



HUBERT BALS FUND



INTERNATIONAL FILM FESTIVAL ROTTERDAM

ANNUAL REPORT 2010 - 2011

TABLE OF CONTENTS

Hubert Bals Fund	3	Activities and results 2010 - 2011	9	Appendix	32
Introduction	3	1. Strengthening the production of films from developing countries	9	Organisation	32
Background	4	• Activities	9	Supported projects 2010 - 2011	33
Aims	4	• Results	15	Countries in which projects were supported	38
The way we work	4			HBFF Harvest at IFFR 2011	39
Core activities	5	2. Increasing the visibility of films from developing countries in their own region and beyond	18	Filmmakers present at IFFR 2011	42
Matchmaking activities	5	• Activities	18	Circulation of films at festivals worldwide and sales distribution rights in 2010	43
Points to note	6	• Results	24	Distribution Benelux	51
Distribution in the Benelux	7			Colofon	52
Communication and publicity	8	3. Opening up and connecting networks	27		
Organisation	8	• Activities	27		
Finance	8	• Results	31		



Participants of the 2011 Rotterdam Lab / Cover photo: ETERNITY (Sivaroj Kongsakul, Thailand, 2010)

Introduction

Seeing and experiencing stories and images from your own culture is fundamental to forming a robust cultural identity and cultural self-awareness. Films produced by local filmmakers in particular can be a source of inspiration and pride for communities with a common cultural background. However, both fiction films and documentaries also play a broader social role. After all, film is eminently able to prompt reflection and the making of subtle distinctions, to stimulate dialogue and debate and to contribute to the formation of social opinions. Furthermore, film offers a free arena in which ideas can be challenged, discussed and exchanged – crucial in countries in which freedom of expression is repressed. By tackling existing social themes, offering insights into cultural history or a critical review of this, locally produced films can make a vital contribution to the development of open, pluralistic societies. In many countries in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe, it is particularly difficult for filmmakers to realise their films. There is often a dire lack of local or regional finance possibilities and little or no infrastructure for film education and distribution. In some cases, there are simply no financial resources at all for culture; and sometimes free cultural expression is limited on political or religious grounds in the regions concerned. The stimulation of an independent film culture in these countries is therefore of the greatest importance.

The Hubert Bals Fund (HBF) was set up to offer support to filmmakers from these countries, with the intention of allowing them to realise their film projects. In this respect, the Fund operates a two-fold policy: the financial resources provided must be spent in the filmmaker's own country, providing a stimulus to the local film industry. In addition, the Fund has set itself the task of ensuring that films are screened in their countries of origin and that the professional development of filmmakers is stimulated. In these ways, the HBF wishes to contribute to the stimulation of an independent film culture in developing countries.

A pioneering organisation in this field, the HBF is now one of the most renowned and highly valued funds for filmmakers from developing countries in the world. The HBF provides support to high-quality, innovative and urgent fiction films by talented film-

makers from developing countries. The Fund offers support during various phases in the development of a film production, such as script development, (digital) production and post-production. In order to also stimulate and strengthen a sustainable film industry in the areas in which it is active, the Fund also contributes to local distribution initiatives for independent film, supports local film festivals and training for professional filmmakers. HBF also plays an active role as a mediator between filmmakers from developing countries and financiers, partners and festivals the world over.

The HBF's modest contributions often play a pivotal role in the creation of films from these countries. The Fund is able to play this role principally by being active at crucial moments in the production of a film. For many filmmakers, support from the HBF is more than simply a financial stimulus, but also gives a welcome sign of moral support during their often difficult professional careers. Since the foundation of the HBF, the Fund has also taken on the role of a 'quality kite mark' with a strong international reputation. Support from the Fund can give a film project a quality seal of approval which is often crucial for (particularly unknown) filmmakers from developing countries. Another strength of the HBF is the catalytic effect support from the fund can in terms of attracting additional finance.

The effectiveness of the HBF's work is further reinforced by its association with the International Film Festival Rotterdam (IFFR). Each year, the festival screens dozens of films made with a contribution from the Fund. Thanks to the festival's international position and status, these films are brought to the attention of international audiences and professionals, which can be hugely significant for the filmmaker's recognition and further career. It is the exceptional synergy between the Fund and the IFFR that makes the work done by the HBF unique.



VERANO DE GOLIAT (Nicolás Pereda, Mexico, 2010)

Background

The Hubert Bals Fund is modelled on an idea by Hubert ('Huub') Bals, the founder of the International Film Festival Rotterdam. Huub Bals decided in 1988 to set up a fund to stimulate filmmakers from developing countries and support the making of independent, artistic and urgent fiction films. Unfortunately, he did not live to see the establishment of the Fund that bears his name: the Hubert Bals Fund (HBF) was established in 1989, shortly after his sudden death.

Since then, more than 900 film projects from Asia, Africa, Latin America and parts of Eastern Europe have received support from the HBF. Some 80% of these projects have been realised or are currently in production. Of the other 20%, the majority are in the development phase. Each year, the IFFR screens the majority of the recently completed films made with support from the HBF. Furthermore, the success of HBF-supported films is appreciated in an international context. Every year, a range of HBF-titles premiere at the major film festivals such as Cannes, Berlin and Venice. A premiere at one of these film festivals means international recognition for filmmakers – this can provide an extremely valuable impetus for their further careers.

The HBF is part of the International Film Festival Rotterdam (IFFR). Established in 1972, the IFFR is the largest film festival in the Netherlands. Each year, the festival makes a characteristic and highly appreciated selection of fiction films, documentaries, short films, exhibitions and performances from all over the world. During the 12 days of the festival, hundreds of filmmakers and artists present their work to a large festival audience and approx. 3,000 international festival guests at 18 festival locations, with 27 cinema screens, in the centre of Rotterdam. Each year, the festival attracts more than 340,000 visits.

Passion for cinema at the IFFR is not limited to the selection and presentation of films at the festival, however. The IFFR has established a unique international reputation as '*the supportive festival*'. Alongside the HBF, the IFFR became the first film festival to set up an international coproduction market: the CineMart. The CineMart is now the largest and most renowned coproduction

market in the world. At this market, each year 35 to 40 film scripts are presented to potential international co-producers, sales agents, distributors and financiers. This makes CineMart *the* place for film projects to find international finance and for films in development to be presented to the international industry.

Aims

The HBF aims to contribute to the stimulation of an independent film culture in developing countries. The Fund was established to offer support in the realisation of high-quality, innovative and urgent fiction films by talented filmmakers from these countries. In order to reinforce a sustainable film industry in its chosen area of operation, the Fund also contributes to local distribution initiatives, workshops and training courses. In addition, the Fund plays an active role as a mediator between filmmakers from developing countries and financiers, partners and festivals worldwide.

The way we work

Every year, the Hubert Bals Fund receives more than 750 applications for financial support to film projects from developing countries, of which on average 50-55 projects can be awarded finance (7%). The HBF has two selection rounds a year, with application deadlines on 1 March and 1 August. Only applications from filmmakers from countries on the DAC list published by the OECD¹ are eligible for support. All applications are assessed by a selection committee made up of (international) experts drawn from the various fields of expertise within the film industry. 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.

¹ Organisation for Economic Cooperation and Development (OECD). The OECD's DAC list gives an overview of countries formally eligible for development aid.



THE IMAGE THREADS (Vipin Vijay, India, 2010)

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

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. For filmmakers starting out in developing countries in particular, access to the HBF's extensive network can be of great benefit.

Core activities

The HBF supports individual film projects at various stages of their development. The Fund applies the following five subsidy categories in this:

- *Script and project development* (max. contribution €10,000)
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 subsidy to develop their idea into a screenplay. This money 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 potential financiers.
- *Post-production support* (max. contribution €30,000)
Generally speaking, making a feature film is a costly undertaking. Depending on the material you are shooting with, the cost can be on average between €100,000 and €1,000,000. The post-production phase is crucial to the development of a film. It is during this phase 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 can therefore often be the decisive factor in getting the film completed.

- *Digital production* (max. contribution €20,000)
Developments in digital technology mean it is now possible to make feature films much more cheaply. In China or the Philippines, for example, the total budget for such a low-budget digital production can be as little as around €75,000. This production method can be a stimulus for filmmakers in countries where little or no infrastructure for film production exists. Since 2006, the HBF has therefore introduced a facility for the support of such ultra-low-budget films, with a maximum contribution of €20,000.
- *Distribution* (max. contribution €5,000)
Applications received by the Fund in this category are often proposals for the distribution of an individual (HBF) film in its country of origin, or initiatives to show films to a wider audience using an alternative approach, such as mobile cinemas in rural areas or distribution projects in extremely remote areas.
- *Special Projects* (max. contribution €10,000)
The HBF also contributes financially to various other activities aimed at stimulating the film climate in a particular country or region. For instance, the Fund regularly supports co-production markets in developing countries, workshops for script development or workshops in which filmmakers are prepared to 'pitch' their project as part of the search for finance. Particularly in regions where there is an acute lack of film education bodies, such workshops and training courses can be hugely significant in filmmakers' professional development.

Matchmaking initiatives

Alongside offering support in the realisation of film projects from developing countries, the Hubert Bals Fund also sees a role for itself acting as an intermediary between filmmakers from these countries and international financiers, producers and festivals. For (new) filmmakers from countries with a poor film climate in particular, access to the HBF's international film network can bring great benefits. Although the HBF plays this 'matchmaker' role in different ways throughout the year, this role is exercised particularly through the cooperation between the HBF and the IFFR and in the setting up of the HBF Plus programme.



VIRGIN GOAT (Murali Nair, India, 2010)



KOMMANDER KULAS (*Khavn de la Cruz, Philippines, 2011*)

- *HBF and the International Film Festival Rotterdam*

The HBF's relationship with the IFFR is fundamental to the international position of both. The HBF contributes to the festival's international image and reputation. And in return, the prestigious platform the IFFR offers to filmmakers supported by the HBF is of tremendous value to them. As well as screening dozens of HBF films at the IFFR, the HBF also works closely with the CineMart during the festival. Every year, an average of 4 to 6 projects presented at the CineMart have already received a contribution from the HBF. For the makers selected, this is a unique springboard for their continuing search for international partners with whom to realise their film. In addition, the HBF presents the Dioraphte Award during the IFFR to the HBF titles most appreciated by audiences at the festival.

- *HBF Plus*

The HBF Plus programme was founded in 2006 in cooperation with the Netherlands Film Fund in order to support projects that have already received a contribution from the HBF, and that have found a Dutch co-producer. On the one hand, the HBF Plus programme is aimed at stimulating Dutch producers to participate more often in international co-productions, while on the other HBF Plus offers additional financial support to HBF projects during the expensive production phase. For filmmakers from developing countries, the HBF Plus programme also represents an excellent opportunity to expand their networks and exchange knowledge with international co-producers. HBF Plus works with two deadlines a year: 1 April and 1 October.

The programme is financed entirely by the Film Fund, which reserves an annual amount of €200,000 for this. This allows 4 projects a year to be supported with an amount of €50,000 from the Film Fund. This reservation for the HBF Plus programme is therefore not included in the budget of the HBF.

Points to note

In the years ahead, the Hubert Bals Fund will continue to see supporting high-quality, urgent film projects by talented filmmakers from developing countries as the core of its mission. With regard

to recent developments within the film industry – characterised by reduced finance possibilities for independent film productions and an increasingly limited (regular) distribution climate – support from the HBF for filmmakers from developing countries is and will continue to be of fundamental importance.

Furthermore, the Fund intends to focus its attention in the years ahead more on the strengthening of infrastructure for the film climate in its operating area – in particular, in the poorer countries. To further stimulate the local film culture, the HBF wishes in the years ahead to intensify attention towards initiatives in the areas of distribution, education and mediation. These ambitions correspond to the recommendations made in the evaluations, as commissioned by the Ministry of Foreign Affairs in 2008. In the period 2010-2012, the HBF wishes to increase its activities in the following five areas:

- *Greater attention to the poorest countries*

Each year, the HBF processes on average some 700 applications from all the countries on the OECD's DAC list. Nevertheless, there is a discrepancy – both quantitative and qualitative – between the applications the Fund receives from countries with a relatively well-developed film climate – such as Argentina, Chile and India – and countries with a weaker film industry, such as many countries in Africa, Central America and Central Asia. To continue to stimulate the development of a local film culture in these countries, the HBF will increase the attention it pays to the poorest areas – particularly in parts of Africa – in the years ahead. The Fund wishes to concentrate on the first two columns of the DAC list in particular (*Least Developed Countries and Other Low Income Countries*), as well as the Dutch Ministry of Foreign Affairs' partner countries. In 2012, at least 25% of all supported projects will come from one of the countries on these lists.

- *Greater attention to local distribution initiatives in developing countries*

In order to promote the local distribution of independent fiction films in developing countries, the HBF supports a range of

initiatives every year. Initiatives supported in this way by the Fund include those that bring films to the widest possible audience by means of travelling cinemas or alternative screening forms in extremely remote areas. In relation to the need for such distribution initiatives, the Fund will devote greater attention in the years ahead to improving the conditions for distribution in developing countries – in the poorest regions in particular. The Cinema Mondial Tour, which sends a range of HBF-supported films on a tour of film festivals throughout Africa for a year, is just one example of this.

- *More attention to training courses and workshops*

Every year, the HBF supports and initiates a range of workshops and training courses at film festivals all over the world, and makes an active contribution to various co-production markets. Particularly in countries where there are no film bodies or training institutes, there is often a great need for workshops and training courses that offer practical support to filmmakers and producers. For new filmmakers especially, these can be of vital importance to their professional development. In the years ahead, the HBF will set aside proportionately more funds for training courses and workshops.

- *A stronger role as 'matchmaker'*

The HBF plays an active role as a mediator, advising and informing filmmakers about other potential financiers and introducing makers to other funds, and to markets and festivals. The Fund's organic cooperation with CineMart, IFFR's highly successful co-production market, is of the utmost importance in this respect. In addition, during the various international festivals where its staff are present, the HBF provides a great deal of advice to filmmakers, as well as presenting film projects to prospective interested parties. The Fund intends to strengthen this role during the period 2010-2012.

- *More intensive cooperation with other funds and bodies*

Coordination and cooperation with international film funds and organisations are good tools with which to increase the impact of the abovementioned activities in developing countries. There are a number of funds worldwide that resemble the HBF in terms of their aims and activities. Examples include the Göteborg International Film Festival Fund (Sweden), the World Cinema Fund (Germany),

Fonds Sud (France) and the Global Film Initiative (USA). Following up an initiative by the HBF, these funds meet annually in Rotterdam to exchange knowledge and improve their network. The HBF has also entered into a close collaboration with the International Documentary Film Festival Amsterdam's Jan Vrijman Fund in the Cinema Mondial Tour organisation, as well as in a joint search for additional finance.

Distribution in the Benelux

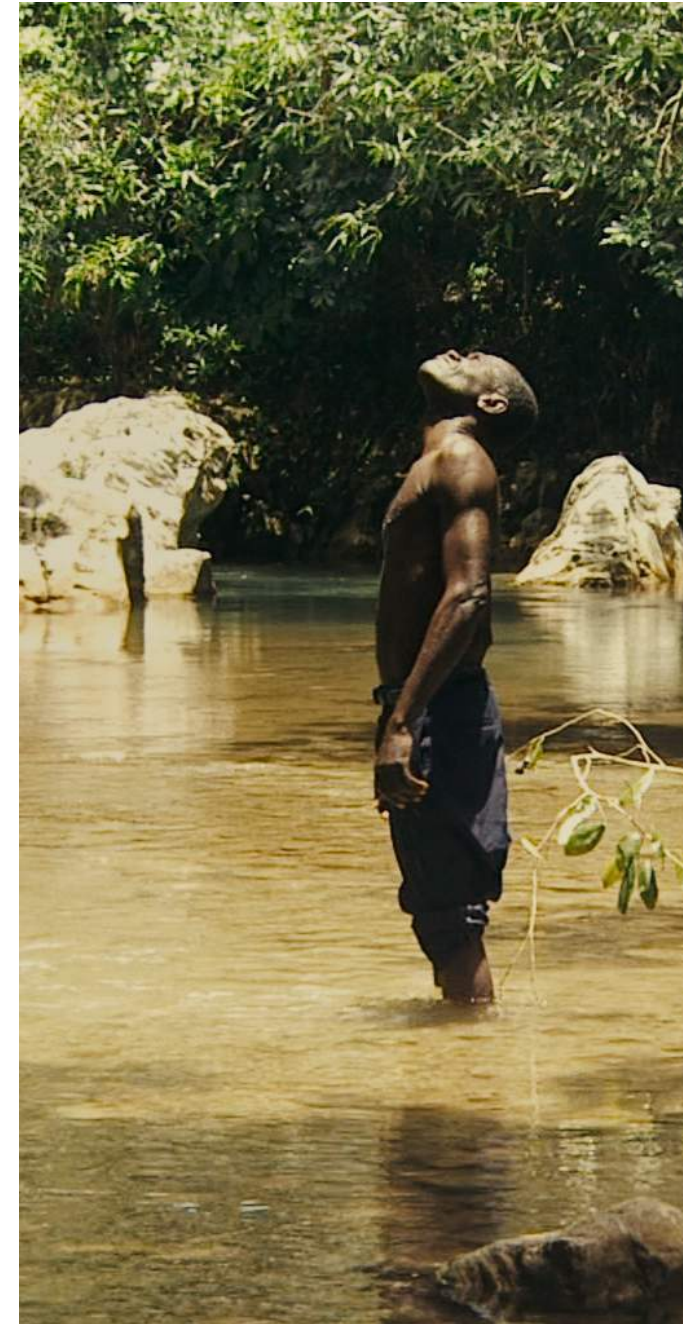
Alongside providing support for high-quality projects by filmmakers from developing countries, it is also important for the Hubert Bals Fund to bring its activities to the attention of the Dutch public, in order to strengthen grassroots support for the Fund's work. The Fund also considers it important that these films reach an international audience, to boost appreciation of art and artists from developing countries. The visibility of HBF titles in the Netherlands also contributes to the broadening of knowledge in this area, as well as to involvement with these parts of the world, thereby also strengthening support for development cooperation in general.

Each year, dozens of films made with support from the Fund are screened during the IFFR. The festival has also taken on the task of ensuring that, through the year, festival films and HBF titles are distributed to cinemas in the Benelux, and is exploring new distribution methods to give such films an even longer life.

In exchange for its contribution, the HBF receives the distribution rights for the Benelux for all completed projects that have received post-production support. With these rights, the Fund wishes to raise the profile of HBF titles in the Netherlands. The IFFR releases several HBF titles a year on DVD under its *Tiger Releases* label. From 2009, in cooperation with Dutch daily newspaper *De Volkskrant*, special DVD boxed sets have also been released, containing several HBF films. The HBF also distributes various titles on its dedicated IFFR channel on YouTube: youtube.com/iffrotterdam and on various Video-On-Demand portals.

Communication and publicity

Partly thanks to its relationship with the International Film Festival Rotterdam, the HBF's activities attract a great deal of media attention, both in the Netherlands and abroad. The good reputa-



JEAN GENTIL (*Laura Amelia Guzmán & Israel Cárdenas, Dominican Republic Mexico, 2010*)

HUBERT BALS FUND



FLYING FISH (Sanjeeva Pushpakumara, Sri Lanka, 2011)

tion enjoyed by the IFFR as an innovative festival ensures extensive international news coverage every year. Each year, hundreds of journalists descend upon Rotterdam to report on the festival. The IFFR's media policy is geared to the generation of free publicity and attention from all manner of media. As one of the largest cultural events in the Netherlands, the IFFR attracts a lot of interest from the media in the Netherlands. Further afield, the IFFR is held in high regard by film (trade) journals, quality newspapers, international film magazines and national film magazines. Including this foreign media attention, the IFFR is one of the best-covered events in the Netherlands.

As part of the festival, the HBF website is also incorporated into the general IFFR website. Alongside practical information on the Fund (criteria, regulations and application forms), the site also publishes the results of selection rounds, gives information on the HBF films at the IFFR and other screening venues, and reports on relevant film awards. The selected projects are announced by means of international press releases. In addition, during the IFFR the Fund issues its annual HBF publication. Alongside information on the Fund's work, this presents the annual HBF 'harvest' at the IFFR. During the festival, special attention is also devoted each year to the work of the HBF, by means of press releases, publications and advertisements in the festival catalogue, the IFFR supplement in *de Volkskrant*, the festival's website, talk shows and the introductions prior to the screenings of HBF-supported films.

Organisation

Since its foundation in 1988, the HBF has been managed by the International Film Festival Rotterdam. As an official part of the festival, the Board of Stichting Film Festival Rotterdam bears official responsibility for the Fund. The HBF office is manned by two staff: the Head of the HBF and one coordinator (in total 1.6 FTE). The HBF also receives significant organisational support from the IFFR staff. The Fund's small, efficient organisation and the close cooperation with the IFFR mean that the Fund's overheads are exceptionally low.

Finance

Each year, the Hubert Bals Fund has an average of €1,000,000 at its disposal. The Fund is supported by the Ministry of Foreign Affairs, the Hivos Cultuurfonds, Stichting DOEN and Stichting Dioraphte. The HBF also derives additional income from the sale of Benelux rights to various distributors in the Netherlands and the sale of the Tiger Releases on DVD.

Introduction

In close collaboration with the Ministry of Foreign Affairs, the HBF and IDFA's Jan Vrijman Fund have developed a new model for reporting their annual activities and results in 2010. Through this model, the Fund not only seeks to create an overview of the activities carried out in 2010 - 2011, but also to measure the impact of the support it provides to filmmakers and organizations in developing countries. The annual report is divided into three chapters, based on the three underlying objectives of the Hubert Bals Fund:

- Strengthening the production of films from developing countries
- Increasing the visibility of films from developing countries in their own region and beyond
- Opening up and connecting networks

Each chapter is divided into two parts: the first provides an overview of the activities the Fund has supported and initiated in 2010 - 2011. The second measures the effects of these activities on the development of an independent film culture in developing countries. As much of the work only indirectly contributes to these developments, measuring its impact on a global scale is a very difficult undertaking. The model is therefore an attempt to measure the results available, make these quantifiable and compare them to the results from previous years. As the current contract of the HBF with the Ministry runs from 2010-2012, the year 2009 will serve as a point of departure from which all results will be measured and compared. Please note that, in line with the IFFR, the HBF works with a financial year that runs from 1 March 2010 to 28 February 2011.

1. STRENGTHENING THE PRODUCTION OF FILMS FROM DEVELOPING COUNTRIES

Activities

Supporting film production

• Film projects

In 2010 - 2011, the HBF supported 55 film projects by dedicated filmmakers from countries in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe, including workshops and distribution initiatives. These projects were selected out of 694 applications that were taken into consideration by the selection committee. The selection was again most diverse, including *CACTUS FLOWER* by Hala Elkoussy from Egypt; *MELAZA* by Carlos Lechuga from Cuba; *CONFUSION NA Wa* by Kenneth Gyang from Nigeria and no less than three projects from Sri Lanka: *WHILE WAITING FOR YOU* (Prasanna Vithanage); *THROUGH THE WINDSHIELD* (Vimukthi Jayasundara) and *FLYING FISH* (Sanjeewa Pushpakumara). In addition to support for many first time filmmakers (see below), the HBF also provided support to new projects by recognized filmmakers such as Martín Rejtman (Argentina), Tariq Teguia (Algeria) and Liu Jiayin (China).

Besides its support to individual film projects, the HBF also contributed to several distribution initiatives, among which mobile cinema screenings in Uganda and the local distribution of Oday Rasheed's *QARANTINA* in Iraq. The HBF also supported several workshops and training initiatives, such as the East Timor Film Production Workshop and the Maisha Filmmakers and Technical Lab in Uganda, as well as handing out special HBF Awards at international coproduction meetings.

