew, for example.”

***Pendular* is a personal story, told in a non-conventional way: it’s a dance film. Not the kind of thing financiers will be queuing up for.**

“It was quite difficult, indeed. Funnily enough, it was the exact opposite of my first film. That one was a bit exotic and experimental, and only got funding from outside Brazil. It also turned out to be quite successful internationally. Because of that, Brazil apparently decided they really had to support my next film *Pendular*, so that was easy. But this time, international financing proved to be very difficult. It is a dance film, so because of the abstract script, the film was hard to sell.”

In the end, it all worked out.

“The Hubert Bals Fund was the first to say yes. With that money, we could invest in a better show reel for the film. But the HBF is more than just the financial support. Once your project has the HBF label things change completely. I was able to get other financing more easily, even within Brazil! The HBF label shows that your film is going to have a place in festivals in the future.”

You visited IFFR as well. How would you describe the Rotterdam experience?

“There were two things I found very impressive: it’s a big festival, but people are not running around like crazy, like they do in Berlin or Cannes. There’s time to sit down and talk about film and about cinematography. Even at

CineMart, people talked about film. And that’s great, because that’s why you decide to make films, right? To be able to talk about them.”

The political situation in Brazil is currently in crisis. How does that affect you as a filmmaker?

“I have two projects in development: one of them is a documentary about the current political problems in Brazil. The political crisis goes straight into cinema as well. It is about having the right to make art. This is also a reason why it is so important to have funds like the HBF: otherwise it’s going to be very difficult to have artistic films made in Brazil.”

Pendular, the second feature by Julia Murat, received **HBF Script and Project Development** support in 2013 and won the FIPRESCI Award at the Berlinale in 2017.



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Selected Projects

HBF Script and Project Development

Almost in Love by Leonardo Brzezicki (Argentina/Brazil/Chile)
The Bridge by Hala Lotfy (Egypt)
Death Will Come and Will Have Your Eyes by José Luis Torres Leiva (Chile)
A Land Imagined by Yeo Siew Hua (Singapore) | Brave Cinema
A Man of Integrity by Mohammad Rasoulof (Iran) | Brave Cinema
Neige by Mahir Haddad (Lebanon)
Octopus Skin by Ana Cristina Barragán (Ecuador)
The Reports on Sarah and Saleem by Muayad Alayan (Palestine)
Trenque Lauquen by Laura Citarella (Argentina)
White Widow by Oliver Hermanus (South Africa)

HBF Post-production

The Load by Ognjen Glavonic (Serbia/Croatia/France) | Brave Cinema
Men in the Sun by Mahdi Fleifel (Greece/Denmark/UK) | Brave Cinema
The Orphanage by Shahrbanoo Sadat (Denmark, Afghanistan) | Brave Cinema

HBF+Europe: Minority Co-production

The Day I Lost My Shadow by Soudade Kaadan (Lebanon/France)
Fireflies by Bani Khoshnoudi (Mexico/Greece/France)
I Am Not a Witch by Rungano Nyoni (Zambia/France/UK/Germany)
Rojo by Benjamin Naishtat (Argentina/Netherlands: Viking Film/Brazil/France/Germany)

HBF+Europe: Distribution

Kati Kati by Mbithi Masya (Germany/Kenya)

NFF+HBF Co-production Scheme

Late to Die Young by Dominga Sotomayor (Chile, Netherlands: Circe Films)
The Omission by Sebastián Schjaer (Argentina/Netherlands: Volya Films)
Rafiki by Wanuri Kahiu (Kenya/South Africa/Netherlands: Rinkel Film)
Tehran, City of Love by Ali Jaberansari (Iran/UK/Netherlands: Viking Film)
Window Boy Would Also Like to Have a Submarine by Alex Piperno (Uruguay/Netherlands: BALDR Film)

Hubert Bals Fund Audience Award

La Flor (Parte 1) by Mariano Llinás (Argentina)



Kati Kati by Mbithi Masya

HBF Harvest 2017

Every year, the IFFR festival programme includes a selection of films that have been supported by the Hubert Bals Fund. In 2017, we proudly presented a HBF Harvest of 14 feature films spread across several IFFR programmes.

Hivos Tiger Competition

IFFR's most prestigious competition celebrates the innovative spirit of up-and-coming filmmakers from all over the world.

- *Rey* by Niles Atallah, Chile/France/Netherlands/Germany/Qatar, world premiere, **HBF Support:** HBF Script and Project Development, 2010 and HBF Plus for Dutch Co-production, 2013

In the nineteenth century, a French adventurer established a kingdom in inhospitable southern Chile, managing to unite the feared Mapuche under him. The Chilean army's response was devastating. Impressively designed adventure film and powerful textural experiment, including sections of partly-decayed celluloid: years ago, director Atallah buried certain footage, only to dig it up and use it now.

Bright Future

A selection of discoveries for the future. Emerging talent with original subject matter and an individual style. Includes the Bright Future Award Competition for first feature films.

- *All the Cities of the North* by Dane Komljen, Serbia/Bosnia and Herzegovina/Montenegro, **HBF Support:** HBF Script and Project Development, 2013

Highly anticipated first feature by film artist Dane Komljen, about two men who live together harmoniously in an abandoned bungalow park. When a third party arrives, they must find a new balance. Essayist fiction and architectural quest for the fragility of human relationships, told through construction projects, landscapes and archive footage.

- *Burning Birds* by Sanjeewa Pushpakumara, Sri Lanka/France/Qatar, European premiere, **HBF Support:** HBF Post-production, 2015, HBF holds Benelux distribution rights

Eight kids, no husband, no money: how can a woman alone in rural Sri Lanka keep her head above water in a situation like this? Director Sanjeewa Pushpakumara candidly depicts all the suffering to which single mother Kusum is exposed. *Burning Birds* is a beautifully filmed piece of biting social criticism.

- *By the Time It Gets Dark* by Anocha Suwichakornpong, Thailand/France/Qatar/Netherlands, **HBF Support:** HBF Script and Project Development, 2013 and Minority Co-production, 2013 and 2015, HBF holds Benelux distribution rights

Powerful second feature by Anocha Suwichakornpong, who won a Tiger in 2010 with *Mundane History*, starts with the Thammasat University massacre of 1976 in Bangkok. In an effortless and elegant manner, the filmmaker then takes the viewer through meandering storylines that examine both Thailand and the medium of film itself.

- *Cactus Flower* by Hala Elkoussy, Egypt/United Arab Emirates/Norway/Qatar, world premiere, **HBF Support:** HBF Script and Project Development, 2010, Bright Future Award Competition, 2017

Struggling actress Aida and bourgeois lady Samiha suddenly find themselves on the streets of a tense Cairo. Smooth-operating street urchin Yassin lends the ladies a hand, and this leads to an unexpected trip through the city. A remarkable and exceptional debut that shows Elkoussy's background as an artist.

- *Elon Doesn't Believe in Death* by Ricardo Alves Jr., Brazil, European premiere, **HBF Support:** HBF Script and Project Development, 2012

With compelling intensity, this debut film follows protagonist Elon as he searches for his missing wife in a huge Brazilian city. Viewers are inescapably pulled into a disquieting, claustrophobic world. Wherever Elon goes and whatever he asks, understanding for his concerns is hard to find.

- *Extraño pero verdadero* by Michel Lipkes, Mexico, world premiere, **HBF Support:** HBF Script and Project Development, 2012

A refuse truck driven by Mister Clean criss-crosses the streets of Mexico City with Jonathan and Yesi on board, who are in love – and on the point of losing control of their lives. Sharp black-and-white drama by director Lipkes on the crime and violence blighting his country, with love as a leitmotif.

- *Kékszakállú* by Gastón Solnicki, Argentina, **HBF Support:** HBF Script and Project Development, 2015

This highly praised first fiction film by Argentine talent Solnicki (*Papirosen*, IFFR 2012) is a beautifully filmed portrait of several young daughters of rich industrialists, examining in an equally intangible and compelling way the physical and spiritual aspects of a cultural recession. Tragicomic yet unsettling.

- *The Last of Us* by Ala Eddine Slim, Tunisia/Qatar/Lebanon/United Arab Emirates, **HBF Support:** HBF Post-production, 2015, HBF holds Benelux distribution rights

N. travels from Sub-Saharan Africa through the desert and then by boat to Europe, only to end up stranded in a mysterious forest and be confronted by a silent old man. Both contemporary and surreal, Ala Eddine Slim's film explores the boundaries of man, country, nature and cinema.

- *Otra madre* by Mariano Luque, Argentina, world premiere, **HBF Support:** HBF Script and Project Development, 2012

Delicate observations of the many facets of motherhood. Along with her four-year-old daughter, divorced Mabel returns to her mother's house, where her younger sister and grandmother also live. A tender film by this Argentine talent demonstrates love and attachment, but also impotence. Recognisable and poignant for both mother and (adult) child.

Voices

A harvest of outstanding features: the future classics of arthouse cinema. With the eight nominees for the VPRO Big Screen Award.

- *La idea de un lago* by Milagros Mumenthaler, Switzerland/Argentina/Qatar, **HBF Support:** HBF Digital Production, 2012, HBF holds Benelux distribution rights

Milagros Mumenthaler returns with a playful family drama set amongst stunning Argentinian mountains. Photographer Inès is pregnant and wants to find out about her father, who disappeared. She only has a single, old photograph of him. Dreamy fantasy elements are expertly interwoven with her reconnaissance of intimacy and undisclosed history.

Limelight

Avant-premieres of some of the cinematic highlights of the year: international award-winners and festival favourites that will be released in Dutch cinemas after IFFR.

- *White Sun* by Deepak Rauniyar, Nepal/USA/Qatar/Netherlands, **HBF Support:** HBF Script and Project Development, 2013

Chandra, a Maoist who fought against the regime in Nepal, receives a welcome that is anything but warm when he returns to his village. The ritual in which his recently deceased father has to be carried down the mountain to be cremated at its base exposes the deep scars left by the civil war.

- *Wolf and Sheep* by Shahrbanoo Sadat, Afghanistan/Denmark/Sweden/France, **HBF Support:** HBF Script and Project Development, 2011

Old traditions, customs and stories live on in a small shepherd community in the mountains of Afghanistan. The experiences of the village children – their friendships and enmities, work and play – expose the relations within the community. An honest, loving portrait with a hint of mysticism.

Signatures

Familiar faces from the world of film: new work from established filmmakers, auteurs and festival veterans. Including a selection of feature-length films by visual artists.

- *La Flor (Parte 1)* by Mariano Llinás, Argentina, international premiere, **HBF Support:** HBF Post-production, 2015, HBF holds Benelux distribution rights

Almost 10 years in production, and some 12 hours of film. In six stories, Llinás uses the same four actresses in various ways. IFFR is now showing Part 1, a kind of genre B movie replete with evil mummy/romantic musical drama. Three and a half hours of epic film enjoyment. More to come at IFFR 2018! *La Flor* won the Hubert Bals Fund Audience Award 2017.



All the Cities of the North by Dane Komljen

White Sun by Deepak Rauniyar:

“The HBF is not just about finance.”

Originally, you worked as a journalist. How did you end up making films?

“I worked in print journalism and later moved to TV. I also reviewed films in Nepal. Those films were not talking about contemporary life in Nepal at all. This made me angry, so I decided to make my own films. First, I made a short for the BBC. In 2010, I resigned and I have been doing films since. Me and my wife now run our own production company, Aadi Production.”