In total, the HBF supported 23 film projects for script and project development, 7 projects for digital production, 13 projects for post-production or final financing, 5 distribution initiatives, 5 workshops, and handed out 2 special HBF Awards at international coproduction markets. For a complete overview of the projects selected (including descriptions and financial contributions), please refer to the Appendix.



FIRE FLY (Caroline Kamya, Uganda/China, 2011)

In 2010, the HBF also actively contributed to the Raiding Africa program of the 40th edition of the IFFR. As the second edition of the festival's new focus on African cinema, Raiding Africa presented the outcome of an intensive workshop at the Li Xianting Film School in China, in which seven promising African filmmakers travelled to China to produce a film there. In this process they were guided by experienced Chinese(-speaking) directors. For a full description of the project, please see page 13.

To facilitate an efficient, effective selection procedure that corresponds to the increasing number of applications received each year, from March 2010 the HBF introduced a new model for its selection process. In this new model, the applications in each category are divided among a number of sub-committees, which then through a process of meetings draw up a shortlist of project applications. These shortlists are then assessed by a final committee, which makes the final selection. As in previous years, the selection procedure takes approx. 10 weeks.

In addition, from August 2010, during each selection round the HBF will invite a guest reader from one of the countries in which the Fund is active to participate in the selection committee. In August 2010, this was the South African film professor Jyoti Mistry. For an overview of the other members of the selection committee, see page 32.



Visra Vichit-Vadakan
(Thailand)



Aamir Bashir
(India)



Kenneth Gyang
(Nigeria)



Jenna Cato Bass
(South Africa)

• *Filmmakers*

The range of filmmakers selected was again very diverse. Nurturing emerging talent remains central to the work of the HBF. Last year, the funds supported no less than 21 feature films by first time filmmakers – more than 38% of the total number of selected projects. This selection consists of new cinematic voices representing a young and dynamic generation of filmmakers, such as:

- **Visra Vichit-Vadakan** (Thailand) who was supported for script and project development for her first feature, *KARMA POLICE*, which was later selected for the CineMart
- **Aamir Bashir** (India), whom the HBF supported for post-projection for his debut film *HARUD*.
- **Jenna Cato Bass** (South Africa), who received a HBF Award for her first feature, *TOK TOKKIE*, at the Durban FilmMart. Jenna later participated at the Rotterdam Lab at the IFFR in 2011
- **Kenneth Gyang** (Nigeria) received digital production support from the HBF for his debut film, *CONFUSION NA WA*. His producer, Tom Rowland Reese, participated in the 2011 Rotterdam Lab

In its selection process, special attention is also devoted to film projects by female filmmakers. Of the 55 projects selected last year, 12 film projects (22%) were directed by a female filmmaker. These filmmakers are Ella Vakkasova (Uzbekistan), Hala Elkoussy (Egypt), Visra Vichit-Vadakan (Thailand), Geethu Mohan Das (India), Liu Jiayin (China), Celina Murga (Argentina), Marina Meliande (Brazil), Milagros Mumenthaler (Argentina), Yulene Olaizola (Mexico), Dima El-Horr (Lebanon), Jenna Cato Bass (South Africa) and Tan Chui Mui (Malaysia).

ACTIVITIES AND RESULTS 2010 - 2011

- Countries*

In 2010 - 2011, the HBF selected 55 projects from 26 different countries. In total, 15 projects were selected from countries listed in the first two columns of the DAC list (Least Developed Countries and Other Lower Income Countries) or on the list of official partner countries of the Dutch Ministry of Foreign Affairs. This accounts for 27% of selected projects.

Additionally, the Cinema Mondial Tour, which was initiated by the HBF and JVF in 2010 - 2011, travelled to 11 film festivals in 11 different countries in Africa: Cameroon, Rwanda, Tanzania, South Africa, Zimbabwe, Kenya, Ethiopia, Uganda, Senegal, Benin and Burkina Faso. Apart from Cameroon, all the other 10 countries are either represented on the first two columns of the DAC list or on the list of partner countries of the Dutch Ministry of Foreign Affairs. For more information regarding the Cinema Mondial Tour, please see page 19.

Projects supported in 2010 in countries listed in the first two columns of DAC-list and/or partner countries Ministry of Foreign Affairs

Title	Filmmaker	Country	Supported for:
ARAL	Ella Vakkasova	Uzbekistan	Script and project development
CACTUS FLOWER	Hala Elkoussy	Egypt *	Script and project development
WHILE WAITING FOR YOU	Prasanna Vithanage	Sri Lanka *	Script and project development
CONFUSION NA WA	Kenneth Gyang	Nigeria	Digital production
LAS MARIMBAS DEL INFIERNO	Julio Hernández Córdón	Guatemala *	Digital production
THROUGH THE WINDSHIELD	Vimukhti Jayasundara	Sri Lanka *	Digital production
FLYING FISH	Sanjeewa Pushpakumara	Sri Lanka *	Post-production/final financing
HAWI	Ibrahim El Batout	Egypt *	Post-production/final financing
AMAKULA MOBILE CINEMA	Amakula Kampala International Film Festival	Uganda	Distribution
QARANTINA	Oday Rasheed	Iraq *	Distribution
DIRECTORS ACROSS BORDERS SCRIPT AND PROJECT DEVELOPMENT WORKSHOP	Yerevan Golden Apricot Film Festival	Armenia *	Workshops
EAST TIMOR FILM PRODUCTION WORKSHOP	Dili FilmWorks	East Timor	Workshops
MAISHA FILMMAKERS AND TECHNICAL LAB	Musarait Kashmiri	Uganda	Workshops
FILM INDUSTRY FORUM	Jakarta International Film Festival	Indonesia *	Special project
TOK TOKKIE	Jenna Cato Bass	South Africa *	Special project (HBF Award (Durban FilmMart))

* Country listed as an official partner country of the Dutch Ministry of Foreign Affairs in 2009

Contributing to the professionalization of filmmakers

- *Workshops and training initiatives*

In 2010, the HBF supported three workshops, which took place in East Timor, Armenia and Uganda.

East Timor Film Production Workshop Dili FilmWorks, East Timor

Contribution HBF: €10,000

In 2010, the HBF supported the East Timor Film Production Workshop, which was organised by Dili FilmWorks on East Timor. One of the poorest countries in the world, East Timor is still recovering from years of conflict. Due to its violent history, a local film industry has not yet been developed and no training facilities for filmmakers currently exist. Dili FilmWorks, with the support of two Australian producers (John Maynard and David Elfick), therefore organised an intensive hands-on film production workshop. A selection of twelve participants was made, who, for a period of ten weeks, followed technical and creative training in the field of directing, camera, lighting, sound, acting, mise-en-scene, producing and postproduction. The workshop resulted in the completion of one short film and the development of two other short fiction films.

This course followed up on a documentary workshop, funded by the Jan Vrijman Fund, which focussed more on the technical aspects of camera, sound and editing. The twelve participants in the workshop all lived in the capital Dili, but originated from various parts of East Timor. The participants consisted of five women and seven men.

Directors Across Borders Script and Project Development Workshop, Yerevan Golden Apricot International Film Festival, Armenia.

Contribution HBF: €10,000

Directors Across Borders (DAB) is a regional co-production forum implemented annually within the framework of Golden Apricot Yerevan International Film Festival in Armenia. DAB facilitates regional co-production and brings together directors and producers of new film projects from the Caucasus and nearby regions (Georgia, Russia, Turkey, Iran, Azerbaijan, Afghanistan, Kazakhstan, etc.) and links these with international producers, financiers,

representatives of festivals, film funds and other potential partners from all over the world.

The International Film Festival Rotterdam has for many years maintained a strong partnership with the Golden Apricot Yerevan International Film Festival. For the third consecutive time, the Hubert Bals Fund contributed to the DAB Script and Project Development Workshop, which took place from 13-15 July 2010. The DAB Script and Project Development Workshop has proven to be an important (and rare) platform for film projects from the region to receive professional guidance and advice in the script development phase. Due to the connection of the workshop and the Golden Apricot festival, the projects presented here are also introduced to the extensive international network present at the festival, which increases their chances at the international market.

At the 1010 DAB Script and Project Development Workshop, a selection of ten projects by filmmakers from the region followed intensive script development training, through various individual meetings with their trainers, as well guest lecturers of prominent experts from the international film industry. The selection included two film projects from Georgia, four projects from Armenia and four from Turkey. Three out of ten projects were films directed by a female filmmaker. A total of 17 participants (directors and producers) attended the workshop (4 women and 13 men). The participants received training and expert sessions from twelve internationally renowned tutors and industry representatives.

The HBF supported the DAB Script and Project Development Workshop with a contribution of €10,000, spent mostly on the travel costs of the participants and experts, as well as the fees for translators and tutors.



East Timor Film Production Workshop

Maisha Filmmakers and Technical Lab, Uganda

Contribution HBF: €10,000

Maisha is a filmmakers' laboratory and training programme dedicated to supporting and developing visionary filmmakers in East Africa (Uganda, Kenya, Rwanda and Tanzania). Maisha was founded by acclaimed filmmaker Mira Nair and operates from Uganda. The HBF has supported several activities by Maisha in the past. In 2010 - 2011, it contributed to the 6th Filmmakers and Technical Lab, which took place from 23 July to 16 August 2010.

The Lab provided basic introductions to screenwriting, directing, editing, lighting, sound design, cinematography and acting to East African professionals. During this year's Lab, participants were divided into four teams, each of which shot and edited a complete short film. During this process, they received intensive training from a team of industry experts from all over the world. A total of 24 participants attended the Lab, including 12 screenwriter/directors and 12 technicians. In total 11 participants from Uganda participated, 10 from Kenya, 2 from Rwanda and 1 from Tanzania. From the total number of participants 6 were women and 18 were men.

The contribution of the Hubert Bals Fund (€10,000) was put towards the operational costs of the Film Lab and the production costs of the four short films produced during the session. These costs included travel for mentors, accommodation for participants and mentors, rental for cameras and other equipment needed.

• Other activities

Contribution Raiding Africa programme, IFFR 2011 various African countries/China.

Contribution HBF: €25,000

The HBF was closely involved in the creation of the Raiding Africa programme, which it supported with a financial contribution of €25,000. This programme offered young African filmmakers the opportunity to gain international experience by giving them a chance to make a short film in China. Raiding Africa was a follow-up of contemporary relevance to the Where is Africa theme from the previous festival. Seven talented African makers were invited by the festival to travel to China, where they directed a short film as-

signment under the watchful eye of a number of film veterans. The project was set up in cooperation with the Li Xianting Film School in Beijing. The aim of the project was to allow the African filmmakers to profit from the Chinese know-how in the area of low-budget filmmaking. This exercise also allowed the Africans to observe the Chinese (who after all are a prominent presence in Africa) on their home soil for a change. With the Raiding Africa project, the IFFR also wished to increase international attention on African cinema and make a relevant contribution to the current debate on African cinema within the profession.

The mentors in this project included Thai Tiger Award winner Anocha Suwichakornpong and Malaysian director Sherman Ong; the participants in this film workshop were drawn from South Africa, Cameroon, Uganda, the Congo and Angola. Their productions had their world premieres at the festival, and were screened as a joint programme on the festival's **Raiding Africa Day**:

LI XIA'S SALON (Omelga Mthiyane, South Africa, 2011, 26')

LOVE BORN OF CHOPSTICKS (Emile-Aime Chah Yibain 'Ancestor', Cameroon, 2011, 40')

SNAKE (Ssenkaaba Samson 'Xenson', Uganda, 2011, 56')

FIRE FLY (Caroline Kamya, Uganda, 2011, 10')

THE TRIP (Yves Montand Niyongabo, Rwanda, 2011, 45')

ZUT (Amour Sauveur, Congo-Brazzaville, 2011, 17')

MOAMBA CHINESA (Henrique Narciso 'Dito', Angola, 2011, 20')

Although the workshop aspect of Raiding Africa was successful and proved a very valuable and horizon-broadening experience for the African filmmakers, the final phase of the project, at the IFFR, proved more difficult. The results of the workshop – the seven short films – were of very varied quality, in particular in terms of their finishing. As the post-production on the films often took place in Africa, where the technical facilities available were not the best, the technical finishing of the films was not particularly good. For this reason, it was even more necessary to place the films in a context during the festival. Apart from the Raiding Africa Day, in which the context was clearly laid out, this was not always evident at the other festival screenings. An aspect that was of course thoroughly evaluated at the end of the festival.



Maisha Filmmakers and Technical Lab, Uganda

ACTIVITIES AND RESULTS 2010 - 2011



Raiding Africa: participants and mentors



LI XIA'S SALON (Omelga Mthiyane, South Africa/China, 2011)



ZUT (Amour Sauveur Memy (Congo Brazzaville/China, 2011)

The Raiding Africa films also screened at the Göteborg International Film Festival in Sweden and at the Africa, Asia and Latin American Film Festival in Milan. In addition, a selection of the films has been included in the second Cinema Mondial Tour and will screen at various film festivals in Africa in the course of 2011.

- *HBF Awards*

In 2010, the HBF handed out two awards (€5,000 each) at prominent coproduction markets in South Africa and India.

The **Durban FilmMart** celebrated its first edition in 2010. The Durban FilmMart is an initiative of the Durban International Film Festival – one of the largest and most important film festivals in (Southern) Africa – and the Durban Film Office. For film projects in development, regional film markets are crucial platforms where filmmakers and producers are given the opportunity to meet and present their work to financiers, international co-producers, sales agents and distributors, which increases their chances to realize their film projects. For several years, Southern Africa did not have a film market of its own. The Durban FilmMart responded to this need, launching its first edition in July 2010. In the process, they were advised by IFFR's CineMart, which supported them with the selection of the projects and the logistic organization. The Hubert Bals Fund presented a HBF Award of €5,000 to the most promising project at the new market. The HBF Award was granted to the film project **TOK TOKKIE** by young filmmaker Jenna Cato Bass from South Africa. Please refer to page 37 for more information on this project. In January 2011, Jenna Cato Bass participated in the Rotterdam Lab of the IFFR as part of the partnership with the Durban FilmMart.

For the third consecutive time, the HBF also handed out a HBF Award at the Goa Film Bazaar in India. The **Goa Film Bazaar** responds to the growing need for a platform for independent film from South Asia. Due to the dominance of the commercial industry (especially 'Bollywood'), independent filmmakers have a difficult time realizing their film projects. Annually, the Goa Film Bazaar presents its selection of independent film projects from India, Pakistan, Bangladesh, Sri Lanka and Bhutan and introduces these to representatives from the international film industry. IFFR's

CineMart has over many years established a mutual partnership with the Goa Film Bazaar and its initiator the National Film Commission of India. For the third time, the HBF contributed to the growing significance of the Goa Film Bazaar by handing out a HBF Award of €5,000 to the most promising project presented at the market in December 2010. The HBF Award was granted to **TEMPLE** by Indian director **Umesh Kulkarni**. Please refer to page 37 for more information on this project.

ACTIVITIES AND RESULTS 2010 - 2011

Results

- Contributing to the strengthening of independent film production*

The number of applications received by the HBF has been increasing since its inauguration in 1988. With its current financial resources, the Fund is able to provide a financial contribution to approx. 7% of the proposals received. In order to regulate the handling of the vast number of applications, the Fund decided in 2010 to apply stricter selection criteria 'at the gate'. As of 2010, the Fund no longer considers creative documentary projects in the development stage – which also underlines the correspondence between the HBF and the JVF. Furthermore, the Fund has decided not to accept re-submissions in the same category. In other words, projects that have been rejected for script development in a previous round cannot re-apply for the same category, unless explicitly invited by the committee. This has resulted in a significant decrease in the number of applications received per selection round: 659 applications in 2010, compared to 725 in 2009. As the available budget was smaller in 2010, the Fund supported fewer film projects: 43 in 2010, compared with 48 in 2009. For an overview of the number of projects supported within each category in 2010 and the budgets allocated, please refer to the table below.

As shown in the table besides, the spread across the different geographical regions was similar in 2009 and 2010. In 2010, 10% of all film projects submitted came from Africa; 25% from Asia; 44% from Latin America; 16% from the Middle East and 5% from Eastern Europe. However, the HBF supported four times more film projects by African filmmakers in 2010 than in 2009.

The percentage of applications received from countries listed in the first two columns of the DAC list and the list of partner countries of the Ministry of Foreign Affairs remained almost the same in 2009 (24%) and 2010 (26%). Nevertheless, from the projects received, the HBF selected fewer film projects from these countries than in 2009: 19% of all the selected film projects in 2010 came from countries in the first two columns of the DAC list and the Ministry's partner countries, compared with 29% in 2009. However, in 2010 the HBF supported more workshops and distribution initiatives in these countries, resulting in a total percentage of 27% of the total projects selected from these countries.

HBF project contributions 2010 - 2011

Category	Number of projects	Financial contributions	Financial contribution to DAC and Ministry partner countries
<i>Script and Project Development</i>	23	€229,000	€29,000
<i>Digital Production</i>	7	€140,000	€60,000
<i>Postproduction or Final Financing</i>	13	€320,000	€50,000
<i>Distribution</i>	5	€70,000	€30,000
<i>Special projects (e.g. workshops and training initiatives)</i>	4	€32,000	€32,000
<i>HBF Awards</i>	2	€10,000	€5,000
<i>Contribution to Raiding Africa</i>	1	€25,000	
Total	55 *	€826,000 *	€206,000

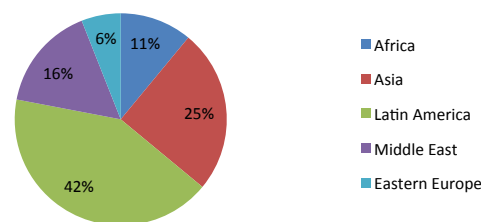
* This number excludes the contribution towards the *HBF Dioraphte Award* of €10,000, which was presented at the IFFR in January 2011 (see page 39).

Total number of film projects received and selected

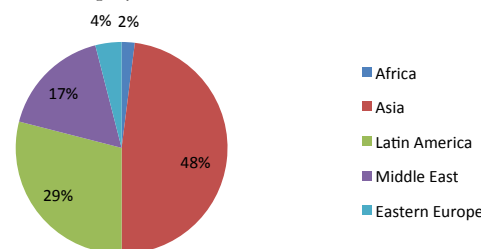
	Total		% DAC - and partner countries	
	2009	2010	2009	2010
<i>Film projects in development</i>				
<i>Total number of film applications received</i>	725	659	24%	26%
<i>Total number of film projects selected</i>	48	43	29%	19%

Geographical spread film projects received and selected

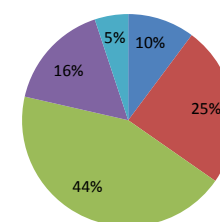
% Film APPLICATIONS received in 2009



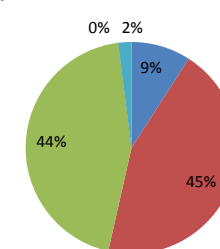
% Film projects SELECTED in 2009



% Film APPLICATIONS received in 2010



% Film projects SELECTED in 2010



ACTIVITIES AND RESULTS 2010 - 2011



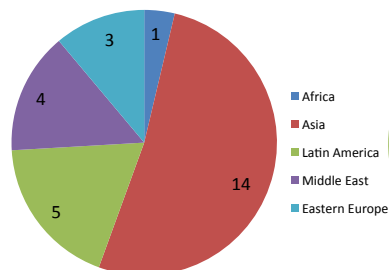
Maisha Filmmakers and Technical Lab, Uganda

- *Contributing to the national and international recognition of supported films*

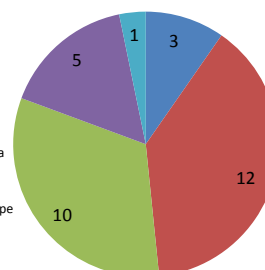
As mentioned above, support from the HBF can be a significant 'quality kite mark' for film projects, which contributes to boosting their chances on the international market. This catalyzing effect is perhaps strongest for projects supported with a contribution toward script and project development for projects by emerging filmmakers. Annually, the HBF tends to support most projects within this category: 42% in 2010. Recognizing the strong significance of support from the Fund for emerging talent, the HBF annually allocates a large percentage of its selection to first-time filmmakers: 38% in 2010.

Sometimes, projects receive national film funding only upon selection by the HBF, as the national film funding bodies first need confirmation of the film's international financial and creative feasibility. On the other hand, after the HBF has stepped in as the first financier for a film project, this project is sometimes selected for international or regional coproduction markets, and finds other international funds and co-producers willing to invest. A good example of this is the debut film *Leones* by Argentine filmmaker Jazmín López. Following support from the HBF for the project, *Leones* was accepted by the Binger Filmlab, presented at CineMart and Paris Projects and received an ARTE Award at the Buenos Aires Lab, as well as a production award at the Torino Film Lab. In 2011, the film received production support through HBF Plus along with its Dutch co-producer, Lemming Film, and is set to commence production in the course of 2011.

Realised film projects 2009



Realised film projects 2010



In 2010, 31 films that received HBF support were completed, as against 27 films in 2009. This number included 3 films from Africa, 12 from Asia, 10 from Latin America, 5 from the Middle East and 1 from Eastern Europe. As in 2009, 26% of all films completed in 2010 came from countries in the first two columns of the DAC list and the Ministry's partner countries. As one can see in the figure on page 24, a total number of 102 awards were won by HBF-supported films at film festivals worldwide in the course of 2010, as against 129 in 2009. In relation to the number of films coming from each region, most awards were received by films from Latin America, followed by Asia and the Middle East.

- *Contributing to the development of professional filmmakers*

Apart from its financial support to individual film projects, the HBF annually provides support to several workshops and training initiatives for professional filmmakers. In making its selection, the Fund seeks to stimulate these initiatives, especially in regions where an independent film culture is still in an early stage of development. All of the workshops supported in 2010 took place in countries listed in the first two columns of the DAC list or that are partner countries of the Ministry: Armenia, Uganda and East Timor. In total, 53 filmmakers and producers attended these events in 2010, of which 15 were women and 38 men (see table on next page).

The workshops in Uganda and East Timor incorporated the production of short films, providing these emerging filmmakers with practical tools and know-how of the technical and creative aspects of film production. The short films produced within the Maisha Filmmakers and Technical Lab have also screened at the Amakula Kampala International Film Festival in Uganda and the Durban International Film Festival. One of these shorts was also selected for IFFR 2011.

As a result of decades of conflict on East Timor, a local film culture hasn't had a chance to develop until recently. The workshop organized by Dili FilmWorks therefore provided technical and creative training at a more elementary level. As organizer Jose da Costa states in his report, "students were encouraged to discover storytelling techniques that grow from their own experience and from the historical

ACTIVITIES AND RESULTS 2010 - 2011

realities of East Timor. As the first wave of East Timorese filmmakers, they are in a unique position to develop an original and idiosyncratic language for their films. [...] The course focused on producing storytellers, but it also proved that young Timorese, with little experience of production, can quickly acquire high-level technical skills." Dili FilmWorks is currently developing the first feature film from East Timor: A GUERRA DA BEATRIZ, which will be co-directed by one of the workshop's participants and will include the involvement of many of the others. Impressed by the accomplishments of the workshop and the ambitions of Dili FilmWorks, the president of East Timor, Nobel Laureate Jose Ramos Horta, pledged his support to the emergence of a film culture and industry in East Timor.

working independently on the international film market. [...] On the other hand, the DAB Co-production Forum has also evidently had a positive impact on film industry strategies and policies in the separate countries of the region, as well as on regional cinema as a whole. Year by year, we can see the Ministry of Culture and the National Center for Cinema paying more and more attention to the forum, as well as to the participating projects. This will for sure later facilitate the possibilities for the projects to get state support for the implementation of these projects."