Is the film industry in Nepal changing?

“Our film industry is quite young, it started after the 1990s, when democracy returned and media outlets were opened. Nepal makes over a hundred films a year, most of them Bollywood copies. During the last five years, you are seeing a younger generation overtaking the industry. Lately, we had some films in international festivals. Inside Nepal there is no possibility at all for financing a film like this one. It's all private money. They will only invest if they are sure they will get their money back. And I can't promise that. *White Sun* was quite well received in Nepal, though: it screened in 48 theatres.”

Do you remember when you were granted your HBF funding for *White Sun*?

“It was in 2013 and it was very helpful. The HBF is not just about finance. You receive trust in your project, and that makes a big difference. *White Sun* was selected as a Boost project at Rotterdam Lab, during the festival. Rotterdam is a great and easy place to meet people. We met Zsuzsi Bankuti there, who later became our sales representative. And we met our co-producer The Film Kitchen. The project got quite a lot of exposure. A lot of things happened after Rotterdam.”

You encountered some severe problems when shooting the film. What happened?

“It was a very difficult time. Our filming location was wiped out by the earthquake. We had to postpone shooting for eight months. By that time, the border with India got blocked for political reasons. That meant we

could not get supplies. We were in the mountains, with a huge crew and no fuel or cooking gas. Our only source of light came from one generator. The whole process was slow and exhausting; 35 days became 47 days. We thought we might not be able to finish the film. Again, the HBF helped us a lot. They gave us an advance on our funding.”

White Sun, Deepak Rauniyar's highly successful debut feature, received **HBF Script and Project Development** support and **NFF+HBF Co-production** support in 2013. Deepak's new project *Raya* is also set to receive HBF funding.



HUBERT BALS FUND

Circulation Overview of Films Supported by the HBF 2016-2017

Alba by Ana Cristina Barragán, Ecuador/Mexico/Greece

HBF Support: Post-production, 2015

Regional festivals: Lima FF, Peru; Bogota IFF, Colombia; Sao Paulo IFF, Brazil; Cine de las Alturas IFF, Argentina; Fenavid FF, Bolivia; Las Tres Fronteras IFF, Argentina; Morelia FF, Mexico; Villa de Leyva IFF, Colombia; Pachamama FF, Brazil; XII Muestra IFF, Mexico; Costa Rica IFF, Costa Rica; La Habana IFF, Cuba; Iquique FF, Chile; Uruguay FF, Uruguay; Femcine, Chile; Graba FF, Argentina; La Cordillera FF, Argentina; Andean Week screenings, Colombia, Bolivia, Peru, Chile, Venezuela, Ecuador, Argentina; Villa de Leyva IFF, Colombia

International festivals: IFFR, The Netherlands (world premiere, 2016); Toulouse Cinelatio FF, France; Women's IFF Cologne, Germany; Tübingen Cinelatio FF, Germany; Kino Latino Cinema Nights, Germany; Hafen 2 FF, Germany; San Sebastian IFF, Spain; Oldenburg IFF, Germany; Raindance FF, UK; Panoramica FF, Sweden; Schlingel FF, Germany; Sette FF, France; Gent FF, Belgium; Chicago IFF, USA; Osnabrück FF, Germany; iBértigo FF, Spain; Semana de cine ecuatoriano FF, France; Cambridge FF, UK; Mumbai FF, India; Lakino FF, Germany; Cinebaix FF, Spain; Minneapolis FF, USA; Oulu IFF, Finland; Pitanga FF, Austria; Pantalla Latina, Switzerland; Delhi IFF, India; Kerala IFF, India; Palm Springs IFF, USA; Pune FF, India; Bengaluru IFF, India; Annonay IFF, France; Cinequest, USA; Cairo Women IFF, Egypt; Bergamo IFF, Italy; BUFF IFF, Sweden; Cleveland IFF, USA; Latin American FF, Australia, New Zealand; iViva! Festival, UK; San Diego Latino FF, USA; Wisconsin FF, USA; Ecuadorian FF, USA

Awards: Lions Film Award, IFFR; FIPRESCI Award, Rail D'Oc Prix, Toulouse Cinelatio FF; Best Feature, Women's IFF Cologne; Audience Award, Tübingen Cinelatio FF; Best First Feature, Premio APC, Lima FF; Jury Mention, San Sebastian IFF; Best Feature, Best Actress, Audience Award, Cine de las Alturas IFF; Best Feature Film, Best Script, Las Tres Fronteras IFF; Special Jury Mention for Best Actress, Mumbai FF

International Sales: Sokol Films, France; Siyah Beyaz Movies, Turkey

All the Cities of the North by Dane Komljen, Serbia/Bosnia and Herzegovina/Montenegro

HBF Support: Script and Project Development, 2013

National festivals: FAF Belgrade, Serbia; Belgrade FF, Serbia

Regional festivals: Sarajevo FF, Bosnia and Herzegovina; Cinedays FF, Republic of Macedonia

International festivals: Locarno IFF, Switzerland (world premiere, 2016), IFFR, The Netherlands; New York FF, USA; Portland IFF, USA; Hong Kong IFF, Hong Kong

Beauty and the Dogs by Kaouthar Ben Hania, Tunisia/France/Norway

HBF Support: Script and Project Development, 2015

International festivals: Cannes FF (Un Certain Regard), France (world premiere, 2017)

Bitter Money by Wang Bing, China/France

HBF Support: Script and Project Development, 2014

International festivals: Venice FF, Italy (world premiere, 2016); Rio de Janeiro IFF, Brazil; Film Comments Selects, USA; CPH:DOX, Denmark

International Sales: Pyramide International, France (World Sales)