The DAB Script and Project Development Workshop in Armenia provided training to filmmakers already working on their (first) feature film. The workshop is an integral part of the regionally renowned Golden Apricot International Film Festival, which enhanced the opportunities for participating filmmakers to broaden their networks and take advantage of the international film professionals present at the festival. According to Susanna Harutyunyan (Artistic Director of the Golden Apricot Yerevan International Film Festival), *"the DAB Co-production forum is of vital importance for the further development of independent film production in Armenia and in the region, where the effects of the centralized film-production system of the Soviet Union can still be felt. DAB supports young producers and emerging production companies to rehabilitate a new system and to start*

Supported workshops and training initiatives

Workshops in	Africa		Asia		Latin America		Middle East		Eastern Europe		Total		% DAC - and partner countries	
	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010
<i>Number of applications received</i>	5	4	1	3	1	5	1	3	0	1	10	21	50%	52%
<i>Number of projects selected</i>	1	1	0	1	1	0	1	1	0	0	5	6 *	50%	83%
Results projects supported in financial year														
<i>Number of participating filmmakers</i>	9	24	0	12	21	0	20	17	0	0	51	55	86%	87%

* Excluding the contribution toward the *Raiding Africa* project

2. INCREASING THE VISIBILITY OF FILMS FROM DEVELOPING COUNTRIES IN THEIR OWN REGION AND BEYOND.

Activities

- *2011 Hubert Bals Fund Harvest*

The selection for the 40th IFFR included twenty-seven titles supported by the HBF. Three of these competed in IFFR's competition: *ETERNITY* by Sivaroj Kongsakul from Thailand; *FLYING FISH* by Sanjeeva Pushpakumara from Sri Lanka and *THE IMAGE THREADS* by Vipin Vijay from India. *ETERNITY* won one of the prestigious Tiger Awards. Two other HBF-supported films were presented with an award at the festival, both from China: *Winter Vacation* won the KNF Award and *Black Blood* a NETPAC Award. HBF-supported titles were well represented in all of the festival's programme sections. 15 HBF titles screened in the Bright Future programme section, for example, and HBF titles could also be found in the Spectrum and Return of the Tiger sections. For an overview of all HBF titles at the festival, including a brief description, see page 33.

In addition, the HBF was involved in the creation of the IFFR's **Raiding Africa** project, also supporting the project with a financial contribution. As described above, this programme presented the results of intensive film workshops in China, where seven promising young African filmmakers were given the opportunity to make a short film with the help of experienced film professionals from China and further afield. This resulted in seven short films that were screened during the **Raiding Africa Day**.

On the closing night of the festival, the fourth Hubert Bals Fund Dioraphte Award was presented, an award consisting of €10,000 made available by Stichting Dioraphte. The award once again went to the maker of the HBF title that proved most popular with audiences during the festival: *IF THE SEED DOESN'T DIE*. Filmmaker Sinisa Dragin from Serbia collected the award ahead of the closing film. For a detailed description of the film, see page 39.

In September 2010, the IFFR Open Air screened the HBF-supported film *TILVA ROSH* by Nikola Ležaić at the Schouwburg Plein in Rotterdam for an audience of approximately 500. The Serbian film-

maker and main actors were present to introduce the film to the audience present.

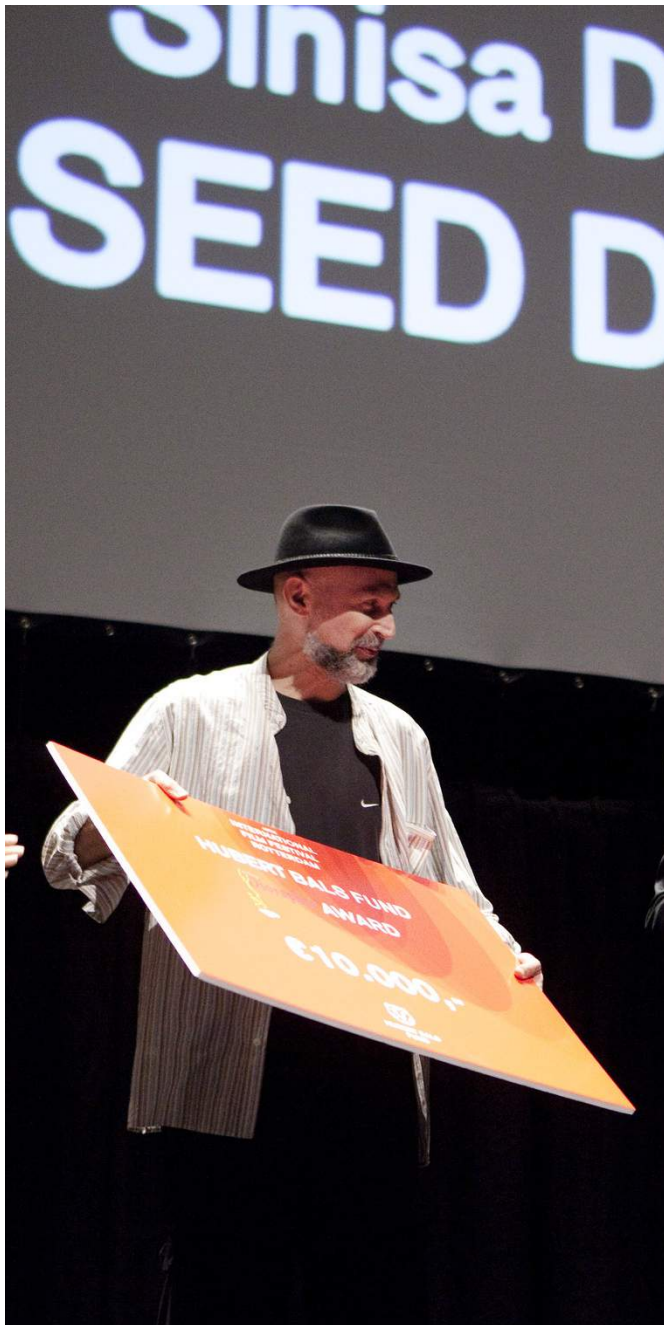
- *Promotion of supported films*

In order to promote the work of the HBF and the films it supports, several communication tools are being implemented. Being part of the IFFR, the activities of the HBF are mentioned and included in most festival publication, both in print and online (see overview on page 8). Apart from this, the HBF also has its own communication tools, which (in 2010) included:

Annually, the **HBF Harvest publication** is presented during the IFFR. This booklet contains information about the supported films that will be screened at the festival, as well as information about the work of the Fund, funding opportunities for filmmakers and the project selection of previous years. The booklet is used year-round to promote the films that the HBF has supported. It is distributed widely during the IFFR to industry delegates present, but also distributed at coproduction markets and festivals worldwide by representatives of the Fund, such as in Cannes, Toronto, BAFICI, Locarno, Durban and Pusan. In 2010, the HBF Harvest publication was presented in a new (lightweight) format, in a print run of 1,500 booklets.

To promote HBF-supported films to Dutch producers in the context of the HBF Plus programme, the HBF annually presents a special **HBF Plus Guide** during the IFFR. This Guide contains an elaborate overview of the projects selected for 'Script and Project Development', as well as an overview of the Dutch producers eligible to apply for HBF Plus funding. Through this publication, the HBF wishes not only to promote the films it has selected, but also to act as a matchmaker between the projects and their potential Dutch partners.

For the second year, the HBF has asked an internationally renowned filmmaker that the HBF has supported in his/her early years to produce a short film to be used during the IFFR as a **HBF-leader**. This special leader is screened prior to all the HBF-supported films at the festival. The aim of this leader is to promote the work of the HBF and its filmmakers to the IFFR audience, as well



Winner of the 2011 HBF Dioraphte Award:
IF THE SEED DOESN'T DIE (Sinisa Dragin, Serbia/Romania, 2010)

as the international industry representatives present. Following Argentinean director Lissandro Alonso in 2010, this year the HBF commissioned the young and internationally acclaimed filmmaker Raya Martin to produce the HBF-leader at the 2011 IFFR. His *Ars COLONIA* was a tribute to early film techniques, though presented in a contemporary style. The film concluded with the logo of the HBF, followed by the logos of its financiers. The aim of the leader is to raise the profile of the Fund's work among the general IFFR public, while at the same time paying homage to the filmmakers supported. During the festival and beyond, *ARS COLONIA* was very positively received by the audience and will even be screened at the Toronto International Film Festival in September 2011.

The IFFR – on behalf of the HBF – publishes several **press releases** (in English and Dutch) throughout the year to highlight important activities or announcements by the Fund. These press releases are sent out to a wide international network of professionals and press and are almost always picked up by important trade publications, such as *Screen* and *Variety*. In 2010, the Fund sent out an international press release after every selection round (Spring, Fall and HBF Plus), to announce the Cinema Mondial Tour and report on its activities mid-way and to announce the launch of Boost!, the new partnership with Binger Filmlab and the CineMart. In collaboration with the CineMart, the HBF has also sent out press releases to highlight the selected films (supported by the HBF or presented at the CineMart) screening at important festivals such as Cannes, Locarno, San Sebastian, Venice and Toronto.

- *Supported films at film festivals worldwide*

HBF films enjoy a good reputation not only in Rotterdam, but also far beyond the boundaries of the Netherlands. Thai director Apichatpong Weerasethakul, for example, won a Palme D'Or in Cannes for his film *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIFE*. Cannes also selected *MY JOY* by Sergei Loznitsa for its competition programme and screened both *THE LIGHT THIEF* (Aktan Arym Kubat, Kyrgyzstan) and *A ALEGRIA* (Felipe Bragança and Marina Meliande, Brazil) at the Quinzaine des Réalisateurs. At the festival in Locarno, Chinese filmmaker Li Hongqi won a Golden Leopard for his film *WINTER VACATION*. And in Venice, young Mexican filmmaker Nicolás Pereda took the Orizzonti Prize

for *VERANO DE GOLIAI*, Pablo Larraín's *POST MORTEM* had its premiere in the official competition and Laura Amelia Guzmán and Israel Cárdenas received a Special Mention from the jury for their film *JEAN GENTIL*.

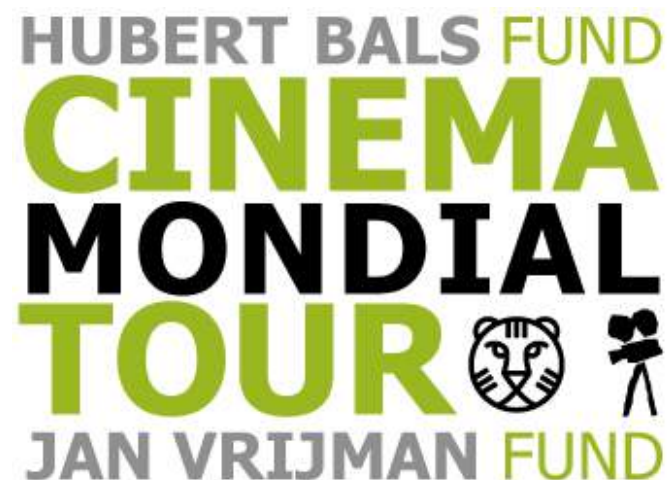
At the festival in Sarajevo, *TILVA ROSH* by Nicola Ležaić was awarded the Heart of Sarajevo Award for Best Film. Finally, the Turkish film *OUR GRAND DESPAIR* by Seyfi Teoman was selected for the prestigious competition in Berlin.

Please refer to the Appendix for a full overview of the international festival circulation of HBF-supported films that were finalised in 2010.

- *Distribution of supported films in the region of origin*

In 2010, IDFA's Jan Vrijman Fund and the Hubert Bals Fund organised their first joint **Cinema Mondial Tour**, a tour by Fund-supported films of a range of African film festivals. With this tour, the funds aim to raise the profile of these films in Africa. In addition, the Funds hope with the tour to promote their work among new, emerging African film talent.

The Cinema Mondial Tour has been successfully received by all partner festivals. Various festivals selected films from the tour to compete in their competitions. A number of the films also picked up awards at festivals, including the Kenyan film *SOUL BOY* and the documentary *CONGO IN FOUR ACTS*.



Winner of the 2010 Palme D'Or in Cannes:

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIFE (Apichatpong Weerasethakul, Thailand, 2010)

The Cinema Mondial Tour allowed festival programmers to easily and cheaply obtain films from their own region, as well as from other regions in the Southern Hemisphere. In addition, most festivals stated that they were very pleased to have their name associated in this way with the prestigious IDFA and IFFR festivals. Generally speaking, the festival programmers were enthusiastic about the quality of the films on offer, which enabled them to give local film professionals access to films from other parts of the world: truly 'world cinema'. In Zanzibar, the Funds also supported the screening of a number of films from the tour in public spaces in Tanzania, as part of the festival's 'outreach' programme.

The Cinema Mondial Tour was introduced to festival audiences in various countries by means of flyers, banners and catalogue advertisements. Representatives of the HBF and the JVF were also present at the festivals in Zanzibar, South Africa, Uganda and Ethiopia. Here, they were able to speak to filmmakers and actively inform them about the work carried out by both Funds.

The biggest challenge that arose in the organisation of the Cinema

ACTIVITIES AND RESULTS 2010 - 2011



SOUL BOY (Hawa Essuman, Kenya, 2010)



CHAQUE JOUR ET UNE FÊTE (Dima El-Horr, Lebanon, 2010)

Mondial Tour was the realisation of suitable subtitles. It was possible to realise English and French-subtitled versions of each film, but it turned out these could only be used in the main festival locations in the cities. For satellite versions for in the countryside, where illiteracy rates are often high and the population often speak a local language or dialect, the only option was a version dubbed into the local language.

It also proved difficult to make clear agreements on the screening of films. The looser organisational structure of many African festivals sometimes impeded communication and control. Also, some festivals were not easy to contact or were only active up to and during the festival period, which made it very difficult to obtain reports.

The Cinema Mondial Tour 2010 - 2011 programme consisted of 12 films, 5 of which were fiction features made with support from the Hubert Bals Fund.

- **SOUL BOY (Hawa Essuman, Kenya, 2010, 60')**

Set in the Kibera district of Nairobi, the film depicts the story of a boy and a girl who set off together to save the soul of the boy's father. Kenyan filmmaker Hawa Essuman has made a sparkling film, with support from German director Tom Tykwer.

- **UNA SEMANA SOLOS (Celina Murga, Argentina, 2008, 110')**

Calm drama portraying a group of rich children who live in a gated community in Buenos Aires. When their parents go away on a journey, they have the place to themselves for a week. Then the little brother of their housekeeper comes to visit, and class differences come to the surface.

- **UN MATIN BONNE HEURE (Gahité Fofana, Guinea, 2006, 75')**

When two Guinean kids cannot manage to find work, despite their inventiveness and creativity, they decide to travel to Europe as aircraft stowaways. Soberly told and moving story based on true events.

- **LE JARDIN DU PAPA (Zeka Laplaine, Congo, 2003, 75')**

Addressing neo-post-colonial relations in Africa, the film depicts a honeymoon trip taken by a French couple which goes wrong when their taxi causes an accident on the way to the hotel.

- **LOVE CONQUERS ALL (Tan Chui Mui, Malaysia, 2006, 90')**

A sensitive and unspoken mood sketch of the inner world of a young woman, who falls into the hands of a big-city lover, who

turns out to be a pimp in Kuala Lumpur.

The Jan Vrijman Fund contributed 7 Fund-supported documentaries (feature length and shorts) to the Cinema Mondial Tour. These JVF titles were:

- CONGO IN 4 ACTS (Dieudo Hamadi, Divita Wa Lusala, Kiripikatembo Siku, DRC, South Africa, 2010, 69')
- GLIMPSE (Dan Jawitz, Alberto Iannuzzi, South Africa, 2005, 26')
- SANTOS (Rupinder Jagdev, Kenya, 2008, 4')
- SEA POINT DAYS (Francois Verster, South Africa, 2008, 90')
- SHUNGU, the Resilience of a People (Saki Mafundikwa, Zimbabwe, 2009, 54')
- TEHRAN HAS NO MORE POMEGRANATES (Massoud Bakhshi, Iran, 2006, 68')
- TISHE! (Victor Kossakovsky, Russia, 2002, 80')

The Cinema Mondial Tour visited 11 festivals in Cameroon, Rwanda, Zanzibar, South Africa, Zimbabwe, Kenya, Ethiopia, Uganda, Senegal, Benin and Burkina Faso. For an overview of the partner festivals and the number of screenings per festival, please refer to page 25. In total, the Cinema Mondial Tour reached an African audience of 32,053 (based on the information available at the time of writing).

- *Supported distribution initiatives and mobile cinema projects*

In 2010, the HBF supported five distribution initiatives in Uganda, Lebanon, Chile, Iraq and Malaysia. As the projects in Uganda, Iraq and Malaysia are currently still being implemented, a final report has not yet been received. Listed below is an overview of the distribution projects that were supported by the HBF and carried out in 2010.

CHAQUE JOUR EST UNE FÊTE – Dima El-Horr, Lebanon (distribution in Lebanon by MC Distribution)

Contribution HBF: €15,000

For a few years now, Beirut has been experiencing an important cultural proliferation, especially in the field of cinema. An abundant production of independent movies of all kinds is being produced, despite the almost total lack of financial and infrastructure resources in the country and the absence of any national

policy of support. However, in most multiplexes in Lebanon, film programming is becoming more and more standardized and there is no network for alternative productions or distribution. Metropolis is one of the only art-house cinemas in Lebanon, in July 2006. Its distribution wing, MC Distribution, is designed to distribute independent (especially domestic) films in Lebanon.

In 2010, the HBF was approached by Metropolis for the distribution in Lebanon of the film *CHAQUE JOUR EST UNE FÊTE*, the debut of Lebanese female director Dima El-Horr, following the premiere of the film at the Arab Film Festival 'Beirut Al Cinema'ia', where it was selected as the opening film. Afterwards the film was released with two prints in two different cinemas where it was screened for 7 weeks, attracting 1,577 admissions. The budget provided by the HBF was used especially for the communication campaign promoting the release of the film.

MANUEL DE RIBERA – Christopher Murray & Pablo Carrera, Chile (distribution in Chile by Jirafa)

Contribution HBF: €10,000

In 2010, the HBF supported the digital release of the film Manuel de Ribera in Santiago de Chile. The project served as a pilot for new distribution models for independent cinema by using digital screening formats as a way to reduce costs and avoid the dominating position of (foreign) distributors. By establishing a partnership directly with the exhibitor, the producer of the film would be more in control of the distribution and would eventually receive a larger percentage of the revenue. Also, the producer wouldn't have to make a 35mm print, thereby substantially reducing distribution costs and reserving more budget for the marketing campaign around the release of the film.

MANUEL DE RIBERA is the first feature film by Christopher Murray and Pablo Carrera. Following its world premiere at the IFFR, Manuel de Ribera was screened at major film festivals worldwide, including Toulouse, Munich, Buenos Aires and Göteborg. One week after winning the Best Chilean Film Award at the Sanfic festival in Santiago, the film was released in one cinema in Santiago, where it was screened on Blue Ray for a period of 28 days with three shows a day. Despite a hefty publicity campaign using social

media especially, the audience numbers attending the screenings was disappointing: 323 admissions only. Lessons learned from this experience were that it is necessary to premiere in more than one venue simultaneously and that publicity through social media alone is not enough to attract large audiences.

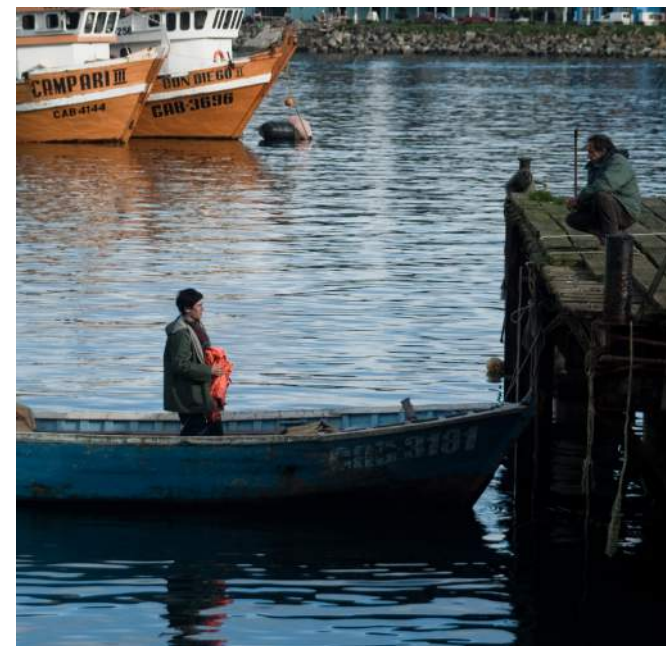
Three distribution projects that received support in 2010 have not yet been finalized and will therefore not be included in the report. These are:

YEAR WITHOUT A SUMMER – Tan Chui Mui, Malaysia (distribution in Malaysia by DaHuang Pictures)

Contribution HBF: €15,000

The release of independent films in Malaysia is plagued by political and economical issues. Independent filmmakers cannot rely on the government for support and must find alternative ways to fund the release of their film if it is ever to be seen by a Malaysian audience. All films screened in Malaysian cinemas are subject to entertainment tax. The government collects 25% of the total box office takings. Local films are exempt from this law. However, in order to qualify as a local film, the film must contain at least 70% Malay language. Independent films, which tend to focus on a multilingual feature with a multiethnic cast and characters, are disqualified from exemption of the entertainment tax. With limited screenings and audience numbers causing dismal box office figures, the entertainment tax is a huge burden on filmmakers.

Tan Chui Mui is a young Malaysian filmmaker of Chinese origin. Her film *YEAR WITHOUT A SUMMER* was supported by the HBF for digital production in 2009. As the film includes a multiethnic cast and the director herself is Chinese-Malaysian, the film did not qualify as a 'local' film and was therefore not exempted from the national tax law. As government support for the distribution of the film was lacking, the HBF was therefore requested to support the theatrical release of the film in Malaysia, as well as a tour of the film throughout Malaysia, where the film would be screened at places such as schools, municipal, assembly halls and village halls. In total, the producers hope to attract an audience of more than 2,000 people. The project will be finalized in the course of 2011. A report will therefore be included in next year's annual report.



VERANO DE GOLIAT (Nicolás Pereda, Mexico, 2010)



MANUEL DE RIBERA (Christopher Murray & Pablo Carrera Chile, 2010)



QARANTINA (Oday Rasheed, Iraq, 2010)

Amakula Mobile Cinema – Amakula Kampala International Film Festival, Uganda

Contribution HBF: €15,000

The Amakula Kampala International Film Festival started as an annual film festival in 2004. Since then it has grown to an important platform for independent film in East Africa, attracting local and regional audiences. The Amakula Mobile Cinema was established in response to the difficulty of attracting audiences for the festival outside the capital, Kampala, due to financial and social barriers. This tour screens films from the festival throughout the country and reaches people in their own localities. The Amakula Mobile Cinema, consisting of a van equipped with video projection equipment and a team of 3, shows a selection of films during 3 two-week tours around the country. The films will be translated live into local languages. Screenings will be held in village centres and market places, attracting broad audiences, but will also be organized in collaboration with local community organisations in schools and community centres. The Amakula Mobile Cinema has prepared a programme of films specifically for mobile cinema purposes, which will be translated live into local languages. In addition to locally and regionally produced films, the programme will also include the Forget Africa series (supported by the HBF) and films from the Cinema Mondial Tour. The project runs until November 2011. A report on this project will therefore be included in next year's HBF annual report.