Burning Birds by Sanjeeva Pushpakumara, Sri Lanka/France/Qatar

HBF Support: Post-production, 2015

International festivals: Busan IFF, South Korea (world premiere, 2016); IFFR, The Netherlands; Tokyo IFF, Japan; Göteborg IFF, Sweden; Human Rights IFF, Switzerland; Milan African, Asian and Latin American FF, Italy

Awards: Special Jury Prize, Tokyo IFF; Grand Prix, Youth Jury Award, Human Rights IFF

International Sales: Film Republic, UK

By the Time It Gets Dark by Anocha Suwichakornpong, Thailand/France/Qatar/Netherlands

HBF Support: Script and Project Development, 2013 and Minority Co-production, 2015

Selected for CineMart: 2010

Regional festivals: Cambodia IFF, Cambodia; Singapore IFF, Singapore; QCinema FF, Philippines; Goa IFF, India; Bengaluru IFF, India
International festivals: Locarno IFF, Switzerland (world premiere, 2016); IFFR, The Netherlands; Toronto IFF, Canada; Hamburg FF, Germany; Vancouver IFF, Canada; BFI London FF, UK; Festival du Nouveau Cinema, Canada; Busan IFF, South Korea; Hong Kong FF, Hong Kong; Viennale, Austria; London East Asian FF, UK; Valladolid IFF, Spain; Thessaloniki IFF, Greece; Taipei Golden Horse IFF, Taiwan; Mar del Plata IFF, Argentina; Göteborg IFF, Sweden; Istanbul FF, Turkey; Ficunam, Mexico; Osaka FF, Japan; Kosmorama Norway; Silk Road FF, Ireland; New Directors/New Films, USA; Febiofest, Czech Republic; Lichter IFF, Germany; One World FF, UK; Belfast FF, UK; Lucca FF, Italy; San Francisco FF, USA; Minneapolis FF, USA; Los Angeles Asian Pacific FF, USA



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Awards: Best Film, Hong Kong FF; Special Citation, QCinema; Special Mention, Osaka FF
Regional Sales: True Visions, Thailand
International Sales: Day for Night, UK; KimStim, USA; Acephale, Canada; Survivance, France

Cactus Flower by Hala Elkoussy, Egypt/UAE/Norway/Qatar

HBF Support: Script and Project Development, 2011
Selected for CineMart: 2015 (Art:Film)
International festivals: IFFR, The Netherlands (world premiere, 2017)

Crosscurrent by Chao Yang, China

HBF Support: Script and Project Development, 2005
Regional festivals: Taipei FF, Taiwan; Taipei Golden Horse FF, Taiwan
International festivals: Berlinale, Germany (world premiere, 2016); Chicago IFF, USA; AFI Fest, USA
Awards: Silver Bear Cinematography, Berlinale; Golden Horse Award for Best Cinematography, Best Sound Effects, Taipei Golden Horse FF

Diamond Island by Davy Chou, France/Cambodia/Germany/Qatar/Thailand

HBF Support: Script and Project Development, 2014
International festivals: Cannes FF, France (world premiere, 2016); Cabourg FF, France; Munich IFF, Germany; Melbourne IFF, Australia; Bergen IFF, Norway; Haifa FF, Israel; CPH PIX, Denmark; Tokyo IFF, Japan; Stockholm IFF, Sweden; Singapore IFF, Singapore; CineMasía FF, The Netherlands; Hong Kong IFF, Hong Kong
Awards: Grand Prix, Cabourg FF; SACD Prize, Cannes
International Sales: Les Films du Losange, France; Rapid Eye Movies, Germany; Moving Turtle, Lebanon (Middle East, North Africa)

Don't Swallow My Heart, Alligator Girl by Felipe Bragança, Brazil

HBF Support: Script and Project Development, 2011
International festivals: Sundance, USA (world premiere, 2017); Berlinale, Germany
Sales: Fênix Distribuidora de Filmes, Brazil

Ejercicios de memoria by Paz Encina, Paraguay

HBF Support: Script and Project Development, 2011
International festivals: Mar del Plata IFF, Argentina (world premiere, 2016); Thessaloniki Documentary Festival, Greece; Cartagena FF, Colombia
Awards: Golden India Catalina (Best Documentary), Cartagena FF

Elon Doesn't Believe in Death by Ricardo Alves Jr., Brazil

HBF Support: Script and Project Development, 2012
Regional festivals: Brazilia Festival of Brazilian Cinema, Brazil (world premiere, 2016); Cartagena FF, Colombia
International festivals: IFFR, The Netherlands
Awards: Candango Trophy for Best Actor Brazilia Festival of Brazilian Cinema
Sales: Vitrine Filmes, Brazil

Era o Hotel Cambridge by Eliane Caffé, Brazil/France

HBF Support: Post-production, 2015
National festivals: Mostra Tiradentes, Brazil; Aruanda FF, Brazil; Fronteira IFF, Brazil; Pachamama FF, Brazil; Sao Paolo IFF, Brazil; Rio de Janeiro IFF, Brazil
Regional festivals: Week of Brazilian Cinema, Mexico; Global Dominicano FF, Dominican Republic
International festivals: San Sebastian IFF (world premiere, 2016), Spain; Cinebrasil, Switzerland; Les Reflets FF, France; Human Rights IFF, Switzerland; Göteborg IFF, Sweden; Bengaluru IFF, India; Tbilisi IFF, Georgia; Tallin Black Nights FF, Estonia
Awards: Special Mention, Human Rights IFF; Best Picture, Best Actress, Best Feature (Critics Award), Aruanda FF; Best Film, Best Acting, Fronteira IFF; Best Film (Popular Vote), Sao Paolo IFF; FIPRESCI Award, Best Film (Popular Vote), Best Editing, Rio de Janeiro IFF; Special Mention, San Sebastian IFF
International Sales: Fandango SRL, Italy (World Sales, excluding Brazil, France, Benelux, Spain); Wanda Vision, Spain

Extraño pero verdadero by Michel Lipkes, Mexico

HBF Support: Script and Project Development, 2012 | **Selected for CineMart:** 2013
International festivals: IFFR, The Netherlands (world premiere, 2017); Curaçao IFFR, Netherlands Antilles
Awards: Morelio Lab Competition (IMPULSO Morelia WiP), Morelia IFF

La Flor (Parte 1) by Mariano Llinás, Argentina

HBF Support: Post-production, 2015
National festivals: Festifreak La Plata (world premiere, 2016), Argentina; Mar del Plata IFF, Argentina



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International festivals: IFFR, The Netherlands
Awards: Hubert Bals Fund Audience Award, IFFR
Sales: El Pampero Cine, Argentina

Foolish Bird by Huang Ji & Ryuji Otsuka, China

HBF Support: Script and Project Development, 2012
International festivals: Berlinale, Germany (world premiere, 2017)
Awards: Special Mention Generation 14plus International Jury Berlinale, Germany
Sales: Coolie Films, China

Hedi by Mohamed Ben Attia, Tunisia

HBF Support: Post-production, 2015
National festivals: Carthage FF, Tunisia
International festivals: Berlinale, Germany (world premiere, 2016); Vilnius IFF, Lithuania; Istanbul IFF, Turkey; BAFICI, Argentina; Shanghai IFF, China; Moscow IFF, Russia; Midnight Sun FF, Finland; Taipei FF, Taiwan; Melbourne IFF, Australia; Sarajevo FF, Bosnia and Herzegovina; Angoulême FF, France; Athens IFF, Greece; Vancouver IFF, Canada; Namur IFF, Belgium; BFI FF, UK; Bordeaux IFF, France; Bogota IFF, Colombia; Chicago IFF, USA; Philadelphia FF, USA; Oslo IFF, Norway; Sao Paolo IFF, Brazil; Morelia IFF, Mexico; Valladolid IFF, Spain; Molodist Kiev IFF, Ukraine; Thessaloniki IFF, Greece; Stockholm FF, Sweden; Leeds IFF, UK; Goa IFF, India; Dubai IFF, UAE; Palm Springs IFF, USA; Chennai IFF, India; Portland IFF, USA
Awards: Silver Bear Best Actor, Best First Film Award, Berlinale; Grand Prix, Afrykamera; Golden Athena, Athens IFF; Prix Artemare, Bastia FF; Grand Prix, Prix Erasmus, Bordeaux IFF
International Sales: Mont Blanc Cinema, Argentina, Paraguay, Uruguay; Edge Entertainment, Scandinavia, Baltics, Iceland; Lemon Tree, China; Cine Colombia, Colombia; Film Europe, Czech Republic; Grasshopper, Finland; MCF Megacom Film, Former Yugoslavia; BAC Films, France; Arsenal Filmverleih, Germany; Strada Films, Greece; NDM, Mexico; Art House, Poland; Film Europe, Slovakia; Golem Distribution, Spain; Xenix Distribution, Switzerland; Andrews Films, Taiwan; Bir Film, Turkey; Encore (airline)

Humidity by Nikola Ljuca, Serbia/Netherlands

HBF Support: Script and Project Development, 2011
Selected for CineMart: 2012
National festivals: 44. FEST, Serbia
International festivals: Berlinale, Germany (world premiere, 2016); Vilnius IFF, Lithuania; Sarajevo FF, Bosnia and Herzegovina; Netherlands FF, The Netherlands; Cinedays FF, Republic of Macedonia
Awards: Best Film National Selection, Best Director, Best Actor, Special Mention, 44.FEST, Serbia
International Sales: Soul Food Films, Serbia (World Sales)

I Am Not a Witch by Rungano Nyoni, UK/France

HBF Support: Script and Project Development, 2014 and Minority Co-production, 2016
National festivals: Cannes FF (Director's Fortnight), France (world premiere, 2017)

La idea de un lago by Milagros Mumenthaler, Argentina/Switzerland/Qatar

HBF Support: Digital Production, 2012
National festivals: Mar del Plata IFF, Argentina; Locarno IFF, Switzerland (world premiere, 2016); Festival de Soleure, Switzerland
Regional festivals: Rio de Janeiro IFF, Brazil; Uruguay IFF, Uruguay
International festivals: IFFR, The Netherlands; Curaçao IFFR, Netherlands Antilles; San Sebastian IFF, Spain; Istanbul IFF, Turkey; Cairo Film Critics Week, Egypt; Busan IFF, South Korea
Regional Sales: Ruda Cine, Argentina
International Sales: NUMAX Distribution, Spain

Kati Kati by Mbithi Masya, Germany/Kenya

HBF Support: Distribution, 2016
International festivals: Toronto IFF (world premiere, 2016), Canada; Chicago IFF, USA; CPH PIX, Denmark; Stockholm IFF, Sweden; AFI Fest, USA; Palm Springs IFF, USA; Portland IFF, USA; Cleveland IFF, USA; Minneapolis-St. Paul IFF, USA; Seattle IFF, USA (10)
Awards: Emerging Filmmaker Award, Minneapolis-St. Paul IFF; New Voices/New Visions Special Jury Prize, Palm Springs IFF; International Critic's Award (FIPRESCI), Toronto IFF
International Sales: Rushlake Media, Germany

Kékszakállú by Gastón Solnicki, Argentina

HBF Support: Script and Project Development, 2015
National festivals: Mar del Plata IFF, Argentina
Regional festivals: Rio de Janeiro IFF, Brazil
International festivals: Venice FF, Italy (world premiere, 2016); Toronto IFF, Canada; Hamburg FF, Germany; New York FF, USA; Warsaw FF, Poland; Chicago IFF, USA; Vienna IFF, Austria; IFFR, The Netherlands; Portland IFF, USA; CPH:DOX, Denmark; Thessaloniki IFF, Greece
Awards: FIPRESCI Award, Best Film Orizzonti, Venice FF