QARANTINA – Oday Rasheed, Iraq (distribution in Bagdad by Enlil Film & Art)

Contribution HBF: €15,000

Iraqi cinema began in the 1940s with the production of social dramas and romantic comedies, and was considered second in regional importance to Egyptian cinema. Local cinemas had their heyday before the 1958 revolution and movie revenues flourished, benefitting both filmmakers and cinema owners. After the rise of the Baath Party, cinemas became state-owned, censorship became the standard and revenues flowed to the government. Now, post-sanctions and post-war, most cinemas have succumbed to neglect and closed their doors. There is no current evaluation or study of the release of independent film in Baghdad or Iraq.

In 2009, the HBF supported the film QARANTINA by Iraqi director Oday Rasheed, with a contribution toward the postproduction of the film. In 2010, the Fund was asked for support for the national release of Qarantina at the National Theater in Baghdad, to an audience of up to 5,000. To attract many people from all communities, no entrance fee would be charged. In addition, the producers wanted to combine the screenings with a research and statistics survey. Once completed, the study will be presented to the local authorities in order to lobby for more government support for film production and distribution in Iraq. Due to problems with the technical facilities at the theatre in Bagdad, the release of the film was delayed and is executed in the course of 2011. A report on the project will therefore be included in next year's annual report.

• Distribution of HBF-supported films in the Benelux

In return for this investment, the HBF asks for the Benelux rights to all projects realised that have received support for post-production or for digital production. In 2010 - 2011, the HBF received the Benelux rights to 23 titles. The HBF keeps an accurate record of at which festivals in the Benelux these films are screened. Apart from DVD releases, in 2010 an audience of 346,251 was reached through the various distribution channels listed below.

In 2010, a total of 10 HBF-supported films screened throughout the year in various cinemas throughout the Netherlands, including at the Latin American Film Festival in Utrecht; World Cinema Amsterdam in Rialto; Smart Cinema and at the Eye Institute in Amsterdam. Here, they attracted 843 viewers.

ACTIVITIES AND RESULTS 2010 - 2011

In addition, a record number of titles (27) was issued by the IFFR's DVD label, Tiger Releases – 21 of these were HBF titles. Two DVD boxed sets were also released: the YOUNG MALAYSIA boxed set (5 HBF titles, including Ho Yuhang's RAIN DOGS AND AT THE END OF DAYBREAK). To mark the 40th anniversary of the IFFR, a special jubilee boxed set, consisting of 10 titles, was also released. 5 of these were HBF titles. The total number of units of all HBF titles released on DVD was 28,500.

In cooperation with Dutch daily *de Volkskrant*, in 2010 the IFFR released its successful, second Volkskrant/IFFR boxed set, containing five titles, including two HBF titles: AGUA FRIA DE MAR and SOUL BOY. The total number of units was 3,000 boxed sets.

Since December 2009, the IFFR has also had its own YouTube channel, on which a number of HBF titles can be seen throughout the year. During the IFFR in 2011, there were daily premières in the Bright Future programme, among which were HBF titles LUCIA (Niles Atallah, Chile) and QARANTINA (Oday Rasheed, Iraq). In total, the HBF titles on the YouTube channel attracted 6,402 viewers.

Since January 2009, there are also some 40 HBF titles on Cinemalink.tv, distributor Cinemien's VOD portal, which allows people to stream films in return for a fee. Prior to IFFR 2011, an 'affiliate tool' was developed, which allows these Cinemalink titles, which screened at the IFFR, to be streamed on the IFFR website. This means HBF titles purchased by distributors, such as TEZA (Haile Gerima, Ethiopia) and EL CUSTODIO (Rodrigo Moreno, Argentina) can be watched on the festival website. Video-on-Demand is however still at a very early stage in its development in the Netherlands: only 6 viewers watched the films offered on Cinemalink.tv in 2010.

Each year during the IFFR, the NPS [former Dutch public broadcasting body] selected new titles for broadcast. This cooperation came to an end in June 2010 owing to cutbacks, which saw the NPS become part of the NTR [the new Dutch public broadcasting body]. The NPS broadcast five HBF titles from April 2010 to March 2011, including GIE (Riri Riza, Indonesia) and SANGRE (Amat Escalante, Mexico). In total, these films were seen by 339,000 people.

For a detailed overview of the distribution of HBF titles in the Benelux, see page 48.



IFFR Open Air, Rotterdam, September 2010

ACTIVITIES AND RESULTS 2010 - 2011

Results

- *Contributing to the national, regional and international visibility of supported films*

In order to assess the visibility of supported films at national, regional 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. As distributing a film within a particular region or country involves many different local players, getting an insight into the worldwide distribution situation of each film is a very difficult undertaking. Looking at the sales of distribution rights for each film, however, gives a reasonably good indication of its distribution at a national, regional and international level.

The table below show the results of the circulation of supported films in 2009 and 2010 at national, regional and international festivals, as well as the sales of distribution rights. For a more detailed overview of each of the individual films circulating in 2010, please refer to the Appendix. Please note that most films take about eighteen months to circulate the festivals and sell their distribution rights. Therefore, the 2010 figures include certain films that were completed in 2009, but which were still active on the circuit in

2010. The same applies to films that might have been completed in 2008, but were still circulating in festivals in 2009.

Early 2011, the HBF send out an update request to the filmmakers whose films were completed and circulated the festivals in 2009 and 2010. Based on the responses received, 66 HBF-supported films were selected 718 times at festivals worldwide in the course of 2010, compared to 63 films that accounted for 672 festival selections in 2009. Of the total festival circulation in 2010, only 7% concerned national festivals; 16% involved screenings at regional festivals and a mere 77% concerned screenings at international festivals. These figures were more or less similar in 2009.

Looking at the regional differences, Asian and Latin American films seem to do especially well within their own region, which can also be explained by the relatively large number of smaller film festivals within these regions compared to other parts of the world. Films such as Paz Fabrega's debut AQUA FRIA DE MAR (Costa Rica) enjoyed an extensive festival circulation, both regionally and internationally. Following its premiere in Rotterdam in 2010 (where the film won a Tiger Award), the film screened at 13 festivals in the region (although not in Costa Rica itself) and travelled to 35 festivals around the world, receiving more than 6 regional and international awards.

Of the African films circulating the festivals, 8% had a national festival release in 2010, which represents a significant increase to the 1% in 2009. Still, given the limited number of film festivals in Africa, most African films find their audiences outside their own region and mainly circulate in the international film festival circuit. Through the Cinema Mondial Tour, the HBF hopes to contribute to the visibility of African films also within their own region and country. A good example is the Kenyan film SOUL BOY by Hawa Essuman, which screened at 7 film festivals throughout Africa as part of the Cinema Mondial Tour and also circulated at more than 30 film festivals outside Africa.

As one can see in the figure on below, the sales of distribution rights has increased significantly in 2010. HBF-supported films sold their distribution rights 414 times in 2010, as against 187 in 2009. The largest percentage concerns sales to international territories. Compared to other parts of the world, films from Latin America, Asia and Eastern Europe often seem to find distribution within their own region as well.

Sales Distribution Rights

Films from	Africa		Asia		Latin America		Middle East		Eastern Europe		Total	
	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010
Number of sales distribution rights HBF films	15	27	61	133	38	139	60	87	13	28	187	414
% sales national distribution rights	7%	7%	8%	7%	13%	9%	8%	6%	8%	7%		
% sales regional distribution rights	7%	7%	11%	15%	32%	24%	7%	7%	23%	29%		
% sales international distribution rights	87%	85%	80%	78%	55%	67%	85%	87%	69%	64%		

Festival circulation HBF-supported films

Films from	Africa		Asia		Latin America		Middle East		Eastern Europe		Total	
	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010
Number of HBF films circulating at festivals	6	5	25	27	16	18	11	11	5	5	63	66
Number of festivals that selected these films	67	48	181	306	156	212	191	92	77	60	672	718
% national festival circulation	1%	8%	6%	8%	6%	10%	4%	3%	8%	2%	5%	7%
% regional festival circulation	9%	10%	28%	18%	17%	18%	7%	3%	14%	17%	16%	16%
% international festival circulation	90%	81%	66%	74%	77%	71%	89%	93%	78%	82%	79%	77%
Total number of Awards	12	10	22	31	36	39	32	18	27	4	129	102

ACTIVITIES AND RESULTS 2010 - 2011

• *Contributing to distribution initiatives on a local and regional level*

In 2010, the HBF supported five distribution projects, including four releases of individual films within the country of origin and one mobile cinema project. Of the projects supported, only two were also implemented in 2010; the others were postponed to 2011. These two projects attracted a total audience of 2,400. Comparing averages per project in 2009 and 2010 (see table below), it seems that a larger audience was reached in 2009 with the distribution projects supported by the HBF, although this could change as soon as further data on the other projects becomes available. The HBF also contributed to the local and regional distribution of independent films through the launch of the **Cinema Mondial Tour**.

Results Cinema Mondial Tour 2010

Cinema Mondial Tour 2010	Country	No. of films screened	No. of screenings	Public reached
Ecrans Noir	Cameroon	5	n/a*	n/a*
Rwanda Film Festival	Rwanda	8	8	1
Zanzibar Int. Film Festival	Tanzania*	8	16	2,725
Durban Int. Film Festival	South Africa *	2	6	874
Zimbabwe Int. Film Festival	Zimbabwe	12	n/a *	n/a *
Kenya Int. Film Festival	Kenya*	12	30	20
Ethiopia Int. Film Festival	Ethiopia*	8	8	3,5
Amakula Kampala	Uganda	7	7	381
Festival des Quartiers	Senegal*	5	10	700
Quintessence	Benin*	6	12	2,873
Fespaco	Burkina Faso*	2	4	n/a*
TOTAL		75	101	32,053
1st and 2nd column DAC list				
* Partner countries Ministry of Foreign Affairs				
n/a * No data available				

Travelling to 11 different festivals throughout Africa with a package of 12 HBF or JVF supported films, the tour reached an audience of 32,053 people across the continent. The participating festivals differed largely in terms of size and outlook, ranging from small local festivals, such as in Cameroon, to internationally renowned festivals such as in Durban. All the festivals made their own selection of the films from the Cinema Mondial Tour they wanted to screen. This meant that some festivals selected all 12 films, others only 2. All of this contributed to a diverse audience across the participating festivals. In total, an average of 7 Cinema Mondial Tour films were screened per festival, with an average of 9 screenings in total.

As shown in the table below, the largest audience attendance was in Kenya, as the festival there included several educational screenings, which were attended by large numbers of students.

• *Contributing to stimulating regional public debate*

Film can be a powerful medium with which to address current socio-political topics and open up critical debate about controversial issues within a particular region. Compared to (some) documentaries, political criticism of social comment in fiction films is often present only implicitly, forming the backdrop against which the story is set. Sometimes the commentary of the filmmaker is so subtly interwoven in the film that not all audiences will pick up the underlying message. Hence, the public debate these films generate depends much on the context in which they are screened and the

audiences they address. In 2010, the HBF supported several film projects that addressed controversial issues in their respective countries, in both implicit and explicit ways:

Within the context of the 'Arab Revolution' that ignited in early 2011, the HBF supported several projects in 2010 that responded to socio-political unrest in the Arab world. The film *HAWI* by Ibrahim El-Batout from Egypt, for example, portrayed a critical and sombre image of three ex-convicts just released from a twenty-year sentence. The won an award for Best Arab Film at the Doha Tribeca Film Festival and had its European premiere at the IFFR. Filmmaker Ibrahim El-Batout was present at the festival and the CineMart (with his new project). As the revolution took place simultaneously with the IFFR, audiences were keen to hear from the filmmaker

Supported distribution initiatives in 2009

Distribution projects in	Africa		Asia		Latin America		Middle East		Eastern Europe		Total		% DAC - and partner countries
	2009		2009		2009		2009		2009		2009		2009
	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	Film
Number of applications received	3	0	7	1	6	1	2	1	0	0	18	3	38%
Number of projects selected	0	0	3	1	1	1	0	0	0	0	4	2	33%
Results projects supported in financial year													
Number of films screened	0	0	1	0	1	14	0	0	0	0	2	14	
Number of screenings	0	0	n/a	0	n/a	n/a	0	0	0	0	n/a	n/a	
Audience attendance	0	0	27000	0	10470	80800	0	0	0	0	37470	80800	

Film= Release individual film; MC= Mobile Cinema projects

Supported distribution initiatives in 2010

Distribution projects in	Africa		Asia		Latin America		Middle East		Eastern Europe		Total		% DAC - and partner countries
	2010		2010		2010		2010		2010		2010		2010
	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	Film	MC	
Number of applications received	0	1	3	1	5	0	3	0	1	0	12	2	36%
Number of projects selected	0	1	1	0	1	0	2	0	0	0	4	1	40%
Results projects supported in financial year													
Number of films screened	0	0	0	0	1	0	1	0	0	0	2	0	
Number of screenings	0	0	0	0	84	0	13	0	0	0	97	0	
Audience attendance	0	0	0	0	323	0	2077	0	0	0	2400	0	

Film= Release individual film; MC= Mobile Cinema projects

what his experiences were and to what extent the subjects addressed in the film related to what was happening in Egypt. Prior to coming to Rotterdam, Ibrahim El-Batout shot material at Tahrir Square for his next documentary on the Egyptian revolution. The HBF also supported the film project *CACTUS FLOWER* (Hala Elkoussy, Egypt) in the Fall 2010 selection round with a contribution toward the script and project development of the film. *CACTUS FLOWER* addresses the problematic position of young independent women in contemporary Egyptian society. The film is set against the backdrop of contemporary Cairo, where the summer heat and underlying social unrest contribute to the oppressive atmosphere in the story. Due to the changes of the political situation in Egypt since the beginning of 2011, the topicality of the subjects addressed in the film has increased dramatically.

The HBF also supported two films that addressed the traumas inflicted upon Sri Lankan society by decades of civil war. Through three parallel stories about ordinary people attempting to live a normal life in spite of the tragedies of war, *FLYING FISH* by Sanjeewa Puspakumara painfully portrays the spiritual decay of a society in the wake of a civil war that lasted more than two decades. The film premiered in Rotterdam in January 2011 and was nominated for a Tiger Award. After Rotterdam, the film will screen at major film festivals worldwide. The HBF also contributed to the script and project development of another film from Sri Lanka dealing with the tragedies of civil war. *WHILE WAITING FOR YOU* by Prasanna Vithanage tells of the devilish dilemma faced by a father who is forced to impregnate his own daughter to save her from being recruited as child soldiers. The film is expected to be completed in the course of 2011.



HAWI (Ibrahim El-Batout, Egypt, 2010)

3. OPENING UP AND CONNECTING NETWORKS

The work of the HBF does not stop at financial support. The Fund also plays an active role as a mediator, informing and advising filmmakers on other potential financiers and introducing them to other funds, markets and festivals. The HBF sees the exchange of knowledge and ideas as a core task.

Activities

- *Clearing-house function*

During the 40th edition of the **International Film Festival Rotterdam**, the HBF has been very actively involved in various activities to inform and promote the work of the HBF and to mediate between supported projects from developing countries and the international industry present. The Fund organized two public presentations highlighting its work, including a panel discussion with other international film funds (see picture below). Additionally, the HBF organized a more informal talk with Laura Amelia Guzman (Dominican Republic), who has been supported several times in the past and shared her experiences with other filmmakers

about practical matters such as filing an application, contracts etc. Both events were well attended by an active audience of young filmmakers from around the world.

This year, the HBF also sent out a 'meeting request' form to all the filmmakers that had a (short or feature-length) film at the festival and were visiting from one of the countries in which the Fund works. This resulted in an increase of one-on-one meetings (around 60) with these filmmakers during the festival, through which the HBF could provide detailed information about its work and funding opportunities.

In addition to these consultations, the HBF also actively participated in the CineMart and the Rotterdam Lab. The HBF also hosted one of the well-attended breakfasts at the CineMart, where the Fund made a public presentation of its work to an industry audience of over 250 people.

At the Raiding Africa Day, the HBF organized and moderated a panel discussion about film workshops and training initiatives in Africa. For this panel, the Fund had invited Peter Rorvik of the Durban International Film Festival (South Africa), filmmaker Caroline

Kamya (Uganda), CPH: DOX director Tine Fischer (Denmark) and filmmaker Jenna Cato Bass (South Africa) to talk about their experiences and give recommendations regarding initiatives in the field of film training for emerging African talent.

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 cooperations and the exchange of knowledge with festivals and organisations from developing countries. The organisers are able to profit from the HBF's international network and knowledge. And in return, the Fund learns more about the local industry and about the filmmakers and networks there. During the period 2010 - 2011, representatives of the HBF (HBF staff and committee members) were present at:

- **Buenos Aires Festival Internacional de Cine Independiente** (Argentina): Participation at the Buenos Aires Lab and the Puentes workshops organised by the European Audiovisual Entrepreneurs (EAVE)
- **Festival de Cannes** (France): Participation at the Marché du Film



Panel discussion 'Meet the Funders' with the World Cinema Fund, Hubert Bals Fund and ACP Films.

ACTIVITIES AND RESULTS 2010 - 2011



CineMart participants: *Bull Down!* (Gabriel Mascaro, Brazil)



Meetings at the CineMart

- **Golden Apricot International Film Festival** (Armenia): Participation at the Directors Across Borders workshops
- **Zanzibar International Film Festival** (Tanzania): Festival participation (represented by the Jan Vrijman Fund) in the context of the Cinema Mondial Tour
- **Durban International Film Festival** (South Africa): Participation at the Durban FilmMart, (presentation HBF Award) and the Berlinale Talent Campus. Also in the context of the Cinema Mondial Tour
- **Locarno International Film Festival** (Switzerland): Participation at the Open Doors market (focus on Central Asia)
- **NETPAC Imaging Asia Conference** (India): Participation at the 20th anniversary of the Network for the Promotion of Asian Cinema
- **San Sebastian International Film Festival** (Spain): Participation at the Cine En Construcción
- **Pusan International Film Festival** (South Korea): Participation at the Pusan Promotion Plan (now called: Asian Project Market)
- **Abu Dhabi International Film Festival** (United Emirates): Participation at the SanadLab.
- **Carthage Film Festival** (Tunisia): Participation at the Producers Network
- **Amakula Kampala International Film Festival** (Uganda): Festival participation (in the context of the Cinema Mondial Tour)
- **Ethiopian International Film Festival** (Ethiopia): Participation at the festival (in the context of the Cinema Mondial Tour) and in seminar on international film funding
- **Goa Film Bazaar** (India): Participation at the Goa Film Bazaar and presentation of HBF Award.
- **Dubai International Film Festival** (United Emirates): Participation at the Dubai Film Connection
- **Berlinale Internationale Filmfestspiele** (Germany): Participation at the Berlinale Talent Campus

At several of these festivals, the fund was asked to take part in panel discussions or public presentations on its work – for example in Buenos Aires, Cannes, Armenia, Durban, New Delhi, Pusan, Dubai, Ethiopia and Berlin. These presentations were always well

attended by filmmakers and proved to be an effective way for the fund to reach out to new talent. It is often the case that a public presentation in one country directly results in an increase in applications from that country in the next selection round.

In addition, the HBF also sponsored two initiatives aimed at bringing together local film professionals with the international industry in Ethiopia and Indonesia. These were:

Seminar on International Film Funding, Ethiopian International Film Festival, Ethiopia

Contribution HBF: €1,500 (as part of the Cinema Mondial Tour budget)

On the occasion of the 5th Ethiopian International Film Festival, the HBF contributed to the organization of a (half-day) symposium on ‘The Role of Fund Organisations in Film Development’ in Addis Ababa on 1 December 2010. The symposium consisted of presentations and discussions with representatives of the Hubert Bals Fund and the Ministry of Culture and Tourism of Ethiopia. The event was well attended. Around 25 young and emerging film professionals from Ethiopia were present at the symposium, many of whom had never been introduced to the possibilities of international film funding. The HBF provided a modest financial contribution of €1,500 towards the logistic organization of the event.

Film Industry Forum, Jakarta International Film Festival, Indonesia

Contribution HBF: €2,000

In the fall of 2010, the HBF received an urgent call for help from the Jakarta International Film Festival in Indonesia. Due to sudden withdrawal of sponsors, the continuity of the festival was suddenly seriously in jeopardy. The Jakarta International Film Festival has been a long-standing partner of the HBF and the IFFR. To underline this partnership and express its concern for its continuity, the HBF provided a modest contribution of €2,000 to the Film Industry Forum of the festival. The Film Industry Forum brought together industry representatives from around the world to discuss the international position of Indonesian film with film professionals from Indonesia and the local infrastructure needed to support the industry.

- *Filmmakers participating at the IFFR and CineMart*

At the IFFR 2011, 27 HBF-supported films were presented in the festival programme, represented by 25 filmmakers. The HBF contributed to their travel and accommodation expenses. Several other HBF-supported filmmakers were also present at the IFFR with a short film or another feature that did not receive HBF-support. Altogether, 43 HBF-supported filmmakers attended the festival. For an overview of the filmmakers present at the festival, please refer to page 42.

Also, three HBF-supported projects were presented at the 28th CineMart, the coproduction market of the IFFR. This year's selection included three HBF-supported films: *BULL DOWN!* by Gabriel Mascaro (Brazil), *KARMA POLICE* by Visra Vichit-Vadakan (Thailand) and *TREE SHADE* by Pedro Gonzalez-Rubio (Mexico). The HBF contributed to their accommodation and (part) of their travel expenses, as well as that of the two producers that participated in the Rotterdam Lab with a HBF-supported project: Jenna Cato Bass (producer/director of *TOK TOKKIE*, South Africa) and Tom Rowland Reese (producer of *CONFUSION NA WA* (Kenneth Gyang, Nigeria)).

During the IFFR, the HBF also hosted a HBF Dinner for the participating (HBF-supported) filmmakers at the festival, as well as the members of the selection committee and the funds' financiers. For the filmmakers, this is an informal and relaxed way to meet colleagues from different regions and exchange ideas and network.

- *Stimulating co-productions between developing countries and the rest of the world*

In 2010, for the fifth time the committee selected four projects to participate in the HBF Plus programme. With this programme, the HBF brings filmmakers who have previously received support from the HBF into contact with Dutch producers. HBF Plus offers Dutch producers an opportunity to collaborate on international productions, enabling the Fund to also provide financial support to HBF projects during the production phase. HBF projects that have a Dutch co-producer can submit a special application to the Netherlands Film Fund.

In 2010, the following projects were selected:

- *DE JUEVES A DOMINGO* – Dominga Sotomayor, Chile (Dutch producer: Circe Films, Amsterdam)
- *SOLO* – Guillermo Rocamora, Uruguay (Dutch producer: Volya Films, Rotterdam)
- *TANTA AGUA* – Ana Guevara and Leticia Jorge, Uruguay (Dutch producer: IDTV Films, Amsterdam)
- *VILLEGAS* – Gonzalo Tobal, Argentina (Dutch producer: NFI Productions, Rotterdam)

For a more detailed description of these projects, please refer to page 37.

- *Promoting the participation of films to co-production markets and festivals*

Apart from the participation of HBF-projects at the CineMart, the HBF advises other international coproduction markets and promotes the films it has supported at these platforms. However, such advice is usually given informally and often indirectly. In 2010, such (informal) advice was given to coproduction markets such as the Durban FilmMart (Durban International Film Festival).

As is clearly demonstrated in the overview on page 24, most HBF-supported films enjoy wide festival circulation – both regionally and internationally. HBF's involvement in these projects often helps them to attract further financing and (international) partners, which increases their chances on the international market. Often, these projects are then presented at international coproduction markets worldwide, which contributes to their visibility in the market. Most of the HBF-supported films eventually premiere at an internationally important (A-listed) film festival, where they sometimes even receive awards. Because of this, these films are usually picked up by other A/B-listed festivals worldwide and often circulate widely on the festival circuit. The involvement of the HBF is crucial, but is also part of a larger industry that further promotes these films at an international level.