The Last of Us by Ala Eddine Slim, Tunisia/Qatar/UAE/Lebanon

HBF Support: Post-production, 2015
International festivals: Venice FF, Italy (world premiere, 2016); IFFR, The Netherlands; New Directors/New Films, USA; Lyon Festivals Cinémas du Sud, France
Awards: Luigi De Laurentiis Award, Venice FF

A Lullaby to the Sorrowful Mystery by Lav Diaz, Philippines

HBF Support: Script and Project Development, 2008
Regional festivals: Hong Kong IFF, Hong Kong
International festivals: Berlinale, Germany (world premiere, 2016); Courtisane FF, Belgium; Vilnius IFF, Lithuania; Moscow IFF, Russia; Karlovy Vary IFF, Czech Republic; Jerusalem FF, Israel; New Horizons FF, Poland; Melbourne IFF, Australia; Busan IFF, South Korea; Tokyo IFF, Japan; Vienna IFF, Austria; Torino FF, Italy
Awards: Alfred Bauer Preis (Silver Bear), Berlinale
National Sales: ABS-CBN Film Productions, Philippines

A Man of Integrity by Mohammad Rasoulof, Iran

HBF Support: Script and Project Development, 2016
International festivals: Cannes FF (Un Certain Regard), France (world premiere, 2017)
Awards: Prix Un Certain Regard
International Sales: The Match Factory, Germany

Oscuro animal by Felipe Guerrero, Colombia/Argentina/Netherlands/Germany/Greece

HBF Support: Script and Project Development, 2012 and NFF+HBF Co-production Scheme, 2014
National festivals: Cartagena FF, Colombia; Cali IFF, Colombia
Regional festivals: Guadalajara FF, Mexico; Riviera Maya FF, Mexico; Lima FF, Peru; São Paulo IFF, Brazil; Mar del Plata IFF, Argentina; La Habana IFF, Cuba
International festivals: IFFR, The Netherlands (world premiere, 2016); Hong Kong IFF, Hong Kong; MOOOV FF, Belgium; Tarkovsky IFF, Russia; München FF, Germany; Karlovy Vary IFF, Czech Republic; Jerusalem FF, Israel; New Horizonz IFF, Poland; Pacific Meridian IFF, Russia; Split FF, Croatia; AFI Latin American FF, San Sebastian IFF, Spain; Reyjavik IFF, Iceland; Festival du nouveau cinéma, Canada; Films from the South Festival, Norway; Antalya FF, Turkey; Mumbai FF, India; Lakino, Germany; CPH PIX, Denmark; Thessaloniki IFF, Greece; Kolkata IFF, India; Camerimage IFF, Poland; AFI Fest, USA; Pantalla Latina, Switzerland; FILMAR en América Latina FF, Switzerland; Singapore IFF, Singapore; Human Rights FF, Switzerland; Neighboring Scenes, USA; Begaluru IFF, India; San Diego Latino FF, USA; Cinelatino, Rencontres de Toulouse, France; Les Rencontres Cinéma Martinique, Martinique; Colombian FF NYC, USA, TNSP Trento, Italy
Awards: Best Director, Best Cinematography, Best Female Lead, Guadalajara IFF; Grand Prix International Competition, Tarkovsky IFF; FIPRESCI Prize, New Horizons IFF; Best Film Jury Award, International Critics' Prize, Lima FF; Grand Prix, Split FF; Spanish Cooperation Prize, San Sebastian IFF; Audience Award, TNSP Trento; Special Mention First Feature, Audience Award (Online voting), La Habana IFF
Regional Sales: Mutokino, Colombia; Obra Cine, Argentina
International Sales: Paradis Bio, Denmark; MOOOV, Belgium

Otra madre by Mariano Luque, Argentina

HBF Support: Script and Project Development, 2012
National festivals: BAFICI, Argentina
International festivals: IFFR, The Netherlands (world premiere, 2017)

Pendular by Julia Murat, Brazil/Argentina

HBF Support: Script and Project Development, 2013
International festivals: Berlinale (Panorama), Germany (world premiere, 2017); New Directors/New Films, USA
Awards: FIPRESCI Award, Berlinale
Regional Sales: Argentina

Rey by Niles Atallah, Chile/France/Netherlands/Germany/Qatar

HBF Support: Script and Project Development, 2010 and NFF+HBF Co-production Scheme, 2013
National festivals: IFFR, The Netherlands (world premiere, 2017); Toulouse Latin American FF, France
Awards: Special Jury Award Tiger Hivos Tiger Competition, IFFR; French Critics' Discovery, Toulouse Latin American FF
Regional Sales: Interior13 Cine, Colombia/Mexico

Santa y Andrés by Carlos Lechuga, Cuba/Colombia/France

HBF Support: HBF Award, 2013
Selected for CineMart: 2015
Regional festivals: Guadalajara IFF, Mexico; Curaçao IFFR, Netherlands Antilles
International festivals: Toronto IFF, Canada (world premiere, 2016); San Sebastian IFF, Spain; Zurich FF, Switzerland; Chicago IFF,

USA; Miami FF, USA; Villeurbanne FF, France
Awards: Best Performance, Miami IFF
International Sales: Habanero Film Sales, Brazil (World Sales)

Strange Love by Natasha Mendonca, India

HBF Support: Digital Production, 2011
National festivals: Bangalore Queer FF, India; India Foundation of the Arts, India
International festivals: IFFR, The Netherlands (world premiere, 2016); Tate Modern, UK; Locarno IFF, Switzerland; Queer Lisboa, Portugal; X-posed Queer FF, Germany; Pink Screens, Belgium

White Sun by Deepak Rauniyar, Nepal/USA/Qatar/Netherlands

HBF Support: Script and Project Development and NFF+HBF Co-production Scheme, 2013
National festivals: Kathmandu International Mountain Film Festival
Regional festivals: Mumbai FF, India; Kerala FF, India; Calcutta FF, India; Singapore IFF, Singapore; Busan IFF, South Korea; Hong Kong IFF, Hong Kong; Golden Horse IFF, Taiwan
International festivals: Venice FF (Orizzonti Competition), Italy (world premiere, 2016); IFFR, The Netherlands; Toronto IFF, Canada; New Directors/New Films, USA; Palm Springs IFF, USA; Thessaloniki IFF, Greece; Valladolid IFF, Spain; Dubai IFF, UAE; Films from the South, Norway; Göteborg IFF, Sweden; Fribourg IFF, Switzerland; Sydney FF; Australia; Edinburgh IFF, UK
Awards: Silver Screen, Singapore IFF; New Voices/New Visions Grand Jury Prize, Palm Springs IFF; Interfilm Award, Venice FF
Regional Sales: Popcorn Pictures, Nepal
International Sales: The Match Factory (World Sales), Germany, Distributors: KimStim, USA/Canada; Trigon Films, Switzerland; Mooov, Benelux; Moving Turtle, Middle East

Wolf and Sheep by Shahrbanoo Sadat, Afghanistan/Denmark/Sweden/France

HBF Support: Script and Project Development, 2011
National festivals: Cannes FF, France (world premiere, 2016)
International festivals: IFFR, The Netherlands; Karlovy Vary IFF, Czech Republic; Jerusalem FF, Israel; IndieBo – Bogota Independent FF, Colombia; Locarno FF, Switzerland; London FF, UK; Chicago IFF, USA; Thessaloniki IFF, Greece; Dubai IFF, UAE; Göteborg IFF, Sweden; Vilnius FF, Lithuania
Awards: C.I.C.A.E. Award, Cannes
International Sales: Pretty Pictures, France; trigon-film, Austria/Germany/Switzerland

The Wound by John Trengove, South Africa

HBF Support: Script and Project Development, 2014
International festivals: Sundance, USA (world premiere, 2017); Berlinale, Germany; MOOV FF, Belgium; Netia OFF Camera IFF, Poland; TLV GLBT FF, Israel; Torino LGBTQI FF, Italy; Valencia Cinema Jove, Spain; Thessaloniki IFF, Greece; Ecrans Mixtes, France; New Directors/New Films, USA; Sydney IFF, Australia; Melbourne IFF, Australia; Auckland IFF, New Zealand
Awards: Jury Prize Narrative Feature Film Competition, Sarasota Film Festival
International Sales: Pyramide International, France (World Sales)



Diamond Island by Davy Chou

STATEMENT OF INCOME AND EXPENDITURE

HUBERT BALS FUND 2016-2017

Excerpt from the Financial Report 2016-2017 of International Film Festival Rotterdam, as approved by certified external auditor Dubois + Co Registeraccountants on 17 May 2017. Translated into English.

Appropriated reserve as on 29 February 2016 (after processing results)	€ 0
Pledged contributions to the Hubert Bals Fund (revenue)	€ 543,149
Other costs Hubert Bals Fund	-€ 144,149
Project contributions Hubert Bals Fund 2016-2017	-€ 399,000
Result Hubert Bals Fund as on 29 February 2017 (revenue minus expenditure/costs)	-€ 0
Appropriated reserve as on 28 February (after processing results)	€ 0

PLEDGED CONTRIBUTIONS

The following amounts were pledged in the period from 1 March 2016 to 28 February 2017.

	2016-2017	2015-2016
Creative Europe - MEDIA	€ 300,000	€ 300,000
Ministry of Foreign Affairs/Human Rights Fund	€ 75,000	€ 84,506
Hivos	€ 80,000	€ 80,000
Dioraphte Foundation	€ 50,000	€ 50,000
International Film Festival Rotterdam Foundation	€ 26,229	€ 64,302
Tiger Friends Foundation	€ 0	€ 100,000
Lions Club Rotterdam: L'Esprit du Temps	€ 11,920	€ 19,350
	€ 543,149	€ 698,158
Released project obligations	€ 0	€ 43,250

COSTS AND PROJECT CONTRIBUTIONS

The following amounts were pledged in the period from 1 March 2016 to 28 February 2017.

	2016-2017	2016-2017	2015-2016
		<i>Budget</i>	
Salaried staff	€78,834	€ 88,000	€ 94,447
Activity costs			
Office costs	€ 22,000	€ 49,000	€ 32,000
Research	€ 3,591	€ 5,000	€ 2,336
External selection committee	€9,207	€ 30,000	€ 23,672
Travel and accomodation costs guests HBF at IFFR	€ 6,170	€ 29,000	€ 17,860
Other HBF+Europe costs	€ 12,937		€ 8,250
Costs HBF Audience Award	€ 12,000	€ 15,000	€ 12,000
Communication and publicity	€ 11,410	€ 35,500	€ 14,947
Project contributions			
HBF Script and Project Development	€ 73,000	€ 200,000	€ 155,000
HBF Special Projects: Brave Cinema	€ 70,000	€ 65,000	
HBF Post-production		€ 265,000	€ 100,000
HBF+Europe: Minority Co-production Support	€ 220,000		€ 220,000
HBF+Europe: Distribution Support	€ 24,000	€ 30,000	€ 20,000
Digital production		€ 60,000	
Cinema Mondial tour		€ 25,000	
	€543,149	€ 808,500	€ 606,065