Yulene Olaizola (director of *PARAÍSO ARTIFICIALES*, Mexico, 2011)



Sanjeeva Pushpakumara (director of *FLYING FISH*, Sri Lanka, 2011)



Sivaroj Kongsakul (director of *ETERNITY*, Thailand, 2010)

- *Collaboration with other funds and institutions*

Since 2009, the HBF has worked closely together with the Jan Vrijman Fund. Together with the JVF, the HBF initiated the Cinema Mondial Tour in Africa. Also, the funds occasionally join forces in their search for additional funding. This collaboration has resulted in an active exchange of information about projects, policy and fund-raising possibilities.

For the second time, the HBF organized the annual Film Fund Meeting at the IFFR. At this meeting, international film funds working in similar territories as the HBF come together to update each other on their policies and practices and to discuss potential ways of collaborating. This year, the following funds were present: World Cinema Fund (Germany), Balkan Fund (Greece), Sanad Film Fund (Abu Dhabi), Jan Vrijman Fund (the Netherlands), Asian Cinema Fund (South Korea), ACP Film (Brussels), MEDIA Mundus (Brussels) and the yet-to-be-established Sørfund (Norway). A second meeting will be organised by the HBF in Cannes 2011.

During the IFFR, the HBF also co-hosted a meeting with the DOEN-Foundation on alternative distribution initiatives in Africa. The participating organisations at the meeting were the Hivos Culture Foundation, DOEN Foundation, Cinetoile Network, Solar Cinema, Jan Vrijman Fund and the HBF. The aim of the meeting was to inform each other of current activities and initiatives in the field of distribution in Africa and to explore possibilities for further collaboration.

- *Collaboration with the Netherlands Embassies*

Early in 2011, the HBF sent out a mailing to all the Netherlands Embassies based in countries in which the Fund has supported projects. Each Embassy was addressed individually and informed about the work of the Fund and the projects that were supported in that country in 2010. A mailing went out to 23 different Embassies. The HBF received positive responses from several cultural attachés and was also informed about the film activities organised in their respective countries, such as Dutch film festivals in Cuba and Buenos Aires that were organized (partly) by the Embassies.



Screening the Cinema Mondial Tour programme at the Ethiopian International Film Festival in Addis Ababa, November 2010

Results

- *Connecting filmmakers from developing countries to the international film industry*

As stated above, the HBF's financial involvement in a film project often works as a 'quality kite mark', which helps filmmakers and producers attract further finance on the international market. In the questionnaire handed out in 2008 to all filmmakers supported by the HBF, 90% mentioned that the involvement of the HBF had generated interest in their project from potential partners. Films that have been realised with HBF's support screen annually at the IFFR. In 2010, a total of 27 films were included in the HBF Harvest section. Given the great number of sales agents and distributors at the IFFR, presenting the HBF Harvest in Rotterdam enhances these films' chances of further distribution.

This year, 43 HBF-supported filmmakers attended the IFFR (of which 12 women and 31 men), where they were offered the opportunity to network at various industry events during the festival. Three HBF-supported projects were selected at this year's CinéMart, and two producers connected to HBF-supported projects that participated in the Rotterdam Lab. This provided the filmmakers and producers connected to these projects with a valuable

opportunity to connect with and present their work to industry delegates from around the world.

Another concrete 'matchmaking' result in 2010 was the HBF's selection of four projects for the HBF Plus programme. The HBF Plus scheme has been designed especially to stimulate creative and financial co-productions between HBF-supported projects and Dutch producers. In addition to the financial benefits of the HBF Plus scheme, the programme also represents an excellent opportunity for filmmakers from developing countries to expand their networks and exchange knowledge with international co-producers. The programme has proven extremely successful in looking at the great number of HBF Plus-supported films that premiere at prestigious film festivals worldwide. In 2010, HBF Plus-titles *THE LIGHT THIEF* (Aktan Arym Kubat, Kyrgyzstan – Dutch producer: Volya Films) premiered in Cannes' Quinzaine and *OUR GRAND DESPAIR* (Seyfi Teoman, Turkey – Dutch producer: Circe Films) was selected for Berlin's official competition. As a result, the HBF Plus programme is becoming more popular every year, resulting in a total of 16 applications in 2010 (as against 11 in 2009), of which only four could be selected. The HBF actively mediates between filmmakers and Dutch producers by publishing the HBF Plus Guide

during the IFFR and updating the list of eligible projects after each selection round.

A new way of introducing emerging talent to the international industry is through the Cinema Mondial Tour. Alongside its aim to increase the visibility of HBF and JVF-supported films in Africa, the Cinema Mondial Tour also seeks to reach emerging African filmmakers and inform them of international funding opportunities for their film projects. To this end, the Funds actively promote the tour and their work at partner festivals through special banners, flyers, screening logos and advertisements in festival catalogues. As the tour started in the early summer of 2010, the first effects of this approach will become visible in 2011.



Filmmakers at the HBF Dinner

ORGANISATION

Rutger Wolfson, *Festival Director*

Janneke Staarink, *Business Director*

Hubert Bals Fund Office

Iwana Chronis, *Manager Hubert Bals Fund*

Janneke Langelaan, *Coordinator Hubert Bals Fund*

Hubert Bals Fund Committee 2010

Iwana Chronis, *Manager Hubert Bals Fund, Chair*

Ludmila Cvikova, *Programmer IFFR*

Jan Pieter Ekker, *film critic*

Marit van den Elshout, *Manager CineMart and Head of Industry IFFR*

Emile Fallaux, *former Editor-in-Chief Vrij Nederland magazine and former director IFFR*

Simon Field, *producer and former director IFFR*

Peter van Hoof, *Programmer IFFR*

Erwin Houtenbrink, *former Programmer IFFR*

Ilse Hughan, *producer and co-Director Buenos Aires Lab*

Juliette Jansen, *Programmer and Distribution Officer IFFR*

Jannie Langbroek, *former purchaser documentaries, drama and features for the VPRO broadcaster*

Janneke Langelaan, *Coordinator Hubert Bals Fund*

Dicky Parlevliet, *Programmer IFFR*

Rada Sestic, *Programme Advisor IFFR*

Ineke Smits, *filmmaker and producer*

Gerwin Tamsma, *Programmer IFFR*

Jacobine van der Vloed, *Senior Coordinator CineMart and Rotterdam Lab*

Rutger Wolfson, *Festival Director IFFR*

Gertjan Zuilhof, *Programmer IFFR*

Guest reader Fall Selection Round 2010:

Jyoti Mistry, *Professor at the Wits School of the Arts: Film and Television Division, South Africa*



Networking at the IFFR

SCRIPT AND PROJECT DEVELOPMENT

ARAL

Ella Vakkasova (f), Uzbekistan | Contribution HBF: €10.000

A poetic coming of age story of a teenage boy from the shores of the disappearing Aral Sea set in Central Asia during the last year of the USSR. His emotionally detached father sends him to a big city to sell melons. His unlikely friendship with a lonely old man in the big city brings him closer to understanding the true nature of the vanishing sea inside every one of us.

BETOK

Sherman Ong (m), Malaysia | Contribution HBF: €10.000

Ah Ping is a Chinese worker who slaughters pigs for a living at an abattoir in a small town in Malaysia. Every day he goes for lunch at his favorite chicken rice stall, which also allows him to see his sweetheart, Suhaila Mei Ma, a Muslim Chinese. Through a strange twist of fate, Ah Ping ends up marrying Suhaila's sister instead. He is trapped, and so is she, and when they finally rebel against their circumstances all that awaits them is a tragic fate.

BULL DOWN!

Gabriel Mascaro (m), Brazil | Contribution HBF: €10.000

Amidst the arid landscape of northeast Brazil, the 'Vaquejada' marks times gone by when cowboys proved their valour through throwing bulls down by their tails. Bull Down! weaves a sensorial web of desires amidst the rapid economic development of the region, set against the backdrop of this festive event.

CACTUS FLOWER

Hala Elkoussy (f), Egypt | Contribution HBF: €9.000

This is S's last week in Cairo, which she will be leaving for an unknown destination. An exceptional heat wave has a hold on the city. Demonstrations and street riots are a daily occurrence, making movement from one place to another very difficult. In a city at a literally and metaphorically boiling point, her journey collides with the journeys of the rest of the characters in the film.

CONURBANO

Gregorio Cramer (m), Argentina | Contribution HBF: €10.000

Conurbano is a fiction story based on historic facts around the man and women that were captives by the indigenous tribes in Argentina in the 1860's. It is also about the cultural shock that implied for both sides.

DOS DISPAROS

Martín Rejtman (m), Argentina | Contribution HBF: €10.000

Mariano, a teenager of around 16, finds a gun in his house and out of the blue shoots himself twice. He survives. Mariano's family tries to cope with this. But there seems to be no reason for Mariano's action.

GERMANIA

Maximiliano Schonfeld (m), Argentina | Contribution HBF: €10.000

The farm animals of a Volga Deutsche family in Entre Rios are being decimated by an unknown plague. The Mother and her teenage children: Miguel and Alejandra, prepare themselves to leave the village.

IBN BATTUTA

Tariq Teguia (m), Algeria | Contribution HBF: €10.000

Referring to the legendary Ibn Battuta (who lived in the 14th Century), this film is set in the present and follows the reporter Ibn Battuta in his travels through the Arab world, looking for its shared cultural identity. The film follows his chase of ghosts and specters across Algeria, Greece, Lebanon and Iraq.

KARMA POLICE

Visra Vichit-Vadakan (f), Thailand | Contribution HBF: €10.000

Bangkok 2013. A Buddhist monk detective solving religious crimes uncovers a government secret involving the Thai Space Agency and their program to send the first Thai citizen into outer space.

MAI MORIRE

Enrique Rivero (m), Mexico | Contribution HBF: €10.000

Chayo returns to her hometown to take care of her grandmother. This is Xochimilco, a place of incomparable beauty that has some characteristics almost extinct in the present civilization. In deciding what she wants from life, Chayo goes beyond the established morals and makes the biggest sacrifice that a mother can make.

MARUSTALI

Geethu Mohan Das (f), India | Contribution HBF: €10.000

The film deals with a woman from a tribal community whose personal tragedy takes her and her child on a journey by crossing the desert tract, Marustali.

MELAZA

Carlos Lechuga (m), Cuba | Contribution HBF: €10.000

Molasses is the name of a small Cuban town. A hurricane destroyed most of the village, including the sugar mill which provided the livelihood for its inhabitants. Aldo and Monica are a young couple trying to survive against all odds. They live among the ghosts of the past and the impossibility and remoteness of a better future.

LA MUJER DE BARRO

Sergio Castro San-Martín (m), Chile | Contribution HBF: €10.000

Maria Cartagena is a seasonal worker woman who works in the interior valley of the north of Chile, a few miles near the Argentinean frontier. Every single day she gets on the bus to make it to the harvest, aspiring to a poor salary to finance her own seek of her brother, a political disappeared since New Year's Eve 1973.

OXHIDE 3

Liu Jiayin (f), China | Contribution HBF: €10.000

The third part of the Oxhide series. Switching from real time to 'psychological time' (depicting the wandering of the mind), the film shows what three people do and think in a short period of time.

PAST LOVE

Lee Chatametikool (m), Thailand | Contribution HBF: €10.000

Past Love is a film about flight, both real and imagined, in a nation caught in the epicenter of the 1997 Asian Financial Crisis. The film is about the Nation's love affair with America played out through the lives of its half-Thai/half-American protagonists. Instead of focusing on a linear narrative, Past Love will incorporate the "plot" as just another element alongside interviews, music videos, rock ballads, news footage and television commercials.

PLEMYA

Myroslav Slaboshpytskiy (m), Ukraine | Contribution: €10.000

Sergey is a deaf mute. To complete his secondary education he enters a special boarding school for deaf-and-dumb teenagers. In the new place Sergey is to integrate into the complicated hierarchy of the boarding school community. Content with one of the lowest positions in the community, he might have graduated from school as a paper seller, but love for one of the King's concubines Anna, changes his life. The main language of the film is planned to be the sign language, without using subtitles or translation.

REY

Niles Atallah (m), Chile | Contribution HBF: €10.000

1860, Southern border of the "civilized" world. A French lawyer crosses the frontier of Chile into Araucania, a region inhabited by autonomous Mapuche tribes who have successfully defended their land from European invasion for over 300 years. Orllie-Antoine de Tounens, has a proposition for the Mapuche leaders: he will become their king, establish an Araucanian kingdom and help them defend it from the threat of Chilean occupation.

LA TERCERA ORILLA

Celina Murga (f), Argentina | Contribution HBF: €10.000

Nicolas is a 16-year-old boy who lives in a small town in the Argentine province of Entre Ríos. Nicolas' father, a much respected local doctor, has fathered two families and lives two parallel lives. Nicolas is the only acknowledged child of his father's second – unofficial – wife. Nicolas takes this situation for granted, for it's the only reality he knows. Yet, the tension of the situation must inevitably explode one way or another. Nicolas will have to make a decision.

TREE SHADE

Pedro Gonzalez-Rubio (m), Mexico | Contribution HBF: €10.000

Men have left the village. Women are left behind to wait for their return. Two young women from the village work the last corn field before it is given to unknown interests. In the shade of a tree they forget about the future. They drink the water and eat the fruit of their land. In the corn field fear disappears.

STRAW MAN

Peng Tao (m), China | Contribution HBF: €10.000

Cao, in his fifties, is a cremation worker in a remote county. He is outwardly an ordinary cremation worker, but a "ghost match-maker" on the sly. In some of China's northern rural areas, people believe that a man who dies unmarried is imperfect. The only way to make up is to 'marry a ghost wife', which means matching a woman's corpse for a dead bachelor and burying them in the name of a couple. Taking advantage of his work, Cao trades in ghost wives underground.

TORMENTERO

Ruben Imaz Castro (m), Mexico | Contribution HBF: €10.000

Tormentero tells the story of Rudesindo Cha'ak, an octogenarian fisherman from Isla del Carmen, whom in 1971 was famous for a couple of months when he accidentally discovered the biggest oilfield in North America. Yet, nowadays very few know his achievements and he is, before people's eyes, just a lonely old man, alcoholic and half crazy. But inside his home, he lives inside an imaginary world in which he decides on the people he wants to live with.

LA ULTIMA TIERRA

Pablo Lamar (m), Paraguay | Contribution HBF €10.000

An elderly couple live on a ranch on a hill. Evangelina has been very ill for quite some time and is about to die. At dawn, Amancio stands silently by her side, whispering to her slowly every now and then. He keeps her company until sunrise, until the moment of her death.

WHILE WAITING FOR YOU

Prasanna Vithanage (m), Sri Lanka | Contribution HBF: €10.000

A Fourteen year old Tamil girl, Kamalani living in the Eastern Part of Sri Lanka waits in longing for her sinhala idol to perform in her hometown. With the eruption of war her brothers get killed after becoming child soldiers. The only option left for the father to avoid forcible recruitment of his daughter is to make her pregnant.

DIGITAL PRODUCTION

CONFUSION NA WA

Kenneth Gyang (m), Nigeria | Contribution HBF: €20.000

The title 'Confusion Na Wa,' which roughly translates as "Confusion is wow!" comes from a line in Fela Kuti's classic track 'Confusion.' As Fela lists Nigeria's broken civil institutions line by line the chorus girls sing back the "Confusion Na Wa". For every problem he can list, they have the same response – confusion is everywhere. Whether this is meant to be an explanation for or a reaction to Fela's complaints is unclear. Either way it doesn't matter - confusion is confusion; it's not supposed to make sense.

IF IT IS NOT NOW, THEN WHEN?

James Lee (m), Malaysia | Contribution HBF: €20.000

Mee is a (29 years old) woman who's still single and lives with her widowed mother. Mee and her mom used to run every morning together till one day her mother found a partner to run in the morning, a mysterious man. During one of her runs, Mee bumps into Wai, who then sets himself the ambition to out run the girl. From that day onwards Mee and Wai race against each other in an intense run. Mee too suddenly felt she has a challenge in her mundane life. But what both don't know is they will eventually like each other, have sex and fall in love.

LUKAS NINO

John Torres (m), Philippines | Contribution HBF: €20.000

Lukas Nino tells the story of a young man who works in a video/audio recording shop, where people can record messages for their loved-ones overseas. Cynically, at the end of the day he dumps these tapes into the sea. When an old woman approaches him to record a special message for her lover, he is intrigued and starts recording the sounds of the places where the old lady and her lover used to meet. While doing so, he is confronted with the burial of bodies in

a mass grave (referring to the recent killing of more than 40 journalists in the Philippines). The film is a tribute to Philippine film director Ishmael Bernal.

LAS MARIMBAS DEL INFIERNO

Julio Hernández Cordón (m), Guatemala | Contribution HBF: €20.000
Don Alphonso plays Marimba at night in a touristic hotel in Guatemala City as a secondary job. But people are less and less interested by Guatemala national instrument... Blacko is a veteran from the heavy metal scene, but also a doctor with long hair that scares most of his patients... When they meet and decide to combine their talents, they do not realize what the consequence will be of their joint venture: the Marimbas from Hell!

STEEL IS THE EARTH

Mes de Guzman (m), Philippines | Contribution HBF: €20.000
Third part of the Earth Trilogy, Steel is the Earth tells the story of a poor farmer's family, who, when a far cousin is getting married, is being asked to cover parts of the expenses for the wedding. Due to family traditions, they are unable to refuse this request, even though they don't have the means to fund this. Forced to postpone long-term plans (such as education for their children), the wedding is leading up to difficult dilemma's for all the family members.

THROUGH THE WINDSHIELD

Vimukthi Jayasundara (m), Sri Lanka | Contribution HBF: €20.000
The film revolves around the relationship between a high-class doctor and his driver. The doctor is leading a double life: he is a respected cardiologist during the day, who transforms into a violent, drinking rapist at night. The driver sees all this, but because of financial dependency and class difference, he chooses to remain silent. When the doctor makes a mistake during one of his nocturnal escapades, the driver rescues him and takes over control. The next morning, life gets back to normal as though nothing has happened.

LAS VOCES

Carlos Armella (m), Mexico | Contribution HBF: €20.000
Based on the real-life research of journalist Sebastian Galindo, Las Voces depicts a mixture of documentary and fiction about the true story of Oscar and Diego Martinez, father and son, and the only

two inhabitants of ghost-town of Los Sauces in mid Mexico.

POSTPRODUCTION OR FINAL FINANCING

A ALEGRIA

Felipe Bragança (m) and Marina Meliande (f), Brazil | Contribution HBF: €30.000

Luiza (16) has had enough of stories about the end of the world. On Christmas Eve, her cousin is shot; a few weeks later she bumps into him as a ghost. In a conscious change of style with many recent Brazilian films, The Joy is utopian and fairy-tale: an ode to young courage.

AGONISTES, THE MYTH OF NATION

Lav Diaz (m), Philippines | Contribution HBF: €20.000

Agonistes, The Myth of Nation, is a story that dramatizes the struggles of Filipino individuals, from whom the destroyed psyche of a nation as caused by colonization, the brutality and neglect of the past and the present government, and institutionalized corruption of its supposed democratic system, would be mirrored. The history of the Filipino people indicates both psychological and corporal sufferings. The film's aesthetics and dialectics would probe on these issues. And more imperatively, the film pursues a philosophical discourse on the concept of nation.

AUSENCIAS

Milagros Mumenthaler (f), Argentina | Contribution HBF: €30.000
Marina (21) lives with her sisters Sofia (20) and Violeta (19) in an old, large, slightly dilapidated house in Buenos Aires. The house belongs to their grandmother who has recently passed away and who raised them since the death of their parents. The sisters do not seem to know what to do. They appear lost, as if they were waiting for something to happen. Each one is in a parallel world trying to pass the time.

BLACK BLOOD

Miaoyan Zhang (m), China | Contribution HBF: €20.000
In a remote mountain village in the northwest of China, close to a nuclear test zone, the poverty-stricken Xiaolin sells his blood to pay his daughter's school fees. Together with his wife Xiaojuan, he

tries to set up a business. At first that seems very lucrative, but then fate strikes: it turns out that both Xiaolin and Xiaojuan are infected with HIV. Just like thousands of other poor people, who illegally sell their blood to be able to buy something as essential as water.

CORNELIA AT HER MIRROR

Daniel Rosenfeld (m), Argentina | Contribution HBF: €30.000

A woman goes to the house where she lived in childhood because she has decided to commit suicide by poisoning herself there. In the house she meets several characters, which illuminate the singular, tragic and surreal universe in which she lives. Cornelia needs the destruction of these characters, as though they were a reflection of her in a mirror. But every time she destroys the mirror in which she is looking at herself, she creates another one.

FLYING FISH

Sanjeeva Pushpakumara (m), Sri Lanka | Contribution HBF: €25.000
This story from northern Sri Lanka convincingly captures the madness in a land where the psychology of war is omnipresent. With few words and through three parallel stories, this visually highly potent drama touches the core of the war tragedy and the desperate attempts of ordinary people to lead a normal life. But the physical and emotional terror violates human dignity and submerges the society in despondency.

HARUD

Aamir Bashir (m), India | Contribution HBF: €20.000
Rafiq's brother has been missing for more than four years as a result of the violence in the Indian state of Kashmir. As a result, his parents are slowly going downhill and the same fate almost overcomes Rafiq, until he finds his brother's old camera. An oppressive film about life with no prospects for young people in Kashmir.

HAWI

Ibrahim El Batout (m), Egypt | Contribution HBF: €25.000
Shot at existing locations in the Egyptian city of Alexandria, the story of Hawi came about in improvisation. The structure is not straightforward, more of an organic mosaic. Youssef, Ibrahim and Fady spent 20 years in the same prison and are all looking for someone or something in this kaleidoscopic portrait of loneliness and

despair in today's Egypt.

OCASO

Théo Court (m), Chile | Contribution HBF: €20.000

With the eye of a practiced photographer, the debutant Court makes an atmospheric elegy for an unnecessary person. In a derelict mansion in the misty Chilean countryside, the old major-domo Rafael does his work with routine regularity. But he cannot hold back the consequences of decay.

THE OLD DONKEY

Li Ruijun (m), China | Contribution HBF: €20.000

With as much feeling for irony as for justice, the young director studies the older generation from his home village, the people who do not experience the pros but only the cons of a changing China. Ma, nicknamed the Old Donkey, saw his children leave for the city but refused to give up his land.

PARAÍOSOS ARTIFICIALES

Yulene Olaizola (f), Mexico | Contribution HBF: €25.000

The director of the award-winning documentary Shakespeare and Victor Hugo's Intimacies makes an impressive feature debut with an atmospheric narrative about a young woman addicted to heroin who tries to break the habit in a week on the Mexican Gulf Coast and makes contact there with a mysterious neighbor.

TILVA ROSH

Nikola Lezaic (m), Serbia | Contribution HBF: €25.000

A childhood filled with hanging around, skating, doing silly stunts and especially friendship is bound to come to an end for Toda and Stefan. Stefan is going to university, Toda is staying behind in the biggest dump in Europe. There is also a girl in between the two friends. Growing up isn't easy anywhere.

WINTER VACATION

Li Hongqi (m), China | Contribution HBF: €30.000

The film is largely set on the last day of the winter holiday in a dismal small industrial town in Northern China. To say that little happens is an understatement. A group of school children who are getting bored and hanging around aimlessly do not even have the

energy to cause trouble. The accumulation of boredom and hopeless misery becomes hilarious in a dry and comic way.

DISTRIBUTION

AMAKULA MOBILE CINEMA

Amakula Kampala International Film Festival, Uganda | Contribution HBF: €15.000

The Amakula Mobile Cinema screens films from the Amakula Kampala International Film Festival to audiences outside the capital, reaching out to people in villages throughout Uganda. The program will also include films from the Cinema Mondial Tour.

CHAQUE JOUR EST UNE FÊTE

Dima El-Horr (f), Lebanon - Distributed in Lebanon by MC Distribution | Contribution HBF: €15.000

Theatrical release of the film in two cinema's in Beirut by MC Distribution. Debut film of Lebanese female director Dima El-Horr, the film tells the story of a bus full of women which gets stranded on its way to a prison in the Lebanese Desert. Three women try to find their way, while they wrestle with relationship problems. With surprising camera work, the debut director El-Horr focuses on the absurdity and drama of the events.

MANUEL DE RIBERA

Christopher Murray (m) and Pablo Carrera (m), Chile - Distribution in Chile by Jirafa | Contribution HBF: €10.000

Digital release of Manuel de Ribera in Santiago de Chile. First feature film of both directors, the film tells the story of Manuel de Ribera, who, tired of society, travels to his inheritance: an uninhabited island in southern Chile. There he wants to establish the society he dreams of, with his own rules and himself as absolute ruler.

QARANTINA

Oday Rasheed (m), Iraq – Distributed by Enlil Film & Art in Iraq | Contribution HBF: €15.000

Theatrical release of Qarantina at the National Theatre in Baghdad. Qarantina tells the story of an Iraqi family that has been forced to move into a derelict building and the hit-man who has moved into the top floor. Despite the many domestic and social problems that haunt the family, the director also makes room for a hopeful note

about the future.

YEAR WITHOUT A SUMMER

Tan Chui Mui (f), Malaysia – Distribution in Malaysia by DaHuang Pictures | Contribution HBF: €15.000

Theatrical release of the film Year Without a Summer in Malaysia, including a university tour. Constructed as ebb and flow, in the first part, old friends look back on their childhood by the light of the moon. In the second part, young people come together in a place in the sun. The director shot the film in the Malaysian village where she was born.

SPECIAL PROJECTS

Directors Across Borders Script and Project Development Workshop

Yerevan Golden Apricot Film Festival, Armenia | Contribution HBF: €10.000

The DAB Script and Project Development Workshop provides a platform for film projects from the Caucasus region to receive professional guidance and advice in the script development phase.

East Timor Film Production Workshop

Dili FilmWorks, East Timor | Contribution HBF: €10.000

Hands-on film production workshop in East Timor, in which twelve participants followed technical and creative training in the field of directing, camera, lighting, sound, acting, mise-en-scene, producing and postproduction for a period of ten weeks.

Maisha Filmmakers and Technical Lab

Maisha (Musarait Kashmiri), Uganda | Contribution HBF: €10.000

The Maisha Filmmakers and Technical Lab provided basic introductions to screenwriting, directing, editing, lighting, sound design, cinematography and acting to East African professionals.

Film Industry Forum

Jakarta International Film Festival, Indonesia | Contribution HBF: €2.000

The film Industry Forum at the Jakarta International Film Festival brought together industry representatives from around the world

to discuss the international position of Indonesian film with film professionals from Indonesia and the local infrastructure needed to support the industry.

Project contribution to Raiding Africa

IFFR (2011), several African countries/China | Contribution HBF: €25.000

The Raiding Africa project of the IFFR offered young African filmmakers the opportunity to gain international experience by giving them a chance to make a short film in China. Raiding Africa was a follow-up of contemporary relevance to the Where is Africa theme from the previous festival. Seven talented African makers were invited by the festival to travel to China, where they directed a short film assignment under the watchful eye of a number of film veterans. The project was set up in cooperation with the Li Xianting Film School in Beijing. The results were presented at the IFFR in January 2011.

HBF AWARDS

Durban FilmMart (Durban International Film Festival/Durban Film Office, South Africa)

HBF Award for Tok Tokkie, South Africa, Jenna Cato Bass (f) | Contribution HBF: €5.000

The HBF Award to the most promising project at the Durban FilmMart went to Tok Tokkie by Jenna Cato Bass. The film is set in Cape Town in the near future. Chi and Fridge are ghost welfare inspectors for the Black Cross: The only NGO looking out for the well being of ghost and spirits, refugees and criminals from the Spirit Dimension – a job made all the more difficult by the government's refusal to accept that ghosts exist. Caring more about their next fix of ghost narcotics than the Dimensional Immigrants in their care, Chi and Fridge drive around the city late into the night, answering distress calls from the city's paranormal inhabitants.

Goa Film Bazaar (NFDC, India)

HBF Award for Temple, India, Umesh Kulkarni (m) | Contribution HBF: €5.000

The HBF Award to the most promising project at the Goa Film Bazaar went to Temple by Umesh Kulkarni. Temple is a satire set in rural India. Everybody wants to be a part of the rising Indian

dream of wealth, prosperity and fame, willing to do business in just about anything as long as the money is coming in. In this movie, the product is God. Money is coming in, but at what cost?

HBF PLUS

DE JUEVES A DOMINGO

Dominga Sotomayor (f), Chile | Dutch producer: Circe Films | Contribution Netherlands Film Fund: €50.000

It all begins on a Thursday when two children go on vacation with their parents to the north of Chile. It all ends on a Sunday. Although the couple has decided to split, the trip with the children had been planned from before. The solitude of the landscape and the confinement in the car begin to expose the crisis of the couple, while, at their back, the two siblings fight over the seat, play at reading each other's mind, and try to understand what is going on at the front.

SOLO

Guillermo Rocamora (m), Uruguay | Dutch producer: Volva Films | Contribution Netherlands Film Fund: €50.000

Nelson has been playing the trumpet in the Air Force band for more than twenty years. He feels that his life has not amounted to anything. After his wife leaves him, he finds a chance for fulfillment in a music contest. The Air Force forces upon him a trip to Antarctica with the promise of a possible promotion. Said journey will change Nelson's life forever.

TANTA AGUA

Ana Guevara (f) and Leticia Jorge (f), Uruguay | Dutch producer: IDTV Films | Contribution Netherlands Film Fund: €50.000

So Much Water is the portrayal of a family vacation in which nothing turns out as expected. A story immersed in a decadent semi-deserted thermal spa, surrounded by rain, where the only thing to do is staying together.

VILLEGAS

Gonzalo Tobal (m) | Dutch producer: NFI Productions | Contribution Netherlands Film Fund: €50.000

On the occasion of their grandfather's burial, two cousins around

30 meet again, after a couple of years, to go by car to General Villegas, the small farmer's town in the Province of Buenos Aires where they grew up.

The film moves forward as each of them reacts to the journey and the small conflicts, unforeseen events and emotions that slowly arise.

COUNTRIES IN WHICH PROJECTS WERE SUPPORTED

Algeria
Argentina
Armenia **
Brazil
Chile
China
Cuba
East Timor *
Egypt **
Guatemala **
India
Indonesia **
Iraq **
Lebanon
Malaysia
Nigeria *
Mexico
Paraguay
Philippines
Serbia
South Africa **
Sri Lanka **
Thailand
Uganda *
Ukraine
Uzbekistan *

* Countries listed in the first two columns of the DAC-list

** Partner countries of the Ministry of Foreign Affairs



HBF Leader 2011: ARS COLONIA (Raya Martin, Philippines, 2011)

TIGER AWARD COMPETITION

ETERNITY - **Sivaroj Kongsakul (m)**

European premiere | HBF support for Digital Production (2009)
Thailand, 2010 | Colour, 35mm, 1:1.85, 105 min, Thai

The sort of love story that can only be believed in Thailand. A man returns after his death to the landscape of his youth and relives the love that was meant for eternity. Even if you don't believe in reincarnation, it's a meditative and above all beautiful film. Winner of the 2011 IFFR Tiger Award

FLYING FISH - **Sanjeewa Pushpakumara (m)**

World premiere | HBF support for Postproduction or Final Financing (2010)

Sri Lanka, 2001 | Colour, 35mm, 1:1.66, 125 min, Sinhalese, Tamil
This story from northern Sri Lanka convincingly captures the madness in a land where the psychology of war is omnipresent. With few words and through three parallel stories, this visually highly potent drama touches the core of the war tragedy and the desperate attempts of ordinary people to lead a normal life. But the physical and emotional terror violates human dignity and submerges the society in despondency.

THE IMAGE THREADS - **Vipin Vijay (m)**

European premiere | HBF support for Script and Project Development (2004)

India, 2010 | Colour, 35mm, 1:1.85, 104 min, Malayalam
An exciting surrealist tale about a computer teacher, a black magician and a cyber creature who are predestined for online and offline encounters. The story oscillates between Indian mythology, personal symbolism and the cyber world. Stunningly original.

RETURN OF THE TIGER

IF THE SEED DOESN'T DIE – **Sinisa Dragin (m)**

European premiere | HBF support for Script and Project Development (2005) and Postproduction or Final Financing (2008)

Romania, Serbia, Austria, 2010, Colour, 35mm, 1:1.85, 115 min, Romanian, Serbian, German, English

Played out against the background of the sombre and corrupt Balkans is this story about two fathers. One is looking for the corpse of

his son, killed in an accident; the other is looking for his daughter who has ended up in prostitution. The dramatic situations are laced with black humour by Dragin (Tiger Award winner 2002). Winner of the 2011 Hubert Bals Fund Dioraphte Award.

YEAR WITHOUT A SUMMER - **Tan Chui Mui (f)**

European premiere | HBF support for Digital Production (2009) and Distribution (2010)

Malaysia, 2010 | Colour, 35mm, 1:1.85, 90 min, Malay

A sensitive film, constructed as ebb and flow. In the first part, old friends look back on their childhood by the light of the moon. In the second part, young people come together in a place in the sun. The director of Love Conquers All, Tiger winner in 2007, shot the film in the Malaysian village where she was born.

BRIGHT FUTURE

A ALEGRIA - **Felipe Bragança (m) and Marina Meliande (f)**

HBF support for Postproduction or Final Financing (2010)

Brazil, 2009 | Colour, 35mm, 1:1.85, 100 min, Portuguese

Luiza (16) has had enough of stories about the end of the world. On Christmas Eve, her cousin is shot; a few weeks later she bumps into him as a ghost. In a conscious change of style with many recent Brazilian films, The Joy is utopian and fairy-tale: an ode to young courage.

BLACK BLOOD - **Miaoyan Zhang (m)**

World Premiere | HBF support for Postproduction or Final Financing (2010)

China, France, 2011 | Colour/ Black&White, video, 128 min, Mandarin

In a remote mountain village in the northwest of China, close to a nuclear test zone, the poverty-stricken Xiaolin sells his blood to pay his daughter's school fees. Together with his wife Xiaojuan, he tries to set up a business. At first that seems very lucrative, but then fate strikes: it turns out that both Xiaolin and Xiaojuan are infected with HIV. Just like thousands of other poor people, who illegally sell their blood to be able to buy something as essential as water.

GESHER - **Vahid Vakilifar (m)**

HBF support for Digital Production (2008)

Iran, 2010 | Colour, video, 84 min, Farsi

Film debut from the tradition of semi-documentary filmmaking in Iran, looking at three emigrant workers and their everyday hardship to earn money. It unveils the southern part of the country, and the modernization of its industrial landscapes.

HARUD – **Aamir Bashir (m)**

HBF support for Postproduction or Final Financing (2010)

India, 2010 | Colour, 35mm, 1:2.35, 99 min, Urdu

Rafiq's brother has been missing for more than four years as a result of the violence in the Indian state of Kashmir. As a result, his parents are slowly going downhill and the same fate almost overcomes Rafiq, until he finds his brother's old camera. An oppressive film about life with no prospects for young people in Kashmir.

JEAN GENTIL – **Laura Amelia Guzmán (f) and Israel Cárdenas (m)**

HBF support for Script and Project Development (2008) and Postproduction or Final Financing (2009)

Dominican Republic, Mexico, Germany, 2010 | Colour, 35mm, 1:1.85, 84 min, Spanish

The journey by the Haitian Jean Remy Genty, a French teacher looking for work in the Dominican Republic, takes him from the urban bustle to the jungle. Yet his journey is primarily an inner struggle. The second film by the makers of the award-winning Cochochi.

LUCÍA - **Niles Atallah (m)**

HBF support for Digital Production (2008)

Chile, 2010 | Colour/ b&w, video, 80 min, Spanish

A beautifully made portrait of the seamstress Lucia, who lives with her father in an old house in Santiago, that offers an unexpected glimpse of the consequences of Pinochet's dictatorship that have not been dealt with. Young filmmaker proves that if you look closely, you always see unexpected things.

LAS MARIMBAS DEL INFIERNO - **Julio Hernández Córdón (m)**

HBF support for Digital Production (2010)

Guatemala, France, Mexico, 2010 | Colour, video, 73 min, Spanish
Don Alphonso plays Marimba at night in a touristic hotel in Guatemala.

mala City as a secondary job. But people are less and less interested by Guatemala national instrument... Blacko is a veteran from the heavy metal scene, but also a doctor with long hair that scares most of his patients... When they meet and decide to combine their talents, they do not realize what the consequence will be of their joint venture: the Marimbas from Hell!

OCASO - **Théo Court (m)**

International premiere | HBF support for Script and Project Development (2007) and Postproduction or Final Financing (2010)
Chile, Dominican Republic, 2010 | Colour, video, 80 min, Spanish
With the eye of a practised photographer, the debutant Court makes an atmospheric elegy for an unnecessary person. In a derelict mansion in the misty Chilean countryside, the old major-domo Rafael does his work with routine regularity. But he cannot hold back the consequences of decay.

THE OLD DONKEY - **Li Ruijun (m)**

European premiere | HBF support for Script and Project Development (2009) and Postproduction or Final Financing (2010)
China, 2010 | Colour, video, 112 min, Chinese
With as much feeling for irony as for justice, the young director studies the older generation from his home village, the people who do not experience the pros but only the cons of a changing China. Ma, nicknamed the Old Donkey, saw his children leave for the city but refused to give up his land.

PARAÍSO ARTIFICIALES - **Yulene Olaizola (f)**

World premiere | HBF support for Postproduction or Final Financing (2010)
Mexico, 2010 | Colour, video, 90 min, Spanish
The director of the award-winning documentary Shakespeare and Victor Hugo's Intimacies makes an impressive feature debut with an atmospheric narrative about a young woman addicted to heroin who tries to break the habit in a week on the Mexican Gulf Coast and makes contact there with a mysterious neighbour.

QARANTINA – **Oday Rasheed (m)**

European Premiere | HBF support for Postproduction or Final Financing (2009) and Distribution (2010)
Iraq, Germany, 2010 | Colour, video, 90 min, Arab
Refined drama about an Iraqi family that has been forced to move into a derelict building and the hit man who has moved into the top floor. Despite the many domestic and social problems that haunt the family, Oday also makes room for a hopeful note about the future.

SOUL OF SAND - **Sidharth Srinivasan (m)**

European premiere | HBF support for Digital Production (2008)
India, 2010 | Colour, video, 99 min, Hindi
A very Indian film in very Indian surroundings, yet not a very Indian film. A guard keeps watch strictly but pointlessly at a deserted mine. When a fleeing couple wants to hide there one night, his world shifts. A harrowing metaphor for unrelenting inequalities.

TILVA ROSH - **Nikola Ležaić (m)**

HBF support for Postproduction or Final Financing (2010)
Serbia, 2010 | Colour, 35mm, 102 min, Serbian
A childhood filled with hanging around, skating, doing silly stunts and especially friendship is bound to come to an end for Toda and Stefan. Stefan is going to university; Toda is staying behind in the biggest dump in Europe. There is also a girl in between the two friends. Growing up isn't easy anywhere.

LA VIDA ÚTIL - **Federico Veiroj (m)**

HBF support for Postproduction or Final Financing (2009)
Uruguay, Spain, 2010 | Black&White, 35mm, 1:1.85, 61 min, Spanish
Ode to love and a melancholy lament about fading film culture go hand in hand in this old-fashioned precise black-and-white jewel. About a man whose talents seem to be becoming out of place in this modern era, when his job at the Uruguayan cinematheque is under threat.

Zephyr - **Belma Bas (f)**

HBF support for Script and Project Development (2007)
Turkey, 2010 | Colour, 35mm, 1:1.85, 93 min, Turkish

Teenage girl Zephyr spends her youth in the house of her grandparents, in the stunningly beautiful countryside. Every day she awaits the return of her mother. A deep look into the psyche of the girl and her discoveries about love, life and nature.

SPECTRUM

KOMMANDER KULAS: **The One and Only Concert of the Amazing**
Kommander Kulas and His Poor Carabao in the Long and Unwinding Road of Kamias - Khavn De La Cruz (m)
World premiere | HBF support for Digital Production (2009)
Philippines, 2011 | Colour video, 80 min, Tagalog
Filipino author/musician/filmmaker Khavn (Madonna doesn't need a surname either) has a reputation for wild films. However, this balanced, even minimalist work demonstrates his wide range. With a commander on a water buffalo, but also a roaming grand piano.

HAWI - **Ibrahim El-Batout (m)**

International premiere | HBF support for Postproduction or Final Financing (2010)
Egypt, Qatar, 2010 | Colour, 35mm, 1:1.85, 112 min, Arab
All the while improvising, El Batout shot this mosaic film set in Alexandria, where everybody is looking for something or someone. A prisoner is released and is given a special mission, a man is shuffling through the city with his sick horse and a TV presenter needs a guest for his show.

My Joy - **Sergey Loznitsa (m)**

HBF support for Script and Project Development (2006)
Germany, Ukraine, 2010 | Colour, 35mm, 1:2.35, 127 min, Russian
Dark, nihilist political allegory about a gullible lorry driver who gets stranded in an ominous and very hostile stretch of country. Feature debut by documentary maker Loznitsa, with impressive camerawork by Oleg Mutu (4 Months, 3 Weeks and 2 Days).

POST MORTEM - **Pablo Larraín (m)**

HBF support for Script and Project Development (2008)
Chile, Mexico, 2010 | Colour, 35mm, 1:2.35, 98 min, Spanish
In the sequel to Tony Manero, the nauseating immorality of op-

pression and dictatorship - in this case Pinochet's Chile - is given a lugubrious and compelling portrayal. Mortuary assistant Mario has an affair with nightclub butterfly Nancy, while the corpses pile up 'at work'.

VERANO DE GOLIAT - **Nicolás Pereda (m)**

HBf support for Digital Production (2009)

Mexico, Canada, 2010 | Colour, 35mm, 1:1.35, 76 min, Spanish
Pereda is rapidly acquiring admirers for his equally rapidly expanding, cohesive oeuvre. The fifth film is a beautiful mix of fiction and documentary, which reveals a small Mexican village community in all its beauty, including moving and shocking details.

VIRGIN GOAT – **Murali Nair (m)**

European premiere | HBf support for Postproduction or Final Financing (2009)

India, 2010 | Colour, video, 87 min, Hindi

Carnavalesque parable about a man's love for his goat turns into an obsessive drama of fate. Camera d'Or winner Nair (Throne of Death) has already made several dramas about the middle class in the Indian countryside. He portrays better than anybody the tragedy of their habitual ways of thinking.

WINTER VACATION - **Li Hongqi (m)**

HBf support for Postproduction or Final Financing (2010)

China, Switzerland, 2010 | Colour, video, 91 min, Mandarin

The film is largely set on the last day of the winter holiday in a dismal small industrial town in Northern China. To say that little happens is an understatement. A group of school children who are getting bored and hanging around aimlessly do not even have the energy to cause trouble. The accumulation of boredom and hopeless misery becomes hilarious in a dry and comic way.

SIGNALS: RAIDING AFRICA

The HBf provided a financial contribution toward the realization of the Raiding Africa project. This resulted in seven short films, which were screened at the IFFR:

DEPUIS L'AUTRE COSMOS (The Trip)- **Yves Montand**

Niyongabo (m)

World Premiere | Rwanda, China, 2011 | Video, 45 min, French, Mandarin

Visiting China for the first time, he became the most popular basketball player in the farmers' and artists' village of Songzhuang. The tall African. Who is also a filmmaker.

FIRE FLY - **Caroline Kamya (f)**

World Premiere | Uganda, China, 2011 | Colour, video, 10 min, Mandarin

An improvised mini-feature in which both everyday and mythical aspects of China are investigated. With a nice kid playing the lead.

LI XIA'S SALON - **Omelga Mthiyane (f)**

World Premiere | South Africa, China, 2011 | Colour, video, 26 min, Mandarin

There are African women and African women. Mthiyane is an African woman. In China, she went into a hairdresser's and said: 'Do something with my hair'.

MOAMBA CHINESA - **Henrique Narciso 'Dito' (m)**

World Premiere | Angola, China, 2011 | Video, 20 min, Mandarin, Cantonese

He missed his flight twice, but still made it to the port of Guangzhou (Canton). Or chocolate city as the Chinese call it, because of all the African traders.

NDOLO SEKA CHOPSTICKS (Love Born of Chopsticks) - **Emile-Aime Chah Yibain (m)**

World Premiere | Cameroon, China, 2011 | Video, 26 min, Mandarin

African filmmaker opts for comedy for his impression of China. What else can you do in a country where people say 'Afica' because they can't pronounce the 'r'? Nevertheless, this is also a romantic film.

SNAKE - **Ssenkaaba Samson 'Xenson' (m)**

World Premiere | Uganda, China, 2011 | Video, 56 min, Mandarin

In this film, the snake is a mythical Chinese creature - but also a concrete thought in search of direction. Experimental hip-hop filmmaker also tries to find his way.

ZUT - **Amour Sauveur Memy (m)**

World Premiere | Congo Brazzaville, China, 2011 | Video, 17 min, Mandarin

An African joke packaged as a Chinese film. The actors were scouted on the streets and the makers have just graduated. Must have been fun to make.

HBF SUPPORTED FILMMAKERS PRESENT AT IFFR 2011

Aamir Bashir (AUTUMN, India)

Belma Bas (ZEPHYR, Turkey)

Federico Veiroj (LA VIDA UTIL, Uruguay)

Felipe Bragança (THE JOY, Brazil)

Marina Meliande (THE JOY, Brazil)

Ibrahim El Batout (HAWI, Egypt)

Israel Cárdenas (JEAN GENTIL, Mexico/Dominican Republic)

Laura Amelia Guzmán (JEAN GENTIL, Dominican Republic/Mexico)

Khavn De La Cruz (KOMMANDER KULAS, Philippines)

Li Ruijun (THE OLD DONKEY, China)

Miaoyan Zhang (BLACK BLOOD, China)

Murali Nair (VIRGIN GOAT, India)

Nicolás Pereda (VERANO DE GOLIAT, Mexico)

Niles Atallah (LUCIA, Chile)

Pablo Larraín (POST MORTEM, Chile)

Sanjeewa Pushpakumara (FLYING FISH, Sri Lanka)

Sergei Loznitsa (MY JOY, Ukraine)

Sidharth Srinivasan (SOUL OF SAND, India)

Sinisa Dragin (IF THE SEED DOESN'T DIE, Serbia/Romania)

Sivaroj Kongsakul (ETERNITY, Thailand)

Tan Chui Mui (YEAR WITHOUT A SUMMER, Malaysia)

Théo Court (OCASO, Chile)

Vahid Vakilifar (GESHER, Iran)

Vipin Vijay (THE IMAGE THREADS, India)

Yulene Olaizola (PARAISOS ARTIFICIALES, Mexico)

Emile-Aime Chah Yibain (RAIDING AFRICA, Cameroon)

Nadège Batou (RAIDING AFRICA, Congo Brazzaville)

Amour Sauveur Memy (RAIDING AFRICA, Congo Brazzaville)

Yves Montand Niyongabo (RAIDING AFRICA, Rwanda)

Ssenkaaba Samson Xenson (RAIDING AFRICA, Uganda)

Henrique Narciso 'Dito' (RAIDING AFRICA, Angola)

Omelga Mthiyane (RAIDING AFRICA, South Africa)

Caroline Kamya (RAIDING AFRICA, Uganda)

Pedro Gonzalez Rubio (HBF supported CineMart project TREE SHADE, Mexico)

Gabriel Mascaro (HBF supported CineMart project BULL DOWN!, Brazil)

Visra Vichit-Vadakan (HBF supported CineMart project KARMA POLICE, Thailand)

Raya Martin (HBF leader ARS COLONIA, Philippines)

Ella Vakkasova (HBF supported project ARAL, Uzbekistan)

Rubén Imaz (HBF supported project TORMENTERO, Mexico)

Elisa Miller (HBF supported project EL PLACER ES MÍO/Binger Filmlab, Mexico)

Hala Elkoussy (HBF supported project CACTUS FLOWER/short film IFFR 2011, Egypt)

Jakrawal Nilthamrong (HBF supported project VANISHING POINT/short film IFFR 2011, Thailand)

Myroslav Slaboshpytskiy (HBF supported project PLEMYA /short film IFFR 2011, Ukraine)

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

The HBF sent out a request to 109 supported films that were released in 2009 , 2010 and early 2011. A total of 83 projects replied. Below are the circulation details of 2010 plus Awards and Sales details of the films that returned our questionnaire. Please note that this list provides an overview of the circulation of films between 1 March 2010 to 28 February 2011, corresponding to the financial year of the HBF.