HBF PROJECT CONTRIBUTIONS

HBF Script and Project Development	2016-2017
<i>Almost in Love</i> by Leonardo Brzezicki (Argentina/Brazil/Chile)	€ 9,000
<i>The Bridge</i> by Hala Lotfy (Egypt)	€ 9,000
<i>Death Will Come and Will Have Your Eyes</i> by José Luis Torres Leiva (Chile)	€ 9,000
<i>Neige</i> by Mahir Haddad (Lebanon)	€ 10,000
<i>Octopus Skin</i> by Ana Cristina Barragán (Ecuador)	€ 9,000
<i>The Reports on Sarah and Saleem</i> by Muayad Alayan (Palestine)	€ 9,000
<i>Trenque Lauquen</i> by Laura Citarella (Argentina)	€ 9,000
<i>White Widow</i> by Oliver Hermanus (South Africa)	€ 9,000

HBF Special Projects: Brave Cinema	
<i>A Land Imagined</i> by Yeo Siew Hua (Singapore) Script and Project Development	€ 10,000
<i>The Load</i> by Ognjen Glavonic (Serbia/Croatia/France) Post-production	€ 20,000
<i>A Man of Integrity</i> by Mohammad Rasoulof (Iran) Script and Project Development	€ 10,000
<i>Men in the Sun</i> by Mahdi Fleifel (Greece/Denmark/UK) Post-production	€ 15,000
<i>The Orphanage</i> by Shahrbanoo Sadat (Denmark, Afghanistan) Post-production	€ 15,000

HBF+Europe: Minority Co-production	
<i>The Day I Lost My Shadow</i> by Soudade Kaadan (Lebanon/France)	€ 55,000
<i>Fireflies</i> by Bani Khoshnoudi (Mexico/Greece/France)	€ 55,000
<i>I Am Not a Witch</i> by Rungano Nyoni (Zambia/France/UK/Germany)	€ 55,000
<i>Rojo</i> by Benjamin Naishtat (Argentina/Netherlands: Viking Film/Brazil/France/Germany)	€ 55,000

HBF+Europe: Distribution	
<i>Kati Kati</i> by Mbithi Masya (Germany/Kenya)	€ 24,000

Hubert Bals Fund Audience Award	
<i>La Flor (Parte 1)</i> by Mariano Llinás (Argentina)	€ 10,000

As the NFF+HBF project contributions are financed completely by the Netherlands Film Fund, these have not been included in the HBF budget and finance plan.

***The Wound* by John Trengove:**

“A fund dedicated to this kind of cinema is a pure investment in artistry.”

Your film touches on two taboos: homosexuality and initiation rites. Was it extra difficult to find financing because of its subject matter?

“Yes and no. A lot of doors were closed to us from the beginning because of the taboo subject matter. Our own national fund in South Africa, for example, was very apprehensive. On the other hand: exactly because of its subject matter, it attracted other funds and partners who support this kind of film: the HBF, for example.”

How did you find the Hubert Bals Fund – or did they find you?

“We met in Nantes, at a pitching workshop for an audience of industry representatives. We were doing our first pitches ever. We were very green back then. The HBF people were in the audience and we immediately got such a positive reaction from them. It all went pretty fast after that.”

And how did the HBF support help you in making the film?

“We received Script and Project Development support. Writing a film takes a lot of time, and time costs money. It is a great privilege not having to worry about how you’ll make a living during that time. It’s extraordinary that a fund like this exists. Dedicated to this kind of cinema; it’s a pure investment in artistry. As a creator, you couldn’t wish for more. Without funds like the HBF, films like mine would probably not even exist. It’s like a small miracle somewhere on the horizon.”

I noticed *The Wound* has a Dutch co-production company, Oak Motion Pictures.

“Yes, we found our Dutch co-producer through the NFF+HBF scheme. Oak Motion Pictures helped us find our Dutch cinematographer Paul Özgür. All in all, it was a very positive experience. It felt good to have a complete outsider on board, not someone from South Africa. I chose Paul because he is an innovator, he was not afraid to use only natural light for example. That created a good energy.”

You are still travelling the world with *The Wound*. Is there a new project coming up as well?

“Actually, we’re pretty excited; we have only just heard that our next project *Estate* will also receive HBF funding! It’s a thriller, loosely based on an axe murder that took place in South Africa. The trial is happening right now. It won’t be a faithful biopic, though. For me, *Estate* is an exploration of whiteness: I see this development that white people feel the need to protect themselves, which sometimes results in paranoid violence. That’s something I’d like to explore.”

The Wound by John Trengove received HBF Script and Project Development and NFF+HBF Co-production support in 2014, and screened at festivals worldwide (e.g. Sundance and Berlin). John’s new project *Estate* will also receive HBF funding.



HUBERT BALS FUND

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Iwana Chronis & Fay Breeman



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Annual report

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This annual report is a publication of the Hubert Bals Fund of International Film Festival Rotterdam

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Recent HBF Successes



The Last of Us (2016) by Ala Eddine Slim, supported by HBF in 2015 for Post-production; Luigi De Laurentiis Award, Venice FF



A Man of Integrity (2017) by Mohammad Rasoulof; supported by HBF in 2016 for Script and Project Development; world premiere: Cannes FF (Un Certain Regard); Prix Un Certain Regard



Pendular (2017) by Julia Murat; supported by HBF in 2013 for Script and Project Development; FIPRESCI Award, Berlinale



Rey (2017) by Niles Atallah; supported by HBF in 2010 and 2013 for Script and Project Development and Dutch Co-production; Special Jury Award Hivos Tiger Competition



White Sun (2016) by Deepak Rauniyar; supported by HBF in 2013 for Script and Project Development and Dutch Co-production; 21 festivals, 3 awards



The Wound (2017) by John Trengove; supported by HBF in 2014 for Script and Project Development and Dutch Co-production; 13 festivals, Jury Prize Narrative Feature Film Competition, Sarasota Film Festival