10 TO 11, Esmer, Pelin, Turkey, 2009

National festivals

Ankara IFF Turkey

International festivals

Nürnberg-Turkey FF Germany, Cinema Novo FF Belgium, Vilnius FF Lithuania, Tetouan FF Morocco, IWFF of Creteil France, Crossing Europe FF Austria, IndieLisboa FF Portugal, Midnight Sun FF Finland, Toffest IFF Poland, ERA New Horizons FF Poland, CHIFFS South Korea, Toronto IFF Canada, Focus on Asia FF Japan, Eurasia FF Kazakhstan, Mannheim Turkish FF Germany, Visoes do Sul FF Portugal, Casa Arabe Spain, Noordelijk FF the Netherlands, Exposed FF Germany, Around the World in 14 Films Germany, New York Turkish FF USA

Awards

Best film & Cinema Critics Award Nürnberg Turkey FF, Honourable Mention of Main & Young Jury Cinema Novo FF, Best Director & Best Screenplay & Best Art Direction Ankara FF, Special Prize of the Jury Tetouan FF, Special Prize of the Jury IndieLisboa FF, Best Film Toffest IFF, Best Director Eurasia FF

Sales

France, Germany, Belgium, the Netherlands, Luxembourg

ADRIFT, Bui Thac Chuyen, Vietnam, 2009

Regional festivals

Hong Kong IFF, Taipei FF Taiwan, Kolkata IFF India

International festivals

Fribourg IFF Switzerland, Vilnius IFF Lithuania, FEBIOFEST Prague Czech Republic, Titanic IFF Hungary, Granada IFF Spain, Melbourne IFF Australia, Hamburg IFF Germany, FICCMEXICO Mexico

Sales

USA, Australia, Belgium, the Netherlands, Luxembourg

AGUA FRÍA DE MAR, Fábrega, Paz, Costa Rica, 2010

Regional festivals

Guadalajara IFF Mexico, BAFICI Argentina, DISTRITAL Mexico, Latin American FF of São Paulo Brazil, Festival de Lima Peru, Festival do Rio Brazil, San Juan IFF Puerto Rico, Cero Latitud FF Ecuador, Valdivia IFF Chile, Cine de Viña del Mar IFF Chile, Festival del Cine Cali Columbia, Habana IFF Cuba, Tarapaca IFF Chile, Festival de Santo Domingo Dominican Republic

International festivals

Rotterdam at BAM USA, Fribourg IFF Switzerland , Hong Kong FF, La mirada FF Australia, Women's FF Germany, Off Camera Poland, Maryland FF USA, Transilvania Romania, Cinematek Belgium, Yerevan IFF Golden Apricot Armenia, Durban International FF South Africa, Sydney Latin American FF Australia, San Sebastian IFF Spain, Calgary IFF Canada, Seattle International Latino FF USA, Latin American FF Washington USA, Vivamérica Festival de Ideas Madrid Spain, Anaheim IFF USA, BFI London United Kingdom, Viennale Austria, Bratislava FF Slovakia, World FF Bangkok Thailand, Kolkata FF India , RegioFun FF Katowice Poland, Stockholm FF Sweden, Festival Pantalla Latina Switzerland, Discovering Latin America FF United Kingdom, Festival de L'environnement France, Torino FF Italy, International FF East-West Orenburg Russia, Thessaloniki IFF Greece, Kerala IFF India, OFF CINEMART Barcelona Spain, Pune IFF India, Dublin IFF Ireland

Awards

Special prize of the jury Festival de Lima, Special mention of the jury Calgary IFF, 3rd award Feature film competition RegioFun FF Katowice, Best fiction feature film Discovering Latin America FF, Best fiction feature FF de L'environnement

Sales

Costa Rica, France, Belgium, the Netherlands, Luxembourg

AGUA Y SAL, Taube, Alejo H., Argentina, 2010

National festivals

Mar del Plata IFF Argentina

Sales

Argentina

ALIVE, Minarolli, Artan, Albania, 2009

Regional festivals

Belgrade IFF Serbia, Cinema Mundi IFF Czech Republic, Sofia IFF Bulgaria, Cinema City FF Serbia, Festival New Ways New Waves Czech Republic

International festivals

Cleveland IFF USA, Tiburon IFF USA, Tetouan IFF Morocco, St. Paul Minneapolis IFF USA, Moscow IFF Russia, Alexandria IFF Egypt, Raindance FF United Kingdom, Viareggio Europa Cinema Italy, East& West IFF Russia, This Human World FF Austria

Sales

Switzerland, Austria, USA

AT THE END OF DAYBREAK, Ho Yuhang, Malaysia, 2009

National festivals

Hong Kong FF Malaysia

Regional festivals

Osaka Asian FF Japan, Chinese Young Generation Film Forum China, World FF Thailand

International festivals

Geneva FF Switzerland, National Film and Sound Archive Australia, Trondheim IFF Norway, Las Palmas de Gran Canaria IFF Spain, BAFICI Argentina, CPH PIX Denmark, Barcelona Asian FF Spain, Seattle IFF USA, Jerusalem IFF Israel, New York Asian American IFF USA, Asian FF Dallas USA, Durban IFF South Africa, Hong Kong FF Auckland New Zealand, Vladivostok IFF Russia, Oslo Films from the South Festival Norway, US-ASEAN FF USA, Anaheim IFF USA, Festival on Wheels Gezici Festival USA

Awards

Special Mention Barcelona Asian FF

Sales

Malaysia, Hong Kong, Macau, Singapore, Philippines, Brunei, Taiwan, Indonesia, China, Australia, Canada, Belgium, the Netherlands, Luxembourg

AT THE VERY BOTTOM OF EVERYTHING, Agusta, Paul, Indonesia, 2010

National festivals

4th Annual National Film Month Festival "History is Now" Indonesia, Malang Film and Video Festival Indonesia, Q! FF Jakarta

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

Indonesia

International festivals

Indonesian FF Melbourne Australia, Indonesian FF Sydney

Australia

Sales

Indonesia, Belgium, the Netherlands, Luxemburg

AURORA, Alix Jr., Adolfo B., Philippines, 2009

Regional festivals

Jeonju IFF South Korea

International festivals

International Film Festival Rotterdam, Barcelona Asian FF Spain

Sales

Belgium, the Netherlands, Luxemburg

AUTUMN, Bashir, Aamir, India, 2010

National festivals

Mumbai IFF India

International festivals

Toronto IFF Canada, London IFF United Kingdom, Dubai IFF United Arab Emirates, International Film Festival Rotterdam, Goteborg IFF Sweden, Fribourg IFF Switzerland, San Francisco IFF USA, Open Doek FF Belgium

Awards

Don Quijote award, Fribourg

Sales

Australia, Belgium, the Netherlands, Luxemburg

AZAAR, Khalifé, Elie, Lebanon, 2010

National festivals

Beirut IFF Lebanon

Sales

Lebanon

BLACK BLOOD, Zhang Miaoyan, China, 2011

International festivals

International Film Festival Rotterdam

Awards

Netpac Award IFFR

Sales

Belgium, the Netherlands, Luxemburg, France

BONDED PARALLELS, Galstyan, Hovhannes, Armenia, 2009

International festivals

International Film Festival Rotterdam, Tromsø IFF Norway, Pantalla Pinamar FF Argentina, WorldFest-Houston IFF USA, Festival of the Best films of GIS Countries in Europe Austria/Czech Republic, Arpa IFF USA, São Paulo IFF Brazil

Awards

Best Dramatic Film, WorldFest-Houston IFF, Best Script, Arpa IFF

Sales

Armenia, Russia, CIS countries (package), Norway, Sweden, Finland, Denmark, the Netherlands, Belgium, Luxemburg, France

BORDER, Khachatryan, Harutyun, Armenia, 2009

International festivals

Cinemateque Brisbane Australia, Goteborg IFF Sweden, Belgrade IFF Serbia, Cinequest USA, Sofia IFF Bulgaria, Pinamar FF Argentina, Cinema Novo IFF Belgium, Fribourg IFF Switzerland, BAFICI Argentina, Wiesbaden IFF Germany, Aljazeera IFF Qatar, Documenta Madrid IFF Spain, Cinema South IFF Israel, Melbourne IFF Australia, Telluride IFF USA, Annual Cinema Program Spain, Leipzig IFF Germany, Bangkok IFF Thailand, Kolkata IFF India

Awards

FIPRESCI Award, Fribourg IFF

Sales

Russia

CRUDE OIL, Wang Bing, China, 2008

International festivals

Montreal Doc FF Canada, Filmmaker FF Italy, Images FF Canada

Sales

France

DONKEY, Nuic, Antonio, Croatia, 2009

National festivals

Motovun FF Croatia

Regional festivals

Sofia FF Bulgaria, Summerfest Durres FF Albania

International festivals

International Film Festival Rotterdam, Palm Springs FF USA, Goteborg IFF Sweden, Cinema Mundi Czech Republic, Bergamo

Film Meeting Italy, Bradford IFF United Kingdom, Singapore IFF, GoEast- Festival of Central and Eastern European Film Germany, Neisse IFF Germany, Days of Bosnian Film the Netherlands, Seattle IFF USA, Innsbruck FF Austria, Croatian FF Germany, Golden Boll FF Adana Turkey, Espoo Ciné IFF Finland, Haifa FF Israel, Sevilla IFF Spain, Tallinn FF Estonia, Cairo FF Egypt

Awards

Bronze Rosa Camuna, Bergamo FM

Sales

Belgium, the Netherlands, Luxemburg

EL CAMINO ENTRE DOS PUNTOS, Diaz Morales, Sebastian, Argentina, 2010

National festivals

BAFICI Argentina

International festivals

Bangkok IFF Thailand, Leeds IFF United Kingdom, Era New Horizons IFF Poland, E'cran d'Art Brussels Belgium, Pepe Cobo y cia Madrid Spain, Tales of Resistance and Change, Frankfurter Kunstverein Germany, Shedhalle Zurich Switzerland

Sales

Belgium, the Netherlands, Luxemburg

EL SOL, Blasco, Ayar, Argentina, 2010

National festivals

BAFICI Argentina

Regional festivals

Habana FF Cuba

International festivals

CPH:PIX Denmark, Pifan FF South Korea, Torino FF Italy, Warsaw FF Poland

ER DONG, Yang Jin, China, 2008

Sales

China, USA, Belgium, the Netherlands, Luxemburg

GIANT, Biniez, Adrian, Uruguay, 2009

Regional festivals

Cartagena IFF Colombia

International festivals

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

Istanbul IFF Turkey, Fajr IFF Iran, B-Est IFF Romania, Durban IFF South Africa, Latin Beat FF Japan

Awards

Most Inspired Director Award Istanbul IFF, Crystal Simorgh - Best Director Fajr IFF, Best Film, Best Director, Best Screenplay Cartagena IFF **Sales** Brazil, Bolivia, Central America, Colombia, Dominican Republic, Ecuador, Mexico, Peru, Puerto Rico, CIS countries (package), Denmark, France, Greece, Iran, Israel, Italy, South Korea, Norway, Poland, Portugal, Spain, Sweden, Switzerland, USA, United Kingdom, Ukraine, former Yugoslavia (package)

IF THE SEED DOESN'T DIE, Dragin, Sinisa, Serbia, 2011

International festivals

Tokyo IFF Japan, Cairo IFF Egypt, International Film Festival Rotterdam

Awards

Dioraphte Award IFFR

Sales

Belgium, the Netherlands, Luxembourg

INLAND, Tegui, Tariq, Algeria, 2008

International festivals

Istanbul IFF Turkey, Rome IFF Italy, Forum des Images France, Koln IFF Germany, Ayyam Beirut Lebanon, Gallery of modern art Brisbane Australia

Sales

Algeria, France, Belgium, the Netherlands, France

JE VEUX VOIR, Joreige, Khalil and Hadjithomas, Joana, Lebanon, 2008

International festivals

Haute Ecole d'Art et de Design de Genève Switzerland, Cinematheque Brisbane Australia, Journées du Cinéma Méditerranéen Heidelberg Germany, Geneve Oriental FF Switzerland, Boston Palestine FF USA, Taipei House Taiwan, MoMa New York USA, Wexner Center USA, Casa Mediterraneo Ecuador

Sales

Lebanon, Iran, Portugal, Belgium, Spain, Russia, Canada, United Kingdom, France, USA, the Netherlands

JEAN GENTIL, Guzmán, Laura Amelia & Israel Cardenas, Dominican Republic, 2010

National festivals

Global Dominicano FF Dominican Republic

Regional festivals

Valdivia IFF Chile, Habana IFF Cuba

International festivals

Venice IFF Italy, Viennale IFF Austria, Sao Paulo IFF Brazil, Carthage FF Tunisia, Festival 3 Continents France, Thessaloniki IFF Greece, Black Nights FF Estonia, This Human World FF Austria, International Film Festival Rotterdam, Göteborg IFF Sweden, Miami IFF USA, Febiofest Prague IFF Czech Republic

Awards

Jury's Special Mention Venice IFF, Bronze Alexander Thessaloniki IFF, Signis Special Mention Habana IFF, Best Script Miami IFF

Sales

Dominican Republic, Mexico, Puerto Rico, USA, Belgium, the Netherlands, Luxembourg

JERMAL, Bharwani, Ravi, Indonesia, 2008

National festivals

Indonesian Movie Awards 2010

Regional festivals

Third Eye Asian FF India

International festivals

International Women's FF Dortmund Cologne Germany, BUSTER/Copenhagen International FF for Children and Youth Denmark, FICI - International Children and Youth FF Spain, Oulu International Children's and Youth FF Finland, Southeast Asian FF USA

Sales

Indonesia, Belgium, the Netherlands, Luxembourg, Australia, USA, Sweden

LA RABIA, Carri, Albertina, Argentina, 2008

International festivals

Latin American FF Montreal Canada, Cine Latino Heidelberg Germany

Sales

Latin America (package), Cuba, Portugal, Greece, India, Eastern Europe (package), Romania, United Kingdom

LA VIDA ÚTIL, Veiros, Federico, Uruguay, 2010

Regional festivals

Valdivia IFF Chile, FICUNAM Mexico, Cartagena IFF Colombia, Habana IFF Cuba

International festivals

Toronto IFF Canada, San Sebastian IFF Spain, Hamburg IFF Germany, Zurich IFF Switzerland, Warsaw IFF Poland, Thessaloniki IFF Greece, Pusan IFF Korea, International Film Festival Rotterdam, Göteborg IFF Sweden, Miami IFF USA

Awards

Special Mention San Sebastian IFF Spain, Best Director Valdivia IFF Chile, Special Mention Warsaw IFF Poland, Best Film Habana IFF Cuba, Special Mention Ficunam Mexico, FIPRESCI Cartagena IFF Colombia

Sales

Mexico, Argentina, Venezuela, Ecuador, USA, Spain, France, Belgium, the Netherlands, Luxembourg

LIVERPOOL, Alonso, Lisandro, Argentina, 2008

International festivals

Arsenal FF Latvia, Summer Film School Czech Republic, British Film Institute

Sales

Argentina, Brazil, Mexico, Germany, United Kingdom, Ireland, France, Spain, Belgium, the Netherlands, Luxembourg, Poland, Greece, India, Australia

LOS VIAJES DEL VIENTO, Guerra, Ciro, Colombia, 2009

National festivals

Cartagena IFF Colombia

Regional festivals

Guadalajara IFF Mexico, Trinidad & Tobago FF

International festivals

International Film Festival Rotterdam, Santa Barbara IFF USA, Portland IFF USA

Miami IFF USA, Fribourg IFF Switzerland, Festival de Málaga de Cine Español Spain, Hong Kong IFF, San Francisco IFF USA, Sydney FF Australia, Jerusalem FF Israel, Melbourne IFF Australia, Unabhängiges FF Germany, Ljubljana IFF Slovenia, Cleveland IFF USA

Awards

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

Best Spanish Language Film, St Barbara IFF, Best Director, FIC Cartagena, Best Colombian Film, FIC Cartagena, Best Latin American Film, Festival de Malaga, Special Jury Mention, Ljubljana IFF

Sales
Colombia, Mexico, Panama, Nicaragua, Dominican Republic, Argentina, Ecuador, Costa Rica, Guatemala, Honduras, the Netherlands, Belgium, Norway, Denmark, Australia, Canada, USA, New Zealand

LUCÍA, ATALLAH, Niles, Chile, 2009

National festivals

Valdivia IFF Chile, Festival de Cine B Chile, Festival de Cine de Antofagasta Chile, Digital IFF Viña del Mar Chile, Diversidad IFF Valparaíso Chile, Iquique IFF Chile

Regional festivals

Habana IFF Cuba, Foro Internacional de Cine Cineteca Nacional de Mexico

International festivals

San Sebastian IFF Spain, Hamburg IFF Germany, Bratislava IFF Slovakia, Semana de Cine Experimental de Madrid Spain, International Film Festival Rotterdam, Museum of Fine Arts Boston USA, Toulouse IFF France, Istanbul IFF Turkey, First Run FF Belgium, Festivalissimo Canada

Awards

Best Director Valdivia IFF, Best Visual Work Festival de Cine B, Honorary Mention Digital IFF, Fipresci, French Critics Discovery Prize, Special Jury Prize Coup de Coeur Toulouse IFF

Sales

Mexico, Belgium, the Netherlands, Luxembourg

MADE UP MEMORIES, Sabanes, Diego, Argentina, 2008

Regional festivals

Cinesul Río de Janeiro FF Brazil, Florianopolis Brazil

International festivals

Leipzig FF Germany

Awards

Special Mention Cinesul Río de Janeiro FF

Sales

Argentina, Spain

MUNDANE HISTORY, Suwichakornpong, Anocha, Thailand, 2009

Regional festivals

Hong Kong IFF, Singapore IFF, Moscow IFF Russia, Fukuoka Focus on Asia IFF Japan, Mumbai FF India, East Meets West FF Mongolia

International festivals

Black Movie Festival Switzerland, Las Palmas de Gran Canaria Spain, San Francisco International Asian American FF USA, Open Doek FF Belgium, Barcelona Asian FF Spain, Seattle IFF USA, Transilvania IFF Romania, Edinburgh IFF United Kingdom, Maryland FF USA, Munich FF Germany, Distrital FF Mexico, La Rochelle IFF France, Paris Cinema IFF France, Durban IFF South Africa, Era New Horizons IFF Poland, Vancouver IFF Canada, Calgary IFF Canada, Sao Paulo IFF Brazil, Milano FF Italy, Split FF Croatia, Leeds IFF United Kingdom, Berlin IFF Germany, Festival des 3 Continents France, Tallinn Black Nights FF Estonia, Jogja-NETPAC Asian FF on Wheels Turkey, Tromsø IFF Norway,

Awards

Transilvania Trophy Transilvania IFF, Grand Prix Era New Horizons IFF, NETPAC Sao Paulo IFF, Best Director Mumbai FF, Intercultural Film Award Festival des 3 Continents

Sales

Thailand, Poland, France, Belgium, the Netherlands, Luxembourg

MY DAUGHTER, Lim Lay Kuen, Charlotte, Malaysia, 2009

Regional festivals

Hong Kong IFF, Beijing IFF China

International festivals

Rotterdam at Brooklyn Academy of Music USA, Deauville Asian FF France, Creteil Women IFF France, BAFICI Argentina, Granada FF Spain, Split FF Croatia, Asian Hotshots Festival Germany

Awards

International Critics Prize Deauville Asian FF, Grand Prix for Best Feature Film Split FF

Sales

Belgium, the Netherlands, Luxembourg

MY JOY, Loznitsa, Sergei, Russia, 2010

National festivals

Kinotavr Open Russian FF Russia, Voices IFF Russia, Kinoshock CIS FF Russia

Regional festivals

Golden Apricot Yerevan IFF Armenia, Molodist IFF Ukraine, Listopad IFF Belarus, Wroclaw IFF Poland, Tbilisi IFF Georgia, Black Nights IFF Estonia

International festivals

Cannes FF France, Karlovy Vary IFF Czech Republic, Pusan IFF South Korea, Toronto IFF Canada, Jerusalem IFF Israel, BFI London FF United Kingdom, Sao Paulo IFF Brazil, Janela do Recife IFF Brazil, New York IFF USA, Chicago IFF USA, Melbourne IFF Australia, Thessaloniki IFF Greece, Stockholm IFF Sweden, Dubai IFF, Goa IFF India, Hamburg FF Germany, Cottbus East European Cinema FF Germany, Zagreb IFF Croatia, Vancouver IFF Canada, Sarajevo IFF Bosnia & Herzegovina, Trieste IFF Italy, International Film Festival Rotterdam, Dublin IFF Ireland

Awards

Best Director, Russian Film Critics' Federation Award, Kinotavr FF, Silver Apricot for Best Directing, Golden Apricot FF, Best Script, Kinoshock FF, Grand Prix, FIPRESCI Award, Molodist IFF, Grand Prix, Listopad IFF, Grand Prix, Black Nights IFF

Sales

Rusland, France, Germany, Austria, Switzerland, USA, Brazil, Greece, Israel, Portugal, Poland

NOW SHOWING, Martin, Raya, Philippines, 2008

National festivals

University of the Philippines Festival Philippines

Regional festivals

Seoul Art Cinema South Korea

International festivals

Blum Filmes Producoes Artisticas Brazil, Prague IFF Czech Republic, Cinema du Reel France

ORDINARY PEOPLE, Perisic, Vladimir, Serbia, 2009

Regional festivals

Febio Fest Czech Republic, Cinematik Slovakia, Art FF Slovakia

International festivals

Trieste FF Italy, International Film Festival Rotterdam, Miami IFF USA, Cleveland IFF USA, Crossing Europe Austria, San Francisco IFF USA, Istanbul IFF Turkey, Sydney IFF Australia, Helsinki IFF Finland, Tbilisi IFF Georgia, Scanorama Lithuania, Offscreen FF

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010 NDIX

Belgium, Filmhuis Den Haag the Netherlands, Kosmorama Norway

Awards

Cineuropa award, Miami IFF, Best director, Tbilisi IFF

Sales

Serbia, Bulgaria, Romania, Bosnia & Herzegovina, Belgium, the Netherlands, Greece, Cyprus, France, USA, Canada, Switzerland, Turkey

PANDORA'S BOX, Ustaoglu, Yesim, Turkey, 2008

International festivals

Amsterdam Turkish FF the Netherlands, Boston Turkish FF USA, Washington, DC IFF USA, Era New Horizons IFF, Poland, Milano IFF Italy

Sales

Turkey, Germany, Austria, France, Belgium, the Netherlands, Luxembourg, Portugal, Finland, Switzerland, Spain, Former Yugoslavia (package), Poland, Romania, Hungary, Estonia, Latvia, Lithuania, Greece, Middle East (package), Argentina, Uruguay, Paraguay, Colombia, Ecuador, Peru, Brazil, Japan, India

PARAÍSO ARTIFICIALES, Olaizola, Yulene, Mexico, 2011

National festivals

FICUNAM Mexico

International festivals

International Film Festival Rotterdam

Sales

Mexico, Belgium, the Netherlands, Luxembourg

PERFECT LIFE, Tang, Emily, China, 2008

International festivals

Lincoln Film Society USA, Melnitz Movies UCLA USA, Kino teatras PASAKA Lithuania

Sales

Hong Kong, Macau, the Netherlands, Belgium, Luxembourg, USA

QARANTINA, Rasheed, Oday, Iraq, 2010

Regional festivals

Abu Dhabi FF United Arab Emirates

International festivals

International Film Festival Rotterdam, Oran Arab IFF

Sales

Belgium, the Netherlands, Luxembourg

RABEYA, Mokammel, Tanvir, Bangladesh, 2008

National festivals

FF on Bangladesh Independence Day Bangladesh, Khulna Club Bangladesh

Regional festivals

Singapore FF

REFRAINS HAPPEN LIKE REVOLUTIONS IN A SONG, Torres, John, Philippines, 2010

National festivals

Cinemalaya FF Philippines, Cinemania IFF Philippines

Regional festivals

Jeonju IFF South Korea, Singapore Art Museum Singapore

International festivals

BAFICI Argentina, Torino IFF Italy, FICUNAM Mexico, Era New Horizons FF Poland, Isola FF Slovenia, Descobrindo o Cinema Filipino Brazil, Cero Latitud IFF Ecuador, Corona Cork IFF Ireland, Gallery of Modern Art Australia

Sales

Belgium, the Netherlands, Luxembourg

RUPANTOR, Sayeed, Abu, Bangladesh, 2008

Regional festivals

Third Eye Asian FF Mumbai India

SNOW, Begic, Aida, Bosnia and Herzegovina, 2008

International festivals

International Women's Week in York USA, Chicago Festival of Bosnian-Herzegovinian Film USA, South East European FF New York USA

Sales

Serbia, Croatia, Macedonia, Slovenia, Poland, Switzerland, Greece, Turkey, France, Germany, India

SOUL BOY, Essuman, Hawa, Kenya, 2010

National festivals

Nairobi premiere Kenya, Kenya IFF Kenya

Regional festivals

Khouribga FF Morocco, Zanzibar IFF Tanzania, Carthage FF Tunisia, KAFF South Africa, FESPACO Burkina Faso

International festivals

Afrika FF Belgium, African FF Tarifa Spain, Sydney FF Australia, Seoul Youth IFF South Korea, African Day Dublin - Irish Film Institute Ireland, Macrobert - University of Stirling United Kingdom, Montreal World FF Canada, Cinemas D'Adrique Switzerland, Cambridge FF United Kingdom, Montreal Intl Black FF Canada, Films From the South Oslo Norway, Hamptons I FF USA, Warsaw FF Poland, Carlow African FF Ireland, Discovery FF Scotland, Bergen FF Norway, ChicagoChildrens IFF USA, African Film Festival of Verona Italy, "Just Film" Tallinn Estonia, African Diaspora FF New York USA, Bayreuth University Germany, Ale Kino Poland, Palm Springs IFF USA, San Diego Black FF USA, Ciné Junior France, Granada IFF Spain, Adelaide FF Australia

Awards

Veto Award Afrika FF, Signis Award ZIFF, Best Short Film, Best Script Writer Kalasha Awards Kenya, Best East African Film Kenya IFF, Polish Filmmakers Association Award Ale Kino, Young Jury Prize, Special Mention "Passeurs d'images" prize Ciné Junior, Best Editing African Academy Movie Awards

Sales

South Africa, Germany, Russia, Belgium, the Netherlands, Luxembourg, Sweden

STONE IS THE EARTH, De Guzman, Mes, Philippines, 2010

National festivals

National Campus School Tour Philippines, Cinemania IFF Philippines, Cinemalaya FF Philippines, Cinema of the Region FF Philippines

SUMMER BOOK, Teoman, Seyfi, Turkey, 2008

International festivals

Vernon IFF France, Cycle Jeune Cinéma Turc Switzerland, La Normandie et le Monde FF France, Mumbai Third Eye Asian FF India, Eveiller les Regards FF France

Sales

Greece, Russia, Hungary, France, Monaco, Switzerland, Belgium, Luxembourg, Germany, Austria

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

SALT OF THIS SEA, Jacir, Annemarie, Palestine, 2008

International festivals

Mediterranean Film Days Heidelberg Germany, New Orleans International Human Rights FF USA

Awards

Audience Choice Award New Orleans FF

Sales

Turkey, Middle East (package), USA, Greece, Scandinavia (package), Latin America (package)

SUN SPOTS, Yang Heng, China, 2009

Regional festivals

Hong Kong IFF, Taipei Golden Horse FF Taiwan, Beijing Ullens Centre for Contemporary Art China

International festivals

BAM cinematek USA, Moscow IFF Russia, Sao Paulo IFF Brazil, Hof IFF Germany, Five Flavours IFF Poland

Awards

Asian Digital Competition -Golden Digital Award Hong Kong IFF

Sales

Belgium, the Netherlands, Luxemburg

SUSA, Chalaauri, Giorgi, Georgia, 2010

National festivals

Tbilisi IFF Georgia

Regional festivals

Antalya Golden Orange IFF Turkey

International festivals

Culture & Cultures IFF France, Taipei IFF Taiwan, Shanghai IFF China, Jeonju IFF South Korea, San Francisco IFF USA, BAFICI Argentina, Berlinale Germany, Goteborg IFF Sweden, International Film Festival Rotterdam, Viennale IFF Austria, Montpellier IFF France, Montreal IFF Canada, Mumbai IFF India, Art Film Fest Slovakia, Beijing IFF China, Asia IFF France

Awards

Grand-Prix, Golden Prometheus, Tbilisi IFF, Insomnia Prize for Distribution Support, Montpellier IFF, Best Actor, Montreal FNC Best Director, Culture & Cultures, Grand-Prix, Jeonju IFF

TEZA, Gerima, Haile, Ethiopia, 2008

International festivals

Tarifa Africa FF Spain, Cinema Africa, FF Germany, eDIT Filmmakers FF Frankfurt Germany, Kerala IFF, India

Awards

Wind Griot for best film Festival de Cine Africano de Tarifa - Al Tarab Spain

Sales

Australia, Austria, Belgium, the Netherlands, Luxemburg, Italy, Latin America (package), Poland, Portugal, Sweden, Switzerland, Venezuela

THE BROWN EUROPE PAGEANT, Meeran, Jean, South Africa, 2010

National festivals

Red Eye Library Festival (SA National Library) South Africa, Alliance Francaise Du Cap Women's Week Festival South Africa

THE DITCH, Wang Bing, China, 2010

Regional festivals

Tokyo Clockworx Japan, Pusan IFF South Korea

International festivals

Venice IFF Italy, Toronto IFF Canada, Abu Dhabi FF UAE, Festival Nouveau cinema Canada, Sao Paulo IFF Brazil, Milan / Rome FF Italy, Stockholm IFF Sweden, Festival des trois continents France, Tallinn Black Nights FF Estonia

Sales

Japan, Germany, Portugal, former Yugoslavia (package)

THE HOUSE UNDER THE WATER, Farsi, Sepideh, Iran, 2010

Regional festivals

Dubai IFF

Sales

Australia

THE IMAGE THREADS, Vijay, Vipin, India, 2010

National festivals

Kerala IFF India

International festivals

South Asian IFF USA, São Paulo IFF Brazil, International Film Festival Rotterdam, Göteborg IFF Sweden

Awards

Hassan Kutty Award Best Debut Film Kerala IFF

THE JOY, Bragança, Felipe and Meliande, Marina, Brazil, 2010

National festivals

Brasilia FF Brazil, Tiradentes FF Brazil

International festivals

Cannes IFF France, International Film Festival Rotterdam

Sales

Brazil, Belgium, the Netherlands, Luxemburg

THE OLD DONKEY, Li Ruijun, China, 2010

National festivals

China Independent FF, Shenzhen Bay Fringe Festival China, Hong Kong International FF China

Regional festivals

Pusan IFF South Korea

International festivals

Fajr IFF Iran, International Film Festival Rotterdam, Deauville Asian FF France

Awards

SIGNIS Award & FIPRESCI Prize Award nomination, Honk Kong IFF

Sales

Belgium, the Netherlands, Luxembourg

TRUE NOON, Saidov, Nosir, Tajikistan, 2009

Regional festivals

Zerkalo-Tarkovskiy IFF Russia, Fukuoka IFF Japan, Fajr IFF Iran, Pusan IFF South Korea, Eurasia IFF Kazakhstan, Kinoshok IFF Russia, NHK IFF Japan

International festivals

California IFF USA, Tiburon IFF USA, Hamburg IFF Germany, Santa Barbara IFF USA, C&CIFF Paris France, International Film Festival Rotterdam, Innsbruck IFF Austria

Awards

Grand Prix Innsbruck IFF, Audiences Prize Fukoko IFF, Best film, Best director, Prize of ECO Fajr IFF, Grand Prix C&C IFF

Sales

Tajikistan, Japan, Belgium, the Netherlands, Luxembourg

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

TURISTAS, Scherson, Alicia, Chile, 2008

National festivals

Rapa Nui FF Chile

Regional festivals

Festival de Cine Uruguay, CineSul IFF Brazil

International festivals

Seattle IFF USA, Latin Wave Museum Fine Arts Houston USA, Spanish FF Australia, Toulouse IFF France, Transilvania IFF Romania

Awards

Special Jury Prize Seattle IFF

Sales

Latin America (package), Germany, Austria, Belgium, the Netherlands, Luxemburg

UN PEU DE COEUR DANS LA PIERRE, Zamoum, Fatma Zohra, Algeria, 2009

International festivals

IAWRT, Delhi 2010

Sales

Algeria, India

UNA SEMANA SOLOS, Murga, Celina, Argentina, 2008

International festivals

Festival Cine Junior France, Melbourne "La Mirada" Australia

Awards

Special Mention Cine Junior

Sales

Uruguay, USA, Belgium, the Netherlands, Luxemburg

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES, Weerasethakul, Apichatpong, Thailand, 2010

National festivals

Celebration Thai Thailand

Regional festivals

Cinema Digital Seoul IFF South Korea, Taipei Golden Horse IFF Taiwan, Asian Film Archive Singapore, Jakarta IFF Indonesia, Tokyo Filmex Japan, IFFI GOA India, Kerala IFF India, 2morrow FF Moscow Russia

International festivals

Cannes IFF France, Sydney IFF Australia, Festival de cine de Huesca

Spain, Granada FF Spain, Munich IFF Germany, Curtas Vila do Conde Portugal, Jerusalem IFF Israel, New Zealand IFF, Melbourne IFF Australia, Sarajevo IFF Bosnia and Herzegovina, Haugesund IFF Norway, Toronto IFF Canada, Helsinki IFF Finland, Festival do Rio FF Brazil, New York IFF USA, Vancouver IFF Canada, Kaunas IFF Lithuania, Sitges IFF Spain, Films Fra Sør Oslo Norway, London IFF United Kingdom, Valdivia IFF Chile, Reina Sofia Museum Spain, Cine de Morelia Mexico, Bucharest screenings Romania, Baltic Pearl FF Riga Latvia, Viennale Austria, Sao Paulo IFF Brazil, Cineuropa festival de Compostela Spain, fancine Spain, Damascus IFF Syria, FC4+1 Fundacion MAPFRE Colombia, Muestra de Segovia Spain, World Cinema ale Kino! FF Poland, Tallinn Black Nights IFF Estonia, Auteur FF Belgrade Serbia, Thessaloniki IFF Greece, Dubai IFF, Tromsø IFF Norway, Göteborg IFF Sweden, Ficunam, Mexico City Mexico, Canberra IFF Australia, Adelaide IFF Australia, Cartagena FF Colombia, Belgrade IFF Serbia

Awards

Palme d'Or, Cannes Film Festival (amongst others; Based on the details provided)

Sales

Thailand, Taiwan, Hong Kong, South Korea, Japan, Taiwan, Singapore, Brazil, Poland, Romania, Czech Republic, Canada, France, Israel, Norway, United Kingdom, Greece, Belgium, the Netherlands, Luxemburg, Portugal, Austria, Switzerland, former Yugoslavia (package), Argentina, Chile, Uruguay, Mexico, Syria, Hungary, USA, Denmark, Italy, Sweden, Australia, New Zealand, Turkey, Latin America (package), Germany, Spain

VAHO, Gerber Bicecci, Alejandro, Mexico, 2009

National festivals

Distrital FF Mexico, El Paso/Ciudad Juárez USA/Mexico, Cinesep-tiembre Mexico, Guadalajara FF Mexico, Fuego Nuevo FF Mexico

Regional festivals

Santiago IFF Chile, Santa Cruz Iberoamericano FF Bolivia, Global Lens Series San Juan Museum Of Fine Arts Puerto Rico, Santo Domingo Muestra de Cine Dominican Republic, Cinemateca De Montevideo Uruguay, Caracas Latin American FF Venezuela

International festivals

Global Lens Series 2010 MoMa New York USA, International Film Festival Rotterdam, Dallas IFF USA, Chicago Latino FF USA,

Malaga FF Spain, Minneapolis IFF USA, Hola Mexico FF USA, Port Townsend FF USA, Montreal Iberoamerican FF Canada, Pesaro IFF Italy, Gasparilla IFF USA, Vladivostok IFF Russia, Two Rivers FF Poland, Filmoteca Andalucia Spain, Mill Valley FF USA, Films From The South, Oslo Norway, Portland Latin American FF USA, Trayectorias Aleatorias Belgium, Belgium Independent FF, Oaxaca IFF Mexico, Cineescuela FF Germany, St. Louis IFF USA, Corona Cork FF Ireland, Young Audience FF Poland, Marrakech IFF Morocco, Travelling Rennes FF France

Awards

Jury Award (Exaequo), Marrakech IFF, Nominated For The Ariel To The Best Original Musical Score (Mexican Academy Award), Mexico

Sales

Mexico, USA, Canada, Belgium, the Netherlands, Luxemburg

VERANO DE GOLIAT, Pereda, Nicolás, Mexico, 2010

National festivals

Morelia IFF Mexico, FICCMEXICO Mexico

Regional festivals

Valdivia IFF Chile, Habana IFF Cuba, Cartagena IFF Colombia

International festivals

Venice IFF Italy, Toronto IFF Canada, Viennale IFF Austria, L'Alternativa Spain, Thessaloniki IFF Greece, Kerala IFF India, International Film Festival Rotterdam, Istanbul IFF Turkey, Adelaide IFF Australia

Awards

Best Film Orizzonti Venice IFF, Best Film, FIPRESCI Valdivia IFF, Special Mention L'Alternativa

Sales

Mexico, Belgium, Luxemburg, the Netherlands, USA, Canada

CIRCULATION OF FILMS AT FESTIVALS WORLDWIDE AND SALES DISTRIBUTION RIGHTS IN 2010

WINTER VACATION, Li Hongqi, China, 2010

Regional festivals

2morrow FF, Rusia

International festivals

Locarno IFF Switzerland, BFI London FF United Kingdom, Ciné 32 FF France, La Roche-sur-Yon FF France, Augsburg FF Germany, Viennale Austria, Mar del Plata FF Argentina, Ale Kino ! Poland, Around the world Germany, Thessaloniki FF Greece, International Film Festival Rotterdam, FICCMEXICO Mexico, Sofia IFF Bulgaria, New Directors New Films USA

Awards

Best Film Locarno IFF, Young Critic's Award, Sound Award 2morrow IFF, KNF Award IFFR

Sales

Japan, France

WOMAN ON FIRE LOOKS FOR WATER, Woo Ming Jin, Malaysia, 2009

Regional festivals

Hong Kong Asian Independent FF, Focus on Asia FF Japan, Pyongyang FF North Korea

International festivals

Open Doek FF Belgium, New Era Horizons FF Poland, San Francisco FF USA, Los Angeles FF USA, CPX Denmark, World FF Amsterdam the Netherlands, L'Alternativa FF Spain, Films From the South FF Norway, Asian American FF New York USA, Haifa IFF Israel, Vienna IFF Austria, Southeast Asian FF Hawaii USA, Munich FF Germany, BAFICI Argentina, Malaysia Cinema Focus Rio de Janeiro Brazil

Sales

Malaysia, Singapore, Germany, Belgium, the Netherlands, Luxembourg

YEAR WITHOUT A SUMMER, Tan Chui Mui, Malaysia, 2010

Regional festivals

Pusan IFF South Korea, Tokyo Filmex Japan, Cinemanila IFF Philippines, Women's IFF South Korea

International festivals

Southeast Asian Cinema FF Australia, BAFICI Argentina, International Film Festival Rotterdam, Fribourg IFF Switzerland, Adelaide FF Australia, Las Palmas de Gran Canaria IFF Spain

Awards

Cinema of Future (special mention), BAFICI

Sale

Belgium, the Netherlands, Luxembourg

DISTRIBUTION BENELUX

In 2010 - 2011, the HBF received the distribution rights for the Benelux countries for the following films:

AUTUMN	Aamir Bashir	India
BLACK BLOOD	Zhang Miaoyan	China
ETERNITY	Sivaroj Kongsakul	Thailand
FLYING FISH	Sanjeewa Pushpakumara	Sri Lanka
GESHER	Vahid Vakilifar	Iran
HAWI	Ibrahim El Batout	Egypt
IF THE SEED DOESN'T DIE	Sinisa Dragin	Romania/Serbia
JEAN GENTIL	Laura Amelia Guzmán, Israel Cárdenas	Dominican Republic/Mexico
THE JOY	Felipe Bragança, Marina Meliande	Brazil
KOMMANDER KULAS	Khavn De La Cruz	Philippines
LUCÍA	Niles Atallah	Chile
LAS MARIMBAS DEL INFIERNO	Julio Hernández Cordón	Guatemala
OCASO	Théo Court	Chile
THE OLD DONKEY	Li Ruijun	China
PARAÍÇOS ARTIFICIALES	Yulene Olaizola	Mexico
QARANTINA	Oday Rasheed	Iraq
SOUL OF SAND	Sidharth Srinivasan	India
TILVA ROSH	Nikola Lezaic	Serbia
VERANO DE GOLIAAT	Nicolás Pereda	Mexico
LA VIDA ÚTIL	Federico Veiroj	Uruguay
VIRGIN GOAT	Murali Nair	India
WINTER VACATION	Li Hongqi	China
YEAR WITHOUT A SUMMER	Tan Chui Mui	Malaysia

Festival screenings/theatrical releases

Screening venue (festivals/theatres)	City	HBF-titles	Filmmaker	Country	Audience Attendance
Eye Film Institute	Amsterdam	MUNDANE HISTORY	Anocha Suwichakornpong	Thailand	27
The Best of Latin American Film Festival	Helmond, Amersfoort, Utrecht, Amsterdam	ANTONIA GLUE TURISTAS PLAY	Tata Amaral Alexis Dos Santos Alicia Scherson	Brazil Argentina Chile	501
Rialto: World Cinema Festival Amsterdam	Amsterdam	WOMAN ON FIRE LOOKS FOR WATER LA YUMA	Woo Ming Jin Florence Jaugey	Malaysia Nicaragua	190
Smart Cinema	Amsterdam	TONY MANERO SUSA DONKEY	Pablo Larrain Rusudan Pirveli Antonio Nuic	Chile Georgia Croatia	125
Total					843

DVD releases

Film titel	Filmmaker	Land	Release	Units
Blind Pig	Edwin	Indonesia	Individual	1000
MUNDANE HISTORY	Anocha Suwichakornpong	Thailand	Individual	1000
TRUE NOON	Nosir Saidov	Tajikistan	Individual	1000
VAHO	Alejandro Gerber Bicecci	Mexico	Individual	1000
ADRIFT	Bui Thac Chuyen	Vietnam	Individual	1000
STONE IS THE EARTH	Mes De Guzman	Philippines	Individual	1000
SUSA	Rusudan Pirveli	Georgia	Individual	1000
AT THE END OF DAYBREAK	Ho Yuhang	Malaysia	Young Malaysia box	1000
RAIN DOGS	Ho Yuhang	Malaysia	Young Malaysia box	1000
LOVE CONQUERS ALL	Tan Chui Mui	Malaysia	Young Malaysia box	1000
MY DAUGHTER	Charlotte Lay Kuen Lim	Malaysia	Young Malaysia box	1000
WOMAN ON FIRE LOOKS FOR WATER	Woo Min Jin	Malaysia	Young Malaysia box	1000
SOUL BOY	Hawa Essuman	Kenya	Individual and VK box *	3500
DONKEY	Antonio Nuic	Croatia	Individual	1000
TONY MANERO	Pablo Larrain	Chile	Individual and J-box **	1500
MUNDO GRUA	Pablo Trapero	Argentina	Individual and J- Box **	1500
ABOUNA	Mahamat-Saleh Haroun	Chad	Individual and J- Box **	1500
Parque Via	Enrique Rivero Huerta	Mexico	Individual and J- Box **	1500
POSTMAN	He Jianjun	China	Individual and J- Box **	1500
AGUA FRIA DE MAR	Paz Fabrega	Costa Rica	Individual and VK box *	3500
Je veux voir	Joana Hadjithomas and Khalil Joreige	Lebanon	Individual	1000
Total				28500

* DVD box released in cooperation with Dutch newspaper *De Volkskrant*

** Special Jubilee DVD box released at the occasion of the 40th anniversary of the IFFR.

Online platforms

Online platforms	Website	Number of HBF-titles	Viewers
YouTube	www.youtube.com/iffrotterdam	15	6402
Cinemalink.tv	www.cinemalink.tv	45	6
Total			6408

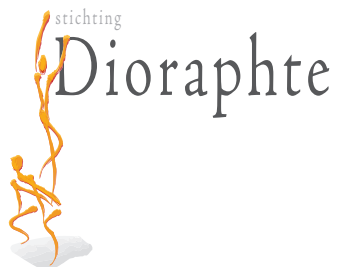
Television (NPS/NTR)

Film	Filmmaker	Country	Date	Viewers
GIE	Riri Riza	Indonesia	24-Apr-10	42,000
LA PERRERA	Manuel Nieto Zas	Uruguay	8-May-10	107,000
SANGRE	Amat Escalante	Mexico	14-May-10	59,000
BE CALM AND COUNT TO 7	Ramtin Lavafipour	Iran	29-Jan-11	90,000
LOVE CONQUERS ALL	Tan Chui Mui	Malaysia	5-Feb-11	41,000
Total				339,000

The Hubert Bals Fund would like to thank its financiers



Ministry of Foreign Affairs



COLOFON

Text: Iwana Chronis and Janneke Langelaan

Translation: Mark Baker

Design: Jos Engelbert

Fotography: Nichon Glerum, Lucia Guglielmetti, Ruud Jonkers,
Felix Kalkman, Corinne de Korver, Nadine Maas

Print run: 50

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

Hubert Bals Fund

International Film Festival Rotterdam

PO Box 21696

3001 AR Rotterdam

The Netherlands

T: +31.10.8909090

F: +31.10.8909091

hbf@filmfestivalrotterdam.com

www.filmfestivalrotterdam.com

